The Writing Book for Beginners

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# 1

# Introduction

If you are taking this course, it’s because you are not proficient in writing. It’s ok. Lots of people have difficulty writing. Seventy-three percent of twelfth graders are not proficient in writing (National Assessment of Educational Progress, 2011), so you can see that you are not alone. However, writing is still the dominant form of communication: it’s cheap and effective. Being able to write well is very important to your future professional life. Often times, students don’t even realize how important writing is to their profession. Take culinary arts for example; you might not think that writing is that important to a culinary arts student, but think about this. In the UK, the chef Jamie Oliver is second in books sales only to JK Rowling (Harry Potter books) (NewsCore, 2010).

Mistakes can be costly. For example, the Yellow Pages changed “Exotic Travel” to “Erotic Travel,” and it cost them $10,000,000. NASA lost a $5,000,000 satellite because someone mislabeled the measurements. Writing is the single-most important skill any professional can possess.

Writing is a process. The writing process consists of five steps: prewriting, planning, drafting, revising, and proofreading. Expert writers don’t follow all these steps in order; expert writers will skip around. In fact, expert writers will revise and proofread while drafting an essay. However, you are probably not an expert writer, so we will be looking at all of these steps in order.

# 2

# How Language Shapes Thought

The words you use shape the way you think. So, as you traverse your way through college, your vocabulary will expand, and that expansion will alter the way you perceive the world. For example, experts tend to see the world through their lens of expertise, such as when experts in baseball became confused by the word plate when it wasn’t used to refer to home plate.

In Australia, an aboriginal girl with eyes closed, knows exactly which direction is north. She knows immediately without hesitation. Ask that same question to a bunch of eggheads at Harvard, and first, there will be a pause, and then, maybe a guess or no answer at all. The aboriginal girl, it is believed, has this gift because of the structure of the language she uses whereby everything is referenced as a direction on the compass because their language is the language of traveling. They do not ask each other how they are doing, they ask each other where they are going and by going, they mean a specific direction. If you are limping, they might ask why your western leg hurts. Or about that new car parked on the north-side of your house.

A dental student will no longer see teeth, they will see molars, incisors, and cuspids. A nursing student will no longer simply see the flu, they will see H1N3. Your language will become more precise and more accurate.

# 3

# Words

Words are the building blocks of language and writing. However, they are not indivisible. Words can be further broken down into prefixes, roots, and suffixes. Understanding some common word parts can help you when you encounter new words, increase your vocabulary, and help you to become a more proficient and successful writer.

Words are to a writer what muscles are to an athlete. They are the raw form of how you shape what you do. The better your words, the better your writing. It’s important to know a lot of different words because you have a lot of different people you communicate with. The language you use to talk to a judge in a courtroom will be much different than the language you use with a phone solicitor or someone who just cut you off in traffic. In writing, we call these writing styles. You use one writing style for emails with your boss and one writing style for text messages with your friends.

When you’re in college trying to get into a profession, it’s important to learn the terms, words, and jargon of your field.

Exercise #1

The language of your profession or current major / program.

1. What profession, major, or program are you trying to get into?
2. Using the Internet find a reliable source that can give you an up-to-date list of the 50 most commonly used terms in your profession.
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3. Now find the 20 most commonly confused words and their pairs or triples.

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18. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
19. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
20. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

# 4

# The Order of Importance

When an article is submitted to a publication like the New Yorker, it goes through an extensive review process. It begins with a “fact checker.” This is an editor who reads through the article and checks to see that the statements made in it are accurate and factual. This is an important legal process for publications because of slander and defamation. For example, Gawker was sued for an article entitled, “The Greatest Scam in Tech.” This article made a series of accusations against a company called Peep Telephony which you can find here, <https://gizmodo.com/5726071/the-greatest-scam-in-tech>. In the article, the author makes quite a few derogatory comments about the company Peep Telephony. However, the defamation suit was slapped down because the author had citations to back up his assertions. He used Peep Telephony’s own videos and promotional materials. This is the type of thing a fact checker would look at.   
**So, the most important thing in an essay, article, or research paper are facts that can be backed up with credible sources**. Had the author of the Gawker article, not provided citations and examples from Peep Telephony, the lawsuit would probably have been affirmed for the plaintiff. You want to use facts supported by evidence because that’s what saves you from a slander or defamation lawsuit.

The second most important thing is to avoid using logical fallacies and personal bias. Logical fallacies and personal biases both involve the writer making errors in logic. In the case of logical fallacies, the three most import to avoid are arguing from ignorance, false cause, and anecdotal.   
 Arguing from ignorance means that you’re writing about something that you don’t really know anything about but think you do. An excellent example of this comes from an essay by a student entitled, “The Benefits of Being of Low Socio-Economic Status.” In more simple terms, “It’s Good to be Poor.” Yes, that’s right. This essay argued that the poor have it great. The essay claimed that the poor have everything paid for. If a poor person gets sick and must go to the hospital, it’s completely covered. By contrast, middle-class people can have their car and home taken away if they don’t pay their bills. This essay had no citations and no references. The information was based on hearsay and gossip. In other words, this essay had no basis in fact or evidence, but the student was still promoting it as true. The other side of arguing from ignorance is the “burden of proof.”

This fallacy involves making assertions or accusations that have no basis in fact or evidence. Taken far enough, making false claims can be fraudulent. For example, the learning program Hooked on Phonics®, which costs approximately $230, settled with the Federal Trade Commission over claims it made in its commercials. Hooked on Phonics® claimed that it could teach anyone to read even those with reading disabilities like Dyslexia yet provided no evidence to support its claims in its commercial or to the FTC. Therefore, Hooked on Phonics® had to remove their commercials from television (Nathans, 2015). Another example involves a group of reactionaries who call themselves the Birthers**.** They have accused former President Obama of being a Kenyan, not an American, who is also Muslim, not a Christian, even though they present no evidence to support their absurd accusations. In fact, they have filed lawsuits against the president; however, every single attempt has been thrown out by the courts. (Smith, 2009) Birthers harm our democracy by undermining the truth and spreading lies, making it difficult for voters to make informed decisions. To sum up the burden of proof, remember this pointed line from Mayor Bloomberg: “In God we trust, everyone else bring data.”

Finally, we have the logically fallacy of false cause. False cause usually occurs when people confuse correlation or coincidence with causation. Just because two events coincide, it does not mean that one is the cause of the other. Correlation is easy to prove, causation is not. For example, one of the most popular topics for false cause is the drop in the murder rate. Some think that the drop was the result of abortion becoming legal (Levitt, 2015). Some think it because environmental lead, mostly from paint and gasoline, has been slowly removed from the environment (Casciani, 2015). And some even think that the murder rate has gone down because more people are surviving being shot due to the fact that level one trauma centers are near where crime occurs (Fields & McWhirter, 2015). The problem here is that policies, which cost money, are made based on the belief that one thing causes another without any evidence that it does thus possibly wasting a lot of time and money.

The other problem with false cause is that it has led to wrongheaded policies, such as doctors telling parents not to let their child sleep with the light on for fear it will cause short sightedness: it doesn't. It turned out that children with short-sightedness prefer to sleep with the light on (Smeets, 2012). This undermines the credibility of science.

Another example comes from the field of education. Researchers in the 1970s notices a correlation between self-esteem and good grades. This led some to conclude that if a child has high self-esteem, they will get good grades. However, this turned out to be false. In turns out that students with high grades have high self-esteem because of the accomplishment of having high grades. In fact, the result of the self-esteem movement is that we now have a lot of people who falsely think they are more intelligent than they are, which hurts their future career prospects by allowing them to falsely believe they are competent when they are not (Smeets, 2012).

4

# Prewriting

It’s the reader, stupid.

As a writer, it’s important to remember that writing isn’t about you. It’s about the reader. The poor soul who must read whatever you thought good enough for them to use their very valuable time on. Remember that. In the movie, *Walk The Line*, there is a scene where Johnny Cash and his band are playing for the great Sam Phillips of Sun Records and Sam tells Johnny that he doesn’t believe him. That he doesn’t believe his rendition of the song. The reader needs to believe that you believe in what you’re writing about. As Sam says to Johnny, let’s say you got hit by a truck and while you’re lying in the ditch you had just one song you could sing, just one song to tell the world and god how you felt. What would you sing?

What would you write?

## Picking topics

Picking topics to write about is one of the most difficult aspects of writing. Most writing classes overlook this, but students need it. Here are the rules of picking topics.

1. Be original.   
   Don’t write about guns, abortion, marijuana, drunk driving or any other topic that has been done to death. There is nothing more boring and a bigger waste of the reader’s time than you, the writer, rehashing the same old topic because you were too lazy to come up with something original.

### Let someone else pick your topic. There are all kinds of essay and writing contests where the topic has already been selected. The key here is to find a new way of looking at the topic. An original point of view. For example, there is a contest essay about texting and driving. The instructions state, “The purpose of this scholarship is to help you understand the risks of texting while driving.” So remember to emphasize the risks and the outcomes of those risks of texting while driving.

### Write what you know or what you are willing to learn about. Take an inventory of your interests and knowledge. What do you know? For example, I know about fixing appliances, cars, bicycles, and computers. I know about cutting down trees and chopping wood. I know a lot about writing, editing, APA style, and science. And, if I don’t know something, I am willing to learn about it but not in a superficial half-assed manner that isn’t convincing like too many writers do.

### The best way to pick a topic is to take something that you’re interested in and explore it further. For example, let’s say that you like listening to music, and you use Pandora a music streaming service. You could write about how the artists get paid. Or, you could write about why LP’s are making a comeback. Or, what the difference is between analog and digital music.

## Researching

Researching information for your writing requires work. Too often students skimp on this part, and it shows. In most cases, students have already come up with a thesis that they believe to be true and then find only that information that supports what they already believe to be true.

### How to research.

The easiest way to perform research is with a search, usually at Google. However, you will want to perform specialized searches instead of generic searches. For example, instead of typing **body cameras** into a Google search box, type, **site:gov body cameras**. It will restrict your search to Government sites. You could also perform a more an even more specific search by typing in **site:fbi.gov body cameras**. This search would only search through the FBI’s website. You can do the same with any portion of a web domain name. If you’re in any field of medicine, searching **cdc.gov** is a great idea. For business majors, searching **bls.gov** (Bureau of Labor Statistics) is a great idea or the Small Business Administration at sba.gov.

### Using Wikipedia, WebMD, and other commercial sites.

Don’t use Wikipedia, WebMD or most commercial (.com) websites because in most cases they aren’t primary sources of information. Wikipedia is secondary source of information. You can use secondary sources when doing research to help you find other sources. For example, in Wikipedia, the Footnotes are a treasure trove of primary source material that you can use.



The above image is a screen shot from the Footnotes section of a Wikipedia article on the Halifax Explosion. Take a look at it for a minute.

The blue colored text are links to the sources that have been cited in the article. It’s best to click on those links and then use those sources rather than Wikipedia.

## Style Guides

What is a style guide? A style guide consists of the rules of formatting and styling your paper. This includes how a title page is formatted, for example. Where the pages are numbered. How a paper is cited. I have used several different styles over the years: Turabian, MLA, and APA. Each time I was expected to adapt to the style being used because that’s what will be expected of you in the world of work. As of this writing, I have my students use the American Psychological Association’s Style Guide. Most style guides have a published book that teaches you about it (<https://www.amazon.com/Publication-Manual-American-Psychological-Association/dp/1433805618>) or you can simply use the APA own style blog at <http://blog.apastyle.org> which is really the best source because it is a primary source direct from the publisher of the book and up-to-date. Some teachers like to use Purdue University’s OWL (Online Writing Lab) as a source, but this is a secondary source and is completely uncited.

## Sources

If you’re a student, and you’re writing about something other than yourself, you will need sources. You need credible sources because you don’t even have a degree, so you aren’t an expert enough in much of anything other than yourself. Think of it like this: would a judge consider you an expert witness? You may think that you are, but you aren’t. It’s a true fact.

For example, I once read an essay that claimed we should drug test people on welfare because it would save money and because people in the military are drug tested. The problem is that neither claim is valid. First, drug testing has been tried many times, and it has always been a waste of money (Cunha, 2014). Second, military personnel are employees; they have an employment contract. People who receive welfare are receiving a public good entitled to them by law. They are presumed innocent until proven guilty before they can be denied this public good. In another example, a student claimed that the drinking age in the US has been 21 for hundreds of years. First, states determine their drinking ages, and in the state of Wisconsin, the drinking age was changed to 21 in the 1980s and not hundreds of years ago. How do I know? I was seventeen when the change first occurred. I was a primary witness to the change.

There are two types of sources--primary and secondary sources.

### Primary Sources

#### US Government Statistics.

Not all governments are transparent. US government statistics are open to rigorous scrutiny, which is why they are credible. For example, the unemployment rate is partially determined by survey data. The Bureau of Labor Statistics publishes the exact methods used to generate those statistics, so you could easily replicate them if you wanted to.

#### Controlled Experiments Published in peer reviewed journals

The journals Science and Nature are great examples of peer reviewed journals. You can also find peer-reviewed journals in the college’s online library. My college uses the Ebsco host, which allows you to filter your searches to peer-reviewed journals only.

#### First hand accounts by eyewitnesses

You see these often as interviews recorded by police officers, reporters, journalists, and cameramen. All journalists record interviews. It’s a legal thing.

#### News stories reported at the time

#### Trial transcripts

#### Police reports

#### Diaries and journals

#### Documents created at the time like emails.

Secondary Sources

#### Wikipedia

#### WebMD

#### Encyclopedias

OWL at Purdue University

#### Most commercial websites.

### Fake News

What is fake news?   
 Everyone makes mistakes and the news media is no different. Credible publications and broadcast stations print or state what are known as “Corrections.” Corrections are notes or statements that correct past stories in previous editions. On the Internet, articles where mistakes have been made are corrected, but a note is placed at the bottom of the page noting the correction and what had been previously reported. This is called honesty. Honesty means credibility. Sometimes people confuse an honest mistake with a vast conspiracy yet provide no evidence of the conspiracy other than to point to a handful of cherry-picked mistakes that undoubtedly support some prior belief.

Most fake news comes in the form of phony press releases from businesses or non-profit organizations owned by businesses looking to generate sensationalism or hysteria. One example is the website americaspower.org, which represents the American Coalition for Clean Coal Electricity. There is no such thing as clean coal. It produces CO2 and mercury. The mercury from coal is the reason why you should restrict how much fish you eat. (CDC, 2016)

Facts and Evidence.

Here is something that a student once wrote in an essay.   
She claimed that President Trump was a misogynist, weak minded and had a hatred for immigrants. None of her claims could be proven as true. Trump’s wives have almost always had a roll [sic] within his company, his family immigrated as well as his current wife and has had to do some extensive damage control for himself over the years. Nonetheless, Hillary Clinton's slanderous ads had no prevail as Trump won the presidency and is currently the president.

Let’s look at what was stated here.

First, the student claims that none of Hillary Clinton’s claims could be proven true. This is false. Donald Trump is a misogynist because he was literally caught on a recording stating how he can grope women whenever he wants. He then apologized for what he said. A recording and a confession are plenty of evidence to support the claim.

Second, the student claims that there is no evidence that Donald Trump has a hatred for immigrants. This ignores words that have come out of Donald Trump’s own mouth. Does he have a hatred for all immigrants? No, just those that allow him to score political points. Let’s look at some of the things Donald Trump has said about immigrants.

"When Mexico sends its people, they're not sending the best. They're sending people that have lots of problems and they're bringing those problems. They're bringing drugs, they're bringing crime. They're rapists and some, I assume, are good people, but I speak to border guards and they're telling us what we're getting."

Donald Trump provides no evidence to support his claims. In fact, his claims have been debunked by credible news outlets like the New York Times, which presents evidence to support its claims (Perez-Pena, 2017).

In another paper, a student claimed that Western medicine is missing out on “traditional” medicine. The problem is that there is only medicine. Treatments such as chiropractic care, acupuncture, and homeopathy need to be proven to be effective in randomized double-blind clinical trials or they are just more snake oil.

You want to be able to support your assertions with facts and evidence and not speculation, hyperbole, or hysteria. If we don’t, then we end up with Snake-oil salesmen peddling garbage and false hope. As future professionals, you have a duty to stand up for the truth and not some imaginary truth biased by our false beliefs.

Getting It Wrong

Sometimes writers, scientists, and politicians make mistakes. Sometimes they need to change their mind because they’re wrong. Sometimes we must go with the information we have. For example, our understanding of gravity has changed throughout the years. Newton’s gravity couldn’t explain the path of the planet Mercury around the sun, but Einstein’s could. Now Einstein’s concept has been put to the test by the Voyager spacecraft, which is so far from earth and any form of gravity that it isn’t where it is calculated to be. Therefore, science dictates that when the facts and evidence change so should our decisions. An inability to change your opinion based on the facts and evidence is unprofessional behavior.

**Planning**

Once you’ve done your research, you need to start planning your essay. This is important because it’s going to save you a lot of time and effort. First, if you did your research correctly, you should have a lot more information than you can ever use. This is where an outline comes in handy. It is my experience that students who use outlines get better grades and waste less time writing. This is because the outline helps you think about what is and isn’t important.

Essays on broad topics need to be trimmed down because you’re writing an essay and not a book. For example, I once read an essay by a student about Israel. The essay was very disorganized. One fact jumped to another unrelated fact. In one paragraph, the student is writing about the Dead Sea and in the next sentence about the Seven Day War. So, I simply started writing an outline, and I told the student to pick three things that they felt were important about Israel--just three. Not everything.

An essay outline is very simple. Here is an example.

1. Introduction.
   1. Why is this essay important? Why should the reader read this essay? Why should the reader change their mind about this or that?
   2. Forecast statement. What is this essay about?
2. First topic that follows the forecast statement
   1. First point
   2. Second point
3. Second topic that follows the forecast statement
   1. First point
   2. Second point
4. Third topic that follows the forecast statement
   1. First point
   2. Second point
5. Conclusion.
   1. Restates why this is important.

The outline helps you to focus your attention and what you think is important for the reader to know. Here are some sample outlines for essays to help you understand how they work.

Definition Essay Outline

1. Introduction
   1. Introduce the reader to professional jargon and lead that into a better understanding of the learning process.
   2. Forecast statement: **Learning about the split-attention effect will help you become a better student and safer person.**
2. What is the Split-Attention Effect?
   1. Textbook Definition   
      Instructional split attention occurs when learners are required to split their attention between and mentally integrate several sources of physically or temporally disparate information, where each source of information is essential for understanding the material. Cognitive load is increased by the need to mentally integrate the multiple sources of information. This increase in extraneous cognitive load is likely to have a negative impact on learning compared with conditions where the information has been restructured to eliminate the need to split attention. (Ayres and Sweller)
   2. Definition in my own words.
      1. Examples to illustrate
         1. Child learning to tie their shoes
         2. Math books
3. Personal Narrative about the Split-Attention Effect.
   1. Correspondence Statistics Course
      1. I was getting a D
      2. Math book as spatially separate explanations
      3. Solution
         1. Recorded myself reading book and then listened back to the audio.
         2. Grade went to an A
4. Driving while texting is another example
   1. Doing anything while driving
5. Taking Notes in Class
   1. Attention splits between listening and writing
   2. Solution? Actively listen.
6. Conclusion

Logical Fallacy Outline

1. Introduction
   1. Logical Fallacies are very common
      1. Politicians name calling
      2. Baseball players’ rituals
      3. Reebok toning shoes
      4. Tenure causes harm
      5. Logical fallacies cause harm
      6. Thesis
         1. Appeal to emotion, burden of proof, and false cause are probably the three most common logical fallacies that cause harm.
2. Appeal to emotion
   1. Definition
      1. The appeal to emotion is an attempt to sidestep facts and evidence for an appeal to someone’s emotions.
   2. Examples
      1. Cheerios: Breakfast with Nana
         1. Premise: Since grandma ate Cheerios, eating Cheerios is like having breakfast with grandma
      2. Problem
         1. Nana isn’t really eating breakfast with you.
   3. Conclusion
      1. Consumers need facts and honesty to make good purchasing decisions
3. Burden of Proof
   1. Definition
      1. This fallacy involves making assertions or accusations that have no basis in fact or evidence.
   2. Example(s)
      1. Hooked on Phonics
         1. Claimed that it could teach even the learning disabled to read
         2. Problem, no evidence to support the claim.
         3. Fined by the FTC
   3. Conclusion
      1. Save time and money purchasing only products proven to be effective
   4. Example
      1. Birthers claim President Obama isn’t an American citizen
      2. No evidence to support their claim
      3. The President’s birth certificate has been presented as evidence that he is.
      4. Courts have thrown out every lawsuit against the president.
   5. Conclusion: “In God we trust, everyone else bring data.”
4. False Cause.
   1. Definition
      1. False cause usually occurs when people confuse correlation or coincidence with causation.
   2. Examples
   3. Drop in the murder rate
      1. Legalized abortion
      2. Removal of environmental lead
      3. Gun shot survival rate improves
   4. Conclusion: money is wasted when people confuse correlation with causation.
   5. Example
      1. Night lights cause shortsightedness
      2. Wrong: shortsighted people like to sleep with a nightlight on
      3. Undermines credibility of science.
   6. Example
      1. Self-esteem leads to good grades
      2. Wrong: good grades leads to self-esteem
      3. Leads to students believing they are smart when they aren’t.
5. Conclusion
   * 1. Logical fallacies mislead and deceive.
     2. Protect yourself.

**Logical Fallacy: Cherry Picking Outline**

1. Introduction
   1. Definition of what cherry-picking is.
      1. Cherry-picking is the selective use of data, subjects, intervals, and methods to support what someone already believes to be true.
   2. Thesis: Three examples of cherry-picking are “No Excuses” Charter Schools, Vivobarefoot®, and PBS Newshour.
2. No Excuses™ Charter Schools
   1. No Excuses Charter Schools and charter schools in general use volunteers instead of a random selection students from public schools. The parents of children who go to Charter School are different than random parents because they are actively involved in their child’s education and are more likely to be well-educated themselves. (Powers and Mathis)
3. Vivobarefoot ads
   1. Vivobarefoot products are the new running shoes that look like a sock and require that the runner hits the ground with the front of their foot rather than the back. They claim that the Vivobarefoot leads to fewer injuries: “Harvard study proves that heel strikers have 2x the rate of injury as forefoot strikers.” The problem is that the study didn’t use a random selection of joggers from the general population of joggers, but rather, from 52 almost “elite” level runners. Elite runners are more practiced and would thus be expected to have fewer injuries. So, the Vivobarefoot claim only counts for elite runners and not the average runner.
4. PBS Newshour Story in which PBS cherry-picks data in its assertions against Success Academies.
   1. Example: **“**But our sources, including several public school principals, quite a few former Success Academy parents, and one person inside her organization, charge that is exactly what she does, repeatedly suspend certain kids to push them out. However, none of these critics were willing to publicly confront Moskowitz,” according to John Merrow the reporter from the PBSNewshour. (Merrow)
5. Conclusion: see introduction

Drafting

This is the next step in the writing process. In drafting, you take your outline and the information you have gathered, and you write your essay. You want your first draft to be informally written. You want your writing to be readable, and you should write the way you speak. This is what I tell students. Imagine you are sitting next to a friend, now say to them what you are going to write, first. If you can’t say it before you write it, don’t write it.

Here are the five simple rules of readable writing.

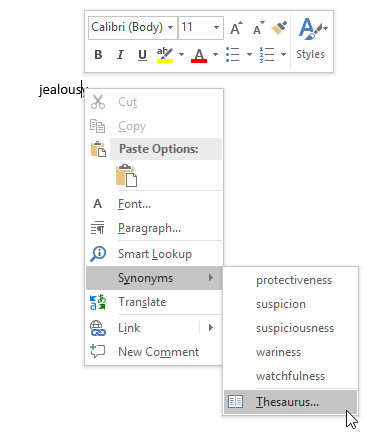
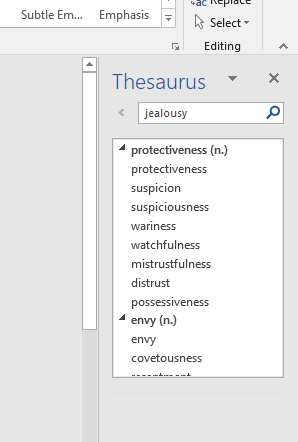
1. Short words (Video: The Power of Simple Words).
   1. https://ed.ted.com/lessons/the-power-of-simple-words
2. Short sentences
   1. Excerpt from Bukowski’s Ham on Rye
3. Active verbs
   1. Action (active) verbs are better than state of being verbs.
      1. Replace “is was were are have had has” as best you can with action verbs.
   2. Avoid passive voice unless necessary.
      1. When should you use the passive voice?
         1. When you want the victim to be the subject of the sentence.
         2. Active: Shark attacks surfer.
         3. Passive: Surfer was attacked by shark.
4. Concrete nouns
   1. Concrete nouns are nouns that you can touch like, well, concrete. Concrete nouns are better than abstract nouns because they work nicely with our five senses. They are words that are more than just sounds. They create experiences. For example, students often tell me that something is beautiful, such as in, “The mountains are beautiful.” The student will then go on telling me how the trees are beautiful and the snow is beautiful and so on. My response is always, show me they’re beautiful, don’t tell me. If you don’t understand what I mean, I have a great example. The song “Jolene” by Dolly Parton is a great example of how concrete nouns can help us to understand the abstract concept of beauty. Here are the lyrics.  
      Your beauty is beyond compare  
      With flaming locks of auburn hair  
      With ivory skin and eyes of emerald green  
      Your smile is like a breath of spring  
      Your voice is soft like summer rain  
      And I cannot compete with you, Jolene
5. Personal language
   1. What does this mean? It means to write the way you speak. Here is an example from Frank Sinatra in a letter he wrote to Mike Royko. Here is the background on the letter. Frank was in Chicago in the late 1970s performing. About two blocks from his hotel where most of the Chicago law enforcement community was apparently hanging out, an elderly woman was mugged violently. A columnist for the Chicago Daily News by the name of Mike Royko blamed Frank Sinatra.
   2. Now that you have read the Sinatra letter, did you notice how easy it was to read and how concise the language was? Did you notice that Frank doesn’t use any fancy words? Frank Sinatra, a New Jersey son, writes the way he speaks.

Paraphrasing.

Writers use sources for their writing because in most cases, they aren’t experts. Good writers can take complex topics and make them easier for the reader to understand. Therefore, one of the most important tools in your writer’s toolbox is paraphrasing. You will paraphrase most of your sources. You can’t quote everything because that would make you an editor and not a writer.

The first step in paraphrasing is reading comprehension. You have to understand what you’re reading, and you have to understand all the concepts involved. This is important because paraphrasing requires you to change everything from a source except the meaning of what is being stated. If you don’t understand your source, your paraphrased sentences will be worthless. Keep the meaning. Change everything else.

Here for example, I have a sentence I copied from the *New Yorker* article “The Checklist” written by Dr Atul Gawande, “It was sleek and impressive, with a one hundred three-foot wingspan and four engines jutting out from the wings, rather than the usual two.” The first problem with paraphrasing this sentence starts with the word “it.” In order to paraphrase this sentence properly, you need to know what the word “it” is referring to or its antecedent. In this sentence, the word “it” is referring to the Word War II, B17 Bomber which was built by Boeing.

The second step in paraphrasing is changing the words with synonyms--different words same meaning. Again, it is important to remember that you have to keep the meaning of the original words and that you have to match same part of speech with same part of speech. You must replace verbs with verbs, adjectives with adjectives, and so on. If you use a different part of speech, the sentence becomes incoherent. For changing the words, I use a thesaurus. MS Word has a built-in thesaurus. If you right click on a word, you get a drop down list, and click on synonyms, which drops out and down to give you a list of possible synonyms. Click on one of the words, and it will replace the word **jealousy** in your text. 

From there, you can also open up the thesaurus directly by clicking on thesaurus at the bottom of the list. In Word’s thesaurus, you can see a small **(n.)** next to the word **protectiveness.**  This means that it is a noun, and you can see that all of the synonyms of jealousy are nouns, so this one would be easy to replace.

If you want or need a more extensive thesaurus, you can use the Power Thesaurus at <https://www.powerthesaurus.org/> This is the thesaurus I use for two reasons. First, it’s rather easy to use, and second, I don’t always use MS Word for writing and want to use something that is always available. In fact, I used it to help me write this paragraph. Initially, I wrote, “If you want or need a more comprehensive thesaurus...” I then changed “comprehensive” to “extensive.”

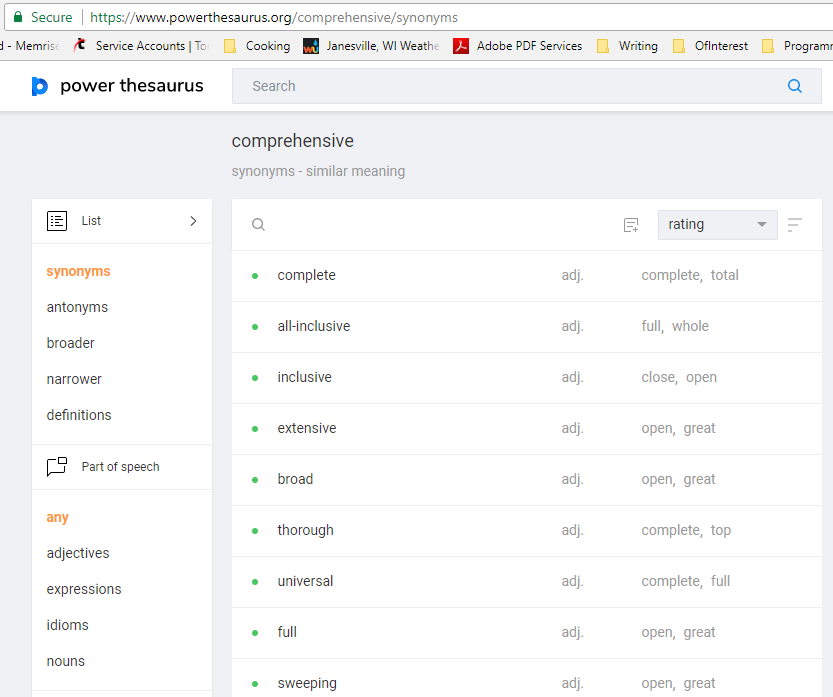
In our sentence, I am going to highlight all the words I want to find synonyms for.

It was sleek and impressive, with a one hundred three foot wingspan and four engines jutting out from the wings, rather than the usual two.

Once I completed the changes to the words, I ended up with…

**The B17 was streamlined and striking, featuring an almost 60 yard wingspan and a quartet of Boeing engines sticking out from the wings as opposed to most planes at that time which only had two.**

As you can see, certain words were impossible to change, such as **wingspan** and **wings**. Some words just can’t be replaced without making the sentence sound incoherent or awkward.

When using the *Power Thesaurus*, you simply search for a synonym. Then, you can click on any of the recommended synonyms to find synonyms of that word. In fact, you can click on any of the words to see yet more synonyms. It’s a good idea to check out the Power Thesaurus and play around with the website to see what it offers. 

It’s important to be very careful about the words you are using. It’s always better to replace a complex word with a more simple word. In my paraphrased example, I replaced “jutting” with “sticking,” but originally, I wanted to use “extruding,” which I realized wasn’t the best choice for the reader.

The third step in paraphrasing is changing the structure of the original sentence. Now, this isn’t always easy, nor is it always necessary. However, you should try it. I first try to flip the sentence around, rearranging any prepositional or participle phrases. Here is what I ended up with.

**Most planes at this time had only two engines, but the B17, streamlined and striking, featured an almost 60 yard wingspan and a quartet of Boeing engines.**

As you can see, I took the last part about how most planes had only two engines from the back of the sentence and put it at the front--very simple. From here, I can add an “although” to the beginning of the sentence and get rid of the “but” from the middle. So, now my final sentence ends up as.

**Although most planes at this time had only two engines, the B17, streamlined and striking, featured an almost 60 yard wingspan and a quartet of Boeing engines.**

To check my sentence, I do one final thing. I copy and paste it into a Google search to see if the New Yorker article shows up in the first page, and it doesn’t. There are also other plagiarism checkers that you can use, such as Quetext at https://www.quetext.com/, but I have found that Google works quite well, and you don’t have to sign up for it.

So, that’s how you paraphrase a sentence. It really isn’t that hard, and once you get the hang of it, you will no longer need the thesaurus.

Practice Paraphrasing these sentences.

1. Change the words
2. **Keep the meaning**
3. Change the structure
4. Add a concession if possible

# Writing the Introduction

## Where do I begin? Writing your introduction. Start with a question. What are logical fallacies and why are they important? Answer the question. Turn the topic around The opposite of logical is irrational. Start with the irrational and then turn it around. Brainstorm What are some synonyms of logic? Rational Reason

## Broad to Narrow

Logical fallacies are used by almost everyone. They are easy to use because they require no facts or evidence. They are very often used on Facebook, Twitter, and Youtube by politicians, advertisers, and conspiracy theorists. We kind of expect them from politicians and conspiracy theorists, but we should never see them used in healthcare. Used in healthcare, they can cause you to waste your money, injury, and even death. In healthcare, appeal to emotion, burden of proof, and false cause are probably the three most commonly used logical fallacies.

## Narrow to Broad

In the movie, Thank You for Smoking, Aron Eckart’s character turns an argument about which flavor of ice cream, chocolate or vanilla, is better, into an argument about liberty and freedom. This is a strawman fallacy, and it occurs when someone misdirects a debate about one thing, such as which type of ice cream is better into something else. This allows the arguer to avoid having to deal with the actual topic that is being discussed. This is a popular fallacy for politicians to use.

## Quotation

According to the professional skeptic Christopher Hitchens, “That which can be asserted without evidence, can be dismissed without evidence.” Mr Hitchens believed that modern society was born on the concept that people need to prove their assertion before we should believe them. This belief is ingrained in our justice system: innocent until proven guilty. And the scientific method whereby controlled experiments prove that which has been asserted or theorized. Burden of proof...  
Some other authors and scientists who would provide excellent quotes.  
Michael Shermer  
Richard Dawkins  
Sir Arthur Conan Doyle   
Harry Houdini  
Albert Einstein  
Voltaire  
Socrates

## Anecdotal

When I was a child, my parents often told us about Santa Claus who was an old overweight white guy who watched children as they slept and that if we weren’t good we wouldn’t get any presents on Christmas. Of course, eventually children begin to realize that Santa couldn’t possibly fit through the chimney or that he couldn’t possibly deliver presents to every child in the world within 24 hours. However, parents

## Contrasting Ideas

Currently at Blackhawk Technical College students are required to take a Student Success course. The book from this course offers students a questionnaire that helps them to determine their learning style preference. The problem with this is that learning styles have no basis in science. They are what we call confirmation bias, meaning that they sound like they are a good idea. After I graduate from the school of education, I will only use methods of teaching that are scientifically valid.

## Starting with questions

What is a logical fallacy? Logical fallacies are….   
Why are logical fallacies important to know? Logical fallacies are important to know because…

## Supporting Paragraph

An ad hominem fallacy is often referred to as name calling. Ad hominems are when people attack the person making the argument with irrelevant name calling. For example, claiming that a woman doesn’t know anything about fixing a car because she is a woman, is an ad hominem attack because being a woman has nothing to do with being able to fix a car. These are popular because people often believe the name calling when the person being attacked doesn’t respond to the name calling. However, pointing out that someone is arguing from ignorance is not an ad-hominem attack because ignorance or the lack of knowledge, facts or evidence is relevant to the discussion.

The best way to structure a supporting paragraph is to start with a topic sentence that is much like the thesis statement you read about earlier. The topic sentence should be a single sentence that summarizes or makes a statement about what the paragraph will be presenting. It’s often best to start with a vague topic sentence and then make it more specific after you write your paragraph. For example, let’s say I am going to write about the logical fallacy known as an appeal to emotion. I might start my paragraph with a statement like, “Appeals to emotion are common.” Then, I will start writing. After my topic sentence, I will want to provide a definition of what an appeal to emotion is. Then, I will want to provide a real-world example, such as the Cheerios commercial “Breakfast with Nana.” You don’t want to use a made-up example like those you find at logical fallacy websites because they don’t help the reader apply them in real life. You want to use real examples of appeals to emotion, so that the reader can see the context that they are used in. After you have your example, you’ll want to explain how it is an appeal to emotion. For example, in Breakfast with Nana, a little girl asks her mom if Cheerios is the same when she was a little girl. The mom responds with a yes, it was the same. To that the little girl replies, “So when we have Cheerios, it’s like we’re having breakfast with Nana.” A tear then forms in Mom’s eye because grandma has obviously passed away. Leveraging the death of a grandparent to sell some cereal is an obvious appeal to emotion. So here is the structure of a supporting paragraph in the case of a logical fallacy like an appeal to emotion.

* + - 1. Topic sentence.
      2. Definition of appeal to emotion
      3. Real world example of an appeal to emotion
      4. Explanation of the example

# Writing Conventions

Writing conventions refers to the rules of writing, such as the proper use of grammar, punctuation, and mechanics. These rules are important because they help prevent the reader from being confused. There are also legal and monetary matters to consider. For example, the AT&T Yellow Pages once misspelled the word “exotic,” replacing it with “erotic” in a travel agency advertisement. The lawsuit that followed cost AT&T $10 million. In an article by the BBC, they estimate spelling mistakes cost online sellers millions of dollars in lost income each year (Coughlan, 2011) . The problem is that mistakes erode the credibility of the writer and credibility is important to employers and customers.

What is a sentence?

A sentence is a complete thought that contains a subject and a verb, which can be implied. For example, let’s say you ask a rhetorical question like this one from Stephen Colbert’s book, *I Am America (And So Can You!)*.

“Well, like a lot of other dictators, there is one man's opinion I value above all others. Mine.”

You will notice that the second sentence contains only one word—mine. In this sentence, both the subject and the verb are implied. The implied subject is “it” and the implied verb is “is.” “It” refers to “one man’s opinion.” So, if you wrote the sentence out completely it would be, “It is mine.” However, in speech, we often just shorten these sentences to save time. Sentences that have implied subjects and verbs can never be the first sentence in a paragraph. You’ll notice that without the information from the previous sentence, the “Mine,” sentence wouldn’t make sense.

**THE ENGLISH LANGUAGE IN A NUTSHELL**

All the words in the English language are divided into nine great classes. These classes are called the Parts of Speech. They are Article, Noun, Adjective, Pronoun, Verb, Adverb, Preposition, Conjunction and Interjection. Of these, the Noun is the most important, as all the others are dependent upon it. A Noun signifies the name of any person, place or thing, in fact, anything of which we can have either thought or idea. There are two kinds of Nouns, Proper and Common. Common Nouns are names which belong in common to things, places, and people, such as *man*, *city*. Proper Nouns distinguish individual and unique things, people, and places, such as *John*, *Philadelphia*. In the former case *man* is a name which belongs in common to the whole of mankind, and *city* is also a name which is common to all large centers of population, but *John* signifies an individual, while *Philadelphia* denotes a particular one from among the cities of the world.

Nouns are varied by person, number, gender, and case. Person is that relation existing between the speaker, those addressed and the subject under consideration, whether by discourse or correspondence. The Persons are *First*, *Second* and *Third* and they represent respectively the speaker, the person addressed, and the person or thing mentioned or under consideration.

*Number* is the distinction of one from more than one. There are two numbers, singular and plural; the singular denotes one, the plural two or more. The plural is generally formed from the singular by the addition of *s* or *es*.

*Gender* has the same relation to nouns that sex has to individuals, but while there are only two sexes, there are four genders, viz., masculine, feminine, neuter and common. The masculine gender denotes all those of the male kind, the feminine gender all those of the female kind, the neuter gender denotes inanimate things or whatever is without life, and common gender is applied to animate beings, the sex of which for the time being is indeterminable, such as fish, mouse, bird, etc. Sometimes things which are without life as we conceive it and which, properly speaking, belong to the neuter gender, are, by a figure of speech called *personification*, changed into either the masculine or feminine gender, as, for instance, we say of the sun, *He* is rising; of the moon, *She* is setting.

*Case* is the relation one noun bears to another or to a verb or to a preposition. There are three cases, the *Nominative*, the *Possessive* and the *Objective*. The nominative is the subject of which we are speaking or the agent which directs the action of the verb; the possessive case denotes possession, while the objective indicates the person or thing which is affected by the action of the verb.

An *Article* is a word placed before a noun to show whether the latter is used in a particular or general sense. There are but two articles, *a* or *an* and *the*.

An *Adjective* is a word which qualifies a noun, that is, which shows some distinguishing mark or characteristic belonging to the noun.

**DEFINITIONS**

A *Pronoun* is a word used for or instead of a noun to keep us from repeating the same noun too often. Pronouns, like nouns, have case, number, gender and person. There are three kinds of pronouns, *personal*, *relative* and *adjective*.

A *verb* is a word which signifies action or the doing of something. A verb is inflected by tense and mood and by number and person, though the latter two belong strictly to the subject of the verb.

An *adverb* is a word which modifies a verb, an adjective and sometimes another adverb.

A *preposition* serves to connect words and to show the relation between the objects which the words express.

A *conjunction* is a word which joins words, phrases, clauses and sentences together.

An *interjection* is a word which expresses surprise or some sudden emotion of the mind.

**THE PARTS OF SPEECH**

**ARTICLE**

An *Article* is a word placed before a noun to show whether the noun is used in a particular or general sense.

There are two articles, *a* or *an* and *the*. *A* or *an* is called the indefinite article because it does not point to any particular person or thing but indicates the noun in its widest sense; thus, *a* woman means any woman.

*The* is called the definite article because it points out some specific person or thing; thus, *the* man means some particular individual.

**NOUN**

A *noun* is the name of any person, place, idea, or thing as *John*, *London*, *book, kindness*. Nouns are proper and common.

*Proper* nouns are names applied to *particular* persons or places.

*Common* nouns are names applied to a whole kind or species.

Nouns are inflected by *number*, *gender,* and *case*.

*Number* is that inflection of the noun by which we indicate whether it represents one or more than one.

*Gender* is that inflection by which we signify whether the noun is the name of a male, a female, of an inanimate object or something which has no distinction of sex.

*Case* is that inflection of the noun which denotes the state of the person, place or thing represented, as the subject of an affirmation or question, the owner or possessor of something mentioned, or the object of an action or of a relation.

Thus in the example, "John tore the leaves of Sarah's book," the distinction between *book* which represents only one object and *leaves* which represent two or more objects of the same kind is called *Number*; the distinction of sex between *John*, a male, and *Sarah*, a female, and *book* and *leaves*, things which are inanimate and neither male nor female, is called *Gender*; and the distinction of state between *John*, the person who tore the book, and the subject of the affirmation, *Mary*, the owner of the book, *leaves* the objects torn, and *book* the object related to leaves, as the whole of which they were a part, is called *Case*.

**ADJECTIVE**

An *adjective* is a word which qualifies a noun, that is, shows or points out some distinguishing mark or feature of the noun; as, A *black* dog.

Adjectives have three forms called degrees of comparison, the *positive*, the *comparative* and the *superlative*.

The *positive* is the simple form of the adjective without expressing increase or diminution of the original quality: *nice*.

The *comparative* is that form of the adjective which expresses increase or diminution of the quality: *nicer*.

The *superlative* is that form which expresses the greatest increase or diminution of the quality: *nicest*.

*or*

An adjective is in the positive form when it does not express comparison; as, "A *rich* man."

An adjective is in the comparative form when it expresses comparison between two or between one and a number taken collectively, as, "John is *richer* than James"; "he is *richer* than all the men in Boston."

An adjective is in the superlative form when it expresses a comparison between one and several individuals taken separately; as, "John is the *richest* man in Boston."

Adjectives expressive of properties or circumstances which cannot be increased have only the positive form; as, A *circular* road; the *chief* end; an *extreme* measure.

Adjectives are compared in two ways, either by adding *er* to the positive to form the comparative and *est* to the positive to form the superlative, or by prefixing *more* to the positive for the comparative and *most* to the positive for the superlative; as, *handsome*, *handsomer*, *handsomest* or *handsome*, *more handsome*, *most handsome*.

Adjectives of two or more syllables are generally compared by prefixing more and most.

Many adjectives are irregular in comparison; as, Bad, worse, worst; Good, better, best.

**PRONOUN**

A *pronoun* is a word used in place of a noun; as, "John gave his pen to James and *he* lent it to Jane to write *her* copy with *it*." Without the pronouns we would have to write this sentence,—"John gave John's pen to James and James lent the pen to Jane to write Jane's copy with the pen."

There are three kinds of pronouns—Personal, Relative and Adjective Pronouns.

*Personal* Pronouns are so called because they are used instead of the names of persons, places and things. The Personal Pronouns are *I*, *Thou*, *He*, *She*, and *It*, with their plurals, *We*, *Ye* or *You* and *They*.

*I* is the pronoun of the first person because it represents the person speaking.

*You* is the pronoun of the second person because it represents the person spoken to.

*He*, *She*, *It* are the pronouns of the third person because they represent the persons or things of whom we are speaking.

Like nouns, the Personal Pronouns have number, gender and case. The gender of the first and second person is obvious, as they represent the person or persons speaking and those who are addressed. The personal pronouns are thus declined:

First Person.  
*M. or F.*

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural.*** |
| N. | I | We |
| P. | Mine | Ours |
| O. | Me | Us |

Second Person.  
*M. or F.*

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural.*** |
| N. | You | You |
| P. | Yours | Yours |
| O. | You | You |

Third Person.  
*M*.

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural.*** |
| N. | He | They |
| P. | His | Theirs |
| O. | Him | Them |

Third Person.  
*F*.

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural.*** |
| N. | She | They |
| P. | Hers | Theirs |
| O. | Her | Them |

Third Person.  
*Neuter*.

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural.*** |
| N. | It | They |
| P. | Its | Theirs |
| O. | It | Them |

The *Relative* Pronouns are so called because they relate to some word or phrase going before; as, "The boy *who* told the truth;" "He has done well, *which* gives me great pleasure."

Here *who* and *which* are not only used in place of other words, but *who* refers immediately to boy, and *which* to the circumstance of his having done well.

The word or clause to which a relative pronoun refers is called the *Antecedent*.

The Relative Pronouns are *who*, *which*, *that* and *what*.

*Who* is applied to persons only; as, "The man *who* was here."

*Which* is applied to the lower animals and things without life; as, "The horse *which* I sold." "The hat *which* I bought."

*That* is applied to both persons and things; as, "The friend *that* helps." "The bird *that* sings." "The knife *that* cuts."

*What* is a compound relative, including both the antecedent and the relative and is equivalent to *that which*; as, "I did what he desired," i. e. "I did *that which* he desired."

Relative pronouns have the singular and plural alike.

*Who* is either masculine or feminine; *which* and *that* are masculine, feminine or neuter; *what* as a relative pronoun is always neuter.

*That* and *what* are not inflected.

*Who* and *which* are thus declined:

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| ***Sing. and Plural*** | |  | ***Sing. and Plural*** | |
| N. | Who |  | N. | Which |
| P. | Whose |  | P. | Whose |
| O. | Whom |  | O. | Which |

*Who*, *which* and *what* when used to ask questions are called *Interrogative Pronouns*.

*Adjective* Pronouns partake of the nature of adjectives and pronouns and are subdivided as follows:

*Demonstrative Adjective Pronouns* which directly point out the person or object. They are *this*, *that* with their plurals *these*, *those*, and *yon*, *same* and *selfsame*.

*Distributive Adjective Pronouns* used distributively. They are *each*, *every*, *either*, *neither*.

*Indefinite Adjective Pronouns* used more or less indefinitely. They are *any*, *all*, *few*, *some*, *several*, *one*, *other*, *another*, *none*.

*Possessive Adjective Pronouns* denoting possession. They are *my*, *thy*, *his*, *her*, *its*, *our*, *your*, *their*.

N. B.—(The possessive adjective pronouns differ from the possessive case of the personal pronouns in that the latter can stand *alone* while the former *cannot*. "Who owns that book?" "It is *mine*." You cannot say "it is *my*,"—the word book must be repeated.)

**THE VERB**

A *verb* is a word which implies action or the doing of something, or it may be defined as a word which affirms, commands or asks a question.

Thus, the words *John the table*, contain no assertion, but when the word *strikes* is introduced, something is affirmed, hence the word *strikes* is a verb and gives completeness and meaning to the group.

The simple form of the verb without inflection is called the *root* of the verb; *e. g. love* is the root of the verb,—"To Love."

Verbs are *regular* or *irregular*, *transitive* or *intransitive*.

A verb is said to be *regular* when it forms the past tense by adding *ed* to the present or *d* if the verb ends in *e*. When its past tense does not end in *ed* it is said to be *irregular*.

A *transitive* verb is one the action of which passes over to or affects some object; as "I struck the table." Here the action of striking affected the object table, hence struck is a transitive verb.

An *intransitive* verb is one in which the action remains with the subject; as *"I walk,"* *"I sit,"* *"I run."*

Many intransitive verbs, however, can be used transitively; thus, "I *walk* the horse;" *walk* is here transitive.

Verbs are inflected by *number*, *person*, *tense* and *mood*.

*Number* and *person* as applied to the verb really belong to the subject; they are used with the verb to denote whether the assertion is made regarding one or more than one and whether it is made in reference to the person speaking, the person spoken to or the person or thing spoken about.

**TENSE**

In their tenses verbs follow the divisions of time. They have *present tense*, *past tense* and *future tense* with their variations to express the exact time of action as to an event happening, having happened or yet to happen.

**MOOD**

There are four simple moods,—the *Infinitive*, the *Indicative*, the *Imperative* and the *Subjunctive*.

The Mood of a verb denotes the mode or manner in which it is used. Thus if it is used in its widest sense without reference to person or number, time or place, it is in the *Infinitive* Mood; as "To run." Here we are not told who does the running, when it is done, where it is done or anything about it.

When a verb is used to indicate or declare or ask a simple question or make any direct statement, it is in the *Indicative* Mood. "The boy loves his book." Here a direct statement is made concerning the boy. "Have you a pin?" Here a simple question is asked which calls for an answer.

When the verb is used to express a command or entreaty it is in the *Imperative* Mood as, "Go away." "Give me a penny."

When the verb is used to express doubt, supposition or uncertainty or when some future action depends upon a contingency, it is in the subjunctive mood; as, "If I come, he shall remain."

Many grammarians include a fifth mood called the *potential* to express *power*, *possibility*, *liberty*, *necessity*, *will* or *duty*. It is formed by means of the auxiliaries *may*, *can*, *ought* and *must*, but in all cases it can be resolved into the indicative or subjunctive. Thus, in "I may write if I choose," "may write" is by some classified as in the potential mood, but in reality the phrase *I may write* is an indicative one while the second clause, *if I choose,* is the expression of a condition upon which, not my liberty to write, depends, but my actual writing.

Verbs have two participles, the present or imperfect, sometimes called the *active* ending in *ing* and the past or perfect, often called the *passive,* ending in *ed* or *d*.

The *infinitive* expresses the sense of the verb in a substantive form, the participles in an adjective form; as "To rise early is healthful." "An early rising man." "The newly risen sun."

The participle in *ing* is frequently used as a substantive and consequently is equivalent to an infinitive; thus, "To rise early is healthful" and "Rising early is healthful" are the same.

The principal parts of a verb are the Present Indicative, Past Indicative and Past Participle; as:

|  |  |  |
| --- | --- | --- |
| Love | Loved | Loved |

Sometimes one or more of these parts are wanting, and then the verb is said to be defective.

|  |  |  |
| --- | --- | --- |
| **Present** | **Past** | **Passive Participle** |
| Can | Could | (Wanting) |
| May | Might | " |
| Shall | Should | " |
| Will | Would | " |
| Ought | Ought | " |

Verbs may also be divided into *principal* and *auxiliary*. A *principal* verb is that without which a sentence or clause can contain no assertion or affirmation. An *auxiliary* is a verb joined to the root or participles of a principal verb to express time and manner with greater precision than can be done by the tenses and moods in their simple form. Thus, the sentence, "I am writing an exercise; when I shall have finished it I shall read it to the class." has no meaning without the principal verbs *writing*, *finished read*; but the meaning is rendered more definite, especially with regard to time, by the auxiliary verbs *am*, *have*, *shall*.

There are nine auxiliary or helping verbs, viz., *Be*, *have*, *do*, *shall*, *will*, *may*, *can*, *ought*, and *must*. They are called helping verbs, because it is by their aid the compound tenses are formed.

**TO BE**

The verb *To Be* is the most important of the auxiliary verbs. It has eleven parts, viz., *am, is, are, was, were; be, being* and *been*.

**VOICE**

The *active voice* is that form of the verb which shows the Subject not being acted upon but acting; as, "The cat *catches* mice." "Charity *covers* a multitude of sins."

The *passive voice*: When the action signified by a transitive verb is thrown back upon the agent, that is to say, when the subject of the verb denotes the recipient of the action, the verb is said to be in the passive voice. "John was loved by his neighbors." Here John the subject is also the object affected by the loving, the action of the verb is thrown back on him, hence the compound verb *was loved* is said to be in the *passive voice*. The passive voice is formed by putting the perfect participle of any *transitive* verb with any of the eleven parts of the verb *To Be*.

**CONJUGATION**

The *conjugation* of a verb is its orderly arrangement in voices, moods, tenses, persons and numbers.

Here is the complete conjugation of the verb "Love"—*Active Voice*.

**PRINCIPAL PARTS**

|  |  |  |
| --- | --- | --- |
| ***Present*** | ***Past*** | ***Past Participle*** |
| **Love** | **Loved** | **Loved** |

***Infinitive Mood***

|  |
| --- |
| To Love |

***Indicative Mood***

PRESENT TENSE

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural*** |
| 1st person | I love | We love |
| 2nd person | You love | You love |
| 3rd person | He loves | They love |

PAST TENSE

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural*** |
| 1st person | I loved | We loved |
| 2nd person | You loved | You loved |
| 3rd person | He loved | They loved |

FUTURE TENSE

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural*** |
| 1st person | I shall love | They will love |
| 2nd person | You will love | You will love |
| 3rd person | He will love | We shall love |

[Transcriber's note: 1st person plural and 3rd person plural reversed in original]

PRESENT PERFECT TENSE

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural*** |
| 1st person | I have loved | We have loved |
| 2nd person | You have loved | You have loved |
| 3rd person | He has loved | They have loved |

PAST PERFECT TENSE

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural*** |
| 1st person | I had loved | We had loved |
| 2nd person | You had loved | You had loved |
| 3rd person | He had loved | They had loved |

FUTURE PERFECT TENSE

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural*** |
| 1st person | I shall have loved | We shall have loved |
| 2nd person | You will have loved | You will have loved |
| 3rd person | He will have loved | They will have loved |

***Imperative Mood***

(PRESENT TENSE ONLY)

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural*** |
| 2nd person | Love (you) | Love (you) |

***Subjunctive Mood***

PRESENT TENSE

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural*** |
| 1st person | If I love | If we love |
| 2nd person | If you love | If you love |
| 3rd person | If he love | If they love |

PAST TENSE

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural*** |
| 1st person | If I loved | If we loved |
| 2nd person | If you loved | If you loved |
| 3rd person | If he loved | If they loved |

PRESENT PERFECT TENSE

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural*** |
| 1st person | If I have loved | If we have loved |
| 2nd person | If you have loved | If you have loved |
| 3rd person | If he has loved | If they have loved |

PAST PERFECT TENSE

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural*** |
| 1st person | If I had loved | If we had loved |
| 2nd person | If you had loved | If you had loved |
| 3rd person | If he had loved | If they had loved |

INFINITIVES

|  |  |
| --- | --- |
| ***Present*** | ***Perfect*** |
| To love | To have loved |

PARTICIPLES

|  |  |  |
| --- | --- | --- |
| ***Present*** | ***Past*** | ***Perfect*** |
| Loving | Loved | Having loved |

**CONJUGATION OF "To Love"**

***Passive Voice*  
*Indicative Mood***

PRESENT TENSE

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural*** |
| 1st person | I am loved | We are loved |
| 2nd person | You are loved | You are loved |
| 3rd person | He is loved | They are loved |

PAST TENSE

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural*** |
| 1st person | I was loved | We were loved |
| 2nd person | You were loved | You were loved |
| 3rd person | He was loved | They were loved |

FUTURE TENSE

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural*** |
| 1st person | I shall be loved | We shall be loved |
| 2nd person | You will be loved | You will be loved |
| 3rd person | He will be loved | They will be loved |

PRESENT PERFECT TENSE

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural*** |
| 1st person | I have been loved | We have been loved |
| 2nd person | You have been loved | You have been loved |
| 3rd person | He has been loved | They have been loved |

PAST PERFECT TENSE

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural*** |
| 1st person | I had been loved | We had been loved |
| 2nd person | You had been loved | You had been loved |
| 3rd person | He had been loved | They had been loved |

FUTURE PERFECT TENSE

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural*** |
| 1st person | I shall have been loved | We shall have been loved |
| 2nd person | You will have been loved | You will have been loved |
| 3rd person | He will have been loved | They will have been loved |

***Imperative Mood***

(PRESENT TENSE ONLY)

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural*** |
| 2nd person | Be (you) loved | Be (you) loved |

***Subjunctive Mood***

PRESENT TENSE

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural*** |
| 1st person | If I be loved | If we be loved |
| 2nd person | If you be loved | If you be loved |
| 3rd person | If he be loved | If they be loved |

PAST TENSE

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural*** |
| 1st person | If I were loved | If they were loved |
| 2nd person | If you were loved | If you were loved |
| 3rd person | If he were loved | If we were loved |

PRESENT PERFECT TENSE

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural*** |
| 1st person | If I have been loved | If we have been loved |
| 2nd person | If you have been loved | If you have been loved |
| 3rd person | If he has been loved | If they have been loved |

PAST PERFECT TENSE

|  |  |  |
| --- | --- | --- |
|  | ***Sing.*** | ***Plural*** |
| 1st person | If I had been loved | If we had been loved |
| 2nd person | If you had been loved | If you had been loved |
| 3rd person | If he had been loved | If they had been loved |

INFINITIVES

|  |  |  |
| --- | --- | --- |
| ***Present*** |  | ***Perfect*** |
| To be loved |  | To have been loved |

PARTICIPLES

|  |  |  |
| --- | --- | --- |
| ***Present*** | ***Past*** | ***Perfect*** |
| Being loved | Been loved | Having been loved |

**ADVERB**

An *adverb* is a word which modifies a verb, an adjective or another adverb. Thus, in the example—"He writes *well*," the adverb shows the manner in which the writing is performed; in the examples—"He is remarkably diligent," and "He works very faithfully," the adverbs modify the adjective *diligent* and the other adverb *faithfully* by expressing the degree of diligence and faithfulness.

Adverbs are chiefly used to express in one word what would otherwise require two or more words; thus, *There* signifies in that place;  *usefully*, in a useful manner.

Adverbs, like adjectives, are sometimes varied in their terminations to express comparison and different degrees of quality.

Some adverbs form the comparative and superlative by adding *er* and *est*; as, *soon*, *sooner*, *soonest*.

Adverbs which end in *ly* are compared by prefixing *more* and *most*; as, *nobly*, *more nobly*, *most nobly*.

A few adverbs are irregular in the formation of the comparative and superlative; as, *well*, *better*, *best*.

**PREPOSITION**

A *preposition* connects words, clauses, and sentences together and shows the relation between them. "My hand is on the table" shows relation between hand and table.

Prepositions are so called because they are generally placed *before* the words whose connection or relation with other words they point out.

**CONJUNCTION**

A *conjunction* joins words, clauses and sentences; as "John *and* James." "My father and mother have come, *but* I have not seen them."

The conjunctions in most general use are *and, also; either, or; neither, nor; though, yet; but, however; for, that; because, since; therefore, wherefore, then; if, unless, lest*.

**INTERJECTION**

An *interjection* is a word used to express some sudden emotion of the mind. Thus in the examples,—"Ah! there he comes; alas! what shall I do?" *ah,* expresses surprise, and *alas,* distress.

Nouns, adjectives, verbs and adverbs become interjections when they are uttered as exclamations, as, *nonsense! strange! hail! away!* etc.

We have now enumerated the parts of speech and as briefly as possible stated the functions of each. As they all belong to the same family they are related to one another but some are in closer affinity than others. To point out the exact relationship and the dependency of one word on another is called *parsing* and in order that every etymological connection may be distinctly understood a brief resume of the foregoing essentials is here given:

The signification of the noun is *limited* to *one*, but to any *one* of the kind, by the *indefinite* article, and to some *particular* one, or some particular *number*, by the *definite* article.

*Nouns*, in one form, represent *one* of a kind, and in another, *any number* more than one; they are the *names of males*, or *females*, or of objects which are neither male nor female; and they represent the *subject* of an affirmation, a command or a question,—the *owner* or *possessor* of a thing,—or the *object* of an action, or of a relation expressed by a preposition.

*Adjectives* express the *qualities* which distinguish one person or thing from another; in one form they express quality *without comparison*; in another, they express comparison *between two*, or between *one* and a number taken collectively—and in a third they express comparison between *one* and several others taken separately.

*Pronouns* are used in place of nouns; one class of them is used merely as the *substitutes* of *names*; the pronouns of another class have a peculiar *reference* to some *preceding words* in the *sentence*, of which they are the substitutes—and those of a third class refer adjectively to the persons or things they represent. Some pronouns are used for both the *name* and the *substitute*; and several are frequently employed in *asking questions*.

*Affirmations* and *commands* are expressed by the verb; and different inflections of the verb express *number*, *person*, *time* and *manner*. With regard to *time*, an affirmation may be *present* or *past* or *future*; with regard to manner, an affirmation may be *positive* or *conditional*, it being doubtful whether the condition is fulfilled or not, or it being implied that it is not fulfilled;—the verb may express *command* or *entreaty*; or the sense of the verb may be expressed *without affirming* or *commanding*. The verb also expresses that an action or state *is* or *was* going on, by a form which is also used sometimes as a noun, and sometimes to qualify nouns.

*Affirmations* are *modified* by *adverbs*, some of which can be inflected to express different degrees of modification.

Words are joined together by *conjunctions*; and the various *relations* which one thing bears to another are expressed by *'prepositions. Sudden emotions* of the mind, and *exclamations* are expressed by *interjections*.

Some words according to meaning belong sometimes to one part of speech, sometimes to another. Thus, in "After a storm comes a *calm*," *calm* is a noun; in "It is a *calm* evening," *calm* is an adjective; and in "*Calm* your fears," *calm* is a verb.

The following sentence containing all the parts of speech is parsed etymologically:

*"I now see the old man coming, but, alas, he has walked with much difficulty."*

*I*, a personal pronoun, first person singular, masculine or feminine gender, nominative case, subject of the verb *see*.

*now*, an adverb of time modifying the verb *see*.

*see*, an irregular, transitive verb, indicative mood, present tense, first person singular to agree with its nominative or subject I.

*the*, the definite article particularizing the noun man.

*old*, an adjective, positive degree, qualifying the noun man.

*man*, a common noun, 3rd person singular, masculine gender, objective case governed by the transitive verb *see*.

*coming*, the present or imperfect participle of the verb "to come" referring to the noun man.

*but*, a conjunction.

*alas*, an interjection, expressing pity or sorrow.

*he*, a personal pronoun, 3rd person singular, masculine gender, nominative case, subject of verb has walked.

*has walked*, a regular, intransitive verb, indicative mood, perfect tense, 3rd person singular to agree with its nominative or subject *he*.

*with*, a preposition, governing the noun difficulty.

*much*, an adjective, positive degree, qualifying the noun difficulty.

*difficulty*, a common noun, 3rd person singular, neuter gender, objective case governed by the preposition *with*.

N.B.—*Much* is generally an adverb. As an adjective it is thus compared:

|  |  |  |
| --- | --- | --- |
| ***Positive*** | ***Comparative*** | ***Superlative*** |
| much | more | most |

**THE SENTENCE**

**Different Kinds—Arrangement of Words—Paragraph**

A sentence is an assemblage of words so arranged as to convey a determinate sense or meaning, in other words, to express a complete thought or idea. No matter how short, it must contain one finite verb and a subject or agent to direct the action of the verb.

"Birds fly;" "Fish swim;" "Men walk;"—are sentences.

A sentence always contains two parts, something spoken about and something said about it. The word or words indicating what is spoken about form what is called the *subject* and the word or words indicating what is said about it, form what is called the *predicate*.

In the sentences given, *birds*, *fish* and *men* are the subjects, while *fly*, *swim* and *walk* are the predicates.

There are three kinds of sentences, *simple*, *compound* and *complex*.

The *simple sentence* expresses a single thought and consists of one subject and one predicate, as, "Man is mortal."

A *compound sentence* consists of two or more simple sentences of equal importance the parts of which are either expressed or understood, as, "The men work in the fields and the women work in the household," or "The men work in the fields and the women in the household" or "The men and women work in the fields and in the household."

A *complex sentence* consists of two or more simple sentences so combined that one depends on the other to complete its meaning; as; "When he returns, I shall go on my vacation." Here the words, "when he returns" are dependent on the rest of the sentence for their meaning.

A *clause* is a separate part of a complex sentence, as "when he returns" in the last example.

A *phrase* consists of two or more words without a finite verb.

Without a finite verb we cannot affirm anything or convey an idea, therefore we can have no sentence.

Infinitives and participles which are the infinite parts of the verb cannot be predicates. "I looking up the street" is not a sentence, for it is not a complete action expressed. When we hear such an expression as "A dog running along the street," we wait for something more to be added, something more affirmed about the dog, whether he bit or barked or fell dead or was run over.

Thus, in every sentence there must be a finite verb to limit the subject.

When the verb is transitive, that is, when the action cannot happen without affecting something, the thing affected is called the *object*.

Thus in "Cain killed Abel" the action of the killing affected Abel. In "The cat has caught a mouse," mouse is the object of the catching.

**ARRANGEMENT OF WORDS IN A SENTENCE**

Of course, in simple sentences the natural order of arrangement is subject—verb—object. In many cases no other form is possible. Thus in the sentence "The cat has caught a mouse," we cannot reverse it and say "The mouse has caught a cat" without destroying the meaning, and in any other form of arrangement, such as "A mouse, the cat has caught," we feel that while it is intelligible, it is a poor way of expressing the fact and one which jars upon us more or less.

In longer sentences, however, when there are more words than what are barely necessary for subject, verb and object, we have greater freedom of arrangement and can so place the words as to give the best effect. The proper placing of words depends upon perspicuity and precision. These two combined give *style* to the structure.

Most people are familiar with Gray's line in the immortal *Elegy*—"The ploughman homeward plods his weary way." This line can be paraphrased to read 18 different ways. Here are a few variations:

Homeward the ploughman plods his weary way.

The ploughman plods his weary way homeward.

Plods homeward the ploughman his weary way.

His weary way the ploughman homeward plods.

Homeward his weary way plods the ploughman.

Plods the ploughman his weary way homeward.

His weary way the ploughman plods homeward.

His weary way homeward the ploughman plods.

The ploughman plods homeward his weary way.

The ploughman his weary way plods homeward.

and so on. It is doubtful if any of the other forms are superior to the one used by the poet. Of course, his arrangement was made to comply with the rhythm and rhyme of the verse. Most of the variations depend upon the emphasis we wish to place upon the different words.

In arranging the words in an ordinary sentence, we should not lose sight of the fact that the beginning and end are the important places for catching the attention of the reader. Words in these places have greater emphasis than elsewhere.

In Gray's line the general meaning conveyed is that a weary ploughman is plodding his way homeward, but according to the arrangement a very slight difference is affected in the idea. Some of the variations make us think more of the ploughman, others more of the plodding, and still others more of the weariness.

As the beginning and end of a sentence are the most important places, it naturally follows that small or insignificant words should be kept from these positions. Of the two places the end one is the more important, therefore, it really calls for the most important word in the sentence. Never commence a sentence with *And*, *But*, *Since*, *Because,* and other similar weak words and never end it with prepositions, small, weak adverbs or pronouns.

The parts of a sentence which are most closely connected with one another in meaning should be closely connected in order also. By ignoring this principle many sentences are made, if not nonsensical, really ridiculous and ludicrous. For instance: "Ten dollars reward is offered for information of any person injuring this property by order of the owner." "This monument was erected to the memory of John Jones, who was shot by his affectionate brother."

In the construction of all sentences the grammatical rules must be inviolably observed. The laws of concord, that is, the agreement of certain words, must be obeyed.

1. The verb agrees with its subject in person and number. "I have," "He has," show the variation of the verb to agree with the subject. A singular subject calls for a singular verb, a plural subject demands a verb in the plural; as, "The boy writes," "The boys write."

The agreement of a verb and its subject is often destroyed by confusing (1) collective and common nouns; (2) foreign and English nouns; (3) compound and simple subjects; (4) real and apparent subjects.

(1) A collective noun is a number of individuals or things regarded as a whole; as, *class regiment*. When the idea of the whole as a unit is under consideration employ a singular verb; as The regiment *was* in camp. (2) It is sometimes hard for the ordinary individual to distinguish the plural from the singular in foreign nouns, therefore, he should be careful in the selection of the verb. He should look up the word and be guided accordingly. "He was an *alumnus* of Harvard." "They were *alumni* of Harvard." (3) When a sentence with one verb has two or more subjects denoting different things, connected by *and*, the verb should be plural; as, "Snow and rain *are* disagreeable." When the subjects denote the same thing and are connected by *or* the verb should be singular; as, "The man or the woman is to blame." (4) When the same verb has more than one subject of different persons or numbers, it agrees with the most prominent in thought; as, "He, and not you, *is* wrong." "Whether he or I *am* to be blamed."

1. Never use the past participle for the past tense nor *vice versa*. This mistake is a very common one. At every turn we hear "He done it" for "He did it." "The jar was broke" instead of broken. "He would have went" for "He would have gone," etc.
2. The use of the verbs *shall* and *will* is a rock upon which even the best speakers come to wreck. They are interchanged recklessly. Their significance changes according as they are used with the first, second or third person. With the first person *shall* is used in direct statement to express a simple future action; as, "I shall go to the city to-morrow." With the second and third persons *shall* is used to express a determination; as, "You *shall* go to the city to-morrow," "He *shall* go to the city tomorrow."

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A very old rule regarding the uses of *shall* and *will* is thus expressed in rhyme:

In the first person simply *shall* foretells,

In *will* a threat or else a promise dwells.

*Shall* in the second and third does threat,

*Will* simply then foretells the future feat.

1. Take special care to distinguish between the nominative and objective case. The pronouns are the only words which retain the ancient distinctive case ending for the objective. Remember that the objective case follows transitive verbs and prepositions. Don't say "The boy who I sent to see you," but "The boy whom I sent to see you." *Whom* is here the object of the transitive verb sent. Don't say "She bowed to him and I" but "She bowed to him and me" since me is the objective case following the preposition *to* understood. "Between you and I" is a very common expression. It should be "Between you and me" since *between* is a preposition calling for the objective case.
2. Be careful in the use of the relative pronouns *who*, *which* and *that*. Who refers only to persons; which only to things; as, "The boy who was drowned," "The umbrella which I lost." The relative *that* may refer to both persons and things; as, "The man *that* I saw." "The hat *that* I bought."
3. Don't use the superlative degree of the adjective for the comparative; as "He is the richest of the two" for "He is the richer of the two." Other mistakes often made in this connection are (1) Using the double comparative and superlative; as, "These apples are much *more* preferable." "The most universal motive to business is gain." (2) Comparing objects which belong to dissimilar classes; as "There is no nicer *life* than a *teacher*." (3) Including objects in class to which they do not belong; as, "The fairest of her daughters, Eve." (4) Excluding an object from a class to which it does belong; as, "Caesar was braver than any ancient warrior."
4. Don't use an adjective for an adverb or an adverb for an adjective. Don't say, "He acted nice towards me" but "He acted nicely toward me," and instead of saying "She looked *beautifully*" say "She looked *beautiful*."
5. Place the adverb as near as possible to the word it modifies. Instead of saying, "He walked to the door quickly," say "He walked quickly to the door."
6. Not alone be careful to distinguish between the nominative and objective cases of the pronouns, but try to avoid ambiguity in their use.

The amusing effect of disregarding the reference of pronouns is well illustrated by Burton in the following story of Billy Williams, a comic actor who thus narrates his experience in riding a horse owned by Hamblin, the manager:

"So down I goes to the stable with Tom Flynn, and told the man to put the saddle on him."

"On Tom Flynn?"

"No, on the horse. So after talking with Tom Flynn awhile I mounted him."

"What! mounted Tom Flynn?"

"No, the horse; and then I shook hands with him and rode off."

"Shook hands with the horse, Billy?"

"No, with Tom Flynn; and then I rode off up the Bowery, and who should I meet but Tom Hamblin; so I got off and told the boy to hold him by the head."

"What! hold Hamblin by the head?"

"No, the horse; and then we went and had a drink together."

"What! you and the horse?"

"No, *me* and Hamblin; and after that I mounted him again and went out of town."

"What! mounted Hamblin again?"

"No, the horse; and when I got to Burnham, who should be there but Tom Flynn,—he'd taken another horse and rode out ahead of me; so I told the hostler to tie him up."

"Tie Tom Flynn up?"

"No, the horse; and we had a drink there."

"What! you and the horse?"

"No, me and Tom Flynn."

Finding his auditors by this time in a *horse* laugh, Billy wound up with: "Now, look here, —every time I say horse, you say Hamblin, and every time I say Hamblin you say horse: I'll be hanged if I tell you any more about it."

**SENTENCE CLASSIFICATION**

There are two great classes of sentences according to the general principles upon which they are founded. These are termed the *loose* and the *periodic*.

In the *loose* sentence the main idea is put first, and then follow several facts in connection with it. Defoe is an author particularly noted for this kind of sentence. He starts out with a leading declaration to which he adds several attendant connections. For instance in the opening of the story of *Robinson Crusoe* we read: "I was born in the year 1632 in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen, who settled first at Hull; he got a good estate by merchandise, and leaving off his trade lived afterward at York, from whence he had married my mother, whose relations were named Robinson, a very good family in the country and from I was called Robinson Kreutznaer; but by the usual corruption of words in England, we are now called, nay, we call ourselves, and write our name Crusoe, and so my companions always called me."

In the periodic sentence the main idea comes last and is preceded by a series of relative introductions. This kind of sentence is often introduced by such words as *that*, *if*, *since*, *because*. The following is an example:

"That through his own folly and lack of circumspection he should have been reduced to such circumstances as to be forced to become a beggar on the streets, soliciting alms from those who had formerly been the recipients of his bounty, was a sore humiliation."

On account of its name many are liable to think the *loose* sentence an undesirable form in good composition, but this should not be taken for granted. In many cases it is preferable to the periodic form.

As a general rule in speaking, as opposed to writing, the *loose* form is to be preferred, inasmuch as when the periodic is employed in discourse the listeners are apt to forget the introductory clauses before the final issue is reached.

Both kinds are freely used in composition, but in speaking, the *loose*, which makes the direct statement at the beginning, should predominate.

As to the length of sentences much depends on the nature of the composition. However, the general rule may be laid down that short sentences are preferable to long ones. The tendency of the best writers of the present day is towards short, snappy, pithy sentences which rivet the attention of the reader. They adopt as their motto *multum in parvo* (much in little) and endeavor to pack a great deal in small space. Of course the extreme of brevity is to be avoided. Sentences can be too short, too jerky, too brittle to withstand the test of criticism. The long sentence has its place and a very important one. It is indispensable in argument and often is very necessary to description and also in introducing general principles which require elaboration. In employing the long sentence the inexperienced writer should not strain after the heavy, ponderous type. Johnson and Carlyle used such a type, but remember, an ordinary mortal cannot wield the sledge hammer of a giant. Johnson and Carlyle were intellectual giants and few can hope to stand on the same literary pedestal. The tyro in composition should never seek after the heavy style. The best of all authors in the English language for style is Addison. Macaulay says: "If you wish a style learned, but not pedantic, elegant but not ostentatious, simple yet refined, you must give your days and nights to the volumes of Joseph Addison." The simplicity, apart from the beauty of Addison's writings causes us to reiterate the literary command—"Never use a big word when a little one will convey the same or a similar meaning."

Macaulay himself is an elegant stylist to imitate. He is like a clear brook kissed by the noon-day sun in the shining bed of which you can see and count the beautiful white pebbles. Goldsmith is another writer whose simplicity of style charms.

The beginner should study these writers, make their works his *vade mecum*, they have stood the test of time and there has been no improvement upon them yet, nor is there likely to be, for their writing is as perfect as it is possible to be in the English language.

Apart from their grammatical construction there can be no fixed rules for the formation of sentences. The best plan is to follow the best authors and these masters of language will guide you safely along the way.

**THE PARAGRAPH**

The paragraph may be defined as a group of sentences that are closely related in thought and which serve one common purpose. Not only do they preserve the sequence of the different parts into which a composition is divided, but they give a certain spice to the matter like raisins in a plum pudding. A solid page of printed matter is distasteful to the reader; it taxes the eye and tends towards the weariness of monotony, but when it is broken up into sections it loses much of its heaviness and the consequent lightness gives it charm, as it were, to capture the reader.

Paragraphs are like stepping-stones on the bed of a shallow river, which enable the foot passenger to skip with ease from one to the other until he gets across; but if the stones are placed too far apart in attempting to span the distance one is liable to miss the mark and fall in the water and flounder about until he is again able to get a foothold. 'Tis the same with written language, the reader by means of paragraphs can easily pass from one portion of connected thought to another and keep up his interest in the subject until he gets to the end.

Throughout the paragraph there must be some connection in regard to the matter under consideration,—a sentence dependency. For instance, in the same paragraph we must not speak of a house on fire and a runaway horse unless there is some connection between the two. We must not write consecutively:

"The fire raged with fierce intensity, consuming the greater part of the large building in a short time." "The horse took fright and wildly dashed down the street scattering pedestrians in all directions." These two sentences have no connection and therefore should occupy separate and distinct places. But when we say—"The fire raged with fierce intensity consuming the greater part of the large building in a short time and the horse taking fright at the flames dashed wildly down the street scattering pedestrians in all directions,"—there is a natural sequence, viz., the horse taking fright as a consequence of the flames and hence the two expressions are combined in one paragraph.

As in the case of words in sentences, the most important places in a paragraph are the beginning and the end. Accordingly the first sentence and the last should by virtue of their structure and nervous force, compel the reader's attention. It is usually advisable to make the first sentence short; the last sentence may be long or short, but in either case should be forcible. The object of the first sentence is to state a point *clearly*; the last sentence should *enforce* it.

It is a custom of good writers to make the conclusion of the paragraph a restatement or counterpart or application of the opening.

In most cases a paragraph may be regarded as the elaboration of the principal sentence. The leading thought or idea can be taken as a nucleus and around it constructed the different parts of the paragraph. Anyone can make a context for every simple sentence by asking himself questions in reference to the sentence. Thus—"The foreman gave the order"— suggests at once several questions; "What was the order?" "to whom did he give it?" "why did he give it?" "what was the result?" etc. These questions when answered will depend upon the leading one and be an elaboration of it into a complete paragraph.

If we examine any good paragraph we shall find it made up of a number of items, each of which helps to illustrate, confirm or enforce the general thought or purpose of the paragraph. Also the transition from each item to the next is easy, natural and obvious; the items seem to come of themselves. If, on the other hand, we detect in a paragraph one or more items which have no direct bearing, or if we are unable to proceed readily from item to item, especially if we are obliged to rearrange the items before we can perceive their full significance, then we are justified in pronouncing the paragraph construction faulty.

No specific rules can be given as to the construction of paragraphs. The best advice is,—Study closely the paragraph structure of the best writers, for it is only through imitation, conscious or unconscious of the best models, that one can master the art.

The best paragraphist in the English language for the essay is Macaulay, the best model to follow for the oratorical style is Edmund Burke and for description and narration probably the greatest master of paragraph is the American Goldsmith, Washington Irving.

A paragraph is indicated in print by what is known as the indentation of the line, that is, by commencing it a space from the left margin.

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