

Composition & Grammar Appendices

Each appendix is designed to facilitate instruction in some general aspect of the course or to advance the objectives of a specific class session. Instructors are free, of course, to supplement these materials or substitute others they may prefer.

- A. Writing assignments
- B. The History of Writing and its Conventions
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- G. Using Ethos, Pathos, and Logos in Argument
- H. Grammatical Analysis: the Traditional Approach
- J. Recognizing Verbs, Verb Phrases, Infinitives, and Participles:
 An Alternative Approach
- K. Some Basic Rules about Word Forms in Standard Written English
- L. An Alternative Approach to Syntactic Analysis Answers to Practice Exercises
- M. Basic Sentence Punctuation
- N. Criteria for a Good Summary
- P. Outlining Your Research Paper

Appendix A

Writing and Other Assignments

Note to the student: Each of the assignments will be explained in detail in class. Take notes when these explanations are given. Use this list as a check list and reminder about due dates.

Date assigned	Assignment	Date due	Return date
Week 1 Class 1	Read and analyze two short exemplary essays.	Week 1 Class 2	NA (not applicable)
1.2	Find and clip a news story and an editorial focusing on the same current issue; outline each; identify the purpose, tone, and audience of each.	2.1	2.3
1.3	(1) Read and annotate Appendix B, <i>The History of Writing Conventions</i> . (2) Make a list of all writing conventions and the meaning of each.	3.2	NA
2.1	Narrow your topic for Paper # 1 (an expository essay) and formulate a main idea for your narrowed topic. Write your introductory paragraph.	2.2	NA
2.2	Complete your outline for Paper # 1 and write your first draft.	2.3	NA
2.3	Revise Paper # 1, and your outline as necessary.	3.1	NA
3.1	Make a sentence outline for Paper # 1 and a further revision of the complete draft.	3.2	NA
3.2	Final edited draft of Paper # 1.	4.1	5.1
3.3	[At instructor's option] Read and annotate Appendix F, <i>Traditional Grammar Instruction: Origins, Problems and New Directions</i> .	5.1	NA
4.2	Write an outline and first draft of Paper # 2	4.3	NA
4.3	Complete the revision and editing of Paper # 2 (an argument for a proposal using first-hand evidence).	5.1	5.3
5.1	Study Appendix J, <i>Recognizing Verbs, Verb Phrases, Infinitives and Participles</i> , and do the 6 exercises it includes.	5.2	NA
5.2	Study Appendix K, <i>Basic Rules about Word Forms</i> .	5.3	NA
5.3	Read the two examples of evaluative argument, and for each identify claim, writer's judgments, criteria, and evidence.	6.1	NA
6.1	First draft of an argument of evaluation.	6.2	NA

Date assigned	Assignment	Date due	Return date
6.2	Locate authorities; compile a brief bibliography for your argument of evaluation; integrate this second-hand evidence into completed Paper # 3 .	7.1	8.1
6.3	Completed research paper (7-15 typed pages including bibliography).	12.1	13.2
6.3	Note cards and bibliography cards prepared.	9.1	NA
6.3	Sentence outline of Chapter 2 in <i>The Story of English</i> by McCrum <i>et al.</i>	7.2	NA
7.1	Start a journal of sensory impressions, mini-dramas, memories, and “epiphanies.”	10.1	NA
7.2	Draft a summary of Chapter 2 in <i>The Story of English</i>	7.3	NA
7.3	Write final version of outline and summary of Chapter in <i>Story of English</i> (Paper # 4)	9.1	10.1
7.3	Read Part 1 of Appendix L, <i>An Alternate Approach to Sentence Analysis</i> , and do Practice 1	9.2	NA
8.1	Read Part 2 in Appendix L and do Practice exercises 3-8.	8.2	NA
8.2	Read Part 3 in Appndix L and do Practice exercises 10-12.	8.3	NA
9.1	Read and critique the outlines for research papers in Appendix P; revise your note cards, write first draft of your outline for research paper.	9.2	NA
9.2	Revise your outline, draft your thesis paragraph, and write the background section of your research paper.	9.3	NA
9.3	Complete research paper.	12.1	13.3
10.1	(1) Read the short story “Miss Brill” by Katherine Mansfield. (2) Select an appropriate passage from your journal as the basis for a description with ethos and pathos.	10.2	NA
10.2	(1) Draft Paper # 5 , a description. (2) Mark sentences as instructed. (3) Read Part 4 in Appendix L, and do Exercises 1 and 2.	10.3	NA
10.3	Final draft of Paper # 5.	11.1	12.1
10.3	Read the assigned narrative.	11.1	NA
10.3	Revision of 2 to 4 Papers in portfolio.	13.2	NA
11.1	From your journal, select a passage as the basis for a narrative with a point.	11.2	NA
11.2	Write a draft of your narrative with a point (Paper # 6)	11.3	NA
11.3	Final draft of narrative	12.1	13.1

Date assigned	Assignment	Date due	Return date
12.1	(1) Analyze the stylistic features of George W. Bush's inaugural address for the stylistic features found also in Lincoln's and King's speeches. (2) Identify a cause or an action you will defend in a brief advocacy speech, and the points you will make.	12.3	NA
[9.3]	Hand in completed research paper .	12.1	13.3
12.2	Prepare an advocacy speech (Paper # 7)	12.3	NA
13.1	Prepare portfolios to be handed in, including two to four revisions of previously marked papers.	13.2	After semester's close.

Appendix B

The History of Writing and its Conventions

How did writing and its conventions begin in different parts of the globe? This is a fascinating story that every reader and writer should know.

Most languages were spoken for centuries before their speakers found a way of representing their speech or its meanings in graphic symbols or script. Ancient peoples, like the Hebrews, the Chinese, and the Greeks, during the earlier millennia of civilization saw the advantages of a written language. But it took them many centuries to produce a visual language that would function just as well or better than their spoken language. It was only by reinventing or radically adapting some cruder existing systems of signs that they ultimately produced written languages that over time transformed the quality of their lives and engendered advanced civilizations. These three peoples, the Hebrews, Chinese, and Greeks, geographically separated and laboring more or less independently of one another, adopted three basically different kinds of scripts or sign systems, as described below. Thus, by the time more restless and less reflective peoples became interested in “going literate,” they were able to adopt a highly developed, already existing script. The Celts, for example, and the Anglo-Saxons, as late as the 8th century AD found that the Roman alphabet worked pretty well in making their languages readable, languages with advanced grammar and vocabulary, and even some oral literature, but which had never been written down before except in the most rudimentary sort of way.

Designing **an ordered system of signs** is, then, the starting point, the most basic writing convention or device for making meaning visible. We’ll look now at the most significant of the various sign systems. Each of the passages that is given below has the same **meaning**, but relates to a different spoken **language** and uses a different **script** or sign system to represent that meaning visually. We’ll examine the sign systems of these various languages to get a notion of the range of solutions that people around the world have found to the problem of making their individual spoken language visible.

Although pictographs (picture writing) appeared as early as 3200 BC, let’s consider the later but more familiar **phonetic** sign systems first, those designed to make all the **sounds** of a language visible. These phonetic systems, dating back to perhaps 1900 BC, are called **alphabets** after the first two letters of the Greek alphabet, alpha and beta (A and B). Four of the languages illustrated here, Greek, Latin, Russian, and English, use alphabets, that is, each of the symbols used corresponds to one, and only one of the individual vowel and consonant sounds that occur in the spoken language. But just as languages contain differing sounds, the alphabet used by each of these languages differs accordingly from that used by the others, as you will see.

Three of the languages below do not use alphabets. One of these is Chinese whose written language uses **pictography**, that is, each symbol represents a different object or

idea. For example, a symbol was invented to represent an insect, any insect at all, and originally even looked somewhat like an insect. Then a special stroke was added to the insect symbol to make it into a specific kind of an insect, a louse or a glow-worm. Hence, although the Chinese speak many different dialects, so different in fact that they have trouble understanding one another in conversation, they can all read the same written language. Theoretically, you and I could learn to read Chinese without learning to speak it: A picture says the same thing in any language.

Still other ways of writing languages, like Japanese, are called **syllabaries** because they have symbols that represent neither objects nor ideas nor single sounds, but syllables, or parts of words, each spoken syllable made up of several sounds but represented by a single sign. Ancient Egyptian defied translation for years because it used both pictographs and a syllabary, a mixture of 700 signs for whole words and 100 signs for syllables. Hebrew and ancient Arabic use partial syllable signs for, unlike Japanese, these signs ignore vowels, indicating only the consonants in the syllable. Occasionally, even for native speakers of the language, this system leads to ambiguities. (Since syllabaries are also representations of the sounds of language, some experts in this field consider them simply special kinds of alphabets.)

Before we examine specific examples of sign systems, let's look at one popular translation of the Lord's Prayer into English so that we can compare its words and phrases later to its various translations below:

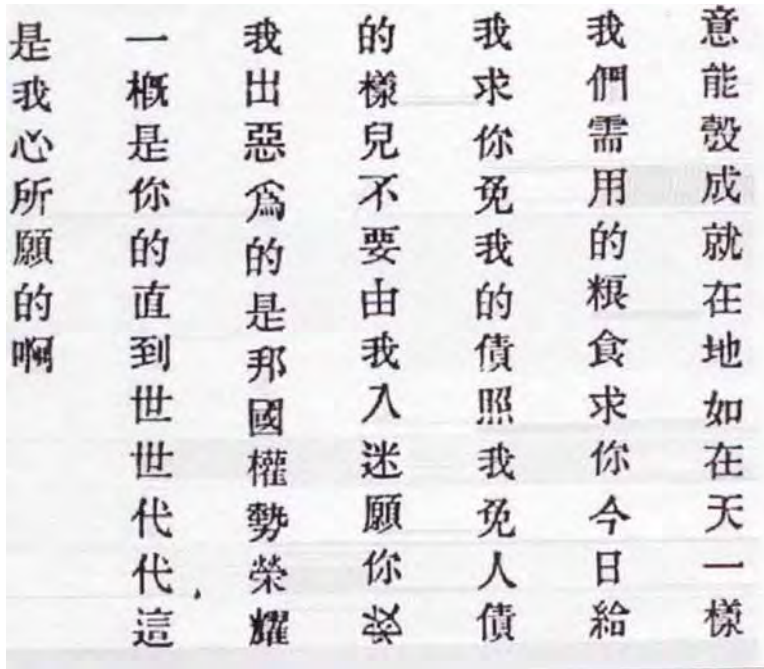
Our Father, who art in heaven, hallowed be thy name. Thy kingdom come; thy will be done, on earth as it is in heaven. Give us this day our daily bread, and forgive us our trespasses as we forgive those who trespass against us. And lead us not into temptation, but deliver us from evil. For thine is the kingdom and the power and the glory. Amen.

Below is that famous prayer in six different languages, one using pictography, two using syllabaries, and the rest using three different alphabets.

Continue below (next page)→

Pictography: Chinese Writing

Here is a portion of the Lord's Prayer in Chinese script. Notice the answer to one of the first questions about **writing conventions** that all inventors of writing must ask: In which direction should the signs be read? Chinese is read vertically from top to bottom, and then left to right.



The Syllabaries

1. Hebrew

Here is the entire Lord's Prayer. To find the "Amen," you must know that Hebrew is read horizontally but from **right to left**. (This may seem strange to Westerners, but actually writing from right to left seemed to be its more natural direction in ancient times.) Accordingly, books in Hebrew are read from back to front. Below the Hebrew script version is a transliterated version of the prayer, that is, a representation in the Roman alphabet of the **sounds** of the Hebrew words when pronounced aloud. The transliteration, of course, is read from left to right.

אָבִינוּ שְׁבַשְׁמַיִם, יִתְקַדֵּשׁ שִׁמְךָ,
 תְּבוֹא מַלְכוּתְךָ, יַעֲשֵׂה רְצוֹנְךָ
 כְּבַשְׁמַיִם, כֵּן בְּאֶרֶץ.
 אֶת לֶחֶם חֲקֵנוּ תֵן לָנוּ הַיּוֹם
 וְסַלַּח לָנוּ עַל חַטָּאֵינוּ
 כְּפִי שְׁסוּלְחִים גַּם אֲנַחְנוּ לַחֹטְאִים לָנוּ
 וְאֵל תְּבִיאֵנוּ לְיַדֵי נְסִיוֹן,
 כִּי אִם חֲלִצֵנוּ מִן הָרָע.
 כִּי לֶךָ הַמְּמַלְכָה, הַגְּבוּרָה וְהַתְּפָאֶרֶת
 לְעוֹלָמֵי עוֹלָמִים. אָמֵן.

Avinu shebashamayim
 yitkadesh shimcha,
 tavo malchutecha,
 yease retsoncha kebashamayim ken ba'aretz.
 Et lechem chukenu ten lanu hayom,
 uslach lanu al chataeinu,

kefi shesolchim gam anachnu lachot'im lanu.
 Veal tevienu lijdei nisajon
 ki im chaltzenu min hara.
 Ki lecha hamamlacha hagvura
 vehatif'eret leolmei olamim.
 Amen.

2. Arabic

Like Hebrew, Arabic is a language which uses a syllabary system of signs and is read from right to left. Here again is the entire Lord's Prayer. Arabic is even more compact as a written language than Hebrew.

ابونا الذي في السموات ليتقدس اسمك لثبات ملكوتك لتكون مشيتك كما في السماء
 ، الارض خبزنا كفافنا اعطنا اليوم واغفر لنا خطايانا كما نغفر نحن لمن اخطاء الينا
 دخلنا في التجارب لكن نجنا من الشرير امين

The Alphabets

1. Greek

This most influential of alphabets was originally written (8th century BC) on alternate lines from right to left and then from left to right (a convention called Boustrophedon or “the way an ox-drawn plow moves”). It was also frequently written without space between words, and all in upper case (capital letters). Here is an example of such an inscription still surviving in the mountains of Crete.



Notice on the first fully legible line above, the capital S (sigma) and the capital E (epsilon) face left to right, hence **backwards**, but on the next line face the opposite way. By the 5th century BC, however, the direction had changed and, momentarily for the reading habits of all Western peoples, was firmly established in a consistent left to right direction. Also in manuscripts (though frequently not in carved inscriptions) space was generally inserted between words, as below in this ancient Greek version of the Lord’s Prayer.

Πάτερ ἡμῶν ὁ ἐν τοῖς οὐρανοῖς, ἁγιασθήτω τὸ
ὄνομάσου, ἐλθέτω ἡ βασιλεία σου, γενηθήτω τὸ
θέλημά σου, ὡς ἐν οὐρανῷ καὶ ἐπὶ τῆς γῆς τὸν ἄρτον
ἡμῶν τὸν ἐπιούσιον δὸς ἡμῖν σήμερον, καὶ ἄφες ἡμῖν
τὰ ὀφειλήματα ἡμῶν ὡς καὶ ἡμεῖς ἀφίεμεν τοῖς
ὀφειλέταις ἡμῶν

This version is all in lower case, except for the initial capital P called pi (Π), and contains the first five sentences of the prayer, ending with “as we forgive those who trespass against us.” Although modern-looking commas appear in the passage, the writing convention we call punctuation was not used until the Middle Ages, and even then it was crude and inconsistent.

2. Cyrillic

Russian, like many other Slavonic languages, uses quite a different alphabet called the Cyrillic. This alphabet uses some of the letters of the Greek and Roman alphabets, but it also includes many unfamiliar letters which accommodate the special sounds of these languages. Below is the Lord’s Prayer inscribed in Russian using the Cyrillic alphabet. Again the “Amen” at the bottom of the prayer, because it is pronounced the same way in all languages, offers clues about how the Russians and other Slavs write certain letters. The A and M are the same as the corresponding (capital) letters in our alphabet. The third letter looks something like our capital N written backwards, but it’s really an E. The fourth letter that looks like our H is the Cyrillic N. What looks like a small “b” at the end is not a letter at all but a symbol that softens the sound of the preceding letter.

Отче наш, сущий на небесах!
Да святится имя Твое;
да придет Царствие Твое;
да будет воля Твоя и на земле,
как на небе;
хлеб наш насущный дай
нам на сей день; и прости
нам долги наши, как и мы
прощаем должникам нашим;
и не введи нас в искушение,
но избавь нас от лукавого.
Ибо Твое есть Царство
и сила и слава во веки.
Аминь.

3. Roman

The Latin language adopted an alphabet based in part on the Greek alphabet. However, the Roman alphabet omits many of the Greek letters standing for sounds that don’t occur in Latin, and forms some of the letters for identical sounds differently, while adding new

letters for new sounds like Q. It follows the 5th century Greek convention of writing left to right. Not surprisingly, the Roman alphabet is almost identical to the one that came to be used for most Western languages, including English, since most of these languages are partly or largely derived from Latin. However, early Roman writings and inscriptions, like early Greek, tended to use all capital letters and not to leave any space between words, so that the beginning of the Lord's Prayer would look like this:

**PATERNOSTERQUIESINCAELISSANCTIFICETURNOMEN
TUUMADVENIATREGNUMTUUMFIATVOLUNTASTUASICUT
INCAELOETINTERRA**

If you know a little Latin, or have frequently attended church services in Latin, you may be able to sort this passage into separate words. (Remember, this prayer is often referred to as the Pater Noster.)

Note: If you would like to look at examples of the Lord's Prayer in still other languages, you can find over a thousand examples on the web site <http://www.christusrex.org>. When you reach the home page of this site, click on the first link on the list, and then follow the instructions on the screen. You may download or print off screen any examples that interest you.

Writing Conventions in English

By the 10th or 11th century AD, for English, as a newly written language, the following writing conventions were firmly in place:

- the basic vehicle for written English was the Roman alphabet, enhanced for several centuries with a few letters borrowed from Runic (a somewhat mysterious script used in ancient inscriptions in England and Ireland and elsewhere);
- writing moved horizontally from left to right.

The following conventions were gaining ground:

- the distinction between capital (upper case) and smaller (lower case) letters, used at first for decorative reasons (to give the text beauty and variety) or for practical reasons (because capitals are easier to carve in stone and rounded lower case letters easier to write on parchment), but later to show real differences in meaning, e.g., using capitals to begin names and to mark the beginning of a new section of a text;
- separation between words indicated at least by dots (to cram more words onto the page or stone), and later by a noticeable space.

The following writing conventions appeared gradually between the invention of the printing press (14th century) and 1800:

- white space to show a shift in focus or a new topic (paragraphing);

- uniform punctuation to mark the end of a sentence (before the period became standard usage, scribes indicated pauses with commas, colons, slashes, or whatever else seemed useful at the moment);
- uniform spelling (for centuries spelling had been determined by the writer's pronunciation of words which varied from one county or even one village to the next);
- standard grammar (grammar, like spelling before the invention of the printing press, had depended upon the writer's dialect).

Although literacy, in the sense of ability to read, was becoming fairly common in England and America by the 17th century, writing was still mostly limited to clerics and other professionally trained people, and to the upper classes. Despite the advent of printing and more uniform reading models, some village scribes, like the clerks, school masters, parsons, and stonecutters who had to execute official documents and carvings, continued to ignore even the most basic writing conventions generally observed today.

The two tombstone carvings below show the neglect of writing conventions as late as the 17th and 18th centuries. These stones may be found today in a graveyard near Gidleigh, in Devon, England, adjacent to the ruined birthplace of the last Saxon king, Harold. Examine these inscriptions carefully and follow the instructions printed under them.



No. 1



No. 2

Instructions: After you have made your complete list of writing conventions based on the materials you have received from your instructor, 1. make a list below of those contemporary writing conventions that tombstone No. 1 fails to follow, with examples copied from the carving of a deviation from the particular convention you have cited. 2. Rewrite the inscription in modern standard English, observing all the modern writing conventions you have pointed out. *Hint:* “Annodoni” is an abbreviation for “Anno Domini,” which means “in the year of the Lord.” The modern abbreviation is AD. 3. Follow the same instructions for the second inscription. *Hint:* *Esqr.* is an abbreviation for

Esquire, indicating a man of means. a country gentleman. Also, note one unorthodox writing convention the carver of the second stone has used, a device that does make the inscription easier to read. When you rewrite the inscription, apply the accepted conventions.

No. 1

Writing conventions not followed

Examples

Rewrite of No. 1

No. 2

Writing conventions not followed

Examples

Rewrite of No. 2

The Business Letter and its Usual Conventions

16 Elk Circle
North Shore, NJ 06351

January 10, 2002

Russell Jones

The British Library
Reference Division Publications
Great Russell Street
London WC1B 3DG
England

Dear Mr. Jones:

Please send me at the above address one copy of *A History of Writing* by Albertine Gaur. Enclosed find my check in United States dollars for \$42.50 to cover the cost of the book plus postage and handling as per your advertisement in *The New York Times* of December 5, 2002.

I would appreciate immediate confirmation of my order. Thank you.

Yours truly,

Johanna Garvey

Johanna Garvey

Appendix C

The Steps in the Writing Process

Phase 1: Plan and draft your paper

1. Plan your paper
 - Choose your topic.
 - Narrow your topic to a main point, and state this point in a complete sentence.
 - Free write or make a list to get ideas about your topic, and/or gather information from other sources.
 - Plan your paragraphs by selecting and arranging supporting ideas.
2. Write a draft of your paper.

Phase 2: Revise your draft

1. Check the development your ideas.
 - Delete ideas which repeat others or don't support your main point
 - If necessary, add more supporting ideas to show that your main point is true.
 - Add definitions, examples, details, comparisons, and additional facts to make each supporting idea more convincing.
2. Check the coherence and cohesion of your ideas.
 - Coherence: Rearrange your ideas to put them in the most effective logical order.
 - Cohesion: Use words that show logical relationships among your ideas.
3. Check the logic of your paragraphing.
 - Make sure that each supporting idea has its own paragraph.
 - Revise paragraphing as necessary.
4. Check your language.
 - Revise for clearer and more effective sentences.
 - Revise for more exact, fresh, and vivid choice of words.
5. Make a clean copy of your revised draft, and then revise it again until you are completely satisfied with it.

Phase 3: Edit and Proofread

1. Edit to fix mistakes in sentence structure, grammar, and writing conventions.
2. Make your final copy.
3. Proofread your final copy.

Appendix D

Transition and Connecting Words (Conjunctions)

Meaning	Transition words and phrases	Connecting words (Conjunctions)
shows the order of events or ideas	then, next, first, second finally, in conclusion, at the same time	and, after, as, as soon as, before once, until, when, whenever while
adds more information	also, furthermore in addition, moreover	and
shows a contrast or a condition	however, nevertheless, on the other hand	but, although, even though, if though, unless, whereas whether
shows a cause or an effect	therefore, as a result, consequently, hence	because, for, since, so, so that

Appendix E: Basic Writing Conventions

1. Mark the beginning of a paragraph by indenting, or by skipping a line.
2. Use capital letters only for the following:
 - (1) the first letter of a sentence;
 - (2) the word *I*;
 - (3) the first letter of a specific name (and its title); and
 - (4) the first letter of a word made from a name
3. Use correct and clear punctuation.
 - (1) Use a **period** after a **statement**, and a **question mark** after a **question**.
 - (2) **Don't** put space **before** punctuation. **Do** put space **after** punctuation.
 - (3) Use an **apostrophe** to show where letters have been omitted in contractions.
 - (4) Use quotation marks whenever you use someone else's exact words.
4. In sentences, avoid most abbreviations.
5. At the beginning of a sentence, spell out all numbers; within sentences, spell out the numbers *one* through *ten*. Use numerals in dates and addresses, and for numbers above *ten*.
6. Don't write what should be one word as two words, or what should be two words as one word.
7. Spell all words correctly. Use your dictionary and/or follow these spelling rules:
 - IE and EI
Use *I* before *E*, but use *EI* before *C*, and use *EI* to sound like *A* (*chief* / *receipt* / *eight*)
 - Changing Y to I
Change *Y* to *I* before adding *ES* or *ED* if a word ends with a consonant +*Y*
(*try* → *tried*)
But never change *Y* to *I* if the word ends with a vowel +*Y* (*pray* → *prayed*).
 - Doubling final consonants
If a word ends with a single vowel + a consonant, and the ending begins with a vowel,
double the final consonant (*sad* → *sadder*).
But if a word ends with a double vowel + a consonant, or its last syllable isn't accented, do not double the final consonant (*fear* → *fearing*; *gather* → *gathered*).
 - ING endings
If a word ends with a consonant +*E*, drop the *E* before adding *ING* (*hope* → *hoping*, but *hop* → *hopping*).
Never drop *Y* before adding *ING* (*hurry* → *hurrying*).
8. Don't confuse words that **sound** alike but are spelled differently and have different meanings, especially:

<i>THEN</i>	<i>THAN</i>	<i>TO</i>	<i>TOO</i>	<i>TWO</i>	<i>ITS</i>	<i>IT'S</i>
<i>YOUR</i>	<i>YOU'RE</i>	<i>THEIR</i>	<i>THEY'RE</i>	<i>THERE</i>		

Appendix F

Traditional English Grammar Instruction: Origins, Problems, and New Directions

To the Instructor: This appendix needs to be supplemented by further reading about newer methods of teaching grammar—the “new directions” developed in appendices J and L, and from sources included in the bibliography that follows the appendices, sources to which this appendix refers. It’s in the instructor’s discretion whether or not to distribute copies of this appendix to students or, alternatively, to present its main points to them in class.

Unlikely as it may seem, the story of English grammar instruction began in ancient Greece and Rome, long before there was an English language, with the teaching of Greek and Latin to schoolboys. Around 450 BC, when the technology of the ancient world had finally made writing reasonably cheap and easy, Greek and Roman scholars began to objectify language, to name its parts, and write its rules, just as they were doing for other branches of knowledge like geometry and botany. By approximately 350 AD, a basic Latin grammar, the *Ars Minor* of Aelius Donatus had “petrified for later centuries the concept of the ‘eight parts of speech’ ” (Murphy 43). These eight parts of speech are known today (as they were in the 4th century AD before English as such existed) as nouns, pronouns, adjectives, verbs, adverbs, prepositions, conjunctions, and interjections.

Latin, the step-mother of English grammar. By the Middle Ages, English, like the other national languages of Europe, had long been used in writing, for commerce, contemporary literature, public notices, etc., but it was still evolving, still using a range of variant forms to express the same thing, with few rules, at least few universally accepted, governing its use in speech or writing. Before the invention of the printing press, and even for some time after it, English was written more or less as it was spoken regionally: A reader in York might have difficulty deciphering a text written by hand or printed in London. Latin, in contrast, was the old-time prestigious language, still customarily spoken and written in the church, the courts, the universities, and the offices of government. Medieval (Silver Age) Latin, although somewhat “dumbed-down” from the classical Latin of Rome’s Golden Age, still had a fairly fixed grammar and vocabulary. Indeed, Latin was the lingua franca (i.e., the first or second language spoken by most educated people in polyglot England and Europe), and the language, along with a smattering of Greek, preferred for speech and writing in the schools (see McCrum, *et al.*, especially Chapter 2). In this situation, it was only natural that people should attempt to apply the fully formulated rules of Latin grammar to the regularization of an evolving English, a language of much less prestige, and considered by many at the time as a “corruption” of Latin. And so the imposition of Latin grammar on English began.

Logic and rhetoric confused with grammar. In the medieval grammar school, the course of study consisted of the *trivium* (grammar, logic, and rhetoric) and *quadrivium* (arithmetic, geometry, astronomy, and music). According to one theory accounting for some of the rules still used for analyzing English sentences, Latin grammar came to be influenced by the other studies in the trivium curriculum, logic (the laws of sound

reasoning) and rhetoric (the study of the effectiveness of language) (see Jespersen, 47ff., 58 ff.). Syllogistic or logical reasoning made every sentence a “proposition” in which something was *predicated* (or assumed to be true) of the lead noun or substantive (the *subject*). So teachers and students began to see every sentence as a group of words with a subject and a predicate. The subject was (and still is, in traditional grammar) defined as the word or phrase that the sentence is about. The predicate is what is being said (or predicated) about the subject.

Rhetoric as a component of the trivium further reinforced this concept of the sentence: Each unit of discourse, whether a single sentence, or a combination of sentences forming a segment or the whole of the larger argument, has its subject about which something is being predicated. This particular conceptualization of the sentence fits in well, of course, with the modern schema of composition instruction: A topic or subject, when something of significance is said to be true or predicated of it, can properly serve as the topic sentence or main idea of the paragraph or of the entire essay or argument. Further, this conceptualization of the sentence as a subject about which something is predicated (presumably something intelligible and something significant) apparently gave rise to the definition of a sentence as a **complete thought**.

These conceptualizations, useful as they are in rhetoric, posed no problem for students of Latin grammar because Latin has its own fail-safe system of inflections that clearly identifies the function of most words in a Latin sentence (see below). English, however, dropped almost all inflections in the early medieval period. Yet it appears that English grammar, at some later date, was still forced, and continues to this day to be forced (for the lack of having anything better at hand), to rely on these grammatically inadequate and inept definitions borrowed from the trivium school masters.

Sentence recognition in traditional grammar: an illustrative example. Any word-group punctuated as a sentence and chosen at random from the middle of a paragraph would almost certainly serve our purpose here as well as this one, the final statement in Frank McCourt’s best-selling memoir, *Angela’s Ashes*: “’T is” (a contraction for *It is*). In the context of the preceding sentences in the memoir, *’T is* is rich in meaning. But is it **grammatically** a sentence? Let’s see if that can be determined with the help of the dicta generally found on page one of traditional grammar books. Here is dictum # 1: “A sentence is a complete thought.” By this definition is *’T is* a sentence? (*Pause . . .*) Well, let’s move on to dictum # 2 which may be more helpful: “A sentence is a group of words that has a subject and a predicate. The subject is what the sentence is about. The predicate tells what is true about the subject.” By these definitions, is *’T is* a sentence? (*Pause . . .*) Well, there’s still traditional grammar’s dictum # 3: “To help find the predicate, look for the verb. A verb is a word that shows action.” Clearly, that dictum is of no more help than the others. Nevertheless, as newer grammars can show, *’T is* is indeed a sentence.

So what’s the problem with traditional grammar’s rules for sentence recognition? The three rules just cited relate to the **meaning**, the **content** of words, not the **structure** of the grammatical entity we call a sentence, nor to the functions of its parts. The grammatical

facts are these: (1) Few sentences, except topic sentences, are complete thoughts; moreover, many word-groups that are **not** grammatically sentences **do** contain complete thoughts. (2) The **grammatical** subject of a sentence chosen at random is **not** usually what that sentence is about. This confusion of the **logical** or **rhetorical** subject of discourse with the **grammatical** subject of any given sentence is part of the legacy of Latin grammar to English grammar (see Jespersen, 146ff.). (3) Many verbs do **not** show action, and many words show action that are **not verbs**; this definition of a verb is misleading.

The rules of 20th century structural grammar, based on a study of the English, not the Latin, language, will show you why 'T is or any other sentence is indeed a sentence, and why other word-groups are not, even though punctuated as if they were sentences. . Now or later turn to Appendix J and L and learn a simple, reliable approach to sentence analysis, applicable to every conceivable kind of sentence whether it has two words, like 'T is, or two hundred.

Further examples of the absence of fit between Latin and English grammar. By the 18th century, although “construing” Latin was still basic to the education of English and American schoolboys, English had come up in the world, and the ability to speak and write English correctly, if not elegantly, had become central in the curriculum. By this time, besides the basic misconceptions mentioned above, many rules applicable to Latin, but not to English, had found a permanent home in English grammar, and there they continue even now to create confusion. You may be familiar with two of these, nowadays more generally ignored: “Don’t split an infinitive. And don’t end a sentence with a preposition.” Why not? Because in Latin such constructions are simply not possible.

The root of the problem. Latin is an inflected language, one whose intelligibility depends on **word endings**. In Latin there is no problem distinguishing the basic parts of the clause (subject, verb, object, modifiers) from one another because the elaborate system of inflections (word endings) provides a reliable set of signals guiding the reader through a Latin sentence. But English has abandoned all but a few of its original clues to the meaningful relationship among words in a sentence, depending for its intelligibility largely on **word order** and invariant function words like conjunctions and prepositions. Still, English grammar books continue to include distinctions that are important to make when speaking or writing Latin but are irrelevant and distracting to those learning the structure of English.

Superfluous (and confusing) distinctions: An example. In Latin, direct and indirect objects must have different forms or the sentence is unintelligible. Why so? Because, as mentioned above, in Latin it’s the ending that tells what each word is doing in the sentence, not the order of the words. For example, the Latin sentence *Mater Florae infantem dedit* might also be written *Infantem Florae mater dedit* or *Florae infantem mater dedit*. Each of these Latin sentences, translated and using English word order, means, “Mother gave Flora the baby.” *Mater* (mother) is the subjective or nominative form of that noun, and no matter where it turns up in the sentence it is still the subject.

Florae (the inflected form of the name Flora) signals its function by the dative case (what we call the indirect object) with its dative ending *-ae*. *Infantem* (baby) signals its function by its *-em* ending, showing that it's in the objective or accusative case. Without those endings, there would be no way to know for sure which person did what or who got the baby. So it makes sense for Latin grammarians to explain the distinction between direct objects (calling for an accusative case ending) and an indirect object (calling for a dative case ending). But since English nouns and pronouns, whether they are used as direct or indirect objects, don't need to change their forms to be understood, and in fact don't change them, the distinction is useless to speakers and writers of English—just part of the excess Latin baggage that English teachers are heir to.

Traditional grammar instruction (or the lack of it) in the 20th century. In the 1940s and 50s, serious research on this kind of grammar instruction (the only kind taught at the time) began and burgeoned till it culminated in 1963 in the findings of Braddock *et al.* who famously pronounced, “. . . the conclusion can be stated in strong and unqualified terms: the teaching of formal [traditional] grammar has a negligible or . . . even harmful effect on the improvement of writing.” In the ensuing decades, this view was repeatedly reinforced in large and prestigious studies like Elley *et al.* (1976). Some English teachers, like Martha Kolln (1981), simply could not accept this sweeping dismissal of formal grammar as a means of writing improvement, and Kolln in fact did find some flaws in the design of some of the studies. In any case, she was able to emphasize what the studies did **not** prove or disprove. Certainly, they left the door wide open to the possibility that some kind of grammar other than the traditional variety, with all its flaws, might work, or traditional grammar, with some modifications, itself might work if taught in connection with writing.

On the heels of Braddock, however, several other movements came along, and their combined gale-force winds knocked the “grammar question” off most writing instructors' agenda altogether, at least in the mainstream of composition teaching. These new directions in the teaching of writing included the writing process movement, “students' right to their own language,” and a rejection of methods based on a so-called Skinnerian /behaviorist approach to instruction (“mindless practice,” “skills and drills”) in favor of the cognitive/constructivist approach to teaching and learning—whole language, immersion, discovery, etc.

Alternative responses. In the 70s and 80s, Open Admissions in urban colleges became the only platform for the development of newer grammar pedagogies. Mina Shaughnessy (*Errors and Expectations*, 1977) and her collaborators worked hard to develop a simpler and more linguistically sound approach based in part on the work of C. C. Fries and other linguists, a grammar derived from a study of the **structures of English**, rather than Latin, and similar to that outlined in Appendix L. (Unfortunately, except for the workbooks of Epes *et al.* [see bibliography], the textbooks applying these methods to classroom instruction are no longer in print, for a wide range of reasons.) At this time also, the studies on sentence-combining (notably Mellon, 1969 and O'Hare, 1973) definitively established the effectiveness of this method as a practice that significantly improves students' own writing. Among the other instructional approaches developed in the 70s

and 80s were sentence and paragraph transformation (transformations of extended texts following a single grammatical direction: singular → plural, past → present, present → present perfect, etc.), and immediate and extensive application of all rules to the revision and editing stages of students' own writing—application which the systematization and simplification of the new English grammar approaches make not only possible but easy and natural.

And now, writing students and teachers, whither? In this more sober era (an era sobered, that is, by the failure of many, though not all, of the educational movements and biases of the past 30 years), educators are beginning to temper their hasty judgments, including the wholesale rejection of the usefulness of any and all grammar instruction. Weaver (1979, 1996), Noguchi (1991), Kolln (1981, 1997, 1998, 2001), Morenberg (1997), Haussamen (1997), among others, are agreed that certain aspects of traditional grammar, in combination with the newer approaches discussed above and applied in the context of students' own writing, can improve its correctness, clarity, and effectiveness. To date, however, few grammar texts on any level reflect the reconstituted approaches advocated by these purveyors of the tempered views toward grammar instruction, nor have any formal studies been conducted to measure the impact of this modified kind of grammar instruction on writing improvement. Still, two decades of their apparently successful use in basic writing classrooms nation-wide, along with the studies on sentence-combining cited above, suggest that these methods have untapped potential for writing instruction on all levels.

So are we right back where we were 50 years ago? On an elegiac note, the late Robert Connors (2000) recently lamented how the one indubitable grammar success story, the improvement of writing through sentence-combining practice, has been neglected and forgotten by college and secondary school writing teachers, and has apparently never found its way into the elementary school curriculum. However, after years of studies to convince people that the old school grammar really doesn't work, and then the successful development over time of approaches that do, it seems more depressing still to see schools returning once more to 18th century Latinate English grammar. It's as if the schools have come full circle, on this particular issue at least. To turn this around, obviously the first step is training prospective teachers in the newer and more effective approaches to English grammar instruction. This course is one such step.

Appendix G

Using Ethos, Pathos, and Logos in Argument

Definitions

Ethos: An appeal based on the character of the speaker or writer. According to Aristotle's *Rhetoric*, "The character [*ethos*] of the speaker [or writer] is a cause of persuasion when the speech is so uttered [or the paper so written] as to make him [or her] worthy of belief."

Pathos: Persuasion achieved by appealing to the listeners' or readers' emotions. According to the *Rhetoric*, "We make very different decisions under the influence of pain or joy, liking or hatred."

Logos: In classical rhetoric, persuasion through efforts to demonstrate the truth, real or apparent.

--Definitions adapted from Linda Woodson (see bibliography), pp. 22, 41, and 35.

Ethos: Winning readers' trust

Building trust

- Is your language objective? Does its tone suggest someone who is in search of the truth, the best solution for all, not merely one eager to make a point?
- Have you tried to establish yourself, by your style, tone, and content, as an honest, compassionate, reflective, trustworthy, straight-forward reporter? A person of insight, sensitivity, and intelligence who speaks for the common good?
- Is your tone likely to conciliate readers who feel differently?
- Have you cited the opposition's position with respect and accuracy, without distortion?
- Have you tried to cite authorities whom many people respect?
- Have you (modestly) mentioned your own credentials (if any) to speak to this issue?
- In citing authorities, have you mentioned their qualifications, experience, or other credentials to speak to this issue?

Undermining trust

- Does your language suggest prejudice or bias against groups or other positions on this issue?
- Have you distorted the opposition's arguments in order to be able to refute them easily (a tactic known as attacking a straw man)?
- Have you invited contempt by using such arguments as "everyone does it" (known as the *ad populum* fallacy)?
- Have you hinted that your claim is the only one that can possibly be correct, and those who reject it are "bad" or "stupid" (a fallacy known as dogmatism)?
- Have you suggested that the opposition is wicked (with or without proof), and therefore wrong (a fallacy known as *ad hominem*)?
- Have you knowingly invented or distorted or exaggerated facts or cited authorities whom you know have been discredited?
- Have you failed to acknowledge the source of effective language or ideas, presenting them as if they were your own (plagiarism)?
- Have you distorted an authority's meaning by citing him or her out of context? And perhaps failed to give the source of the citation, or not given it accurately?

Pathos: Appealing to readers' emotions

Legitimate appeals

- Have you appealed to the better of instincts of your readers—their generosity, compassion, idealism, sense of fairness, etc.?
- Have you made your position real to your readers by relating anecdotes with emotional appeal? By using vivid and specific language?
- Have you visualized your readers—the reasons for their biases for and against your position—and addressed them as one who understands and feels for them?
- Have you considered how their personal experiences have led them to feel the same or differently from you? Have you addressed, or at least acknowledged, these feelings?
- As you reconsider your position in the light of theirs, have you perhaps added some qualifiers or exceptions to what you are proposing? If you believe these prejudices against your position are based perhaps on ignorance of the real facts, have you given your readers more background data drawn from your experience of the issue so that they can approach it with a fuller understanding?

Illegitimate appeals

- Have you appealed to your readers' baser instincts, their resentments or greed or irrational prejudices, to persuade them to support your ideas?
- Have you used scare tactics, exaggerating the hazards of not adopting your ideas, like the threat of stepping out on a "slippery slope" or a possible "domino effect"?
- Have you played on the emotions of your readers by citing the sufferings of a few perhaps atypical or even anomalous cases, while ignoring the common good? (This is known as the argument *ad misericordiam*.)
- Have you relied on the "wisdom of the masses" or "band wagon" appeals as reflected in recent polls as a reason for your readers "coming on board"?

Logos: Appealing to reason

Sound reasoning

- Have you cited enough evidence to convince your readers that your position is a solid one?
- Have you based your arguments on assumptions that your readers can accept? That if it's a proposal, that it's for the common good, not the benefit of the few? That if it's a judgment or an evaluation, that the criteria or standards are widely known and accepted or at least explained and defended?
- Have you considered other alternatives to your position and given sufficient reasons for rejecting them?
- In a chain of reasoning, does your conclusion logically flow from your premises?
- Have you adequately qualified your claims in view of the exceptions that are familiar to you and your readers?
- Have you made your purposes and arguments **clear**? Have you used the necessary transitional and connecting words that help to spell out the relationships among your ideas? (Study Appendix D for help with this aspect of language and communication.)

Logical fallacies

- Have you represented your position as the only alternative to disaster (the either/or fallacy)?
 - Have you confused the issue by failing to define your terms accurately or not at all?
- Have you drawn general conclusions from one or a few instances (known as “hasty generalization”)?
- In your conclusion, have you assumed the truth of the very thing you are trying to prove (known as “circular reasoning”)?
- Have you concluded that when one event often **follows** another, that the first event is necessarily the **cause** of the second (known as the *post hoc* fallacy)?
- Have you presented evidence that offers no basis for the conclusion you are drawing from it (a fallacy known as a *non sequitur*)?
- Have you drawn a conclusion based on a comparison between two apparently similar but actually quite different situations (a fallacy known as “faulty analogy” or “comparing apples to oranges”)?

Appendix H

Grammatical Analysis: the Traditional Approach

Read the following paragraph. Then write the appropriate part of speech next to each word listed below. Be sure to check the function of the word in the paragraph before you attempt to answer. Choose from this list of the eight parts of speech:

noun	adverb
pronoun	preposition
adjective	conjunction
verb	interjection

Note that the words to be classified read vertically, not horizontally—down the first column, and then down the second column, like Chinese.

The 1920s are sometimes called the “Roaring Twenties,” because for many people, especially young people, they were such exciting, fast-paced times. In this period young Americans started to rebel against some of the strict rules of behavior that older Americans had lived by. . . .This [18th] amendment prohibited . . . the making and selling of . . . alcohol everywhere in the United States. . . Often when something is forbidden it becomes more attractive; and now people . . . began to think of drinking as something daring and exciting to do.

--An excerpt from *What Your Sixth Grader Needs to Know* (1993), p. 160. The passage is on a 6th grade reading level.

<u>Word</u>	<u>Part of Speech</u>	<u>Word</u>	<u>Part of Speech</u>
1. The	_____	18. such	_____
2. 1920s	_____	19. exciting	_____
3. are	_____	20. fast-paced	_____
		21. times	_____
4. sometimes	_____	22. In	_____
5. called	_____	23. this	_____
6. the	_____	24. period	_____
7. “Roaring	_____	25. young	_____
8. Twenties”	_____	26. Americans	_____
9. because	_____	27. started	_____
10. for	_____	28. to	_____
11. many	_____	29. rebel	_____
12. people	_____	30. against	_____
13. especially	_____	31. some	_____
14. young	_____	32. of	_____
15. people	_____	33. the	_____
16. they	_____	34. strict	_____
17. were	_____	35. rules	_____

<u>Word</u>	<u>Part of speech</u>		<u>Word</u>	<u>Part of speech</u>
36. of	_____		61. something	_____
37. behavior	_____		62. is	_____
38. that	_____		63. forbidden	_____
39. older	_____		64. it	_____
40. Americans	_____		65. becomes	_____
41. had	_____		66. more	_____
42. lived	_____		67. attractive	_____
43. by	_____		68. and	_____
44. This	_____		69. now	_____
45. 18 th	_____		70. people	_____
46. amendment	_____		71. began	_____
47. prohibited	_____	72. to		_____
48. the	_____		73. think	_____
49. making	_____		74. of	_____
50. and	_____		75. drinking	_____
51. selling	_____		76. as	_____
52. of	_____		77. something	_____
53. alcohol	_____		78. daring	_____
54. everywhere	_____		79. and	_____
55. in	_____		80. exciting	_____
56. the	_____		81. to	_____
57. United	_____		82. do	_____
58. States	_____			
59. Often	_____			
60. when	_____			

Now go back and circle every word that you changed from the present to the past tense. These are all verbs.

2. Some verbs show action. Many do not. It's not a reliable way to find a verb.

Gretchen runs ten miles a day. Her running is an inspiration to us.
Gretchen ran ten miles a day. Her running was an inspiration to us.

The verbs *runs* and *ran* show action. The verbs *is* and *was* do not show action, but they are verbs, because they change to show different tenses. *Running* also shows action, but it is not a verb.

Exercise J.2 Go back to your rewritten Exercise J.1 and put a check over each word that shows action but, when you rewrote the paragraph, did not change tense and therefore is not a verb.

3. Don't confuse verbs with other words that may seem to be verbs:

3A. *To* + the base form* of a verb is an infinitive. An infinitive never changes to show different tenses, so it is not a verb.

***Note:** The term base form is used to describe the form of a word before any ending is added to it. The base form is always printed in capital letters (*RUN*, *GO*, etc.)

Pygmalion **is** happy **to live** alone.

Pygmalion **was** happy **to live** alone.

The infinitive *to live* does not change when the tense of the sentence changes.

3B. An *ING* word (a present participle) by itself is not a verb.

Chipping away at the stone, he **begins** to dream of a maiden

Chipping away at the stone, he **began** to dream of a maiden

The *ING* word (present participle) *chipping* does not change when the tense of the sentence changes.

3C. Words that are not verbs sometimes look exactly like verbs.

Words like *name*, *rest*, and *presents* and other non-verbs in the Pygmalion passage can be used as verbs in different sentences. It's impossible to know what part of speech a word is by looking at it in isolation.

4. If a verb occurs in a sentence, it must have a subject. So, as a further test to show that a word is a verb, find its subject. Find its subject like this:

Ask : WHO or WHAT _____? , filling in the verb. The answer to that question is the subject.

Look at the sentence, “I sing in the shower.” Find the verb *sing* and ask: WHO or WHAT sing? The answer is *I*, so *I* is the subject.

Exercise J.3: In these sentences, (1) find the verb mentally by finding the word or words that can change tense, (2) circle each verb, (3) box its subject, and (4) put checks over the infinitives and *ING* words (present participles).

1. A blood-red car rockets around a twisting track.
2. Skidding for a moment, the driver turns the steering wheel sharply to regain his hold on the road.
3. Screeching to a stop, he steps out grinning: This model passes.
4. Enzo Ferrari began producing his racing cars in 1929.
5. His trademark was a prancing black horse, the insignia of the flying ace, Francesco Baracca.
6. Ferrari cars started competing to win racing championships during the next decade.
7. He hired daring engineers to create shovel-nosed hoods and swooping fenders.
8. The next Ferrari is sure to cost over \$400,000 and have a speed of 250 miles per hour.
9. They'll vanish from the dealerships within days of their arrival.
10. The proud owners of these aristocrats of the road will continue to smile, and to smile again, at the turning heads and staring eyes of envious drivers everywhere.

5. A verb may be a verb phrase as well as a one-word verb. Every verb phrase has two parts: at least one helping verb and a main verb. The first word in a verb phrase is a helping verb, which shows the tense of a verb phrase. The last word in a verb phrase is a main verb, which tells the meaning of the verb phrase.

Here is a list of all the helping verbs. Notice that all these helping verbs except *must* and *ought to* can change to show different meanings and tenses.

Base form	Present tense	Past tense
BE	am is are	was was were

HAVE	has have	had had
DO	does do	did did
<i>Note: The verbs to the right are called modal helping verbs. Strictly speaking, modal helping verbs don't change tense, but they do change form to express different meanings, and in the context of other verbs' changing tense.</i>	will can shall may must ought to	would could should might

Examples:

The children **are** hungry.
 They **are** also **getting** sleepy.
 They **have** nothing to eat.
 They **have**'nt **eaten** anything all day.

Are and have by themselves are one-word verbs. Are getting and have eaten are verb phrases.

Exercise J.4: (1) Rewrite the sentences below in the past tense. Notice that in the verb phrases only the helping verb changes tense. (2) In each rewritten sentence, circle the verb or verb phrase and box its subject. Be sure to circle the entire verb phrase.

1. The customers are angry.

They are getting angrier every minute.

2. Somebody has some defective clothing to return.

He has waited for the Returns clerk for an hour already.

3. The woman with the baby is anxious.

Her baby is screaming.

4. The Returns clerk, hiding in the stockroom, does nothing.

But he does keep checking his watch.

Rules about Verb Phrases (Sub-rules of Rule 5)

5A. With modal helping verbs, use the **base form** [the form of the verb before any ending is added] of the main verb.

Exercise J.5: In each of the examples below Rules 5B to 5J, circle the verb phrase and box the subject. Be careful not to circle words that come between the helping and the main verb. Use two or more circles as necessary to show the entire verb phrase.

Example: [I] (would) really (like) to see you soon, but [I] (may) not (be) free until next week.

Notice that verb phrases are often interrupted by adverbs like *really* and *not*. Here square brackets indicate **boxes**, and parentheses indicate **circles**.

5B. Modal helping verbs don't change to agree with their subjects.

Example: She can play an excellent game of baseball.
They can play an excellent game of baseball.

Whether the subject is singular (*she*) or plural (*they*), the modal form *can* does not change.

5C. With the helping verb *DO*, use the base form of the main verb.

Example: Does she play the piano?
Do they play the piano?

Notice that *DO* changes to agree with its subject, but the main verb does not change.

5D. Present-tense verb phrases with *HAVE* tell about something that began in the past, and is still true or is still happening.

Example: In recent decades attitudes toward sex have changed radically.

This sentence means that attitudes toward sex began to change in the past and are still changing.

5E. Past-tense verb phrases with *HAVE* tell about something that was true or happened in the past, **before** something else happened.

Example: Attitudes toward sex had changed somewhat even before the sixties.

This sentence means that attitudes toward sex had begun to change before a certain point in the past had arrived.

5F. With the helping verb *HAVE*, use the **past participle** of the main verb. Check the past participle of irregular verbs in the dictionary.

Example: Margaret has laid her packages on the table and lain down for a nap.
Laid and *lain* are the past participles of the irregular verbs *lay* (meaning *to put*) and *lie* (meaning *to recline*).

5G. To form the past participle of regular verbs, add a *D* or an *ED* ending.

X

Example: Roger has snatch Dick from disaster.
Roger has snatched Dick from disaster.
Be careful not to drop the ED ending from the past participle.

5H. Use various forms of the helping verb *BE* and the *ING* form of the main verb to tell about something happening over a period of time.

Examples: Viola has been trying to learn to use the computer for ten years.
She is still trying.

5J Use the helping verb *BE* and the past participle of the main verb in a **passive** sentence.

Example: In every culture, people are forbidden to perform certain acts which are called taboos.

6. Like a present participle, a past participle by itself is not a verb.

Examples: Those fast balls **are shattering** the bats.
Are shattering is a verb phrase. *Shattering* is the main verb in this verb phrase.

The **shattering** sound scared the batter.
Shattering is an *ING* word (a present participle) used by itself as an adjective to tell more about the sound. This is sometimes called a participial adjective or an adjective made from a participle.

The bat **was shattered**.
Was shattered is a verb phrase. *Shattered* is the main verb in this verb phrase.

The **shattered** bat hit the pitcher.
In this sentence, *shattered* is a past participle used by itself as an adjective to tell more about the bat. This is sometimes called a participial adjective, or an adjective made from a participle.

Exercise J.6 In each sentence, (1) circle each verb and verb phrase, (2) box its subject, and (3) underline each participle (present or past) used by itself as an adjective.

1. A young man owning 300 slaves was sitting at his beautifully carved desk writing a paragraph denouncing slavery.
2. Frightened by the anticipated reaction of the southern states, an aging statesman crossed out this paragraph.

3. Historians, looking back at that moment, see the Civil War written in the hatch marks on that page.

7. Contractions always contain verbs.

Some of the items in this exercise contain contracted one-word verbs; others contain contracted verb phrases.

Exercise J.7: Circle each verb and verb phrase and box its subject. Then write the uncontracted verb and/or verb phrase on the line after each example. The first two are done for you. (Brackets are used for boxes and parentheses for circles.)

1. [Who] ('s got) the newspapers? has got
2. [They] ('re) on the table. are
3. There's a message for you on the machine. _____
4. Your sister's been in a car accident. _____
5. She's not badly hurt, fortunately, but she's being taken to the hospital.

6. They'll take good care of her there because that hospital's got a good Emergency Room.

7. They're going to arrest the other driver who's had a string of arrests for reckless driving.

8. He'd better get a good lawyer because he'll certainly need one.

Exercise J.8 Go back to Exercise J.1. (1) In your **rewritten** version of J.1, box the subject(s) of each verb. Among the subjects you should box is a present participle (an *ING* word). (2) Underline each infinitive and participle (past or present). If the participle begins a phrase, underline the entire participial phrase. (3) Write the name of each form you checked (infinitive, present participle, and past participle) above the form.

Appendix K

Some Basic Rules about Word Forms in Standard Written English

Introduction to word forms

Unlike French, Spanish, Italian, and other languages that evolved directly from Latin, English uses grammatical structures and a basic vocabulary that are derived most immediately from the Germanic languages. Modern German, of course, still relies on numerous word endings, as in Latin, to show how a word is being used in a sentence and what its relationship is to the other words. Also, like Latin, it generally places the verb at the end of the clause. Modern English, however, has eliminated most of its original word endings, and relies rather on a characteristic word order (subject→verb→object) to tell you the function of the word in the clause. Most strikingly, English has eliminated the elaborate system of **agreement** which in German, as in Latin, requires verbs to agree or match up with their subjects according to whether their subjects are singular or plural or whether they are in first, second, or third person (i.e., *I, you, he, she, it, we, they*), not only in the present tense, but in all tenses! In English the only relic of this elaborate system of agreement is in the third person singular of the present tense (*I love, you love, we love, they love, BUT he, she, it loves*), and in the present and past tense of the verb *BE* (see below, Word Forms B).

English, however, has retained a few other basic endings, for example, for nouns the *-s* ending to distinguish plural from singular nouns; for most verbs the *-ed* ending to show the past tense; and, to show that a word is an adverb and not an adjective, the *-ly* ending. Other troublesome vestiges of word endings occur in pronouns, for example, in the forms *he* and *him, she* and *her*, etc., to show whether the pronoun is subject or object; in irregular verbs like *break, broke*, etc. to show the various tenses; and in the irregular forms of the helping verbs *be, have*, and *do* (see the list in the chart in Appendix J).

The purpose of this appendix is to review the basic rules governing word forms in English as they pertain to nouns, pronouns, verbs in the simple present and past tense, and adjectives and adverbs. Appendix J summarizes other basic rules pertaining to verbs. For the fine points about word forms in English, see any standard college handbook of grammatical forms. But make sure that you know the following basic rules first.

Word Forms A: Using Nouns and Pronouns

A1. Use an appropriate **determiner** and add an *S (or ES)* ending to make most nouns plural.

Singular determiners include *a, an, one, each, every, no, this, that, the*. Plural determiners include *two, three, etc., some, all, several, many, most, not any, no, these, those, the*, or simply no determiner. The singular determiner *an* is used before a word beginning with a vowel. (**Note to instructor:** African American students to whom such pronunciation may be alien may find this usage difficult.)

A2. Make necessary spelling changes when making a noun plural.

See Appendix E: Basic Writing Conventions, Rule 7, for a list of these rules.

A3. To make an **irregular** noun plural, look up its singular form in the dictionary.

A4. Do not try to make **noncount** nouns plural. (Noncount nouns are words like *milk, information, and luck* that have no plural forms.)

A5. Use a **singular** pronoun to refer to a singular noun, and a **plural** pronoun to refer to a plural noun. Be especially careful about pronoun reference when the noun to which the pronoun refers occurs in a different sentence or perhaps several sentences further along.

The **girl** sold **her** bike, and then **she** bought a motorcycle.

The singular pronouns *her* and *she* refer to the singular noun *girl*.

The **girls** sold **their** bikes, and then **they** bought motorcycles.

The plural pronouns *their* and *they* refer to the plural noun *girls*.

A6. Use a pronoun form that's correct for how it's used in a sentence.

Choose *I, she, he, we, and they* when these pronouns are used as **subjects** of verbs or after the verb *BE*. Choose *me, her, him, us, and them* **after the verb** (but not *BE*), or **after a preposition**. Remember that prepositions are words like *in, on, before, after, between*, etc.—words showing location or relationship.

Examples:

She likes **him**. **He** likes **her**. **We** like **them**. **They** like **us**. I like the cat. **It** likes **me**. **It** sat between **them** and **her**.

Pronoun subjects take the forms *she, he, we, they, and I*. Pronoun objects (words following verbs) take the forms *him, her, them, and me*. Pronouns following prepositions, like the preposition *between*, take the object form, like *them* and *her*.

After the verb *BE*, use the subject forms *she, he, we, and they*.

Examples: Is that **she**? No it's **he**.

However, **it's me** is acceptable, if not preferred.

A7. Use a **reflexive** pronoun with *-self* or *-selves* to refer back to the subject or an earlier word, or to emphasize a pronoun. Do not use the forms *hissself* or *theirselves*.

The boys decided to remodel the kitchen **themselves**. Their mother asked **herself** if they had the skills to do the job.

The reflexive pronoun *themselves* refers to the plural noun *boys*. The reflexive pronoun *herself* refers to the singular noun *mother*.

A8. Use a pronoun form in the same **person** as the word it refers to.

X

Students may not get in unless **you** have a pass.

Corrected: **Students** may not get in unless **they** have a pass.

A9. Avoid sexist language in using feminine and masculine pronouns.

?

A teacher should hold **her** students' attention.

Corrected: A teacher should hold **his or her** students' attention.

Corrected: Teachers should hold **their** students' attention.

A10. To make a noun possessive, do this:

If the noun is plural and has an *S* ending already, add an apostrophe only after the *S* ending. Otherwise add an apostrophe + *S*.

the three professors' books the scissors' blades the library's books

A11. Don't confuse the rules for contractions, plural nouns, possessive nouns, and possessive pronouns:

1. Plural nouns have an *S* or *ES* ending.

2. Possessive nouns have apostrophes.

3. Possessive pronouns (like *hers*, *yours*, *ours*, *its*, and *theirs*) **never** have apostrophes.

4. Contractions **always** have apostrophes.

You're sure that my **friend's shoes** look like **yours**?

You're is a contraction for *you are*. The apostrophe represents a missing letter.

The apostrophe plus *S* added to the noun *friend* makes it possessive.

The *S* added to the noun *shoe* makes it plural.

The *S* added to the pronoun *your* makes it possessive, but unlike possessive nouns, possessive pronouns do not have apostrophes.

Word Forms B: Making Present-Tense Verbs and the Verb *BE* Agree

B1. Add **no ending** to make a present-tense verb agree with a **plural subject or *I* or *you***.

I study. You study. They study. The children study.

B2. Add an ***S* ending** to make a present-tense verb agree with a **singular subject** (but not *I* or *you*).

He, she, it studies. The child studies.

B3. Use ***am*** to make ***BE*** agree with ***I*** in the present tense.

Use ***is*** to make ***BE*** agree with a **singular subject** (but not *I* or *you*) in the present tense.

Use ***are*** to make ***BE*** agree with a **plural subject or *you*** in the present tense.

I **am** here. He, she, it **is** here. You, we, they **are** here. The children **are** here.

- B4.** Use *was* to make *BE* agree with a **singular subject or I** in the **past** tense.
 Use *were* to make *BE* agree with a **plural subject or you** in the **past** tense.
 I, she, he, it **was** here. The child **was** here.
 We, you, they **were** here. The children **were** here.

Word forms C: Using Past-tense Verbs

- C1.** Check the past tense form of an **irregular** verb in the dictionary.
- C2.** Add a *D* or *ED* ending to form the past tense of **regular** verbs.
- C3.** Make necessary spelling changes when writing past-tense verbs.
 See Appendix E, rule 7 for spelling rules.

Word Forms D: Adjectives and Adverbs

- D1.** Many adjectives can be turned into adverbs by adding *-ly*, but not all (see the chart below).
- D2.** To make comparisons with adjectives and adverbs, use the appropriate comparative and superlative forms.

The following chart will help you avoid the most common errors in using adjectives and adverbs.

	positive	comparative	superlative
shorter adjectives	sharp cloudy few some	sharper cloudier fewer more	sharpest cloudiest the fewest the most
longer adjectives	magnificent	more magnificent less magnificent	the most magnificent the least magnificent
irregular adjectives	good bad little	better worse less	the best the worst the least
most adverbs	magnificently	more magnificently less magnificently	most magnificently least magnificently
irregular adverbs	well badly little	better worse less	best worst least

For word forms used in verb phrases, see Appendix J.

Appendix L

An Alternative Approach to Sentence Analysis

This approach to sentence analysis will enable you to apply it immediately and directly to your own writing so that you can understand how sentences in general work, what structures you typically use in your own writing, how to correct your sentence errors when necessary, and later in the semester make your sentences clearer, more varied, and more effective.

In Appendix J and K you learned to recognize words that **change form** by adding different endings or by changing their forms altogether—nouns, pronouns, verbs, adjectives, and adverbs (sometimes called **content** words). In this appendix, you will learn about **syntax**, how whole **sentences** are put together, using **function** words, especially conjunctions, which in this approach are called simply **connecting words**.

Preliminary Caution: In using the method described below, it's recommended that instructors and students avoid reliance on the following vague, inaccurate, and in some instances altogether false notions handed down from one generation of English teachers to another:

- * **A sentence is a complete thought.**
- * **To understand how a sentence is made, look for its subject and its predicate.**
- * **The subject tells what the sentence is about.**
- * **After you find the subject, to find the predicate, look for what is said about the subject.**
- * **A verb is a word that shows action.**
- * **To understand English grammar, begin with the eight parts of speech.**

Part 1. Simple Sentences

From Appendix J, you are already familiar with most (though not all) of the first steps in this approach to sentence analysis. So Part 1 will be mostly review, showing you the steps in logical sequence, and giving you further practice in analyzing simple sentences. The starred rules in Part 1 have not been presented previously.

1. To analyze a sentence, look for the verbs first (not the subject).

It's inaccurate to say that a *sentence* has a subject. Sentences have verbs, but only *verbs* have subjects. To say you have a subject without a verb makes no sense; to say you have a verb without a subject is to identify a sentence fault (a fragment).

2. To find any verb in a sentence, look for a word that can change tense.

The notion of tense, or the way verbs change their forms to show time (present, past, or future) is familiar to you, and to all speakers of English. The “tense test”—“Can the word change tense?”—is the one reliable way you can ascertain that the word is in fact a verb, and not some form that looks like one, such as a participle or an infinitive.

3. Some verbs show action. Many do not. It's not a reliable way to find a verb.

4. Verbs may be verb phrases as well as one-word verbs. Every verb phrase has two parts: at least one helping verb and a main verb. The first word in a verb phrase is a helping verb, which shows the tense of a verb phrase. The last word in a verb phrase is a main verb which tells the meaning of the verb phrase.

See Appendix J to review what you have learned about verb phrases.

5. Don't confuse verbs with other words that may seem to be verbs:

- 1. *To* + the base form of a verb is an infinitive. An infinitive never changes to show different tenses, so it is not a verb.**
- 2. An *ING* word by itself is not a verb.**
- 3. Words that are not verbs sometimes look exactly like verbs.**

Review what you have learned about *ING* words (present participles) and also about past participles in Appendix J.

6. Contractions always contain verbs.

Review in Appendix J what you learned about finding verbs and verb phrases in contractions.

***7. A sentence can have more than one verb.**

You may have noticed several simple sentences with more than one verb in Exercise J.1 (Appendix J).

***8. A verb can have more than one subject.**

Be alert for verbs with more than one subject in future exercises.

9. Once a verb has been identified, you can find its subject by asking, “Who or what _____?” filling the blank with the verb, whatever it may be. To do this, you MUST find the verb first.

***10. Almost all simple sentences have expansion, telling more about the verb or the subject or other words in the sentence. Usually almost all the other words in a simple sentence besides the verb and its subject are expansion.**

Caution: Be careful not to confuse a verb or its subject with expansion.

The red [kettle] on the stove (whistled) shrilly.

Whistled is the verb, because it can change to show different tenses. It might seem that *stove* is the subject, because it’s right next to *whistled*. But *kettle* is the subject, because it tells **WHAT** *whistled*. *On the stove* is expansion telling **WHERE** *the kettle is*.

Note: As you already know, in this method you circle each verb and verb phrase and box its subject. So, in this appendix, **wherever you see parentheses around a verb and square brackets around a subject (as above), understand that what are intended are a circle and a box.** These are the markings which students should use in doing all exercises (and also in analyzing their own sentences) because these markings make the words jump out, and also because they cannot be confused with conventional punctuation marks as parentheses and brackets can.

In this system, in a simple sentence the term **expansion** includes all the terms called modifiers in traditional grammar: determiners (like *The* in the example sentence above), adjectives (like *red* in that sentence), adverbs (like *shrilly*), and all kinds of phrases, including prepositional phrases (like *on the stove*), infinitive phrases, and participial phrases, everything in a simple sentence that **tells more about the verb or more about the subject**. In simple sentences, then, expansion is the only grammatical term that you usually have to deal with beyond verbs and their subjects. **But in simple sentences it’s not usually necessary to mark this kind of simple expansion. Mark only verbs and their subjects.**

There is, however, one other grammatical part that may sometimes be included in a simple sentence, and that is the part that answers the question **WHAT? after** the verb. This is called the **complement**, or sometimes the **object**.

Example: [Joan] (grabbed) the kettle.

To find the complement, answer the question, Joan grabbed **WHO?** or **WHAT?**
The answer is *the kettle*, so *the kettle* is the complement.

Expansion by definition does not include **complements**. Generally, don’t bother identifying complements, but it’s a good idea to know what they are. Students use them

spontaneously, and except in using pronouns, don't make mistakes in them. Besides pronouns, the one other topic where the concept of complements might be useful is the noun clause (see below).

In sum: **Keep markings as simple as possible.** In simple sentences, circle each verb and box its subject(s), but don't mark anything else.

Practice 1: Analyzing simple sentences. In the passage below, these sentences are all simple sentences. Check them off as follows: 4, 6, 8, 9, 12, 15, 16, 18, 19, 23, 27, 28, 30, and 32. Do the following to analyze each one: (1) Circle each verb and verb phrase. (2) Box its subject(s). Ignore expansion in simple sentences. Ignore complements also. The only parts you really have to mark to understand a simple sentence **grammatically** are **each verb** and **its subject(s)**. All the words, of course, are important to the **meaning**, but to see how simple sentences work grammatically, mark only **each verb** (and **verb phrase**) and **its subject(s)**.

Instructor: Answers to Practice Exercises 1, 3 through 8, and 10 and 11 follow after Part III of this appendix, below.

The Roaring Twenties

(1) The 1920s are sometimes called the "Roaring Twenties," because for many people, especially young people, they were such exciting, fast-paced times. (2) In this period young Americans started to rebel against some of the strict rules of behavior that older Americans had lived by. (3) Many of them decided that it was more important to enjoy life than to work hard. (4) For many young Americans of the middle and upper classes, the decade of the twenties was like one long party.

(5) It was a party where people drank lots of alcohol, even though it was now against the law to do so. (6) For many years advocates of the "temperance" movement had attacked the use of alcohol. (7) They pointed out that drinking alcohol was unhealthy, and that people often committed violent crimes when they drank too much. (8) In 1919 Congress passed the Eighteenth Amendment to the U.S. Constitution. (9)

This amendment prohibited the making and selling of beer, wine, and alcohol everywhere in the United States. (10) The years during which this ban was in effect are known as the period of Prohibition. (11) Prohibition lasted from 1920 to 1933, when Americans voted to ratify the Twenty-first Amendment to the Constitution, which repealed the Eighteenth Amendment. (12) (To repeal a law is to declare it no longer in effect.)

(13) Although Prohibition cut down on the number of Americans who drank alcohol, many went on drinking in secret. (14) Often when something is forbidden, it becomes more attractive. (15) So people, especially young people, began to think of drinking as something daring and exciting to do (16) They started going to illegal drinking places called “speakeasies.” (17) Alcohol was supplied to the speakeasies by men known as “bootleggers,” who either made their own illegal liquor or smuggled it in from foreign countries. (18) (The term “bootlegger” comes from the old smuggler’s trick of hiding a bottle inside the leg of a boot.)

(19) Speakeasies were usually noisy and crowded. (20) Customers listened to loud music, and drank and danced for hours on end. (21) Many of the customers were young women, and this was something new. (22) Before World War I, women were not supposed to drink in public, and most bars would let in only men. (23) But now women were becoming more independent in lots of ways. (24) (You may recall

reading in Book Five of this series about how American women won the right to vote in 1920.)

(25) The fun-loving, carefree young women who frequented speakeasies were often called “flappers.” (26) Flappers not only drank but also smoked cigarettes and wore heavy makeup. (27) These were two more things considered very daring for women to do. (28) Flappers also wore their clothes in a carefree way. (29) Before World War I, women had usually worn dresses that completely covered their legs, but now the flappers began wearing dresses that came down only to their knees. (30) Older people were shocked by these short new dresses. (31) In fact, flappers and their male friends did many things just because they wanted to shock their elders. (32) That was part of the spirit of the Roaring Twenties.

--A passage copied with minor changes from the Core Knowledge Series, Book VI, *What Your Sixth Grader Needs to Know*, pages 160-161

***11. Every sentence must have at least one verb, and every verb must have a subject.**

In this method, we call every group of words that starts with a capital letter and ends with a period a **word-group**. However, not all word-groups are **sentences**. A word-group is not a sentence unless it has at least one verb, and each verb has a subject. So this is the first (although not the only) requirement for a word-group to be a sentence: to have at least one verb that has a subject. By applying this rule you take the first step toward recognizing word-groups that are **not** sentences. This is important, because, in academic writing, all word-groups should, of course, be sentences.

This [word-group] (is) a complete sentence.
But not this one.

These are both word-groups because each starts with a capital letter and each ends with a period. The first word-group meets the first requirement for a sentence; it has one verb that has a subject. The second word-group is not a sentence because it has no verb.

This [word-group] (starts) with a capital letter.
And (ends) with a period.

Again, these are both word-groups, and the first word-group meets the first requirement for a sentence. The second word-group is not a sentence because, although it has a verb, that verb has no subject.

Practice 2: Finding some of the word-groups that are not sentences in your own writing. (1) Get a page or more of your free writing or any draft that you have not edited for mistakes. Circle each verb, and box its subject. Put brackets around each word-group that has no verb or has a verb without a subject. These are not sentences. (2) Get Papers # 1 and # 2 and repeat this process. (3) Mark a sheet of paper “Sentence faults” and copy onto it each word-group you have bracketed in your free writing and in Paper # 1 and # 2.. Number these word-groups in the margin, and skip a line between each one. **Save this paper for further exercises.**

Part 2. More Complicated Sentences

12. Besides joining subjects, verbs, and other words within sentences, words like *and*, *but*, *or*, and *so*, can also be used to join together two or more related simple sentences. When they are used like this, to join not words but simple sentences, they are called connecting words.

13. When the joining words *and*, *but*, *or*, and *so* connect two or more related simple sentences together, they create what we call a compound sentence.

Note: These joining words can also be used as transition words at the beginning of a sentence, as in sentence 15 in “The Roaring Twenties” passage. Since it is not a joining word when used in that way, in that case do **not** put a + over the word.

In analyzing a compound sentence, mark the connecting word with a +.

[Hector] (fought) ferociously. [Achilles] (was) even fiercer.
These two simple sentences are related, so they can be connected.

+

[Hector] (fought) ferociously, but [Achilles] (was) even fiercer.
The joining word *but* connects these two simple sentences into a compound sentence.

Some simple sentences may contain words like *and*, *but*, *or*, and *so* that join two or more **words** or **phrases**.

[Hector] and [Achilles] (fought) and (died) in the Trojan War.
This is a simple sentence, not a compound sentence. The first *and* joins the two subjects; the second *and* joins the two verbs. So in this sentence, there are no **connecting** words. To be a connecting word, *and*, *but*, *or*, or *so* must connect two **sentences**.

So remember: A simple sentence contains no **connecting** words, though it may contain **joining** words. A compound sentence consists of two simple sentences connected together by a joining word. Therefore any compound sentence can be separated back into two simple sentences.

Practice 3: Distinguishing compound sentences from simple sentences. In the passage about the roaring twenties in Practice 1 above, put two checks in front of each of the following sentences: 20, 21, 22, and 26. In each of these sentences, (1) circle each verb, (2) box its subject(s), and (3) put a plus mark over each **connecting** word, that is, a word like *and*, *but*, *or*, and *so*, that joins two simple sentences. Do **not** mark any word that joins two words or phrases. (4) Answer these questions:

1. Of these four sentences, the following are simple sentences: _____
2. The following are compound sentences: _____

14. Expansion words like *when*, *because*, and *if* can connect two or more related simple sentences together into what we call a complex sentence.

[Cars] (skid). [Roads] (are) wet.
These two simple sentences are related, so they can be connected.
+
[Cars] (skid) when [roads] (are) wet.
The connecting word *when* makes the two simple sentences into a complex sentence.

15. Complex sentences are different from compound sentences: when expansion words make a complex sentence, they turn one sentence into expansion, a group of words which expands the meaning of the other sentence.

The expansion word explains the relationship between the simple sentence and its expansion. This kind of expansion answers questions like *WHEN?* *WHERE?* *HOW?* *WHY?* or *UNDER WHAT CONDITION?* about the other sentence. This kind of expansion is sometimes called **an adverbial clause** in traditional grammar, although this is not entirely accurate, because the expansion really tells more about the entire simple sentence, not just more about the verb in that simple sentence.

+
[Cars] (skid) {when [roads] (are) wet}.
The expansion word *when* turns the sentence *roads are wet* into expansion that tells **when** cars skid.

Mark this kind of complex sentence by putting a + over the expansion word and by putting curly brackets { } around the entire expansion beginning with the expansion word. These markings help to make the structure of the sentence clear.

+
[Cars] (skid) {if [roads] (are) wet}.
The expansion word *if* tells **under what conditions** cars skid.

Important: Although this kind of expansion always contains a simple sentence, when

you add a word like *when*, *because*, or *if* to it, that simple sentence cannot stand alone. It becomes expansion, and as such must be part of another sentence. That's why, in traditional grammar, it is called a **dependent** clause (unlike the two **independent** clauses that make up a compound sentence).

16. Expansion that begins with words like *when*, *because*, and *if* can be moved around in a sentence.

+
When [roads] (are) wet, [cars] (skid)

+
If [roads] (are) wet, [cars] (skid).

The expansion in these two sentences has been moved to the beginning of the sentence.

Below is a chart that lists 23 common expansion words:

telling WHY or UNDER WHAT CONDITION		
although	for	though
as	if	unless
because	since	whereas
even though	so that	whether
telling WHEN		
after	before	when
as	once	whenever
as soon as	until	while
telling WHERE		
where		wherever

Practice 4. Analyzing sentences with expansion that begins with words like *when*, *because*, and *if*. In the passage about the roaring twenties in Practice 1 above, put one X in front of each of the following sentences: 1, 14, and 31. In each of these sentences, (1) circle each verb, (2) box its subject(s), and (3) put a plus mark over each **expansion** word, that is, a word like *when*, *because*, and *if* (see the list above for additional expansion words). (4) Put curly brackets around the entire expansion beginning with the expansion word.

17. The noun-expansion words *who*, *which*, and *that*, and sometimes *where*, make complex sentences by connecting two or more related simple sentences. They change one sentence into expansion of a noun in the other. This kind of expansion answers questions like *WHICH?* or *WHAT KIND?* about nouns.

We will look at the easiest construction with noun-expansion words first, and then move on to the more difficult ones, each illustrated by the examples below:

NOTE: Again the structure of these sentences is made clearer by using curly brackets { } to enclose the entire noun expansion. It is also helpful in marking these constructions to draw an arrow from each expansion to the noun it expands. These constructions are arranged here according to level of difficulty.

Level 1:

[Dorothy] (won) the scholarship. [Martina] (had expected) to win it.

These two simple sentences are related (*it* in the second sentence refers to *scholarship* in the first sentence), so they can be connected.

+

[Dorothy] (won) the scholarship {that [Martina] (had expected) to win}.

win it
That connects the two simple sentences, and turns the sentence *Martina had expected to* into expansion telling more about *scholarship*.

Level 2:

[Dorothy] (won) a scholarship. [It] (paid) half her college tuition.

+

[Dorothy] (won) the scholarship { [that] (paid) half her college tuition}.

The noun-expansion word *that* replaces *it*, and is right next to *scholarship*.
That is both the connecting word and the subject of *paid*.

Level 3:

[Dorothy] (won) the scholarship. [She] (had) always (worked) hard.

+

[Dorothy], { [who] (had) always (worked) hard}, won the scholarship.

The noun-expansion word *who* replaces *she* in the second sentence, and is right next to *Dorothy*, so the expansion *who had always worked hard* comes in the middle of the sentence.

Who is both the connecting word and the subject of the verb phrase *had worked*.

18. Noun expansion must go right next to the noun that it expands.

WRONG: Dorothy won the scholarship {who had always worked hard}.

This sentence doesn't make sense because the expansion telling more about Dorothy is not right next to the noun Dorothy.

Dorothy won the scholarship.
She had always worked hard.
Martina had expected to win it.

Combined: Dorothy, {who had always worked hard}, won the scholarship {that Martina had expected to win}.

19. Use commas around noun expansion only if the expansion is not necessary to identify the noun.

In the combined sentence about Dorothy above, the noun expansion *who had always worked hard* is not necessary to tell who the winner of the scholarship was, so there are commas around that noun expansion. (This kind of expansion is called a **non-restrictive**

20. That can connect two simple sentences when the second sentence answers the question *WHAT?* after verbs like *SAY, THINK, and HOPE.*

[Forrest] (tells) me something. [Intelligence] (is) unimportant.
The second sentence answers the question *Forrest tells me WHAT?*

+
[Forrest] tells me that [intelligence] (is) unimportant.
So the connecting word *that* can be used to connect the sentences.
That intelligence is unimportant answers the question *WHAT does Forrest tell me?*

We will use the traditional term **noun clause** for the simple sentence that answers the question *WHAT?* after verbs like *SAY, THINK, and HOPE.* Since noun clauses answer the question *WHAT?* (and not *WHICH?* or *WHAT KIND?*), they are **not** expansion, but *complements* (words that answer the question *WHAT?* after a verb).

+
[I] (think) that [Forrest] (is) wrong.
That Forrest is wrong is a noun clause answering the question *WHAT do I think?*

+
The [statement] {that [Forrest] (made)} (is) wrong.
In this sentence *that Forrest made* is noun expansion telling more about *statement*.

Important: Sometimes the answer to the question *WHAT?* after verbs like *SAY, THINK* and *HOPE* begins with the connecting word *that*, or some other connecting word like *how*, or sometimes without any connecting word at all. But if the clause answers the question *WHAT?* it is a noun clause no matter what word introduces the clause, or whether there is no connecting word at all.

[I] (think) [Forrest] (is) wrong.
In this sentence, the connecting word *that* is understood.

Practice 7. Analyzing sentences with noun clauses: In the passage about the roaring twenties in Practice 1 above, put three Xs in front of each of the following sentences with noun clauses: 3 and 24. In each of these sentences, (1) circle each verb, (2) box its subject(s), and (3) put a plus mark over the connecting word (unless the connecting word is understood).

Practice 8. Analyzing sentences that combine simple sentences in a variety of ways. In the passage about the roaring twenties in Practice 1 above, put three checks in front of each of the following sentences: 5, 7, 11, 13, 29. In each of these sentences, (1) circle each verb, (2) box its subject(s), and (3) put a plus mark over **each** connecting word (unless the connecting word is understood). (4) Put curly brackets around each piece of expansion that begins with words like *when, because, and if*, and around noun expansion that begins with words like *who, which* and *that*. Do **not** put curly brackets around the simple sentences that make a compound sentence or around noun clauses that answer the question *WHAT?* because these sentences could become independent clauses. Separated

from the other independent simple sentence, they could stand alone. Use curly brackets only for **expansion** (clauses that tell more about a noun in the independent simple sentence or more about the whole independent simple sentence).

Practice 9. Analyzing word groups in your own writing. (1) In Papers #1 and #2, mark all word-groups, following the instructions for Practice 8. (2) Label each sentence in the margin as a simple sentence (using an S), a compound sentence (using Cp), or a complex sentence (using Cx), or label it as some combination of the three types. (3) If any word-group puzzles you, or you feel there may be a problem with it, put it in square brackets, and put a question mark in the margin. (4) Get the sheet you have marked “Sentence faults,” and copy these puzzling sentences onto it, and also any sentence that your instructor has already bracketed and marked SS in the margin to show it has a problem with sentence structure.

Summary of Parts 1 and 2

1. Simple Sentences: [Cars] (skid).

All sentences are made up of simple sentences or clauses. Each simple sentence or clause contains at least one **verb**, its **subject(s)**, and usually **expansion** (words or phrases that tell more about the subject and/or the verb). If a sentence contains no connecting words, it is an independent simple sentence (sometimes called an **independent clause**).

2. Compound Sentences: [Roads] (are) wet, + so [cars] (skid).

A compound sentence contains two (or more) independent simple sentences connected by *and, but, or, so* or *for*

3. Complex Sentences 1: + { Because [roads] (are) wet }, [cars] (skid).

This kind of complex sentence contains an independent simple sentence and at least one simple sentence that has been turned into expansion telling more about the independent simple sentence. Connecting words like *when, because, and if* create this kind of expansion. This kind of expansion is sometimes called an **adverbial clause** because it tells more about the verb + subject of the independent simple sentence.

4. Complex Sentences 2: + A [car] { [that] (skids) easily } (is) dangerous.

This kind of complex sentence contains an independent simple sentence and at least one simple sentence that has been turned into expansion telling more about a noun in the independent simple sentence. Connecting words like *who, which, and that* create this kind of expansion. This kind of expansion is sometimes called an **adjective clause** because it tells more about a noun.

+

5. Complex Sentences 3: [He] (thinks) that his [tires] (are worn) out.

This kind of complex sentence contains an independent simple sentence and at least one simple sentence that answers the question **WHAT?** after verbs like *SAY*, *THINK*, and *HOPE*. The connecting word *THAT* often connects the two sentences, but sometimes the connecting word is understood. The sentence that answers the question **WHAT?** is sometimes called a **noun clause**.

Part 3. Recognizing and Fixing Sentence Faults

21. In a correct sentence, the number of simple sentences is always one more than the number of connecting words.

Rule 21 is the foundation principle for distinguishing between word-groups that are correct sentences and those that are not. After practicing this principle to identify **any and all** sentence faults, you will then identify sentence errors according to types and learn various ways of fixing them. But this method for simply **finding** sentence faults is fail-safe: Each verb (in a circle) with its subject (in a box) identifies a simple sentence. By counting each circle-and-accompanying-box as one simple sentence, you will find the number of simple sentences the word-group contains. Having marked each connecting word with a +, count how many +s are in the word-group. Unless the total number of simple sentences (or clauses) in the word-group is one more than the number of +s, then the word-group is not a correct sentence.

Practice 10. Applying rule 21. Look at the word groups in the passage on the roaring twenties which you have now fully analyzed. Get a piece of paper and list the numbers 1 through 32 for the 32 word groups in this passage. Next to each number, write the number of simple sentences that are contained in the entire corresponding word-group, and then write the number of connecting words it contains. Your answer for word-group # 1 should be 2 simple sentences and 1 connecting word. The answer for word group # 4 should be 1 simple sentence and 0 connecting words. Make sure that in every word group the number of simple sentences is consistently one more than the number of connecting words. If it is not, something is wrong either with your analysis or with the word-group.

Practice 11. Identifying sentence faults by applying rule 21. (1) In each sentence below, circle each verb, box its subject, put a + over each connecting word. (2) Examine carefully the structure of each word-group. In some, the number of simple sentences is one more than the number of connecting words, so these word-groups are correct sentences. In some others, the number of simple sentences is **not** one more than the number of connecting words, so these word-groups are **not** correct sentences. In still others, there is no verb, or there is a verb with no subject, so these word groups are **not** correct sentences. (3) Answer the questions after each word-group.

1. Because they enjoyed so much power, royal families often behaved outrageously, their subjects from time to time simply had to kill or to exile them.

How many simple sentences does this word-group contain? _____

How many connecting words does it have? _____

This word group __ is __ is not a correct sentence.

2. After one infamous English king divorced his first wife and beheaded the second, burying the third, and beheading the fourth.

How many simple sentences does this word-group contain? _____

How many connecting words does it have? _____

This word group __ is __ is not a correct sentence.

3. The descendants of Mary Queen of Scots, one of them by the name of Charles the First getting his head chopped off, and another by the name of James the Second fleeing to Ireland and eventually to France.

How many simple sentences does this word-group contain? _____

How many connecting words does it have? _____

This word group __ is __ is not a correct sentence.

4. Victoria seemed to be a model queen, but her son was a very naughty prince (and later king) who ignored his mother's proper ways.

How many simple sentences does this word-group contain? _____

How many connecting words does it have? _____

This word group __ is __ is not a correct sentence.

Practice 12. Identifying sentence faults in your own writing. (1) Get your list marked "Sentence faults." (2) Make sure that you have circled each verb and boxed its subject and put a + over each connecting word (It might be helpful to put any expansion introduced by a connecting word in curly brackets.) (3) Apply Rules 11 and 21 (see above) to every word-group on this list. Then answer these questions about these word groups.

How many word-groups have no verbs? _____

How many verbs have no subjects? _____

How many word-groups have too many connecting words? _____

How many word-groups have too few connecting words? _____

Answers to Practice Exercises

Answers to Practice Exercise 1

- (4) For many young Americans of the middle and upper classes, the [decade] of the twenties
(was) like one long party.
- (6) For many years [advocates] of the “temperance” movement (had attacked) the use of alcohol.
- (8) In 1919 [Congress] (passed) the Eighteenth Amendment to the U.S. Constitution.
- (9) This [amendment] (prohibited) the making and selling of beer, wine, and alcohol everywhere in the United States.
- (12) ([To repeal a law] (is) to declare it no longer in effect.)
- (15) So [people], especially young people, (began) to think of drinking as something daring
and exciting to do.
- (16) [They] (started) going to illegal drinking places called “speakeasies.”
- (18) (The [term “bootlegger”] (comes) from the old smuggler’s trick of hiding a bottle inside
the leg of a boot.)
- (19) [Speakeasies] (were) usually noisy and crowded.
- (23) But now [women] (were becoming) more independent in lots of ways.
- (27) [These] (were) two more things considered very daring for women to do.
- (28) [Flappers] also (wore) their clothes in a carefree way.
- (30) Older [people] (were shocked) by these short new dresses.
- (32) [That] (was) part of the spirit of the Roaring Twenties.

Answer to Practice Exercise 3

Note to instructor: sometimes the plus sign and other marks over sentences shift when this document is transferred from one word processing program to another.

(20) [Customers] (listened) to loud music, and (drank) and (danced) for hours on end.

(21) [Many] of the customers (were) young women, and [this] (was) something new.

(22) Before World War I, [women] (were) not (supposed) to drink in public, and most [bars]

(would let) in only men.

(26) [Flappers] not only (drank) but also (smoked) cigarettes and (wore) heavy makeup.

1. Of these four sentences, the following are simple sentences: 20 and 26
2. The following are compound sentences: 21 and 22

Answer to Practice Exercise 4

(1) The [1920s] (are) sometimes (called) the “Roaring Twenties,” {because for many people,

especially young people, [they] (were) such exciting, fast-paced times}.

(14) Often {when [something] (is forbidden)}, [it] (becomes) more attractive.

(31) In fact, [flappers] and their male [friends] (did) many things just {because [they] (wanted)

to shock their elders}.

Answer to Practice Exercise 5

The first sentence was done for you.

2. [He] (worked) for years at a school.
The [school] (housed) orphan girls.
The [girls] (sang), and also (played) violins.

[He] (worked) for years at a school {[that] (housed) orphan girls} {[who] (sang), and also

(played) violins}.

3. The [girls] (had) to be superb violinists to play his music.
[They] (performed) in the old musician’s orchestra.

His [music] still (demands) great skill.

+

The [girls] {[who](performed) in the old musician's orchestra} (had) to be superb violinists

+

to play his music, {[which] still (demands) great skill}.

4. A [piece] (was performed) last night by some local girls.
[It] (contains) some of his most beautiful music.
[They] (played) it poorly.

+

A [piece] {[which] (contains) some of his most beautiful music} (was performed) last night

+

by some local girls {[who] (played) it poorly}.

Answer to Practice 6

(2) In this period young [Americans] (started) to rebel against some of the strict rules of behavior {that older [Americans] (had lived) by}.

+

(10) The [years] during {which this [ban] (was) in effect} (are known) as the period of Prohibition.

+

(17) [Alcohol] (was supplied) to the speakeasies by men known as "bootleggers," {[who] either (made) their own illegal liquor or (smuggled) it in from foreign countries}.

+

+

(25) The fun-loving, carefree young [women] {[who] (frequented) speakeasies} (were) often (called) "flappers."

Answer to Practice 7

(3) [Many] of them (decided) that [it] (was) more important to enjoy life than to work hard.

+

(24) [You] (may recall) reading in Book Five of this series about how American [women] (won) the right to vote in 1920.

+

Answer to Practice 8

(5) [It] (was) a party {where [people] (drank) lots of alcohol}, {even though [it] (was) now

+

+

against the law to do so}.

(7) [They] (pointed) out that [drinking alcohol] (was) unhealthy, and that [people] often

+

+

+

(committed) violent crimes {when [they] (drank) too much.

+

(11) [Prohibition] (lasted) from 1920 to 1933, {when [Americans] (voted) to ratify the

+

Twenty-first Amendment to the Constitution}, {[which] (repealed) the Eighteenth Amendment}.

+

+

(13) {Although [Prohibition] (cut) down on the number of Americans} {[who] (drank) alcohol}, [many] (went) on drinking in secret.

+

(29) Before World War I, [women] (had) usually (worn) dresses {[that] completely (covered)

+

+

their legs}, but now the [flappers] (began) wearing dresses {[that] (came) down only to their knees}.

Answer to Practice Exercise 10

1. 2 simple sentences, 1 connecting word

2. 2 1

3. 2 1

4. 1 0

5. 3 2

6. 1 0

7. 4 3

8. 1 0

9. 1 0

10. 2 1

11. 3 2

12. 3 2

13. 3 2

14. 2 1

15. 1 0

16. 1 0

17. 2 1

18. 1 0

19. 1 0

20. 1 0

21. 2 1

22. 2 1

23. 1 0

24. 2 1

25. 2 1

26. 1 0

27. 1 0

28. 1 0

29. 4 3
30. 1 0
31. 2 1
32. 1 0

Answer to Practice Exercise 11

- +
1. Because [they] (enjoyed) so much power, royal [families] often (behaved) outrageously, their [subjects] from time to time simply (had) to kill or to exile them.

How many simple sentences does this word-group contain? 3
How many connecting words does it have? 1
This word group is NOT a correct sentence.

- +
2. After one infamous English [king] (divorced) his first wife and (beheaded) the second, burying the third, and beheading the fourth.

How many simple sentences does this word-group contain? 1
How many connecting words does it have? 1
This word group is NOT a correct sentence.

3. The descendants of Mary Queen of Scots, one of them by the name of Charles the First getting his head chopped off, and another by the name of James the Second fleeing to Ireland and eventually to France.

How many simple sentences does this word-group contain? 0
How many connecting words does it have? 0
This word group is NOT a correct sentence.

- +
4. [Victoria] (seemed) to be a model queen, but her [son] (was) a very naughty prince (and later
+
king) [who] (ignored) his mother's proper ways.

How many simple sentences does this word-group contain? 3
How many connecting words does it have? 2
This word group IS a correct sentence.

Rules about run-on sentences

22. A word-group with too few connecting words (or too many simple sentences) is a **run-on**.
23. Don't confuse **transition** words with **connecting** words. This confusion can cause run-ons.
24. Fix some run-ons by rewriting them as separate sentences.
25. Fix most run-ons by connecting the sentences with either a **joining word** (to create a compound sentence) or an **expansion word** to create a complex sentence.
26. Fix some run-ons with transition words by writing them as separate sentences. Use a period before the transition word and a comma after it.
27. Fix many run-ons with transition words by using a semi-colon before the transition word and a comma after it.

Important: To facilitate applying rules 22-27, use the chart in Appendix D, showing the most common transition words and phrases and their relationship to connecting words.

Rules about sentence fragments

28. A word-group that has no verb, or has a verb without a subject, is a **fragment**.
29. Fix some fragments by rewriting them with an appropriate verb or subject or both.
30. A word-group with too many connecting words (or too few simple sentences) is a **fragment**.
31. Fix most fragments with too many connecting words by connecting them to an appropriate simple sentence.

Practice 13. Correcting sentence faults in your own writing. (1) After studying principles 22 to 31, decide which of your own word-groups listed on your paper marked "Sentence faults" are run-ons, which are fragments, and which have other and different problems in construction which make them confusing. Mark each in the margin according to these categories. (2) Set aside the confusing sentences for now, and work on run-ons and fragments. Decide which method described in Rules 22-31 is best for correcting the sentence fault. Copy the faulty word groups on a separate sheet of paper exactly as you originally wrote them. Under each, write your corrected version. (3) Test your correction using Rule 11 and Rule 21. Make sure your corrected version of the sentence will make sense if inserted back into your paper in place of the faulty word group.

Practice 14. Correcting confused sentences in your own writing. From your list of faulty sentences, copy any that are too confused for you to classify them definitely as sentence fragments or run-ons. Study the sentences in the context of your paper, and try to figure out exactly what ideas you meant to express. Then rewrite each sentence expressing that intended meaning, but using the rules of sound sentence structure as you now understand them. Mark each sentence as you have learned to, and apply rules 11 and 21 to make sure it is a correct sentence.

In later class sessions, you will get practice in applying what you have learned in this appendix to improving not just the correctness of your sentences but also their clarity and expressiveness.

For students who need more practice on run-ons and fragments outside of class, there are many self-instructional exercises available in Epes and Southwell (see bibliography) and other good workbooks.

Part 4. Sentence Combining, Uncombining, and Recombining

You can often improve the structure of your sentences by following these steps.

1. To see the structure of each sentence, circle each verb, box its subject(s), and put a + over each connecting word.
2. Uncombine each sentence by rewriting it as several separate simple sentences.
Important: Even a simple sentence often has expansion (like a participial phrase) that can be written as a separate simple sentence.
Caution: A sentence with a restrictive clause or phrase, (see Rule 19 in Part 2 above) or a sentence with a noun clause should not be uncombined because these kinds of expansion and all complements are essential to the meaning of the base simple sentence.
3. Study your original sentence (as you wrote it before uncombining), and consider whether or not you can recombine the simple sentences it contains in a better or at least a different way, or whether some of the parts may not belong in a separate or different sentence.

Here are some good reasons why you should recombine the parts of your sentences in a new way, and some specific ways to do this recombining:

1. Too many short sentences in a series sound choppy and immature, and too many long and complicated sentences in a series are hard to read; so **vary the length** of your sentences.
2. Sentences that use the same kind of structure over and over become monotonous, so **vary the structure** of your sentences.
3. If an idea is important, it needs to be **emphasized**. Here are some ways to emphasize an idea:

- Express it in the **main simple sentence** rather than tuck it away in an expansion.
 - Put it at the **end** of a sentence.
 - Write it as a **climactic short sentence** after a series of longer ones.
4. To make a sentence **more readily understood** on a first reading:
 - Move interrupting words and phrases from the middle of a main simple sentence to the beginning or the end of the sentence.
 - Move expansion (phrases and clauses) to the beginning of a sentence.
 5. To improve the **clarity** and **logic** of a sentence:
 - Use more appropriate connecting words.
 - Use transition words.
 6. To improve the **rhythm** of a sentence:
 - Rearrange the parts.
 - Make the parts parallel.
- Substitute one kind of expansion for another (without changing the meaning, but only the flow of the sentence, making it smooth and rhythmic like poetry).

4. Recombine the parts of your uncombined sentence, using the above list as a guide.

IMPORTANT: In recombining simple sentences by turning one of them into expansion of the other, make sure that all **noun expansion is right next to the noun it expands**. Words, phrases or clauses that expand verbs or the entire sentence can go almost anywhere in the sentence, that is, wherever they sound natural and not awkward.

Exercise 1

Here is one part of the ancient classical myth of Echo and Narcissus. The sentences are numbered, each verb circled, its subject boxed, and the connecting words marked with a +.

+

(1) Echo's [heart] (broke) as [Narcissus] (turned) and (walked) away. (2) [She] (wandered) away alone through the forest in grief and pain. (3) [Narcissus] (continued) to spurn all those [who] (offered) him their love. (4) Then one day [he] (was hunting), and [he] (stopped) to take a drink from a clean still pool. (5) [He] (saw) a beautiful face looking back at him as [he] (bent) his head toward the

+

silvery water, and [he] (fell) in love—with his own reflection!

Step 1 in revising the sentences above: Circle each verb, box its subject, and put a + over each connecting word. (As you can see, this step has been done).

Step 2: Uncombine the passage into simple sentences (except sentences with restrictive phrases or clauses, or with noun clauses). Here is one way to do this:

Echo's heart broke.
Narcissus turned.
He walked away.
She wandered through the forest.
She was alone.
She was in grief and pain.
Narcissus continued to spurn all those who offered him their love [*not uncombined because it contains a restrictive clause*].
Then one day he was hunting.
He stopped.
He took a drink from a pool.
The pool was clean and still.
He saw a beautiful face.
It was looking back at him.
He bent his head toward the silvery pool.
He fell in love—with his own reflection!

Step 3. Reread the reasons listed above for changing the structure of a sentence. Then recombine the simple sentences in step 2 above in a way that's different from the original sentences (unless the sentence contains a restrictive phrase or clause or a noun clause). Here is one way to do this:

(1) As Narcissus turned and walked away, Echo's heart broke. (2) In grief and pain, she wandered away through the forest alone. (3) Narcissus continued to spurn all those who offered him their love. (4) Then one day while he was hunting, he stopped to take a drink from a clear still pool. (5) Bending his head toward the silvery water, he saw a beautiful face looking back at him. (6) He fell in love—with his own reflection!

Step 4. Sentence by sentence, compare the recombined passage above in step 3 with the original passage. Check back on the reasons listed above for restructuring a sentence, that is, recombining its parts differently. Then write below why each restructured sentence is better than the original sentence.

Exercise 2

Here is the next group of sentences in the story of Echo and Narcissus:

(1) Narcissus stared at the beautiful image in the water and even tried to kiss it, but it vanished in a blur of ripples as the touch of his lips disturbed the surface. (2) Narcissus could not tear himself away when the water stilled, and the reflection returned. (3) He longed for that which he could never possess. (4) His gaze remained fixed on his own image until he died. (5) Poor Echo, who was grief-stricken, wasted away until nothing was left of her at last except her voice, which even today still haunts dark caves and lonely hillsides.

Step 1. In the above sentences, circle each verb, box its subject(s), and put a + over each connecting word.

Step 2. Uncombine the sentences in the above passage into as many simple sentences as possible. Write these simple sentences here:

Appendix M

Basic Sentence Punctuation

1. Use commas to separate three or more words or phrases in a series.

Donald gets up at six, runs a mile before seven, and has breakfast before eight.

2. In a compound sentence, always use a comma in front of the connecting word.

Donald's clock goes off at five, but he never gets up until six.

3. Use a comma to set off most participial phrases wherever they occur (but see Rule 6).

Donald, opening his eyes briefly, turns over and goes back to sleep.

4. When expansion (clause or phrase) occurs at the beginning of a sentence, use a comma to separate it from the rest of the sentence.

When Donald finally crawls out of bed, it's six o'clock.

With his shirt half-buttoned, he dashes out the door.

5. Use commas around noun expansion containing extra information that is **not** necessary to answer the question *WHICH?* about the noun. (This is called a **non-restrictive** clause or phrase.)

Donald shouts "Good morning" to the girl next store, who then turns and waves.

6. Do **not** use commas around noun expansion containing information that **is** necessary to answer the question *WHICH?* about the noun. (This called a **restrictive** clause or phrase.)

Donald shouts at anyone who is running in his direction.

Donald tries to overtake the boys running ahead of him.

7. Use a comma after a transition word.

This year Donald did not run as often as he should have. Nevertheless, he did make the track team.

8. Use commas wherever necessary to make your meaning clear, but don't overuse them. Too many commas can be as confusing as too few.

Appendix N

Criteria for a Good Summary

Accuracy

- Is this summary faithful to the ideas in the original source? Or does it in any way distort or skew the original passage's evident meaning?
- Does this summary add any facts or opinions not found in the original?
- Does it omit any major ideas contained in the original?

Brevity

- Does the summary state any idea more than once even though in different words?
- Could the ideas be expressed more compactly? Are there any long, stringy, wordy sentences?

Clarity/logic

- Does the summary show sound judgment in choice of examples and details? Are they the most significant? Do they include anything trivial or incidental to the point?
- Are the relationships among the sentences clear? Do the sentences use appropriate connecting and transition words? (See Appendix D.)

Style

- Does this summary borrow the vocabulary or phrasing of the original? If so, are the borrowings acknowledged with appropriate quotation marks, with page numbers indicated in parentheses?
- Does this summary mimic or echo the style of the original so as to call attention to itself in the context of the student's own writing? Does it substitute simpler, more everyday vocabulary for more scholarly, erudite words? (The latter suggestion should be ignored only if writers normally and spontaneously use advanced vocabulary in their own writing.) Will the summary's vocabulary and style fit in naturally with the student's everyday style of writing? (Remember, a sudden shift in style can damage a writer's *ethos*.)
- In general, does the summary show that the ideas in the original passage are so well understood by the writer that s/he can express them readily in his or her own words? (This quality clearly strengthens the writer's *ethos*.)

Appendix P

Outlining Your Research Paper

General outline for a research paper supporting a claim

Topic:

Claim:

Mode of argument: [proposal, evaluation, or causal argument, as appropriate to claim]

Outline

- I. Introduction, concluding with claim
- II. Background of topic
Definitions, history, significance, or whatever would help your reader to follow your argument intelligently and responsively.
- III. Reason # 1 for claim
 - A. Warrant/criteria
 1. Support for warrant [common sense, popular wisdom, authorities (sources, page numbers)]
 - B. Evidence for reason # 1
 1. First-hand (if any): Summarizing statement (source)
 2. Second-hand: Summarizing statement (author, pages)
 - C. Evidence against reason # 1:
 1. First-hand (if any): Summarizing statement (source)
 - a. Rebuttal: Summarizing statement (source)
 2. Second-hand: Summarizing statement (author, pages)
 - a. Rebuttal: Summarizing statement (source)
- IV. Reason # 2 for claim
Repeat A, B, C as above.
- V. Reason # 3 for claim
Repeat A, B, C as above.
- VI. Conclusions

Note: A single reason may be enough to be convincing, depending on the argument and the evidence.

How to use this outline to plan your paper

1. As soon as you have done sufficient preliminary reading on your tentative topic and are ready to make a choice, fill in your topic, your claim (always in a complete sentence), and your mode of argument. Your mode of argument should be clear from the wording of your claim. But before you go further, discuss your topic, claim, and mode of argument with your instructor.

2. When you have located what appears to be a good source, use your bibliography cards (3 in. x 5 in.) to record the full information you will need for your bibliography or works cited.
3. Make notes from your source on the larger (8 in. x 5 in.) note cards. Write the author's last name on it in the upper right-hand corner. Write the author's full name only if necessary to distinguish this source from another author you are citing with the same last name. Add the title of the work (in MLA format) or the date of the work (in APA format) only if you are citing another work by the same author. Keep your note cards in order alphabetically by the authors' last names. If the work is anonymous, write "Anonymous" in place of the author's name, followed by the title of the work.
4. When you have finished the note, write the page numbers of its source, and label it as a summary, paraphrase, or quotation.
5. Centered above the note, write the gist of the note or its main idea. You should have only one idea or point on each card. If you want to record an additional different idea from your source, put it on another card, labeled as above.
6. When you have done enough reading to decide on a major reason why your claim is true or your proposal should be carried out, write this reason into your outline in a complete sentence. At the same time write the warrant (or criteria or premises) for the reason in a complete sentence, telling why the reason is sound, sensible, and relevant to your claim.
7. When you have written a dozen or more note cards, reread each one and think about how it relates to your argument.
 - Does this note explain or clarify a reason for your claim?
 - Does it support a warrant for a reason for your claim?
 - Is it a piece of evidence for or against a reason for your claim?
 - Does it give background that might help your reader understand your topic or claim?

Jot down your thoughts about how you might use this note in your paper, but put these ideas in square brackets at the end of the note so that you won't confuse them with the note itself. Finally, in the upper left-hand corner of the note card, write where you are planning to insert this note into your outline. For example, you might write "Reason # 2, evidence for" or "Background." If you are not sure where or even if you can use the idea on the card, put a question mark in the corner. Later you may find a place for it, or you may realize that it's irrelevant to your claim.

8. Copy the gist or main idea of the note (see above, step 5) into your outline in the appropriate place, and in parentheses copy the author and page number of the source (see outline models below).
9. As your outline becomes fuller and more detailed, begin to discard note cards with ideas that have no place in your outline, and at the same time notice where in your outline information is skimpy or lacking, and continue to search out sources that will fill in these gaps. Stop only when you feel fairly sure that you have enough convincing evidence to defend every reason you have given in support of your claim.
10. When your outline is complete, revise and refine it by eliminating repetitions or any irrelevant material, and then put the items in each section in the best order for your purposes (logical, chronological, ascending or descending order of importance, etc.)

Note 1: A constantly expanding outline like this one is easiest to fill in on a word-processor. Alternatively, use a separate sheet of paper or separate note card for each section of your outline so that you can keep adding to it without crowding.

Note 2: One of these outlines is basically flawed for reasons you should recognize, but has been included anyway for discussion purposes. As you read the three outlines, be alert for problems.

Detailed example: Outline of an evaluative argument

Note: In this sample outline, page numbers are represented by x's since page numbers could vary in the works cited, depending on what edition of a standard work has been used or whether the original or a reprinted source of a review or critique has been consulted. The bibliography, of course, will give precise information about sources, including the edition, publisher, and date of publication.

Topic: Edith Wharton's *House of Mirth*

Claim: *The House of Mirth* is a powerful work of fiction.

Mode of argument: Evaluation

I. **Introduction** [funnel-shaped introduction leading up to claim]

Edith Wharton's literary reputation as a novelist has risen considerably in recent decades. Critics today, more so than in her own day, acknowledge the emotional power of her characterizations, her well-constructed plots, and her vivid recreation and penetrating evaluation of her contemporary scene, old New York of the late 19th century (Lewis xxx, xxx-xxx). In fact, her first novel *The House of Mirth*, although disparaged by many of her contemporaries, is currently recognized as a powerful work of fiction.

I. **Background of the topic**

- A. First American woman to write novels of manners about the upper class (New York) society to which she belonged (Lubbock xx-xx).
- B. Definitions: the novel, the novel of manners. (Watt xx; Booth xx-xx).
- C. Wharton's personal life and its relationship to her literary career, and more specifically to the themes and settings of *The House of Mirth* (Lewis xxx-xxx; Wharton, *A Backward Glance*, xx).

I. **Reason # 1:** This novel's characters behave like real people whom readers come to love or hate.

- A. **Warrant/criteria:** A novel whose characters move us deeply is generally ranked as a powerful work (Watt x-xx; Booth xx).

B. **Evidence for reason # 1:**

- 1. **First-hand (researcher citing primary source):** Emotional impact on readers of the characters Lily Bart, Laurence Selden, Bertha Dorset, etc. Examples from *The House of Mirth* [page numbers cited according to the edition used].
- 2. **Second-hand:** Critics who give the novel high marks because of its vital characters (Ammons x-xx; anonymous, *The Saturday Review*, xxx; Wolff xx-xx).

C. **Evidence against reason # 1:**

- 1. **Second-hand:** Critics who find Lily Bart confused, immature, self-serving, and Selden weak, self-protective, and overly suspicious, and

therefore insipid and unsympathetic (anonymous, *The Independent* xxx; Moss xxx; Henry James cited in Lewis, xxx-xxx).

a. **Rebuttal:** Further examples from the *House of Mirth*, with page numbers; citations from other critics (Hale xx; Wolff xx).

IV. Reason # 2: The plot is meticulously constructed, credible, and suspenseful.

A. Warrant: Good plotting is an essential ingredient in any successful novel (Watt xx; Booth, xx-xx).

B. Evidence for Reason # 2:

1. **First hand:** Analysis of structure of the plot in *The House of Mirth*.
2. **Second-hand:** Critics' analyses (Auchincloss xx-xx; Lubbock xxx-xxx).

C. Evidence against Reason # 2:

1. **Second-hand:** The main character fore-doomed; interest in the plot "dead on arrival" (Moss xx).
 - a. **Rebuttal.** Further first-hand analysis of the novel. See also Showalter x-xx.

V. Reason # 3: Wharton's insights into the shallowness, hypocrisy, and moral bankruptcy of upper class society in her day lend depth to *The House of Mirth*.

A. Warrant: Strong social commentary is an attribute of most great novels. (Booth xxx)

B. Evidence for Reason # 3:

1. **First-hand:** Examples cited from the novel, pages noted.
2. **Second-Hand:** Examples illustrating these attributes (Ammons xx-xx; Auchincloss xx; Wolff xx-xx).

C. Evidence against Reason # 3:

1. **Second-hand:** Examples cited by Wharton's contemporaries, Moss (xx), Ford (xxx), and anonymous reviewers in *The Nation* (xx) and *The Independent* (xx).
 - a. **Rebuttal:** A different interpretation of critics' examples; additional analysis by contemporary critics Ammons xx, Auchincloss xx, Wolff xx.

VI. Conclusion

Abbreviated example: Outline for an argument for a proposal

Topic: Flat income taxes vs. the present system

Claim: Flat income taxes should replace the present system.

Mode of argument: Proposal

I. Introduction

Funnel approach leading up to statement of claim.

II. Background

Recent history of the issue; definitions of flat tax and present system (sources named)

III. Reason # 1: The present system makes it easier for the rich to exploit loopholes and the clever to cheat.

A. Warrant: There's a general demand among the public for tax reform.

B. Evidence for reason # 1:

1. First-hand: The researcher's experience of how associates have cheated; interviews with IRS employees who tell how the complexity of the tax laws makes it easy to cheat and get away with it (sources named).

2. Second-hand: Data on tax evasion and how the present system fosters it (authors, page numbers)

C. Evidence against reason # 1:

1. First-hand: Reports by IRS employees claiming that fraud penalties exceed losses from fraud (sources named).

a. Rebuttal: Statement from a tax lawyer that prosecuting tax payers for fraud is very expensive and engenders ill will among honest tax payers when the suit fails (source named)

2. Second-hand: Published statistics supporting the above reports (author, pages)

a. Rebuttal. Articles showing that the above statistics are misleading (authors, pages).

IV. Reason # 2: The flat tax would simplify the tax code, making compliance easier for honest tax payers and forcing the wealthy to pay their fair share.

A. Warrant: Taxpayers are frustrated by the complexities of the present tax code.

Repeat B and C as above.

VI. Conclusion

Abbreviated example: Outline for a causal argument

Topic: The Battle of Gettysburg

Claim: Robert E. Lee lost the Battle of Gettysburg mainly for three reasons: his generals failed him, his luck ran out, and his prior success had made him over-confident.

Mode of argument: Causal argument

I. Introduction

Robert E. Lee, the commander-in-chief of the confederate Army of Northern Virginia, was defeated at Gettysburg mainly for three reasons. His top Generals Ewell, Early, Stuart, and Longstreet, failed him in a variety of ways. Luck, which up until that point in the war had been on Lee's side, now worked against him. But most unexpectedly his good judgment failed him, apparently because he imagined himself and his loyal troops invincible.

II. Background of the topic

Recent interest in the true character of the Confederate Civil War hero Robert E. Lee, and his behavior at Gettysburg, historians trying to separate fact from fiction (sources, page numbers)

III. Reason # 1: His generals failed him.

A. Warrant: The support of top generals is essential to a commander's military success (sources, pages).

B. Evidence for reason # 1:

1. **First-hand:** Testimony in letters from combatants at Gettysburg (cite sources)

2. **Second-hand:** Failures of Generals Ewell, Early, Stuart, Longstreet, (authors, page numbers).

C. Evidence against reason # 1:

1. **Second-hand:** The testimony of some recent historians who have reinterpreted the evidence

a. **Rebuttal:** The bulk of the evidence and the most respected authorities reject reinterpretations (authors, page numbers.)

IV. Reason # 2: The weather, the terrain around Gettysburg, and the timing of the encounter favored the federals.

A. Warrant: Luck in war, as in sports, is something nobody can control or prepare for, but is often a decisive factor.

Repeat B and C as above.

V. Reason # 3: Lee's prior brilliant successes had made him over-confident, even in the face of the overwhelming odds at Gettysburg.

A. Warrant: "Pride goes before a fall."

Repeat B and C as above.

VI. Conclusion

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