Instructor's Manual

to accompany

Rosen/Behrens

THE ALLYN & BACON HANDBOOK

FIFTH EDITION

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Contents

CHAPTER 1

Critical Thinking and Reading

KEY FEATURES

Taken together, this chapter and the next (Critical Thinking and Writing) form the foundation for the entire handbook. In this chapter students are reassured that they do indeed think critically all the time; here, such thinking is applied to academic circumstances. The strategy for critical thinking and reading can be broken down into three stages: pre-reading, reading, and post-reading. During all three stages, students are encouraged to comprehend, to question, and to integrate the material with their own experience and with other ideas they've encountered. Although critical reading takes more time initially than casual reading, students are reassured that in the end, critical reading saves them from having to reread material later on. The chapter introduces concepts that will be applied throughout the handbook in the form of **Critical Decisions** boxes: being alert to differences, challenging and being challenged by sources, being alert to broader contexts, and forming and supporting opinions. These "critical habits of mind" lead to specific activities that students can apply to reading selections: reading to understand, to respond, to evaluate, and to synthesize. Throughout the chapter, the reader is presented as an active participant in communication with the writer, rather than as a passive receiver of information. To reinforce the concept of active reader, many examples and exercises focus on selected, brief readings that establish a context for discussing critical thinking and reading.

1a Active, critical thinkers search for and question similarities and differences.

TEACHING IDEAS

Given that much American education operates on what Paulo Freire calls the "banking concept" (instructors make "deposits" of knowledge into students' heads), critical thinking may be a foreign—and intimidating—notion to some students. A rather simple exercise can dispel some of their fears. Ask students to recall their favorite classes, especially those in which they feel they learned a great deal. As they discuss these classes, ask them to focus on how the class was conducted. Chances are, the most meaningful classes will be those in which teachers fostered a good deal of discussion and demanded thinking from the students. Simply reminding students that they've had positive experiences in the past with what these first two chapters call "critical thinking" should ease their minds about what lies ahead.

The material in this chapter relies on the following books:

BROWNE, NEIL M., and STUART M. KEELEY. Asking the Right Questions. 2nd ed. Englewood Cliffs, NJ: Prentice-Hall, 1986.

CLARKE, JOHN H. *Patterns of Thinking: Integrating Learning Skills in Content Teaching*. Boston: Allyn and Bacon, 1990.

JONES, BEAU FLY, et al., eds. *Strategic Teaching and Learning: Cognitive Instruction in the Content Areas.* Alexandria, VA: ASCD, 1987.

KUHN, THOMAS. *The Structure of Scientific Revolutions*. 2nd ed. Enlarged. Chicago: U Chicago P, 1970.

KURFISS, JOANNE G. *Critical Thinking: Theory, Research, and Possibilities*. ASHE-ERIC Higher Education Report No. 2. Washington, DC: Association for the Study of Higher Education. 1988.

MARZANO, ROBERT J., et al. *Dimensions of Thinking: A Framework for Curriculum and Instruction. A*lexandria, VA: ASCD, 1988.
RORTY, RICHARD. *Philosophy and the Mirror of Nature*. Princeton: Princeton UP, 1979.
TOULMIN, STEPHEN, RICHARD RIEKE, and ALLAN JANIK. *An Introduction to Reasoning*. New York: Macmillan, 1979.

GROUP ACTIVITY

Working in groups of three, students can read the *Science News Update* and Sullum pieces to determine similarities and differences. Next, ask students to react to each piece—first individually, and then in group discussion.

LOOKING AHEAD

The *Science News Update* and Sullum passages are referred to in the student paper that becomes the illustration piece in Chapters 2, 3, and 4. You might want to alert your students that the materials will eventually be synthesized into a paper. One of the points to make here is that a critical reading of sources helped student Paul Guzman to discover ideas. One need not regard source materials only as potential support for ideas that are developed elsewhere. Sources themselves—and, most importantly, a student's response to them—can provide an excellent basis for generating ideas.

ADDITIONAL EXERCISE A

Ask students to analyze the structure of the first five paragraphs of any three front-page news accounts. Students could present their findings orally to the class. The assignment will help to develop in students an awareness that news stories have a structure, which can aid the students' general newspaper reading.

TEACHING IDEAS

Across the Curriculum In many disciplines, especially in the sciences, research projects begin with a researcher's noticing a difference or discrepancy: results of an experiment differ from what was expected. The difference leads naturally to a search for explanations. This search can be an important impetus to new experiments. Ask students to consult their textbooks in other disciplines for evidence that researchers are alert to and act on differences.

CRITICAL THINKING

Alverno College of Wisconsin has published a series of books on teaching critical thinking in the content areas. In their *Teaching Critical Thinking in Psychology* (1986), the editors present a theory that a discrepancy between observed events and the observer's "knowledge base" initiates critical thinking. Richard Kasschau of the University of Houston develops the model in Part I of the book. Parts II and III are devoted to a series of assignments in psychology that are designed to create for students discrepancies that launch critical thinking.

ESL CUE

ESL students (and native speakers) might confuse "critical" with "negative criticism," and might feel uncomfortable with the idea of being openly confrontational or argumentative. Emphasizing the idea of noticing key differences and actively raising questions would be a positive and productive way to present "critical" thinking.

GROUP ACTIVITY

You might create a group assignment in which students, working in groups of three, regard one another as "texts." Provide students with a single brief reading that raises a controversial issue. Ask one student to interview the other two in the group, soliciting reactions to the reading. The student who conducts the interview will take notes and then will synthesize, on the spot, by (1) presenting a summary of key points in the reading; and (2) selecting one or two criteria by which to compare and contrast the reactions of groupmates. When one student finishes, the next begins with a new brief reading, then an interview. The activity asks students to distinguish key pieces of information—the article, interview of Subject A, and interview of Subject B—then to selectively synthesize information. The articles used to launch discussion can be as brief as a paragraph. The goal is to get students thinking on their feet.

EXERCISE 1

Individual responses

1b Active, critical thinkers challenge and are challenged by sources.

ESL CUE

The Western academic practice of teaching critical thinking through student-teacher class discussion is far from universal, with the majority of students (especially from Asia and the Middle East) viewing their role as more passive than U.S. instructors may be accustomed to: receiving and memorizing truths passed down by authority figures—without questioning such information. This concept of role affects classroom behavior, with the Japanese, for instance, believing that "the nail that sticks up gets hammered down." Such students often consider volunteering to answer or participating in class discussion a violation of the rules. This difference in cultural attitudes must be dealt with early in the course with a discussion of what acceptable classroom behavior is; why Americans value critical commentary, particularly in give-and-take Socratic dialogue; how necessary it will be to success in an American college.

BACKGROUND

See Section E, "Critical Thinking, Reading, and Writing," in James C. McDonald, *The Allyn & Bacon Sourcebook for College Writing Teachers* (Boston, MA: 1996). McDonald has gathered three sources that provide some context for the materials in Chapter 1: "A Relationship Between Reading and Writing: The Conversational Model," by Charles Bazerman; "Five Ways of Interpreting a Text," by John Peters; and "Helping Students Use Textual Sources Persuasively," by Margaret Kantz. Peters is particularly helpful when students get stuck, and provides a formal set of questions that students can pose when reading. Peters summarizes his five categories and associated questions as follows:

The Social Perspective

What social concerns does the text reveal?
How does the text relate to the past?

How does the text relate to right now?

The Emotional Perspective

Does the text contain objects of emotion?
Are there emotional conflicts?
What is the tone of the text?

The Rhetorical Perspective

How can the form be described?
Which rhetorical modes do you find?
How would you describe the author's style?
What about ambiguity?

The Logical Perspective

What debatable issue is raised?
What conclusions are reached?
Is there sufficient evidence?
Does the text take opposing views into account?

The Ethical Perspective

What "highest good" does the text envision?
What ethical convictions are revealed?

BACKGROUND

The "Across the Curriculum" boxes highlight a defining feature of the *Allyn & Bacon Handbook:* the emphasis on writing and critical thinking across the curriculum. You might let students know that their handbook offers material in Chapters 38-40 that will help them pose questions and formulate arguments when they are writing in courses beyond freshman composition.

The premise of cross-curricular thinking in the book is that certain features of argumentation and critical thinking pertain to *all* academic work: thus, this example on being alert to contradictions. At the same time, disciplines have their own specific ways of arguing, which students should know about before venturing to write papers in their other courses. This text is meant to help students develop an awareness of the features of thinking and writing that generalize across disciplines, in addition to those that are discipline-specific.

EXERCISE 2

Individual responses

1c Active, critical thinkers set issues in a broader context.

CRITICAL THINKING

In *Cultivating Thinking in English and the Language Arts* (NCTE, 1991), Robert Marzano discusses four principles of learning and thinking, one of which is that "learning involves the construction of meaning." A key to this constructive process, says Marzano, is that "the learner acquires new knowledge by attaching what she already knows to what she is about to learn." Attempting to identify larger contexts can be an important part of the student's linking what is known to what is not. Larger contexts provide a cognitive frame in which students operate. Often, students need only remind themselves that these larger frames exist; then these frames help students to link new knowledge to old.

EXERCISE 3

Individual responses

1d Active, critical thinkers will form and support opinions.

LOOKING AHEAD

Chapter 1d raises for students the importance of forming and supporting opinions, which at its root is a matter of making arguments. See Chapter 6 for an extensive discussion of argumentation, following the Toulmin model. See also the cross-curricular chapters, 38-40, in which the authors discuss the important elements of argument—including claims and standards of evidence—in the humanities, social sciences, and sciences.

EXTRA HELP

Some learning laboratories, study skills centers, or special education departments may have access to computer programs with lesson units on critical thinking, such as the following:

Critical Reading, Lesson Series A-H. Eight disks published by Borg-Warner Educational Systems. Lesson units instruct secondary-level readers in critical thinking and reasoning patterns; four units focus on contrasts/alternatives, inclusive categories, conditional statements, and inductive reasoning. Reviewed by Wilson, J. "Critical Reading." *Learning Disability Quarterly* 8 (1985): 64-66.

EXERCISE 4

Individual responses

LOOKING AHEAD

Across the Curriculum The material covered in the following sections will be useful in Chapter 35 (Using Sources). Since students are sometimes assigned research papers in other courses before covering the topic in Composition, you may want to call attention to the chapter, as well as the chapters on writing in the disciplines (part X, Chapters 38, 39, and 40).

1e Critical reading (1): Reading to understand

GROUP ACTIVITY

Sometimes it's difficult for individual students to use the strategies outlined in this section. If they work in small groups, however, dialogue can trigger observations, questions, and responses. If you are using a reading anthology in class, assign one of the essays for students to use as practice in reading to understand. (Or reproduce a short essay from one of your collections.) Having worked through a reading with the support of a group, students should be better able to handle subsequent readings on their own.

NOTE TO THE INSTRUCTOR

As presented here, part of the reader's effort to understand a text (under "goals of reading to understand") includes what some teachers would describe with the term analysis; in that use, the term denotes an effort to understand a text by studying its structure: where the main point is placed and exactly where that point is supported. Here that effort is

incorporated into the activity of reading to understand. This text reserves the term analysis to denote what a writer generates (see 2c) when applying some theory or principle systematically to a text or to an experience.

REFERENCES

BLACKMON, JO ANNE RAIFORD, and HOWARD I. BERRENT. "Open to Suggestion: OH RATS—A Note-taking Technique." *Journal of Reading* 27 (1984): 548-50. A system for note-taking during reading helps students understand material better.

BROOKFIELD, STEPHEN D. *Developing Critical Thinkers*. San Francisco: Jossey-Bass, 1987. Describes how critical thinking skills learned in school can be applied to everyday life.

BUCKLER, PATRICIA PRONDINI. "Reading, Writing, and Psycholinguistics: An Integrated Approach Using Joyce's 'Counterparts.'" *Teaching English in the Two-Year College* 12 (1985): 22-31. Assignments in a freshman course follow Rosenblatt's reading model and Moffett's writing model.

GOLUB, JEFF, and the NCTE Committee on Classroom Practices, eds. *Activities to Promote Critical Thinking*. Urbana: NCTE, 1986. A collection of essays containing practical advice on teaching critical thinking.

MEYERS, CHET. *Teaching Students to Think Critically*. San Francisco: Jossey-Bass, 1986. Teachers can develop visual models to represent critical thinking in various disciplines.

NEWKIRK, THOMAS, ed. *Only Connect: Uniting Reading and Writing*. Upper Montclair, NJ : Boynton/Cook, 1986. A collection of essays emphasizing the role interpretation plays in reading and writing.

SCHLESINGER, MARK A. "The Road to Teaching Thinking." *JGE: The Journal of General Education* 36 (1984): 182-96. An evaluation of four current approaches to teaching thinking.

SCHOR, IRA. *Critical Thinking and Everyday Life*. 1980. Rpt. Chicago: U Chicago P, 1987. Based on Freirean principles, encourages critical thinking as part of a practical "liberatory pedagogy."

SEIGEL, MAJORIE, and ROBERT CAREY. *Critical Thinking: A Semiotic Perspective*. Urbana: ERIC/RCE & NCTE, 1989. Critical thinking must be approached within the frame of reference provided by particular disciplines.

EXTRA HELP

The steps developed in 1e-2 share some features with traditional "SQ3R" techniques, which go back to the 1940s (Robinson, H. *Why Pupils Fail in Reading*. U Chicago P, 1946). Those methods place special emphasis on the student's effort in forming key "challenge" questions throughout the reading process, and then seeking the answers that will reinforce memory and comprehension. This stepwise questioning process has been repeatedly shown to be effective in helping students to improve comprehension at all levels from learning-deficient to near-proficiency. (Wong, E., and W Jones, "Increasing Metacomprehension in Learning Disabled and Normally Achieving Students Through Self-questioning Training." *Learning Disability Quarterly* 5.2 (1982): 228-38.) Idea-generating strategies such as "mapping" (3b-7) have also been shown to be effective as analytical tools to help in comprehension (Kameeni, E.J., and D. C. Simmons, *Designing Instructional Strategies: The Prevention of Academic Learning Disabilities.* Columbus, OH: Charles Merrill, 1990).

Students with a history of difficulty in reading comprehension can usually get extra help from various developmental reading textbooks in study skill centers. In addition, a variety of remedial computer programs have been designed to build up comprehension

skills by degree. These programs often emphasize sentence-completion exercises at graduated levels, focusing on such basic functions as those identified in the adjoining text. Some learning laboratories, study skill centers, or special education departments may have access to programs such as the following (or other more recent products in this rapidly developing technology).

The first two programs feature paragraphs with structured omissions for readers to fill in.

Cloze Plus. Millikin Publishing Co. Six levels of exercises (from a basic 5th-grade reading level). Reviewed by Boygo,J., and P. M. Hardiman. "Cloze." *Journal of Learning Disabilities* 18 (1985): 364-65.

Comprehension Power Program. Millikin Publishing Co. Twelve levels of exercises featuring vocabulary words as well as structural reading skills, suited for secondary-level students. Reviewed by Lindemann, S. K. *Journal of Learning Disabilities* 18 (1985): 495-96.

Critical Reading, Lesson Series A-H. Eight disks published by Borg-Warner Educational Systems. Lesson units instruct secondary-level readers in critical thinking and reasoning; four units focus on contrasts/alternatives, inclusive categories, conditional statements, and inductive reasoning. Reviewed by J. Wilson, "Critical Reading." *Learning Disability Quarterly* 8 (1985): 64-66.

EXERCISE 5

Individual responses

If Critical reading (2): Reading to respond

ADDITIONAL EXERCISE B

Following is a letter written by Major Sullivan Ballou to his wife, Sarah, one week before he was killed at the first Battle of Bull Run. This letter, read during the acclaimed documentary *The Civil War*; prompted thousands of calls to public television stations across the country. What is your response? Read and reflect on the letter; then write out your thoughts in a few paragraphs.

July 14, 1861

Camp Clark, Washington

My very dear Sarah:

The indications are very strong that we shall move in a few days—perhaps tomorrow. Lest I should not be able to write again, I feel impelled to write a few lines that may fall under your eye when I shall be no more.

I have no misgivings about, or lack of confidence in, the cause in which I am engaged, and my courage does not halt or falter. I know how strongly American Civilization now leans on the triumph of the Government, and how great a debt we owe to those who went before us through the blood and sufferings of the Revolution. And I am willing—perfectly willing—to lay down all my joys in this life, to help maintain this Government, and pay that debt. [. . .]

Sarah, my love for you is deathless, it seems to bind me with mighty cables that nothing but Omnipotence could break; and yet my love of Country comes over me like a strong wind and bears me irresistibly on with all these chains to the battle field.

> The memories of the blissful moments I have spent with you come creeping over me, and I feel most gratified to God and to you that I have enjoyed them so long. And hard it is for me to give them up and burn to ashes the hopes of future years, when, God willing, we might still have lived and loved together, and seen our sons grown up to honorable manhood around us. I have, I know, but few and small claims upon Divine Providence, but something whispers to me—perhaps it is the wafted prayer of my little Edgar, that I shall return to my loved ones. If I do not, my dear Sarah, never forget how much I love you, and when my last breath escapes me on the battle field, it will whisper your name. Forgive my many faults, and the many pains I have caused you. How thoughtless and foolish I have often times been! How gladly would I wash out with my tears every little spot upon your happiness. [. . .]
>
> But, O Sarah! If the dead can come back to this earth and the unseen around those they loved, I shall always be near you; in the gladdest days and in the darkest nights [. . .] always, always, and if there be a soft breeze upon your cheek, it shall be my breath, as the cool air fans your throbbing temple, it shall be my spirit passing by. Sarah, do not mourn me dead; think I am gone and wait for thee, for we shall meet again.

EXERCISE 6

Individual responses

1g Critical reading (3): Reading to evaluate

ESL CUE

ESL students from Asian and Middle Eastern countries may be disturbed by the concept of evaluation of a source. They will not take for granted the necessity to do so, and Middle Eastern students especially may have attitudes toward journalistic sources which diverge dramatically from Western attitudes.

REFERENCE

AARONS, VICTORIA. "Ethical Issues: A Rhetorical Methodology." *The Writing Instructor* 4 (1985): 83-88. Using ethical issues for discussion in composition class encourages critical thinking.

ADDITIONAL EXERCISE C

Label each of the following statements as *fact* or *opinion*. Be prepared to defend your choice.

1. Socialism died with the fall of the Eastern European governments.
2. Improperly dumped toxic waste presents environmental hazards.
3. Socrates was the greatest philosopher in ancient Greece.
4. Large corporations have a social responsibility to the communities in which they operate.
5. All humans are created equal.

ESL EXERCISE

List some assumptions that you made about the United States and about Americans before you came to this country. Which assumptions have proven true? Which assumptions have proven false? What caused you to change your mind?

ESL EXERCISE

List some assumptions that you made about American colleges and universities before you came to this country. Which assumptions have proven true? Which assumptions have proven false? What caused you to change your mind? (Note that Spanish speakers might confuse "college" with the Spanish false cognate term *colegio*, which means *high school*.)

TEACHING IDEAS

M. Neil Brown and Stuart M. Keeley, in *Asking the Right Questions*, 2nd ed. (Prentice-Hall, 1986) usefully distinguish among three types of assumptions:

Value assumptions are core beliefs about the way the world *should* work. They are based on the intensity with which a person believes in certain fundamental values, such as the dignity of human life, the proper role of government, or the obligation to make moral decisions.

Descriptive assumptions are accounts of how the world *in fact* works—how people interact, how things get done—accounts that an author assumes to be true.

Definitional assumptions are, as the term implies, definitions that an author holds to be true.

TEACHING IDEAS

One of the most familiar documents in this country, the Declaration of Independence, provides a clear example of stated assumptions: "We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness. [. . .]" Any students having difficulty with the concept of assumptions can be asked to keep in mind the first words in these lines.

ESL CUE

Some ESL students assume that whatever is written is valid and reliable, and they may make judgments based on what they read without questioning it. As a result, they accept the text as written and may have great difficulty in determining an underlying assumption. Ask students, particularly from Eastern and Central Asian and Middle Eastern countries, to identify an underlying cultural assumption and to explain whether that assumption is expressed overtly in writing or buried beneath the surface of a story or a parable.

ADDITIONAL EXERCISE D

Reproduce the following paragraph, written by Anna Freud and Dorothy Burlingham, and ask students to identify the authors' assumptions.

> Work in the War Nurseries is based on the idea that the care and education of young children should not take second place in wartime and should not be reduced to wartime level. Adults can live under emergency conditions and, if necessary, on emergency rations. But the situation in the decisive years of bodily and mental development is entirely different. It has already been generally recognised, and provision has been made accordingly, that the lack of essential foods, vitamins, etc., in early childhood will cause lasting bodily malformation in later years, even if harmful consequences are not immediately apparent. It is not generally recognised that the same is true for the mental development of the child. Whenever certain essential needs are not fulfilled, lasting psychological malformations will be the consequence. These es-

sential elements are: the need for personal attachment, for emotional stability, and for permanency of educational influence.

Working with Brown and Keeley's classification (see the Teaching Idea on the preceding page) we can observe that a value assumption and a descriptive assumption are explicitly made in this paragraph. On the basis of these directly stated assumptions, Freud and Burlingham, directors of three wartime nurseries in England during World War II, presented in their book several case studies on children and their reactions to war.

Value Assumption (what an author wants the world to be like):
"The care and education of young children should not take second place in wartime and should not be reduced to wartime level."

Descriptive Assumption (how an author believes the world works):
"Whenever certain needs are not fulfilled, lasting psychological malformations will be the consequence."

REFERENCE

DEANE, BARBARA. "Putting the Inferential Process to Work in the Classroom." *CCC* 27 (1976): 50-52. Classroom activities can assist students in developing the ability to make inferences.

ADDITIONAL EXERCISE E

In the following statements, identify value assumptions, descriptive assumptions, and definitional assumptions, and indicate whether the assumptions are explicitly stated or implied.

1. Only by experience can anyone realize how deep, and dark, and foul is that pit of abominations [slavery]. (Harriet A. Jacobs)
2. It is easier for a camel to go through the eye of a needle, than for a rich man to enter into the kingdom of God. (the Gospel according to St. Matthew)
3. I consider the written word inferior to the spoken. (Gloria Naylor)
4. The world must be made safe for democracy. (Woodrow Wilson)

EXERCISE 7

Individual responses

GROUP ACTIVITY

To underscore the fact that different readers respond differently to the same text, have students share their responses to this exercise in small groups. Ask them to focus on the *evaluative* comments they've made, and to discuss differences with an eye toward clarifying their own responses rather than convincing others that their responses are "correct."

EXERCISE 8

Individual responses

1h Critical reading (4): Reading to synthesize

REFERENCE

ZELLER, ROBERT. "Developing the Inferential Reasoning of Basic Writers." *CCC* 38 (1987): 343-45. Asking students to infer relationships between photographs and writing encourages critical thinking.

ADDITIONAL EXERCISE F

Find a current topic covered in several newspapers or weekly newsmagazines. (In addition to local and city newspapers, you might consider *Time*, *Newsweek*, *U.S. News*, *The Christian Science Monitor.*) Using the strategy outlined in la, analyze the relationships among the sources.

EXERCISE 9

Individual responses

CHAPTER 2

Critical Thinking and Writing

KEY FEATURES

This chapter continues the discussion of critical thinking begun in Chapter I, presenting critical writing as progressing naturally from critical reading. The emphasis on questioning remains as students are introduced to four patterns of academic writing: summary, evaluation, analysis, and synthesis. Each pattern is explained in terms of specific goals; for each pattern, techniques are offered to help students begin to write, based on reading. Additionally, each pattern is shown to involve elements of other patterns: for instance, analysis, evaluation, and synthesis all involve elements of summary. To demonstrate the connections between reading and writing, the authors use selections that students have read in Chapter I to illustrate summary, evaluation, and analysis. Several of the student exercises are also based on reading selections in Chapter I. The synthesis section of the chapter likewise builds on several of the readings in Chapter I. For each of the patterns of writing presented in the chapter, students are given models and are then invited to practice the strategies themselves. "With the foundation provided by Chapters I and 2, students will be able to understand the links between reading and writing at the college level.

LOOKING AHEAD

Across the Curriculum While this section states that summary, evaluation, analysis, and synthesis are essentially the same regardless of the discipline, you may want to refer students to Part X for extensive treatment of writing, with particular emphasis on research in humanities, social sciences, and sciences. (See Chapters 38, 39, and 40.) Writing in a business environment is covered in Chapter 43.

2a Writing a summary

LOOKING AHEAD

The material covered in the following sections will be useful in Chapter 35 (Using Sources). Since students are sometimes assigned research papers in other courses before covering the topic in Composition, you may want to call attention to that chapter, as well as the chapters on writing in the disciplines (Chapters 38, 39, and 40).

The material in this chapter relies on the following books:

JONES, BEAU FLY, et al., eds. *Strategic leaching and Learning*: Cognitive Instruction in the Content Areas. Alexandria, VA: ASCD, 1987.

KUHN, THOMAS. *The Structure of Scientific Revolutions*. 2nd ed. Enlarged. Chicago: U Chicago P, 1970.

KURFISS, JOANNE G. *Critical Thinking: Theory, Research, and Possibilities*. ASHE-ERIC Higher Education Report No.2. Washington, DC: Association for the Study of Higher Education, 1988.

MARZANO, ROBERT J., et al. *Dimensions of Thinking: A Framework for Curriculum and Instruction*. Alexandria, VA: ASCD, 1988.

RORTY, RICHARD. *Philosophy and the Mirror of Nature*. Princeton: Princeton UP, 1979.

TOULMIN, STEPHEN, RICHARD RIEKE, and ALLAN JANIK. *An Introduction to Reasoning*. New York: Macmillan, 1979.

REFERENCES

Approaches to writing:

LANGER, JUDITH A. "Learning through Writing; Study Skills in the Content Areas." *Journal of Reading* 29 (1986): 400-06. Composing full essays about a reading promotes more effective learning than simply taking notes and responding to questions.

MAIMON, ELAINE P., Barbara F. Nodine, and Finbarr O'connor. *Thinking, Reasoning, and Writing*. New York; Longman, 1989. Offers methods of teaching based on theories of reading and writing as social acts.

MORRIS, BARBARA S. *Disciplinary Perspectives on Thinking and Writing*. Ann Arbor: English Composition Board, 1989. A collection of essays illustrating different modes of inquiry and approaches to writing among various disciplines.

NEWKIRK, THOMAS, ed. *Only Connect: Uniting Reading and Writing*. Upper Montclair, NJ : Boynton/Cook, 1986. A collection of essays emphasizing the role interpretation plays in reading and writing.

Teaching students to write summaries:

BUCKLER, PATRICIA PRONDINI. "Reading, Writing, and Psycholinguistics: An Integrated Approach Using Joyce's `Counterparts._´" *Teaching English in the Two-Year College* 12 (1985): 22-31. Assignments in a freshman course follow Rosenblatt's reading model and Moffett's writing model.

LAMBERT, JUDITH R. "Summaries: A Focus for Basic Writers." *Journal of Developmental Education* 8 (1984): 10-12, 32. Describes various advantages of teaching students to summarize.

SHERRARD, CAROL. "Summary Writing: A Topographical Study." *Written Communication* 3 (1986): 324-43. The longer the summary, the more likely an inexpert writer will use his or her own words instead of copying parts of the original.

LOOKING BACK

The use in this section of Schwebel's piece from *Saying No Is Not Enough* reinforces the interconnectedness of reading and writing. This section reminds students that what they

are doing when writing a summary is a continuation of what they did in Chapter 1, as critical readers.

GROUP ACTIVITY

It can be extremely useful for students to compare summaries. Ask them to share their summaries in small groups, comparing them for *content*: length, main points, detail, and the like. When there are differences, each student should try to defend his or her choice. In articulating their reasons, students will come to a better understanding of what constitutes an effective summary.

ADDITIONAL EXERCISE A

Across the Curriculum Choose a brief section from a textbook in one of your other courses. (It would be doubly helpful if you chose something you're studying at the moment.) Using the guidelines here, write a summary of the section. Then think about how you understood the section before you actually summarized it and how you understand it afterward. Write a brief paragraph explaining what you learned through summarizing.

EXERCISE 1

Individual responses

2b Writing an evaluation

TEACHING IDEAS

As students move from critical reading to critical writing, a journal can be most helpful. Anne Berthoff suggests (in the essay cited below) that students keep a notebook in which they record initial observations, questions, and comments on one side, and then *respond* to those notes on the other side. The result is a conversation of sorts—the right side in dialogue with the left. Such a journal is the ideal place for students to make the transition between reading and writing. In fact, in addition to the dialogue described above, the journal can also include summaries and evaluative notes. Keeping these notes in a designated notebook rather than on any available scrap of paper lends them an air of permanence.

ESL CUE

ESL students from Asian and Middle Eastern countries may be disturbed by the concept of evaluation of a source. They will not take for granted the necessity to do so, and the latter, especially, may have attitudes toward journalistic sources that diverge dramatically from Western attitudes.

ADDITIONAL EXERCISE B

Sometimes it's difficult to separate the content of a selection from its presentation; if you don't like or agree with what an author is saying, often you don't give the author credit for a well-written piece. In order to force yourself to consider presentation, scan some brief opinion pieces in current newspapers and magazines and find a selection with which you disagree—strongly, if possible. Then analyze the author's presentation based on the guidelines in 2b-2.

ADDITIONAL EXERCISE C

Using the newspaper or magazine selection you analyzed for presentation in Additional Exercise B, list the author's assumptions and your reactions according to the guidelines in 2b-2.

REFERENCES

BERTHOFF, ANNE E. "A Curious Triangle and the Double-Entry Notebook: Or, How Theory Can Help Us Teach Reading and Writing." *The Making of Meaning: Metaphors, Models, and Maxims for Writing Teachers.* Upper Montclair, NJ : Boynton/Cook, 1981. In a double-entry notebook, or dialogic journal, students respond to readings and then respond at length to their original responses.

CARELLA, MICHAEL J. "Philosophy as Literacy: Teaching College Students to Read Critically and Write Cogently." *CCC* 34 (1983): 57-61. An approach to evaluating philosophical arguments without merely summarizing them.

HAHN, STEPHEN. "Counter-Statement: Using Written Dialogue to Develop Critical Thinking and Writing." *CCC* 38 (1987): 97-100. Using debate can help students evaluate assumptions and opinions.

MCCORMICK, KATHLEEN. "Teaching Critical Thinking and Writing." *The Writing Instructor* 2 (1983): 137-44. Critiquing flawed essays can help students develop skills of analysis and evaluation.

ACROSS THE CURRICULUM

What counts as acceptable evidence in an argument changes as one moves from one disciplinary context to the next. In the absence of a specific discipline setting, the criteria for evaluating evidence offered in this chapter are helpful. But students should be aware of differences, which they will find in Chapters 38-40: writing and reading in the humanities, social sciences, and sciences.

LOOKING AHEAD

You might refer students to the discussion in 6g—"Evaluating arguments and avoiding common errors." This discussion, in addition to the discussion in this chapter, will provide ample criteria on which to evaluate the logic of a presentation.

TEACHING IDEAS

If you assign a collection of essays and/or articles for your students, you might point them to a single paragraph of one selection in which an author is stating a view based on an implicit assumption. Ask the students to agree or disagree with a writer's stated view and then (the hard part) explain the basis of agreement or disagreement by examining assumptions. It is important to understand that students, every bit as much as the authors they read, base their views of the world on assumptions both stated and unstated. Students may find it some consolation to hear that ferreting out assumptions can be difficult work.

ADDITIONAL EXERCISE D

Ask students to read the Op-Ed page of a local or national newspaper and to bring to class any articles in which the writer is evaluating the argument, and ultimately assumptions, of another writer. Have students come to class prepared to point out key elements of the evaluation. In class, ask students to take additional steps: to define and evaluate the assumptions of the evaluator; and then to state their own views and to define the assumptions underlying them.

LOOKING BACK

As the writer's reference to Schwebel in the paper in 2b suggests, an evaluation can involve more than the single source being evaluated. In this instance, the writer draws on information learned in another source and uses it as leverage in the evaluation at hand. Students have seen the Schwebel piece in Chapter I. You may want to ask students to reread the Schwebel excerpt and then ask: Has the writer, here, made appropriate use of that source?

EXERCISE 2

Individual responses

2c Writing an analysis (an application paper)

NOTE TO THE INSTRUCTOR

This book reserves the term *analysis* to denote what a writer generates (as in 2c) when applying some theory or principle systematically to a text or to an experience. Some teachers may also use the term *analysis* to denote the reader's effort to understand a text by studying its structure and determining where the main point is placed and exactly where that point is supported. Here that effort is incorporated into the activity of reading to understand (see 1e).

FOR DISCUSSION

To help students understand analysis, use references to popular culture. Start with the theory that popular television programs reflect the conditions of mainstream society. Then ask students to choose programs from their childhood years and the present. (If you teach older adults, you'll have an even broader range to choose from.) This exercise will not be structured nearly as precisely as the written exercises students will encounter in their classes, but it should help them to realize that analysis is not something foreign to them.

ESL CUE

Students from many non-Western cultures may attempt to analyze by describing or listing particular aspects about the item or text being analyzed. In their home culture and home language, the students may not make a conscious distinction between "what" a thing is and "why" it might work or be important. A quick exercise to help these students develop an analytical framework asks the following questions about the shoelace in a student's shoe:

a. What is that in your shoe? Describe it.
b. How does it work? OR How do you tie it?
c. Why do you tie it?

"What" and "how" ask for description of objects or processes. Although the description may help provide an explanation, the analytical question asks WHY?

TEACHING IDEAS

If time permits, having students read the three full analyses of *The Wizard of Oz* cited on page 49 can be a good stimulus for class discussion. Even as they write their own analyses, students need to appreciate that other analyses of identical material are possible,

given other criteria. Competing analyses of the same text, in this case Dorothy's dream journey to Oz, make this point explicitly.

ESL CUE

All allusions to literature, films, history, current events, and the like are by definition culturally biased. What is meant by cultural literacy is so variant that the instructor would be well advised to confirm that students have seen *The Wizard of Oz.*

TEACHING IDEAS

Across the Curriculum Ask students to investigate how analyses are conducted in a discipline they are studying. The point of the exercise is twofold: for students to discover that analysis is an activity fundamental to academic inquiry; and for students to see that material within any disciplinary setting can be analyzed in multiple ways. Depending on the method used, information generated by analyses will differ, not only in a writing classroom but in other classrooms as well. Students could report on their findings orally.

EXERCISE 3

Individual responses

2d Writing a synthesis

LOOKING AHEAD

You may want to remind students that whenever they write a research paper, which will be often, they will need to synthesize source materials. Synthesis is a key element of research. Students can anticipate the research papers they will write later in the semester or in another semester by turning to Chapters 33-36.

TEACHING IDEAS

You can help demystify synthesis by introducing the topic with this activity. Ask students to list all the factors they considered when deciding on a college. Students should be as thorough as possible in their list making. They should then study their lists and write a paragraph that recreates their decision making. Which factors weighed more or less heavily in the decision? How did students blend competing factors? Next, discuss with students how they synthesized often disparate information to reach an informed decision. In nonacademic contexts, students synthesize information all the time. In an analogous way, synthesis of academic print sources involves a blending of information. Students will learn to take intuitive skills that they already possess and apply them in new ways.

ADDITIONAL EXERCISE E

Across the Curriculum Assume that you are writing papers about the topics that underlie the statements below. The statements are tentative opening lines, but the writer is invisible. Rewrite each statement so that the writer's voice can be heard. (Don't worry about whether or not you'd be able to follow through on the statement; the exercise is designed only to give you practice in making your voice heard among all the sources.)

1. Some corporate executives advocate a hierarchical model, with decisions being made at the top; others espouse a model in which decisions are made collaboratively.
2. Four top analysts have four different opinions on how long the current recession will last.

3. While one group of researchers believes that obesity is the result of specific eating disorders, another group cites studies indicating that heredity is responsible for obesity.
4. Critical opinion is divided on who was the best filmmaker of the eighties: Woody Allen, Francis Ford Coppola, or Bruce Beresford.

TEACHING IDEAS

Across the Curriculum Good writing in any discipline shows the writer's commitment to a topic. You might ask students to turn to the student papers in the cross-curricular chapters of the handbook (38-40). Alternately, students could bring to class a journal article or essay that they are reading for another class. The assignment could be: How does the author show his or her commitment to the topic in this selection? Where do you see evidence of the writer's commitment? In an effective synthesis, sources are drawn together for a purpose that is important to the writer. Students can benefit from seeing that writers across the curriculum are committed to their ideas.

TEACHING IDEAS

To illustrate how a researcher forges relationships among sources, you might bring to class notes you have gathered for one of your own research projects. Photocopy five or eight note cards and distribute them to the class. (You would bring the same, individual cards to class.) By distributing a paragraph you had written on this material, you could show students how you inferred relationships among notes drawn from different sources. You might then show students how this one paragraph fits into the larger scheme of a paper.

LOOKING AHEAD

See the student research paper in Chapter 36. There, students will see quotations from different sources juxtaposed and, on the facing page, a paragraph in the example research paper in which the writer synthesizes the information from those sources. The point to make here is that student writers will use their synthesis skills frequently; it's not an obscure skill they're learning, but a central one. In Chapter 36, they get to see this skill in operation.

EXERCISE 4

Individual responses

CHAPTER 3

Planning, Developing, and Writing a Draft

KEY FEATURES

This chapter introduces students to the practical applications of critical thinking and reading with respect to the writing process. Students will come to understand that it is only through trying out various ideas in drafts that they can develop a clear understanding of just what they want to say in a paper. Both the recursive nature of the writing process and the notion that ideas develop and change during the course of that process are emphasized in this chapter. Particularly helpful is the metaphor of the "writing wheel,"

which allows students to visualize the essential unity of the entire writing process. The more traditional prewriting concepts of purpose, audience, idea generation, organization, drafting, revising, and the like are covered with a fresh perspective provided by the writing wheel metaphor. In addition, strategies for analyzing audience, generating ideas, narrowing theses, organizing material, and providing unity and coherence are introduced. The development of a student paper on teenage smoking from general ideas through rough draft is provided to illustrate the various stages in the writing process. Paul Guzman's paper—an analysis of strategies to reduce teenage smoking—progresses from journal entries, idea-generating strategies, outlines, and thesis development drafts, offering students clear, relevant examples of precisely the processes they will find themselves going through as they work on their own papers. Reinforcing this focus on students' own writing, exercises throughout the chapter encourage students to work through the writing process using their own ideas rather than simply responding to material generated by others.

3a Discovering your topic, purpose, audience

ESL CUE

Writing as a process will be an unfamiliar concept to most international students, although teachers in some cultures do in fact "intervene" with help in the stages of composition. Many students, however, may expect instructors to be uninterested in the process, focusing only on the final product. It may be worth explaining clearly what a "draft" is supposed to be; what the responsibilities of teacher and student are in the improvement of early drafts; and what degree of dependency on the instructor (or tutors, peer editors, other readers) is proper. This last point is crucial if later plagiarism problems are to be forestalled.

REFERENCES

BERLIN, JAMES A. "Contemporary Composition: The Major Pedagogical Theories." *CE* 44 (1982): 765-77. Instructors should pay close attention to the particular process approach they employ in the classroom.

GEBHARDT, RICHARD. "Initial Plans and Spontaneous Composition: Toward a Comprehensive Theory of the Writing Process." *CE* 44 (1982): 620-27. Whether a linear or recursive composing model is used, all writers discover as they write.

HILLOCKS, GEORGE, JR. *Research on Written Composition*. Urbana: ERIC, 1986.1-62. A survey of studies on the writing process since 1963.

LINDEMANN, ERIKA. *A Rhetoric for Writing Teachers*. 4th ed. New York: Oxford UP, 2001. Includes a thorough overview of the complexities involved in the writing process (with bibliography).

MACKENZIE, NANCY. "Teaching the Composing Process: A Three-Part Project." *The Writing Instructor* 1 (1982): 103-11. Practical classroom strategies to make students aware of the writing process.

PERL, SONDRA. "Understanding Composing." *CCC* 31 (1980): 363-69. Emphasizes the recursive nature of composing.

SELZER, JACK. "Exploring Options in Composing." *CCC* 35 (1984): 276-84. Encourages experimentation to discover composing styles appropriate to individual students.

STOTSKY, SANDRA. "On Planning and Writing Plans—Or Beware of Borrowed Theories!" *CCC* 41 (1990): 57. Cautions that ambiguity with regard to key terms in research on planning can have serious implications for the teaching of writing.

TEACHING IDEAS

It's worth spending some time acquainting students with the writing wheel; the metaphor will recur throughout this chapter and Chapter 4, and it will be tremendously helpful to students as they develop their own writing processes. Simply asking students to comment on their perceptions of the several points of the wheel will get them thinking about what terms like "organize" and "thesis" really mean. It's also useful to ask them how their concept of the writing process would change if the metaphor were a writing *line* instead of a wheel.

TEACHING IDEAS

You might ask students to bring in a photocopy of one source article they are working with in a different discipline. Have students review the critical thinking categories in Chapter 1—being alert to differences, broadening contexts, challenging and being challenged, and forming and supporting opinions. Then ask students to read their articles to identify where and why authors make these "critical moves." Variation: you could supply the article for the entire class, in which follow-up discussions would be possible.

FOR DISCUSSION

Readers need to be secure about a writer's command of a subject, or the writer's authority is undermined. To reinforce this point, discuss with students occasions in which they were aware that someone did not know what he or she was talking about. After several students have volunteered stories, ask: "What were the signals that the speaker did not know his or her topic?" List these signals on the board. Then pose a second question: "What were your reactions to these speakers?" You can similarly list responses.

Examining the two lists, you and the class can discuss the ways a writer's not knowing his or her topic can sabotage an essay and prompt in readers a negative reaction.

REFERENCE

FLOWER, LINDA, and JOHN R. HAYES. "A Cognitive Process of Writing." *CCC* 32 (1981): 365-87. Composing defined in terms of goal-oriented thinking processes.

ADDITIONAL EXECISE A

Beyond demonstrating command of a topic, a writer must also demonstrate a commitment to it, or risk losing the reader's interest. Invariably, the best writing in any field is done by those who for one reason or another "own" their topics; that is, the writers show a compelling interest in their work. Such commitment helps readers to become interested as well.

Ask students to bring to class a section of a book or an article from a journal or magazine. Students should be prepared to discuss the ways in which the author demonstrates a commitment to the subject. You might analyze either or two sample papers—by Paul Guzman (4e) or Marie Hobahn (6a).

REFERENCE

ROHMAN, D. GORDON. "Pre-writing: The State of Discovery in the Writing Process." *CCC* 16 (1965): 106-12. Approaches invention from the perspective of meditation techniques.

ESL EXERCISE

Perceptions of time vary not just from person to person but from culture to culture. Address the following issues as a class exercise.

1. Discuss how late you can be for a serious appointment (a job interview, a visit to an academic counselor) before you are "too late" (you need the excuse of a major accident to get yourself back in good graces).
2. Make up a chart indicating how people from different cultures define "permissible lateness time." Your chart might need to allow for individual differences and for people who are early or late no matter what the rules of their culture.
3. Write up the results of your chart as a report.

ADDITIONAL EXERCISE B

Ask students to work with any writing assignment in your class or in another that they will be obliged to complete during the course of the semester. Working with that assignment, ask students to plan a strategy for knowing the topic, owning the topic, and narrowing the topic. Each student could present his or her plan in small groups. Presentations would turn into brainstorming sessions in which groupmates would make suggestions for knowing, owning, and narrowing a topic. You might advise students that group brainstorming sessions are commonplace in industry, where workers frequently turn to colleagues in an effort to generate and refine ideas.

ADDITIONAL EXERCISE C

Use the strategies outlined in this section to produce two appropriately narrow topics for each of the broad topics listed below:

1. popular music
2. environmentalism
3. women in business
4. parent-child relationships

REFERENCE

COE, RICHARD M. "If Not to Narrow, Then How to Focus: Two Techniques for Focusing." *CCC* 32 (1981): 272-77. Discusses value of techniques that emphasize focusing rather than simply narrowing a topic.

EXERCISE 1

Individual responses

EXERCISE 2

Individual responses

ESL EXERCISE

The "polite distance" we maintain with others is often described as a "bubble of space" used to keep strangers at a safe distance from us. Except in elevators and subways, people in North America keep a "nose-to-nose" distance of at least one foot (30.5 centimeters), and as much as two feet (61 centimeters). Address the following issues as a class exercise:

1. Discuss how many inches/centimeters your culture "recommends" as a polite distance to keep from others. What do people do when this rule is violated and the distance becomes either too close or too far?
2. Make up a chart indicating how people from different cultures define "politeness distance."
3. Write up the results of your chart as a report.

TEACHING IDEAS

Since students are often unaware of their own writing processes, much less the reasons for their choices, it's a good idea to ask them to keep a writer's log focusing on the details of their progress in composing a paper. If responses to the exercises dealing with their own writing can be kept separate from other exercises, they can trace the process they used to produce a final draft. While early log entries tend to be superficial (e.g., "I chose this topic because I know a lot about it"), gradually students begin to show more awareness of the reasons for their choices.

REFERENCES

KINNEAVY, JAMES L. *A Theory of Discourse*. Englewood Cliffs: Prentice, 1971. A classification of discourse based on purpose and emphasis.

KNOBLAUCH, C. H. "Intentionality in the Writing Process: A Case Study." *CCC* 331 (1980): 153-59. Argues that a writer's purpose shifts during the course of the writing process.

TEACHING IDEAS

The distinctions between informative and persuasive writing on the one hand and expressive writing on the other are in some sense arbitrarily drawn. Expressive writing can become an excellent means for a writer's understanding his or her personal commitment to a topic. The expressive writing may remain private, but some echo of it will often be found in an accomplished writer's public utterances. For this reason many teachers begin a writing sequence with a personal, expressive exercise. Students are encouraged to explore an idea privately. A second assignment might ask students to take a view articulated in an expressive, personal piece and to convert it to a public utterance—into an essay that informs or persuades.

EXERCISE 3

Individual responses

ADDITIONAL EXERCISE D

In order to get a better sense of the importance of audience awareness, it’s sometimes helpful to analyze the audience for something that’s already been written. Choose a magazine with which you’re familiar, and after perusing several issues, write an analysis of the magazine’s intended audience. For assistance, refer to the questions listed in 3a-3.

ADDITIONAL EXERCISE E

Ask students to consider three different occasions for writing about a single topic—waste disposal and the need for recycling. First, students should assume that they are writing for housekeepers and are arguing for recycling. Second, students should assume that they are writing for factory managers and again are arguing for recycling. Third, students should

assume that they are writing an Op-Ed piece for taxpayers and are arguing for recycling. How might the content of what is written, along with the rhetorical strategy, change as the audience changes?

REFERENCES

EDE, LISA, and ANDREA LUNSFORD. "Audience Addressed/ Audience Invoked: The Role of Audience in Composition Theory and Pedagogy." *CCC* 35 (1984): 155-71. Suggests a theory of audience that balances a writer's power with effective communication of ideas to an audience.

FLOWER, LINDA. "Writer-Based Prose: A Cognitive Basis for Problems in Writing." *CE* 41 (1979): 19-37. Suggests that early drafts are written for the writer; only in later drafts do readers' needs become significant.

KROLL, BARRY. "Writing for Readers: Three Perspectives on Audience." *CCC* 35 (1984): 172-85. Overemphasis on audience can lead to neglect of a writer's voice, subject, or purpose.

LONG, RUSSELL C. "Writer-Audience Relationships: Analysis or Invention?" *CCC* 31 (1980): 221-26. Suggests strategies for creating audiences.

ONG, WALTER J., S. J. "The Writer's Audience Is Always a Fiction." *PMLA* 90 (1975): 9-21. Readers should be aware that writers invent their own audiences.

PARK, DOUGLAS. "Analyzing Audiences." *CCC* 37 (1986): 478-88. In order to invent an audience, writers must define the social context in which they are writing.

PFISTER, FRED R., and JOAN PETRICK. "A Heuristic Model for Creating a Writer's Audience." *CCC* 31 (180): 213-20. The right questions can be helpful in creating audience.

ROTH, ROBERT G. "The Evolving Audience: Alternatives to Audience Accommodation." *CCC* 38 (1987): 47-55. Student writers, rather than focusing on the attributes of an audience, should concentrate instead on how to claim an audience's attention.

TEACHING IDEAS

Uninitiated as they are in academic discourse, students have a difficult time understanding why some of their writing (e.g., "Shakespeare, a famous writer of plays") strikes their teachers as comically inappropriate. To help students understand the teacher's view, ask students to think about some nonacademic subject on which they are experts. Have them imagine a group of similarly experienced experts, and then ask them to write a paragraph that vastly underestimates the degree of knowledge shared by the expert audience. Then the students should analyze what is wrong with their paragraph, specifying the errors that signaled to the audience that the writer was inexperienced.

Make the jump, now, to academic expertise. As freshmen and sophomores, students will be inexperienced in their various subjects of study. Invariably, they will make the errors they constructed in their example paragraphs. The best beginning students can do is to be aware of the question: What sorts of things do writers say or not say in this discipline? Student writers may be unable to answer the question, but it will help to keep them sensitive to the conventions of various disciplines. Entering a course with this sensitivity should prove a useful stance for any student.

GROUP ACTIVITY

Questions about how much to tell the audience should be particularly relevant to students taking introductory courses in areas other than composition. Dividing students into small groups, ask them to choose one introductory course and answer the following questions about it: What key terms, concepts, and names did you learn for the first time in this course? As the course continued, what terms, concepts, and names became so familiar

that you no longer needed explanation? How are those terms, concepts, and names treated in the text as they become more familiar? In the instructor's lectures? In what situations do you find it necessary to explain or identify those terms, concepts, and names? Why do you have to explain them sometimes?

EXERCISE 4

Individual responses

ESL EXERCISE

Interview at least four American students about teacher expectations and classroom behavior. Write a short paper contrasting their attitudes of what is proper and improper with the attitudes of students from your culture. Speculate about the reasons for such differences.

FOR DISCUSSION

Since it's usually helpful to use examples relevant to students' own experiences, consider discussing tone in the following way. Ask students to think about situations in which they consciously altered their tone because of purpose or audience. To stimulate discussion, you might suggest the tone adopted by the student asking an instructor for an extension on a paper, or the different tone used in relating the story of a dangerous white-water rafting expedition to a concerned parent and to an interested friend. As students become aware of how often they adopt a particular tone in their everyday lives, it should become easier for them to consider tone in their academic writing.

ADDITIONAL EXERCISE F

Ask students to use the illustration on page 65 to diagram the changing writing occasion in Exercise 5. Students should be able to see that topic, writer, and audience remain the same. The writer's purpose changes from one letter to the next.

LOOKING AHEAD

See 35e-2 on paraphrasing sources. One motive for paraphrase is to retain the content ideas of a source piece but to alter the tone, which a writer might find inappropriate for his or her paper.

BACKGROUND

See *Teaching College Writing*, by Maggy Smith (Boston: Allyn & Bacon, 1995): "Prewriting: Preparing Students to Write," 65-102. The discussion is thorough and filled with practical advice for shaping in-class discussions about the early stages of the writing process. Smith specifically addresses the writing occasion on 67-73.

EXERCISE 5

Individual responses

EXERCISE 6

Individual responses

3b Generating ideas and information

REFERENCES

CORBETT, EDWARD P. J. *Classical Rhetoric for the Modern Student*. New York: Oxford UP, 1965. 94-174. Discussion of classical schemes for invention.

FLOWER, LINDA S., and JOHN R. HAYES. "Problem-Solving Strategies and the Writing Process." *CE* 39 (1977): 442-48. Techniques to assist in development of ideas.

LAUER, JANICE. "Issues in Rhetorical Invention." *Essays on Classical Rhetoric and Modern Discourse*. Eds. Robert J. Connors, Lisa S. Ede, and Andrea A. Lunsford. Carbondale: Southern Illinois UP, 1984. 127-39. Assumptions writers make about the composing process inform the strategies used for prewriting.

YOUNG, RICHARD. "Recent Developments in Rhetorical Invention." *Teaching Composition: 12 Bibliographic Essays*. Ed. Gary Tate. Fort Worth: Texas Christian UP, 1987. 1-38. A survey of research on invention since 1973.

LOOKING BACK—AND AHEAD

The student essay, which is in the process of being developed in this chapter, actually began to take shape with the reading selections presented and discussed in Chapters 1 and 2—specifically, with the *Science News Update* item and the pieces by Sullum and Schwebel. Paul Guzman's responses to these pieces helped to generate ideas for his essay; the first draft is located at the end of Chapter 3, and the final draft is in Chapter 4.

TEACHING IDEAS

Across the Curriculum One of the most difficult things to get students to understand about higher education (especially liberal arts education) is the interrelatedness of their courses. Occasionally students have been known to apologize for introducing irrelevant material when they make a connection between what's being covered in one course and an issue that arises in another course. A brief discussion of the relevance of their courses to topics they've chosen to write about will help them shed that misconception.

REFERENCES

See two reprinted articles on the composing process in James C. McDonald, *The Allyn & Bacon Sourcebook for College Writing Teachers.* Boston: Allyn & Bacon, 1996: Patricia Bizzell, "Composing Processes: An Overview"; and W. Ross Winterowd, "Rhetorical Invention."

ADDITIONAL EXERCISE G

To emphasize just what it is a writer does and how a writer works, you might ask students to interview someone else who writes, either for work or for personal reasons, and ask how that person gets her/his ideas. They might speak with a professor, a parent or other relative, a professional with whom they are in contact (health care providers, employers, etc.), or someone else that they can identify and phone with relative ease. They should then write two to three pages that describe the person's writing, and also how that person generates ideas that are indeed "worth committing oneself to" and worth "a reader's attention." Results of these interviews should be shared in class discussion.

REFERENCES

ELBOW, PETER. *Writing With Power: Techniques for Mastering the Writing Process.* New York: Oxford UP, 1981. Thorough description of the uses of freewriting.

———. *Writing Without Teachers*. New York: Oxford UP, 1973. One of the earliest discussions of the value of freewriting.

KISH, JUDITH MARA. "Breaking the Block: Basic Writers in the Electronic Classroom." *Journal of Basic Writing* 19 (2000): 141-159. Discusses specific problems that basic writers may have with writing block; argues that computer-aided instruction may help students overcome writing block and see non-linear opportunities for revision.

REYNOLDS, MARK. "Make Free Writing More Productive." *CCC* 39 (1988): 81-82. provides guidelines for generating useful freewriting.

SOUTHWELL, MICHAEL G. "Free Writing in Composition Classes." *CE* 38 (1977): 676-81. Freewriting can be used to strengthen skills and to develop formal papers.

TEACHING IDEAS

Discuss with students how Paul Guzman's focused freewriting helped him develop a sense of coherence about his own ideas. Point out for students the three stages of thinking in evidence on this page: first, Guzman freewrites; second, he circles what he thinks are related thoughts; third, he takes a large step and actually relates these thoughts, organizing them into a pattern that he can use to begin thinking in a more focused way about his topic. Urge students to be aware of similar processes taking place in themselves as they freewrite and attempt to identify specific ideas that can turn into the subject of a paper.

ESL EXERCISE

Select a classmate from a different language, cultural, or national group. Write down a series of questions to help you find out what your classmate's career goals are and what past experiences led to those goals. Ask your classmate the questions. Then write a short biography focused on those past events which brought your classmate to where she or he is today. Your audience will be a third classmate to whom you are introducing your new friend.

REFERENCE

WASHINGTON, EUGENE. "WH-Questions in Teaching Composition." *CCC* 28 (1977): 54-56. Techniques for generating information using journalist's questions.

TEACHING IDEAS

Students who have never used journals before are often at a loss as to what to write; the result is often either a series of mini-essays clearly aimed at a professorial audience or a tedious, unproductive diary. It's a good idea to check journal entries periodically in the first few weeks of class to let students know if they're making good use of the journal as a writer's tool. Asking students with particularly good journals for permission to reproduce sample entries can help those who haven't yet "got the hang of it." (Privacy is a problem here, but it can be dealt with. Always ask permission; always maintain student anonymity; if possible, distribute sample entries to students in a different class; and ideally, build a collection of sample entries to be used in subsequent years.)

REFERENCES

BERTHOFF, ANNE E. *Forming/Thinking/Writing: The Composing Imagination.* Rochelle Park, NJ: Hayden, 1978. Invaluable information on the role of journals in the composing process.

BLAU, SHERIDAN. "Invisible Writing: Investigating Cognitive Processes in Composition." *CCC* 34 (1983): 297-312. Suggests freewriting with an empty pen, removing temptation to review what's already written.

FULWILER, TOBY. "The Personal Connection: Journal Writing across the Curriculum." *Language Connections.* Urbana: NCTE, 1982. Emphasizes use of journals as "writing to learn" in all content courses.

———, ed. *The Journal Book.* Portsmouth, NH: Boynton/Cook-Heinemann, 1987. A collection of essays on journal use across the curriculum.

HUFF, ROLAND, and CHARLES R. KLINE, JR.. *A Contemporary Writing Curriculum: Rehearsing, Composing, and Valuing.* New York: Columbia UP, 1987.1-51. Describes a course with journal writing at its core.

WHITEHILL, SHARON. "Using the Journal for Discovery: Two Devices." *CCC* 38 (1987): 472-74. Presents practical strategies for using journals to generate ideas.

TEACHING IDEAS

Both the "many parts" strategy and mapping attempt to get writers thinking about parts of a topic, as opposed to a monolithic and undifferentiated whole. Once students begin to see parts, they can begin to see relations; and it is the relationships that students create that sustain a paper. To help students appreciate the advantages of thinking about parts, begin class one day with the abrupt assignment: "Write on X—15 minutes. Begin." Students will be lost and disgruntled—with reason! X might be ozone depletion, government bureaucracy, consumer electronics—any very broad, undifferentiated topic will do. After a minute or so (time enough to let students appreciate the futility of the assignment), tell them to stop, and ask them why they found making a beginning difficult. There might be several answers to this question: Who are we writing to? What is our purpose? What specifically about this topic are we supposed to address?

The writing occasion entails all three questions, and each must be answered precisely if writing is to succeed. For the moment, focus on the need for a writer to work with a carefully defined topic. That is, focus on the last question: What specifically about this topic are we supposed to address? Using the "many parts" strategy or mapping on the chalkboard, show students how they can take a broad, ill-defined topic and illuminate it for themselves by examining parts. Students will readily see that it is more profitable to talk about parts of a broad topic and the relation of parts than it is to talk in generalities about the whole.

ESL EXERCISE

The use of living space varies from culture to culture, with some groups valuing open space and "emptiness" and others preferring closeness and "filled" areas. For example, British fashion of a hundred years ago was to fill every possible area of a room with furniture and decoration, in marked contrast with modem Japanese or Scandinavian fashions. Address the following issues as a class exercise.

1. Discuss preferences for a large living space as opposed to a small living space. Or discuss preferences for few furnishings and uncluttered space as opposed to much furniture and filled space.

2. Draw a diagram of a single room, labeling the kind of furniture you would typically expect to find in your culture.
3. Compare your diagram with those of other students and then make conclusions about how your culture regards the use of space. Write your observations up as a short report.

ESL CUE

The concept of mapping and outlining may be new to some ESL students, who will need practice seeking unifying categories. Vocabulary limitations sometimes make brainstorming activities extremely difficult for ESL students.

TEACHING IDEAS

Students should be encouraged during this and similar exercises to try to distinguish between strategies that they find productive and those that don't yield satisfactory results. Since people process information differently, it's extremely helpful to understand early on the types of strategies that work best for the individual writer.

EXERCISE 7

Individual responses

EXERCISE 8

Individual responses

3c Reviewing and categorizing ideas and information

TEACHING IDEAS

For students who begin the writing process without a clear governing idea, the creation of categories is a crucially important step in the development of a working thesis. The creation of categories is a prethesis intellectual development; categories articulate for the writer what he or she considers to be the emergent "big ideas" in the material. The creation of categories is a time for students to be alert and active, for the categories they derive will create the possibilities for the thesis to follow.

GROUP ACTIVITY

If students are in fact working on their own papers as they study this chapter, a group activity can be helpful at this stage. Since novice writers tend to lose objectivity rather early in the writing process, and since they often have little confidence in their control over the material, trying to develop categories for their own paper can be a daunting task. Analyzing another student's material, however, can be less intimidating. In groups of three, have each student pass his or her prewriting ideas to the student to the left. Each member of the group will then try to develop categories for another student's material. After the first round, the material is again passed to the left. When students are finished developing categories, they can discuss in turn each student's material. As readers justify the categories they've chosen, the writer gets two fresh perspectives on his or her material. (Exercises like this early in the writing process can also make peer evaluation of drafts much more comfortable for students.)

ADDITIONAL EXERCISE H

Thinking Critically In order to practice distinguishing between major and supporting points, choose a brief article from the magazine you used for Additional Exercise A. Working backward from finished product to informal outline, list the major points and supporting points found in the article.

TEACHING IDEAS

Full development depends on a writer's level of content knowledge, level of rhetorical knowledge (i.e., awareness of when a statement needs support), and motivation for exploring an idea. Lacking any of these, a writer will not have the tools to develop an idea. To impress this point on students, have them play teacher/reader to their peers. A paired activity can be set up in the following way:

> Each student chooses a topic on which he or she is expert and can be a teacher. As teacher, the student gathers three brief readings on the topic and presents it to a partner. The partner reads the materials and writes a one-page reaction paper, responding to any single aspect of the topic. The student/teacher's job will be to read for the clarity and development of the partner's main idea.
>
> After partners complete the assignment and discuss their recommendations, elicit from the class observations on what features of a paper constitute "full" development. Having taken their turns as teachers, your students should have something to say.

EXERCISE 9

Individual responses

3d Writing a thesis and sketching your paper

ADDITIONAL EXERCISE I

If you prefer to have students work inductively to understand how a thesis works, ask them to read any or all of the example student papers in this book located in Chapters 4, 6, 36, and 38-40. In preparation for class discussion or possibly individual or group presentations, ask students to explain the relation between the thesis of each paper and the paper that follows from it.

ESL CUE

Categorizing and using tools such as tree diagrams may seem quite strange to some Native American students as well as to students from Asia, the Middle East, and Africa. Students who come from storytelling cultures typically use rhetorical patterns that may present information several times in different ways, yet never directly state the purpose or make any connections between elements of the stories. Lakota speakers, for example, traditionally tell four stories that may seem unrelated to an outsider, but the Lakota speaker will "get the point"; Korean and Indonesian speakers may also present information in several repetitions, each told in a slightly different way and either adding or eliminating information. Using this form, a writer signals readers or listeners to think about the issue and to come to the same conclusion as the speaker/writer, but without the writer ever making overt connections. These students need to practice providing explicit logical connections when writing analyses. For example, ask them to explain the relationship of their ideas, e.g., a cause-effect relationship expressed as X happened BECAUSE Y did something. They may also need help in providing the relationships between their supporting evidence and their claims: X is true because Y happened.

TEACHING IDEAS

The creation of a thesis is an act of thinking, a point sometimes lost on students who believe that theses somehow reside in the material they are studying, not in the writer. You might want to emphasize the student's activity: the thesis should clarify a relationship that the student discovers in the material being used. Students can find a diagrammatic explanation of the process in the writing wheel. Without a thoughtful, creative writer to forge connections among categories, no mature thesis and no mature paper is possible.

TEACHING IDEAS

Students sometimes mistake a *topic* for a *thesis*. A little practice in distinguishing between the two can help tremendously when it comes time to develop their own thesis statements. The sentence analogy is a good one, since most students understand the basic parts of a sentence. You might ask students to peruse a brief article (perhaps a selection in the reading anthology, if the class is using one) and list several sentences that make clear statements. As they distinguish between the *subjects* of the sentences and the *statements* themselves, they should come to a clearer understanding of what constitutes a thesis statement.

ADDITIONAL EXERCISE J

To clarify the notion of "ambition" as it pertains to theses, you might give students the opportunity to generate sets of theses with varying levels of ambition. Have students choose a topic they know especially well: a topic about which they consider themselves expert. Next, have students generate three theses for this topic--low, middle, and high ambition. Students could then present these statements to the class (following a brief introduction to the topic), with accounts of why one thesis is more ambitious than others.

LOOKING AHEAD

The discussion in Chapter 5 of patterns of development refers specifically to the varieties of inference covered here. To further reinforce the interconnectedness of all phases of the writing process, you might inform students that this material will come in handy when they begin to revise paragraphs in their first drafts.

REFERENCE

D'ANGELO, FRANK. *A Conceptual Theory of Rhetoric*. Cambridge: Winthrop, 1975. Patterns of development are also patterns of thought.

LOOKING BACK

In 3c, students were reviewing and categorizing ideas and information. The connection between that activity and formulating a thesis becomes clear with the two and three story theses, in which the student must forge a relationship between two previously unrelated elements. Again, the student's obligation as writer is to be active. In a three-story thesis, the writer must not only forge a relationship but show a willingness to go beyond the material in some original way.

ESL CUE

Developing a strong, assertive thesis claim may not be as easy for some ESL students as it is for native English speakers. American students have been trained to think for themselves, and typically they are not afraid to tell another person what they think about an issue. Many ESL students, however, have been taught that only the adults or the experts should be so bold as to take a strong position. Make sure not to view cultural reticence as lack of ability; help the students develop confidence to express their ideas. Some East Asian students may view expressing a strong thesis as a form of rudeness; explain that in English, a strong claim, rather than being rude, offers them an opportunity to develop a strong, persuasive essay. An ambitious thesis that asserts what the writer declares is true provides a good model for ESL students.

GROUP ACTIVITY

A simple group activity can generate healthy discussion of the thesis statements students have written so far. Have students formulate questions for each other's thesis statements. Not only will writers have more productive questions to use toward an outline, but they'll also begin to appreciate that each reader looks at a thesis (or an entire essay) from a unique perspective.

REFERENCES

The following articles offer advice on specific patterns of development:

BERMAN, NEIL. "Language, Process, and Tinkertoys." *CCC* 26 (1975): 390-92.

DEAN, TERRY. "Causal, Not Casual: An Advance Organizer for Cause-and-Effect Compositions." *Structuring for Success in the English Classroom*. Ed. Candy Carter. Urbana: NCTE, 1982. 92-97.

HAICH, GEORGE D. "If the Reader Never Saw One, How Would You Describe It?" *CCC* 26 (1975): 298-300.

WILCOX, LANCE. "Time Lines in the Composing of Narratives: A Graphic Aid to Organization." *The Writing Instructor* 6 (1987): 162-73.

LOOKING AHEAD

The quizzing technique discussed in the Critical Decisions box in 3d is also a technique used to help students revise their work. See 4b-1-2 for a discussion of testing a paper or sections of a paper for unity and coherence.

FOR DISCUSSION

A little extra time spent on the concepts in 3d now can make the job of evaluating drafts and final papers much easier on instructor and student alike: If students truly understand the meanings of unity and coherence, they'll understand instructors' comments that refer to the terms. A discussion of what students understand by the terms, with particular reference to paragraphs or essays they consider unified and coherent (see 5c and 5d), can serve to make paper evaluation a good deal more meaningful.

REFERENCES

PODIS, JOANNE M., and LEONARD A. PODIS. "Identifying and Teaching Rhetorical Plans for Arrangement." *CCC* 41 (1990): 430-42. Offers an alternative taxonomy to assist writers in arrangement of material in essays.

PODIS, LEONARD A. "Teaching Arrangement: Defining a More Practical Approach." *CCC* 31 (1980): 197-204. Suggests strategies for teaching students to shape essays.

FOR DISCUSSION

Probably one of the most despised terms in student-dom is outline: some students may recall horror stories of being required to produce formal outlines prior to drafting a paper, while others may simply recall frustration with the whole concept. (Instructors have their share of stories as well.) During the course of a discussion of these stories, students might be asked to speculate on why the formal-outline-prior-to-draft assignment is so awful. If they read the section carefully, they should appreciate the purpose of an outline-and perhaps understand why the best outlines are produced only after at least one draft has been completed.

REFERENCE

HOLLOWAY, KARLA F. C. "Teaching Composition Through Outlining." *Teaching the Basics—Really!* Ed. Ouida Clapp. Urbana: NCTE, 1977. 36-39. Outlines can be a useful strategy in teaching the composing process.

EXERCISE 12

Individual responses

EXERCISE 11

Least ambitious:

> Several cities and states have agreed to spend public funds to finance the construction of new stadiums.

This thesis promises little more than a stitching together of news reports from different cities around the nation. It shows little willingness to think independently with the facts.

Moderately ambitious:

> In a national trend that has blurred the line between private and public, several cities and states have agreed to spend public funds to finance the construction of new stadiums.

In pointing to a "national trend," the writer of this thesis shows independent thinking. One can imagine this writer reading articles about publicly funded stadiums and making an observation not found in anyone of the articles. That is, the writer has made a connection where none existed previously.

Most ambitious:

> In a national trend that has blurred the line between private and public, several cities and states have buckled to the demands of sports teams and agreed to spend public funds to finance the construction of new stadiums.

This writer makes connections where none existed by observing a national trend and also introduces tension into the thesis—and into the paper built on it—by stating that cities and states have "buckled" to pressure. Readers will want to know more about this pressure and what causes it. With the use of "buckled," the writer stakes out an argumentative position.

EXERCISE 12

Individual responses

3e Writing a Draft

TEACHING IDEAS

This section will reinforce the notion that the "perfect" outline comes only after an essay has been written. Those students who rely too heavily on outlines may find the ideas put forth in this section daunting; rigid outlines have always provided a safety net for them. (Of course, slavish adherence to outlines has probably resulted in a string of mediocre papers as well.) If it is emphasized here that the drafting stage is where mistakes are okay, indeed where they're supposed to occur, the entire process of producing drafts might be made less painful for insecure students.

ADDITIONAL EXERCISE K

To get a sense of how different writers adopt different strategies for drafting, interview several people who write, either for a living or for their own enjoyment. (Professors are ideal candidates for such interviews; many write for both reasons. Writing Center staff are also accustomed to talking about their writing process.) Ask your subjects how they move from outline to draft. As you record their responses, note the differences between writers. Which of the processes most closely resembles yours? In what ways? Do the various responses offer any advice to you on your own movement from outline to draft? If so, what specific changes do you plan to make?

ESL CUE

Writer's block is not the same for ESL students as for native speakers. ESL students might be unable to generate information because of a total lack of experience with the topic or understanding of its significance. For instance, an assignment asking ESL students to write on the cigarette smoking controversy may produce limited or poor papers because for much of the world cigarette smoking is an unquestioned way of life; in other words, our controversy is not an understandable controversy for them. Papers on topics like the military draft or AIDS may also produce skewed results. What we take for granted as being of universal concern is not necessarily so.

BACKGROUND

See Maggy Smith, *Teaching College Writing*. Boston: Allyn & Bacon, 1995. Chapter 7: "Drafting: The Essay's 'Outer Shape' and 'Inner Parts,' " 103-21.

REFERENCES

BLOOM, LYNN Z. "Research on Writing Blocks, Writing Anxiety, and Writing Apprehension." *Research in Composition and Rhetoric*. Eds. Michael G. Moran and Ronald F. Lunsford. Westport: Greenwood, 1984. 71-91. An examination of strategies for overcoming writer's block (includes research).

BRANNON, LIL, MELINDA KNIGHT, and VERA NEVEROW-TURK. *Writers Writing*. Upper Montclair, NJ : Boynton/Cook, 1983. Writing and revising are not discrete stages in the writing process.

ELBOW, PETER. "Quick Revising," "Thorough Revising," "Revising with Feedback," and "Cut and Paste Revising and the Collage." *Writing with Power: Techniques for*

Mastering the Writing Process. New York: Oxford UP, 1981. Practical advice on all areas of revising.

HARRIS, MURIEL. "Composing Behaviors of One and Multi-Draft Writers." *CE* 51 (1989): 174-91. A look at revising practices of student writers, emphasizing differences between those who do and those who do not write multiple drafts.

HILLOCKS, GEORGE, JR. *Research on Written Composition*. Urbana, ERIC, 1986. 39-49. A review of current research on revising, with emphasis on strategies.

KISH, JUDITH MARA. "Breaking the Block: Basic Writers in the Electronic Classroom." *Journal of Basic Writing* 19 (2000): 141-159. Discusses specific problems that basic writers may have with writing block; argues that computer-aided composition may help students move past writing block and see non-linear opportunities for revision.

LINDEMANN, ERIKA. *A Rhetoric for Writing Teachers.* 2nd ed. New York: Oxford UP, 1987. 171-88. A discussion of several revising strategies (includes bibliography).

MURRAY, DONALD. "Teaching the Motivating Force of Revision." *Learning by Teaching*. Upper Montclair, NJ : Boynton/Cook, 1982. The act of revising can itself motivate writers.

ROSE, MIKE. "Rigid Rules, Inflexible Plans, and the Stifling of Language: A Cognitivist Analysis of Writer's Block." *CCC* 31 (1980): 389-401. Writers who use guidelines rather than rigid rules seldom experience blocking.

SCHWARTZ, MIMI. "Revision Profiles: Patterns and Implications." *CE* 45 (1983): 549-58. Writers revise according to the category into which they fit.

TEACHING IDEAS

As students begin to write their first drafts and encounter problems with writer's block, remind them that their goals are actually different at each stage of the writing process: the first draft is primarily aimed to clarify the controlling idea and the sections of the paper needed to support that idea; the second draft should work on the full development of each part and each paragraph; grammar and mechanical considerations can be largely ignored until the paper is nearly finished, as attention to them early on can be wasted as the text is rewritten or deleted.

TEACHING IDEAS

It can be helpful for students to spend some time reacquainting themselves with the writing wheel at this point. Many student writers tend to consider a first draft a finished product; the wheel illustrates the occasions for revising that present themselves as writers encounter difficulty with the draft. Understanding that it's okay to move back to an earlier stage in the writing process will help students feel confident even when the draft doesn't seem to be progressing as it should. Many student writers need constant reassurance that their frustrations don't stem from their inadequacies, but rather provide evidence that they are indeed writers. The visual image of the wheel offers some of that reassurance.

ADDITIONAL EXERCISE L

Having recorded observations on your writing process in your writer's log, try to "plug in" your own process on the writing wheel. Using the labels provided in the diagram, offer more specific descriptions of what you do at each of the "loops" on the wheel. Compare your diagram to those of a few of your classmates. What similarities can you find? Differences?

TEACHING IDEAS

The suggested technique of writing a section containing at least three related paragraphs at a sitting can help to free students of writer's block. Students should first understand that their first-draft paragraphs will be revised; with this knowledge, students should be more free to investigate and experiment with their writing, secure in knowing that no other readers need see their preliminary work. By helping students to focus on producing sections, you simultaneously help them to think of their drafts structurally and to beat the often demoralizing habit of stopping after each sentence to labor over the next. Fine-tuning sentences is a matter for attention during the second or third draft.

3f Student paper: Rough draft

TEACHING IDEAS

You might ask students to read and comment—and then write a note to Paul Guzman about a plan for revision. Students in your class should be alerted to the fact that in the process of revising, Paul altered his thesis—but he had to do a great deal of work to get to that point. See the note immediately following.

LOOKING AHEAD

Paul Guzman revised his essay once, and the revision is shown in Chapter 4. In the revision, Paul clarifies the nascent positions taken in this rough draft.

One of the points to make with your students regarding this sample essay is that it illustrates how—and why—thinking about one's topic can change during, and as a consequence of, the writing process. This same point is illustrated once again in the student research paper, where the writer significantly alters his thesis during the research stages of his project.

The writing process, then, is a *thinking* process. Students can observe these mutually interdependent processes at work in the evolution of Paul Guzman's paper.

TEACHING IDEAS

You may want to point out to students that the teacher's comments on Guzman's first draft are restricted to matters of content. The teacher wants Guzman to reconsider content, primarily, and structure when thinking about a first major revision. At the appropriate point, late in the writing process, Guzman devotes time to revising sentences. Early on, he focused on larger concerns.

TEACHING IDEAS

You might ask students to summarize Paul's key positions in this draft. For example, how well-supported is the claim at the beginning of paragraph 2? How about the claim made at the beginning of paragraph 5? You might invite students to respond not only to the paper itself but to the teacher's response to the paper.

TEACHING IDEAS

Students rightfully feel some sense of triumph when they complete a draft. They've taken ideas and cast them into a document that, in at least preliminary form, has a beginning, middle, and end. This said, students then have to support the claims that they make in their writing. In this case, Paul Guzman is being challenged. Call attention to this challenge. You might make this an opportunity to discuss with students how a draft—even though it represents progress over a sketch or outline—represents a point for *beginning* discussion. The discussion ends when the writer produces a final draft. In the meantime,

the process is one of revision, of reassessing the work and rebuilding it to a point where arguments made can be considered valid, even if they don't convince all readers.

CHAPTER 4

The Process of Revision

KEY FEATURES

This chapter continues the discussion of the writing process begun in Chapter 3 and culminates with the final draft of Paul Guzman's essay on teenage smoking. In the revising process, students are advised to consider both unity and coherence, first from the perspective of the entire paper, then individual sections or paragraphs, and then sentences. In discussing the use of instructors' and peer editors' comments, the chapter acknowledges the need for honesty, respect, and thoughtfulness on the part of both writer and reviewer. As in Chapter 3, exercises are designed primarily to guide students through the process of drafting and revising their own papers. Of special note is the extent to which Paul Guzman revised his essay. For this student writer, the process of writing became a process of rethinking—and thus reflects what students do in most composition courses.

4a Early revision: Rediscovering your main idea

ESL CUE

ESL students will have learned to follow teacher instructions on the correction of "errors," but will probably not understand the process of writing/revising to improve, on their own, the structure and development of an argument. Some might be revising for the first time ever.

GROUP ACTIVITY

Sometimes students have difficulty getting distance from their writing, even when they've left it alone for a day or so. Other readers, on the other hand, can offer a fresh reading of the paper. Arrange students in groups according to the directions outlined in the Group Activity in 3c. Readers then answer simple, nonjudgmental questions about each draft:

1. What is the working thesis of this paper? Where does it appear?
2. Is there evidence of any competing thesis? If so, where does it appear?
3. Which thesis seems more consistent with the body of the paper? Why?

In addition to helping writers hone their theses, this activity provides nonthreatening practice for later peer editing sessions in which students make judgments on each other's papers.

TEACHING IDEAS

Bring to class multiple drafts of a paper or essay you have recently finished. Or bring multiple drafts of a single paragraph. Students are often fascinated to learn that their composition teachers practice the very principles they teach. With various drafts of a page before you and the students, discuss how your early revisions of a paragraph or page differ from later revisions. Recreate for students your thinking as you moved closer to the

final form of a passage. Then make the link to student writing and to your expectations for early and later revisions in their work.

ADDITIONAL EXERCISE A

Ask students to prepare a lesson on revision, to be presented in a small group. Students should make and distribute photocopies of their various rewrites of one page, or a particular set of paragraphs, beginning with the final draft. After students have reported in their groups on the process of revision, have the group summarize the various strategies for revision just presented. Groups could write major points on sheets of easel paper that would be taped on the walls of the room, and you could lead the class in examining similarities and differences in revision technique. Doubtless, the class will observe more than one strategy at work, which is just the point of the discussion in 4a.

TEACHING IDEAS

Students sometimes have difficulty appreciating the change of perspective needed when making the transition from first draft to second and subsequent drafts. In a first draft, the writer is primarily a creative force directed partially by a critical awareness of how a draft should develop. In a second draft, the writer shifts intellectual modes and becomes a creative critic whose main purpose is to evaluate the large-scale content and structural elements of the first draft. Criticism must be creative in the sense that it is never enough for the writer to find a problem; the writer must also be alert to multiple solutions, several of which might be explored until the right fix is found for the draft. Moving to later drafts, the writer focuses on smaller units—the section, the paragraph, and the sentence. With each draft comes a corresponding narrowing of critical focus, from large elements to smaller. Student writers may not appreciate how they can help themselves through the process of revision by explicitly acknowledging these changing perspectives.

BACKGROUND

See Maggy Smith, *Teaching College Writing* (Boston: Allyn & Bacon, 1995). Chapter 8: "Rewriting—Revising." 122-39. Smith's discussion is applied and quite helpful in planning, setting the agenda for, and working through conferences with students. Smith also discusses peer discussion groups.

ADDITIONAL EXERCISE B

Across the Curriculum In order to understand more fully the notion of a thesis as a contract, explain what you would expect the writer to address given the following thesis statements:

1. The fall of communist governments in Eastern Europe has made it necessary for capitalist economies to reassess their values.
2. In bringing Alice Walker's *The Color Purple* to the screen, Steven Spielberg abandoned the essence of Celie's conversations with God.

LOOKING AHEAD

Working with a computer can be enormously helpful in relieving students of the tedium of revision. Using a word-processing program, the student can block and copy those sentences and paragraphs that remain largely unchanged from one draft to the next, shuttling between the two documents on the same screen.

BACKGROUND

See two reprinted articles in James C. McDonald, *The Allyn & Bacon Sourcebook for College Writing Teachers* (Needham: Allyn & Bacon, 1996): Lester Faigley and Stephen Witte, "Analyzing Revision"; and Ann F. Berthoff, "Recognition, Representation, and Revision."

ADDITIONAL EXERCISE C

Across the Curriculum Sometimes it's helpful to look at paragraphs written by professionals in order to better understand the concepts of unity and coherence. Find a brief (two- to four-page) self-contained section in one of your textbooks, and analyze it for unity and coherence. Use strategies such as the following: find the thesis; outline the selection; relate sections or paragraphs to the thesis; identify the logic that underlies the arrangement of paragraphs; identify transitional words, phrases, sentences, and paragraphs.

LOOKING BACK

In revision, writers adopt something of an adversarial response to their own work. To perfect their work, they need to think critically about it, which entails challenging their assertions and their defenses of those assertions. The habit of challenging oneself promotes critical thinking at all stages of the writing process, particularly in revision. See the discussion at 1b, where many of the questions suggested for challenging source materials can be directed toward the student's own work.

ESL CUE

Revision poses difficulties for ESL students who may not consider the underlying structure of their essays. In particular, many international students learned English in their home countries from nonnative speakers (e.g., a native Japanese speaker teaching English) who often focus on surface issues, grammar, punctuation, and vocabulary, and not on the foundation or strategy that the student uses to build his or her essay. Ask these students to remember their purpose and their audience as well as their working outline. If they can visualize the structure of their essays, they can more easily revise to achieve their purpose. It's a good idea to ask these students to draw a picture or chart of their essays so they can see where the parts fit; then, if they need to move text, they can decide where the relationships lie. Remind them to keep related information close together in the essay rather than dispersing it throughout the text.

LOOKING AHEAD

Ask students to respond to the change of titles in the drafts of Paul Guzman's paper. The title changes from first to second draft—and these changes represent the evolution in Paul's thinking. In Paul's first draft, "Teenagers and Smoking: Fighting the Battle on Every Front," he suggested a purpose that proved to be problematic. Paul revised his paper and produced "Teenagers and Smoking: How Can We Stop the Cycle?" You might want to discuss the ways in which a title reflects or suggests content. As content shifts, so will (must) the title.

EXERCISE 1

Individual responses

4b Later revision: Bringing your main idea into focus

TEACHING IDEAS

One concern of balance and development can be underscored by class discussion of information from other classes. Have students choose an introductory course they've taken recently and answer the following questions (collect answers on the blackboard or an overhead transparency): What key terms, concepts, and names did you learn for the first time in this course? As the course continued, what terms, concepts, and names became so familiar that you no longer needed explanation? How are those terms, concepts, and names treated in the text as they become more familiar? In the instructor's lectures? In what situations do you find it necessary to explain or identify those terms, concepts, and names? Why do you have to explain them sometimes? Now ask them to keep these questions in mind as they consider their present text. Have they provided enough information? Have they begun to use shortened references too soon (or too late)?

To underscore ideas of unity and topic sentence placement before students work on their own drafts, choose another essay from the text and ask students (1) to identify main thesis, section theses, and topic sentences in each paragraph; (2) to evaluate the unity on each level; and (3) to consider how effectively the topic sentence in each paragraph has been positioned or how it might be revised.

GROUP ACTIVITY

Have students work on each other's drafts in small groups. Ask them to work on the unity of the essay at each level: overall, by section, by paragraph. Ask them to identify the main thesis. Does every section of the essay relate directly (and solely) to the thesis of the paper? Ask them to identify each section thesis. Does each paragraph in the section relate directly (and solely) to the section thesis? Ask them to identify each topic sentence. Does each sentence in a paragraph relate directly (and solely) to the topic sentence? Have students write a short report (1-2 pages) on how effectively the writer has achieved unity at this stage of her/his writing, or what else would be necessary to create a more unified final draft.

TEACHING IDEAS

Students sometimes will need the idea reinforced that the principles of unity and coherence remain the same, whether they are applied at the level of the essay, the section, or the paragraph. Unity deals with the treatment of like ideas; coherence, with the smooth linkage of ideas. The relative size of the parts being grouped and linked will change as one's focus changes. 1n unifying or making coherent a paper, one looks to the paper's sections; in unifying or making coherent a section, one looks to paragraphs; in unifying or making coherent a paragraph, one looks to sentences. Students need to learn the principles only once and then apply them in slightly differing ways.

EXERCISE 2

Individual responses

4c Final revision

REFERENCES

LAIB, NEVIN. "Conciseness and Amplification." *CCC* 41 (1990): 443-58. Uses a historical approach to argue for balance between brevity and elaboration in prose.

WILLIAMS, JOSEPH. *Style: Toward Clarity and Grace*. Chicago: U Chicago P, 1995.
Practical advice on how to improve style, covering words, sentences, and paragraphs.

TEACHING IDEAS

While most instructors are experienced in responding to student drafts, many still fight the tendency to "bleed all over the paper." From the instructor's perspective, of course, a detailed response is an indication of the care the instructor has given the paper. From the student writer's perspective, unfortunately, an excessively annotated paper can be devastating: where does she even begin to revise? Many of us have heard the lament, "This is so terrible; I might as well toss it out and start over!" A few guidelines might be helpful in considering where and how to comment on drafts:

Look at the big picture—as the student makes global revisions, many of the problem areas in the present draft will be revised extensively.

Respond as a reader, not a teacher—students need to understand that teachers are simply audiences with a gradebook.

Don't think in terms of grades—none of these comments are designed to justify a grade; they're designed exclusively with revision in mind.

In fact, some instructors choose to write only an end comment on drafts, focusing on the primary considerations that need to be addressed.

EXERCISE 3

Individual responses

4d Responding to editorial advice from peers or professors

TEACHING IDEAS

One of the most rewarding—and most difficult—activities that student writers engage in is peer editing. It's rewarding because students become adept at revising by looking closely at the work of others; they also develop a greater sense of being real writers when their audience is expanded beyond the instructor. But it's difficult for students to offer honest criticism; it's so much easier and more pleasant to praise whatever drafts come their way. Perhaps the most effective way to counter the tendency to "be nice and not hurt anyone's feelings" is to expose that attitude for the myth it is: It's not "nice" to remain silent about an obvious problem when the writer faces grading by a demanding instructor. Students need to understand that refusing to be honest when evaluating each other's drafts is a selfish behavior. That being said, they also need to know how to phrase their comments so as not to "hurt anyone's feelings." One way instructors may facilitate tactful comments is to design an evaluation sheet that calls for responses to be phrased in nonjudgmental ways. The "group activities" guidelines throughout this chapter allow students to offer meaningful feedback in nonthreatening ways.

GROUP ACTIVITY

Sometimes it's easier for students to offer criticism of drafts when they don't have to face the writer. Before asking students to evaluate each other's drafts, you may wish to distribute anonymous drafts for students to practice on. These drafts may be from your files or drafts you've composed for the occasion. (Using genuine student drafts shouldn't be a

problem if you've received permission and if you preserve anonymity by not using material that's less than three years old.) In groups, students can evaluate the sample drafts and discuss their responses.

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4e Sample paper: Final draft

LOOKING BACK

Students have seen the sources of quotations in this essay in Chapters 1 and 2. It is worth noting for students that the process of reading critically helped Paul to formulate thoughts that eventually found their way into the final draft. Paul did not use source materials merely as support, late in the process, in his attempt to persuade readers; Paul used

sources early in the process of writing, before he had any clear idea of the thesis he would be pursuing.

GROUP ACTIVITY

Ask students to work in groups of three or four and to plot the changes in Paul Guzman's thinking. (The goal, here, is to have students understand clearly that fundamental thinking in the draft changed, not "merely" the writing. The writing is the thinking.) Next, ask students to monitor their own changing responses to Paul's essay, as the essay evolved. After these discussions, which may take 20 or 30 minutes, you might hold a class-wide discussion.

FOR DISCUSSION

Ask students to reread the final draft of the essay with this question in mind: To what extent is the essay improved by Paul Guzman's use of source materials? Specifically, how has the use of sources affected the essay? Would the essay have succeeded without reference to any sources? From this discussion, you might make the transition to the use students will be making of source materials in your own class and in others.

CHAPTER 5

The Paragraph and the Paper

KEY FEATURES

In keeping with current scholarship, this chapter treats paragraphs as units in a larger text. Emphasis throughout is on paragraphs not only as individual units, but as parts of a section, which is itself part of a whole essay. Interspersed between examples of individual paragraphs, then, are examples of larger sections. This attention to context reinforces the advice given to students to work on their papers one section at a time. As the traditional features of topic sentence, unity, coherence, and development are covered, the student's attention is always focused on the "big picture," i.e., how the paragraph works both internally and within its context. Topic sentences, for example, are discussed with regard to the paragraph and to the thesis of the section in which the paragraph is found. The same is true for treatment of other essential features. Throughout the chapter, decisions on paragraphing are considered in light of the purpose of the paper, of the section, and of the paragraph itself. Coverage of introductions, conclusions, and paragraph length takes into consideration both purpose and audience: students are advised to consider the needs of readers when framing their papers and when dividing paragraphs. As in previous chapters, several exercises are designed for use with students' own writing. The use of one set of paragraphs for several exercises gives students the opportunity to analyze the same section with respect to several essential features. Using the chapter to revise their own essays and to analyze the work of others should help students understand paragraphs from both the writer's and the reader's perspectives.

5a The relationship of single paragraphs to a whole paper

LOOKING BACK

Students will be able to make ample use of revision strategies covered in Chapter 4 as they work through Chapter 5. Throughout this chapter, paragraphs are treated as units in a larger whole, and decisions on composing and revising are always considered in con text. Some linear-minded students may consider material in this chapter repetitive; use such observations as an opportunity to reinforce both the recursive nature of the writing process and the interrelatedness of all segments of a text.

REFERENCES

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LINDEMANN, ERIKA. *A Rhetoric for Writing Teachers*. 4th ed. New York: Oxford UP, 2001. Advocates approach using various theories of teaching paragraphs.

MORAN, MICHAEL G. "The English Paragraph." *Research in Rhetoric and Composition: A Bibliographic Sourcebook.* Eds. Michael G. Moran and Ronald F. Lunsford. Westport: Greenwood, 1984. 425-50. Discusses definitions of paragraphs that focus on the individual unit and on the relationship of the unit to the whole text.

POPKEN, RANDELL L. "A Study of Topic Sentence Use in Academic Writing." *Written Communication* 4 (1987): 209-28. Study reveals that topic sentences are common in professional prose.

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EXERCISE 1

Individual responses

5b The paragraph: Essential features

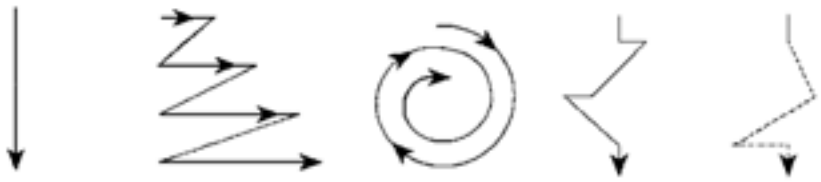
ADDITIONAL EXERCISE A

Critical Thinking Find two interesting paragraphs from textbooks, magazines, or other collections. Using the analysis of the Curtis paragraph as a model, evaluate the unity, development, and coherence of these paragraphs. Then compare the two: Is one a better paragraph than the other? If so, why? How do the two differ in development and coherence?

ESL CUE

Problems with paragraphing often reflect a difference in accepted patterns of representing thought rather than simple language difficulties. The concept of the paragraph differs greatly between cultures, with Romance languages accepting and even encouraging what we would term "digression" as a way to create variety and interest, a sense of "fullness." Farsi speakers, for example, value such subtlety that the central idea may not become clear until the very end, with the development following a circular or looping pattern constructed of high-level abstractions. The straightforward, linear paragraph movement considered the norm in U.S. schools is actually typical only of English, and may even be valued less highly in British prose. See Robert B. Kaplan's discussion of paragraph differences in "Cultural Thought Patterns in Inter-Cultural Education," *Language Learning* 16 (1966): 1-20.

ENGLISH ARABIC/HEBREW ORIENTAL ROMANCE RUSSIAN



Paragraph conventions in different languages also vary greatly in their tolerance of digression. While frequent digression in the English paragraph is a decided fault, the practice maybe viewed as a sign of fluency, knowledgeability, and confidence even in languages not greatly distant from English, such as Spanish and Russian.

The concept of paragraph development by patterns, for example from most common to least common or from general to particular, by consistent space or time order or degree, might seem obvious to English speakers, but is not so obvious in other languages where imperatives of content may be more important than sequences of order. Conse-

quently, a clear explanation of differences between methods of paragraph development will be needed to supplement this handbook. ESL students will see the models, but may not understand them or believe their currency.

ESL CUE

Spanish speakers may not have the concept of indentation and might use initial dashes instead: "—Another key concern is__."

Depending on the conventions of the country of origin, the paragraphs of Spanish speakers may be short, like newspaper paragraphs, or there may be no paragraphing at all. The idea of indentation and paragraph division might be lacking in ESL students from a number of different language groups.

EXERCISE 2

Individual responses

5c Writing and revising to achieve paragraph unity

ESL CUE

Vietnamese tends not to distinguish between oral and written structures, so Vietnamese students writing in English may be highly informal with the lengthy rambling style of oral discourse.

ESL EXERCISE

Print up a selection without paragraphs and have students mark where they think paragraph divisions should fall and why. The resulting discussion might make very clear why students have difficulty writing unified, focused paragraphs.

TEACHING IDEAS

If you're using an anthology in this course, find appropriate sections of essays for students to examine for placement of topic sentences. Students may choose for themselves the essays they wish to examine, but if you want to provide examples of various placements for topic sentences, you'll want to make the selections yourself. (If you're not using an anthology in the course, you can reproduce several sections from books on your own book shelves.) As students see the ideas discussed in this chapter illustrated in essays found in other sources, they'll have an easier time relating the material to their own writing.

TEACHING IDEAS

Few writers calculate, while producing a first draft, where exactly they will place a paragraph topic sentence or whether they will write such a sentence. Explicit concern with this matter is best saved for revision, when the writer does not need to disrupt the creation of ideas in order to attend to the structural elements of paragraph design. The search for topic sentences should not be a mechanical one to satisfy an injunction that "every paragraph must have a topic sentence." Rather, urge students to check for topic sentences as a technique for ensuring paragraph unity. After all, a paragraph succeeds when it is based on a well-focused idea. Paragraphs that lack a unifying idea are in danger of flying apart and losing the reader. In revision, writers can work to keep the reader's focus by identi-

fying topic sentences and checking to see whether other sentences in a paragraph concern the same, narrowly focused idea.

ESL EXERCISE

Choose a grammatical interference problem between your first language and English. "Grammatical interference" means that the pattern involved in the grammatical form in the first language causes mistakes or confusion when applied to the second language, English. In one well-organized paragraph, explain the grammatical interference problem, providing numerous examples to make it clear to your audience, which is teachers who do not speak your language and who do not understand why you make so many mistakes.

The order of your paragraph should be as follows: a clear topic sentence at the beginning, expressing the problem and the reason for the problem; at least two supporting examples, with explanations of each; and a concluding sentence or two, clearly aimed at the teacher who is your audience.

Remember that your strategy is to show that your mistake is part of a general pattern, not a personal or private problem that other speakers of your language do not share.

ADDITIONAL EXERCISE B

Ask students to read any of the sample student papers in Chapters 4, 6, 36, and 38-40. For any paper, have the students identify section theses and topic sentences as a check to ensure that the paragraphs and sections of the paper are unified. Groups of students could read the same paper and discuss their findings among themselves. Students could discuss placement of topic sentences and the degree to which variety (or lack of variety) contributes to (or detracts from) the paper.

TEACHING IDEAS

Students who have been carefully trained to include a topic sentence for every paragraph might try this experiment with one of their completed papers. Find one or two paragraphs from which the topic sentence could be removed without negatively affecting the reader's understanding of the material. Students may need to add transitional phrases. Have students, in groups, read over competing versions of the same paragraph, with and without a topic sentence, in the context of two or three neighboring paragraphs from the original paper. Students can discuss the extent to which the paragraph improves or is harmed by the omitted topic sentence.

EXERCISE 3

Individual responses

EXERCISE 4

Individual responses

5d Writing and revising to achieve paragraph coherence

TEACHING IDEAS

Across the Curriculum Arrangement is a concept that can be illustrated by an analogy to film. Virtually all students are familiar with movies, so a discussion of arrangement in those terms can be useful. Ask students to think of the camera sweeping across a room or a landscape in a given scene in order to understand arrangement by space—after all, this kind of arrangement is more visual than literal. For arrangement by time they can think of

scene sequences in films, parts of the film when the action seems most important. Arrangement by importance presents more of a challenge. But with a little prodding, some students should be able to recall movies in which the action is general and dispersed in certain scenes, only to move to specific, focused action in later scenes. As they realize that the filmmaker uses these techniques according to the needs of the plot, purpose, and audience, they'll come to understand the similar reasons for making arrangement decisions when writing paragraphs.

REFERENCES

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MARKELS, ROBIN BELL. *A New Perspective on Cohesion in Expository Paragraphs.* Carbondale: Southern Illinois UP, 1984. Cohesion should not be explained exclusively in syntactic terms; it involves semantics as well.

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WINTEROWD, W. ROSS. "The Grammar of Coherence." *CE* 31(1971): 828-35. Discusses linkages between sentences and between paragraphs.

WITTE, STEPHEN P., and LESTER FAIGLEY. "Coherence, Cohesion, and Writing Quality." *CCC* 32 (1981): 189-204. Questions classroom emphasis on cohesion over coherence.

TEACHING IDEAS

Just as with examinations of a paragraph's unity, a writer is more likely to profit by examining a paragraph's coherence in revision. While producing a first draft, the writer is concerned foremost with generating ideas. The finely tuned progression of those ideas in a first draft is less important than getting ideas down on paper. It is in revision, typically, that a writer will craft a paragraph, attending to matters of unity by deleting sentences if they are off the topic or adding sentences in the interest of topic development. And it is in revision when the writer brings specific strategies for paragraph coherence to the draft. The movement of ideas from specific to general or vice versa depends on the strategic effects the writer wants to create. You can illustrate the crafting of paragraphs in revision by bringing a few of your own to class, in various draft forms. Especially useful would be a demonstration of how you altered the organization of a paragraph in order to achieve some rhetorical purpose, or in order to present specific material more efficiently.

LOOKING AHEAD

Concepts covered in 5d-2 will be covered in greater depth in Chapters 14 (Pronoun Reference), 18 (Maintaining Sentence Parallelism), and 19 (Building Emphasis—repetition section). Students having difficulty understanding any of these concepts can be referred to the appropriate chapters later in the book.

ESL CUE

In some languages, repetition, iteration, and redundancy are viewed as useful and beautiful, often because the words themselves are beautiful when spoken or written. Some ESL students may repeat words or phrases that sound good to them, or they may repeat them for added emphasis, or to make sure their readers don't miss the point. Vocabulary limitations may also lead to repetition. Although repetition can be useful for providing coherence, it can also bore and confuse readers. Many ESL students will benefit from exercises in which they replace repeated words or phrases with others that maintain the meaning and flow of the text.

TEACHING IDEAS

Across the Curriculum A concerted effort has been made in this book to include examples of writing from across the curriculum because they illustrate to students that the principles of good writing discussed in the composition classroom generalize. In paragraph 15 we see repetition used to ensure paragraph coherence. In paragraph 16, student Jim Walker, writing on school violence, demonstrates the use of parallelism.

As an exercise, ask students to photocopy a page from an article or a book being read for another course. Have them study one paragraph and point out the author's use of various techniques to ensure coherence. Students should watch for pronouns, repetition, parallel structures, and transitions.

LOOKING AHEAD

Students may want to peruse Chapter 19 (Coordination and Subordination) as they study this section. Considering the later chapter here could help students when they reach the editing stage of their own papers: they'll understand coordination and subordination in the context of paragraph coherence rather than in the context of rules for sentence structure.

LOOKING BACK

This chapter emphasizes the point that paragraphs do not stand in isolation but, rather, exist in a broader context of related paragraphs. See 5a and, more generally, for a discussion of how awareness of a broader context contributes to critical thinking, see Ic.

EXERCISE 5

Individual responses

EXERCISE 6

Individual responses

5e Writing and revising to achieve well-developed paragraphs

ADDITIONAL EXERCISE C

Choose one set of general statements from the following list, and develop a paragraph by providing specific details related to the core idea. As you develop the paragraph, keep in mind the guidelines in the box.

1. Trying to hold down a job while caring for a family (or while pursuing a college degree) can pose many problems. Frequently, the individual trying to balance the two ends up shortchanging both.
2. The perfect vacation should offer equal amounts of relaxation, excitement, and enlightenment.
3. The kind of music played on radio stations in a given city can reveal a good deal about the inhabitants' ages, interests, and socioeconomic status.

REFERENCE

COHAN, CAROL. "Writing Effective Paragraphs." *CCC* 27 (1976): 363-65. Development can be taught by considering topic sentences to be questions requiring answers.

GROUP ACTIVITY

Critical Thinking Actually covering each of the patterns of development in succession during class time can become tedious, no matter how interesting the model paragraphs may be. A group activity can make this section far more interesting to discuss, as well as help students understand the patterns better. Divide the class into groups (the number will depend on the class size and your own thoughts on whether to include topical development, whether to split classification and division, and other such considerations). Each group will be responsible for finding, reproducing, and analyzing one paragraph that illustrates a specific pattern of development. (If you're using an anthology that includes a rhetorical table of contents, you may want to simply refer students to that—although much of the challenge will be eliminated.) Groups will then present their paragraphs to the entire class. This activity encourages critical reading for style, invites evaluation of written material, and provides students the opportunity to teach themselves through their discussions.

TEACHING IDEAS

Across the Curriculum Students should not assume that narration is "merely" for personal (journal or letter) writing or for fiction. In the social sciences, particularly in reports on field studies, narration is an important skill.

Descriptions are also used widely across the curriculum. For an example of description in the social sciences, see the student paper on child labor at 39d. For an example of

description in the sciences, see page 5 of the student paper on black hole flares at 40d. You might ask students how the descriptive qualities of these pieces differ.

LOOKING BACK—LOOKING AHEAD

An example by definition stands in relation to a larger point the writer wishes to make. On this point, see lc, the discussion of larger context as it relates, generally, to critical thinking. In that discussion, students are urged to ask of particular cases: "What's this a part of?" In the present discussion, students are being urged to ask: "How can I support my general point by directing the reader to a particular instance?" The questions are inversions of one another, and students will do well to develop a facility in moving in their thinking from the general to the specific and from the specific to the general. Later, in 6d-1, students will see that the argument from generalization draws on this same relationship: generalizations are made possible when one has studied a number of representative examples. The writer who makes a generalization is obliged to prove it by citing examples.

TEACHING IDEAS

Across the Curriculum For three examples of how a sequential order, or process, is presented differently in different curricular contexts, see the following examples in this book: the "Method" section of the article by Huddy et al., 39b-1; the "Introduction" of the Silver article, 39b-2; and the "Reduction and Analysis of Images" section of the student paper on black hole flares, 40d.

FOR DISCUSSION

Often definitions can be stated simply, and writers can assume that readers will share their understanding of a term. But definitions will, at times, become an occasion for arguments. You may want to discuss with students Carl Becker's argument in defining the term "history."

> [History is a word] that I wish to reduce to its lowest terms. In order to do that I need a very simple definition. I once read that "history is the knowledge of events that have occurred in the past." That is a simple definition, but not simple enough. It contains three words that require examination. The first is knowledge. Knowledge is a formidable word. I always think of knowledge as something that is stored up in the *Encyclopaedia Britannica* or the *Summa Theologica*: something difficult to acquire, something at all events that I have not. Resenting a definition that denies me the title of historian, I therefore ask what is most essential to knowledge. Well, memory, I should think (and I mean memory in the broad sense, the memory of events inferred as well as the memory of events observed); other things are necessary too, but memory is fundamental: without memory no knowledge. So our definition becomes, "History is the memory of events that have occurred in the past." But events—the word carries an implication of something grand, like the taking of the Bastille or the Spanish-American War. An occurrence need not be spectacular to be an event. If I drive a motor car down the crooked streets of Ithaca, that is an event—something done; if the traffic cop bawls me out, that is an event—something said; if I have evil thoughts of him for so doing, that is an event—something thought. In truth anything done, said, or thought is an event, important or not as may turn out. But since we do not ordinarily speak without thinking, at least in some rudimentary way, and since the psychologists tell us that we cannot think without speaking, or at least not without having anticipatory vibrations in the larynx, we may well combine thought events

> and speech events under one term; and so our definition becomes, "History is the memory of things said and done in the past." But the past—the word is both misleading and unnecessary: misleading, because the past, used in connection with history, seems to imply the distant past, as if history ceased before we were born; unnecessary, because after all everything said or done is al ready in the past as soon as it is said or done. Therefore I will omit that word, and our definition becomes, "History is the memory of things said and done." This is a definition that reduces history to its lowest terms, and yet includes everything that is essential to understanding what it really is.
>
> —CARL BECKER, "Everyman His Own Historian"

LOOKING AHEAD

Defining terms is an important part of argumentation. See 6b-2 for more on defining terms in an argument. See also Richard Rorty's definition of "morality," "obligation," and "natural feelings" (38a).

FOR DISCUSSION

Aside from being a technique for organizing paragraphs, comparison and contrast has long been used to organize entire essays. If you assign a book of readings in your class, most likely it will contain at least one example of a comparison-contrast essay.

FOR DISCUSSION

Creative analogies can be helpful to an argument. You might share with students the following excerpt from Amitai Etzioni's "Children of the Universe" (Rpt. in *Utne Reader* May/June 1993, 53):

> Consider for a moment parenting as an industry. As farming declined, most fathers left to work away from home generations ago. Over the past 20 years, millions of American mothers have sharply curtailed their work in the "parenting industry" by moving to work outside the home. By 1991 two-thirds (66.7 percent) of all mothers with children under 18 were in the labor force, and more than half (55.4 per cent) of women with children under the age of 3 were. At the same time, a much smaller number of child-care personnel moved into the parenting industry.
>
> If this were any other business, say, shoemaking, and more than half of the labor force had been lost and replaced with fewer, less-qualified hands and still we asked the shoemakers to produce the same number of shoes of the same quality, we would be considered crazy. But this is what happened to parenting.

See 6d-l to see the ways in which analogy can be used in an argument (as above). Note that there is a point at which any analogy breaks down. For instance, Etzioni's assumption that parenting is an industry, comparable to shoemaking, must be accepted for the analogy to work. If the assumption is questioned, the analogy loses force. The well-chosen analogy, however, can advance an argument.

LOOKING AHEAD

See 6d-1 for a discussion of cause-and-effect reasoning and its place in argumentation.

EXERCISE 7

Individual responses

EXERCISE 8

Individual responses

5f Writing and revising paragraphs of introduction and conclusion

FOR DISCUSSION

Reproduce several introductions that provide a frame of reference (these can be gathered from anthologies or student papers). Ask students to discuss what signals they pick up from the paragraphs—what they learn about the writer, the approach, the language, the type of evidence or detail that will be used, and the like.

TEACHING IDEAS

While it's always a bit dangerous to focus on negative examples, many students do need to be made aware of some taboos with regard to introductions. If you can frame your discussion in terms of the approach in this chapter, you can address the problem of the hesitant introduction—the "I don't really know much about this but here goes anyway" variety. If the introduction provides readers with their first impression of the writer, then certainly the writer doesn't want to sound ignorant or insecure. Similarly, if you focus on the differences between introductions from various disciplines, you can steer students away from using inappropriate introductions such as the "In this paper I will" for humanities or the introductory anecdote for sciences.

ADDITIONAL EXERCISE E

Assignment: Ask students to read any one of the sample student papers in Chapters 4, 6, 36, and 38 through 40. In each case, students should study the writer's strategy used in the introduction. Students should then prepare themselves to argue that the introduction is or is not effective. One variation on the assignment would be to ask that students also prepare an alternate introduction to the paper. (See also Additional Exercise H, in which students are asked to do the same with the paper's conclusion.)

ADDITIONAL EXERCISE F

Across the Curriculum Find representative introductions (of chapters, sections, essays) from the reading you're doing for courses in two different disciplines. Consider all science courses to be one discipline, all economics/sociology/psychology/political science/business courses to be another, and all literature/language/history/philosophy/fine arts to be another. Using what you've learned about introductions in this chapter, compare the two samples and explain how they reflect different frames of reference for readers.

ESL EXERCISE

Choose the two or three grammatical problems with English that have been most difficult for you to solve. Preferably, these would be grammatical problems different from the grammatical interference problem you wrote about earlier, although there might be some overlap. In one well-organized paragraph, explain the problems, giving numerous examples to make them clear to your audience.

The order of your paragraph should be as follows: a clear topic sentence at the be ginning expressing the problems and the reason for them; at least three supporting examples with explanations of each; and a conclusion.

Your conclusion should explain what steps you plan to take to remember and/or correct the problems in the future. Be specific about this; don't just say you plan to try harder.

FOR DISCUSSION

Reproduce several conclusions that provide a summary of and comment on the whole essay (these can be gathered from anthologies or student papers). Ask students to discuss how the conclusions signal that the essay is finished, how they avoid simply repeating material from the paper, and how they build on the summary.

TEACHING IDEAS

As with introductions, conclusions can also pose problems for students. Again framing your discussion in terms of the approach in this chapter, you can address the problem of the repetitive conclusion—the "In conclusion I have said" variety. By clarifying what's meant by "comment" you can steer students away from the conclusion that introduces an entirely new idea. Finally, again by focusing on the differences between disciplines, you can help students avoid producing conclusions inappropriate to the discipline in which they're writing.

ADDITIONAL EXERCISE G

Ask students to read any one of the sample student papers in Chapters 4, 6, 36, and 38 through 40. In each case, students should study the writer's strategy used in the conclusion. Students should then prepare themselves to argue that the conclusion is or is not effective. One variation on the assignment would be to ask that students also prepare an alternate conclusion to the paper. (See also Additional Exercise F, in which students are asked to do the same with the paper's introduction.)

ADDITIONAL EXERCISE H

Across the Curriculum Find representative conclusions (of chapters, sections, essays) from the reading you're doing for courses in two different disciplines, using the categories found in Additional Exercise G. Using what you've learned about conclusions in this chapter, compare the two samples and explain the methods they use to signal that the paper is finished, as well as the message they leave with the reader.

EXERCISE 9

Individual responses

EXERCISE 10

Individual responses

CHAPTER 6

Writing and Evaluating Arguments

KEY FEATURES

The material in this chapter is based primarily on the Toulmin model of argument. In keeping with the critical thinking coverage in Chapters 1 and 2, the process of constructing an argument is approached not as a presentation of conclusions but as a way of knowing through active inquiry about the world. Since modes of inquiry differ among the disciplines, the chapter emphasizes throughout that the form an argument takes, as well as the type of evidence provided, depends on the discipline. Making note of these differences early on in the handbook prepares students for the in-depth coverage of writing in the disciplines to follow in Chapters 38, 39, and 40. The discussion of argument focuses on developing a claim and marshaling evidence; appealing to logic, authority, and emotion; rebutting opposing arguments; and devising an overall strategy for presenting the argument. In exercises students move between development of their own arguments and analysis of material presented to them; both types of exercises pay particular attention to the needs of audience. The final section of the chapter deals with evaluating existing arguments, emphasizing what are often referred to as logical fallacies, covered here as flaws in making inferences. Approaching these fallacies from the perspective of inference rather than logic is consistent with the Toulmin approach.

6a An overview of argument

ESL CUE

Argumentation is a concept European students will understand and relate to with ease. For example, Polish students in particular will revel in argumentation, and students trained in a French system will probably have very systematic ways of setting up and controlling argumentation. Greek students, predictably, will probably have had some training in classical rhetorical strategies. However, the concept of argumentation will be alien to many Asian students for whom confrontation is an anathema. They will try to provide a balanced discussion on both sides of an issue, with a focus on compromise and conciliation. Indonesians in particular will find the concept of argumentation at odds with their culture's whole philosophy of behavior and human relationships, in which confrontation suggests chaos and hence must be avoided.

LOOKING AHEAD

Across the Curriculum The Toulmin model of argumentation, adopted here, suggests that certain features of argument, including claim, support, and reasoning, remain constant regardless of the discipline or "field" in which one happens to be arguing. What changes from one discipline to the next, says Toulmin, is the notion of what counts as a legitimate claim; what counts as acceptable support; and what counts as valid reasoning. This chapter introduces the overarching elements of argumentation: claim, support, and reasoning. The cross-curricular chapters on writing and reading in the humanities, the social sciences, and the sciences (Chapters 38-40) address directly the defining features of argumentation in these discipline areas. Thus, Chapter 6 and the cross-curricular chapters work in tandem. Students need not read them together; all chapters in this book are independent. But reading Chapter 6 will provide useful background to the cross-curricular chapters.

GROUP ACTIVITY

In order to help students become aware of the various considerations necessary for an effective argument, you might ask them to work in small groups to construct an argument for a position that's relevant to them: convincing a teacher to make a final exam a take-home exam, for example, or getting parents' permission to spend a semester abroad. As

they discuss what will and will not be effective, one student in the group records the reasons for acceptance and rejection of specific approaches. When the groups analyze these reasons, they'll become aware of such considerations as audience, understanding of the issue, and dealing with opposing views.

EXTRA HELP

Students who find it difficult to follow arguments or reasoning patterns can get extra help through a remedial computer program designed to build critical thinking skills through graded lessons in reading.

Critical Reading, Lesson Series A-H. Eight disks published by Borg-Warner Educational Systems. Lesson units instruct secondary-level readers in critical thinking and reasoning patterns; four units focus on contrasts/alternatives, inclusive categories, conditional statements, and inductive reasoning. Reviewed by Wilson, J. "Critical Reading." *Learning Disability Quarterly* 8 (1985): 64-66.

FOR DISCUSSION

The terms *claim*, *support*, and *reasoning* will be used throughout the chapter. This example is designed as an illustration of arguments that students will make, and it demonstrates the features of claim and five kinds of support, each of which is connected to the claim with a specific kind of reasoning. Urge students to read this example and then to skim the chapter, where they will learn about varieties of claim, support, and reasoning and how a writer must pull them together in a single argument to persuade readers. Students should realize that, typically, distinct strategies of support and reasoning form distinct sections of an argument.

6b Making a claim (an argumentative thesis)

REFERENCES

TOULMIN, STEPHEN. *The Uses of Argument.* New York: Cambridge UP, 1964. Characterizes effective arguments as consisting of "claim," or argument itself; "data," or evidence in support of argument; and "warrant," or general principles linking the two.

The Toulmin model used in this chapter is developed in the following works:

BRENT, DOUG. "Young, Becker and Pike's 'Rogerian' Rhetoric: A Twenty-Year Reassessment." *CE* 53 (1991): 452-65. While Young, Becker, and Pike's rhetoric has begun to "show its age," the Rogerian principle of consensus on which their rhetoric is based is still powerful.

FAHNESTOCK, JEANNE, and MARIE SECOR. "Teaching Argument: A Theory of Types." *CCC* 34 (1983): 20-30. A rhetorical/generative approach to argument is preferable to other approaches because of its applicability to various situations.

FRISCH, ADAM. "The Proposal to a Small Group: Learning to 'See Otherwise.'" ERIC, 1989. ED 303 796. Students should address arguments to small groups with clearly defined values.

FULKERSON, RICHARD. *Teaching the Argument in Writing.* Urbana, IL: NCTE, 1996. Clearly explains both the Toulmin model and argumentative fallacies from informal logic. Analyzes arguments written by both students and professionals.

MCCLEARY, WILLIAM J. "A Case Approach for Teaching Academic Writing." *CCC* 36 (1985): 203-12. Describes course in which students are asked to construct arguments based on a collection of legal evidence.

PERELMAN, CHAIM. "The Premises of Argumentation." *The Realm of Rhetoric*. Notre Dame: U of Notre Dame P, 1982. 21-32. Emphasizes common ground as the basis for all discourse, including argument.

RIEKE, RICHARD, and MALCOLM SILLARS. *Argumentation and the Decision Making Process*. 2nd ed. Glenview: Scott, 1984.

ROTTENBERG, ANNETTE. *Elements of Argument*. 2nd ed. Boston: Bedford, 1988.

TOULMIN, STEPHEN, RICHARD RIEKE, and ALLAN JANIK. *An Introduction to Reasoning*. New York: Macmillan, 1979.

FOR DISCUSSION

Across the Curriculum The example provided here is from science. Since many freshman composition courses are made up of students from different majors, a class discussion of examples of arguments found in different disciplines can be useful. Ask students to recall one argument from a course in their major, and list the topics on the board. After the topics are listed, the class can choose one and develop a claim, list sources for data, describe the logic, and speculate on a conclusion for that topic. Not only will this activity reinforce the treatment of basic academic argument in the text, but it will also allow students to practice argumentation in a relatively nonthreatening way.

LOOKING AHEAD

Across the Curriculum Following Toulmin, students should anticipate that as they move from one disciplinary area to another, what counts as a claim will differ.

One of the underlying assumptions of this handbook is that as they move from one discipline to the next, students need to appreciate that patterns of claim, support, and reasoning change. Following the boxed statements about claims, Chapters 38-40 each demonstrate through multiple examples and a full research paper the uses of claim, support, and reasoning across the disciplines.

EXERCISE 1

Individual responses

EXERCISE 2

Individual responses

REFERENCES

GAGE, JOHN T. "Teaching the Enthymeme: Invention and Arrangement." *Rhetoric Review* 2 (1983): 38-50. The importance of audience to the construction of an effective argument can best be taught by using the enthymeme.

PORTER, JEFFREY. "The Reasonable Reader: Knowledge and Inquiry in Freshman English." *CE* 49 (1987): 332-44. A reader's "participation" in a text is organized by the enthymeme.

6c Gathering evidence

EXERCISE 3

Individual responses

EXERCISE 4

Individual responses

ESL EXERCISE

On the basis of talks with Americans, past readings about the United States, and discussions with classmates, nonnative students might list some of the cultural assumptions of Americans. What concepts or values do Americans hold important?

Teachers might guide students to discover such values as individualism, competition, informality, directness, cause/effect logic, self-help, personal choice, a short-term view of the future, trouble-shooting/problem solving, and practicality.

TEACHING IDEAS

Across the Curriculum The notion that different disciplines require different kinds of evidence will probably be new to most students. Ask each student to interview a faculty member from a specific discipline, asking two questions: (1) What sort of evidence is usually required to support an argument in the discipline? (2) What sort of evidence does the instructor him- or herself find most convincing? When students report to the class, a picture should emerge illustrating the need to understand the requirements of different disciplines and different audiences within those disciplines.

6d Linking evidence to your claim

GROUP ACTIVITY

Many students place too much weight on facts and opinions. Since facts are indisputable, some students fail to realize that they can be interpreted in different ways. And since "we're all entitled to our own opinions," some students don't understand the relative merits of well and poorly supported opinions. Ask small groups of students to find two opposing opinion pieces on the same topic. They might look at *The Nation* and *The National Review*, or they might look at two newspapers with opposing editorial viewpoints. Once the group has decided on the selections, they can list the facts that are used to support opposing views, and the opinions that are supported by those facts.

TEACHING IDEAS

Across the Curriculum Writers support arguments according to the conventions of a discipline. In the sciences, for instance, relatively little credence is given to expert opinions, while in the humanities writers are taught to call on authorities in support of a claim. Students can learn something of the uses of evidence across the curriculum by turning to the sample papers in 38e, 39d, and 40d. Ask students to read these papers and make their observations concerning the use of evidence.

FOR DISCUSSION

In thinking about making arguments, students should know that this table summarizes potential strategies. Arguments cannot be assembled "cookbook fashion." The student writer must know his or her material and, above all, know the audience in order to understand whether appeals to logic, authority, or emotion are likely to be successful. Part of any preparation for argument should be a thorough audience analysis (see 3a-3). Having made some strategic decisions about the type of appeal that will be made, the writer is still faced with a question of how to position particular appeals within the argument. Perhaps as an overview to reasoning in argumentation, students should read the example essay later in this chapter, in which two appeals to logic are made and one appeal to

authority. Some students do not understand that multiple appeals can he made within a single argument; the art of argumentation lies in making the appeals work in unison.

REFERENCES

DEANE, BARBARA. "Putting the Inferential Process to Work in the Classroom." *CE* 27 (1976): 50-52. Classroom activities can assist students in making accurate inferences.

EDE, LISA S., and ANDREA LUNSFORD. "On Distinctions between Classical and Modern Rhetoric." *Essays on Classical Rhetoric and Modern Discourse*. Ed. Robert J. Connors, Lisa S. Ede, and Andrea A. Lunsford. Carbondale, IL: Southern Illinois P, 1984. 37-49. Self-explanatory title.

FULKERSON, RICHARD. "Technical Logic, Comp-Logic, and the Teaching of Writing." *CCC* 39 (1988): 436-52. Modern informal logic is preferable to technical or comp logic.

FULKERSON, RICHARD. *Teaching the Argument in Writing.* Urbana, IL: NCTE, 1996. Clearly explains both the Toulmin model and argumentative fallacies from informal logic. Analyzes arguments written by both students and professionals.

KAUFER, DAVID S., and CHRISTINE M. NEURWIRTH. "Integrating Formal Logic and the New Rhetoric: A Four Stage Heuristic." *CE* 45 (1983): 380-89. The heuristic begins with a summary and ends with a final essay based on principles of formal logic.

LEVIN, GERALD. "On Freshman Composition and Logical Thinking." *CCC* 28 (1977): 359-64. Controversial essays can enhance the teaching of patterns of argument.

RAPKINS, ANGELA A. "The Uses of Logic in the College Freshman English Classroom." *Activities to Promote Critical Thinking: Classroom Practices in Teaching English.* Urbana: NCTE, 1986. Even when teaching argument toward the end of a semester, instructors should introduce students to logic early on.

ADDITIONAL EXERCISE A

A great many advertisements are based on implicit claims of sign and claims of cause and effect. Ask students to examine print ads and television ads, select one for close study, and prepare an analysis of the advertiser's claims. Students should be able to make explicit the claim based on sign or on cause and effect. Students should also be prepared to state whether or not the claim is supported by evidence in the ad.

TEACHING IDEAS

Critical Thinking Advertising is the most visible example of appeals to authority and emotion in our society. Ask students to peruse magazines and newspapers, as well as television commercials, for ads that illustrate these appeals. (If you have access to a VCR, students can tape commercials at home and replay them for the class.) Using the most appropriate student examples, ask students to analyze and evaluate the appeals in the ads—not only for the type of appeal but also for intended audience and effectiveness of argument.

TEACHING IDEAS

Appeals to emotion are too often considered ineffective or underhanded. In order to illustrate a legitimate appeal to emotion, use a piece with which most students are already familiar: Martin Luther King Jr.'s "I Have a Dream" speech. Students who have studied the history of the civil rights movement will be aware of the impact of the speech; others will recognize the inherent decency and dignity in King's words. (And of course, the fact that the speech is so heavily anthologized is evidence of its effectiveness.) If you can find

copies of both the speech and King's "Letter from Birmingham Jail," you could contrast the appeals to authority in the latter with the emotional appeals in the former.

EXERCISE 5

Individual responses

6e Making rebuttals

TEACHING IDEAS

Uncertain of their own powers of persuasion, students sometimes try to ignore opposing arguments in hopes that those arguments will never arise. In order to provide students with practice in acknowledging the opposition, ask them to write out their positions on several controversial issues (preferably issues you've assigned as paper topics). Once they've articulated their positions, their task will be to argue for the opposing position. Thus before they've even begun to construct their own arguments, they're playing devil's advocate. When they do develop their own positions, they'll be well aware of the objections they might encounter.

LOOKING AHEAD

See the sample student paper in this chapter for an example of how an argument can open by posing a problem and rebutting unacceptable solutions. Following the rebuttal, the writer introduces another solution. The tactic is often referred to as "strawman."

REFERENCE

WINDER, BARBARA E. "The Delineation of Values in Persuasive Writing." *CCC* 29 (1978): 55-58. Students should articulate their opponent's position as well as their own in order to understand differences in values.

6f Preparing to write an argument

LOOKING AHEAD

For a clear example of the inductive arrangement, see the student research paper in Chapter 36. For a clear example of deductive arrangement, see the student paper in Chapter 38—a literary analysis.

REFERENCE

KATULA, RICHARD A., and RICHARD W. ROTH. "A Stock Issues Approach to Writing Arguments." *CCC* 31 (1980): 183-96. Emphasizes the problem-solution approach to argument.

EXERCISE 6

Individual responses

EXERCISE 7

Individual responses

6g Evaluating arguments and avoiding common errors

GROUP ACTIVITY

As students respond to each other's drafts, you may want to ask peer reviewers to pay specific attention to opposing views. Requiring each reviewer to provide one opposing point not already found in the paper will help the writer evaluate his or her acknowledgment of the opposition.

LOOKING BACK

Critical Thinking If students have not already read Chapter 1, Critical Thinking and Reading, now would be a good time to direct their attention to 1g, "Critical reading: Reading to evaluate." Even if Chapter 1 has already been covered, a quick review would be helpful.

LOOKING BACK

See 1g and 2b for extended discussions of reading to evaluate and writing an evaluation. Students can use the information in 6h to evaluate definitions, logic, and evidence.

ADDITIONAL EXERCISE B

Look through a couple of weeks' worth of editorial pages from your local newspaper, and choose two or three editorials and letters to the editor that seem to offer "shaky" arguments. Evaluate the arguments based on the material in this section: Has the Writer defined terms? Are the inferences valid? If not, what flaws in making inferences are apparent? Is the evidence flawed? If so, what flaws in evidence are apparent?

REFERENCE

DYRUD, MARILYN A. "Teaching Logic." ERIC, 1984. ED 284 311. Letters to the editor can teach students the importance of avoiding logical fallacies.

ADDITIONAL EXERCISE C

Read the following scenarios and evaluate the statements associated with each for logical fallacies. Name the fallacy and briefly explain how the statement illustrates it.

1. Sam's acquaintance writes all her papers the evening (and early morning) before they are due, and she is forever getting good grades. Sam concludes: "For my next paper, I won't start writing until twenty-four hours before it's due."
2. Louise flies to a distant city to visit a friend who attends school there. The taxi driver who takes her from the airport to a bus depot is surly. At the depot, the ticket agent seems more intent on reading the paper than on helping Louise find her way to the suburban campus. When she finally arrives at her friend's school, Louise remarks, "The people in this town aren't very friendly."
3. As part of your research on a paper you are writing, you watch a State House debate on universal health care. One state representative makes this remark: "We will adopt the universal health care bill as written and give everyone in this state equal access to medical facilities, or we will say to the poor among us that their good health is less important than ours. Distinguished members of this governing body, the choice is yours."

Suggested responses:

1. *faulty cause and effect*—Sam incorrectly assumes that the sole cause for his acquaintance's good grades is the time factor. Or confusing correlation with causation—Sam mistakes the coincidences of his acquaintance's good grades and her timing for a cause-and-effect situation.
2. *faulty generalization*—Louise bases a judgment of an entire city's population on the behavior of two workers in the city.
3. *either/or reasoning*—The representative doesn't take into account that there are more than two choices involved here.

CHAPTER 7

Constructing Sentences

KEY FEATURES

Opening on a note reassuring to students, this chapter emphasizes the difference between implicit and explicit knowledge of sentence structure. The chapter continues the movement from larger units of discourse (essays) through smaller units (paragraphs) to yet smaller units (sentences). While understanding sentence structure is discussed in the context of writing and revising, the initial discussion uses traditional grammatical terminology. It makes sense to use such terms as "subject" and "predicate," since most students are familiar with them. As students gain confidence in identifying not only the major parts of sentences but also the parts of speech that constitute those sentence parts, they are ready to move on to a study of sentence types. In keeping with the approach used in the previous section, the sections covering sentence types focus on meaning rather than rules. And as in the treatment of the rudiments of sentence structure, coverage of sentence types begins with basic types and moves on, using what students have learned in the first part of the chapter to discuss expanding sentences by modifying them with increasingly complex phrases and clauses. All of the standard sentence patterns are covered in fairly traditional terms, but the emphasis remains on meaning, not rules. Even a brief discussion of punctuation is explained in terms of the meaning of the entire sentence. The last part of the chapter offers both functional and structural definitions of sentences. Exercises provide students with ample practice in identifying and composing various types of sentences.

7a Understanding sentence parts

TEACHING IDEAS

Critical Thinking Some students with sentence-level writing problems have become so fearful of the specter of grammar and sentences that they're convinced they'll simply "never get it." For that reason, it's probably worth a few minutes of class time to ask them to write out any definition of a sentence they can recall learning. Then ask them how meaningful the definition is: Can they use it to identify a sentence? to identify something that isn't a sentence? How do they determine whether or not a group of words is a sentence? Most students, after some initial hesitation, will be able to provide some parameters for sentences. This chapter will reinforce the basic knowledge these students have. If they can begin the chapter with confidence, then they're far more likely to make use of the material in it.

ADDITIONAL EXERCISE A

This exercise is designed to show you just how much you really do know about sentences. In the following paragraph, mark off places where you'd end a sentence. (You can also supply commas where you think they're needed, but that's not necessary for the purposes of this exercise.) Then compare your response to other students' responses. As you discuss differences, try to explain why you divided the paragraph as you did. (There are several different ways of dividing the paragraph.)

> The Supreme Court hears about 125 to 130 cases during the seven months each year that it is in session these cases are chosen from over 5,000 petitions most of which are prepared by highly specialized law firms but every year 200 to 300 petitions are submitted by individuals on their own behalf these cases are called *pro se* the Latin words for "for himself" in most years no more than one or two *pro se* cases are heard and fewer result in a positive decision many of these petitions are prepared by prisoners who have given up on lawyers one of the most famous of these cases was that of Clarence Gideon a poor man who was convicted without having been represented by a lawyer Gideon's petition which he wrote out by hand was accepted by the Court and resulted in a landmark ruling that people who can't afford lawyers must be given the opportunity to be represented by a court-appointed lawyer.

Possible response:

The Supreme Court hears about 125 to 130 cases during the seven months each year that it is in session. These cases are chosen from over 5,000 petitions, most of which are pre pared by highly specialized law firms. But every year 200 to 300 petitions are submitted by individuals on their own behalf. These cases are called *pro se*, the Latin words for "for himself." In most years no more than one or two *pro se* cases are heard, and fewer result in a positive decision. Many of these petitions are prepared by prisoners who have given up on lawyers. One o(the most famous of these cases was that of Clarence Gideon, a poor man who was convicted without having been represented by a lawyer. Gideon's petition, which he wrote out by hand, was accepted by the Court and resulted in a land mark ruling that people who can't afford lawyers must be given the opportunity to be represented by a court-appointed lawyer.

ESL CUE

The following texts are useful references for ESL students having problems with English grammar:

AZAR, BETTY. *Understanding and Using English Grammar.* 2 vols. Englewood Cliffs, NJ: Prentice-Hall, 1998.

FRANK, MARCELLA. *Modern English*. 2 vols. Englewood Cliffs, NJ: Prentice-Hall, 1986.

KENNEDY-ISERN, KELLY, MYRA MEDINA, and LESLIE BIAGGI. *Harbrace ESL Workbook*. Fort Worth: Harbrace College Publishers, 1998.

HOLSCHUH, LOUIS. *The Functions of English Grammar*. New York: Cambridge UP, 1999.

ESL CUE

Some languages, such as Russian, Korean, and Japanese, have no articles, so the concept of the article, not just our distinction between definite and indefinite articles, will need explanation. Some languages that do have articles do not make the general/specific distinction English speakers make. Because of the way Spanish and Italian pronounce "i," speakers of those languages will easily confuse "this" and "these."

LOOKING AHEAD

Coverage of major parts of speech in this chapter is rudimentary and geared toward understanding the function of parts of speech in individual sentences. For more extensive discussion of these parts of speech, see Chapters 8 (Case in Nouns and Pronouns), 9 (Verbs), and 11 (Adjectives and Adverbs).

LOOKING BACK

You may want to remind students that they've dealt with the idea of subject and predicate in a larger context when discussing developing a working thesis for their papers (base your thesis on a relationship you have forged). Understanding the relationship between the entire essay and the individual sentence will help students understand sentences in terms of units of discourse.

TEACHING IDEAS

Sometimes students continue to resist learning this material even though they've seen its relevance, offering the common excuse "When will I ever use this stuff?" You might counter that they can indeed "use this stuff" right now, and throughout their lives, to help them understand what they read. Ask students to recall difficult passages they've encountered in their course. Sometimes it's hard to figure out what the passage means. A reader who knows enough about sentence structure to identify the simple subject and simple predicate, however, can isolate the kernel of meaning and work from there, making the process of understanding the passage that much easier.

TEACHING IDEAS

The concept of a verbal can be confusing to some students; they have difficulty understanding why a verbal cannot function as a verb in a sentence. It may be helpful to ask students to construct sentences using forms of *edit* in the predicate position. Or you may want to present them with the following sentences, asking them to distinguish between the use of edit as a verb in these sentences and as a verbal in the sample sentences in the text:

She *is editing* the book with skill and art.
I *am editing* the essay even though I am tired.
Max Perkins *edited* that manuscript.
Max Perkins *was editing* the manuscript when I called.
Max Perkins *will edit* the manuscript.

ESL CUE

Students should be reminded that because gerunds serve the function of nouns and may appear wherever a noun appears, one gerund equals one noun and therefore takes a singular verb. Gerunds often, though not always, refer to action in the past or action from the past to the present (in contrast to infinitives, which refer to the future). When gerunds are placed as objects of the verb, this distinction is vital to clear communication, as in the following.

He stopped seeing her./He stopped to see her.
He remembered going there./He must remember to go there.

Also, gerunds take the possessive pronoun.

his book/his having done that.

Another helpful rule is that two- and three-part verbs always take a gerund instead of an infinitive object: "look forward to going" not "look forward to go."

Recognizing gerund and infinitive subjects may be difficult for ESL students, who might benefit from practice underlining subjects, as in "*Getting to know you* will be fun" and "*To be or not to be* was Hamlet's question."

REFERENCES

CHRISTENSEN, FRANCIS. "A Generative Rhetoric of the Sentence." *CCC* 14 (1963): 155-61. Adding to the basic sentence can help students become more fluent writers of cumulative sentences.

GORRELL, DONNA. "Controlled Composition for Basic Writers." *CCC* 32 (1981): 308-16. Students who practice manipulating the writing of others can become skilled in producing their own sentences.

KOLLN, MARTHA. "Closing the Books on Alchemy." *CCC* 32 (1981): 139-51. Understanding grammatical terminology provides students with a means of controlling their own writing.

TRAUGOTT, ELIZABETH CLOSS. *A History of English Syntax: A Transformational Approach to the History of English Sentence Structure*. New York: Holt, 1972. Transformational grammar provides a meaningful perspective from which to study sentence structure.

WILLIAMS, JOSEPH M. "The Phenomenology of Error." *CCC* 32 (1981): 152-68. Instructors should look at sentence errors in terms of writing behavior that can be altered if given sufficient attention.

FOR DISCUSSION

In order to familiarize students with the function of adjectives and adverbs in a sentence, ask them to identify and discuss the role played by the various modifiers in the following passage.

> Female slaves seldom escaped harassment from owners. Nearly all young slave women—some of them only girls—regularly encountered the terrifying prospect of rape or attempted rape. The young slave Harriet Jacobs unwillingly endured the sexual attentions of her unscrupulous master, who continually pressured her to fulfill his desires. She refused adamantly. Consequently, she was occasionally subjected to severely painful beatings.

ADDITIONAL EXERCISE B

Compose a paragraph in which you use at least five of the classes of pronouns. Identify each pronoun you use by class, and where appropriate, by case and number.

ESL CUE

Because their languages may not depend on word order to the degree that English does, many ESL students will be confused by English words that retain the same spelling even though they serve different grammatical functions, as exemplified by the Groucho Marx saying: "Time *flies* like an arrow; fruit *flies* like a banana."

Marking out prepositional phrases before determining subject and verb is a good rule of thumb to help students distinguish subjects and verbs: "~~In the back of the room behind the huge desk~~ stood an antique clock ~~of the type~~ revered ~~by his grandparent~~

In Japanese the object precedes the verb.

The following literal translation from Chinese makes clear the possible interference problems related to word order:

"he in/on/at here that daughter also to be very good looking"

The student speaking or writing in English must recast such statements in terms of their content and intent, finding English equivalents instead of translating literally; yet even students highly fluent in English who "think in" their new language will sooner or later stumble over localized word-order interference problems. Sympathy and tolerance are appropriate.

ESL CUE

There is little logic to English speakers' use of prepositions, and such use differs in British and American English. In fact, American usage can vary as well ("stand on line"—East Coast; "stand in line"—other regions). ESL students may never master English prepositions completely and should not be expected to. They can learn usage of some of the most common prepositions through rote memory, and there are some rules to help with prepositions of location, but even a seemingly bilingual student can be recognized as a nonnative speaker by the occasional unidiomatic use of prepositions.

Sometimes a helpful rule can be invented; for instance, most English words beginning with "co-," "col-," "com-," "con-," or "cor-," take the preposition "with," as in "cooperate with," "collaborate with," "communicate with," "connect with," "correspond with," because this prefix carries the idea of "together." "On" used for location frequently refers to the surface and "in" to the interior, as in "on the desk" as opposed to "in the desk"; but the difference between "on" the sofa and "in" the chair relates to the construction of those furnishings: the sofa without arms, the chair enclosing and enveloping. You use "on" if you must step up to board ("get on a bus," "get on a train," "get on a large ship") but "in" if you must step down ("get in a small boat," "get in a car"). Contrast "in a canoe" with "on a raft." The best rule for "on" and "in" contrasts "touching": "Those who ride *on the back of a tiger are in danger of ending up* in the tiger" (with apologies to J. F. Kennedy).

Multiword prepositions will be the hardest ones for nonnative speakers to recognize as prepositions, and prepositions used in two- and three-part verbs will confuse everyone.

GROUP ACTIVITY

Students can help each other identify conjunctions, interjections, and expletives by working together on a selected passage. Divide students into groups of three or four, and ask each group to choose a passage from a work of fiction for this activity (Fiction, especially children's fiction, is preferable here because it is more likely than nonfiction to include interjections.) As students work together to identify conjunctions, interjections, and expletives, they should find themselves discussing the function of these words in the sentences. Arguments over whether or not "it" in a given sentence is more appropriately labeled a pronoun rather than an expletive will help students learn to distinguish between parts of a sentence.

ESL CUE

ESL students may need help distinguishing between "since," which takes a specific initial time (since 3 P.M.; since July 3) and "for," which takes a length or period of time (for two hours; for 10 days).

ESL CUE

Some Romance language speakers (Spanish, Italian, Portuguese) will have difficulty with the concept of the expletive since it does not exist in their language. Their tendency will be to leave out the "there" or "it" and to simply begin with a "be" verb as they would in their language: "Is hot." "Is over there." Calling attention to the problem often helps the student self-correct.

EXERCISE 1

Prepositions are underlined here instead of circled.

1. **ss** **sp**
   Vega, the hapless hit man <u>of</u> *Pulp Fiction,* / brought new life <u>to</u> John Travolta's career.
2. **ss** **sp**
   The actor / earned his second Oscar nomination <u>for</u> playing Vega.
3. **ss** **sp**
   The first, of course, / came <u>in</u> 1977 for his breakthrough in *Saturday Night Fever.*
4. **ss** **sp**
   <u>Between</u> the poles <u>of</u> these two pictures, Travolta / had gone <u>from</u> household name <u>to</u> all-but-employable.
5. **ss** **sp**
   But now Travolta / is once again <u>at</u> the top <u>of</u> his game.

ADDITIONAL EXERCISE C

Across the Curriculum Make a photocopy of a brief passage from a textbook in one of your other courses. In order to practice identifying sentence parts and parts of speech, mark off the simple subjects and simple predicates according to the instructions for Exercise 1, and then, using abbreviations (n-noun, v-verb, adj-adjective, adv-adverb, pro-pronoun, prep-preposition, con-conjunction, and—if there are any—int-interjection), try to identify as many parts of speech as you can.

7b Understanding basic sentence patterns

ESL CUE

The most common sentence pattern in English is the subject-verb-object pattern of a declarative sentence. Other languages use different basic sentence patterns such as verb-subject-object or object-verb-subject. When we think of basic English sentence patterns, we think of the actor/doer, the action, and the result or object of the action. We typically think first of the actor/doer, so we usually place our emphasis on the subject of the sentence. But, if the verb comes first, the emphasis usually goes onto the action. ESL students use a variety of basic sentence patterns and may need help determining where the emphasis should be placed.

In addition, speakers of languages such as Russian use neither articles nor the English stative verb "to be" in their native language. These students will need to be reminded to use articles as well as "to be" forms, and not just to write such English language sentence fragments as "Barn red" for "The barn is red."

REFERENCES

HERRINGTON, ANNE J. "Grammar Recharted: Sentence Analysis for Writing." *Writing Exercises from "Exercise Exchange."* Vol. 2. Urbana: NCTE, 1984. 276-87. Using a simplified chart, students can become more adept at recognizing sentence patterns.

LUNDSFORD, ANDREA. "Cognitive Development and the Basic Writer." *CE* 41 (1979): 38-48. With appropriate assignments, basic writing students can develop skills in sentence development.

STERNGLASS, MARILYN. "Composition Teacher as Reading Teacher." *CCC* 27 (1976): 378-82. Students who read analytically can develop an understanding of sentence structure.

EXERCISE 2

Individual responses

FOR DISCUSSION

After students have completed Exercise 2, ask for volunteers to have their paragraphs analyzed by the class. Reproduce sample paragraphs on the board or on an overhead projector, and ask the class to identify the sentence patterns within the paragraph. When there is disagreement over certain sentences, students should explain the reasons for their decisions. The ensuing discussion will reinforce students' understanding of the five basic sentence patterns.

7c Expanding sentences with single-word modifiers

EXERCISE 3

1. College tuition rises sharply. [Pattern 1]
2. Most students hold part-time jobs. [Pattern 2]
3. The work-study jobs give them additional wages. [Pattern 3]
4. Joblessness always makes the students tense. [Pattern 4]
5. The combined wages are absolutely vital. [Pattern 5]

GROUP ACTIVITY

Exercise 4 adapts well to group work. Ask students to meet in groups of three or four and share responses. The group will then decide, for each sentence, which is the best response and offer reasons for their decision. Since a primary purpose for studying sentence structure is to expand the writer's ability to compose, sharing responses to this exercise and weighing the relative merits of the chosen modifiers can offer students some initial insight into style.

EXERCISE 4

Individual responses

7d Modifying and expanding sentences with phrases

LOOKING AHEAD

Many of the types of phrases covered in this section, when punctuated as if they were sentences, become sentence fragments. Common culprits are infinitive phrases, partici-

ples, and absolutes. Paying careful attention to their role as modifiers here may make it easier for students to understand their treatment in Chapter 12 (Sentence Fragments).

FOR DISCUSSION

To begin this section on a lighter note, you might ask students to think of humorous examples of misplaced phrases. You might begin with a few favorites of your own—many visitors to certain Midwestern cities are treated to stories like the one about the babysitter who took literally the mother's order to "Throw the baby down the stairs a cookie." Students can either think up their own examples or use examples they've heard or read. Why not have some fun with the language while studying it?

ADDITIONAL EXERCISE D

In groups of three or four, take the following basic sentences and add modifiers and modifiers within modifiers, making sure to keep the sentence coherent. (The point at which one more modifier would make the sentence "topple" is the point at which to stop adding.)

1. Arturo sang.
2. Keisha taught Mary Ellen the dance.
3. The members welcomed the nonmembers.
4. Ben, Alicia, and Samantha were the stars.
5. The performers made their parents proud.

ESL CUE

Most ESL students will never have been introduced to absolutes, will find them most puzzling, and will tend to equate them with comma splice problems, especially when the central verb is a passive form so it looks more complete than it is: "Their work completed, they went home." Marcella Frank's *Modern English, Part II* has a clear explanation of how and when to use absolutes.

EXERCISE 5

1. *On a clear, moonless night*, he says, the *brightest* objects *in the sky* are the planets *nearest Earth*.

   The prepositional phrase *On a clear, moonless night* functions as an adverb modifying *are*. (Within this phrase *clear* and *moonless* are adjectives and modify the noun *night*.)

   Brightest is an adjective and modifies the noun *objects*.

   The prepositional phrase in the sky functions as an adjective by modifying the noun *objects*.

   The phrase nearest Earth functions as an adjective by modifying the noun planets.
2. *Looking more closely*, we can see *that the stars near Earth appear to be fixed*, but they are not.

   The participial phrase *looking more closely* functions as an adjective modifying *we*. (Within this phrase *more closely* functions as an adverb modifying the verbal *looking*.) The noun clause *that the stars near Earth appear to be fixed* functions as direct object of the verb *see*. (Within this phrase *near Earth* functions as an adjective modifying the noun *stars*, and the infinitive phrase *to be fixed* functions as a subject complement to *stars*.)
3. *To measure the distance of a star from Earth*, scientists calculate the number *of years* it takes the star light *to reach us.*

The infinitive phrase *To measure the distance of a star from Earth* functions as an adverb modifying the verb *calculate*. (Within this phrase *of a star* functions as an adjective modifying the noun *distance*.)

The prepositional phrase *of years* functions as an adjective by modifying the noun *numbers*.

The infinitive phrase *to reach us* functions as an adverb modifying *takes*.

4. *His calculations having proved it*, Sir William Herschel confirmed *that our galaxy (the Milky Way) forms a spiral.*

   The absolute phrase *His calculations having proved it* modifies the entire sentence.

   The noun clause *that our galaxy (the Milky Way) forms a spiral* functions as the direct object of the verb *confirmed*. (Within this phrase, the phrase *the Milky Way* functions as an appositive to the noun *galaxy*.)

5. We *now* know *that our galaxy is only one of some hundred thousand million galaxies*.

   Now is an adverb and modifies the verb *know*.

   The noun clause *that our galaxy is only one of some hundred thousand million galaxies* functions as the direct object of the verb *know*. (Within this phrase, the prepositional phrase *of some hundred thousand million galaxies* functions as an adverb by modifying the adjective *one*, and *some hundred thousand million* functions as an adjective by modifying the noun *galaxies*.)

6. Each *of those hundred thousand million galaxies* contains *a hundred thousand million* stars.

   The prepositional phrase *of those hundred thousand million galaxies* functions as an adjective by modifying the pronoun *each*. (Within this phrase. *hundred thousand million functions* as an adjective by modifying the noun *galaxies*.)

   A hundred thousand million functions as an adjective by modifying the noun *stars*.

7e Modifying and expanding sentences with dependent clauses

LOOKING AHEAD

Just as phrases and subordinate clauses sometimes transform themselves into fragments, sentences beginning with conjunctive adverbs sometimes latch onto adjoining sentences to become comma splices or fused sentences. As with phrases and subordinate clauses, paying careful attention to dependent clauses as modifiers here may make it easier for Students to understand their treatment in Chapter 13 (Comma Splices and Fused Sentences).

LOOKING AHEAD

Dependent clauses, like some of the phrases in 7d, sometimes end up as sentence fragments. As with phrases, paying careful attention to dependent clauses as modifiers here may make it easier for students to understand their treatment in Chapter 12 (Sentence Fragments).

REFERENCES

CROWHURST, MARION. "Sentence Combining: Maintaining Realistic Expectations." *CCC* 34 (1983): 62-72. The claims made by advocates of sentence combining need to be examined with scrutiny.

DAIKER, DONALD, ANDREW KEREK, and MAX MORENBERG. "Sentence Combining and Syntactic Maturity in Freshman English." *CCC* 29 (1978): 36-41. A report on the results of a successful experiment in sentence combining.

———. *Sentence Combining: A Rhetorical Perspective*. Carbondale: Southern Illinois UP, 1985. A collection of essays on sentence combining techniques and classroom use.

O'HARE, FRANK. *Sentence-Combining: Improving Student Writing without Formal Grammar Instruction*. Urbana: NCTE, 1973. Through sentence combining, students can develop a mature style even without grammar instruction.

SOLOMON, MARTHA. "Teaching the Nominative Absolute." *CCC* 26 (1975): 356-61. A practical discussion of teaching students to recognize and use the nominative absolute.

STRONG, WILLIAM. "Creative Approaches to Sentence Combining." Urbana: ERIC Clearinghouse on Reading and Communication Skills, 1986. ERIC ED 274 985. A discussion of the history of sentence combining, with suggestions for classroom use.

EXERCISE 6

1. Job seekers tend to deemphasize interpersonal skills <u>even though</u> this is a poor strategy in a business climate that seeks those who can communicate effectively and work as team members.
2. <u>Since</u> even in a high-tech world people still have to eat, many people are studying the culinary arts.
3. <u>Because</u> parents are entering the work force in increasing numbers, the need for child-care workers and preschool workers expands.
4. <u>If</u> you should find a job that fulfills you personally, that love will eventually help your career in terms of dollars and cents.
5. <u>Since</u> a shortage of labor in entry-level construction jobs seems likely in the near future, the construction industry is offering training and making outreach efforts.

TEACHING IDEAS

Exercise 6 offers students the opportunity to engage in sentence combining, a method that some scholars consider more powerful than traditional grammatical approaches in teaching sentence structure. Among the references above you'll find a number of useful works on sentence combining. If you aren't familiar with the method, you may want to brush up on it and devise a few sentence combining exercises for your own students. If you do this, try to start with discrete sentences (as in Exercise 6) and only after students have completed some of these exercises move on to continuous discourse (as in Exercise 7).

7f Classifying sentences

ADDITIONAL EXERCISE E

Compose a paragraph in which you use at least one of each functional type of sentence (declarative, interrogative, exclamatory, imperative). Identify each sentence type with an abbreviation (dec-declarative, int-interrogative, exc-exclamatory, imp-imperative).
[NOTE: This exercise is an ideal candidate for a group activity. Students enjoy compos-

ing paragraphs collaboratively, and their discussion as they compose will help reinforce their understanding of the sentence types.]

ESL EXERCISE

Choose a grammatical interference problem between your first language and English. "Grammatical interference" means that the pattern involved in the grammatical form in the first language causes mistakes or confusion when you apply it to the second language, English. In one well-organized paragraph, explain the grammatical interference problem, providing numerous examples to make it clear to your audience, which is teachers who do not speak your language and who do not understand why you make so many mistakes.

The order of your paragraph should be as follows: a clear topic sentence at the beginning, expressing the problem and the reason for the problem; at least two supporting examples, with explanations of each; and a concluding sentence or two, clearly aimed at the teacher who is your audience.

Remember that your strategy is to make your mistakes part of a general pattern, not a personal or private problem that other speakers of your language do not share.

FOR DISCUSSION

A discussion of the various ways in which sentences can be combined may make students more aware of style. Collect students' responses to this exercise, and (with permission, of course) distribute several successful versions. Ask students to discuss not only why these versions represent good writing, but also the effects of the different stylistic choices the students made. (You could also make this a small group activity along the lines of the group activity outlined for Exercise 4.)

EXERCISE 7

1. A common thread connects Fugard's work: the respect for humanity, the search for dignity, and the struggle to cultivate trust and hope in a demeaning world.
2. Fugard's tenacious, weathered looks reflect his struggles.
3. In this computer age, Fugard uses a tortoise-shell Parker pen to write his plays, which include *A Lesson from Aloes*, *The Road to Mecca*, "*Master Harold*," and *My Children, My Africa*, all successfully produced in America.
4. For Fugard, there are signs that South Africa is changing: the freeing of Nelson Mandela, the lifting of the ban on the African National Congress, and the government's willingness to negotiate.
5. During the mid-1960s, Fugard continued writing and staged classic plays with the Serpent players, the country's first non-white theater troupe.

ADDITIONAL EXERCISE F

Expand the paragraph you composed for Additional Exercise E to include at least one example of each structural type of sentence (simple, compound, complex, compound-complex). You may use existing sentences in the paragraph to represent a structural type. Identify each sentence type with an abbreviation (s-simple, cd-compound, cx-complex, cd-cx-compound-complex). [NOTE: This exercise would also work well as a group activity.]

CHAPTER 8

Case in Nouns and Pronouns

KEY FEATURES

Case is approached in this chapter from the perspective of clarity in written discourse rather than rules of grammar. Case of nouns and pronouns is important to the meaning of the sentence; it is for this reason that students should study case. Because in most instances student writers have little problem with case, the chapter opens with a focus on the most troublesome pronouns, i.e., personal pronouns. Nonstandard usage is acknowledged, particularly with respect to the stuffy-sounding "It is I," but the chapter bows to standard usage (as it should) where formal academic discourse is concerned, offering alternatives to the reversed linking verb construction. The various situations in which a choice must be made are presented in a straightforward, traditional manner, and wherever it is possible to explain choices through meaning rather than rules, that is the approach taken. Exercises provide ample practice for students who need to master the concept of case.

8a Using pronouns as subjects

LOOKING AHEAD

If you're already aware of students who have difficulty signaling the possessive noun by apostrophes, you may want to refer them now to 27a.

FOR DISCUSSION

Since most students have problems with only a few of these common errors, you might want to initiate a class discussion of errors most relevant to your students. Ask students to identify from the Spotlight on Common Errors examples of usage familiar to them and to make their own list of common errors. Students can then discuss the function of the pronouns in the examples, thereby reinforcing their understanding of case forms. (In large classes, this activity might begin with small groups. The groups will identify their common errors, and then the class as a whole will discuss the list of errors compiled from each group's report.)

ESL CUE

Many languages do not use the same pronoun structure as English. Malaysian, for example, makes no gender distinctions for third person singular; while English "he/she/it" denotes male, female, and neuter.

Malaysian and some other Asian languages, as well as many North American Native languages, also use two forms of the first person plural subject pronoun "we." These uses are called the "inclusive" and the "exclusive" first person plural. The "inclusive we" separates the immediate we (the speaker/writer and close or immediate partners) from an "exclusive we" (one that includes everyone else that's nearby but not directly involved in the inclusive we). English speakers would use "we" for the close partners and "they" for the others nearby who are not part of the immediate, close partners.

In addition, ESL students will almost universally have trouble with pronouns after a form of the verb "to be"; provide additional revision exercises featuring this usage. Also, students who don't have a clear concept of singular, plural, or gendered pronouns frequently make subject-verb agreement errors.

ESL CUE

Vietnamese students might have major problems with pronouns, commonly confusing "he" and "she," which sound almost identical to their ears. Part of the problem is that pronouns of person (he, she, we, they, you) are mainly reserved for "rude" street slang and are replaced in polite Vietnamese with special nouns to identify personal relationships precisely.

Speakers of Spanish and other gender-based languages will tend to use "he" or "she" where English speakers would say "it."

Because in many languages the verb form differs according to subject, ESL students might insert unnecessary pronouns equal to the sentence subject, especially when a lengthy modifiers separates subject from verb:

"The room that they had just finished remodeling was lovely."

REFERENCE

SHAUGHNESSY, MINA P. *Errors and Expectations: A Guide for the Teacher of Basic Writing*. New York: Oxford UP, 1977. Chapter 4. Some students have difficulty with plural and possessive nouns regardless of their use of the forms in speech.

TEACHING IDEAS

Multicultural Differences This handbook stresses the importance of writers' choices with regard to style and meaning. The first of those choices with respect to pronoun use is whether to use standard English. This issue is particularly relevant to speakers of certain dialects, especially African-American English vernacular, where the apostrophes possessive is not used. If appropriate for your classroom, you might want to call attention to some of the differences between standard edited English and other dialects, as well as the difference between formal academic prose and what is known as "imaginative literature." A case in point is Alice Walker, whose frequently anthologized essay "In Search of Our Mothers' Gardens" is written in standard edited English, but whose highly respected novel *The Color Purple* is written primarily in African-American English vernacular, complete with apostrophe *s*-less possessives. The relative demands of the two forms of prose, and the reasons for acknowledging the place of standard and nonstandard English, could provoke a meaningful discussion.

8b Using pronouns as objects

GROUP ACTIVITY

Ask students to form groups of three or four and compose a paragraph in which they use pronouns serving the following functions:

object of verb
indirect object of verb
object of preposition
appositive that renames object object of verbal
subject of infinitive

Then ask groups to exchange paragraphs. The second task of each group will be to identify and explain the function of each of the objective case pronouns in the other group's paragraph.

TEACHING IDEAS

Why should the objective case be used for a pronoun that's a subject? It's a good question. If students think of the pronoun as doing double duty as the subject of the infinitive

phrase but as the object of the verb in the main clause, then they can justify using the objective case.

8c Using nouns and pronouns in the possessive case

ESL CUE

Expect confusion about noun-noun formations like "table top" and "car engine" as opposed to "table's top" and "car's engine." The students may have learned the rule that people and animals appear in the possessive form ("John's car"; "her dog's bone") but that inanimate objects take the "of" formation ("the center of the room"; "top of the desk") They might ask why we can say "desk top" but not "room center." The challenge of trying to answer a question like this can quickly sensitize you to the source of nonnative speakers' confusion.

LOOKING BACK

The use of the possessive before a gerund is often confusing to students—even experienced writers sometimes find it one of the more difficult conventions of English to follow. It might be worthwhile to spend some time discussing the difference between a gerund and a participle, referring students to coverage of these forms in 7a-4.

ESL CUE

"Whose" is a difficult form for speakers of Romance languages, who often say instead "who his." Reminding Spanish speakers that "whose" corresponds to "de quién" makes it easier for them to remember to use "whose." However, the form is a trouble spot for speakers of many languages.

ESL CUE

Similar sounds promote confusion: "who's/whose," "he's/his."

ESL students may confuse the object form after a verb of perception with the possessive form needed to accompany a gerund object.

"I saw him playing the guitar."

versus

"She enjoys his playing the guitar."

but not

"She enjoyed him playing the guitar."

EXERCISE 1

1. her/his (if meaning is focused on "positions") OR her/him (if meaning is focused on the person who was changing)
2. her/him
3. they
4. them
5. Ours

GROUP ACTIVITY

Students often listen to their peers more readily than to their teachers. With this in mind, form groups with at least one skilled student in each group to discuss responses to these exercises. As students defend their choices, the skilled students will be able to "teach" the less skilled, and will learn how to communicate their knowledge.

EXERCISE 2

1. they
2. she/he
3. I/you/we/they
4. her/his/their/our/my
5. he

8d In a compound construction, use pronouns in the objective or subjective form according to their function in the sentence.

ADDITIONAL EXERCISE A

Across the Curriculum Photocopy from one of your textbooks a brief passage that contains a number of pronouns. Circle all of the pronouns, and then list them. Using what you've learned about case and function so far, identify the pronouns by case and explain their function in the sentence.

8e Pronouns paired with a noun take the same case as the noun.

ADDITIONAL EXERCISE B

For each of the following sentences, use the drop out rule to determine the case of each underlined pronoun. Cross out and replace each incorrect pronoun.

1. Jane Addams was influenced by her father's staunch abolitionist tendencies; both Jane and him were devout Quakers.
2. When faced with pressures to marry and raise families, Addams and her college friends said, "Give we women a chance to forge our own destiny."
3. When considering Addams's legacy some consider the tremendous success of settlement houses for immigrants the legacy of one woman—her.
4. Addams was assisted in her efforts to establish Hull House by her friend Miss Starr; the city's immigrant population revered both women—Addams and she.
5. One resident of Hull House remarked, "Miss Addams has provided all of us poor folks with a life of the mind as well as of the body."

Answers:

1. Jane Addams was influenced by her father's staunch abolitionist tendencies; both Jane and **he** were devout Quakers.
2. When faced with pressures to marry and raise families, Addams and her college friends said, "Give **us** women a chance to forge our own destiny."
3. Correct
4. Addams was assisted in her efforts to establish Hull House by her friend Miss Starr; the city's immigrant population revered both women—Addams and **her**.
5. Correct

8f Choose the appropriate form of the pronouns *whose, who, whom, whoever*, and *whomever* depending on the pronoun's function.

FOR DISCUSSION

Whom is one of those words that's come to be associated with "cultured" language; people frequently misuse it, apparently thinking whom is "proper" English while who is not. To set the record straight, ask students to come up with sentences in which *who* or *whom*

appears. (You may want to begin with a couple of your own.) After writing the sentences on the board, have the class decide which of the two forms is appropriate in each sentence, and explain why. This exercise should help dispel the notion that *whom* is a sign of "culture."

GROUP ACTIVITY

Ask students, in groups of three or four, to compose a paragraph about a prominent figure (from politics, the arts, entertainment, sports, or some other public sphere) in which they use the pronouns *whose*, *who*, *whom*, *whoever* and *whomever*. As they negotiate with one another on the function of the pronouns within sentences, they should gain a clearer understanding of relative pronoun use.

ADDITIONAL EXERCISE C

Compose ten sentences, each of which includes either *who* or *whom*. Then review each sentence, applying the test for proper use of the pronouns. In which cases did you use the correct form? If you made an error, how can you make sure that you use the correct form in the future?

8g Choose the case of a pronoun in the second part of a comparison depending on the meaning intended.

EXERCISE 3

1. she
2. Correct
3. Whom
4. Correct
5. you, him
6. Correct
7. we
8. Correct
9. Correct
10. Correct
11. Her, us

CHAPTER 9

Verbs

KEY FEATURES

This chapter takes a practical approach to verbs, opening with a discussion of the principal parts of regular verbs. As in Chapter 8 (Case in Nouns and Pronouns), the question of nonstandard forms is addressed in terms of accepted use in formal academic prose. In fact, early in the chapter the point is made that even among speakers of standard English, rapid conversation eliminates the *-s* and *-ed* endings. This approach is consistent with Part II (Writing as a Process), placing the writer's choices in the context of the purpose of the discourse and the needs of the audience: in everyday speech, endings are eliminated without consequence, while in formal discourse the appropriate use of endings is essential. A list of irregular verbs is provided for quick reference in case of confusion over appropriate forms. In discussing auxiliaries and modals, the chapter provides only as much information as students need to make appropriate choices. The section on intransitive verbs contains a brief discussion of three of the more troublesome pairs of words in the language: *sit/set*, *lie/lay*, and *rise/raise*. All of the above topics are covered in such a way that the chapter can be used as an easy reference tool; the student will not become bogged down with extensive linguistic analysis. Tense, voice, and mood are dealt with similarly, paying particular attention to sequencing tenses within a sentence, a problem many students face in written discourse. Exercises provide practice in choosing, identifying, and correcting verb forms, as well as in commenting on the meaning of a passage with respect to the tense used by the writer.

9a Using the principal parts of regular verbs consistently

FOR DISCUSSION

Ask students to identify from the Spotlight on Common Errors examples of usage familiar to them and to make their own list of common errors. Students can then discuss the function of verb tense and form in sentences, thereby reinforcing their understanding of verb use. (In large classes, this activity might begin with small groups. The groups will identify their common errors, and then the class as a whole will discuss the list of errors compiled from each group's report.)

TEACHING IDEAS

In order to acquaint students with using the dictionary, ask them to look up and list the principal parts of five regular verbs. In addition to revealing one of the features of a dictionary, this activity will also reinforce the distinctions between the principal parts.

ESL CUE

Students should be reminded that because gerunds serve the function of nouns and may appear wherever a noun appears, one gerund equals one noun and therefore takes a singular verb. Gerunds often, though not always, refer to action in the past or action from the past to the present (in contrast to infinitives, which refer to the future). When gerunds are placed as objects of the verb, this distinction is vital to clear communication, as in the following.

He stopped seeing her./He stopped to see her.
He remembered going there/He must remember to go there.

Also gerunds take the possessive pronoun.

his book/his having done that.

Another helpful rule is that two- and three-part verbs always take a gerund instead of an infinitive object: "look forward to going," not "look forward to go."

Recognizing gerund and infinitive subjects may be difficult for ESL students, who might benefit from practice underlining subjects, as in "*Getting to know you* will be fun" and "*To be or not to be* was Hamlet's question."

9b Learning the forms of irregular verbs

TEACHING IDEAS

Multicultural Differences Like the introduction to Chapter 8 (Case in Nouns and Pronouns), this section stresses the importance of writers' choices with regard to style and meaning. The first of those choices in academic writing is whether to use standard English. This issue is particularly relevant to speakers of certain dialects, particularly African-American English vernacular, where the *-s* and *-ed* endings are not used as they are in standard English. If appropriate for your classroom, you might want to call attention to some of the differences between standard edited English and other dialects, as well as the difference between formal academic prose and what is known as "imaginative literature." A case in point is Alice Walker, whose frequently anthologized essay "In Search of Our Mothers' Gardens" is written in standard edited English, but whose highly respected novel *The Color Purple* is written primarily in African-American English vernacular, using verbs without *-s* and *-ed* endings. The relative demands of the two forms of prose, and the reasons for acknowledging the place of standard and nonstandard English, could provoke a meaningful discussion.

ESL CUE

A common ESL mistake is to omit the *-s* in the third-person singular, present tense. Be sure to warn that verbs of perception ("see," "hear") and verbs of stasis or state of being ("be," "appear," "seem," "remember," "forget," "love") require the simple present or simple past and cannot be progressive. Discussing the difference between "I think he should be president" (an intellectual position) as opposed to "I am thinking about what to do this summer" (a temporary thought) should help clarify the problem. Also compare "I drink coffee" (a consistent preference) and "I am drinking coffee" (a current action).

ESL CUE

Certain English verbs are troublesome for ESL students because English has several verbs where the student's native language has only one. For example, Japanese, Spanish, Italian, and French have only one word for the English "do" and "make." It helps to note that "do" often, though not always, involves mechanical activity, whereas 'make" is creative: The teacher *makes* up the exercise, but the student *does* the exercise. There are also a number of confusing idiomatic "do" and "make" expressions, such as "do the right thing," "do someone a favor," "do good," "do away with," as opposed to "make a speech," "make mistakes," "make a living," "make arrangements," "make an impression," "make progress," "make up one's mind," and so forth. "Make" can be confused with "create" as well: we "make (or create) a mess" but "create (but never "make") disorder," with "make" having more physical and conventional applications than its more formal equivalent. We create poetry, confusion, progeny, and discord. In general, students whose languages have "all purpose" verbs (a word like "make" used for many ac-

tivities) should be advised to choose a specific English verb if a familiar "make" construction does not come to mind: not "make" but "cook a meal," "write a paper," "build a house."

"Say" and "tell" cause similar confusion for the same reason. It might help to give a series of examples of usage: tell time, tell a story or joke, tell me, tell the difference, but say hello, say grace, say that we should go, say "Let's go!," but never "say me" or "explain me." ESL students also tend to confuse verbs of perception with verbs of action, as in "hear" and "listen to," "see" and "watch," a distinction that may be made differently in other languages.

Both Japanese and Spanish speakers tend to use the past tense inappropriately, not for the historical past, but for regular, repeated behavior.

The present perfect tense does not exist in many Asian languages, so the idea of a verb that connects the past with the present, either because of action started in the past and continuing to the present ("I have lived here for many years") or because of action completed in the past but affecting a present course of action ("I have already eaten"), needs special attention.

Greeks will tend to overuse the present progressive, treating it as equivalent to a simple present tense. Indians and Pakistanis will tend to use the present progressive tense for all situations: present, future, and maybe even past. Slavic language speakers will use the simple present in the same way.

ADDITIONAL EXERCISE A

Choose five of the irregular verbs (other than *be*) from the list provided and construct three sentences with each: one using the base form, one using the past tense form, and one using the past participle form. (If you have difficulty using the past participle form, consult the sections on tense and voice below.)

REFERENCES

EPES, MARY. "Tracing Errors to the Sources: A Study of the Encoding Processes of Adult Basic Writers." *Journal of Basic Writing* 41 (1985): 4-33. Speakers of nonstandard English can benefit from traditional grammar instruction.

FARR, MARCIA, and HARVEY DANIELS. *Language Diversity and Writing Instruction.* New York: ERIC Clearinghouse on Urban Education and Urbana: NCTE, 1986. Nonstandard dialects present specific challenges to educators; appropriate teaching strategies can help students master standard forms.

PALACAS, ARTHUR L. "Liberating American Ebonics from Euro-English. *CE* 63 (2001), 326-52. Extended discussion of morphological and syntactic features of African-American English vernacular.

PARKER, FRANK, and KATHRYN RILEY. *Linguistics for Non-Linguists: A Primer with Exercises*, 3rd ed. Boston: Allyn & Bacon, 2000. Chapter on "Language Variation" explains verb patterns found in nonstandard dialects of English.

SHAUGHNESSY, MINA P. *Errors and Expectations: A Guide for the Teacher of Basic Writing*. New York: Oxford UP, 1977. Chapter 4. Some students have difficulty with inflections because of the absence of inflection in their own speech.

SMITHERMAN, GENEVA. *Talkin and Testifyin*. Boston: Houghton, 1977. Speakers of African-American English vernacular use an abbreviated inflection system, and sometimes transfer that use to their writing.

WOLFRAM, WALT, CAROLYN TEMPLE ADGER and DONNA CHRISTIAN. *Dialects in Schools and Communities.* Mahwah, NJ: Erlbaum, 1999. Contains an extensive analysis of

verb forms in vernacular dialects, including a discussion of problems related to education.

TEACHING IDEAS

Most students will recognize in this list of irregular verbs several verbs that pose problems for them. It might be useful to ask students to cull from these pages a personal list of problem irregular verbs. For each verb, have students write out the base, past, and past participle forms of the verb, followed by three sentences using each form. This list can be used both for study and for reference as students edit their papers.

ESL CUE

ESL students will need to be encouraged to simply memorize a list like the one in 9b in order to master irregular verbs. Spanish speakers frequently confuse "fall/fell" with "feel/felt." "Lie/lay/lain" versus "lay/laid/laid" versus "lie/lied/lied" confuse all. The fact that "lie," "sit," and "rise" do not take objects, while "lay," "set," and "raise" do helps facilitate use, as in "She lay in the sun" (location) versus "She laid *her books* on the floor" (first object, then location); "She sat in the chair" (location) versus "She set *the table* for four" (object) or "His words set *her mind* at rest" (object); "The sun rises every morning" (time) versus "They raised *the flag*" (object) or "They raised *chickens*" (object).

ESL CUE

There is little logic to English speakers' use of prepositions, and such use differs in British and American English. In fact, American usage can vary as well ("stand on line"—East Coast; "stand in line"—other regions). ESL students may *never* master English prepositions completely and *should not be expected to.* There are some rules to help with prepositions of location, but even a seemingly bilingual student can be recognized as a nonnative speaker by occasional preposition abuse.

Multiword prepositions will be the hardest ones for nonnative speakers to recognize as prepositions, and prepositions used in two- and three-part verbs—called *particles* (see 46f)—will confuse every nonnative speaker of English.

ESL EXERCISE

Write down as many two- and three-part verbs as you can using (1) *get* (2) *check* (3) *look*. Go over these in class, discussing the way the preposition or particle changes the meaning.

ESL students can never get enough practice with these forms, and not knowing them or misusing them can create confusion and misunderstanding.

9c Using auxiliary verbs

ADDITIONAL EXERCISE B

When is an auxiliary not an auxiliary? In the following sentences, identify the verbs *be*, *have*, and *do* as auxiliary verbs or main verbs.

1. Melinda *has* gone to school already.
2. She *did* not complete her homework last night.
3. Christine *is* a senior in high school this year.
4. Both girls *have* regularly scheduled study hours each evening.
5. Melinda *was* planning to finish her homework in the morning.

Answers:

1. auxiliary; 2. auxiliary; 3. main; 4. main; 5. auxiliary

ESL CUE

Spanish speakers tend to misuse "should" as an equivalent of "expect to" in sentences where native speakers would mean obligation, saving, for example, "I should see him," when they mean "I expect to see him" rather than "I have an obligation or need to see him." However, they may not use "should" properly for expectation, saying "He would be here any minute" instead of "He should be here any minute."

Students trained in British English might tend to avoid 'do have" formations, particularly in questions: "Have you any potatoes?"

Most ESL students find the distinction between "have" as a verb and "have" as an auxiliary difficult to make, especially in the perfect forms ("has had"/"had had"), and the use of "could" for ability, possibility, and politeness confusing:

"He could play the piano well."
"You could be right about that."
"Could you please help me with this?"

There may be some confusion of contractions, especially the use of "-*s*" inappropriately: "She's some eggs" for "She has some eggs."

EXERCISE 1

1. has
2. believe
3. is growing
4. have admired
5. began, finished
6. exemplifies
7. serves, incorporates

EXERCISE 2

1. have
2. saw
3. were
4. became
5. felt
6. taught

GROUP ACTIVITY

The different meanings achieved through the use of auxiliaries and modal auxiliaries make for an interesting group activity. Assign each group a main verb, and ask them first to compose a sentence using that verb in its base form. Then have groups alter the sentence by pairing the verb with as many modal auxiliaries as possible and then combining the modals with other auxiliaries, creating a new sentence each time. For each sentence, ask students to explain the shifts in meaning as they use different modals and auxiliaries.

ESL CUE

List the request forms in English from the least polite (the command form) to the most polite.

This activity should allow teachers to discuss the differences between such forms as "Might I help you?" and "Would you be so kind as to?" Note in particular how the choice of form relates not simply to the degree of formality and of politeness but to the type of relation between the people involved. Would it be correct to ask a roommate with whom

one is very close, "Might I help you?" Would it be correct to tell a university president to whom one wishes to show respect, "Come help me!"?

ESL EXERCISE

Write two letters to a friend.

1. The first should use hypothetical forms such as "if," "unless," and "suppose" as well as advice forms like "should," "had better," and "have to" to give suggestions to a friend who is coming from your country to visit you at your school.
2. The second should follow the same pattern as the first, but should explain that your friend did not have a good time because of a failure to follow your advice and suggestions. Use past tense advice forms such as "should have" and unreal conditionals such as "if you had."

9d Using transitive and intransitive verbs

REFERENCE

HALLIDAY, M. A. K. *System and Function in Language.* Ed. Gunther Kress. London: Oxford UP, 1976. Chapter 11. Traditional definitions of transitive verbs are incomplete.

ADDITIONAL EXERCISE C

Compose six sentences, one each for the verbs *sit/set*, lie/lay, and *rise/raise*. If you need help in distinguishing between any of the pairs, consult the explanations provided in the text.

EXERCISE 3

1. set
2. sat
3. lay
4. raised
5. rose

EXERCISE 4

1. hoped; left
2. was
3. fought; be
4. transferred; bartering; were
5. had expanded

9e Understanding the uses of verb tenses

FOR DISCUSSION

Many students have difficulty with the perfect progressive tenses—the two-auxiliaries-plus-participle seems a bit unwieldy at times. You may want to give students a little practice with it as you begin your discussion of tense. Ask students to suggest four or five main verbs. After you've written them on the board, the entire class will construct a base sentence, changing it first to present perfect, then to present progressive, and so on

through the past tenses. If students can see how the perfect progressive is built from the simple progressive, they may have an easier time using it in their own writing.

ESL CUE

Speakers of Asian languages (including Thai, Korean, Chinese, and Vietnamese) will have difficulty with tenses because these languages use a single verb symbol for all tenses and then vary meaning by appending a time indicator. The symbol for "I am," "I was," and "I will be" is the same in these languages, and there is a single symbol for "has," "have," and "had."

Speakers of Romance languages, in turn, will have tense difficulties because their verb systems are more complex than those in English.

TEACHING IDEAS

The concept of the historical present is one worth spending a little time on—especially if students are studying literature in this class. You may simply want to emphasize the appropriate use of historical present, or you may want to remind students that they frequently use it when they're telling stories ("So then I go, and then she goes"). You may even want to open the issue for discussion, asking students to explain in their own words why the historical present is appropriate for literamre.

ESL CUE

There may be some confusion of progressives that depend on shifts in verb meaning. For example, the word "think" in "He is thinking about what to do next" emphasizes mental activity, while "think" in "He thinks she spoke the truth" emphasizes a conclusion or opinion reached through past processes. In general, verbs expressing a completed mental process (*believe, consider, forget, know, remember, think, understand*) or states of being (*am, appear, have, seem*) or perceptions (*feel, hear, see, taste*) do not take progressive forms. A few of these verbs may be made progressive, but doing so changes their meaning.

"I am considering buying a car." [decision-making process]
versus
"I consider my choice the best." [already completed decision]

ESL CUE

The past perfect tense does not exist in some languages and, even when it does, ESL students often have trouble distinguishing between use of the simple past and the past progressive. It is important to communicate that the "had" of the past progressive form can be used only when there are two actions in the past and when one of those past actions occurs before the other. It is always the earlier action which takes the "had": "After he had stolen the car, he discovered it belonged to a policeman."

Help students distinguish between "Just as he was turning the corner, a car hit him" and "Just as he had turned the corner, a car hit him."

It helps to explain that the past perfect and the past perfect progressive differ only in degree of emphasis, while the past and the past progressive differ in both use and meaning, with the past progressive emphasizing action in progress, usually interrupted by a limited, nonprogressive action: "While she was talking on the phone, her toast burned."

There may be some confusion about present tense forms used as future forms: "I leave/am leaving tomorrow" versus "I am writing a letter." The "is to" future formation

may cause difficulties, and teaching students that the form is equivalent to "is going to" or "is supposed to" may help, as in "She is to take her test tomorrow."

FOR DISCUSSION

Of all the past tenses, the past perfect seems to be the most misunderstood among students. Often students will use it in place of the simple past, sometimes to indicate an event that happened long ago, and sometimes for no easily discernible reason. If you have noticed problems associated with past perfect tense, you may want to ask students to explain the concept in their own words, perhaps providing their own examples of appropriate use of past perfect. Students who have misused it in their own writing might be asked to edit their papers for proper use of the tense.

ESL CUE

The concept of the future perfect puzzles many non-English speakers, and the tense is nonexistent in languages as diverse as Arabic and Cambodian. Confident, assertive predictions about the future might even be deemed blasphemous or simply impossible in some cultures.

FOR DISCUSSION

Among future tenses, the most problematic seems to be future perfect progressive—perhaps simply because of the number of auxiliaries required to produce it correctly. But students also may need to discuss specific situations in which it should be used. Ask students to generate sentences using future perfect progressive, and then ask them to explain why that tense is appropriate in those sentences. If students can explain the use of future perfect progressive in terms of a time line, they should come to understand more clearly the role played by the auxiliaries. It is the existence of the specific future time reference that necessitates the use of *have* as an auxiliary. Without *have*, the future action's relationship to that time reference would be unclear.

ESL EXERCISE

Describe what you plan to be doing exactly ten years from today in the future. Be specific about your location, your career, your family status, and your financial situation.

9f Sequencing verb tenses

ESL CUE

ESL students will need a lot of practice with sequencing verb tenses. Their grammar classes will have taught them the tenses as separate entities, and so they will have had little practice with the mix of tenses common in most writing.

Common tense sequence mistakes include using the future instead of the present or present perfect tense in a subordinate clause whose main clause is future ("After I will finish the dishes, I will go to the movies"); failing to use the past perfect to indicate time earlier than another past tense time ("The thief took everything the students brought home from school"); forgetting that wishes and unreal conditionals take a tense one step further into the past than the time they refer to ("I wish I took that course last year"); or using the past perfect with a present, a present perfect, or a future ("After I had finished the work, I will go to Caracas").

ADDITIONAL EXERCISE D

In the following sentences, write out the verb in parentheses in a tense appropriate to the meaning of the sentence:

1. For years before the girls in Salem Village (begin) accusing local people of witch craft, disputes over land boundaries (plague) the town.
2. In 1691 the village (be) without a minister for years, but when Samuel Parris (arrive), he (proclaim), "Before the year (be) out, I (sweep) the devil from your midst!"
3. In the winter of that year, while his daughter and his niece (study) Scripture, they (begin) to shake and scream.
4. By the time the doctor (arrive), the girls (behave) strangely for days.
5. His conclusion (be) chilling: "The girls (be) bewitched."
6. Thus an episode (begin) that (baffle) us now and (baffle) others in years to come.

Answers:

1. For years before the girls in Salem Village began accusing local people of witch craft, disputes over land boundaries had plagued the town.
2. In 1691 the village had been without a minister for years, but when Samuel Parris arrived, he proclaimed, "Before the year is out, I will have swept the devil from your midst!"
3. In the winter of that year, while his daughter and his niece were studying Scripture, they began to shake and scream.
4. By the time the doctor arrived, the girls had been behaving strangely for days.
5. His conclusion was chilling: "The girls are bewitched."
6. Thus an episode began that baffles us now and will baffle others in years to come.

GROUP ACTIVITY

Students will better understand how to sequence verb tenses if they practice with their own sentences. Divide students into groups of three or four and ask each group to generate additional sentences that exemplify the relationships outlined in this section. When finished, each group will report to the class as a whole, reading their sentences and explaining the reasons why they have sequenced tenses as they have. If it's possible for groups to write their sentences on transparencies, all the better. Then the class can see as well as hear the sentences.) As students explain their choices, they will gain a firmer grasp of the concept of sequencing verb tenses.

EXERCISE 5

1.	*have accepted*	present perfect
	possess	present
	are	present
2.	*may be*	modal present
	to learn	infinitive
	existed	past
3.	*were*	past
	contended	past
	do	present
	possess	present
4.	*will term*	future
	is	present
5.	*Were*	past
	held	past

do present

9g Using the active and passive voices

ESL CUE

Intransitive verb forms that never take the passive will confuse most ESL students. Giving them a list (*die, fall, happen, occur, sleep*) of such terms will help.

ESL students will have trouble distinguishing between active and passive adjectives, and will write "I am a boring student" instead of "I am a bored student." Thus, the concept of "performing" versus "receiving the action" needs emphasis.

Students will have learned to distinguish active forms from passive forms, but will probably have little or no experience judging which form is best for which circumstances. Exercises reinforcing such judgments are beneficial.

"My car was stolen" versus "That man stole my car"
or
"The transaction was carried out without a problem"
versus
"Her associate carried out the transaction without a problem."

ESL EXERCISE

Write an invitation to a banquet, a dinner party, a cocktail party, or some other formal event. You must use the passive voice for all directions. Specify time, location, suitable dress, activity, guests, and so forth. You might use verbs such as *invite, request, require, prefer*, and *serve*.

REFERENCE

WILLIAMS, JOSEPH M. *Style: Toward Clarity and Grace*. Chicago: U Chicago P, 1995. Discusses voice from the perspective of style.

KOLLN, MARTHA. *Rhetorical Grammar: Grammatical Choices, Rhetorical Effects*, 4th ed. New York: Longman, 2003. Discusses voice as a rhetorical choice.

GROUP ACTIVITY

Students often have difficulty with the passive voice; many of them seem to think it's always taboo, while others use it far too often. In order to put the issue into perspective, ask groups to compose a brief story written entirely in passive voice. When they've finished, they can edit out any passives that seem inappropriate, keeping those that seem to work. When they write the story in the passive voice, they should get a sense of how wordy and awkward it can be, and when they justify their revisions, they should begin to understand the appropriate place of the passive voice in written discourse.

EXERCISE 6

1. Retirement plans of the 401(k) type are maintained by nearly 18.5 million Americans.
2. Economists, politicians, and investment advisers have recommended the 401(k) plan as a key to a comfortable retirement.
3. In practice, however, the plan holder's employer often mismanages the 401(k).
4. Concerns about the structuring and funds allocation of their 401(k)s have been voiced by some workers.
5. As it turns out, alternative, possibly better, plans are not investigated by the company executives who choose 401(k) plans for their employees.

9h Understanding the uses of mood

ESL CUE

All of the discussion on mood will be confusing for ESL students, whose language texts do not use the word "subjunctive." For *if* forms and "wishes," ESL texts use terms like "real" versus "unreal," "conditionals," and "*if*-clauses contrary to fact" to help distinguish when to use past tense forms. ESL practice with *urge*, *recommend*, *suggest*, *command*, and so forth focuses on these terms' being equivalents of *must* or *should* and therefore on taking the short forms of the verb common with use of *should* and *must* to avoid redundancy, as in "I suggest that he ~~should~~ see a doctor." The *if* formation will be familiar, but the use of *as though* or *as if* to express the hypothetical will probably be new territory.

To avoid confusion, remind ESL students that the *would* form cannot he used with *I* because if the *I* wishes to do something, the question is not one of will but of ability: "I would if I could" not "I would if I would." The sentence "I would if I could but I can't" is a socially useful mantra to practice.

TEACHING IDEAS

To help students understand the use of subjunctive mood with *if* constructions, you may want to offer the following quotations:

Subjunctive:

> If it were in my power to forgive you for your reckless cruelty, I would do so. (Joseph Nye Welch)

> I truly wish there were some sort of badge of dishonor that a non-voter would have to wear. (India Edwards)

Indicative:

> If the human race wants to go to hell in a basket, technology can help it get there by jet. (Charles M. Allen)

> If you rest, you rust. (Helen Hayes)

Ask students to explain the distinction between the two pairs of quotations. Their responses should help them understand the idea that subjunctive mood is used to indicate conditions contrary to fact.

TEACHING IDEAS

Students who frequently misuse *would* and *could* in subjunctive clauses might be advised to use the following strategy to edit their papers: After identifying subjunctive structures in the paper, check to see if the auxiliaries are used twice in the same sentence. If they are, then the sentence probably needs to be revised.

> *Example:* If I *would* have known that the storm was coming, I *would* have stocked up on supplies.

The appearance of the auxiliary twice in the same sentence should alert the writer to the error.

EXERCISE 7

1. The couples often wish that there were more precedents to help them decide who pays for what.
2. If each partner were to communicate his or her expectations to the other, there would be fewer squabbles over "your crackers" and "my paper towels."
3. Some experts recommend that each partner keep a separate bank account but also open a joint checking account to cover household expenses.
4. Experts suggest that each party be fully informed about the discretionary spending of the other.
5. One specialist, in her book *Financial Planning for Couples*, recommends that the partner with the higher income pay a proportionately higher share of joint household expenses.

CHAPTER 10

Agreement

KEY FEATURES

In this chapter the practical explanation of sentence components continues. Both subject-verb agreement and pronoun-antecedent agreement are covered thoroughly. There are a number of helpful hints for students to use when questions of agreement arise, such as the "tradeoff" technique for subject-verb agreement in the third person. There is also ample warning about problems in subject agreement, such as intervening words and phrases and compound subjects. Indefinite pronouns and collective nouns, as well as plural nouns with singular meaning, receive extensive coverage because of the unique difficulties they pose. The approach to these topics and to others in the chapter, as in previous chapters, is straightforward and relatively traditional. In coverage of pronoun-antecedent agreement, particular attention is paid to alternatives to the use of the generic masculine. In this section the term "gender-appropriate" pronoun is used, and the subject of sexist language is handled firmly but tactfully. The alternatives provide writers with several ways to avoid using the generic masculine inappropriately. Extensive exercises give students the opportunity to practice their skills in agreement.

10a Make a third-person subject agree in number with its verb.

FOR DISCUSSION

Ask students to identify from the Spotlight on Common Errors examples of usage familiar to them and to make their own list of common errors. Students can then discuss the function of agreement in sentences, thereby reinforcing their understanding of the concept. (In large classes, this activity might begin with small groups. The groups will identify their common errors, and then the class as a whole will discuss the list of errors compiled from each group's report.)

ESL CUE

Common ESL agreement problems include the following: a plural "a number" versus a singular "the number"; a singular form for "everyone/everybody/every man, woman, and child/each of them/none of them"; a singular form for quantities such as "five dollars! two quarts/four pounds/twenty minutes"; words that end in "s" but take a singular such as "mathematics/news/mumps/billiards/athletics"; words that are one item but take a plural such as "scissors/jeans/pants/eyeglasses"; words that may be singular or plural depending on meaning such as "ethics/acoustics/barracks/chicken/fish"; indefinite pronouns that depend on an "of" phrase, as in "half of the class" versus "half of the students"; and plural group nouns formed from adjectives such as "the poor/the good/the bad/the ugly/the inconsiderate."

Discussing the difference between count and mass (noncount) nouns ("cars" versus "sugar"; "luggage/baggage" versus "suitcases/bags") is a must, as is a focus on verb agreement with whatever comes after the "or" or "nor" in an "either/or" or "neither/nor" sequence. Marking out prepositional phrases helps ESL students decide on agreement.

ESL students need a great deal of practice with consistency of pronoun reference since it will be a new concept for many of them.

ESL CUE

Chinese and Vietnamese nouns have no singular or plural forms, so the concept of agreement is difficult for speakers of these languages to understand.

LOOKING BACK

Multicultural Differences If a discussion of the *-s* ending and nonstandard dialects is relevant to your classroom, refer also to 9a-2 and 9c-2.

TEACHING IDEAS

Multicultural Differences If you find that students have difficulty with plurals not formed by adding *-s*, you can ask the class to generate a list of such words, writing them on the board and having students write them in their notebooks. Then they'll have a list handy whenever they're in doubt. This activity is especially useful for nonnative speakers.

ADDITIONAL EXERCISE A

Across the Curriculum Peruse the books you're reading for your classes to find three examples of sentences in which subject and verb are separated by lengthy clauses or phrases. Copy the sentences, and then rewrite them so that subject and verb are closer together. (You'll probably need more than one sentence to replace each original.) In comparing the two versions, answer the following questions: Which seems clearer, the original or your rewrite? Why? Which sounds better? Why? Which seems more effective overall? Why?

GROUP ACTIVITY

Ask groups to generate five sentences, some of which follow this model: "The rules for the annual fly-fishing competition (was/were) revised last year." When finished, each group passes its sentences on to another group, which chooses between the singular and plural verbs. As students generate sentences, decide on the number of the verb, and discuss their responses, they'll come to a fuller understanding of how to determine the number of an ambiguous third-person subject.

REFERENCE

SHAUGHNESSY, MINA P. *Errors and Expectations: A Guide for the Teacher of Basic Writing.* New York: Oxford UP,1977. 16-43. Speakers of nonstandard dialects need special attention when trying to master standard verb forms.

TEACHING IDEAS

One of the most common "errors" in English usage is the "everyone . . . their" construction. You may want to discuss the idea of convention with students, letting them know that while many people use this construction, the conventions of formal academic discourse dictate that pronouns replacing everyone be singular. You may also want to read for yourself the Kolln article listed in the references in this chapter. She is not alone in her opposition to labeling this usage an error.

ESL CUE

Remind ESL students that "each," "every," "everybody," "everything," "one," and "none" will always take a singular verb, even when used to encompass a group and when followed by a list, as in "Every man, woman, and child in the group is here."

ADDITIONAL EXERCISE B

In the following sentences, determine whether the collective noun has a singular or a plural meaning, and choose the verb accordingly.

1. After the loss, the team bickered among (itself, themselves).
2. The crowd booed heartily, expressing (its, their) disapproval.
3. A Brownie troop could have forged (its, their) way around the field more effectively than this team.
4. The press corps shook (its, their) heads in disbelief.
5. A couple who had both bet against the team happily collected (its, their) winnings.

Answers:

1. plural—themselves
2. singular—its
3. singular—its
4. plural—their
5. plural—their

GROUP ACTIVITY

If students are able to come up with their own collective and plural-form/singular-sense nouns, they are more likely to remember the conventions regarding agreement. Ask groups to generate two lists, one of collective nouns and one of plural-form nouns taking singular verbs. Once the groups have listed five or six words in each category, the lists can be exchanged and new groups will generate sentences using the words. This activity should heighten students' awareness of the choices they must make with regard to subject-verb agreement.

TEACHING IDEAS

If your students' writing problems warrant it, provide them with practice in dealing with the various kinds of subjects in this section by asking them to generate sentences that follow the patterns illustrated. This activity can be especially helpful both to students who make errors in these areas and to students who tend to avoid complex constructions that might produce errors. When students see that they can indeed produce appropriate constructions, they're likely to apply what they've learned in their papers.

ADDITIONAL EXERCISE C

Rearrange the following sentences to eliminate here or there, expletives, and questions, choosing the verb that agrees with the subject.

1. There (is, are) a property tax cut planned for next year.
2. (Do, Does) the mayor support it?
3. It (is, are) the city council members who don't want the cut.
4. The reporter stated, "Here (is, are) the woman who proposed the cut."
5. There (is, are) several strong arguments against tax cuts.

Answers:

1. A property tax cut *is* planned for next year.
2. The mayor *does* support it.
3. It *is* the city council members who don't want the cut.
4. The reporter stated, "Here *is* the woman who proposed the cut."
5. There *are* several strong arguments against tax cuts.

ESL CUE

Some Romance language speakers (Spanish, Italian, Portuguese) will have difficulty with the concept of the expletive since it does not exist in their language. Their tendency will be to leave out the "there" or "it" and to simply begin with a "be" verb as they would in their language: "Is hot." "Is over there." Calling attention to the problem often helps the student self-correct.

ESL CUE

A general distinction between the expletive "there" and the expletive "it" is that "there" is normally followed by a noun while an "it" is normally followed by an adjective, except in cases of identification, time, and distance.

ESL CUE

Students should be reminded that, because gerunds function as nouns and may appear wherever a noun appears, one gerund equals one noun and therefore takes a singular verb.

ADDITIONAL EXERCISE D

Across the Curriculum Photocopy a passage from a textbook in one of your other courses. Underline clauses introduced by the pronouns *which, that, who*, and *whom*, and circle the verbs in these clauses. Then underline phrases and clauses functioning as subjects and circle the main verbs in those sentences. This activity should help you better understand subject-verb agreement.

EXERCISE 1

1. is
2. is; assures; seem
3. is
4. has
5. work

10b Pronouns and their antecedents should agree in number.

FOR DISCUSSION

Students probably have a good deal more experience with pronoun-antecedent problems than we realize. As they read texts on complex subjects and write complicated papers for their various courses, they often find themselves mired in structures that are beyond their control. It might be useful to situate a discussion of agreement in the student's own academic lives. Ask students about the difficulty they have reading complex material and suggest that they bring in examples of troublesome passages. Ask them also to talk about the problems they encounter when they write about complicated issues; again, they can be encouraged to bring in samples of their own writing. A discussion of these problems can lead to an appreciation of how understanding pronoun-antecedent agreement can help students comprehend some of their more difficult reading and sort out meaning in their own writing.

REFERENCES

KOLLN, MARTHA. "Everyone's Right to Their Own Language." *CCC* 37 (1986): 100-02. Argues from a common usage standpoint that constructions such as "everyone . . . their" should not be called errors.

SKLAR, ELIZABETH S. "The Tribunal of Use: Agreement in the Indefinite Constructions." *CCC* 39 (1988): 410-22. Indefinite pronouns sometimes take on singular, some times plural, meanings.

10c Rename indefinite antecedents with gender-appropriate pronouns.

FOR DISCUSSION

Sexist Language While the generic masculine has been out of favor in academe for quite some time, it's alive and kicking elsewhere in society. Thus many students may consider this section much ado about nothing. It might be useful to ask students to discuss their feelings about the subject, particularly the traditional explanation that the masculine pronoun was inclusive of females. Of course, if this were completely true, then why the need to preface professional titles for women ("woman doctor," "woman lawyer") or to change suffixes of generic terms to accommodate females ("actress," "heroine")? If no student offers this line of argument, you may want to offer it yourself to see what kind of response it receives.

REFERENCE

BRYONY, SHANNON. "Pronouns: Male, Female, and Undesignated." *ETC.: A Review of General Semantics* 45 (Winter 1988): 334-36. To avoid using the generic masculine, a plural pronoun should be acceptable.

EXERCISE 2

1. In one of the novels, a 1958 Plymouth Fury is a jealous monster who seeks out and destroys the enemies of her male owner.
2. Those who consider themselves horror connoisseurs have read at least some of the novels of Stephen King.
3. Whenever King's novels are turned into motion pictures, they gross millions of dollars.
4. In his adaptation of King's short novel *The Body* into the full-length feature film *Stand By Me*, artist and director Rob Reiner created a tenderhearted crowd pleaser, quite unlike other movies made from King's novels.

EXERCISE 3

Suggested revisions:

1. Each operator answers his or her phone.
2. As part of their job, nurses prepare injections for their patients.
3. Miners would take a canary below ground to make sure the air was safe for them to breathe.
4. A pilot, today, takes much of his or her training in flight simulators.
5. Recent research has suggested a relationship between the amount of time children watch television and their later performance in school.

EXERCISE 4

Suggested revisions:

The haunted house *looms* large in American literature and film. Some of the most famous *have been* Poe's castle in "The Masque of the Red Death," his "house" of Usher, Shirley Jackson's Hill House, the Bates mansion in Hitchcock's *Psycho*, and the suburban home in *The Amityville Horror.* A relatively recent haunted house story, a genre piece in the tradition of horror classics, was King's *The Shining*. Readers of the book or viewers of the movie were sure to satisfy their need for chills and thrills. As is the case in so many stories of the haunted house, the characters are never entirely sure where they fit into the house's scheme of things.

CHAPTER 11

Adjectives and Adverbs

KEY FEATURES

The first example presented here illustrates the focus of the entire chapter: the function of adjectives and adverbs is to make sentences clearer and more vivid. As in other chapters on sentence elements, the approach is straightforward and relatively traditional. A chart shows the distinctive functions of the two parts of speech, and the forms are clearly described. Nonstandard usage is treated with tact. The treatment of problem words such as *good/well* and *bad/badly* includes a number of examples to guide students, and a chart lists irregular forms of comparison for easy reference. Exercises focus on editing.

11a Distinguishing between adjectives and adverbs

ESL CUE

ESL trouble spots will be distinguishing between "hard" and "hardly," "a few" and "few," "a little" and "little," "some" and "any," and using well" and "good" correctly. The distinction between "I have a little time/money" and "I have little time/money" is not self-evident, even to many fluent second-language speakers, and may have damaging social consequences.

ESL CUE

Spanish speakers tend to have difficulty with "too," using it as an equivalent of "very" instead of as a negative form involving an explanation: "He is too tall to enter without bending over" or "She is too tired to work any longer." Try to have students articulate what it means to have "too much money" or "too much love." Also contrast the following:

"She is very hungry."
"She is too hungry to wait for us."
"She is hungry enough to eat a horse."

ESL CUE

Marcella Frank's *Modern English, Part I* has a complete chapter on adverbs, and the final section of the chapter practices distinguishing between adverbs and adjectives, as in "He felt bad" as opposed to "He did that badly."

ADDITIONAL EXERCISE A

Group Activity In groups of three or four, modify the following sentences by adding single-word adjectives and adverbs. Then compare your responses to those of other groups. How does the meaning of each sentence change as a result of the modifiers used?

1. A skier sped down the slope.
2. The boxer danced around his opponent.
3. The colonel inspected her office.
4. The child cried.
5. An artist contemplated the scene.

LOOKING BACK

If any students need to refresh their memories with regard to the role of parts of speech in a sentence, refer them to Chapter 7 (Constructing Sentences).

ADDITIONAL EXERCISE B

Across the Curriculum Make a photocopy of a brief passage from one of your text books. Circle the adjectives and adverbs and draw arrows to the words they modify. Then, for each sentence in the passage, explain how the adjectives enhance meaning.

REFERENCES

CHRISTENSEN, F. "A Generative Rhetoric of the Sentence." *CCC* 14 (1963): 155-61. Use of modifiers improves students' prose style.

SHAUGHNESSY, MINA P. *Errors and Expectations: A Guide for the Teacher of Basic Writing.* New York: Oxford UP, 1977. Chapter 6. Building vocabulary can help students break away from standard, overused modifiers.

ESL CUE

Initial emphatic negative adverbial phrases requiring reversed word order will prove difficult and confusing for most ESL students: "Never in a million years will I marry you" or "Not once did she try to help." Confusing also are the rules for word order with initial adverbial phrases of place: "In the center of the room was an ornate table" or "Near the fireplace stood an antique lamp." Many ESL students will tend to put the subject before the verb with these patterns.

ESL CUE

Adverb placement is not treated clearly in most ESL texts. Such texts do not explain well the shifts in meaning and emphasis possible through shifts in placement, so the examples in this section require close attention. Students will have trouble with placement of adverbs in three-part verbs: frequency/time between the first two parts, manner/degree between the last two, as in "She had *rarely* been so *completely* enchanted" or "*Yesterday* she had *nearly* been *completely* convinced." This is because native speakers have an instinctual sense of when a variation of this standard pattern is necessary, as in "She has recently been advancing *more slowly*," but cannot always articulate clearly why this variation must occur. (In this case the extra word makes the final two words a phrase of manner, and phrases of manner follow the verb just as phrases of frequency follow phrases of manner: "I understand him more and more fully each time I see him.")

EXERCISE I

adj **adj** **adj** **adj**
1. Our culture prefers the assertive, flexible, and extroverted individual over the
adj **adj** **adj**
introverted, cautious, and inhibited individual.

adj **adj** **adj** **adv**
2. The popular perception is that the introverted personality is uptight, socially
adj **adj** **adj**
isolated, unable to achieve goals, and prone to melancholy.

adj
3. One could argue, however, that since introverted behavior is not rewarded by
adj **adv** **adj**
our culture, introverts should naturally feel underappreciated.

4. Some theorists correctly observe that such individuals have been responsible for much of the artistic, scientific, scholarly achievement of the human race.
5. Social scientists theorize that in earlier historical epochs, introverts contributed subtly to social stability.

EXERCISE 2

(Individual responses for sentence portion):

1. substance (noun); substantive (adj); substantively (adv)
2. reason (noun); reasonable (adj); reasonably (adv)
3. hopeful (adj); hopefully (adv)
4. understanding (adj); understandingly (adv)
5. argue (noun); arguable (adj); arguably (adv)

11c Use an adverb (not an adjective) to modify another adverb or an adjective.

FOR DISCUSSION

This section provides an ideal opportunity to discuss the differences between formal written English and informal usage. Ask students to name various adjectives and adverbs found in informal, nonstandard usage. Responses will probably include teenage slang such as *wicked* and *majorly* as adverbs, as well as the more common *super* as both adjective and an adverb. Encourage students to identify situations in which such language is appropriate and those in which it is out of place. The ensuing discussion should help students appreciate the advice on formal written English provided in this section.

11d Use an adjective (not an adverb) after a linking verb to describe a subject.

ESL CUE

The term *linking verb* might be new for ESL students, but the concept will not be.

TEACHING IDEAS

Like the pronoun *whom* and the phrase *you and I, well* and *badly* are often mistakenly identified as signals of "cultured" speech; people frequently use these adverbs inappropriately, assuming that well and badly are "proper" English while *good* and *bad* are not. You might want to remind students that although "He looks well" is appropriate, a statement such as "That tie looks well on him" is actually incorrect, and should be revised to read "That tie looks good on him."

EXERCISE 3

Individual responses

EXERCISE 4

1. Tom has been looking bad.

2. If he were under a doctor's supervision, he might look well.
3. He certainly sleeps well.
4. A good sleeper can put in eight hours a night.
5. Sleeping badly can make one feel old in a hurry.

ADDITIONAL EXERCISE C

Add adjectives and adverbs to the sentences below to make them clearer and more lively. (Remember that adjectives and adverbs can be phrases and clauses as well as single words.)

1. Martin planted a garden.
2. The plants grew.
3. Martin took a vacation.
4. Sherry looked after the garden.
5. Everything in the garden died.

11e Using comparative and superlative forms of adjectives and adverbs

ADDITIONAL EXERCISE D

Rewrite all of the incorrect sentences below revising for accuracy, completeness, and logic of adjective forms.

1. Suellen and Marc ran a race to see who was the fastest.
2. Our chocolate chip cookies are chewier.
3. Of all the children, the youngest is more favored by the parents.
4. We saw the most unique necklace at the flea market.

Answers:

1. Suellen and Marc ran a race to see who was faster.
2. Our chocolate chip cookies are chewier *than yours*. (suggested revision)
3. Of all the children, the youngest is *most* favored by the parents.
4. We saw *a nearly* unique necklace at the flea market. (suggested revision)

GROUP ACTIVITY

Ideally this activity should make use of a draft that students are currently working on, but they can use a past paper if necessary. In groups of three or four, have students pass their drafts to the left. Then ask students to analyze each other's papers for the effective use of adjectives and adverbs. (The emphasis should be on effectiveness rather than correctness.) The analysis can include identifying all modifiers and explaining their role, commenting on what the modifiers contribute to the paper, asking questions about the paper that would lead to inclusion of more modifiers, and the like. This activity will offer students more practice in peer review, and will help them see how modifiers contribute to the effectiveness of written discourse.

11f Avoid double comparisons, double superlatives, and double negatives.

ESL CUE

The double comparison and double superlative are common ESL mistakes because students have learned the "more/most" pattern and will use it in all situations.

TEACHING IDEAS

"Less Calories" is a claim seen all too frequently in product advertising today. Since the claim is so familiar, you may want to call particular attention to it in order to acquaint students with the appropriate use of adjectives with count nouns and with mass nouns.

TEACHING IDEAS

Students may be interested to know that there is a form of double negative that is acceptable in standard English, although the doubling involves a negative modifier and a prefix rather than two negative modifiers. For emphasis, it is appropriate to say "He was not unaccustomed to failure." Such usage, however, is normally restricted to situations in which the writer or speaker wishes to call attention to the double negative.

ESL CUE

Romance languages, along with a number of others, rely on the double negative as a common and acceptable formation, so patterns such as "I don't have no money" sound natural to speakers of these languages.

Vietnamese and Cambodian students, in particular, will find positive and negative patterns in English confusing. Where English speakers will say "No, I can't," Vietnamese speakers might say "Yes, I can't" and Cambodian speakers will say "Yes, I can" if they perceive the expectation of a positive reply and "Yes, I can't" if they perceive the expectation of a negative reply.

11g Avoid overusing nouns as modifiers.

ESL CUE

Speakers of languages with a Germanic base are more likely to overuse nouns and modifiers than speakers of non-Germanic languages.

EXERCISE 5

1. *Youngest* is correct only if the reader knows that there were three sisters. (suggestion—add in "three"): Anne Brontë, the youngest of the **three** sisters, wrote *Agnes Grey* and *The Tenant of Windfell Hall.*
2. Charlotte is best known for *Jane Eyre*.
3. Correct
4. Correct
5. Emily was the most private.

CHAPTER 12

Sentence Fragments

KEY FEATURES

Since many students really aren't sure what a fragment is, this chapter begins with a brief clear definition of the error, followed by a detailed strategy to check for completeness of sentences. The examples of each type of fragment focus on the major culprits, especially verbals, subordinate conjunctions, and relative pronouns. With a wealth of examples to study, students should be able to recognize the type(s) of fragments they produce thereby simplifying the editing of their papers. After categorizing fragments, the chapter moves immediately to strategies for eliminating them. Methods of editing for fragments are clearly delineated; again, if students are aware of the specific types of fragment they produce, they can make use of the chart to correct their errors. The chapter also acknowledges the intentional fragment, with the warning that the effectiveness of this construction hinges on the fact that it is indeed a breach of the rules, and thus should be used rarely. As in preceding chapters, the material here is presented in a straightforward, traditional manner, with an emphasis on clear, effective communication rather than rules and errors. Exercises require identification and correction of fragments, as well as identification of types of fragments. The latter exercises should help students classify their own errors.

12a Check for completeness of sentences.

FOR DISCUSSION

Ask students to identify from the Spotlight on Common Errors examples of fragments familiar to them and to make a personal list of common types of fragments. Students can then discuss how fragment errors arise, thereby reinforcing their understanding of sentence completeness. (In large classes, this activity might begin with small groups. The groups will identify their common types of fragments, and then the class as a whole will discuss the list of types compiled from each group's report.)

ESL CUE

Most ESL students will have difficulty recognizing as fragments phrases containing a passive participle, confusing, for example, the past tense, as in "His style bored her," with the passive participle, as in "His work finished more rapidly than he expected."

LOOKING BACK

References to Chapter 7 (Constructing Sentences) appear throughout this chapter. Section 7b (Understanding basic sentence patterns) could be especially helpful to students with a need for more basic instruction. If Chapter 7 has not been covered yet, or if some time has passed since it was covered, you may want to spend a little time on that material now.

ESL CUE

Because their languages may not depend on word order to the degree that English does, many ESL students will be confused by English words that retain the same spelling even though they serve different grammatical functions, as exemplified by the Groucho Marx saying: "Time flies like an arrow; fruit flies like a banana."

Marking out prepositional phrases before determining subject and verb is a good rule of thumb to help students distinguish subjects and verbs: "~~In the back of the room behind the huge desk~~ stood an antique clock ~~of the type~~ revered ~~by his grandparents~~."

In Japanese the object precedes the verb.

The following literal translation from Chinese makes clear the word order interference problems possible:

"he in/on/at here that daughter also to be very good looking"

The student speaking or writing in English must recast such statements in terms of their content and intent, finding English equivalents instead of translating literally; yet even students highly fluent in English who "think in" their new language will sooner or later stumble over localized word order interference problems. Sympathy and tolerance are appropriate.

TEACHING IDEAS

Advertising is notorious for sentence fragments. To give students practice in identifying fragments, ask them to collect examples from various advertisements in magazines arid newspapers. Then ask them to identify the cause of the fragments.

EXERCISE 1

1. Correct
2. Fragment—fails Tests 1 and 2 (no subject and no verb)
3. Fragment—fails Tests 1 and 3 (no verb, dependent clause)
4. Correct
5. Correct

12b Eliminate fragments: Revise dependent clauses set off as sentences.

REFERENCE

HARRIS, MURIEL. "Mending the Fragmented Free Modifier." *CCC* 32 (1981): 175-82.
Free modifiers, although they risk producing sentence fragments, should not be discouraged in student writing.

ESL CUE

Many Japanese students have been trained to believe that beginning an English sentence with "and" or "but" or "so" is a way to make their writing seem more natural and will have difficulty giving up this practice, while European students might feel that fragments make their writing seem more creative. Vietnamese writing style and punctuation precludes the idea of fragments, comma splices, or fused sentences: they simply do not exist. Instead, the sentences flow much like conversation, with few formal regulations.

EXERCISE 2

While only eight microbreweries existed in the United States a decade ago, today seventy microbreweries are brewing more than 65,000 barrels of specialty beers a year. Microbreweries are winning awards for the tastiness of their products, which has caused the large producers to alter their production and advertising techniques. Because microbrewery beer is often free of additives, it must be sold locally. Local production, distribution, and advertising has become a key to microbrewery success, which depends on creating the perception among buyers of a freshness and healthfulness not available in mass-market beers. Even though image is important, quality of the product is what has con-

vinced an increasing number of American beer drinkers to buy from local, smaller breweries.

GROUP ACTIVITY

Once students have completed this exercise, have them discuss their responses in groups. The inevitable differences between various correct responses will help students understand the number of possible ways to construct sentences without falling into error. The discussion should also help students who have yet to master the concept of the fragment. (This activity can be used for all subsequent exercises in the chapter.)

12c Eliminate fragments: Revise phrases set off as sentences.

TEACHING IDEAS

You may want to use the box "Eliminating Fragments from Your Writing" to reinforce in students a sense of responsibility for correcting their own mistakes. Ask students to check their personal lists of fragment types (from the Spotlight on Common Errors) against the types enumerated in the box. If they can find that they frequently produce fragments similar to those listed here, they can make a checklist for use when revising and editing their papers.

GROUP ACTIVITY

Clearly the most profitable way to teach students how to avoid fragments is to work with their own writing. Ask students to bring in several papers in order to take part in this activity. When you divide students into groups, try to mix strong and weak writers. Then have each group work together on one student's writing at a time, identifying fragments caused by phrases set off as sentences and revising according to the guidelines in the handbook. The group's attempts to determine what constitute fragments and how to revise them should generate healthy discussion. This discussion will help strong writers articulate their implicit understanding of grammatical rules and weak writers gain an understanding of such rules.

EXERCISE 3

1. Correct.
2. Fragment. Join to preceding clause: Children receive conflicting messages from a variety of sources which cannot be silenced: teachers, books, friends, and television programs.
3. Fragment. Join to preceding clause: We have, from time to time, experimented in this country with limiting access to potentially damaging or offensive materials such as books and movies.
4. Correct.
5. Correct.
6. Fragment. Delete the beginning subordinating conjunction "Although."
7. Fragment. Convert the relative pronoun "Which" to "This."
8. Fragment. Change "having" to "we have."
9. Correct.
10. Fragment. Change "resembling" to "resembles."

12d Eliminate fragments: Revise repeating structures or compound predicates set off as sentences.

EXERCISE 4

Specialists suggest that setting up a workable system to organize yourself is only a small, first step. The most significant organizing principle in life is a wastebasket in every room and a willingness to use them. A common myth is that highly creative people are "naturally" messier and more chaotic than those who are relatively uncreative, and that being organized and artistic are incompatible. A *Wall Street Journal* article reported that people spend an average of six weeks a year looking for things in their offices. That is unbelievable!

12e Use fragments intentionally on rare occasions.

FOR DISCUSSION

Reproduce several brief passages with intentional fragments, including one or two that aren't particularly effective. (These can be from published prose or from your own pen.) Ask students to edit the passages to eliminate the fragments, and decide which version is more effective. In class discussion, students can defend their positions, thereby clarifying for them the function of the intentional fragment.

REFERENCES

ELBOW, PETER. *Writing without Teachers*. New York: Oxford UP, 1973. 30-31. Fragments should not be viewed as errors but rather as specific stylistic devices.

KLINE, CHARLES R., JR., and W. DEAN MEMERING. "Formal Fragments: The English Minor Sentence." *Research in the Teaching of English* 11 (1977): 97-110. In certain circumstances, fragments are not only acceptable but effective.

ADDITIONAL EXERCISE A

Look through your graded papers to find instructor's comments regarding fragments. Reread the papers, identifying the fragments as you read by using the three-part test. Then identify the cause of the fragment and correct it. (If you don't have any graded papers handy, look through any body of writing you've done recently)

CHAPTER 13

Comma Splices and Fused Sentences

KEY FEATURES

The emphasis in this chapter, as in previous revising and editing chapters, is on producing clear, lively prose. Approached from this standpoint, correcting comma splices and fused sentences becomes not an exercise in following rules but rather a courtesy extended from the writer to the reader. In fact, few comma splices and fused sentences render an essay incoherent; they do, however, distract the reader from the content of the essay. Learning to identify and correct these errors, then, becomes one more way to refine a piece of written discourse. In dealing with the topic, this chapter remains consistent with previous chapters in its straightforward approach. Beginning on a positive note, the chapter identifies five acceptable ways to mark sentence boundaries, and then explains the two ways in which those boundaries can be blurred. The chapter acknowledges that a comma splice indicates that the writer recognizes the need for some sort of break, but chooses punctuation that isn't up to the job. Errors are dealt with by looking at the common reasons why writers make them (e.g., fusing or splicing sentences of explanation to sentences being explained, confusing conjunctive adverbs and conjunctions). Strategies for correcting comma splices and fused sentences are explained with clear examples. Exercises, using sentences and paragraphs, provide students with practice in identifying and correcting errors.

FOR DISCUSSION

Since many students have problems with either fused sentences or comma splices, but not both, you might want to initiate a class discussion of errors most relevant to your students. Ask students to identify from the Spotlight on Common Errors examples of sentence errors familiar to them and to characterize their own errors accordingly. Students can then discuss how fused sentences and comma splices arise, thereby reinforcing their understanding of sentence boundaries. (In large classes, this activity might begin with small groups. The groups will identify their errors, and then the class as a whole will discuss the types compiled from each group's report.)

13a Identify fused sentences and comma splices.

LOOKING BACK

References to Chapter 7 (Constructing Sentences) appear throughout this chapter. If Chapter 7 has not been covered yet, or if some time has passed since it was covered, you may want to spend a little time on that material now.

ESL CUE

Romance-language speakers (especially of Spanish) will persist in making comma faults because of a very different conception of comma use. The Spanish sentence can easily run to eighty or more words, with clauses joined snugly by commas; there is no "fault" or "splice" involving commas, but rather a comfortable sense of fullness and continuity, a sense missing in the seemingly (to Spanish speakers) attenuated English version. Thus native Spanish speakers will require reminders to keep sentences short and tightly connected, and perhaps, some confidence building that their English prose is not "too simple." Vietnamese students experience some of the same difficulty.

TEACHING IDEAS

Comma splices are more common than fused sentences, and they often reflect punctuation problems rather than problems understanding sentences. Therefore, you may want to ask students who produce comma splices to actually memorize the five ways of marking sentence boundaries.

TEACHING IDEAS

Some students have trouble understanding what the terms "comma splice" and "fused sentence" mean. Some may have to unlearn the term "run-on" and learn "fused." You can explain that "run-on" was often misused to characterize overly long sentences that were in fact grammatically correct. "Fused" is a more accurate term, relying on the image of joining two separate things together. "Comma splice" is more easily understood if students think of splicing film—also creating an image of joining two pieces together.

TEACHING IDEAS

Conjunctive adverbs and transitional expressions account for a significant percentage of comma splices in student writing; many students treat these words as if they were conjunctions. Put two columns on the board, one labeled "conjunctive adverbs/transitional expressions," the other "coordinating/subordinating conjunctions." Ask students to name all the words they can to fill in the lists (refer to Chapter 7 [Sentences] if necessary). They can copy the lists for easy reference.

EXERCISE 1

1. Advertisements for aspirin and other pain relievers are incredibly dull, / they are so like one another, so unmemorable that we remember them only because of their sheer frequency.
2. Unlike most other advertising, pain reliever commercials are very modest in their claims, / in other words, they promise only partial relief from minor aches and only relatively quickly.
3. One would expect that such commercials would press harder to represent both the intensity of the pain as well as the joy of relief however / these advertisements never suggest that the sufferer was ever in acute pain or that the sufferer's relief is now total.
4. Oddly enough, ads for pain relievers claim very little, / they are undramatic, interesting.
5. The advertisements that physicians and surgeons see in their professional journals do attempt to represent acute pain, / the difference may be attributable to the fact that the audience in this case (doctors) is not experiencing pain itself but rather is treating pain.

GROUP ACTIVITY

Exercise 1 and subsequent exercises are ideal for group work. Have students either complete the exercises in groups or compare their responses after completing the exercises individually. Either way, as they negotiate responses or defend their choices, they'll understand more clearly the appropriate punctuation of sentences.

13b Correct fused sentences and comma splices in one of five ways.

ESL CUE

Most ESL students will never have been introduced to absolutes, will find them most puzzling, and will tend to equate them with comma splice problems, especially when the central verb is a passive form so it looks more complete than it is: "Their work completed, they went home." Marcella Frank's *Modern English*, Part 11 has a clear explanation of how and when to use absolutes.

REFERENCES

BAMBERG, BETTY. "Periods Are Basic: A Strategy for Eliminating Comma Faults and Run-on Sentences." *Teaching the Basics—Really!* Ed. Ouida Clapp. Urbana: NCTE, 1977. 97-99. Teaching punctuation as an integral part of sentence structure helps students avoid problems with comma splices and fused sentences.

MEYER, EMILY, and LOUISE Z. SMITH. *The Practical Tutor*. New York: Oxford UP, 1987. 177-201. A thorough analysis of the causes of sentence errors, with guidelines for helping students overcome them.

SHAUGHNESSY, MINA P. *Errors and Expectations: A Guide for the Teacher of Basic Writing.* New York: Oxford UP, 1977. 16-43. Comma splices reflect larger problems with written discourse, and should be addressed accordingly.

TEACHING IDEAS

Many comma splices (and a few fused sentences) are actually the result of sound thinking on the part of student writers. For example, the student who joins two sentences with a comma often recognizes that the sentences are linked; the problem arises when the student doesn't understand the options open to him or her. Careful attention in class to the Critical Decisions box may help those who know that two sentences should be closely linked but don't know how to link them. You may want to ask students to compare their papers to the box and identify types of errors they make frequently. The box will provide them with the strategies they need to follow through on their hunches about relationships between sentences.

ADDITIONAL EXERCISE A

Identify the following examples as either *fused sentences (fs)* or *comma splices (cs)*, and then correctly punctuate the sentences according to the guidelines in 1 3b.

1. Hortense Powdermaker's family business success was sometimes uncertain, she grew up acutely conscious of money and class.
2. Powdermaker worked in a clothing factory while in college after graduation she became a union organizer.
3. Many of the men's clothing shops in Cleveland were unionized, however, the largest remained unorganized.
4. Many of the young girls in the Cleveland factory were Bohemian and Italian therefore, communication with them was a problem.
5. The first union meeting in Cleveland was a failure, immediately preceding the meeting, many union sympathizers were fired.

Answers:

1. cs/ Because Hortense Powdcrmaker's family business success was sometimes uncertain, she grew up acutely conscious of money and class.
2. fs/ Powdermaker worked in a clothing factory while in college. After graduation she became a union organizer.

3. cs/ Many of the men's clothing shops in Cleveland were unionized; however, the largest remained unorganized.
4. fs/ Many of the young girls in the Cleveland factory were Bohemian and Italian; therefore, communication with them was a problem.
5. cs/ The first union meeting in Cleveland was a failure; immediately preceding the meeting, many union sympathizers were fired.

ADDITIONAL EXERCISE B

Look through your graded papers to find instructors' comments regarding fused sentences and/or comma splices. Reread the papers, identifying the errors as you read by using the three guidelines in 13a. Then revise the errors. (If you don't have any graded papers handy, look through any body of writing you've done recently.)

EXERCISE 2

1. Fused sentence, comma splice
   Genetic engineering is the technique by which scientists alter or combine hereditary materials. Genes are part of all living material: they carry chemical information that determines every organism's characteristics.
2. Fused sentence
   The movement of creating genetically engineered organisms began in the early 1900s based on the earlier experiments of the Austrian monk Gregory Mendel. He laid the foundation for future experiments with his work on cross-breeding in plants.
3. Fused sentence
   Scientists have discovered the benefits and uses of genetically engineered organisms in agriculture. One of the first examples is the ice-minus bacterium created by Steve Lindow and Nicholas Panopoulos.
4. Comma splice
   Lindow and Panopoulos realized that a bacterium commonly found in plants produces a protein that helps ice to form, causing damaging frost. They removed this unfavorable gene, and they prevented ice from forming on greenhouse plants.
5. Fused sentence, comma splice
   Researchers hope in 20 to 30 years to create corn and wheat plants that can fix their own nitrogen. In this way the plants would not need to be fertilized, and this would save anywhere from $3 to $14 billion annually.
6. Fused sentence, comma splice
   Geneticists have found beneficial uses of engineered organisms in agriculture. They have also found ways to use these organisms to clean up environmental hazards: for instance, Dr. Anandra M. Chakrabarty has engineered an organism that breaks up oil spills.

EXERCISE 3

Suggested revisions:

Whatever they may believe about what happens to the soul after death, most cultures bury their dead. Given the grim fact of history that corpses can sometimes pile up at an alarming rate, it has not always been easy for managers of cemeteries. In a way, cemetery planning is much like urban planning. Streets have to he mapped out, plots need to be sold, and often, above-ground structures—mausoleums—have to be designed and executed. A chapel of some sort is usually called for—decorated Gothic or vertical Gothic.

Above all, the cemetery must be landscaped in such a way as to afford comfort to the mourners.

CHAPTER 14

Pronoun Reference

KEY FEATURES

Unclear pronoun reference, a common error among student writers, is treated extensively in this chapter. Rather than emphasize errors, however, the chapter sections approach the topic from a positive perspective, classifying the various strategies a writer can use to assure clear pronoun reference. Among these strategies are keeping pronouns close to their antecedents, making certain that the antecedent is stated in the sentence, and avoiding indefinite antecedents. The use of the latter in casual, everyday speech is acknowledged, but as in previous chapters, the need for more clarity in formal written discourse is emphasized. Specific pronouns that often cause problems are dealt with in separate sections: *it* as an expletive and pronoun, as well as the inappropriate use of *who*, *which*, and *that*. As in previous chapters, exercises provide ample practice in identifying and correcting errors.

LOOKING BACK

References to Chapter 7 (Constructing Sentences) appear throughout this chapter. If Chapter 7 has not been covered yet, or if some time has passed since it was covered, you may want to spend a little time on that material now.

14a Make pronouns refer clearly to their antecedents.

TEACHING IDEAS

If students have difficulty remembering the meaning of *antecedent*, you can explain that the prefix *ante* means "before." Students who have taken American history may recall that *antebellum* means *before* the Civil War. Otherwise, give students the literal meaning of *antecedent*: "that which goes before."

FOR DISCUSSION

Since most students have problems with only certain types of pronoun reference errors, you might want to initiate a class discussion of errors most relevant to your students. Ask students to identify from the Spotlight on Common Errors examples of reference errors familiar to them and to characterize their own errors accordingly. Students can then discuss how pronoun reference errors can occur, thereby reinforcing their understanding of the need for clarity in pronoun use. (In large classes, this activity might begin with small groups. The groups will identify their errors, and then the class as a whole will discuss the types compiled from each group's report.)

14b Keep pronouns close to their antecedents.

EXERCISE 1

1. The ritual of greeting varies from culture to culture. Americans ask 'How are you?" whereas Filipinos ask "Where are you going?"—a question that seems prying to Americans.
2. Professor Deborah Tannen claims that while conducting research in a corporate environment, she found many women who rightly perceived themselves as highly successful; these women felt that their coworkers, but not necessarily high-level management, shared this perception.
3. The men whom Tannen interviewed often told her that if a woman hadn't been promoted, it was because the woman didn't deserve it.

GROUP ACTIVITY

This and subsequent exercises are ideal for group work. Have students either complete the exercises in groups or compare their responses after completing the exercises individually. Either way as they negotiate responses or defend their choices, they'll understand more clearly the appropriate punctuation of sentences.

14c State a pronoun's antecedent clearly.

ADDITIONAL EXERCISE A

Across the Curriculum Photocopy several paragraphs from one of your textbooks. Try to find a passage that narrates an event: a scientist's discovery, a historical figure's accomplishments, or a section of a short story or novel. Circle all of the pronouns in the selection, and draw arrows to their antecedents. How frequently does the writer keep pronouns close to their antecedents? If there are cases in which the two are separated by long phrases or clauses, is the pronoun reference still clear? If you answer "no" for any parts of the passage, rewrite those parts to make the reference clearer.

TEACHING IDEAS

The topics covered in this section, especially 3 and 4, reflect frequent errors in student papers. If you can determine which errors are more common in your class, you can ask students to revise a passage that includes those errors. The passage can be either one you've copied from a text and "doctored" to introduce errors or one you've designed yourself to closely approximate your students' more common errors.

ESL CUE

ESL students find sentences in which the relative clause pronoun has been omitted most confusing and have trouble separating subordinate clauses from main clauses in such situations. With adjective clauses in which the verb takes a preposition, ESL students might add an extraneous "it"; they do so most frequently if the relative clause pronoun is omitted.

"He soon caught up with the car which his girlfriend was riding in ~~it~~."
"He soon caught up with the car his girlfriend was riding in ~~it~~."

REFERENCES

LAKOFF, GEORGE. "Pronouns and Reference." *Notes from the Linguistic Underground.* Ed. James D. McCawley. New York: Academic Press, 1976. 275-335. A thorough discussion of various issues involved in pronoun reference.

MOSKOVIT, LEONARD. "When Is Broad Reference Clear?" *CCC* 34 (1983): 454-69. At times, broad pronouns without specific antecedents are indeed clear.

SLOAN, GARY. "Relational Ambiguity Between Sentences." *CCC* 39 (1988): 154-65.
Comparing written and spoken discourse can be beneficial when studying pronoun reference.

GROUP ACTIVITY

Because students are more likely to learn rules when working with their own writing, analysis of pronoun reference errors in their papers can be beneficial. Ask students to bring in several papers in order to take part in this activity. When you divide students into groups, try to mix strong writers with weak ones. Then have each group work together on one student's writing at a time, identifying unclear pronoun references, particularly those involving *that, this, which, it, they,* and *you*. The group's attempts to determine which references are unclear and how to revise them should generate healthy discussion. This discussion will help strong writers to articulate their implicit understanding of grammatical rules and weak writers to gain an understanding of such rules.

14d Avoid mixing uses of the pronoun *it*.

TEACHING IDEAS

If you're aware of students whose writing lacks clarity because of overuse of *it*, then you may find the following exercise useful. Ask those students to gather three or four of their papers and circle every use of *it*, labeling the word as either an expletive or a pronoun. Above each pronoun use of *it* (or in the margin) they are to name the pronoun's antecedent. An inability to determine the antecedent and/or an overabundance of expletives should alert the student that there is a problem with clarity in his or her writing. Such students might be advised to use this exercise with every future draft until the problem is alleviated.

ESL CUE

Some romance-language (Spanish, Italian, Portuguese) speakers will have difficulty with the concept of the expletive since it does not exist in their language. Their tendency will be to leave out the "there" or "it" and to simply begin with a be verb as they would in their language: "Is hot." "Is over there." Calling attention to the problem often helps the student self-correct.

14e Use the relative pronouns *who*, *which*, and *that* appropriately.

ADDITIONAL EXERCISE B

Across the Curriculum This exercise should reinforce your understanding of the use of relative pronouns in essential and nonessential clauses. Photocopy a long passage from a textbook used in one of your other classes, and underline all of the relative clauses. Based on the guidelines in this box, identify each of the clauses as essential or nonessential. Then, for each clause, explain why the author chose to use the relative pronoun he or she did.

TEACHING IDEAS

The concept of essential and nonessential is often difficult for students to grasp. Thus, although the focus of this section is on pronouns rather than on punctuation, it may be useful to clarify the distinction between essential and nonessential for students at this point. Write on the board a sentence that has two distinct meanings depending on whether or not the subordinate clause is essential. Write the sentence first with the comma, and

then erase the comma. Ask students how the meaning changes when the comma is removed. A sentence like "Professor Shannon failed all her students, who had missed the exam" is a good example. Did all of Professor Shannon's students miss the exam? Did she fail only that group of students who missed the exam? As they work with sentences like this, students will gain a clearer understanding of how important it is to be able to distinguish essential from nonessential items.

NOTE

Many writers reserve the use of *that* for essential modifiers. These writers would therefore consider the first, but not the second, sentence about Márquez as correct. The authors take the position that the essential use of *which* is a stylistic choice best left to the writer.

EXERCISE 2

1. Though storm experts generally understand the preconditions of severe storms, they are unsure of specific details—an uncertainty that poses problems for millions who live in Tornado Alley.
2. These storms have killed about 18,000 people over the course of the past 200 years.
3. These storms can contain winds of 200 miles per hour, or even higher.
4. The updraft generally narrows, causing the tornado to spin even faster. This rowing updraft can cause severe damage during the peak of the storm.
5. This tendency to spin (called vorticity) is a quality of the air itself. When interacting with the updraft of a thunderstorm, vorticity can spawn a tornado.

EXERCISE 3

1. Unfortunately, archaeologists have only recently undertaken this approach [*or* such studies] in the context of the European Contact Period.
2. In the past archaeologists somewhat rigidly saw the European Contact Period as the ending point of prehistory, when Native Americans came into the orbit of Western civilization.
3. This rigidity was apparent especially because archaeologists tended to he preoccupied with the classification of discrete periods in the past, rather than with the process of cultural change.
4. These periods were given names such as Paleo-Indian, Archaic, Woodland, and so on.
5. In short, these categories narrowly constrained the interests of archaeologists.
6. Now archaeologists are taking a closer look at the phenomenon of European Contact as a part of long-term developments in that society.

ADDITIONAL EXERCISE C

Look through your graded papers to find instructors' comments regarding unclear pronoun reference. Reread the papers, identifying the errors as you read by using the strategies outlined in this chapter. Then revise the errors. If you don't have any graded papers handy, look through any body of writing you've done recently.

CHAPTER 15

Misplaced and Dangling Modifiers

KEY FEATURES

As in previous chapters, the approach of this chapter is positive, with each section covering one strategy for assuring proper placement of modifiers. Limiting modifiers, squinting modifiers, lengthy modifiers between subject and verb, split infinitives, and the like are explained in clear, simple terms with extensive examples. In covering dangling modifiers, the chapter pays special attention to the role of passive voice in such constructions. Exercises provide extensive practice in identifying and correcting problems.

LOOKING BACK

References to Chapter 7 (Constructing Sentences) appear throughout this chapter. If Chapter 7 has not been covered yet, or if some time has passed since it was covered, you may want to spend a little time on that material now

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15a Position modifiers so that they refer clearly to the words they should modify.

FOR DISCUSSION

Since most students have problems with only certain types of common modifier errors, you might want to initiate a class discussion of errors most relevant to your students. Ask students to identify from the Spotlight on Common Errors examples of modifier errors familiar to them and to characterize their own errors accordingly. Students can then discuss how such errors occur, thereby reinforcing their understanding of the need for clarity in placement of modifiers. (In large classes, this activity might begin with small groups. The groups will identify their errors, and then the class as a whole will discuss the types compiled from each group's report.)

ESL CUE

ESL students with limited vocabulary will often not distinguish between adjectives and adverbs, using adjectives to modify verbs, adverbs as verbs, and other variations. These students may also not understand the use of a noun as an adjective to modify another noun; for example, *the **pole** fence*, *the **leather** jacket*, or *the **hat** rack.* Exercises that ask students to fill in missing words selected from a list (Cloze exercises) may use nouns, adjectives, and adverbs as modifiers to help students distinguish when to use which part of speech, and when they can be used in ways the students don't expect.

EXERCISE 1

1. Black rhythm and blues with its typical twelve-bar structure became rock 'n' roll's most common format among white teenagers.
2. Organized in 1953 by a disc jockey in Cleveland, Ohio, a stage show featuring black rhythm and blues acts was seen by an audience that was two-thirds white.
3. Black and white members of the audience were separated by a rope that was strung down the center of the theater and that was often gone by the end of the performance.
4. Because rock 'n' roll combined elements of black rhythm and blues and white country western music, American teenagers found it attractive.

GROUP ACTIVITY

This and subsequent exercises are ideal for group work. Either have students complete the exercises in groups or compare their responses after completing the exercises indi-

vidually. As students negotiate responses or defend their choices, they'll understand more clearly the appropriate placement of modifiers.

15b Position limiting modifiers with care.

GROUP ACTIVITY

Only is one of those words that can change the meaning of a sentence drastically, simply by being moved around. Ask groups to place the word in as many different positions as they can in a sentence similar to this: *Charles kissed Diana on her cheek.* After they've exhausted the possibilities, they can discuss the extent to which each placement alters the meaning of the sentence. This activity should reinforce the importance of placing modifiers carefully.

EXERCISE 2

1. Only one study indicated that one-quarter to one-third of patient health records contain errors.
   One study indicated that only one-quarter to one-third of patient health records contain errors.
2. For many years even the Medical Information Bureau was known for being uncooperative with patients who desperately needed access to their records.
   For many years the Medical Information Bureau was known for being uncooperative even with patients who desperately needed access to their records.
3. Massachusetts patients have a right to see any medical document retained even by a hospital supported or licensed by the state.
   Massachusetts patients even have a right to see any medical document retained by a hospital supported or licensed by the state.
4. Through the "patient advocate" of his or her hospital, any patient can obtain almost any personal health information.
   Through the "patient advocate" of his or her hospital, almost any patient can obtain any personal health information.

15c Reposition modifiers that describe two elements simultaneously.

GROUP ACTIVITY

Squinting modifiers are harder than other misplaced modifiers to catch when revising; the writer already knows the meaning of his or her sentences, and this type of error doesn't stand out the way some others do. To give students practice in recognizing these problems, have groups compose four or five sentences including squinting modifiers, and then pass the sentences on to another group for correction. This activity will give students practice in reading sentences closely for such errors.

ESL CUE

Remind ESL students that single or phrasal participles may be placed before or after the noun they describe, but that adjective clauses are less versatile and must always go directly after the noun and preferably immediately adjacent to the noun. Note the contrast:

"Seeing the problem, the women agreed to . . . " and
"The women, seeing the problem, agreed to . . ."
in contrast to
"The women, who saw the problem, agreed to . . ."
but never

"Who saw the problem, the women agreed . . ."
nor
"The women, standing near us, who saw the problem, agreed . . ."

EXERCISE 3

1. Sometimes going to the movies makes me wish I were an actress.
   Going to the movies makes me sometimes wish I were an actress.
2. The equation that Steven thought he had thoroughly analyzed confused him on the exam.
   The equation that Steven thought he had analyzed confused him thoroughly on the exam.
3. Reprimanding his son, the father angrily pushed the shopping cart down the supermarket aisle.
   Reprimanding his son angrily, the father pushed the shopping cart down the supermarket aisle.
4. Under questioning, the suspect thoroughly believed his constitutional rights were being violated.
   The suspect being questioned believed his constitutional rights were being violated thoroughly.
5. Frequent long walks help me to relax.
   Frequently taking long walks helps me to relax.

GROUP ACTIVITY

Exercise 3 not only helps students understand the importance of avoiding lengthy modifiers that split subjects and verbs, but it also injects a bit of humor into the class. Provide students with three or four basic sentences, and ask groups to expand each sentence by placing a lengthy modifier between the subject and the verb. On completion of the task, groups can compete for the honor of having come up with the lengthiest, most obstructive modifiers. Possible sentences:

The *Enterprise* intercepted the Klingon vessel.
The Navajo Tribal Police awarded Jim Chee their highest honor.
The manager pulled Ice T's "Cop Killer" off the shelves.
Nelson Mandela was released from prison.

15b Reposition a lengthy modifier that splits a subject and its verb.

ESL CUE

For Americans correct adjective order is intuitive; for ESL students it must be learned consciously. Both Marcella Frank's *Modern English, Part I* and Betty Azar's *Understanding and Using English Grammar* have excellent charts detailing the logic behind our adjective order system.

Spanish, Korean, and Vietnamese, as well as a number of other languages, place the adjective after the noun: *the house red*. This accounts for what may seem peculiar constructions, even in highly fluent students who occasionally "forget" and revert to the deep structure of the mother tongue. The surface error rarely causes confusion except in one of the few cases of English reversible adjectives and nouns: *house cat/cat house, ice free/free ice*, etc.

Another troubling adjective problem concerns number: many languages make nouns and adjectives agree in number while English adjectives take only the singular or non-

numbered form. Thus Spanish speakers writing in English have the fairly common habit of adding a number inflection to adjectives: *the reds houses*.

TEACHING IDEAS

Because of the importance of modifiers in breathing life into an essay students would do well to understand their use thoroughly. To that end, ask students to gather three or four of their papers and identify the modifiers. Single-word modifiers can be circled, and phrases and clauses underlined and labeled *p* or *c*. Then ask students to draw an arrow from the modifier to the word modified. This exercise should help students understand why some of their modifiers work so well; it will also alert them to problems involving misplaced, squinting, or dangling modifiers.

TEACHING IDEAS

Not many elements of grammar and usage can be considered fun to study. Misplaced and dangling modifiers, however, are the exception. You might want to loosen things up a bit in class by writing a couple of humorous examples on the board—"After asking Eileen to the prom, the dog chewed up my tuxedo pants," for example. Students can then try to compose a few of their own. The student examples will represent a number of the possible errors covered in the chapter, and some may not even be dangling or misplaced modifiers. Rather than discussing those issues at the moment, however, have students keep a copy of the sentences generated; after completing the chapter, they can try to match up the sentences with the types of errors represented here.

EXERCISE 4

1. Hyperinstruments perform the chores of playing a musical instrument with the virtuosity of the most accomplished musician. Such instruments allow the player to control the tempo and volume of the performance.
2. Machover, the child of a musician and computer graphics specialist, had been exposed to both music and computers from his childhood. He eventually abandoned traditional instruments for electronic ones.
3. Machover insists that the average music lover is neglected while an elite corps of musicians receives all the serious attention. Machover sees this as a system that deprives the average player of the joy of performance. He favors democratizing music.

15e Reposition a modifier that splits a verb and its object or a verb and its complement.

EXERCISE 5

1. The experience of listening to the hypercello in performance is strange since one can't tell where the player leaves off and the computer takes over.
2. Given his emphasis on making musical performance available to the nonprofessional, Machover is planning an interactive event called *Brain Opera*.
3. Attendees at *Brain Opera* will learn to play hyperinstruments even though they may never have picked up a musical instrument in their lives.
4. The audience of *Brain Opera* will perform their very own opera after they have learned to play the easier types of hvperinstruments and have taken part in sessions involving increasingly complex music games.
5. One wonders what standards of success critics will use to judge *Brain Opera*, which is eccentric, visionary, and radical.

15f Reposition a modifier that splits the parts of an infinitive.

TEACHING IDEAS

Gone (thank goodness) are the days when splitting an infinitive was the grammatical equivalent of fratricide. However, it's worth calling students' attention to the admonition to (closely) follow a safe course by eliminating the infinitive entirely. Unless they know their audience, they should assume that a split infinitive is unacceptable.

15g Reposition a lengthy modifier that splits a verb phrase.

EXERCISE 6

1. To play a musical instrument effectively in most cases requires years of patient practice, but Machover's hyperinstruments may change all that.
2. In another one of Machover's music games, "wild orchestration," players can change the instrumentation of a given musical piece as it is being performed by the hyperorchestra.
3. As audience members come and go, enormous speakers will blast the continuously evolving *Brain Opera* throughout the auditorium.
4. Machover's hyperinstruments make it possible for anyone, musically creative or not, to conduct an orchestra or play like a musical prodigy.
5. There are already some instruments on the market that can allow players, whether they are interested in composing or simply jamming with a favorite artist, to live out the fantasy of playing like or with the very best.

15h Identify and revise dangling modifiers.

FOR DISCUSSION

The dangling modifier is one of those errors that students find very hard to understand. The word modified is usually *implied* in the sentence, so the error is sometimes difficult to spot. It's probably worthwhile to spend some time making sure that students understand what the problem is. One way to do this is to reproduce a passage with several dangling modifiers, and have the class as a whole identify and correct the errors. The discussion that ensues should clarify the problem for most students.

REFERENCES

CHAIKA, ELAINE. "Grammars and Teaching." *CE* 39 (1978): 770-83. Dangling modifiers can be explained from a linguistic standpoint.

KOLLN, MARTHA, and ROBERT FUNK. *Understanding English Grammar.* 6th ed. New York: Longman, 2002. Dangling participles often result from opening main clauses with *it* or *there*.

PIXTON, WILLIAM H. "The Dangling Gerund: A Working Definition." *CCC* 24 (1973): 193-99. The dangling gerund can be defined separately from other dangling modifiers.

RILEY, KATHRYN, and FRANK PARKER. *English Grammar: Prescriptive, Descriptive, Generative, Performance.* Boston: Allyn & Bacon, 1999. Includes exercises on identifying and revising dangling modifiers.

WILLIAMS, JOSEPH. *Style: Toward Clarity and Grace*. Chicago: U Chicago P, 1995. Dangling modifiers are one of many problems encountered when students begin working with longer sentences.

EXERCISE 7

1. Centering on the city of Cuzco in the Peruvian Andes, the empire included the coastal and mountain regions of Ecuador, Peru, and Bolivia.
2. As the only true empire existing in the New World at the time of Columbus, the Inca empire had assembled wealth both in precious metals and in astronomical in formation.
3. Knitting together the two disparate areas of Peru, mountain and desert, the Incas achieved an economic and social synthesis.
4. Growing and weaving cotton and planting such domesticated crops as corn, squash, and beans, the Incas had settled Peru dating from before 3000 B.C.

ADDITIONAL EXERCISE A

Look through your graded papers to find instructors' comments regarding misplaced or dangling modifiers. Reread the papers, identifying the errors as you read by using the strategies outlined in this chapter. Then revise the errors. (If you don't have any graded papers handy, look through any body of writing you've done recently.)

CHAPTER 16

Shifts and Mixed Constructions

KEY FEATURES

This final chapter in Part IV maintains the focus on the relationship between writer and audience. Shifts and mixed constructions are treated as flaws in consistency, flaws that make it more difficult for the reader to follow the writer's line of reasoning. With frequent cross-references to other relevant chapters, this chapter takes students step by step through the various obstacles to consistency in sentence structure. The emphasis, as in previous chapters, is primarily on how to construct and revise appropriate sentences rather than on how to avoid breaking rules. All of the significant issues are covered, including consistency in person, tense, tone, comparison, and the like. The arrangement moves students within each major division from subject to predicate to entire sentence. The approach is straightforward and practical, acknowledging throughout the specific demands of formal written discourse. Examples and exercises are plentiful, providing students ample practice in revising problem structures.

16a Revise shifts in person and number.

LOOKING BACK

This would be an opportune time to review the material on pronoun-antecedent agreement, especially with regard to number. If you haven't covered Chapter 10 (Agreement) yet, you may want to refer students to 10a on number agreement. Reviewing the cross-referenced material will reinforce students' understanding of the importance of consistency in number.

EXERCISE 1

1. A typical monastic community would usually confine <u>its</u> dramatic activities to Christmas, Easter, and perhaps one or two saints' days.
2. Although we can locate a number of saints' plays in the early drama of Western Europe, <u>we</u> can't find them all collected in one place.
3. Until the nineteenth century, comedy was inappropriate to serious religious dramas; <u>audiences</u> saw it as almost blasphemous.
4. The villainous characters in medieval drama are usually comic but not lovable; they <u>are</u> insensitive, even cruel.

16b Revise shifts in tense, mood, and voice.

LOOKING BACK

If you haven't covered Chapter 9 (Verbs) in class, this would be a good time to refer students to the relevant sections, especially 9f on sequencing tenses. Even if they have studied the chapter, some students may need to refresh their memories.

GROUP ACTIVITY

Many students, even otherwise sophisticated writers, have difficulty with the historical present. If students are writing about literature in this or another class, the following exercise may help them grasp the concept of the historical present. Ask students to bring in one or two literary analyses in order to take part in this activity. When you arrange students in groups, try to include in each group one student who uses the historical present

appropriately. Then have each group work together on one student's writing at a time, checking for consistent use of the historical present. As the groups attempt to determine when this tense is appropriate, they will become more comfortable with one of the conventions of academic writing.

EXERCISE 2

1. Business has always been attracted by the language of football, for example, and it often invokes terms such *as team player, game plan*, and *optioned out*.
2. The connection is far from accidental in that both areas celebrate aggression.
3. If there were any doubt left about this close association, just look at the extravagant sums that companies pay in order to rent private viewing suites at sports complexes.
4. Politicians routinely use sports talk to curry favor with sports-minded voters.
5. By using sports analogies, politicians and businesspeople often transform complex ethical issues into simple matters of strategy.

ADDITIONAL EXERCISE A

Across the Curriculum Photocopy a brief passage from one of your textbooks, and pay close attention to the sequencing of tenses, consistency of mood, and use of voice. How does the writer's use of verbs help the reader understand the passage? Are there any apparent inconsistencies (in voice, for example)? If so, can you explain why the writer may have chosen to shift voice?

16c Revise for shifts in tone.

GROUP ACTIVITY

Exercise 3 is ideal for group work. Identifying inappropriate words and phrases, as well as negotiating appropriate replacements, will provide students with useful practice in revising for consistent tone.

EXERCISE 3

Suggested responses:

1. Replace "a couch potato" with "sedentary."
2. Replace "*homo sapiens*" with "people."
3. Replace "get frazzled" with "become agitated."
4. Replace "the patience of the blessed saints" with "great patience."
5. Replace "party animal" with "better social companion."

16d Maintain consistent use of direct or indirect discourse.

ADDITIONAL EXERCISE B

This exercise should help you understand the differences between indirect and direct discourse, making it easier for you to be consistent in your own writing. In the following sentences, change indirect discourse to direct discourse, and vice versa.

1. In the *New York Times*, David Low wrote, "I have never met anybody who wasn't against war."
2. When faced with disclosures about the Watergate scandal, Richard Nixon told his aides, "I want you to stonewall it."
3. Martin Luther King Jr., in his most famous speech, said that he had a dream.

4. Elizabeth Ray told the House Ethics Committee that she couldn't type. She couldn't file. She couldn't even answer the phone.
5. In a speech to her fellow senators, Margaret Chase Smith said that she thought it was high time that they remembered that they had sworn to uphold and defend the Constitution.

Answers:

1. In the New York Times, David Low wrote that he had never met anybody who wasn't against war.
2. When faced with disclosures about the Watergate scandal, Richard Nixon told his aides that he wanted them to stonewall it.
3. Martin Luther King Jr., in his most famous speech, said, "I have a dream."
4. Elizabeth Ray told the House Ethics Committee, "I can't type. I can't file. I can't even answer the phone."
5. In a speech to her fellow senators, Margaret Chase Smith said, "I think it is high time that we remember that we have sworn to uphold and defend the Constitution."

EXERCISE 4

1. The great physicist Niels Bohr nailed a horseshoe on a wall in his cottage because he understood that it brought luck whether one believed or not.
2. The mystery writer Agatha Christie believed that being married to an archaeologist, a man whose business it was to excavate antiquities, was a stroke of great good luck, because as she got older he showed more interest in her.
3. In a feverish letter from a battlefield in Italy, Napoleon wrote Josephine that he had received her letters and asked if she had any idea of what they were doing to him.

LOOKING BACK

A careful reading (or rereading) of Chapter 7 (Constructing Sentences) can be helpful to students as they work through this material. Since a paper filled with mixed constructions reflects the writer's failure to control specific sentence patterns, a clear understanding of those patterns can assist the writer in revising.

16e Establish clear, grammatical relations between sentence parts.

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D'ELOIA, SARAH. "The Uses—and Limits—of Grammar." Rpt. in *The Writing Teacher's Sourcebook*. Eds. Gary Tate and Edward P. J. Corbett. New York: Oxford UP, 1981. 225-43. Tangled syntax results from inexperienced writers trying to put complex ideas into acceptable prose form.

FREEMAN, DONALD C. "Linguistics and Error Analysis: On Agency." *The Territory of Language*. Ed. Donald A. McQuade. Carbondale: Southern Illinois UP, 1986. 165-73. Applying the concept of "agency" to an analysis of sentence structure can help students correct problems such as mixed constructions.

KRISHNA, VALERIE. "The Syntax of Error." *Journal of Basic Writing* 1 (1975): 43-49. Mixed constructions are a result of weakness in the core sentence.

SHAUGHNESSY, MINA P. *Errors and Expectations: A Guide for the Teacher of Basic Writing*. New York: Oxford UP, 1977. 44-89. A lengthy discussion of underlying causes of and strategies for overcoming mixed constructions.

16f Establish consistent relations between subjects and predicates.

EXERCISE 5

Suggested responses:

1. Strays were overrunning the town and creating both a health problem and a nuisance.
   The fact was that strays were overrunning the town and creating both a health problem and a nuisance.
2. With the development of minute, pellet-sized bar codes, animal control officers had a radical alternative to neutering or destroying strays.
   The development of minute, pellet-sized bar codes gave animal control officers a radical alternative to neutering or destroying strays.
3. Correct
4. One sign of trouble surfaced when animal rights groups protested the "indignity" of the solution and when comedians asked: "Are we next?"
   The first sign of trouble appeared when animal rights groups protested the "indignity" of the solution. The second sign appeared when comedians asked: "Are we next?"
5. Those who vigilantly protect against invasions of privacy fear advanced, miniaturized technology used for instant identification.
   Advanced, miniature technology used for instant identification scares those who vigilantly protect against invasions of privacy.

GROUP ACTIVITY

Because of the options available in Exercise 5, it presents an ideal opportunity for group work. If students compare their individual responses, they may find that there are more than two ways to revise many of the sentences.

16g Edit elliptical constructions to avoid confusion.

TEACHING IDEAS

Perhaps more than any other issue in this chapter, the incomplete sentence reflects problems with translating from spoken to written discourse. This translation can be confusing to students. Sometimes it's difficult for students to integrate what seem to be mixed messages about writing: on one hand they're admonished to write in their own voices, while on the other they're warned about the dangers of importing spoken constructions into written discourse. This may be a good time to remind students that listeners can rely on any number of cues, from inflection to rhythm, in making sense of what a speaker says. In writing, however, those cues are missing, so consistency in construction becomes all the more important. The voice in written discourse can be identical to that in speech; it's the conventions that differ.

ADDITIONAL EXERCISE C

Across the Curriculum Photocopy a long passage from one of your textbooks, and underline all of the parallel constructions that you can find. Examine the writer's use of parallelism, paying particular attention to completeness and use of appropriate prepositions. How does the effective use of parallelism help the reader understand the material? How does it contribute stylistically to the passage?

16h Make comparisons consistent, complete, and clear

FOR DISCUSSION

Advertising is notorious for its use of incomplete comparative elements. Ask students to come up with examples of slogans including such incomplete comparisons as "creamier," "lighter," or "more robust." After writing the slogans on the board, ask students to speculate on the reasons advertisers might have for leaving comparisons incomplete. The ensuing discussion should alert students to the purpose of complete comparisons.

EXERCISE 6

1. Since ancient times, fire has been regarded more as a transforming element than as a sheer destructive power.
2. Medieval alchemists believed that in fire resided magical properties.
3. In legend, Prometheus's gift of fire made humans better than animals, and for this Prometheus was punished.
4. Correct.

CHAPTER 17

Being Clear, Concise, and Direct

KEY FEATURES

This part of the handbook shifts emphasis on revision from grammatical correctness to clarity and style. Students revising at this level will need to exercise good judgment. This chapter fosters the development of judgment by returning to the theme of earlier chapters, namely, that writers must make choices reflecting both the purpose of the paper and the obligation to the reader. In dealing with the major topics of conciseness and use of strong verbs, the chapter provides a number of strategies for revision. Students are reminded, however, that wordiness and weak verbs in early drafts are not indicative of poor writing skills. On the contrary, the chapter reiterates the notion that in the draft stage the writer concentrates on establishing the paper's purpose, organization, and development. Focusing on sentence-level revisions in early drafts tends to slow a writer's momentum. Thus the material covered in this chapter is presented as a stage of revision, not a correction of errors. Exercises reinforce this presentation; the sentences are not wrong, they're just long—and rather unclear in the bargain.

17a Revise to eliminate wordiness.

ESL CUE

English is far more compact than many languages. Consequently the concept of eliminating wordiness is vital for most nonnative speakers, but difficult. They will confuse eliminating unnecessary words with eliminating discussion and detail, mainly because the acceptable writing style of many languages (like Spanish, Portuguese, and Italian) is far more discursive and abstract than that of English. Another difficulty in the move toward compact language is the student's paucity of synonyms to replace longer, explanatory phrases.

FOR DISCUSSION

Ask students which takes longer to write, a five-page paper or a two-page paper? Chances are, most students will consider the two-page paper easier. Then ask them to speculate on why they often find themselves spending time lengthening their papers rather than shortening them. The responses to this question will probably have something to do with not having enough to say about a subject. If you can remind students of what they've learned in Part II (Writing as a Process), you can steer the discussion toward the responsibility of the writer to the audience—and to purpose. If a writer finds that she only has enough information to fill two pages of a five-page paper, then rather than hauling out the padding, she ought to be hauling herself to the library. If students can understand that the purpose is not to fill the pages but to make what's in the pages meaningful and clear, then they'll be in an appropriate frame of mind to approach this chapter.

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ESL CUE

Some Romance-language (Spanish, Italian, Portuguese) speakers will have difficulty with the concept of the expletive since it does not exist in their language. Their tendency will be to leave out the "there" or "it" and to simply begin with a "be" verb as they would in their language: "Is hot." "Is over there." Calling attention to the problem often helps the student self-correct.

ESL CUE

Some language interference may result from direct translations of common expressions, such as "make groceries" instead of "buy groceries" in Spanish, Italian, and French. Sometimes a specific and a general meaning combine into one word which makes translation a peculiar kind of metaphorical synaesthesia, as in such common Ibo expressions as:

English	*Ibo English*
I smell it.	I hear the smell of it.
The soup tastes good.	The soup is sweet. (whether sour or salty)

Problems with reflexives may produce similar confusions:

The dress doesn't fit. (English)	The dress cannot enter me. (Ibo)

GROUP ACTIVITY

Playing with wordy passages can be both educational and enjoyable. Ask each group to compose an overly wordy paragraph, using the expressions listed here. (Of course, they can also add any of their own.) Then the paragraphs can be passed to another group, whose task it is to eliminate the excess. In composing the wordy passages students will be parodying what they do if they tend to pad their essays, and in revising they'll practice a skill that will come in handy when they start cutting the excess out of those essays.

EXERCISE 1

Suggested responses:

1. Some experts admit that advertising manipulates the public; others insist that it benefits its audience.
2. Advertising is one of the most eye-catching sales methods because it imparts information.
3. Many consumers are drawn to a product by an effective advertising campaign
4. To lure the public, the advertisement must be believable, informative, and persuasive.
5. Men as well as women are portrayed sexually.
6. Most commercials have built-in sexual overtones.
7. Advertising moves the consumer from unawareness, through comprehension and conviction, to action.

GROUP ACTIVITY

This and subsequent exercises are ideal for group work. Have students either complete the exercises in groups or compare their responses after completing the exercises individually. Either way, as they negotiate responses or defend their choices, they'll understand more clearly the value of clarity, conciseness, and directness.

EXERCISE 2

1. The producer's communication must be personally appealing to the possible customer.
2. Identifying the product narrows the range of possible customers.
3. Although advertising is complex, it is not mysterious.
4. Today's successful advertiser is opportunistic.
5. Advertising campaigns strive for many different goals.
6. In the past women were portrayed in the kitchen or in other home settings.
7. Advertising appears in all print and on all electronic media.

17b Use strong verbs.

ADDITIONAL EXERCISE A

Photocopy an essay from a popular magazine such as *Time* or *Newsweek* (essays usually appear on the last page of those two magazines). First, circle all of the verbs. How many are passive? Why do you suppose the writer made those verbs passive? Would any have been more effective in the active voice? How many instances can you find of be or have as main verbs? Are those verbs necessary, or could any of them have been replaced by more active verbs? Next, underline all of the nouns derived from verbs. Could any of these have been recast as verbs? Why do you suppose the writer chose to keep them as nouns? Finally, how do strong verbs contribute to the effect of the passage?

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EXERCISE 3

Suggested responses:

1. People understand that advertising is communication between the buyer and the seller.
2. Advertising aims to expose a certain product to a targeted audience.
3. Without catalogue viewership, consumers forget the product because they can't view it again.
4. Thomas R. Forrest's "Such a Handsome Face: Advertising Male Cosmetics" discusses effective marketing.
5. Today a man's appearance contributes to his success.
6. Several aspects of advertising are essential to successfully marketing a product.

7. Advertisers should ask five questions before implementing a successful advertising campaign.
8. Associating a product with something desirable increases its visibility.

EXERCISE 4

Suggested revisions:

Although advertisers use many approaches, sexism appears in the majority of ads lately. And the problem appears to be getting worse.

Twenty years after the feminist movement, sexist ads still exploit females. Recently Miller Beer's insert in campus newspapers attempted to lure college kids on spring break with guidelines for picking up bikini-clad women. Outraged college females threatened to boycott the product. However, the protests failed because the National Advertising Review Board hasn't issued guidelines on using women in ads since 1978. In addition, few agencies enforce regulations on sexism in ads—probably because top management is male-dominated.

Many advertising executives say that sexism in ads is unavoidable, stating that advertisers must appeal to such huge audiences that they can't keep everyone happy. Apparently sexism in advertising will remain a problem.

ADDITIONAL EXERCISE B

As you revise your drafts of any papers you're working on at present, concentrate on conciseness, clarity, and directness. Try to identify the specific kinds of problems you have in this area so that you can look out for them in future drafts. Compare your revision to the original: How much shorter is the revision? How much clearer?

CHAPTER 18

Maintaining Sentence Parallelism

KEY FEATURES

Like the previous chapter, this chapter emphasizes stylistic revisions that make the reader's job more pleasant and profitable. In the initial analysis, the chapter takes students step by step through a sample structure, showing every point at which the two parts of the structure parallel each other. Illustration of parallelism in words, phrases, and clauses follows, with clear examples and simple strategies for achieving parallel structures at the sentence level. Throughout this section the underlying purpose of most parallelism—comparing or contrasting elements—is implied. When the chapter moves on to parallel sentences and paragraphs, the focus on comparison/contrast becomes more apparent, as parallelism is seen in light of a paragraph's controlling idea. Lists and outlines are also covered, providing students with a comprehensive look at the various uses of parallel structures. As in other chapters, exercises offer extensive practice in revising.

18a Use parallel words, phrases, and clauses with coordinating conjunctions.

TEACHING IDEAS

Parallelism is a topic in which form and content seem to converge; both the structure and the idea establish a comparison or a contrast. It's worth pointing this out to students, whose view of the relevance of grammatical structures is often obscured by rule-based

understanding. Presenting a few additional parallel sentences at the beginning of the chapter can help students see that form really does follow function—in the case of parallelism, at least.

GROUP ACTIVITY

This activity can help students understand the need to recognize both correct and faulty parallel structures. Ask each group to generate five to ten sentences, using a variety of parallel structures. Completed sentences will then be passed on to another group for correction. As students compose the sentences, they will find themselves discussing the nature of parallel structures, and as they correct sentences, they will engage in a discussion of how to recognize problems in parallelism.

GROUP ACTIVITY

There is perhaps no stronger evidence of the staying power of parallel structures than children's fairy tales and nursery rhymes. Children remember the rhymes and lines from the fairy tales not only because of rhyming words but because of the parallel structures used. Offer students one or two examples ("All the king's horses and all the king's men," "I'll huff and I'll puff and I'll blow your house down," "Over the river and through the woods," etc.), and ask groups to come up with several more examples on their own. Then have them rewrite the lines without parallel structure ("All the king's horses and a full complement of the king's men," "I'll huff and by puffing I'll blow your house down," "Over the river and walking down the path in the woods," etc.). It won't take much discussion for students to recognize how powerful the parallel structure can be.

FOR DISCUSSION

Ask students to identify from the Spotlight on Common Errors examples of usage familiar to them and to make their own list of common errors. Students can then discuss the function of effective parallel structures in good writing, thereby reinforcing their understanding of the relationship between style and content. (In large classes, this activity might begin with small groups. The groups will identify their common errors, and then the class as a whole will discuss the list of errors compiled from each group's report.)

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ADDITIONAL EXERCISE A

Complete the following sentences with your own words, filling in the slots with words, phrases, and clauses parallel to the italicized structures.

1. Colette *drove the children to school*, _____, and _____.
2. Colette drove *the children to school*, _____, and _____.
3. Colette drove the children *to school*, _____, and _____.
4. Colette drove the children to *school*, _____, and _____.
5. *Colette drove the children to school*, _____, and _____.

[NOTE: While the content of responses will vary, all students should recognize that in each sentence, the italicized structure is the one with which the responses should be parallel.]

18b Use parallelism with correlative conjunctions: *either/or, neither/nor, both/and, not only/but also.*

TEACHING IDEAS

To help students understand the use of parallel constructions with correlative conjunctions, you may want to engage in the following class exercise: In succession, write on the board the pairs of correlative conjunctions (*either/or, neither/nor, both/and, not only/but also*). Then ask students to volunteer sentences using each of the constructions. After writing several sentences on the board, stop and ask for an evaluation of their effectiveness. Some students will be able to point out errors; others will need to have the errors explained to them. (In larger classes, you may start this activity with groups. Each group will generate sentences according to the selected patterns, and the entire class will evaluate the sentences' effectiveness.)

18c Use parallelism in sentences with compared and contrasted elements.

ADDITIONAL EXERCISE B

Across the Curriculum Photocopy a page or two from one of your textbooks, and underline all parallel words, phrases, and clauses. Rewrite a couple of the sentences, eliminating the parallel structure. Compare the two: How does the use of parallelism contribute to the *meaning* of the passage? How does it affect the style of the passage?

EXERCISE 1

Suggested responses:

1. Designating Asian Americans as the "model minority" is problematic not only because the term obscures the diversity of the group but also because it distorts their small representation in top-ranking positions in the United States.
2. Some sociologists say that racism is rooted in a preference for one's "own kind" rather than in social causes.
3. Conflict theorists feel that racism results from competition for scarce resources, unequal distribution of power, and increased racial tension during periods of economic decline.
4. Neither corporate managers nor the workers whom they supervise tend to wield the political power of professionals such as lawyers and doctors.
5. Either the percentage of the elderly living below the poverty line has decreased or the number of elderly living in poverty has been underestimated.

18d Use parallelism among sentences to enhance paragraph coherence.

LOOKING BACK

It might be helpful for students to review Chapter 5 (The Paragraph and the Paper) when they read this section. The use of parallelism can enhance a paragraph's unity, coherence, and development.

ADDITIONAL EXERCISE C

In order to practice building a paragraph around parallel structure, write an imitation of Lincoln's paragraph on the house divided. Begin with one of the following sentences (or choose your own):

A teenage marriage cannot last.
A great concert can revitalize the soul.
A child born in the ghetto will never be free.

18e Use parallel entries when writing lists or outlines.

ADDITIONAL EXERCISE D

As you revise drafts of any papers you're working on at present, look for places where parallel structure would make the paper more effective. A potential revision might be a series of words, or two phrases or clauses, or even a pair of sentences. Occasionally a paragraph can be arranged around parallel structures (as you have seen in this section).

ADDITIONAL EXERCISE E

Using the information in the following paragraph, develop a list of parallel items. The Playground Committee has identified three major phases of the program. First, we'll have to raise funds by holding bake sales and doing things like raffling off prizes. Some other communities have had success with selling cookbooks too. Then we have to interview architects to find one who can do what we want in the space we have. He or she will also have to be affordable, and, of course, the plans that the architect comes up with will have to be attractive and imaginative. The last stage will involve mobilizing the townspeople to build the playground. We have to get volunteers to sign up to work. We'll also need people to donate and cook food for the volunteers. And there won't be enough tools, so people will have to lend us those.

Suggested responses:

Playground planning involves three major phases:

- raising funds (bake sales, raffles, cookbook sales)
- finding an architect (space, affordability, attractiveness)
- building the playground (construction help, food, tools)

EXERCISE 2

Individual responses

EXERCISE 3

Individual responses

CHAPTER 19

Building Emphasis with Coordination and Subordination

KEY FEATURES

This chapter incorporates material found in several other chapters to offer students guidelines for achieving a desired effect in their writing. As in Chapter 18, form is closely tied to content. In exploring various techniques for building emphasis, the chapter asks students to consider the nature of the ideas in the paper before deciding what and how to emphasize. The chapter treats techniques such as coordinate structures for equal ideas, conjunctive adverbs for balance, and subordinate structures to emphasize relationships between ideas, as well as specialized techniques such as punctuation, repetition, and specialized sentences. The chapter also presents the problems and tradeoffs associated with certain techniques. Examples and exercises are plentiful; exercises offer practice with individual sentences and paragraphs. Throughout the chapter, students are provided with straightforward, practical advice for carrying revision beyond the stage of editing out errors.

19a Use coordinate structures to emphasize equal ideas.

LOOKING BACK—LOOKING AHEAD

As indicated in the introduction, this chapter makes use of material found in several other chapters. Students may want to reread the preceding Chapters 17 and 18, and take a look at Chapters 20 (Controlling Length and Rhythm) and 21 (Choosing the Right Word).

GROUP ACTIVITY

This activity can help students appreciate the distinction between and within coordinate and subordinate sentence elements. Ask each group to link two or more of the six sentences presented in the Critical Decisions box to form a variety of coordinate and subordinate structures. (They can use the linked sentences in the box as guides.) Each group should produce five or six different sentences, which they will then present to the class. In general discussion, students can comment on the different effects of linking sentences through coordination and subordination.

GROUP ACTIVITY

Because the exercises in this chapter allow for a number of different responses, all but Exercise 5 would make ideal group activities. Whether students negotiate responses in groups or compare individual responses, they'll get a good sense of the various choices open to writers as they revise for emphasis.

ESL CUE

Spanish speakers frequently confuse "after" with "afterwards" (as in, "After, they went home") because of translation models in Spanish-English pocket dictionaries. Japanese students might consistently treat subordinate clauses as main clauses.

ADDITIONAL EXERCISE A

Across the Curriculum Make three photocopies of several consecutive paragraphs from one of your textbooks. (You'll use the other two copies in subsequent exercises.) Underline all coordinate structures, and identify the words indicating equal ideas as coordinating conjunctions, correlative conjunctions, or conjunctive adverbs. How many times does the writer use coordination? How often are words joined? Phrases? Clauses? How does the use of coordination help the writer achieve emphasis in the passage?

ESL CUE

ESL students will probably find coordination far easier than subordination, where the specialized connective words might confuse them. For example, they might understand that "despite/in spite of/although/even though/however/nevertheless" are all used for a contrast that is concessive, but they might also use such terms interchangeably. They might need help distinguishing which subordinators go with clauses ("although/even though/in spite of the fact that") and which words connect between sentences rather than subordinate ("however/nevertheless/nonetheless"). "Otherwise," "even if," and "unless" are particularly troublesome. Many ESL students cannot distinguish between "in addition" and "besides" because their grammar texts did not do so. Distinguishing between the coordinator "so" and the subordinator "so that" and the use of "so" or "such" in adverbial clauses of result is also confusing.

"He was tired so he went home."
"He went home so that he could get some rest."
"He was so tired that he went home."
"He was such a tired man that he went home."

FOR DISCUSSION

To give students an idea of the stylistic capacity of coordinating conjunctions, present them with quotations such as the following and ask them to comment on how the structures serve to emphasize the content.

"He had the air of a man who did not believe what he heard or what he himself was saying. He was the first cynic I had met." (Maya Angelou)

"I believe by this time both of us began to realize we were leading two separate lives that no longer fitted together. [. . .] I was relieved when it was all over and glad we parted with a mutual affection and respect which still endures." (Margaret Bourke White)

"We stopped at the driving range. [. . .] I reared back and swung with all my might. I caught that ball square, but I came around so hard that the club hit the light post on the follow through and broke in two." (Babe Didrikson Zaharias)

"I believe that I was the only one of my class of 150 who graduated without a definite plan for earning her living. [I did not want to teach school, nor had I taken the courses necessary for this occupation." (Margaret Morse Nice)

"No one means all he says, and yet very few say all they mean, for words are slippery and thought is viscous." (Henry Adams)

ADDITIONAL EXERCISE B

Across the Curriculum Choose a topic from one of your courses, and compose a paragraph in which you use at least three pairs of different correlative conjunctions. (Make

sure the topic is specific: e.g., the relationship between interest rates and economic growth, the role of sibling rivalry in family relationships, or the influence of Zora Neale Hurston on Alice Walker.) When you review your paragraph, try to determine how the correlative conjunctions contribute to its meaning.

TEACHING IDEAS

Students, particularly those preparing for a career in elementary education, will be interested to know that when young children begin to write, they frequently produce narratives full of faulty and excessive coordination. You may want to gather samples of children's writing either from your own education department or from students them selves. Ask students to bring in their own examples of writing from their children, their brothers and sisters, or their nieces and nephews, or samples from their own grade- school days. As students examine such writing, they may want to speculate on the relationship between stylistic sophistication and cognitive abilities.

EXERCISE 1

Suggested responses:

1. How and why living things evolve are only partly understood.
2. Monkeys, apes, and man are all good manipulators of hand-eye coordination. No mammal, however, can rival the chameleon for eye-tongue coordination.
3. Snake anatomy contains the most clever and intricately efficient feeding apparatus.
4. The snake opens its jaws and begins to engulf the monkey. It is not hurried, but deliberate and precise.
5. The Nunamiu Eskimo believe not only that wolves know where they are going when they set out to hunt caribou, but also that wolves learn from ravens where caribou might be. Moreover, they believe certain wolves in a pack never kill, and others specialize in killing small game.
6. When the wolves come together, they make squeaking noises and encircle each other. They also rub and push one another. They poke their noses into each other's fur, and back away to stretch. They not only chase each other but also stand quietly together. Then they are gone down a vague trail.
7. Mexico still has a small population of wolves, but large populations remain in Alaska and Canada.

EXERCISE 2

The smallest living creatures known are viroids. Each is composed of fewer than 10,000 atoms and can cause several different diseases in plants. They have probably most recently developed from more complex organisms rather than from less complicated ones; yet they are so simple in structure that one wonders how they could be alive at all. They survive because they are parasites; thus, they commandeer much larger cells and force those cells to begin making more viroids like themselves.

EXERCISE 3

1. Plants adapted to cold climates can conduct photosynthesis at temperatures far below those of their warmer weather compatriots; in fact, some evergreens still maintain the process at 0°C. Some algae that inhabit hot water springs can do likewise at 75°C; however, most plants photosynthesize best between 10°C and 35°C.
2. Many arthropods are definitely "dressed to kill"; for example, the scorpion sports sharp jaws and strong pincers, and packs a nasty sting. Nonetheless, it is outclassed

by the black widow spider. Her bite can be lethal if untreated; similarly, centipedes will attack and paralyze prey twice their size.

19b Use subordinate structures to emphasize a main idea.

LOOKING BACK

Some students may need to refresh their memories regarding subordinate clauses. Encourage them to take the advice offered here and review the appropriate sections of Chapter 7 (Constructing Sentences).

GROUP ACTIVITY

Using subordinate structures can be intimidating for students who fall prey to fragments, comma splices, and fused sentences. A simple group activity can provide these students with practice and confidence. Making sure that the skill level of each group is mixed, ask groups to compose six sentences using the subordinating conjunctions from the Critical Decisions box in 19a. As the groups generate their sentences, weaker students will benefit from listening to the strategies of the stronger students, and the stronger students will benefit from having to articulate those strategies.

ADDITIONAL EXERCISE C

Combine the following pairs of sentences, forming adjective clauses introduced by *that*, *which*, and *who*.

1. Muslims were adversely affected by the breakup of the Soviet Union.
   Muslims have been persecuted for centuries.
2. Bosnia fell victim to the "ethnic cleansing" perpetrated by Serbia.
   Bosnia was once a part of Yugoslavia.
3. Anti-Muslim violence also erupted in the former Burma.
   Anti-Muslim violence plagued Bosnia.
4. Islam was under siege in other parts of the world.
   Islam has enjoyed continued growth in Europe and North America.
5. One U.S. group is the African American community.
   The African American community has seen a significant conversion to Islam.

Suggested responses:

1. Muslims, who have been persecuted for centuries, were adversely affected by the breakup of the Soviet Union.
2. Bosnia, which was once a part of Yugoslavia, fell victim to the "ethnic cleansing" perpetrated by Serbia.
3. The anti-Muslim violence that plagued Bosnia also erupted in the former Burma.
4. Islam, which has enjoyed continued growth in Europe and North America, was under siege in other parts of the world.
5. One U.S. group that has seen a significant conversion to Islam is the African American community

TEACHING IDEAS

If you are aware of students whose writing exhibits problems with inappropriate, ambiguous, illogical, or excessive subordination, you may want to suggest to them the following activity: After reading 19b-3, review several of your papers for evidence of this problem. Underline the offending sentences and on a separate sheet of paper, rewrite

them to eliminate the problems. Now read the entire paper with the revised sentences. How do your revisions make your meaning clearer? How do they improve your writing stylistically?

ADDITIONAL EXERCISE D

Using the second photocopy you made for Exercise A, underline all subordinate structures and circle each subordinating conjunction. What kind of relationship does each subordinating conjunction establish? (Refer to the Critical Decisions box in 19a.) How many times does the writer use subordination? How often are subordinate clauses placed at the beginning of the sentence? In the middle? At the end? How does the use of subordination help the writer achieve emphasis in the passage?

EXERCISE 4

Suggested responses:

1. Social animals such as crows will attack or "mob" a nocturnal predator that sometimes appears during the day.
2. The fox's hunting is spoiled when it is followed through the woods by a loudly screaming jay.
3. Because poisonous or foul-tasting animals have chosen the "warning" colors of red, white, and black, predators associate these colors with unpleasant experiences.
4. Scent marks, which act like railway signals, prevent collision between two cats.
5. As the surroundings become stranger and more intimidating to the animal, the readiness to fight decreases proportionately.

19c Use special techniques to achieve emphasis.

FOR DISCUSSION

The techniques outlined here are found frequently in advertising, especially for plays and movies. Ask students to collect copies of ads that include one or more of these techniques. Choose the most representative ads to use as examples for a class discussion identifying and evaluating the effectiveness of the techniques.

TEACHING IDEAS

In order to give students a sense of the power of repetition, you may want to add to the brief list of memorable lines printed here, and ask students to offer some examples from their own reading.

> "To the American people, it is inconceivable that military security can rest upon injustice, upon power, upon the ill-gotten fruits of imperialism and oppression." (Frank Tannenhaum)
>
> "We don't eliminate the problems that people have simply by eliminating the people." (right-to-life pamphlet)
>
> "I see one-third of a nation ill-housed, ill-clad, ill-nourished." (Franklin Delano Roosevelt)
>
> "Death? Why this fuss about death? Use your imagination, try to visualize a world without death! [. . .] Death is the essential condition of life, not an evil." (Charlotte Perkins Gilman)

"Blues are the songs of despair, but gospel songs are the songs of hope." (Mahalia Jackson)

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LANHAM, RICHARD. *Revising Prose*. 4th ed. Boston: Allyn & Bacon, 1999. Extensive advice on revising for style.

EXERCISE 5

Coordination:
. . . who could serve as ideals, as models, as possibilities . . .
. . . by Nancy Drew; by Jo March, Jane Eyre and Heathcliff's soul mate Cathy; and by other fictional females . . .
Punctuation
. . . (if only she dared!) . . .
Repetition
. . . I still understand . . . . I still understand.
Contrast
. . . some relecting . . . others pointing . . .
Brief Sentence:
I still understand.

Representative responses: Analyses will vary.

ADDITIONAL EXERCISE E

Using the third photocopy you made for Exercise A, underline and identify all special techniques for achieving emphasis. How many times does the writer use special techniques? How many different techniques does the author use? How does the use of special techniques help the writer achieve emphasis in the passage?

ADDITIONAL EXERCISE F

As you revise drafts of any papers you're working on at present, use the techniques covered in this chapter to achieve emphasis. Remember that the ideas you want to communicate will determine the specific technique you use. Compare the revision to the original. How has adding emphasis improved the effectiveness of your paper?

EXERCISE 6

Suggested revision:

Of the self-regulated devices in the body, there is one that can provide long-term immunity from diseases like mumps and measles; yet this same device somehow also causes

the AIDS virus, if present, to infect immune cells. This discovery was made by researchers at Virginia Commonwealth University in Richmond who found that the HIV virus, though coated with antibodies, will nonetheless attack the surrounding T-cells (immune cells).

CHAPTER 20

Controlling Length and Rhythm

KEY FEATURES

This final chapter on revising sentences focuses almost exclusively on style. At this stage of revision a paper should be grammatically correct and the ideas clearly presented; now is the time to consider how it sounds. The strategies presented in the chapter bear out the promise of the introduction: creating effective sentences can be learned. Students are reminded that content and commitment precede stylistic concerns; the pretty package doesn't matter if there's nothing of consequence in it, or if the giver doesn't care about it. If students do have significant content, and if they are committed to the paper, then they're ready to learn strategies for controlling sentence length and rhythm. The strategies presented follow a logical progression, with initial focus on monitoring length, then on varying length, and finally on controlling rhythm. In addition to extensive sample paragraphs, a paragraph from a student paper is analyzed for length and rhythm. Exercises also provide students with practice in revising and analyzing model paragraphs, along with ample opportunity to apply the material in the chapter to their own papers.

20a Monitoring sentence length

REFERENCES

CHRISTENSEN, FRANCIS. "A Generative Rhetoric of the Sentence." *Notes Toward a New Rhetoric: Essays for Teachers.* 2nd ed. Eds. Francis Christensen and Bonniejean Christensen. New York: Harper, 1978. The cumulative sentence can be effective in achieving emphasis of ideas in sentences.

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LANHAM, RICHARD. *Revising Prose*. 4th ed. Boston: Allyn & Bacon, 1999. Extensive advice on revising for style.

KOLLN, MARTHA, and ROBERT FUNK. *Understanding English Grammar*. 6th ed. New York: Longman, 2003. Includes chapter on sentence rhythm.

WALPOLE, JANE R. "The Vigorous Pursuit of Grace and Style." *The Writing Instructor* 1 (1982): 163-69. An analysis of revision for style.

WILLIAMS, JAMES D. *Preparing to Teach Writing.* Belmont, CA: Wadsworth, 1989. 301-02, 306. A discussion of sentence style, including length.

WILLIAMS, JOSEPH. *Style: Toward Clarity and Grace*. Chicago: U Chicago P, 1995. Practical advice on how to improve style, covering words, sentences, and paragraphs.

FOR DISCUSSION

To ease students into monitoring sentence length, you may want to have the class practice together on the paragraph below.

> (1) Because my mother was thrifty and talented, I had always worn handmade Heidi dresses or high-style outfits bought at Filene's Basement. (2) When I wasn't dressing up, I was stripping down to bare bottom and marching down the neighbor's driveway. (3) By comparison, the Academic clothing was boring and restrictive, two no-nos in my view. (4) Every day we wore the same black uniform with a white stiff collar and clip-on black leatherette bow tie. (5) Black serge bloomers covered white cotton panties, and a vest with attached garters held up long black cotton stockings. (6) We even had black serge aprons to keep us clean. (7) This unnatural attire cost twelve dollars for two complete sets, with the apron extra at a dollar twenty-five. (8) My attempts at distinctive trim were always thwarted. (9) The Sisters confiscated my dandelion chains and buttercup bracelets and made me scrub clean the crayon embroidery on my celluloid cuffs. (Gretchen Sentry)

1. 21 148 words ÷ 9 sentences = 16.4 words average sentence length
2. 18
3. 14 Paragraph has two long sentences, one short, two long, one short, one long, one short, one long.
4. 19
5. 19
6. 10 *No short sentences are placed consecutively.
7. 18
8. 8 *Twice two long sentences are placed consecutively, each preceded by or followed by short sentences.
9. 21

TEACHING IDEAS

One of the most successful pedagogical techniques in composition is for the instructor to share his or her writing with the class. Analysis of sentence length provides an ideal opportunity for you to take this step. Find several paragraphs with which you are comfortable, and ask the class to perform an analysis on them, noting the variety of lengths as well as the placement of sentences of different lengths within the paragraphs. (In large classes, you may want to begin this exercise with small groups. When groups report their findings to the class, a general discussion can follow.)

EXERCISE 1

Individual responses

GROUP ACTIVITY

Ask students to do this exercise in groups—students who understand the concept can help out those who aren't sure of what they're doing. Then they can compare average sentence lengths, proving for themselves that average length is indeed different for different writers. They can also compare the variety of sentence lengths used by different writers in a single paragraph.

LOOKING BACK

This section refers students to several chapters in the handbook. If you can determine which students could benefit from reviewing a specific area, assign that chapter to the students.

20b Strategies for varying sentence length

ESL CUE

Some ESL students form English sentences according to the acceptable or desirable patterns and lengths of sentences in their home languages. Spanish speakers, for example, may write many lengthy sentences with phrases that seem to double back on themselves; Russian speakers may interject phrases and clauses in what seem to be strange places, with very long sentences as the end result. In each case, such long and often seemingly convoluted sentences would be considered quite appropriate if written in the home language. But when ESL students transfer such home language structure and length to their English sentences, they often confuse and frustrate the reader.

The notion of using sentences of varying lengths and structures to convey particular notions or to emphasize certain points may seem quite strange to ESL students. Examples from the World War II speeches by Sir Winston Churchill or excerpts taken from mystery novels provide good texts for study of sentence structures and lengths. Churchill's often-concise sentences produce sharp emphasis. Agatha Christie's novels often contain lengthy sentences full of description as she sets the stage, but when the crime is about to occur, or the story becomes tense and worrisome, the sentences shorten, urging the reader to speed up, get excited, and become tense, too. Ask students to explore ways to use sentence length and structure to persuade or manipulate their readers.

TEACHING IDEAS

If you are aware of students whose uncertainty about their writing results in excessive coordination, you may want to spend some extra time with them on this section. Ask these students to review several of their papers for problems with excessive coordination. After underlining relevant sentences, they can revise by breaking up overly long sentences. As they read the entire paper with their revisions, they should comment on the effect of eliminating excessive coordination.

ADDITIONAL EXERCISE A

Reduce the length of each of the following sentences by converting modifying clauses to phrases and converting clauses or phrases to single words.

1. Many children who belong to the working class do not derive benefits from education.
2. In elite schools, children develop their powers of analysis and intellect.
3. Because they feel overwhelmed by difficult material, some students withdraw.
4. Children whose parents have a good deal of money attend the best schools.
5. When parents become involved, schools often prosper.

Suggested responses:

1. Many working-class children do not derive benefits from education.
2. In elite schools, children develop their analytical and intellectual powers.
3. Feeling overwhelmed by difficult material, some students withdraw.
4. Children of wealthy parents attend the best schools.
5. With parental involvement, schools often prosper.

GROUP ACTIVITY

This activity will provide students with the opportunity to use clauses and phrases as nouns and to judge the effectiveness of such use within paragraphs. Ask each group to compose a paragraph of five or six sentences, in which several sentences use a clause or a phrase as a noun. Upon completing this task, each group will pass their paragraphs on to another group. The second group will determine which sentences in the paragraph seem too long and which seem to be a comfortable length. Students should discover that in a paragraph the appropriate length of a sentence will be determined not only by the sound of the sentence itself but also by its positioning in the paragraph. Some sentences that seem fine out of context may seem too long in relation to the surrounding sentences in the paragraph.

EXERCISE 2

Exercise 2 is a rewrite of a paragraph by Northrop Frye, from *The Educated Imagination.* Frye's original paragraph appears at the end of the chapter as the example to be analyzed in Exercise 5.

EXERCISE 3

Individual responses

GROUP ACTIVITY

This exercise, as well as Exercise 4, will work well with groups. Have students compare responses in small groups. After hearing all of the responses, the group can decide which is the most appealing, and explain why.

20c Strategies for controlling sentence rhythm

ADDITIONAL EXERCISE B

Rewrite each of the following sentences by moving the modifiers and transitions to as many different positions as possible in each sentence. Then read all of the sentences aloud to get a sense of the different rhythms.

1. Although it seems to be a simple word, territory can mean many different things.
2. For example, one's personal territory is the immediate area surrounding one's body.
3. Among nations, territory means the land governed by a particular state.
4. In cities, certain territories belong to different gangs.
5. For people living in the suburbs, territory might be the neighborhood.

Answers:

1. *Territory*, although it seems to be a simple word, can mean many different things. *Territory* can mean many different things, although it seems to be a simple word.
2. One's personal territory, for example, is the immediate area surrounding one's body. One's personal territory is the immediate area surroun4ing one's body for example.
3. Territory among nations means the land governed by a particular state.
4. Certain territories in cities belong to different gangs. Certain territories belong to different gangs in cities.
5. Territory for people living in the suburbs might be the neighborhood. Territory might be the neighborhood for people living in the suburbs.

ADDITIONAL EXERCISE C

Revise the following sentences to smooth out the rhythm. If necessary, divide a sentence into two sentences.

1. Job dissatisfaction, a problem that affects workers at any point in their careers, because of its pervasiveness, costs American business billions.
2. In the past, when much of the workforce was blue collar, and white-collar jobs seemed meaningful, job dissatisfaction seemed confined to factory workers.
3. One cost to business, according to a study at the University of Louisville, is found in absenteeism, which results in lost productivity and high replacement expenses.
4. Inept managers, who often mistreat employees, or authoritarian bosses, who don't allow workers a say in how a business is run, can be a cause of negative employee attitudes, which result in absenteeism and poor performance.
5. Some companies, eager to change employee attitudes, now that they understand the problem better, have begun programs which seem successful.

Suggested responses:

1. Job dissatisfaction can affect workers at any point in their careers. Because of its pervasiveness, such dissatisfaction costs American business billions.
2. Job dissatisfaction seemed confined to factory workers in the past, when much of the workforce was blue collar and white-collar jobs seemed meaningful.
3. According to a University of Louisville study, absenteeism is one cost to business, resulting in lost productivity and high replacement expenses.
4. Negative employee attitudes resulting in absenteeism and poor performance can be caused by inept managers, who often mistreat employees, or by authoritarian bosses, who don't allow workers a say in how a business is ran.
5. Some companies, now that they understand the problem better, are eager to change employee attitudes. They have begun programs which seem successful.

TEACHING IDEAS

Ask students to analyze one or two of their papers, identifying each sentence type within the paper. While most academic papers will consist primarily of declarative sentences, you can advise students of the option to insert an occasional interrogative sentence to vary the rhythm. Ask students to find places in their papers where a question might be appropriate, and to attempt to use occasional questions in future papers.

GROUP ACTIVITY

This activity can help both accomplished and weaker writers alike to appreciate the role of sentence structures in a paragraph. Ask students to bring in one or two of their papers. (Papers used for the preceding "Teaching Ideas" exercise would be fine.) Then divide the class into groups with mixed abilities, and ask students within groups to exchange papers. Students will then identify the structure of each sentence within the papers, trying to determine whether more variety is needed. The discussion that follows within groups should help students develop the ability to make informed stylistic decisions about their writing.

EXERCISE 4

Suggested revision:

The term "derelicts" in naval usage refers to abandoned ships. Derelicts, more frequently sighted in the days of the tall-masted sailing ships, are rarely seen anymore. At one time they were considered dangerous because, in the days before radar, a passing ship could encounter a derelict with absolutely no warning; for example, in 1906, the *St. Louis* had a near collision with the derelict *Dunmore*. Some derelicts managed to remain afloat for several months, like the *Fanny Wolston*, which stayed afloat for at least 1408 days. Derelicts are to the sea what ghost towns are to the Old West in that they become ghostly entities, floating haunted houses. While the wreck inspires pity, the derelict evokes awe.

EXERCISE 5

This paragraph is the original version of the paragraph for analysis in Exercise 2. Frye's sentences average twenty words. The first and last sentence of the paragraph are of average length; the second sentence is long; the third sentence is short. No sentences of the same length are placed consecutively.

Sentence length	Sentence opens with	Sentence type
1. average	Modifying phrase	simple
2. long	Modifying phrase	complex
3. short	Interrogative marker—*what*	simple
4. average	Interrogative marker—verb	simple (implied compound)

EXERCISE 6

Individual responses

CHAPTER 21

Choosing the Right Word

KEY FEATURES

Beginning the section on effective word choice, this chapter calls attention to the fact that using appropriate diction reveals a writer's commitment to the subject and to the reader. The chapter begins with a discussion of denotation and connotation. In order to emphasize the importance of connotation, a particularly imaginative exercise asks students to choose from a group of synonyms the words they'd like to see describing themselves. A discussion of diction problems follows, focusing on common difficulties faced by student writers. As in previous chapters, the emphasis is on the positive. Rather than being warned away from certain usage, students are presented with strategies that will help them avoid problems. Standard topics such as idiom, general and specific words, figures of speech, and jargon are covered thoroughly. A refreshingly frank discussion of formal standard English acknowledges the political implications of standardization and the internal consistency of dialects, while at the same time conceding the need for a norm. Sexist language receives equally frank treatment, emphasizing the exclusion implicit in genetic masculine terms. Examples are plentiful, and exercises allow students to create as well as to revise model passages.

21a Learning denotation and connotation

ESL CUE

Students from the language groups that English has frequently borrowed from will have a problem with "false friends," words in English that look or sound very similar to words in their own language but that mean something different. (The formal term for these is *false cognates*.) For example, Spanish speakers will automatically misuse words like "molest," "sympathize," "reunion," "actual," "real," "college," "contradictory," and "frontier." French, Greek, and Russian speakers will have similar translation difficulties. In fact, the modern Greek use of many words is totally different from the meanings of English words derived from ancient Greek. See C.W.E. Kirk-Greene, *French False Friends* (Boston: Routledge & Kegan Paul, 1981) for a helpful discussion of this type of problem.

Unlike English speakers, second-language students will not have a wide range of synonyms in their own languages. English has an estimated 500,000 total words, while Spanish and French have only 200,000 and Russian has only 100,000. Such languages depend more on context, innuendo, and multiple meanings than does English, whose multiple vocabularies derived from the Anglo-Saxon, French, and Greek/Latin are notoriously troublesome for second-language learners. What we gain in number of words, however, we perhaps lose in shades of connotation. Even the very best language-to-language dictionaries are 50 percent shorter than an equivalently bulky though pedestrian English-to-English dictionary, and thus stint connotation and subtlety. For home use, every ESL student should own a respectable English-to-English dictionary of at least 40,000 words.

Students who rely on dictionaries that translate from their language to English should be warned that such dictionaries may be dated or erroneous.

EXERCISE 1

Individual responses

21b Revising awkward diction

GROUP ACTIVITY

To accustom students to differentiating between shades of meaning, provide groups with three or four common words for which there are several synonyms with different connotations (e.g., *crowd, angry, thin*). Ask groups to come up with as many synonyms as they can, and discuss the differences in connotations.

REFERENCE

ALTICK, RICHARD D., and Andrea A. Lunsford. *Preface to Critical Reading*. 6th ed. New York: Holt. 1984. Chapter 1. Connotation is put to many uses in advertising, politics, and literature.

TEACHING IDEAS

Many college students rely heavily on the thesaurus when writing their papers. Of course, while the thesaurus can be an invaluable tool for the writer, it also can lead inexperienced writers into lexical trouble. You may want to advise students now (as well as at other times) that they should never use from a thesaurus a word with which they are unfamiliar. You may also want to introduce them to another, more useful tool for writers, the dictionary of usage. One of the more popular ones is *The Merriam Webster Dictionary of English Usage* (1994), available in paperback.

TEACHING IDEAS

Students, like the rest of us, rarely think about idioms. To help them become more aware of the many idioms in the language, use the list as a starting point and ask for additional idioms. If you have any nonnative speakers in the class, you'll probably get quite a response from them. To "prime the pump," you may want to offer a few idioms of your own, such as *take in a show*, *stand up to someone*, *think it over.*

FOR DISCUSSION

Since you're probably covering this chapter after having covered the writing process and many of the revision chapters, students should be ready to discuss why some of them try to sound scholarly when they write. Now that they have more confidence in their writing, they may be able to recognize strategies—including trying to sound learned—that an insecure writer uses to cover up perceived failings.

GROUP ACTIVITY

In addition to illustrating the problems associated with unintentional euphony, this exercise can also inject a bit of humor into the class. Ask groups to come up with five or six sentences with too many rhyming words and/or too much alliteration. When groups report to the class, the class as a whole can determine which group has come up with the most outrageous examples. Such an exercise will help students recognize unintentional euphony in their own papers, but will spare them the embarrassment of public scrutiny of their work.

ESL CUE

Idiomatic combinations with prepositions are treated in three categories in the ESL chapters; see 46c and 47f. Other idiomatic combinations are also treated; see especially 47e-2 on idioms with gerunds and infinitives.

21c Using general and specific language

ESL CUE

English places greater emphasis on specificity than do most languages; in fact, in some cultures the abstract is preferred to the concrete. As a consequence, the degree of specificity required in a given writing assignment will need to be illustrated with examples, and most ESL students will need particular instructions about how to generate such detail. In Farsi, for example, the broader and more encompassing your topic and your early treatment of it, the better; specifics are saved for endings.

Spanish speakers in particular will tend to use a high level of abstraction to sound sophisticated and serious. Furthermore, a Spanish locution such as "*la gente*," or "the people," might have deep, almost mystical, associations for Spanish speakers, or it might

change meaning in context, in one situation meaning "villagers," in another "the public," in still another "the downtrodden masses," but it sounds too general ("the people"—which people?) for English speakers. This use of a single abstraction for a series of different, more specialized meanings results in writing that in English sounds far too abstract.

Spanish, Italian, Russian, Greek, and French speakers have been taught to use overarching abstractions to write properly about literature and the arts, and will be surprised and disturbed by the degree of specificity asked of them by American teachers.

TEACHING IDEAS

Ask students to analyze several of their own papers for general and specific language. They can underline all of the general words, and circle all of the specific words. Have students ask themselves some questions about their writing as a result of their analyses:

What is the ratio of general to specific words in their papers? Does one or the other seem to predominate? Does the topic influence the ratio? How might a better balance improve a given paper?

EXERCISE 2

Individual responses

EXERCISE 3

Individual responses

GROUP ACTIVITY

These exercises will work well with groups. It's almost always easier to generate ideas with others rather than individually, and students can challenge one another to come up with the most appropriate responses to Exercise 3. For Exercise 4, students can either generate the sentences together or share responses.

ADDITIONAL EXERCISE A

Across the Curriculum Photocopy a brief passage from one of your textbooks. Underline all of the general words, and circle all of the specific words. What is the proportion of general to specific words? How do the words relate to one another? How does the combination of both contribute to the effectiveness of the passage?

21d Using abstract and concrete language

REFERENCE

OHMANN, RICHARD. "Use Definite, Specific, Concrete Language." *CE* 41 (1979): 390-97.

Encouraging students to be specific is fine, but instructors should remember that abstract words are appropriate when identifying abstract ideas.

EXERCISE 4

Individual responses

21e Using formal English as an academic standard

FOR DISCUSSION

Most students have probably been taught that there's such a thing as "proper" English, and all other variations—including dialects—are "improper." This attitude, of course, is being reinforced at present by some state and federal efforts to make English an official language. While proponents of these movements don't specify standard edited English, their rhetoric makes clear that regional, racial, or ethnic dialects are not what they mean by English. Students need to be able to discuss this issue. For many of them, self-image is inextricably tied to their ability to produce standard academic prose. If there are racial or ethnic minorities in your class, or nonnative speakers, that's all the more reason to discuss the concept of a standard. It's not necessary to "buy" the argument that language is a political weapon to discover that the ability to use standard English indeed separates the powerful from the less powerful.

ESL CUE

Nonnative English speakers will have no basis for judging between formal diction and slang and may use the two interchangeably; how formal or informal their usage is will depend on whether they learned English in a classroom setting or from daily use. If they learned from daily use, their English will include much slang and their instructor will have to call attention to its use regularly and consistently if they are to learn to hear the difference.

Vietnamese are used to distinguishing between formal and informal language mainly in terms of increased patterns of politeness for older generations.

FOR DISCUSSION

Students may not be aware that they are surrounded by examples of formal, popular, and informal writing. Ask them to inspect the written material they come in contact with every day—textbooks, resource material, novels, periodicals, newspapers, pamphlets, advertising copy, and the like—and to bring in examples of each type of writing. In class discussion, ask students to describe the samples they've brought, explaining the ways in which the samples represent formal, popular, or informal writing. You may also want to ask students to identify situations in which they are called on to produce each type of writing. This classroom exercise should reinforce the material in the Critical Decisions box.

REFERENCES

On language varieties:

BOLINGER, DWIGHT. "Stigma, Status, and Standard." *Language, the Loaded Weapon: The Use and Abuse of Language Today*. New York: Longman, 1980. 44-57. There is no objective justification for considering one dialect preferable to another.

GIANNASI, JENEFER M. "Language Varieties and Composition." *Teaching Composition: Twelve Bibliographic Essays.* Rev. ed. Ed. Gary Tate. Fort Worth: Texas Christian UP, 1987. A review of sociolinguistic studies of language varieties, with particular emphasis on classroom implications.

LABOV, WILLIAM. *Language in the Inner City: Studies in Black English Vernacular* Philadelphia: U of Pennsylvania P, 1972. Black English is a dialect governed by its own rules, consistent with the culture in which it is spoken.

WOLFRAM, WALT, CAROLYN TEMPLE ADGER, and DONNA CHRISTIAN. *Dialects in Schools and Communities.* Mahwah, NJ: Erlbaum, 1999. Excellent discussion of dialect features and implications for educational issues.

On jargon:

BARZUN, JACQUES. *Simple and Direct*. New York: Harper, 1976. Chapter 3. To avoid slipping into jargon, avoid nouns ending in *-tion* and verbs ending in *-ize*.

BOLINGER, DWIGHT. "Another Case in Point: The Jargonauts and the Not-So-Golden Fleece." *Language, the Loaded Weapon: The Use and Abuse of Language Today*. New York: Longman, 1980. 125-37. An extensive analysis of the generation and perpetuation of jargon in contemporary English.

EXERCISE 5

Individual responses

21f Using figures of speech with care

REFERENCES

CORBETT, EDWARD P. J., and ROBERT J. CONNORS. *Style and Statement.* New York: Oxford UP, 1999. Treats diction, sentence variety, and figures of speech. Includes many passages for analysis and imitation.

DEVET, BONNIE. "Bringing Back More Figures of Speech into Composition." *Journal of Teaching Writing* 6 (1987): 293-304. Current theories of composition lend credence to the notion that figures of speech should be taught.

LAKOFF, GEORGE, and MARK JOHNSON. *Metaphors We Live By*. Chicago: U of Chicago P, 1980. Metaphors influence both the expressive and conceptual components of language.

PERRINE, LAURENCE. "Four Forms of Metaphor." *CE* 33 (1971): 125-38. Metaphors can be classified into four distinct forms, each of which has a variety of uses.

ESL CUE

Most ESL students receive little or no instruction in the use of similes, analogies, and metaphors, except to memorize cliché expressions for recognition purposes. Furthermore, many languages either do not use such language extensively or they use it in an entirely different way from English. Russian, Polish, and Greek come closest to English in their heavy reliance on metaphorical diction. Spanish and Italian seem to rely on proverbs more than on metaphors, and Chinese and Japanese have the metaphorical connection built into the graphic character itself as well as into the word, confusing the issue. Whatever the original language, there is no guarantee students will find metaphors such as "the nose of the airplane" or "the foot of the mountain" self-explanatory. Metaphors such as "tooth of the saw," "eye of the needle," "neck of the bottle," and the like offer good beginning points for engaging discussions of "how metaphorical" different languages are.

ADDITIONAL EXERCISE B

Locate a selection in a literature anthology—it can be a poem, a story, a play, or an essay—and read through several pages looking for similes, analogies, and metaphors. Write down several that you find strong and apt, and explain why they impress you.

TEACHING IDEAS

Ask students to offer examples of similes, analogies, and metaphors from their own reading. You may want to start off by offering a few examples of your own. Here are several possibilities:

> Loneliness is the most terrible poverty. (Mother Teresa)
>
> Life in the twentieth century is like a parachute jump: you have to get it right the first time. (Margaret Mead)
>
> Psychiatry's chief contribution to philosophy is the discovery that the toilet is the seat of the soul. (Alexander Chase)
>
> It is wise to apply the refined oil of politeness to the mechanism of friendship. (Colette)
>
> You cannot walk the middle of the road holding hands with tradition on one side and modernism on the other. You have to make a choice. (Alvin E. Rolland)

ESL EXERCISE

1. Keep a record of metaphors you notice in your reading, both popular (magazines, newspapers) and academic (textbooks, journals). Why do they seem to be used? What do they add to the text? Are they universal or are they culturally determined? Explain with examples.
2. Write a well-organized paragraph about the problems of foreign students. Use a metaphor or metaphors to make these problems visual.

REFERENCE

NILSEN, DON L. F. "Clichés, Trite Sayings, Dead Metaphors, and Stale Figures of Speech in Composition Instruction." *CCC* 27 (1976): 278-82. An exercise using clichés and dead metaphors can heighten students' appreciation of fresh figures of speech.

EXERCISE 6

Individual responses

21g Eliminating biased, dehumanizing language

FOR DISCUSSION

Few students should have trouble understanding why racial or ethnic slurs are offensive, but many still think the attention paid to sexist language is an overreaction. You may want to ask students if they've ever been in social or family situations where they've felt left out—perhaps they recall a family gathering at which conversation excluded the children, or they've felt ostracized at a party by the "in group." If they can make the analogy between these situations and the linguistic ostracism of women, they may be able to appreciate the move toward inclusive language. You also may want to ask what it means when you add a suffix or a qualifier to a word (*stewardess*, *woman doctor*)—the base word is the norm and the qualifier or suffix indicates an exception to the norm.

REFERENCES

GODDARD, ANGELA, and LINDSEY MEÂN PATTERSON. *Language and Gender*. London: Routledge, 2000. Contains many exercises and activities related to language and gender; analyzes a variety of texts.

MILLER, CASREY, and KATE SWIFT. *The Handbook of Non-Sexist Writing*. 2nd ed. New York: Harper, 1988. Sexism is inherent in the English language, but there are strategies for overcoming linguistic bias.

VARDELL, SYLVIA M. "'I'm No Lady Astronaut': Nonsexist Language for Tomorrow." Urbana: ERIC Clearinghouse on Reading and Communication Skills, 1985. ERIC ED 266 472. Extensive analysis of sexism in English, with suggestions for eliminating it.

EXERCISE 7

Suggested revision:

Elementary school teachers, especially at the early grades, have their hands full with helping children adjust to a formal learning environment. Not all of the girls and boys in class will understand that school is not, primarily, a place for play. Learning, of course, should be fun; but elementary school teachers must be sure that their students appreciate the distinctions between playground play and intellectual play. By the later grades, teachers will want their students to understand that serious intellectual play is the business of school. Women and men in high school must appreciate that ideas should be celebrated with, not hidden from, classmates.

21h Avoiding euphemistic and pretentious language

GROUP ACTIVITY

Ask groups to compose a paragraph filled with euphemism and pretentious language. Not only will students have a good time doing it, but they'll also recognize how silly such language sounds. After the groups have completed the task, you may even want to have a contest to see which is the most outrageous paragraph.

REFERENCES

COE, RICHARD M. "Public Doublespeak—Let's Stop It." *English Quarterly* 19 (1986): 236-38. The variety of euphemism called "doublespeak" presents a danger that English teachers should address.

ENRIGHT, D.J., ed. *Fair of Speech: The Uses of Euphemism.* Oxford: Oxford UP; 1985. A collection of essays on the history, variety, and uses of euphemisms in the language.

LANHAM, RICHARD. *Revising Prose*. 4th ed. Boston: Allyn & Bacon, 1999. Extensive advice on revising for style.

ADDITIONAL EXERCISE C

Revise the following passage by eliminating pretentious language.

> In point of fact, if any given individual of the male gender is to be in possession of respect for his essential self, then that individual, it would seem apparent, must hold knowledge of his talents or capabilities. Thus, one might be in agreement with the contention that of primary importance to the individual desirous of a self that can be the object of respect would be a full-fledged assessment of areas in which the individual exhibits strengths as well as those in which the individual reveals weaknesses. The individual in question is, by and large, in an exceedingly unlikely position to fall

prey to confusion with regard to an overdeveloped sense of ego as opposed to a more genuine and valid appreciation for the true nature of the self if, in fact, that individual is in a state of comprehension regarding the essence of his being.

Suggested response:

If a man is to respect himself, he must know his talents and capabilities. An assessment of his strengths and weaknesses, then, should be a primary goal of the man seeking self-respect. A man is far less likely to confuse egotism with self-respect if he knows who he is.

EXERCISE 8

Representative responses:

Pretentious: In the final analysis, the one unending truth that we must as a nation up hold is mutual respect.

Direct: As citizens of this nation, we must respect one another.

Pretentious: Mutual respect, a tolerance for difference, is premised on the notion that we ought to expect from others the same considerations that we believe we ourselves are due.

Direct: Mutual respect is based on the principle that people should do to others as they expect others to do to them.

Pretentious: Setting aside, for the moment, high-minded rationales for respecting one another—the Judeo-Christian tradition, for instance, that we ought to love one another—we can observe that for very practical reasons mutual respect serves our own ends.

Direct: For very practical reasons, mutual respect serves our own ends.

CHAPTER 22

Dictionaries and Vocabulary

KEY FEATURES

This chapter takes the historical approach to vocabulary, noting that language is a living, growing entity in a constant state of flux. Thus the contribution of dictionaries is established: they provide us not only with spellings and definitions for words, but also with roots, usage labels, and etymology, among other things. The introduction to dictionary use is thorough, drawing a clear distinction between the functions of abridged and unabridged dictionaries, and acquainting students with other types of dictionaries as well, such as specialized dictionaries, dictionaries of synonyms, and discipline-specific dictionaries. Throughout these sections examples are abundant and clearly explained. Exercises provide students with the opportunity to familiarize themselves with several kinds of dictionaries. The chapter addresses vocabulary in the context of language learning in general, admonishing students against rote vocabulary learning in favor of developing a vocabulary through encounters with new words. The advice in this section is practical: students learn how to make educated guesses about word meanings on the basis of roots, prefixes, suffixes, and context. Exercises provide practice in using strategies for making educated guesses and for consulting dictionaries. The chapter ends with guidelines for building a personal vocabulary file.

22a Exploring dictionaries of the English language

ESL CUE

Look up the word foreign and make a list of synonyms. Discuss with your classmates how these words differ in connotations from each other and from the corresponding words in other languages. Then contrast the connotations of the most positive synonym with the connotations of the most negative synonym to illustrate the differences between them.

ADDITIONAL EXERCISE A

In order to get a rudimentary sense of the history of modern English, find an English "family tree" in an unabridged dictionary, and trace modern English back to its origins. In reverse order, list all of the other languages that evolved into modern English. List also the other modern languages that are "cousins" of English.

Answers:

Modern English, Middle English, Old English, West Germanic, Germanic, Indo-European. "Cousins" are Dutch, Afrikaans, Low German, German Yiddish, and Frisian.

EXERCISE 1

1. process, counsel, hamper
2. annals, humanities, armors, accountancies, deer, analyses, media, sisters-in-law, knives
3. hang, hung, hung, hanging, hangs, or hang, hanged, hanged, hanging, hangs; begin, began, begun, beginning, begins; break, broke, broken, breaking, breaks; forbid, forbade, forbidden, forbidding, forbids; rise, rose, risen, rising, rises; set, set, set, setting, sets

4. _____ (unique is an absolute term) bad, worse, worst _____, merest _____ (initial is an absolute term) playful, more playful, most playful

EXERCISE 2

Responses depend on dictionary being used.

22b Choosing a dictionary

TEACHING IDEAS

For two reasons it would be worthwhile for you to choose an abridged dictionary for the entire class to use: (1) It ensures consistency as students do these exercises and consult the dictionary for other reasons, and (2) it ensures that students have a dictionary to consult.

TEACHING IDEAS

If your library is equipped with a variety of abridged dictionaries, you may want to use the following activity to acquaint students with their use. Ask students, in teams perhaps, to examine two abridged dictionaries (not on the list here) in the library. They can then report to the class on the features of the dictionaries, offering advice on which is preferable. This exercise may even be used in order to decide on a dictionary for the class to use.

EXERCISE 3

Responses depend on dictionary being used.

GROUP ACTIVITY

Unabridged dictionaries are fascinating places to visit. Assign each group a specific unabridged dictionary that's in your library. (Depending on the size of your class and the number of dictionaries in the library; some dictionaries will be investigated by more than one group.) The group's task is simply to find out how many kinds of information—aside from the standard syllabication, pronunciation, and definition—can be found in the dictionary. Remind students to look not only at sample entries, but at front and rear appendices as well. Groups can then report to the class on what can be found in these dictionaries.

EXERCISE 4

Individual responses

22c Using specialized dictionaries of English

REFERENCES

MOLHO, EMANUEL. *The Dictionary Catalogue: Catalogue of General, Technical, Medical, Legal, Business and Other Specialized Foreign Language Dictionaries.* New York: French and European Publications, 2000. A comprehensive list of specialized dictionaries.

SLEDD, JAMES, and WILMA R. EBBITT. *Dictionaries and That Dictionary*. Chicago: Scott, 1962. The usage policy of Webster's Third New International Dictionary of the English Language spurred controversy, much of it covered here.

EXERCISE 5

Suggested responses:
1. Standard American English or as current slang among young people.
2. Standard British English or for specialists referring to caged birds.
3. Standard American English or referring to a religious ceremony.
4. Sixties slang.
5. Formal, pretentious, or poetic language.
6. Current slang among young people.

22d Learning root words, prefixes, and suffixes

TEACHING IDEAS

This activity is especially profitable in multiethnic or multilingual classes: Ask students to think of words in languages other than English that sound like English words. (Students whose first language is not English will be adept at this.) After generating a list of words, ask students to choose several and look them up in an unabridged dictionary. They can then discover whether the similarity between words in different languages results from common derivation, from one modern language's having borrowed the word from another, or from mere coincidence (as unlikely as that may seem).

EXERCISE 6

Responses depend on dictionary being used.

ADDITIONAL EXERCISE B

Across the Curriculum Make three photocopies each of passages from one of your textbooks. (The additional photocopies will be used for subsequent exercises.) Underline all words with roots recognizable from the box on the next page, and identify the language of the root. From which language do most of the roots seem to be taken? Based on your understanding of the discipline, why do you think this is so? Compare your findings to those of other students using textbooks from different disciplines. What are the similarities between disciplines? the differences?

ADDITIONAL EXERCISE C

Using the second photocopy from Additional Exercise B, circle all of the prefixes. How dependent is the text on words with prefixes? What prefixes, if any, seem to predominate? Compare your findings to those of other students using textbooks from different disciplines. What are the similarities between disciplines? the differences?

ADDITIONAL EXERCISE D

Using the third photocopy from Additional Exercise B, circle all of the suffixes. How dependent is the text on words with suffixes? What suffixes, if any, seem to predominate? Compare your findings to those of other students using textbooks from different disciplines. What are the similarities between disciplines? the differences?

ADDITIONAL EXERCISE E

Add a prefix and/or a suffix to each of the following words, and then write each new word in a sentence:
1. comfort

2. attend
3. impose
4. direct
5. lone

Possible new words:

1. comforting, comfortable, discomfort
2. attendance, attendant, attention
3. superimpose, imposing
4. direction, misdirected, directory
5. lonely, alone

22e Strategies for building a vocabulary

REFERENCES

Journal of Basic Writing 2 (1979). Special issue on teaching vocabulary.

BAUGH, ALBERT C., and THOMAS CABLE. *A History of the English Language.* 5th ed. Upper Saddle River, NJ: Prentice Hall, 2002. Explains influences on and sources of English vocabulary.

EXERCISE 7

To be checked in the dictionary

EXERCISE 8

Individual responses

ADDITIONAL EXERCISE F

Across the Curriculum Locate in one of your textbooks a passage that includes several words that are new to you. Before looking them up in the dictionary try to determine their meaning based on the context. Write out your tentative definition, and then check it with the dictionary definition. If the meanings are close, you've done a good job of making an educated guess.

LOOKING BACK

Students who tend to use a thesaurus in hopes of sounding more educated should follow the advice given in this section and take another look at Chapter 21 (Choosing the Right Word).

EXERCISE 9

Individual responses

CHAPTER 23

Spelling

KEY FEATURES

Spelling is rarely a pleasant subject to discuss, especially with students. But what we have to say is often judged by how well or poorly we spell the words. Regardless of how arbitrary the spelling rules for English words may be, and irrespective of the fact that some of the world's best writers can't spell, people still tend to judge a piece of writing by its spelling. The chapter begins on a historical note, explaining why English seems to have so many different spelling rules. After establishing the need to master spelling rules, the chapter goes on to discuss those rules clearly and thoroughly. All of the standard rules are covered, from "i before e" to irregular plurals. In addition, the final section of the chapter proposes a few strategies for developing spelling skills. Throughout the chapter, exercises provide students with valuable practice in learning and applying the rules.

23a Overcoming spelling/pronunciation misconnections

FOR DISCUSSION

It's no secret that many students believe that when they "go out into the world" they won't need to know how to spell. It would be useful to question them about this belief at the beginning of the chapter. Among the reasons you're likely to hear is the availability of the computer spell-checker. Of course, spell-checkers don't spell the word for you. They also miss some of the most common misspellings, homonyms—only the most sophisticated programs are context-sensitive. Another argument is that the secretary will take care of the spelling. But who checks the secretary's spelling? How will you know that he or she is a capable speller if you're not? And what if the secretary gets mad at you on the day you're sending a letter to your most influential client and types exactly what you've written? A brief discussion of the importance of learning spelling rules should help students understand the need to study this chapter.

ESL CUE

Spanish speakers might persist in spelling "which" as "wich" since the "wh" sound does not exist for them, just as Japanese students frequently reverse the letters "*l*" and "*r*" as in "She lan down the rane" for "She ran down the lane" because Japanese does not distinguish between these two sounds. Arabic speakers might tend to leave out or confuse vowels because their lettering system focuses on consonants. Russians might use "*z*'s" in place of "*s*'s" because of their alphabet system, while Spanish speakers will add an initial "*e*" to words beginning with "*s*": *estudy, estupid.*

Students whose languages spell relatively phonetically, such as Spanish students, will have more trouble spelling correctly than, say, French students, who are accustomed to more eccentric rules for spelling.

Spellings such as "differe*s*" may derive from first language rules for syllabification requiring more vowels than English uses.

ADDITIONAL EXERCISE A

Choose six sets of words from the list of homonyms and near homonyms. If possible, choose sets that you have difficulty with. For each set, write one sentence incorporating all words in the set.

REFERENCES

BROWN, ALAN S. "Encountering Misspellings and Spelling Performance: Why Wrong Isn't Right." *Journal of Educational Psychology* 80 (1988): 488-94. An empirical study reveals that teaching or testing spelling by using incorrectly spelled words can be counterproductive; students retain the misspelling as well as the correct spelling.

CHOMSKY, CAROL. "Reading, Writing, and Phonology." *Harvard Education Review* 40 (1970): 287-309. English spelling derives more from underlying lexical meaning than from pronunciation.

COLEMAN, CHARLES F. "Our Students Write with Accents—Oral Paradigms for ESD Students." *CCC* 48 (1997): 486-500. Addresses differences between linguistic patterns found in written academic discourse and those used by students for whom academic English is a second dialect. Discusses both sound-based (spelling) and syntactic patterns.

CUMMINGS, D. W. *American English Spelling: An Informal Description*. Baltimore: Johns Hopkins UP, 1988. Chapters I & II. A thorough and sometimes whimsical account of the development of English spelling rules, with particular attention to the hazards of phonetic spelling.

PARKER, FRANK, and KATHRYN RILEY. *Linguistics for Non-Linguists: A Primer with Exercises.* 3rd ed. Boston: Allyn & Bacon, 2000. Chapter on "Written Language" discusses influence of phonology (spoken language patterns) on spelling.

EXERCISE 1

1. Funeral etiquette in some cultures dictates that you should pay (<u>your</u>/you're) respects to the deceased by making (sure/shore) to spend a few quiet moments at the (beer/<u>bier</u>).
2. (There/they're/<u>their</u>) child (<u>threw</u>/through) a rock at (hour/<u>our</u>) child.
3. With the release of the (imminent/<u>eminent</u>) physicist's groundbreaking discovery, the presentation of the Nobel prize seemed (immanent/<u>imminent</u>).
4. If (your/<u>you're</u>) harboring any (<u>illusion</u>/allusion) about becoming a concert pianist someday (your/<u>you're</u>) bound to be disappointed.
5. The technical staff is devising a method by which the (devise/<u>device</u>) can be installed by even nontechnical personnel.

TEACHING IDEAS

Regardless of who won the Revolutionary War, many Americans still hold the belief that "British is better," and if not better, certainly classier. Thus we go to *theatres* in cultural *centres.* Students should be made aware that regardless of whether it's better, British spelling is *not* acceptable in American English writing.

23b Learn basic spelling rules for *ie/ei.*

FOR DISCUSSION

Since *ie/ei* words are among the most troublesome for students to spell correctly, you may want to ask students in class which of the words on these lists cause them problems. (They may also come up with words not on the list.) After writing a few of the words on the board, ask if other students have developed strategies for spelling the words correctly. In this way students can help each other out as they try to master spelling rules.

EXERCISE 2

forfeit	seizure	pierce
financier	feint	patience
conscience	heiress	counterfeit
deficient	sleight	reify

23d Learn rules for using suffixes.

EXERCISE 3

1. investigative
2. malicious
3. duly
4. traceable
5. singeing
6. serviceable
7. completely
8. mistaken
9. grievance
10. binging

EXERCISE 4

1. supplier
2. stultifying
3. testier
4. rarefied
5. joyousness
6. conveyance
7. crier
8. Kennedys
9. plentiful
10. daily

GROUP ACTIVITY

In order to help students become more comfortable with checking their spelling of suffixes, you may want to use the following activity. After dividing the class into groups of three or four, assign a list of words to which various suffixes can be added. As groups try to add one or more suffixes to the words, they can help each other determine which rules apply and where to look in the handbook for help. Possible words include:

happy	energetic
passive	love
bitter	contempt
sense	oppose
announce	justify

EXERCISE 5

1. benefited
2. realistically
3. contemptible
4. paralleling
5. procedure
6. reversible
7. allotment
8. occurrence
9. roommate
10. controllable

23e Learn rules for forming plurals.

LOOKING AHEAD

The practice of forming plurals with an apostrophe is becoming more prevalent among students (perhaps, in part, because it is becoming more prevalent in the public). You may want to refer your students now to 27d-3 for the admonition that the apostrophe is never used to form the plural of a regular noun.

ADDITIONAL EXERCISE B

Begin your personal spelling list now. Go over papers that have been handed back to you recently and list all the words that were misspelled. Make two columns next to that list. In the first, write the words correctly, and in the second, write the reason for the misspelling. When you scan the reasons, you'll probably find out that your problem lies with one or two rules. Maintain the list, and you'll soon know which rules to memorize.

Example: acceptible acceptable -ible/-able endings

EXERCISE 6

1. calves
2. memorandums or memoranda
3. torches
4. chiefs
5. kilowatt-hours
6. knives
7. editors-in-chief
8. heresies
9. gases
10. egos

REFERENCES

CLAPP, OUIDA, Ed. *Teaching the Basics—Really!* Urbana: NCTE, 1977. Includes articles by Muriel Harris and Ann Ruggles Gere on improving spelling skills.

CLARKE, ROGER, and I. Y. HASHIMOTO. "A Spelling Program for College Students." *Teaching English in the Two-Year College* 11 (1984): 34-38. Students can improve their spelling through a program that involves keeping a personal spelling dictionary.

DOBIE, ANN R. "Orthographical Theory and Practice, or How to Teach Spelling." *Journal of Basic Writing* 5 (1986): 41-48. Various methods for helping students improve their spelling are presented here.

SHAUGHNESSY, MINA P. *Errors and Expectations: A Guide for the Teacher of Basic Writing.* New York: Oxford UP, 1977. 160-86. If students can learn the causes of their spelling problems, they can take steps to improve.

CHAPTER 24

End Punctuation

KEY FEATURES

This first chapter on punctuation discusses marks that signal the end of a sentence. The role of the sentence in providing individual "chunks of meaning" is emphasized, as is the need for the reader to get the proper signals to indicate the boundaries of that unit. The three ways of marking these boundaries—periods, question marks, and exclamation points—are explained thoroughly. Examples are plentiful, and exercises provide students with practice in punctuating individual sentences and entire paragraphs.

REFERENCES

KOLLN, MARTHA. *Rhetorical Grammar: Grammatical Choices, Rhetorical Effects.* 4th ed. New York: Longman, 2003. Includes chapter on punctuation as it relates to rhetoric.

SHAUGHNESSY, MINA P. *Errors and Expectations: A Guide for the Teacher of Basic Writing*. New York: Oxford UP, 1977. Chapter 2. A practical discussion of students' difficulties with end punctuation.

24a Using the period

TEACHING IDEAS

Few students have difficulty using the period appropriately in ordinary sentences. However, the complications that arise with quotations, parentheses, and abbreviations make it more difficult to determine the exact placement of the period. Students should try to memorize the rules in these two sections; barring that, simply remind them that they now know where to look when they have questions.

Students who are familiar with British conventions may have questions about the period after abbreviations such as *Mr.* and *Mrs*. In British English those abbreviations do not call for a period.

LOOKING AHEAD

For more information on abbreviations, see Chapter 31a-e (Abbreviations and Numbers).

EXERCISE 1

1. According to one expert, "roughly 5,000 patients are waiting at any given moment for replacement livers. Ten thousand wait for kidneys" (Thomas).
2. Modern transplant techniques have created a rush for human organs and have given rise to what is ghoulishly called the "meat market."
3. "The ethical dilemmas raised by organ transplants are enormous," says Dr. Philip Weir (an ethicist at the Longwood Institute).
4. Some poor people, faced with the prospect of starving, sell off their kidneys. (This practice is the subject of intense debate in some state legislatures.)

24b Using the question mark

TEACHING IDEAS

Unlike some other rules of English punctuation, the rule governing the order of question mark and end punctuation is simple and logical. You can call students' attention to the fact that this is a common-sense rule. You may want to emphasize the rule prohibiting the combination of question marks and other marks of punctuation. Especially tricky is the quoted question that doesn't end a sentence. Remind students that no comma is necessary in this situation. (This advice also applies to 24c, on exclamation points.)

EXERCISE 2

1. Many people are quick to complain about the quality of political discourse in American politics, so why is it that more thoughtful people aren't running for elected office?
2. When we find that it is polling information, not philosophical conviction, that shapes the public remarks of political figures, is it any wonder that Americans turn cynical? refuse to vote? bemoan the absence of leadership?
3. Political scientists ask why Americans have one of the lowest voter turnouts among democratic nations.
4. Was it Marie Thompson who asked, "Why do we have so much difficulty rising to the challenge of our democratic traditions?"
5. Thompson reaches no firm answers when she concludes, "If the framers of the Constitution assumed an educated, caring citizenry, then we must wonder aloud—have we failed to meet the challenges laid down 200 years ago?"

24c Using the exclamation point

TEACHING IDEAS

A useful way to warn students against overusing the exclamation point is to remind them that if they feel the need to use an exclamation point to emphasize a sentence, then they probably haven't composed a sufficiently effective sentence to begin with. They should redirect their energies toward revising the sentence.

EXERCISE 3

Many people who have lost their jobs report that the loss profoundly undermines their self-esteem. They blame themselves. They ask themselves, "How can I be lovable, worthy, and competent if I have lost my job?" Having to file an unemployment claim only serves to deepen their sense of shame.

Even well-intentioned former coworkers are no source of comfort. The newly unemployed often find that even the most sympathetic colleagues tend to abandon them. These coworkers are terrified that the same thing might happen to them. (In a climate of downsizing this fear is certainly justified.) Others tell the victim that this loss is "the best thing that could ever happen to you." From the fired person's point of view; such people are merely trying to alleviate their own discomfort. "They say that so that they won't have to worry about me," one woman commented. The loss of one's job can cause a person to become cynical and suspicious.

CHAPTER 25

Commas

KEY FEATURES

The comma might aptly be called the ubiquitous punctuation mark; commas seem to be everywhere. Because of the variety of uses this mark can be put to, many student writers have difficulty mastering its use. This chapter presents in exhaustive, clear detail all of the major uses of the comma in written English—from setting off introductory phrases to preventing misreading of long sections within a sentence. The underlying purpose of the comma, as stated in the introduction, is to help readers understand the writing on the page. Thus the treatment of comma use is always approached from the perspective of the logic of the sentence itself. Examples illustrate the appropriate use of commas in various situations, and exercises provide extensive practice in making decisions regarding comma use.

25a Using commas with introductory and concluding expressions

ESL CUE

Punctuation is an alien concept to students whose scripts differ from the English alphabet, and, even in languages that do use our alphabet, the rules for punctuation differ totally from ours. Spanish, for example, uses commas with greater frequency and for more purposes than does English, with commas between long series of main clauses being perfectly acceptable. For this reason, Spanish speakers will predictably have great difficulty understanding the concept of the comma splice. Vietnamese, in turn, has no standard rules for punctuation and, in fact, no requisite punctuation except signs to mark a stop. Vietnamese students influenced by French or English will put in punctuation to mark pauses, but they may do so haphazardly.

REFERENCES

KOLLN, MARTHA. *Rhetorical Grammar: Grammatical Choices, Rhetorical Effects.* 4th ed. New York: Longman, 2003. Includes chapter on punctuation as it relates to rhetoric.

MEYERS, CHARLES F. "Teaching Punctuation to Advanced Writers." *Journal of Advanced Composition* 6 (1985-86): 117-29. More accomplished student writers can be taught to use punctuation for rhetorical effect.

MEYER, EMILY and LOUISE Z. SMITH. *The Practical Tutor.* New York: Oxford UP, 1987. Chapter 9. Useful advice for helping students overcome punctuation problems.

SHAUGHNESSY, MINA P. *Errors and Expectations: A Guide for the Teacher of Basic Writing.* New York: Oxford UP, 1977. 14-43. A practical discussion of students' difficulties with commas.

THOMAS, LEWIS. "Notes on Punctuation." *The Medusa and the Snail: More Notes of a Biology Watcher.* New York: Viking, 1979. An imaginative and creative rumination on the joys and frustrations of punctuation.

GROUP ACTIVITY

All of the exercises in this chapter lend themselves to group activity. Have students respond to exercises individually, and then compare their responses with those of other group members. When the inevitable disagreement occurs, students will have to consult the handbook. Once they become accustomed to using the chapter, they'll likely continue to refer to it as they edit their papers.

EXERCISE 1

1. In a second war over boundaries, Bulgaria attacked Serbia and Greece in l913.
2. As a result of the 1913 war, Bulgaria was carved up by its former Balkan allies and Turkey.
3. The following year, the assassination of the Archduke Ferdinand of Austria brought on the First World War.
4. After the Austro-Hungarian Empire collapsed, a sprawling new nation, Yugoslavia, was formed.
5. Under the tenuous domination of the Serbs, the aspirations of Croats and other minorities in Yugoslavia were suppressed.
6. At the same time, the collapse of the Ottoman Empire left many ethnic Turks subject to their longtime foes the Bulgarians.
7. As a result of attempts at forging a new Turkish state in Anatolia, a million Armenians were slaughtered at the same time.
8. Parliamentary governments of southeastern Europe rose and fell, undermined by corrupt and meddling monarchs and by ethnic passions.
9. Today, the fall of Communist regimes in eastern Europe has led to a resurgence of ethnic fighting.
10. Reminiscent of Nazi atrocities, "ethnic cleansing" has annihilated whole villages.

TEACHING IDEAS

It's worthwhile to ask students to keep in mind the guidelines presented in the Spotlight on Common Errors when they edit their papers. This outline can serve as a quick, easy reference for appropriate comma use.

FOR DISCUSSION

Ask students to identify from the Spotlight on Common Errors examples of usage familiar to them, and to make their own list of common errors. Students can then discuss the function of commas in sentences, thereby reinforcing their understanding of internal sentence punctuation. (In large classes, this activity might begin with small groups. The groups will identify their common errors, and then the class as a whole will discuss the list of errors compiled from each group report.)

25b Using a comma before a coordinating conjunction to join two independent clauses

TEACHING IDEAS

Some students have developed a habit of placing the comma after the coordinating conjunction. You may want to place particular emphasis on the precise placement of the comma in these structures.

25c Using commas between items in a series

EXERCISE 2

1. Proto-humans did not walk as well on two feet as we do, but they were better than we are at climbing trees and suspending themselves from branches.
2. Ancestors of present-day leopards were contemporary with early hominids and shared the same habitats.
3. Leopards cannot defend their kills from scavenging by lions, so they store their kills in trees.
4. Archaeologist John Cavallo thinks that early tree-climbing hominids may have fed off leopard kills stashed in trees, since leopards don't guard the carcasses of their kills.

EXERCISE 3

(In all sentences, the final comma in the series is optional.)

1. They possessed complex religious beliefs, symbolic world views radically different from those of Europeans, and cultural values Europeans did not understand.
2. Like other native populations "discovered" after them, Native Americans were exploited, decimated by exotic diseases, robbed of their lands, and ultimately stripped of their traditional cultures.
3. Survivors became serfs, slaves, or subordinate and often tangential elements in the new social order.
4. Therefore, for centuries Native Americans continued to resist Catholic missionaries, explorers, and settlers from all over Europe.

25d Using commas to set off nonessential elements

TEACHING IDEAS

To reinforce the importance of distinguishing between essential and nonessential elements, you can write on the board a sentence that has two distinct meanings depending on whether or not the subordinate clause is essential. Write the sentence first with the comma, and then erase the comma. Ask students how the meaning changes when the comma is removed. A sentence like "Professor Shannon failed all of her students, who had missed the exam" is a good example. Did all of Professor Shannon's students miss the exam? Did she fail only that group of students who missed the exam? As they work with sentences like this, students will gain a clearer understanding of how important it is to be able to distinguish essential from nonessential elements.

REFERENCE

CHRISTENSEN, FRANCIS. "Restrictive and Nonrestrictive Modifiers Again." *Notes Toward a New Rhetoric: Nine Essays for Teachers.* 2nd ed. Ed. Francis Christensen and Bonniejean Christensen. New York: Harper, 1978. A discussion of the comma's role in constructing sentences with certain modifiers.

ADDITIONAL EXERCISE A

Across the Curriculum Photocopy a long passage from one of your textbooks, and underline all parenthetical and repeating elements set off by commas. How often does the author use such constructions? What is the effect of these constructions—how do they

help the reader understand the material, and how do they make the reading itself easier and more pleasurable?

LOOKING BACK

Students may find it helpful to review the discussion of relative pronouns in essential and nonessential clauses as they cover this material. If you believe that they may benefit from such a review, refer them to 14e.

ESL CUE

ESL students need to focus on the difficult issue of deciding whether an appositive identifies and therefore needs no commas or whether it is extra information and therefore needs commas. A good way to demonstrate is with "my sister, Barbara," which indicates that there is only one sister and that that one sister is named "Barbara," as opposed to "my sister Barbara," the usage if there is more than one sister and if the name is necessary to identify which one of two or more sisters is being discussed.

A second problem is that of distinguishing the key noun from the appositive which modifies it. Reminding students that appositives add more detail and will therefore usually be the more specific noun will help clarify this.

EXERCISE 4

Suggested responses:

1. Even the most sober historians are willing to admit that film by its very nature is better able than prose to present an event in all its intensity.
2. In some instances, the film has turned out to be more historically accurate than the original historical account, as in *Gone with the Wind*'s spirited Scarlett O'Hara, now considered to be a fairly accurate interpretation of the not-so-helpless Southern belle.
3. A film that carefully reproduces the material culture of an era but skews the facts of the event is an instance of the many films that have made mistakes in historical representation.
4. Viewers, who are more comfortable if a film ratifies their personal biases, are often catered to by Hollywood history films that reflect those biases, especially in political matters.
5. *Bonnie and Clyde* transformed a vapid Bonnie Parker into an aggressive moll, while *Anne of the Thousand Days*, which portrayed the fate of Anne Boleyn, reduced an ambitious and strong-willed woman into a love-sick, awestruck girl.
6. The historical Thomas More, who wrote that the execution of heretics was "lawful, necessary and well done," was presented by *A Man for all Seasons* as a gentle, principled man.
7. *Bonnie and Clyde* and *Anne of the Thousand Days*, made only two years apart, illustrate the rise of the generation gap of the 1960s.

25e Using commas to acknowledge conventions of quoting, naming, and various forms of separation

GROUP ACTIVITY

Critical Thinking Essential and nonessential elements pose problems for all writers, even on occasion for sophisticated writers. Thus it's worth the extra time it takes to give students practice in identifying and correctly punctuating these elements. Try to mix group membership to include both stronger and weaker students, and ask each group to compose five sentences without internal punctuation. Some of the sentences are to in-

clude essential information, some nonessential. Then the sentences will be passed on to another group for correct punctuation. The discussion in groups as students compose and punctuate the sentences should help them understand the concept more clearly.

TEACHING IDEAS

You may be aware of students who have problems with one or more of the specific uses for commas outlined in this section. If so, you can ask those students to evaluate past essays for evidence of comma problems. Have the students insert commas where necessary in these papers, and then reread them to appreciate how punctuation can contribute to clarity.

TEACHING IDEAS

As students apply for jobs, scholarships, special programs, and the like, they'll need to be aware of the conventions outlined in this section. You may want to remind them that this material will be useful throughout their college careers and beyond; thus they should keep reference books such as this on hand for consultation.

GROUP ACTIVITY

Students can come to understand the need for commas to prevent misreading, and have some fun, through the following activity. Ask groups to compose four or five sentences in which a comma is necessary to prevent a misreading. (They can use the sentences in the text as models.) The sentences will then be passed to another group whose task it will be to determine whether or not the commas are actually necessary.

EXERCISE 5

1. If you can come, join us.
2. The doctor dressed, and performed an emergency appendectomy.
3. no comma
4. From beneath, the supports began to weaken.
5. By *twos*, twenty children walked down the aisle.

Sentences—individual responses.

25f Editing to avoid misuse or overuse of commas

GROUP ACTIVITY

Clearly the most profitable way to teach students how to use commas appropriately is to work with their own writing. Ask students to bring in several papers in order to take part in this activity. When you divide students into groups, try to mix strong and weak writers. Then have each group work together on one student's writing at a time, identifying comma errors and revising according to the guidelines in the handbook. The groups' attempts to determine when commas are appropriate and when not should generate healthy discussion. This discussion will help strong writers articulate their implicit understanding of punctuation rules and weak writers gain an understanding of such rules.

EXERCISE 6

I tugged Amah's sleeve and asked, "Who is the Moon Lady?"

"Chang-o," replied Amah, "who lives on the moon, and today is the only day you can see her and have a secret wish fulfilled."

"What is a secret wish?" I asked her.
"It is what you want but cannot ask," said Amah.
"Then how will the Moon Lady know my wish?" I wanted to know.
"Because she is not an ordinary person," Arnah explained.

EXERCISE 7

1. Despite the fact that these people are so punctilious about the care of the mouth, this rite involves a practice which strikes the uninitiated stranger as revolting.
2. Correct
3. In addition to the private mouth-rite, the people seek out a holy-mouth-man once or twice a year.
4. These practitioners have an impressive set of paraphernalia, consisting of a variety of augers, awls, probes, and prods. (final comma is optional)
5. The use of these objects in the exorcism of the evils of the mouth involves almost unbelievable ritual torture of the client.
6. The holy-mouth-man opens the client's mouth and, using the above-mentioned tools, enlarges any holes which decay may have created in the teeth.
7. Magical materials are put into these holes.
8. If there are no naturally occurring holes in the teeth, large sections of one or more teeth are gouged out so that the supernatural substance can be applied.
9. In the client's view, the purpose of these ministrations is to arrest decay and to draw friends.
10. Correct

EXERCISE 8

Suggested response:
It's no illusion that the earth has been getting hotter lately. For example, the 1980s witnessed the hottest years since meteorological records began to be kept in the nineteenth century; in fact, the 1990s, which so far have been a continuation of the same trend, promise to remain just as warm and maybe even warmer. As one scientific observer put it, "Planet Earth is running a fever." The killer heat wave that claimed 566 lives in Chicago in July 1995 could have been a freak event, but climatologists don't think so. They fear that the big heat wave of 1995 is actually a harbinger of more serious weather disturbances to come.

CHAPTER 26

Semicolons

KEY FEATURES

The semicolon may well be the most troublesome punctuation mark for students to master. Its hybrid nature—functioning partly as a comma and partly as a period—makes the semicolon difficult for students to understand. This chapter opens with an explanation of its function as a "semi" stop that should help clear up the uncertainty many students feel when considering its use. The various uses of the semicolon are covered in a straight forward manner, and the distinction between it and other punctuation marks is clearly drawn. Rules for the primary use of semicolons, joining independent clauses, are followed by rules for using semicolons to prevent misreading and guidelines for avoiding

errors. Exercises not only ask students to use the semicolon, but also to explain their reasons for punctuating sentences in specific ways.

26a Use a semicolon, not a comma, to join independent clauses that are intended to be closely related.

TEACHING IDEAS

Students, like the rest of us, have an easier time making the right choice when they know *why*. Semicolons are probably misunderstood in part because students don't fully grasp the concept of related sentences. If you stress the thrust of the introduction, that the sentence's *meaning* as well as its structure determines whether a semicolon should be used, students should be more receptive to learning the rules.

ESL CUE

French uses the semicolon much as we do. However, in Spain the semicolon is used only to break up items in a list; in other Spanish cultures it may not even be used.

REFERENCES

LINDEMANN, ERIKA. *A Rhetoric for Writing Teachers*. 2nd ed. New York: Oxford UP, 1987. Chapter 9. In discussing sentences, Lindemann refers to problems students encounter with internal punctuation.

SHAUGHNESSY, MINA P. *Errors and Expectations: A Guide for the Teacher of Basic Writing*. New York: Oxford UP, 1977. A practical discussion of students' difficulties with semicolons.

THOMAS, LEWIS. "Notes on Punctuation." *The Medusa and the Snail: More Notes of a Biology Watcher.* New York: Viking, 1979. A whimsical but accurate description of the semicolon's function.

TEACHING IDEAS

The Critical Decisions box will help students understand the relationship between meaning and punctuation with regard to semicolon use. You may want to call their attention to this box as a handy reference as they make decisions about appropriate use of semicolons in their own papers.

TEACHING IDEAS

It may enhance students' understanding of the uses of semicolons if they see more examples of the constructions described here. You may want to ask students to find examples of their own, providing the following as additional guidelines:

> With Jack Kennedy murdered, they had no hero to bind them; yet in memories of an idealized Camelot they had an image of a recent Golden Age to vivify the promise of liberalism. (Todd Gitlin)
>
> There must be, not a balance of power, but a community of power; not organized rivalries, but an organized common peace. (Woodrow Wilson)
>
> Perhaps our greatest responsibility is to repledge our continuing devotion to perpetuating a legacy of language in an age when the spoken word is suspected as "a glib and oily art," manipulative doublespeak; when the written word—badly written, of course—is unread; and when "vibrations" are alleged to be, not inarticulate throb-

bings, but true communication where every sentence begins with "I feel" and ends with "you know." (Paul Cubeta)

26f Edit to avoid common errors.

GROUP ACTIVITY

All three of the exercises in this chapter lend themselves to group activity. Have students respond to exercises individually, and then compare their responses with those of other group members. When the inevitable disagreement occurs, students will have to consult the handbook. Once they become accustomed to using the chapter, they'll likely continue to refer to it as they edit their papers.

ADDITIONAL EXERCISE A

Now that you have a good understanding of the various uses of the semicolon, apply that knowledge when revising your papers. Reread the drafts of any papers you're working on at present, and decide where semicolons might be appropriate—perhaps you've written two sentences that are very closely linked, or you have a list including lengthy items.

Check also for instances when you may have misused or overused semicolons.

EXERCISE 1

Suggested revisions:

1. During the early years of the twentieth century, leisure assumed an increasingly important role in everyday life; amusement parks, professional baseball games, nickelodeons, and dance halls attracted a wide array of people anxious to spend their hard-earned cash. [The second sentence elaborates on the first, so a semicolon is more appropriate than a period. No conjunctive adverb is needed to show the relationship between the two sentences.]
2. Of all these new cultural endeavors, films were the most important; even the poorest worker could afford to take his family to the local movie theater. [The two sentences are closely related, but there isn't a logical connection between them requiring a conjunctive adverb.]
3. Cinemas took root in urban working class and immigrant neighborhoods; thereafter, they spread to middle-class districts of cities and into small communities throughout the country. [The conjunctive adverb is necessary to show the time sequence of the two sentences, and their meanings are related closely enough to warrant a semicolon.]
4. As early as 1910 the appeal of movies was so great that nearly one-third of the nation flocked to the cinema each week; moreover, ten years later, weekly attendance equaled fifty percent of the nation's population. [The sentences are closely related, so a semicolon is preferable to a period. The conjunctive adverb emphasizes the importance of the second sentence.]
5. As is true today, early films were primarily aimed at entertaining audiences. Entertainment, however, did not always come in the form of escapist fantasies. [Separating the two sentences increases the drama of the second sentence. The conjunctive adverb is necessary to show the relationship between the two sentences.]
6. Many of the issues that dominated Progressive-era politics were portrayed on the screen; indeed, while most of these films were produced by studios and independent companies, a significant number were made by what we might call today "special-interest groups." [The second sentence fulfills part of the promise of the first, so a semicolon is appropriate. The conjunctive adverb emphasizes the relationship between the two sentences.]

7. The modest cost of making one- or two-reel films allowed many organizations to make movies to advance their causes. Moreover, exhibitors' need to fill their daily bills with new films meant these films would be seen by millions. [The two reasons given here are quite different, so a period is appropriate. The conjunctive adverb shows the relationship between the two sentences.]

EXERCISE 2

Suggested responses:

1. Linguists divide the languages of Europe into families: the Romance languages include French, Italian, Spanish, Portuguese, and Romanian; the Slavonic languages include Russian, Polish, Czech, Slovak, Serbo-Croat, and Bulgarian; the Germanic languages include German, Norwegian, Danish, and Swedish.
2. Many archaeologists accept a theory of "Kurgan invasions" as an explanation of the spread of Indo-European languages, but others dispute it because the archaeological evidence is not convincing. The core words, which resemble each other from place to place, may have changed meaning over time; moreover, the hordes of mounted warriors would have had no obvious reason for moving west at the end of the Neolithic period.
3. There are four models of how language change might occur according to a process-based view: initial colonization, by which an uninhabited territory becomes populated; linguistic divergence arising from separation or isolation, which some think explains the development of the Romance languages in Europe; linguistic convergence, whereby languages initially quite different become increasingly similar to each other; and, finally, linguistic replacement, whereby indigenous languages are gradually replaced by the language of people coming from the outside.

EXERCISE 3

Suggested responses:

1. Some sociologists have argued that belief in a literal devil is a matter of social class; a Princeton professor explains: "If you see Cadillacs in the church parking lot, you won't hear Satan preached inside"; but "if you see a lot of pickup trucks, you will."
2. Late twentieth-century American culture, however, is by and large devoid of a sense of an actual Devil.
3. Our preference is to explain the existence of evil in scientific or pseudoscientific terms; thus serial murderers, terrorists, and bloodthirsty dictators are explained as psychopaths or sociopaths. Evil is not perceived as punishment for our sins but rather as arbitrary and meaningless.
4. One cultural critic regards this loss of a sense of pure, radical evil as regrettable; he sees the disappearance of Satan as a "tragedy of the imagination."

CHAPTER 27

Apostrophes

KEY FEATURES

Since this chapter is more likely to be used as a source of reference than as a classroom text, the focus is on rules governing apostrophes, with relatively little commentary. Use of apostrophes for possession, contractions, and plurals is covered extensively; in addi-

tion, extensive examples and lists of representative words are presented. Exercises provide students with ample practice in using apostrophes appropriately.

27a Using apostrophes to show possession with single nouns

REFERENCE

WIENER, HARVEY S. *The Writing Room: A Resource Book for Teachers of English*. New York: Oxford UP, 1981. Practical advice on teaching possessive forms.

TEACHING IDEAS

Students may need to spend some time on this section in order to sort out their perceptions of when to use apostrophes and when not to. The following hint may be helpful: if students are uncertain about using apostrophes with personal pronouns such as *it's, who's, they're*, and the like, suggest that they try eliminating the contraction by spelling out the words: *it is, who is, they are,* etc. If they can spell out the words, then an apostrophe is appropriate; if they can't, then no apostrophe should appear. (Example: *It's* a good thing that the dog found *its* way home. *It is* a good thing that the dog found *its* way home.)

ESL CUE

Many languages use accent marks to denote certain tones or emphasis. Thus, Vietnamese, Thai, and other students who use tonal languages may be in the habit of placing lots of marks that look like apostrophes. Arabic speakers may also insert unneeded apostrophes as they are familiar with accent marks. Remind ESL students that simple plurals (other than for forms identified in 27d-l) do not need apostrophes, that contractions and possession are shown through the use of apostrophes, and that showing plural, multiple, or joint possession needs careful thought. ESL students will likely need to make concentrated study of apostrophes.

EXERCISE 1

1. it's
2. your
3. Welcome window's
4. file name's
5. systems'
6. files'
7. user's
8. CyberMedia's
9. *First Aid for Windows*'s
10. device-driver's
11. staff's

GROUP ACTIVITY

All of the exercises in this chapter lend themselves to group activity. Have students respond to exercises individually, and then compare their responses with those of other group members. When the inevitable disagreement occurs, students will have to consult the handbook. Once they become accustomed to using the chapter, they'll likely continue to refer to it as they edit their papers.

27b Using apostrophes to show possession with multiple nouns

GROUP ACTIVITY

It may take some time for students to comprehend fully the intricacies of apostrophe use, so the following activity might be helpful: ask groups to generate examples of phrases

including nouns and indefinite pronouns, some of which require apostrophes and some of which do not. (They can use the examples in the Critical Decisions box as a guide.) However, no apostrophes should appear in any of the phrases. The completed phrases will then be passed on to other groups, whose task will be to determine which phrases require apostrophes and which do not. Discussion of where to use apostrophes should help students understand their use more clearly.

27c Using apostrophes in contractions to mark the omission of letters and numbers

REFERENCE

FLESCH, RUDOLF. *The ABC of Style: A Guide to Plain English*. New York: Harper, 1964. 29-30. "Plain English" should include, not shun, contractions.

EXERCISE 2

1. your (crew's is correct)
2. they're
3. It's
4. correct
5. your
6. your
7. who's
8. correct
9. who's
10. who's

27d Using apostrophes to mark plural forms

TEACHING IDEAS

The situations covered here are rarely found in students' academic writing, but students will nevertheless encounter situations in which they'll need to know these rules. You may want to encourage them to keep handbooks such as this available for easy reference later in their careers.

EXERCISE 3

1. governor's
2. Mrs. Locke and her husband Ted's
3. Governor's
4. Isabelle Locke's and the governor's
5. Isabelle's and the governor's

EXERCISE 4

1. &'s
2. *42*'s
3. *7*'s
4. *j*'s
5. *d*'s
6. *Karens*

EXERCISE 5

There's one basic product never stocked in Disney's store: parents. Disney's is a universe of uncles and grand-uncles, nephews and cousins. The male-female relationship's existence is found only in eternal fiancés. Donald Duck and Daisy's relationship, like Mickey Mouse and Minnie's relationship, is never consummated or even legitimized through the all-American institution of marriage. More troubling, though, is the origin of all of the nephews and uncles in the Disney Comics' worlds. Huey, Dewey and Louie's Uncle Donald is never known to have a sister or sister in-law. In fact, most of Donald's relatives are unmarried and unattached males, like Scrooge McDuck. Donald's own parents are

never mentioned, although Grandma Duck purports to be the widowed ancestor of the Duck family (again no husband-wife relationship). Donald's and Mickey's girlfriends, Daisy and Minnie, are often accompanied by nieces of their own. Since these women are not very susceptible to men or matrimonial bonds, Disney's "families" are necessarily and perpetually composed of bachelors accompanied by nephews, who come and go. A quick look at Walt Disney's own biography demonstrates a possible reason for his comics' anti- love, anti-marriage sentiments: Disney's mother is rarely mentioned, and his wife's role in his life was minimal at best. As for the future of the Magic Kingdom's demographic increases, it is predictable that they will be the result of extrasexual factors.

CHAPTER 28

Quotation Marks

KEY FEATURES

This chapter will be a valuable reference tool for students who have trouble figuring out what to do with quotation marks. Use of quotation marks for direct quotations, dialogue, titles of short works, and emphasizing words, as well as other uses, is covered thoroughly. In addition, advice regarding quoted material within a quotation, placement of other punctuation with respect to quotation marks, and inappropriate use of quotation marks are all discussed. This material is especially pertinent to the proper uses of sources in the research paper, as discussed in 35f on quoting sources. Exercises allow students to use quotation marks in a number of ways, both in sentences and paragraphs.

28a Quoting prose

TEACHING IDEAS

Across the Curriculum The introduction refers students to chapters that deal specifically with writing in various disciplines. Students should understand, however, that while documentation may vary by discipline, the rules for punctuating a quotation are the same in all disciplines.

ESL CUE

Indirect discourse will be a problem area. ESL students might query why something that remains true must take a past tense form to agree: "He said that his name was John." ("Isn't it still John?" they will ask.) The rule is: only unchanging facts of nature retain the present tense with an introductory past tense form.

"He said that the sun rises in the east and sets in the west."
but
"He said that the sun rose at six yesterday morning."

See 47b-4 on using verbs with reported speech.

REFERENCES

SUMMEY, GEORGE, JR. *American Punctuation.* New York: Ronald, 1949. Chapter 9. An extensive discussion on quotation marks that is still relevant today.

The following style guides provide advice on using quotation marks:

The Chicago Manual of Style. 14th ed. Chicago: U of Chicago P, 1993.

GIBALDI, JOSEPH. *MLA Handbook for Writers of Research Papers*. 5th ed. New York: MLA, 1999.

TEACHING IDEAS

Across the Curriculum You may want to ask students to find examples of indented quotations from their textbooks in other disciplines. Here is one example from Roger Coleman's *The Art of Work: An Epitaph to Skill:*

> The crafts, as highly skilled work, encompass some of the most amazing of human achievements—the medieval cathedrals, the Bayeux Tapestry—and some of the most alienating forms of work imaginable, as Adam Smith described in this famous passage from *The Wealth of Nations:*
>
> > One man draws out the wire, another straightens it, a third cuts it, a fourth points it, a fifth grinds it at the top for receiving the head; to make the head requires two to three distinct operations; to put it on is a peculiar business; to whiten the pins is another; it is even a trade by itself to put them into the paper; and the important business of making a pin is, in this manner, divided into about eighteen distinct operations.

GROUP ACTIVITY

If students are working on research papers for this or another class, they can help each other with editing through this exercise: ask students to bring in samples of research papers. When in groups, they can exchange papers and edit each other's work for proper placement of quotation marks with regard to punctuation. Any disputes that arise will lead students to consult the handbook.

GROUP ACTIVITY

All of the exercises in this chapter lend themselves to group activity. Have students respond to exercises individually and then compare their responses with those of other group members. When the inevitable disagreement occurs, students will have to consult the handbook. Once they become accustomed to using the chapter, they'll likely continue to refer to it as they edit their papers.

EXERCISE 1

1. Half of the prison population has been incarcerated for "violent crimes such as assault, homicide, and rape."
2. The remaining 20 percent of offenders have been convicted of "offenses against public order" such as drug dealing.
3. In a speech on March 2, 1992, New York corrections official Stuart Koman voiced a widely held view: "Overcrowded prisons not only do not rehabilitate offenders, they teach offenders to reject the law-abiding life. One individual who has spent 13 of his 25 years behind bars said to me that 'I learned my techniques in jail. You know, the tools of my trade.'"
4. As sociologist Lauren Rose concludes, "Efforts to reform prisons and to make them real *penitentiaries*—institutions of penitence—have failed" (Jacobs 341).
5. "One dilemma that we now face," according to Roif Hanson, "is to understand whether we want incarceration to correct criminal behavior or to punish it."

FOR DISCUSSION

No discussion of how to quote is complete without a focus on when to quote. Encourage students at this point to talk about their decisions to use quotations:

Have any of them ever chosen to quote on their own rather than in response to a teacher's instructions? If so, what contributed to the decision?

When assigned papers requiring quotations, how do students decide what and when to quote?

How often do students think the quotations they use really fit into their text? What do they see as the relationship between the quotations and the text?

These and other similar questions should help students articulate their understanding of quotations as they ponder the advice found in the Critical Decisions box.

28b Quoting poetry, dialogue, and other material

TEACHING IDEAS

You may want to provide students with further examples of the use of quotation marks in dialogue. If the course includes a component in imaginative literature, you'll have a wealth of examples at your disposal. Here is one further example:

> "Will you forgive me?"
>
> She doesn't answer right away, which is fine, because I have to get used to the fact that I said it.
>
> "Maybe," she says at last, "but I'm not the same girl."
>
> I'm about to say she hasn't changed, and then I realize how much she has changed. She has gotten smarter than I am by a long shot, to understand she is different.
>
> "I'm different now, too," I am able to admit. (Louise Erdrich)

(This example illustrates all of the issues regarding quotation in dialogue covered in this section.)

LOOKING BACK

Students should be told that use of quotation marks for the purpose of emphasis should be confined to rare occasions. You may want to remind them that it is far better to use precise diction than to resort to punctuation in order to achieve emphasis (see Chapter 21).

28c Eliminating misused or overused quotation marks

EXERCISE 2

Suggested response:

We can designate as "high interactive" any software that requires direct, active engagement on the part of the learner. High-interactive titles must not only look good, they must present learners with real puzzles to solve. "Real" in this sense means thinking problems that are not solved by mere computation (which on-screen calculators can manage) or by quick reference to a passage of text (which basic search engines can easily do); real problems are ones that invite unique, learner-specific answers to problems that at first may seem unsolvable. The computer screen will not give away the answers. No: for a problem to be real, the learner, not the teacher, must solve it.

EXERCISE 3

This paragraph appears in J.H. Parry, *The Discovery of the Sea* (Berkeley: University of California Press, 1981), 188. Answers will vary. We provide here one possible response to each item in the exercise.

1. Introduce a quotation with the word *that.*
   Naval historian J.H. Parry suggests that "Columbus was not concerned with theory for its own sake, but with promoting a practical proposal."
2. Introduce a quotation with a phrase and a comma. End the quotation with a page reference (which you will invent), noted in parentheses.
   According to J.H. Parry, "Columbus had to show that the westward distance from Europe to Asia was within the operating range of the available ships" (188).
3. Introduce a quotation with a sentence and a colon.
   In making his case to financial backers, Columbus faced one major task: "[He] had to show that the westward distance from Europe to Asia was within the operating range of the available ships" (188).
4. Interrupt a quotation with the phrase "Parry states."
   "Columbus was not concerned with theory for its own sake," Parry states, "but with promoting a practical proposal."
5. Follow a quotation with an explanatory remark.
   Parry believes that Columbus "combed the authorities known to him. and selecte from them any assertion which supported his case," which suggests the confidence and even arrogance, of the Great Navigator.

CHAPTER 29

Other Marks

KEY FEATURES

Another chapter designed primarily for reference, this chapter covers the remaining mark of punctuation in English: the colon, the dash, parentheses, brackets, ellipses, and slashes. Each of these punctuation marks is covered in careful detail, providing clear examples of virtually every possible use for them. Since the colon and the dash are more common than the others, their treatment is more extensive—especially with regard to stylistic choice. Throughout the chapter, exercises allow students to punctuate sample sentences and to create their own sentences, using the various marks discussed in the chapter.

REFERENCES

The following style guides provide advice on using these marks:

The Chicago Manual of Style. 14th ed. Chicago: U of Chicago P, 1993.

GIBALDI, JOSEPH. *MLA Handbook for Writers of Research Papers*. 5th ed. New York: ML 1999.

29a Using the colon

TEACHING IDEAS

Occasionally students use colons to introduce quotations when a comma or no punctuation is called for. Remind them that the example here shows a quotation preceded by *complete sentence*. Only in situations such as this can a colon be used to introduce a quotation.

ADDITIONAL EXERCISE A

In the following sentences, replace the inappropriate punctuation marks introducing quotations. Place a check mark beside any correctly punctuated sentence.

1. The defense attorney addressed the jury in a solemn tone, "My client's life is in your hands."
2. The prosecuting attorney whispered to her assistant that the accused was: "guilty as sin."
3. Whereupon the judge growled, "Ms. Mahoney, that remark was unprofessional."
4. The jury foreman asked the judge for clarification: "Are we free to consider lesser charges?"

Answers:

1. The defense attorney addressed the jury in a solemn tone: "My client's life is in your hands."
2. The prosecuting attorney whispered to her assistant that the accused was "guilty as sin."
3. Whereupon the judge growled, "Ms. Mahoney, that remark was unprofessional."
4. Correct

EXERCISE 1

1. Youth soccer games provide an illustration: teenagers serving as referees have been confronted in the most obnoxious way by parents snarling their disapproval at missed calls.
2. Adult coaches are used to parents whose egos interfere with their ability to watch a game. Young referees can be taught strategies to neutralize obnoxious parents. But no amount of preparation can avert the most serious damage caused by rabid parents: the crushed ego of an 8-year-old whose father screams, "You're such a wimp!"
3. Communities around the country have begun to print pamphlets with titles such as "Helping Your Child to Enjoy Recreational Sports: A Guide."

GROUP ACTIVITY

This exercise and Exercises 3, 5, and 6 all lend themselves to group activity. Have students respond to exercises individually, and then compare their responses with those of other group members. When the inevitable disagreement occurs, students will have to consult the handbook. Once they become accustomed to using the chapter, they'll likely continue to refer to it as they edit their papers.

EXERCISE 2

Individual responses

GROUP ACTIVITY

This exercise and Exercise 4 can be completed in groups. As they compose the sentences together, students will learn to articulate their perceptions of the appropriate use of the colon.

29b Using dashes for emphasis

TEACHING IDEAS

Some students see the dash as a type of "free agent" that can be used anywhere in a sentence. You may need to remind these students that dashes have specific functions. They're not a substitute for careful punctuation, nor are they to be used when the writer isn't sure of what other punctuation to use.

GROUP ACTIVITY

Practicing specific appropriate uses of the dash can help students appreciate its function. Ask groups to generate one sentence for each of the uses described in 29b, 1-4. Sentence will then be passed to another group, whose task it will be to comment on the sentences' effectiveness. The discussion that takes place as students compose and evaluate the sentences should help students understand how the dash is used.

EXERCISE 3

1. The chapbooks of the eighteenth century and nineteenth century, crudely printed tiny paperbacks, were the source of most children's reading in the early days of our country. Originally, these were books imported from Europe. But slowly American publishing grew. In the latter part of the nineteenth century one firm stood out—McLoughlin Brothers.

2. Golden Press's *Walt Disney's Cinderella* set the new pattern for America's Cinderella. This book's text is coy and condescending. (Sample: "And her best friends of all were—guess who—the mice!")
3. There is also an easy-reading version published by Random House, *Walt Disney's Cinderella*. This Cinderella commits the further heresy of cursing her luck. "How I did wish to go to the ball," she says. "But it is no use. Wishes never come true."

   But in fairy tales wishes have a habit of happening—*wishes accompanied by the proper action*, bad wishes as well as good.

—JANE YOLER

EXERCISE 4

Individual responses

29c Using parentheses to set off nonessential information

ADDITIONAL EXERCISE B

Across the Curriculum Academic writers make liberal use of parentheses. Look through your textbooks for other courses and try to identify examples of each of the use of parentheses found in this section of the handbook. Copy the sentences to use as additional examples to refer to when you write academic papers.

TEACHING IDEAS

Students may need to be reminded that although acronyms are acceptable in academic writing, it is almost always necessary to identify the full name or title represented by the acronym. The first time the name or title is used, the acronym can be placed beside it in parentheses and used by itself thereafter.

EXERCISE 5

1. Because of their size and the "look-down" viewing systems, twin-lens reflexes are not good for quick action candid shooting. (An SLR is best in these situations.)
2. The look-down viewing system is better for carefully composed photographs (in a studio or home, for example) when time is not of the essence.
3. For my money, the Canon AE-1 (originally designed in 1971) remains one of the best and most flexible workhorse cameras that an amateur photographer could want.
4. I still cannot understand why any amateur photographer would want anything besides a good, reliable, single-lens reflex camera (usually referred to as an SLR).

29d Using brackets for editorial clarification

LOOKING AHEAD

Both this section and the next section on ellipses will come in handy when students work on research papers. You may want to refer them to the extensive discussion about using quotations in Chapter 35 (Using Sources).

TEACHING IDEAS

Some students, especially those with a rudimentary knowledge of typewriter or word processor keyboards, have trouble distinguishing between parentheses and brackets when inserting material into quotations. You may want to help them remember the function of brackets by describing it this way: while parentheses can serve many functions, within

quotations brackets serve one—they signal the reader that the material within is not a part of the original quotation.

TEACHING IDEAS

Although brackets within parentheses are acceptable, students should be warned that excessive layering of parenthetical material can be confusing to readers. Most of us have seen such layering carried to an absurd degree on occasion—with parentheses within brackets within parentheses—and can attest to the frustrations suffered by readers subjected to such a practice. Although few students will encounter the opportunity to layer parenthetical elements, it's still probably wise to warn them of their obligations to the reader.

29e Using an ellipsis to indicate a break in continuity

GROUP ACTIVITY

In this activity, students will gain practice in using ellipses effectively and in altering quotations without distorting their meaning. Ask groups to use ellipses to eliminate material from the middle and the end of several sentences in the following passage. The altered passages can then be passed on to other groups for evaluation and comparison.

> Before industrialization, men frequently took responsibility for training boys as young as six years of age. If a boy did not work with his father, he was apprenticed to another man to learn a trade. Accordingly, most child-rearing manuals in colonial America were written for mothers *and* fathers. Because fathers were nearby, working in a family farm or shop, they played a large role in the rearing of their children, particularly their sons. After industrialization, when men went away to a job, their sons could not follow, and child-rearing advice more often was directed to women only. Boys were still expected to be men, of course, but they spent the first decade of their lives in a world in which they rarely saw grown men at work. (Mark Gerzon)

29f Using the slash

LOOKING BACK

You may want to remind students at this point that lengthy passages from poetry are normally set off from the text rather than incorporated into it with slashes. See 28b-l.

EXERCISE 6

1. Freud believes that "a person feels guilty [. . .] when he has done something which he knows to be 'bad.'"
2. "Perhaps, after some hesitation, we shall add that even when a person has not actually done the bad thing but has only recognized in himself an intention to do it, he may regard himself as guilty [. . .] ."
3. "As to the origin of the sense of guilt, the analyst has different views from other psychologists; but even he does not find it easy to give an account of [the origin of the sense of guilt]."
4. "Both cases, however, presupose [sic] that one had already recognized that what is bad is reprehensible, is something that must not be carried out."

CHAPTER 30

Capitals and Italics

KEY FEATURES

This chapter covers thoroughly the numerous uses of capitals and italics. Students will need to understand many of these uses as they write papers for various classes; the chapter can answer virtually any question they may have. Coverage of capitals includes every thing from capitalizing the first word of a sentence to capitals in abbreviations, with clear examples of each specific use. The same extensive treatment is accorded italics, with particular attention to the restraint that writers must exercise in using italics for emphasis. The exercises provide students with ample practice in both areas.

30a Capitalize the first letter of the first word in every sentence.

TEACHING IDEAS

Although this chapter will probably be used for reference rather than for classwork, you may want to encourage students to read through it once. Students may not even be aware of some uses for capitals. You can also call attention to the many options in capitalization, encouraging students to be consistent once they've chosen an option.

ESL CUE

Capitalization may be an alien concept to students whose script is not based on the English alphabet (Arabic, Chinese, Japanese, Korean, and so forth). They simply may not see the differences in size as meaningful and will tend to capitalize in odd places and rarely where they should. Greek capitalizes what are called "main nouns" and hence capitalization depends on a judgment about importance. Spanish and Italian use lowercase forms far more than does English.

REFERENCES

The following style sheets provide advice on using capitalization and italics:

The Chicago Manual of Style. 14th ed. Chicago: U of Chicago P, 1993.

GIBALDI, JOSEPH. *MLA Handbook for Writers of Research Papers.* 5th ed. New York: MLA, 1999.

TEACHING IDEAS

Whenever students are presented with an option, as in the case of capitalizing the first word of a sentence following a colon, they should be reminded that whatever option they choose, they must remain consistent throughout their text.

30c Capitalize the first word in every line of poetry.

ADDITIONAL EXERCISE A

Look through an anthology of poetry or a general literature anthology for examples of poetry that defies conventional use of capitals. You may have to confine your search to contemporary poetry, since it is far more likely to deviate from convention. Why do you think certain poets deliberately break from the traditional rules of capitalization for poetry?

30d Capitalize proper nouns—people, places, objects; proper adjectives; and ranks of distinction.

TEACHING IDEAS

Even the briefest perusal of contemporary popular writing and journalism indicates that there is no consensus regarding capitalization of black and white. Students should be advised to consider the writing context when deciding for themselves which option to choose. If, for example, a student is writing a paper on Brent Staples, then he or she should probably use lowercase in keeping with the author's choice. On the other hand, if the audience for a paper clearly prefers uppercase, then perhaps the writer should defer to the reader.

TEACHING IDEAS

For a thorough discussion of capitalization, see Tom McArthur, *The Oxford Companion to the English Language* (Oxford: Oxford UP, 1992). McArthur calls attention to such trends as "internal" capitalization (WordPerfect, VisiCalc) and what he calls "letter-play" (VisiOn, CoRTeXT) in the computer and trade worlds.

ESL CUE

Romance languages do not capitalize names of languages, religions, nationalities, or days of the week or month. Students from these language groups will regularly follow the capitalization rules of their language rather than those of English.

TEACHING IDEAS

Occasionally students will need to be reminded that "Day" is capitalized only when it is part of the holiday's name. While "I took my mother to dinner on Mother's Day" is correct, "I had to work on Easter Day" is not.

EXERCISE 1

New **O**rleans, the **L**ouisiana city associated with the pre-**L**enten celebration of **M**ardi **G**ras, has also been the site of an even more unusual quasi-religious festival. This one takes place on **N**ovember 1, which in the **C**hurch's calendar is the **F**east of **A**ll **S**aints, otherwise known as **A**ll **S**aints' **D**ay The custom of this day in **N**ew **O**rleans is the washing of the tombs. Since the city was built on the bayou, the land is quite swampy. Thus most of the city's dead have, over the years, been buried in above-ground vaults. On **A**ll **S**aints' **D**ay these vaults are cleaned, whitewashed, and decorated with flowers and wreaths. The favored flower is the chrysanthemum. Despite all of the work going on, the atmosphere has been described as quite festive. Vendors do quite well peddling food, balloons, and even miniature skeletons.

GROUP ACTIVITY

Both exercises in this chapter lend themselves to group activity. Have students respond to exercises individually, and then compare their responses with those of other group members. When the inevitable disagreement occurs, students will have to consult the handbook. Once they become accustomed to using the chapter, they'll likely continue to refer to it as they edit their papers.

30e Underline or italicize words if they need a specific emphasis.

TEACHING IDEAS

It would be wise to call attention to underlining as the typewritten equivalent of italics. You may also want to remind students that writing a word in italics is not equivalent to putting it in quotation marks.

TEACHING IDEAS

You may want to call attention to the word *need* in the heading for 30e. As the note states, overreliance on typographical means of emphasis suggests that the writer's command of the language is weak.

30f Underline or italicize words, letters, and numbers to be defined or identified.

TEACHING IDEAS

Across the Curriculum Many students will have difficulty determining whether or not a foreign word or phrase is indeed common in English. In particular, as they take courses in different disciplines, they'll encounter foreign terms that are common within the discipline but have not been assimilated into lay English. They should be advised to consult their instructors with regard to how to treat such terms.

30g Use underlining or italics for titles of book-length works separately published or broadcast, as well as for individually named transport craft.

LOOKING BACK

Students often become confused over which titles to underline and which to place in quotation marks. Refer students to 28b-3 for the appropriate presentation of short works.

EXERCISE 2

1. circle: *out*
2. underline: Local Notices to Mariners
3. circle: *continuously, always*
4. circle: *Landmarks, aids to navigation*
5. circle: *specifically*
6. Correct

CHAPTER 31

Abbreviations and Numbers

KEY FEATURES

Depending on the discipline for which students are writing, understanding abbreviations and numbers can be either marginally relevant or absolutely crucial. From the beginning, this chapter makes it clear that different standards apply in different disciplines, cautioning students to become aware of the requirements of any unfamiliar discipline. However, the chapter does cover an extensive array of possible uses, alerting students to cases in which options are available. Coverage of abbreviations includes such topics as titles, measurements, and acronyms; numbers topics include conventional use of figures, numbers beginning sentences, and consistency in using written numbers or figures. Examples are plentiful, and exercises provide valuable practice in using numbers and abbreviations.

REFERENCES

The following style sheets provide advice on using abbreviations and numbers:

The Chicago Manual of Style. 14th ed. Chicago: U of Chicago P, 1993.

GIBALDI, JOSEPH. *MLA Handbook for Writers of Research Papers*. 5th ed. New York: MLA, 1999.

31a Abbreviating titles of rank both before and after proper names

TEACHING IDEAS

For an interesting account of the history and use of abbreviations, you may want to refer students to Tom McArthur's *Oxford Companion to the English Language* (Oxford: Ox ford UP, 1992). McArthur traces the practice of abbreviation back to the ancient Egyptians.

31c Using acronyms, uppercase abbreviations, and corporate abbreviations

FOR DISCUSSION

Deciding which acronyms and uppercase abbreviations are common enough to use in writing can be difficult. You may want to ask your students to add their own examples to the list here. The class can then decide on an extended list of common acronyms and abbreviations. (You might start them off with examples such as UNICEF, FBI, and DAR.)

31d Using abbreviations for parenthetical references

ADDITIONAL EXERCISE A

Across the Curriculum Examine the textbooks you use in all of your courses for evidence of the abbreviations listed in 31d. Make a list of the abbreviations you find, and compare your list to the ones in the book. Are all of the abbreviations you found covered here? If not, ask the appropriate instructor to explain the meaning of the abbreviation to you.

LOOKING AHEAD

Students can find a wealth of information on writing guidelines for specific disciplines in Chapters 38 (Writing and Reading in the Humanities), 39 (Writing and Reading in the Social Sciences), and 40 (Writing and Reading in the Sciences). You may want to encourage students to get to know the chapter most relevant to their major.

31e Revise to eliminate all but conventional abbreviations from sentences.

GROUP ACTIVITY

Both exercises in this chapter lend themselves to group activity. Have students respond to exercises individually, and then compare their responses with those of other group members. When the inevitable disagreement occurs, students will have to consult the handbook. Once they become accustomed to using the chapter, they'll likely continue to refer to it as they edit their papers.

EXERCISE 1

1. The World Wide Web was developed mostly at the European Laboratory for Particle Physics, near Geneva, Switzerland.
2. The Web project was really a spin-off of Apple Computer Corporation's HyperCard program.
3. Netscape, which some users claim is the most popular Web browser, has versions for both Windows and Mac users.
4. Even if you don't have access to a Web browser, you can type in an e-mail address that will do the job; for example, you can tap into the system at University of Kansas.
5. Best of all, you don't have to be a Ph.D. to figure out how to do some exciting Web browsing.

31g Use figures in sentences according to convention.

TEACHING IDEAS

You may want to remind students of the need for consistency in representing amounts of money. You can call attention to the fact that the symbol $ can be combined with a written amount only to denote excessively large sums (as in the example, $1.5 million). The symbol ¢ is virtually never combined with a written amount.

TEACHING IDEAS

On occasion, addresses will be written out without numerals—the numbers zero and one, for example, are often written out. And formal wedding invitations frequently spell out the numerical portion of the street address. You may want to alert students to these exceptions.

31h Edit to eliminate numbers and figures mixed together in one sentence, unless these have different references.

EXERCISE 2

1. An enterprising British brewery has decided to try out home delivery on its customers with the claim that at least twenty-four cans of beer will be on the customer's doorstep within forty-eight hours once the order has been placed.

2. Three cities have been targeted for the service so far—London, Nottingham, and Birmingham.
3. Customers must order a minimum of one crate (24 cans), and they can expect to pay 17.99£ with a delivery charge of 1.99£ added on.
4. The service will be tested for three months and then evaluated for profitability and consumer satisfaction.
5. Nottingham and Birmingham beer drinkers don't have much of a choice of brands—only one is available—but Londoners can choose from among eight premium beers.

CHAPTER 32

Hyphens

KEY FEATURES

This chapter approaches hyphens from the perspective of clarity: pointing out that lack of hyphenation or improper hyphenation can obscure meaning. The chapter goes on to explain the two primary uses of the hyphen. The coverage is extensive and the approach practical, with the section on compound words covering everything from compound adjectives to compounds formed by prefixes and suffixes. Treatment of hyphenation to divide a word at the end of a line is equally thorough—rules range from dividing compound words to eliminating misleading hyphenation. Examples make clear the rules and conventions covered in the chapter, and exercises provide students with ample practice in using hyphenation.

ESL CUE

Spanish speakers frequently use hyphens rather than indentation to signal new paragraphs.

32a Using hyphens to make compound words

REFERENCES

The following style sheets provide advice on hyphenation:

The Chicago Manual of Style. 14th ed. Chicago: U of Chicago P 1993.

GIBALDI, JOSEPH. *MLA Handbook for Writers of Research Papers*. 5th ed. New York: MLA, 1999.

TEACHING IDEAS

Tom McArthur's *Oxford Companion to the English Language* (Oxford: Oxford University Press, 1992) contains some interesting historical information on the hyphen, tracing its use back to the sixteenth century. You may want to call students' attention to this reference.

ADDITIONAL EXERCISE A

Using the rules in this section (or a dictionary), write the following compound words correctly:

1. under + ground
2. anti + American
4. anti + war
5. band + wagon

3. shell + like
6. high + school

Answers:

1. underground
2. anti-American
3. shell-like
4. antiwar
5. bandwagon
6. high school

32b Using hyphens to divide a word at the end of a line

TEACHING IDEAS

Dividing words at the end of a line is often a problem for students. You may want to ask students to memorize the basic rules listed in the headings of this section. Or you may want to remind them that the correct answer to hyphenation questions is as close as the nearest dictionary.

GROUP ACTIVITY

The exercise in this chapter lends itself to group activity. Have students respond to the exercise individually and then compare their responses with those of other group members. When the inevitable disagreement occurs, students will have to consult the handbook. Once they become accustomed to using the chapter, they'll likely continue to refer to it as they edit their papers.

EXERCISE 1

1. Steele was uniquely qualified to lead the Pepsi-Cola Company when it began to falter because of its outdated marketing campaign; he had been educated at the world's greatest soft-drink institution—the Coca-Cola Company.
2. Beginning his career running a circus, he moved into advertising and then jumped to a vice-presidency at Coca-Cola.
3. Subsequently, Steele accepted the more lucrative offer from Pepsi-Cola, though in his first quarter at the company it lost $100,000 as Coca-Cola pulverized the entire industry with a 67% stranglehold on the soft-drink market.
4. Coca-Cola was the darling of the ever-expanding middle class, while Pepsi was a favorite of the downtrodden who couldn't afford to sacrifice Pepsi's extra ounces for Coke's prestige.
5. Thus, Steele set his sights on getting Pepsi into America's living rooms, and to that end redesigned Pepsi's standard 12-ounce bottle.

CHAPTER 33

Understanding the Research Process

KEY FEATURES

In Part IX, students will watch a fellow student research and write a paper on computer-mediated communication. The process of research demonstrated here is a realistic one, illustrating the looping, recursive process of writing. The writer begins with one research question and a tentative thesis; he discovers from his source materials that his question was incomplete, as was his initial thesis. He revises both—and in the process of further reading revises yet again. Student readers will find that this section on the research process disabuses them of the notion that research paper writing is a straight-line process, from question to thesis to supporting sources to completed paper. As the student example shows, the process is more complicated than that; the process is about discovery and revising one's views in the face of new, compelling evidence.

Throughout the discussion, this chapter emphasizes the self-generating nature of the research process, encouraging students to follow leads for their own satisfaction as well as for the benefit of the assignment. Extensive examples illustrate key points.

ESL CUE

Perhaps the most common longer piece of writing demanded of ESL students is the research paper. Although many international students may have had experience doing research or writing reports, they may not have been asked to analyze materials and present their findings/conclusions to an academic audience. Thus, formulating and structuring a research paper will be a difficult task for students whose native rhetorical structures may be quite different from those of English. Many East Asian students will tend to describe points in the research sources, but they may be quite reluctant to come to a conclusion about them. Many European students will write a descriptive paper, telling all about the information they found, but coming to no personal conclusion nor supporting ideas of their own. Since many ESL students attend graduate school and will write a thesis or dissertation, understanding the research process as well as the structure of the research paper as an undergraduate is extremely important. Remind ESL students to focus on their purpose and their audience, using the research information to support their claims. Unless they've been asked to describe what they find in the library on a certain topic, help these students develop an analytical or argumentative three-point thesis as the base for their research essay.

33a Making your research worthwhile

TEACHING IDEAS

Embarking on the dreaded research paper journey can be daunting for many students, and downright paralyzing for some. It's possible, however, to help students maintain a positive attitude about the process. You can do this by telling them something about your own research—including your fears. Sharing your stories with students can help them in two ways. First, it lets them see that even professionals approach research with a certain amount of trepidation, and second, it treats student research seriously as an initial step into the literate community. Students will care more about their research if they see that their professors care.

REFERENCES

BAZERMAN, CHARLES. *The Informed Writer: Using Sources in the Disciplines*. 2nd ed. Boston: Houghton, 1985. Chapters 11-15. A complete description of how the disciplines go about conducting research.

EMIG, JANET. "Writing as a Mode of Learning." *CCC* 28 (1977): 122-28. Writing is learning; researching, writing, and learning are interconnected.

FLYNN, ELIZABETH A. "Composing 'Composing as a Woman': A Perspective on Research." *CCC* 41 (1990): 83-89. Feminist theory leads one to discuss students' writing and research in new, more fruitful ways.

LUTZKER, MARILYN. *Research Projects for College Students: What to Write across the Curriculum*. Westport, CT: Greenwood, 1988. This librarian challenges teachers to design projects that are intellectually stimulating and eminently teachable (includes list of research topics and of periodical resources).

MCCARTNEY, ROBERT. "The Cumulative Research Paper." *Teaching English in the Two-Year College* 12 (1985): 198-202. Presents a way for students to thoroughly investigate one topic through several assignments.

TOBIN, LAD. "Bridging Gaps: Analyzing Our Students' Metaphors for Composing." *CCC* 40 (1989): 444-58. Understanding students' metaphors for composing leads to less frustration in teaching the composing process.

WILLIAMS, NANCY. "Research as a Process: A Transactional Approach." *Journal of Teaching Writing* 7 (1988): 193-204. Discusses a set of assignments that illustrates the benefits of the research process.

LOOKING BACK

Not only will another examination of Chapters 1-3 help students see the connections between research and critical thinking/essays, but it can also serve to allay some of the fears students may be harboring about research. There's nothing like the familiar to ease one's mind. You may want to ask students to review these early chapters, and then discuss in class what they recall that might be relevant in the research process.

REFERENCES

LANGER, JUDITH A. "Learning through Writing: Study Skills in the Content Areas." *Journal of Reading* 29 (1986): 400-06. Learning content is achieved best through writing, not through note-taking and answering test questions.

STRICKLAND, JAMES. "The Research Sequence: What to Do Before the Term Paper." *CCC* 37 (1986): 233-36. A set of assignments starting with the generalized opinion paper—to which researched material may be added—ends with a thoroughly researched argument.

EXERCISE 1

Individual responses

FOR DISCUSSION

This exercise can foster valuable discussion about the research process. Select several students to read their paragraphs aloud to the class. (You can either rely on volunteers or read through responses and choose the most meaningful samples yourself.) As they hear different instructors' reflections on research, students can begin to articulate their own questions about what research means (or will come to mean) to them. Discussing what research means to their instructors can help students take their own research more seriously.

33b Determining the scope of your paper and identifying a research question

REFERENCES

CAPOSSELA, TONI-LEE. "Students as Sociolinguists: Getting Real Research from Freshman Writers." *CCC* 42 (1991): 75-79. Research in sociolinguistics emphasizes aspects of language in which students are most expert and encourages students to engage in "real-life" issues.

COON, ANNE C. "Using Ethical Questions to Develop Autonomy in Student Researchers." *CCC* 40 (1989): 85-89. A set of assignments asks students to research an ethical problem, look at it in various ways, and then advance a hypothesis about it.

DELLINGER, DIXIE G. "Alternatives to Clip and Stitch: Real Research and Writing in the Classroom." *English Journal* 78 (1989): 31-38. Students may use different methods of inquiry (surveys, interviews, experiments) to generate their own research and to become engaged in writing about their results.

FORD, JAMES E. et al. "Research Paper Instruction: Comprehensive Bibliography of Periodical Sources, 1023-1980." *Bulletin of Bibliography* 39 (1981): 84-98. Provides resources and ideas for using sources and writing the research paper.

HORNING, ALICE S. "Advising Undecided Students through Research Writing." *CCC* 42 (1991): 80-84. Explains a course designed around researching post-graduate options through writing experiences that move from self-exploration to career exploration.

LARSON, RICHARD L. "The 'Research Paper' in the Writing Course: A Non-Form of Writing." *CE* 44 (1982): 811-16. Rpt. in *The Writing Teacher's Sourcebook*. 3rd ed. Ed. Gary Tate and Edward P. J. Corbett. New York: Oxford UP, 1994. 180-85. Argues against teaching "the generic 'research paper'" as a form of writing, advocating instead that students cultivate their experiences as ways to inform the ideas they wish to develop.

PAGE, MIRIAM DEMPSEY. "'Thick Description' and a Rhetoric of Inquiry: Freshmen and the Major Fields." Urbana: ERIC Clearinghouse on Reading and Communication Skills, 1987. ERIC ED 279 020. Uses Clifford Geertz's theories to show the benefits of asking students to research career choices in the same way that anthropologists go about researching an unknown culture.

PETERSON, BRUCE T., and JILL N. BURKLAND. "Investigative Reading and Writing: Responding to Reading with Research." *CE* 37 (1986): 236-40. Research is a way of thinking about our experiences with all texts; students can conduct research by tapping into their personal responses to texts.

GROUP ACTIVITY

Consider asking students to explore their paper ideas in groups. As they discuss the relevance of the many questions raised here, they should begin to find themselves drawn to

some area of inquiry. Even a ten- to fifteen-minute group session can do wonders to spur individual students to action in the exercise.

LOOKING AHEAD

Across the Curriculum The examples provided in 33b-3 represent assignments from several different disciplines. You may want to inform students at this point that they can find extended discussion of writing requirements in various disciplines in Chapters 38 (Writing and Reading in the Humanities), 39 (Writing and Reading in the Social Sciences), and 40 (Writing and Reading in the Sciences).

FOR DISCUSSION

Across the Curriculum This would be an ideal time to pause and ask students to consider the nature of disciplines. Many students have the idea that there's little connection between fields within a larger discipline, much less between the larger disciplines themselves. Here, however, they have an example of an issue that can be researched from a variety of perspectives. You may want to ask students to think of other issues that might lend themselves to a multi- or interdisciplinary approach. Students in different disciplines can then speculate on the direction research would take within those disciplines. (You may want to start the discussion off with a relatively general and easy topic to deal with, such as war.)

FOR DISCUSSION

Some students probably have a successful method for generating ideas for research papers; now is the time to let them speak to the rest of the class. You may want to begin a discussion of how to generate ideas by stressing the idea that critical thinking begins as soon as the writer begins contemplating a writing task. Ask students what they do when they begin a research project, and why they begin that way. As different students offer their strategies, encourage others to comment on and compare them to their own strategies. You may even offer some of your own or your colleagues' strategies to further the discussion.

EXERCISE 2

Individual responses

33c Generating ideas for the paper

REFERENCE

QUANTIC, DIANE. "Insights into the Research Process from Student Logs." *Journal of Teaching Writing* 6 (1986): 211-25. Suggests methods for helping students overcome writing blocks resulting from research paper assignments.

ADDITIONAL EXERCISE A

As you begin your research, get yourself a notebook and start keeping the research log.

When you first start out, follow the guidelines listed here as if they were rules; doing that will keep you on track. Remember, however, not to worry about whether everything in the log will be relevant to your paper; the purpose of the log is for you to get *everything* down so that you can decide later what's relevant and what isn't. Once you become comfortable with the log, you can treat the guidelines as suggestions rather than rules.

GROUP ACTIVITY

At this stage it would be helpful for students to have a sounding board for their ideas. In groups of three or four, have students discuss their research so far. They can comment on what they've discovered, mention the sources they've consulted, and articulate several of the questions they've come up with. They may even want to read one or two freewriting entries from their logs. Other members of the group can then offer questions and observations of their own, helping individual writers come to terms with their material—at least enough to generate a tentative thesis. This discussion may also alert students to areas in need of further research.

EXERCISE 3

Individual responses

33d Developing a strategy for preliminary research

ESL CUE

Latin American, Asian, Middle Eastern, and African students will not have had the same experience with libraries that American or European students will have had. For many, a library paper means copying from a text without questioning the authority of that text. Most of these students will need an explanation of the concept of the college library paper and careful instruction about plagiarism and how to avoid it. Such concepts may be totally new for some of them, and even the more acculturated might assume that a bibliography is a license to borrow indiscriminately from sources. The idea of a personal thesis for such a paper will seem strange, as will the idea of evaluating and judging sources. Such practices are culturally determined and should not be considered universal practices to be taken for granted.

Many ESL students come from cultures where students customarily work together on assignments, and some Asians and Middle Easterners in particular have a tradition of the stronger students helping the weaker, with no stigma attached and with no shame at identical answers. Consequently, all forms of plagiarism must be made quite clear and the American attitude toward plagiarism repeated and reinforced or it may not be observed.

TEACHING IDEAS

Students might find it reassuring to use the figure "A Preliminary Search Strategy" as a map of their writing process. You may want to ask them to either photocopy the diagram or draw it in their research logs. They can then mark the diagram in much the same way as layout maps for large buildings or malls are marked, with a "you are here" symbol. As that symbol moves through the diagram, students will get the reassurance they need that they are indeed accomplishing something, even though they're far from ready to start the paper. (In fact, they'll also find themselves going back in the diagram on occasion; this can serve as a reminder that research—like all writing—is a recursive process.)

REFERENCES

FORD, JAMES E. "The Research Loop: Helping Students Find Periodical Sources." *CCC* 37 (1986): 223-27. Offers a "research loop" that takes students (and their instructors) through a systematic research process.

KLEINE, MICHAEL. "What Is It We Do When We Write Papers Like This One—and How Can We Get Students to Join Us?" *The Writing Instructor* 6 (1987): 151-61. Advances a "hunting and gathering" metaphor for the research process, affirming that

writing the research paper is a discovery process that works best in a community of peers.

SCHMERSAHL, CARMEN B. "Teaching Library Research: Process, Not Product." *Journal of Teaching Writing* 6 (1987): 231-38. A set of assignments introduces students to how the library may be used for researching writing projects.

SCHWEGLER, ROBERT A., and LINDA K. SHAMOON. "The Aims and Processes of the Research Paper." *CE* 44 (1982): 817-24. All research papers (academic and student) first "review" the research and then develop one of three patterns: work with a theory; "refute, refine, or replicate prior research"; or challenge a hypothesis.

TRYZNA, THOMAS N. "Research Outside the Library: Learning a Field." *CCC* 37 (1986): 217-23. A great deal of important, current information may not be discovered in using traditional library sources (provides useful lists of sources).

EXERCISE 4

Individual responses

33e Devising a working thesis

TEACHING IDEAS

Select one of the four disciplines for which examples of narrowed topics are given. Discuss further narrowing of the topics. For example, when considering the safety of genetically altered foods, discuss criteria by which "safety" is defined. As practice for articulating their view on a question of importance, ask students to brainstorm, write down, and discuss a working thesis about each narrowed topic.

EXERCISE 5

Individual responses

33f Doing preliminary research and reading

ADDITIONAL EXERCISE B

Having developed a tentative thesis, you're now ready to do some serious research. Bring your thesis and a few notes from your research log to the library and seek out a reference librarian. (If your library is a small one, you may want to call ahead and find out when the reference librarian is available.) Ask the librarian to help you decide where to look to find more information about your topic. Make sure to take notes in your research log so that you won't forget the directions you've received.

ESL CUE

Most international students have not used an American university-style library with book stacks and computers, so if your college or university library provides introductory lessons in library research, encourage your ESL students to attend. Otherwise, send the students to the library with a research agenda or research question and instructions to locate and check out books, journal articles, and electronic source materials. In most cases, the librarians will be happy to assist the students. Making sure students are familiar with the library system before they're required to write reduces their fear and stress.

TEACHING IDEAS

Some students will have to be reminded more than once that encyclopedias should be used to provide background material only. Many students have been able to cite encyclopedias as sources in high school reports, and most students will be familiar with the ads for encyclopedias on MTV and VH1—ads that clearly present encyclopedias as the only source you'll need for a lengthy report.

ADDITIONAL EXERCISE C

Across the Curriculum As stated earlier in the chapter, among the best sources of information available to you as you write research papers are instructors in the disciplines. Seek out an instructor in a discipline related to your research interests and ask him or her about the standard reference tools used by professionals in that field. Make note of the references and check them against the list in the handbook, compiling your own personal list of reference works.

TEACHING IDEAS

For a comprehensive, "user-friendly" reference book for general research (including some academic research), refer students to *The New York Public Library Desk Reference*, 4th ed., edited by Paul Fargis (Hyperion, 2002).

ADDITIONAL EXERCISE D

If you're still narrowing your topic, use this sample listing in the Bibliographic Index to guide you through a search for sources on possible topics for your research paper. Let the subheadings in the index help you narrow your topic, and make notes on sources that seem promising to you.

EXERCISE 6

Individual responses

33g Focused research: Print sources and interviews

TEACHING IDEAS

The reference room of the library can be an intimidating place for a first-year college student. You may want to arrange a class visit to the library—perhaps even coordinate a guided tour with the reference librarian. Most reference librarians are eager to assist instructors with research assignments. If you provide the librarian with information on the research questions your students are addressing, he or she can develop a personalized workshop to help students find their way through indexes, bibliographies, and the like. The group approach also makes students feel more at ease about asking questions, since they know that questions are expected in sessions like this.

FOR DISCUSSION

Some students will already be familiar with the *Readers' Guide*, having used it since middle school to locate sources. For the benefit of those unfamiliar with this resource, ask students to talk about their experiences with it: How easy or difficult is it to find in the library? How easy or difficult is it to use? What do you do when your topic isn't listed? How do you determine the complete information about the sources you find in the index?

ADDITIONAL EXERCISE E

Assuming you have a narrowed topic for your research paper, look it up in a newspaper index. Follow the guidelines provided in this section. If your primary interest is the *New York Times* or another indexed newspaper, then use the appropriate index to locate relevant sources. If you're looking for an article in another newspaper, then use the story dates from the index to help you find relevant source material.

TEACHING IDEAS

InfoTrac has become an immensely popular resource for students and faculty alike. But it's so easy to use that sometimes students don't bother to find out about its limitations. The index only lists articles that have appeared roughly within the last three years; thus, students will have to use other sources to find older material. Furthermore, students should be advised to always take down complete information on each relevant listing. Because the index is constantly updated, a three-year-old listing found during an initial search may well have been deleted by the time the paper is in the draft stages and the writer is checking source information.

ADDITIONAL EXERCISE F

Whether your library has a computerized cataloging system or a card catalog, this exercise should help you become familiar with the library. Record the call numbers and complete publishing information for the books listed under your topic. (You will probably find that most books share similar call numbers.) Now use the library's map or shelving guide to find the stacks where the books are located. After you have found the books you're interested in, browse the shelves for others that maybe relevant. Make sure to take down all essential information on books you may use in your research.

FOR DISCUSSION

Not all students are aware of the reasons for searching by subject, author, or title. Ask the class to comment on situations in which each of these searches might be undertaken. Those students more comfortable with library research can enlighten less experienced students regarding the usefulness of the three categories.

TEACHING IDEAS

Students engaged in literary research will find yet another use for *Book Review Digest*. You may want to remind them that frequently book reviews, especially the extensive reviews found in the *New York Times*, the *Times Literary Supplement*, and the *New York Review of Books*, are at least in part literary analyses. Particularly with regard to contemporary works, students should not overlook the value of *Book Review Digest* as a resource for literature research papers.

FOR DISCUSSION

As students begin their research projects, it will be helpful to them (and to you in the long run) to review their progress periodically. A discussion of the value of the items in the box will allow students to assess their progress so far, to help one another with problem sources, and to fill in gaps in their research. Such a discussion will also alert you early on regarding potential problems in particular students' projects.

EXERCISE 7

Individual responses

TEACHING IDEAS

You may want to add some of your own guidelines for evaluating sources, such as finding sources that represent a variety of viewpoints, checking to see if an author has a vested interest in one side of an argument, and checking up on other pieces the author has written.

GROUP ACTIVITY

You may want to offer students the opportunity to take a "dry run" before they conduct their actual interviews. After students have prepared interview questions on a given topic (either their own or one you've assigned), divide the class into groups of three. One person in the group will be the interviewer, one the subject, and one the evaluator. As the interview is conducted, the evaluator will take notes on what seems to work well and what problems seem to have emerged during the session. After all three students have had the opportunity to do an interview, the group can discuss the strengths and weaknesses of each interview. This exercise should prepare students for the actual interviews they'll conduct during their research project.

TEACHING IDEAS

You may want to suggest that students prepare for interviews by watching a "master" at work. The library will probably have videotapes of some of Bill Moyers's interviews with Joseph Campbell (*The Power of Myth* series) or with various American figures (*A World of Ideas* series). Ask students to pay particular attention to the types of questions Moyers asks, as well as to his obvious preparation.

TEACHING IDEAS

Across the Curriculum Students interested in using surveys in their research can be encouraged to seek advice from faculty in the social sciences, particularly psychology and sociology.

CHAPTER 34

Using Electronic Resources

KEY FEATURES

Chapter 34, "Using Electronic Sources" is new to the fourth edition. Given that the Internet has become such an important resource for student researchers, students should pay close attention to the strategies that will help them search for sources efficiently and evaluate sources with confidence. Chapter 34 introduces students to a catalog of resources available on the Internet; strategies for formulating good queries; strategies for conducting multiple searches using different (specialized) search engines and directories; criteria for evaluating Internet-based sources; and a catalog of excellent general and discipline-specific Web sites. Significantly, this chapter opens with a reminder to students that if they have been cultivating good print-based research skills, they will be well positioned to pursue resources on the Internet. Electronic searching is presented as an extension of the process of print-based searching. The chapter makes students aware of the differences and similarities between online and print searches, and then teaches specific online skills.

After reviewing the catalog of resources available on the Internet (34a), students learn a four-step process for conducting effective Internet searches. Numerous illustrations are provided, as well as exercises that will prompt students to conduct their own online research as they work themselves through the chapter. Locating source materials on the Internet is a necessary but not sufficient step in identifying sources that are ultimately useful to a paper; to be useful, a source must be written by a credible source. Section 34c offers students specific criteria for evaluating Internet sources. The chapter concludes with an excellent general-purpose listing of URLs for student researchers beginning their online work. Don't forget to tell students that discipline-specific URLs can be found in the cross-curricular chapters of the *Handbook.*

34a Finding the right online resources

GROUP ACTIVITY

Ask students to form working groups of four or five and to select one type of resource reviewed in 34a. Have each group devote 45-60 minutes online assessing the usefulness of the resource for researchers. Students could then make a presentation to the class: Part I would provide an overview of the resource; Part II would be a discussion among group members, for the class, of reactions to the resource; Part III could be a full-class discussion of the resource. Groups will likely have more to say if they focus their remarks on specific examples.

BACKGROUND

Each of the headings in this section is given a threefold treatment: definition, reliability, and access. Student users will need to know *what* the particular online resource is; they will need to know *how reliable* that resource is, given the wide ranges of reliability among electronically posted materials; and students will need to know *how* to tap into the resource. The text provides an overview of each key point.

EXERCISE 1

Individual responses

EXERCISE 2

Individual responses

34b Constructing effective Internet searches

FOR DISCUSSION

Consider beginning a discussion about the frustrations of Internet searching. The following lead will likely provoke a response: "How many of you have spent a fruitless hour or more searching the Web for information—only to give up in frustration?" Several students will admit to frustration, at which point you can introduce the online research method presented in 34b. Students will need to have realistic expectations about their Internet searches. Given that the Internet is not indexed like libraries are and that search engines retrieve Web pages according to differing rules, Internet searches will always be an inexact, hit-or-miss proposition. But by following a strategy for searching, students will increase their likelihood of finding the materials they need online.

EXERCISE 3

Individual responses

EXERCISE 4

Individual responses

EXERCISE 5

Individual responses

34c Evaluating Internet sources

LOOKING BACKWARD

Students who have located Internet materials for use in their research assignments will need to evaluate these materials. Section 34c addresses evaluation of online sources directly; but also remind students that a more extensive discussion of evaluation can be found in Chapters 1 and 2. Students should work to extend their print-based evaluation skills to the Internet; Internet-specific skills are important, too (and they are addressed in this section).

EXERCISE 6

Individual responses

EXERCISE 7

Individual responses

CHAPTER 35

Using Sources

KEY FEATURES

This chapter provides students with essential information on the various activities involved in using sources. All of the standard advice is here: reading sources carefully; keeping bibliography and notecards; recording quotations and summarizing/paraphrasing information; and integrating quotations into their own text. The chapter, however, goes beyond the mandatory coverage to offer students genuinely helpful advice on how to make the research process run more smoothly. Students will learn simple tricks like assigning code numbers to bibliography cards in order to save themselves from recopying publishing information on each notecard; they'll also learn more complex skills involved in working sources into their papers. The distinctions among quoting, summarizing, and paraphrasing are explained in detail, and careful attention is paid to plagiarism. In addition, students are not simply urged to integrate quotations into their own texts, but are given a list of words that can be used to introduce quotations. These and other features of this chapter should make it an invaluable resource for students as they work their way through this stage of the research process.

35a Finding sources for authoritative opinions, facts, and examples

LOOKING BACK

This section relies heavily on material from Chapter 1. If you haven't already covered that chapter in class, you may want to do so now. Otherwise, students should review the chapter to help them work with their sources. Specifically, see the discussions on reading to understand, evaluate, and synthesize (le, ig, lh). See also corresponding sections in Chapter 2 on writing summaries, evaluations, and syntheses (2a, 2b, 2d).

35b Classifying sources: Primary and secondary

FOR DISCUSSION

To help students understand fully the distinction between primary and secondary sources, you may want to engage them in a discussion. Ask them to suggest possible primary and secondary sources for a given topic (Japanese-American internment camps, for example, or the psychological effects of growing up in a religious cult). As you list the sources on the board, ask students to explain why each source is classified as primary or secondary, and encourage discussion of questionable responses.

35c Reading sources critically

FOR DISCUSSION

Critical Thinking It is essential that students embarking on research understand the different types of reading discussed in this section. Spending class time on this material now may well ease student anxiety and instructor frustration later in the research process Ask students to explain in their own words what they understand by reading to understand, to respond, to evaluate, and to synthesize. Allowing for as much free discussion as possible, be sure to lead students away from meaningless generalizations and toward clearer comprehension of the critical reading process.

ADDITIONAL EXERCISE A

Before you begin taking notes on your sources, make sure that you have all of the necessary information on your notecards. If anything is missing, find it now rather than waiting until the end of the research process. You'll probably be far more pressed for time then, and the source may no longer be readily available.

35d Creating a working bibliography

TEACHING IDEAS

Another way to reduce the stress that inevitably accompanies the final stages of the research process is to ask students to present you with an annotated bibliography. This exercise provides students with the necessary incentive to get moving, and allows you the opportunity to evaluate not only their progress but their understanding of the research process as well. Requiring an annotated bibliography at this time might well prevent trouble later on.

TEACHING IDEAS

It is important for students to understand the difference between working and final bibliographies. To make the distinction clearer, you may want to use the analogy of the working and final theses for essays. By now students should have a clear sense of the tentative nature of the working thesis; it may help if they think of the working bibliography in the same way.

EXERCISE 1

Individual responses

35e Taking notes: Summarizing and paraphrasing

TEACHING IDEAS

It's an unfortunate fact of academic life that some people have no scruples about marking up library books, or stealing all or parts of periodicals. Depending on the situation at your college, you may want to admonish students to treat library materials with respect. In addition, students everywhere should he encouraged to report missing pages or complete works—if the library doesn't know they're gone, no replacements will be ordered.

GROUP ACTIVITY

It's almost impossible for one instructor to check on the progress of each student at every stage of the research process. This doesn't mean, however, that students need be without valuable feedback. Ask students to bring in their notecards, and divide the class into groups of three or four. Within groups, students will read each other's cards and discuss the similarities and differences between them. As they compare their efforts, they should come to a better understanding of the function of notecards in the research process.

REFERENCES

On writing summaries:

SHERRARD, CAROL. "Summary Writing: A Topographical Study." *Written Communication* 3 (1986): 324-43. Inexperienced writers tend to copy when briefly summarizing a passage, but use more of their own words when writing longer summaries.

On paraphrasing:

ARRINGTON, PHILIP. "A Dramatistic Approach to Understanding and Teaching the Paraphrase." *CCC* 39 (1988): 185-97. Uses Kenneth Burke's notion of "ratios" to show how paraphrase can illustrate a passage's different ratios and thus interpret its message.

D'ANGELO, FRANK J. "The Art of Paraphrase." *CCC* 30 (1979): 255-59. Offers strategies for teaching effective paraphrase and provides examples of effectively paraphrased literary works.

Note to the Instructor Formulating their own thesis can help students appreciate the value and purposes of paraphrasing.

EXERCISE 2

Individual responses

35f Quoting sources

GROUP ACTIVITY

Workshops can be useful for checking students' command of summaries, paraphrases, and quotations. Ask students to choose one or two samples of each from their papers, and to provide members of the group with copies of the original sources. Students can then analyze the summaries, paraphrases, and quotations according to the guidelines presented in the previous chapter. If two students read each writer's material, chances are at least one of them will pick up problems. The students can then discuss the problems, clarifying the rules for using sources for those who are confused.

TEACHING IDEAS

Remind students to copy the exact call number of every book they record on bibliography cards. They may not be aware of what will await them if they try to remember the number.

GROUP ACTIVITY

All of the exercises in this chapter lend themselves to group activity. After students have completed each exercise, have them meet in small groups to check each other's work. Each "editor" should check the writer's responses according to the guidelines in the chapter. Those who are better at working with sources will be able to help those who need it, and the inevitable discussion of situations that call for judgment will help all students learn the research process.

LOOKING BACK

You may want to refer students to Chapter 28 (Quotation Marks) for additional advice on using quotation marks.

LOOKING BACK

You may want to refer students to Chapter 29 (Other Marks) for additional advice on using brackets (29d), and ellipses (29e).

CRITICAL THINKING

Which of these six versions of Marks's comment makes it appear *most* authoritative? Explain. Reformulate the sentence so that it seems even more unarguable.

Note to the Instructor This exercise will help students to understand that the way quotes are used can greatly affect their credibility.

GROUP ACTIVITY

No matter how many admonitions you give students regarding integrating quotations, some simply can't figure out what they're supposed to do. It's relatively easy to have students work in groups to highlight quotations that need to be integrated. All the readers need do is call the writer's attention to the offending quotation, and then it's up to the writer to take care of the problem.

CRITICAL THINKING

In the box "Verbs That Help You Attribute Quotations," ask students to rank order the verbs with #1 being the most authoritative and #45 being the one that least supports the quoted words.

TEACHING IDEAS

Assign students to bring to your next class a copy of a paragraph from a text in another of their courses. This paragraph should contain a quote that they feel is especially persuasive on a debated subject. Join them in discussing exactly where the persuasive strength resides: which words, phrases, and sequencing *build* the persuasiveness?

GROUP ACTIVITY

This exercise lends itself ideally to group work. After dividing the class into groups of three, ask students to read and comment on each other's use of sources. As they discuss the similarities and differences between their papers, they can work through issues such as the summary/paraphrase/quote decision, accurate representation of quotations, and smooth integration of quotations into the text.

35g Weaving summaries, paraphrases, and quotations into your paragraphs

TEACHING IDEAS

Integration of a quotation, summary, or paraphrase into the context of a paragraph is often troublesome for students. The strategy provided here offers a technique for seamlessly integrating sources. The key is to have students organize their papers by idea, not by source. With an organization by idea, the student can prepare the context for a source, then steer the reader to the source. The "Cycles of Development" technique can quickly give students confidence in using source materials. Once students become comfortable with the process, they will want to vary the technique.

EXERCISE 3

Suggested Answers:

1. Summary
   John Morreall believes that laughter and humor are "psychologically healthy" mechanisms that keep a person's sense of self larger than his or her individual accomplishments. People who can laugh at themselves have resilient egos that are not overly affected either by life's disappointments or its triumphs.
2. Paraphrase
   John Morreall believes that people with a sense of humor about themselves have a broad, even-tempered perspective on life. People who can point to their own weaknesses or mistakes and laugh are confident people, with strong self-esteem. Those

who cannot laugh at themselves have weaker egos that are too closely tied to momentary failure or success. Such people do not have an identity that rises above daily circumstance. The ability to laugh at oneself is the mark of a "psychologically healthy" person.

3. According to John Morreall, the person who can laugh at his own mistakes or misfortune "feels good about himself at a fundamental level" (23).
4. "[T]he person with a sense of humor [. . .] is showing that his perspective transcends the particular situation he's in" (Morreall 23).
5. According to A. Penjon, laughter "frees us from vanity, on the one hand, and from pessimism on the other by keeping us larger than what we do, and greater than what can happen to us" (qtd. in Morreall 23).

ADDITIONAL EXERCISE B

Ask students to take a single source, at least one paragraph in length, and to weave that source into three different paragraphs they write. First, ask students to write a paragraph with a quotation; next, a paragraph with a summary; finally, a paragraph with a paraphrase. In each case, the students should follow the recommendations in the box "Sources and Cycles of Development."

35f Avoiding plagiarism

TEACHING IDEAS

Plagiarism is never a pleasant subject to discuss, but as more and more students fall prey to unintentional plagiarism, it becomes crucial for instructors to address the issue. You may want to build a file of unintentionally plagiarized passages, and distribute sample to the class. Ask students first to explain what they see wrong, and then discuss in detail precisely why the passages are unacceptable. Half an hour of class time on this exercise may well result in significantly less unintentional plagiarism in the finished research papers. (You may want to use a similar exercise for imprecise quotation.)

REFERENCES

DRUM, ALICE. "Responding to Plagiarism." *CCC* 37 (1986): 241-43. The educational implications as well as the legal aspects of plagiarism should be stressed as a way to forestall the practice.

KROLL, BARRY M. "How College Freshmen View Plagiarism." *Written Communication* 5 (1988): 203-21. In an extensive survey, 150 first-year students conceded that plagiarism is a grievous offense to "truthfulness, fidelity, and trust."

ST. ONGE, KEITH R. *The Melancholy Anatomy of Plagiarism*. Lanham, MD: UP of America, 1988. A "handbook on plagiarism" provides advice on how to avoid plagiarism and how to handle situations involving plagiarism.

ADDITIONAL EXERCISE C

Once you've written a draft in which you've incorporated source material, it's time to evaluate the paper for plagiarism. Using the material in this section as a guide, ask yourself whether or not you've incorrectly assumed an idea to be common knowledge, inadvertently copied an author's words without quoting the author, or inadvertently rewritten the material so that it resembles the original too closely. Revise any possibly plagiarized sections of your paper now.

FOR DISCUSSION

Students are necessarily skittish about plagiarism: many know that the penalties are dire, but they don't know exactly what the offense is. After students have had the opportunity to read about plagiarism and to check their own drafts, a discussion of the issue might be useful. You can express your own attitude toward plagiarism, and encourage students to ask questions not only about what constitutes plagiarism but also about why it is considered such a grievous offense.

EXERCISE 4

Individual responses

CHAPTER 36

Writing the Research Paper

KEY FEATURES

This chapter begins with an acknowledgment of the state many students find themselves in after finishing the "gathering" stage of the research process. Assuring students that this state of "cognitive overload" is natural, the chapter immediately presents students with a strategy for moving forward by returning to the question that spurred the research in the first place. The distinctive features of research as opposed to personal writing are highlighted and covered in depth. Students are advised to consider whether the thesis must be altered to accommodate the direction the research has taken; to facilitate drafting by arranging notecards; and to consider the relative merits of informal, flexible out lines or more rigid formal ones. The chapter acknowledges that moving from gathering material to composing the paper into which that material will be integrated is a daunting task, and that it is tempting to include everything from the notecards, but students are reminded that the paper is their statement and not simply a compilation of references. To that end, the chapter recommends that students compose a very rough draft of the paper without reference to any sources, and use that draft as a "scaffold" from which to build the fuller paper. This advice is followed by an extensive analysis of voice and audience considerations, allowing students to move through the planning and drafting stages not by adhering to a set of rules, but rather by considering both their purpose in writing the paper and the needs of their readers. At the end of the chapter a complete and extensively annotated student paper is reproduced, providing students with a clear working model for their own research papers.

ESL CUE

Research and writing as a process will be an unfamiliar concept to many international students, though teachers in some cultures do in fact "intervene" with help in the stages of composition. Many students, however, may expect instructors to be uninterested in the process, focusing only on the final product. It may be worth explaining clearly (1) what a student's responsibility for original research, writing, and rewriting is supposed to be; (2) what the differing responsibilities of teacher and student entail in the evaluation of sources and the improvement of early drafts; and (3) what degree of dependency on the instructor (or tutors, peer editors, or other readers) is proper. The last point is crucial if plagiarism problems are to be forestalled.

GROUP ACTIVITY

This would be an ideal time for students to work together in small groups. Ask them to bring to the group a copy of their original working thesis, and to be prepared to discuss what their research revealed to them. As each student reads his or her working thesis to the group and highlights the research, others in the group can comment and ask questions to help the student decide whether the thesis needs alteration, and if so, how to alter it. This activity can help students see their research from a different perspective, as well as reminding them of their obligations to their audience.

TEACHING IDEAS

Students will need more than one reminder that some of the notecards they've so carefully prepared won't end up in the final paper. Reassuring them, as this section suggests,

that they may indeed need those notecards for a later project should make it a bit easier for students to refrain from forcing irrelevant material into their papers.

FOR DISCUSSION

Ask students to recall the question that ignited their research. Do they still consider it so important? Ask that they explain reasons for a change in their perspective. Has their research led them to think about pursuing the thesis in more advanced courses? Discuss how the thesis could be part of a career path. This discussion also could work well among students in small groups.

LOOKING BACK

It would be a wise idea for students to review Chapter 3 (Planning, Developing, and Writing a Draft) thoroughly at this point. They're probably feeling overwhelmed with the prospect of turning this pile of notecards into a coherent paper, and it will be reassuring for them to realize that the task before them is only a variation of one they've undertaken many times during the course.

LOOKING AHEAD

This "refined" thesis will get reworked again. The new thesis: "While many praise CMC's potential to bridge barriers and promote meaningful dialogue, others caution that CMC is fraught with danger." Notably, as the student located more sources, he found that evidence required him to alter both his research question and the answer to this question.

36b Developing a plan

TEACHING IDEAS

The information in this chapter is occasionally very explicit, such as this advice to stack notecards into piles. While to experienced researchers directions like this may seem overly specific, many students need such extensive guidance. You may want to supplement this information with advice of your own (or substitute your information) at any stage of the process, but it's probably best not to overload students with options at this point. If they're feeling overwhelmed, what they need is a sense of control, and following explicit directions can provide that sense.

GROUP ACTIVITY

As they develop outlines, students can "test" them on their classmates. Regardless of the format students choose or you require, it will be valuable for students to read each other's outlines. Advise them that they're not *criticizing* the outlines so much in this exercise as giving the writer *feedback* regarding what the outline seems to promise. Encourage students to ask each other questions that will help clarify the outlines, and to be frank about what they'd expect to see in the paper after having read the outline.

36c Drawing on your sources to support your idea

TEACHING IDEAS

Another reminder that the paper is at heart the student's own composition may be in order here. Not only is it difficult to let some of the notecards "fall to the cutting room floor," but it's also tempting to let the "experts" take over the paper. The student who turns her paper into a "memory dump" is probably not acting out of laziness so much as

lack of confidence. A student who looks at any paper assignment and asks "What can I possibly have to say about this subject?" is all the more likely to slip into that response after researching what a collection of respected writers have to say. A word of encouragement that students have indeed learned a great deal and formed their own opinions through their research is in order here.

REFERENCE

KANTZ, MARGARET. "Helping Students Use Textual Sources Persuasively." *CE* 52 (1990): 74-91. A research paper allows students to synthesize texts and to meet sophisticated writing aims.

LOOKING BACK

Reviewing Chapters 3 and 4 should reassure students that in drafting this paper they can rely on many of the same strategies they've been using throughout the course.

TEACHING IDEAS

The advice presented here can be of immeasurable assistance to students who feel intimidated or overwhelmed by their sources. If they force themselves to write a rough draft without any sources, they'll discover what they have to say about the subject, and they'll have the framework they need to make sure they don't turn the paper over to the sources.

36d Determining your voice

REFERENCE

DINITZ, SUSAN, AND JEAN KIEDAISCH. "The Research Paper: Teaching Students to Be Members of the Academic Community." *Exercise Exchange* 31 (1986): 8-10. Rhetorical concerns such as purpose, audience, and voice should be addressed in writing the research paper.

36e Writing a draft

GROUP ACTIVITY

Although students may be quite comfortable right now with their writing process in general, the thought of writing a draft of a research paper can be intimidating. (Most instructors have faced the same anxiety many times.) You can ease some of the tension after the students have reviewed Chapters 3 and 4 by asking groups to discuss the similarities and differences between their drafting processes. First ask students to outline the process they normally use when composing a draft, and then ask them to comment on the alterations they'll make to the process in order to accommodate the research paper. In groups, as they discuss their writing processes, they should come to realize that this writing process is not substantially different from the process they've used throughout the course.

ESL CUE

Remind ESL students to revise below the surface of their paper as well as to correct and revise surface errors. The skeleton or underlying structure of the paper needs careful attention, particularly since most American instructors who assign research papers expect a linear form that includes an introduction, a statement of the research question and the author's purpose, information about the research materials, development of the analysis or argument, and a conclusion. Students need to remember their purpose and their audi-

ence, and to use a rhetorical structure that their readers will understand. They should expect that using a complicated or unfamiliar home-language rhetorical framework—one that avoids asserting a strong thesis and offering substantive evidence for it—may lead an instructor to ask the student, "What's your point?"

36f Revising and editing

GROUP ACTIVITY

You can formalize the process of getting feedback by arranging peer editing groups to facilitate revision of first drafts. Decide first on a framework for the editors to use—either one of the two processes outlined in this section, or a process you devise yourself. You may even want to restrict the focus of peer editing to macro revision. As students respond to each other's papers, they may need to be reminded once again that their job is not to be cheerleaders but coaches, helping the writer do the best job he or she possibly can.

TEACHING IDEAS

An ideal setting for receiving feedback from peers is the Writing Center. If your college has one, you may want to recommend it to your students. Some centers even offer group workshops for specific assignments—check to see what services your center offers.

36g Understanding the elements of documentation

TEACHING IDEAS

To sharpen students' appreciation of the reasons for documenting their sources, lead them in discussing situations when work that they have done has not been appreciated or acknowledged. (This topic also might work well as a short writing assignment, perhaps after a discussion among students in small groups. Each group could make a list of three such occasions and then present it to the whole class for comment.)

36h A sample research paper: "Computer-Mediated Communication"

TEACHING IDEAS/LOOKING AHEAD

This paper is consistent, in both form and content, with the typical research paper for a first-year composition course. You may want to refer students to it as a working model for their own papers. For additional sample papers, students can refer to Chapters 38 (a literature paper), 39 (a sociology paper), and 40 (a physics paper).

REFERENCE

JESKE, JEFF. "Borrowing from the Sciences: A Model for the Freshman Research Paper." *The Writing Instructor* 6 (1987): 62-67. Advocates a research paper form based on that of the sciences, including "Materials and Methods," "Results," and "Discussion" sections.

ADDITIONAL EXERCISE A

Use the sample first page and the page shown in Appendix A2 as a model for your paper, and complete the following checklist:

_____ Name
_____ Instructor's name (spelled correctly)
_____ Course/section
_____ Date
_____ Page number and name
_____ Title

FOR DISCUSSION

A discussion of how students have used outlines in the past may be useful. Ask students to comment on what kinds of outlines they've used, at what point during the writing process they usually write their outlines, how often they revised them, and what impact they think the outline has had on their papers. Those who have never used outlines profitably in the past may gain a better appreciation for their function.

GROUP ACTIVITY

Ask groups to evaluate Logan Kole's outline the way an instructor might—that is, to use it to get a sense of what to expect in the paper. When all groups have finished their evaluations, representatives from each will report to the class. If there are differences among groups' expectations, class discussion can clarify the reasons.

TEACHING IDEAS

If you wish students to turn in a non-sentence outline, then it might be worthwhile to have them practice on this sample. Ask students to transform this outline into one using parallel non-sentence structures (see 18e).

FOR DISCUSSION

Deciding on a block quotation involves more than just counting lines: the reason for quoting at length must be valid. Ask students to comment on Kole's use of a block quotation. Do they think the quotation is effective? Would a briefer quotation work as well? a paraphrase or a summary?

CRITICAL THINKING

Ask students to identify and list Kole's conclusions. How does he support his conclusions: with fact? assumptions? analysis? Ask students to write out or explain their responses and, in doing so, to refer to specific sentences in Kole's paper when evaluating his persuasiveness.

TEACHING IDEAS

This discussion allows students to see firsthand the purpose of a research paper—not to rehash the ideas of all the sources, but instead to use those ideas to further the writer's own purpose. You may want to lead the class through an analysis of this section of the paper, pointing out specifically how Kole is able to make the material his own.

CHAPTER 37

Documenting Research

KEY FEATURES

Documentation is approached in this chapter as a matter of ethics: the writer is obliged to give credit to sources of information and to provide readers with sufficient information to find sources. In order to facilitate its use, the chapter begins with a brief explanation of major forms of documentation, and provides an overview of the four system to be presented: MLA (Modern Language Association) for most humanities papers; APA (American Psychological Association) for most social science papers; the footnote (or Chicago Manual) style, used in the humanities, social sciences, and some business-related disciplines; and CBE (Council of Biology Editors) for most science papers. New to this section is detailed guidance for citing electronic sources. Each section begins with a detailed index of what can be found in the section, making the chapter much easier to negotiate than the standard documentation chapter. Also in the beginning of each section is an explanation of the rationale behind the documentation system (in social and pure sciences, for example, the date is essential and therefore is emphasized more than in humanities), and detailed examples of standard in-text citations, including advice on placement and punctuation. In general, the chapter emphasizes using common sense as a guide. Students should find this chapter invaluable in documenting their papers in many disciplines.

37a Using the MLA system of documentation

TEACHING IDEAS

Students are sometimes baffled by the need to document sources. You may want to emphasize the ethical appeal here, perhaps by simply appealing to the human desire to be acknowledged for work accomplished. Students should also be encouraged to survey the overview presented here—the numerous entries in the chapter can be very confusing if students don't have a sense of the major systems. In fact, students may want to mark off this page for future reference.

REFERENCES

FULKERSON, RICHARD. "Oh, What a Cite! A Teaching Tip to Help Students Document Researched Papers Accurately." *The Writing Instructor* 7 (1988): 167-72. Presenting students with a research paper without citations can help them figure out what requires documentation.

TEACHING IDEAS

Advise students to ask their instructors—in any course—what form of documentation is preferred. In fact, students can be encouraged to bring the handbook to their instructors for verification of particular citation forms. The index provided at the beginning of each section will be invaluable to students, freeing them from searching through an endless array of headings and examples. Encourage students to familiarize themselves with the index now.

REFERENCES

GIBALDI, JOSEPH. *MLA Handbook for Writers of Research Papers.* 5th ed. New York: MLA, 1999. Extensive advice on documenting sources.

GIBALDI, JOSEPH. *Style Manual and Guide to Scholarly Publishing*. 2nd ed. New York: MLA, 1998.

TEACHING IDEAS

You may want to emphasize the "common sense" rule in making in-text citations: if the author is named in the text, then there's no need to name the author in the parenthetical reference. The remaining information in this section also calls for common sense.

TEACHING IDEAS

Across the Curriculum Assign students to bring to class a secondary source text relating to the subject matter of their own research papers. Ask them to identify and point out the citations on a selected page and to indicate how they are helpful to researchers who wish further to explore the subject.

37d Using the CBE systems of documentation

TEACHING IDEAS

As with MLA format, students should be encouraged to check with individual instructors regarding documentation requirements. You may also want to point out the rationale behind highlighting the publication date—this explains one of the differences between MLA and APA formats.

REFERENCE

HUTH, EDWARD J. *Scientific Style and Format: The CBE Manual for Authors, Editors, and Publishers.* 6th ed. New York: Cambridge UP, 1994.

CHAPTER 38

Writing and Reading in the Humanities

KEY FEATURES

The first of three chapters on academic writing and reading in the disciplines, this chapter establishes the pattern for the subsequent chapters. It approaches the humanities from the perspective of modes of inquiry, arguing that literature, history, and philosophy are united more by questions than by answers. Humanities are "text-centered" and "reactive" in that they explore questions by analyzing, interpreting, and evaluating sources. The chapter is divided into five major sections: writing, reading, types of assignments, responding to literature, and a sample research paper. Writing in the humanities is addressed in terms of the purposes for writing and the methods of argument employed; in the first section, texts are analyzed for different purposes by a literary critic, an historian, and a philosopher. Reading is covered by considering the nature of sources (primary and secondary). The same text is considered from the perspective of a philosopher and an historian. The third section discusses various writing assignments students can expect to receive in these disciplines. Relying heavily on Chapter 2 (Critical Thinking and Writing) for its methodology, clear guidelines for writing analyses are presented. Section four guides the student through the process of responding to and writing about literature. Section five reproduces a heavily annotated sample research paper, a literary analysis of Kate Chopin's "A Shameful Affair" (the complete story appears in the chapter). The chapter ends with a comprehensive list of reference materials in the humanities.

38a Writing in the humanities

ESL CUE

The humanities demand that students ask questions and answer them. For ESL and other students who have little or no practice in questioning authority or asserting their own opinions and supporting them, the humanities present difficulties. Help ESL students to remain focused on things that puzzle them, to think carefully about them and come to a conclusion, and then to state that conclusion as the thesis. Students can support their reasoned conclusion with the substantive evidence they have found and thought about as they developed their conclusion. Thinking about not just "what" happened, but "how" it happened, and even more importantly "why" it happened, will help them develop a clear focus and ability to analyze complicated issues. Many ESL students avoid the humanities, choosing science or math, favoring numbers over words and ideas. Those who do take humanities courses, either because they're required or because the students are interested in the subject, often need extra help in thinking through complicated issues and presenting their ideas persuasively.

ADDITIONAL EXERCISE A

Interview an instructor of history, literature, or philosophy on the subject of the writing he or she does in the profession. Pose questions such as the following: What kinds of text do you study? What kinds of questions do you ask about texts? What forms does your writing usually take? What is your purpose in writing in these forms? What kind of audience do you usually address? Try to think of some additional questions as well. Use your notes from the interview to write a paragraph describing the nature of writing in this particular discipline.

LOOKING BACK

Students may want to review patterns of development in Chapter 3 as they study this material. It's important that they recognize how the patterns of development cross disciplinary lines.

REFERENCES

BARTHOLOMAE, DAVID. "Inventing the University." *When a Writer Can't Write*. Ed. Mike Rose. New York: Guilford, 1985: 134-65. Essential to being a college student is the mastering of discipline-specific discourses, but such achievement is the result of a gradual process with multiple stages.

BEYER, BARRY K. "Using Writing to Learn in History." *The History Teacher* 13 (1980): 167-78. Writing may be used not only as an aid to students seeking information, but also as a method for their developing "historical-mindedness."

MARTIN, BRUCE K. "Teaching Literature as Experience." *CE* 51(1989): 377-85. While it may be disturbing, recent renunciations of the formalist tendency to find single, determinate meanings of literary texts may actually liberate teachers who wish to discuss literature openly with their students.

MCLEOD, SUSAN D. "Writing Across the Curriculum: The Second Stage, and Beyond." *CCC* 40 (1989): 337-43. Overview of the changes in WAC that argues for continued reform in thinking, learning, and writing across the disciplines.

RUSSELL, DAVID R. "Writing Across the Curriculum in Historical Perspective: Toward a Social Interpretation." *CE* 52 (1990): 52-73. Looks at WAC in its historical, social context, arguing that such a perspective will provide new ways of "integrating students instead of excluding them."

YOUNG, ART, AND TOBY FULWILER, eds. *Writing Across the Disciplines: Research into Practice*. Upper Montclair, NJ: Boynton, 1986. Collection of essays discussing a

writing-across-the-curriculum program, including essays on writing in the humanities.

LOOKING BACK

All of the chapters in this part of the handbook rely heavily on ideas discussed in Chapter 6 (Writing and Evaluating Arguments), especially the material on modes of inquiry in various disciplines. If you haven't yet covered Chapter 6 in class, it would be useful to do so now. Otherwise, students should review the chapter on their own in order to make better use of the information in this part of the handbook.

FOR DISCUSSION

Whether or not your students are familiar with *The Adventures of Huckleberry Finn*, they should be able to follow this discussion with a little guidance. You may want to begin by asking students how this extensive analysis of Trilling's argument is put together. How can one conclude, for example, that "Trilling's awareness of Huck's sympathies did not always exist"? How are Trilling's claims identified? How is it possible to infer his thought processes from reading this paragraph? Discussion may be slow at first, but students should generally begin to see how the paragraph represents critical thinking in literary studies—especially if they have reviewed Chapter 6 prior to the discussion.

TEACHING IDEAS

Students may understand the nature of historical interpretation more clearly if you remind them of the various interpretations of the circumstances surrounding John F. Kennedy's assassination. Popular speculation aside, for over thirty years historians have been arguing about the event, interpreting the medical record, the movements of relevant individuals, the accounts of eyewitnesses, and the historical record of possibly related events.

GROUP ACTIVITY

There is probably no more profitable way to illustrate the intricacy of philosophical argument than to engage in one. Ask groups to offer their own observations on the meaning of "games." What do they consider games? What essential ingredients are necessary for an activity to be a game? How do physical activity; mental activity; competition, enjoyment, and the like figure into the concept? It's unlikely that group reports to the class will reflect any solid consensus, but that's no problem. The point of the exercise is to highlight the abstract nature of philosophical argument.

38b Reading in the humanities

LOOKING BACK

Students may want to review Chapter 1 (Critical Thinking and Reading) for a general discussion of the subject before reading this section.

TEACHING IDEAS

Since the distinction between primary and secondary sources is an important one, you may want to call students' attention to it here. If they are to make legitimate observations and interpretations of primary sources, then they must spend some time analyzing those sources themselves in addition to evaluating the secondary sources.

REFERENCES

BOOTH, WAYNE C. *The Rhetoric of Fiction*. 2nd ed. Chicago: U of Chicago P, 1983. Study of narration that is indispensable to students of literature.

CHAMBERLAIN, LORI. "Bombs and Other Exciting Devices, or the Problem of Teaching Irony." *CE* 51 (1989): 29-40. Teachers need to emphasize the importance of irony as a device and to encourage its use in student writing, because it establishes a political relationship between writer and reader.

COMMEYRAS, MICHELLE. "Using Literature to Teach Critical Thinking." *Journal of Reading* 32 (1989): 703-7. Studying literature advances critical thinking skills (emphasis is on younger students).

DRAGGA, SAM. "Collaborative Interpretation." *Activities to Promote Critical Thinking: Classroom Practices in Teaching English.* Urbana: NCTE, 1986. 84-87. ED 273 985. Offers a method for creating a student-centered literature classroom based on collaborative learning as an alternative to the traditional teacher-led class.

HARMON, WILLIAM, and C. HUGH HOLMAN. *A Handbook to Literature*. 8th ed. Upper Saddle River, NJ: Prentice Hall, 2000. Complements any classroom discussion of literary criticism, terms, and genres, and offers students accessible discussions concerning the difficulties of approaching literature.

SWOPE, JOHN W., and EDGAR H. THOMPSON. "Three R's for Critical Thinking about Literature: Reading, 'Riting, and Responding." *Activities to Promote Critical Thinking: Classroom Practices in Teaching English.* Urbana: NCTE, 1986. 75-79. ED 273 985. Presents assignments that offer alternatives to teaching literature in a lecture format.

FOR DISCUSSION

Students will probably need to talk about this section in order to grasp it. If the chapter is to be understood at all, then students will need to know not only how scholars in different disciplines approach a work, but also how the uses to which a source is put influence the ways in which it is interpreted. You may want to begin by writing the names of the disciplines on the board and asking students to describe how, based on this example, each discipline approaches a text. If students are able to work through this discussion, you may then want to ask what the text represents to scholars in the different disciplines. The discussion should clarify for students many of the points covered in the chapter.

38c Types of writing assignments in the humanities

TEACHING IDEAS

Students will need to be reminded that these guidelines are a general pattern, not a blueprint, for writing analyses. Encourage them to follow closely any specific guidelines from their instructors, or to ask for such guidelines if necessary.

CRITICAL THINKING

Distribute photocopies of a page from an analytical article in one of the disciplines. Ask students to list the main points of the article and to identify a paragraph where the author brings them together to make a claim.

38d Writing about literature

TEACHING IDEAS

If you are using this handbook in conjunction with a literature anthology, the guidelines listed here can be of great help to students as they plan their papers. You may want to emphasize that the guidelines offer questions designed only to suggest a focus for a liter-

ary analysis, and that only one or two questions from each section would be included in a single paper. Nevertheless, these questions can help students through the often difficult steps of getting started on an analysis.

TEACHING IDEAS

Students sometimes think that once a literary work is subjected to analysis, then all the joy is drained from it. An analogy between reading literature and performing in sport or dance might help students see the fallacy of this line of thinking. Any student who has played a sport seriously or who has danced competitively knows the pure joy of activity. But he or she also knows that both activities are often difficult; excellence takes practice and hard work. Furthermore, analysis of a batter's or a ballerina's stance, far from draining the performance of beauty, actually enhances its aesthetic value. The analogy may help students approach the study of literature more receptively, and therefore make it easier for them to develop an appreciation for writing about literature.

TEACHING IDEAS

Students can be encouraged at this point to keep a response journal for their reading. The purpose of a journal is not to engage in deep literary analysis, but rather to react to a work. The journal will not only help students articulate their responses to a work, but will also provide a quick memory refresher when the class begins discussing the work.

FOR DISCUSSION

After reading the example of Brooks's marginal notes, you might initiate a discussion annotating a text. Ask students what they think of the notes she makes—do they sound like the musings of a literary scholar? How similar are they to notes students in the class make? Why do students think she commented as she did? What other notes would members of the class make?

FOR DISCUSSION

In this discussion students will continue their commentary on annotating a text. Questions to consider now include the following: How did Brooks come up with her controlling question? How is the question reflected in her annotations? Do students see anything else in the selection that is relevant to the question?

TEACHING IDEAS

Section 38d-3 provides an ideal opportunity for you to discuss another mistaken notion about literary analysis: that it's all opinion, and therefore everybody's opinion counts. The care with which Brooks chooses and plans to support her claim indicates that she is not merely offering an opinion. Instead, she is making a claim whose worthiness will be demonstrated by her careful reference to primary and secondary sources. The sketch she uses can become a model for students, keeping them from making unsubstantiated claims about the works they're studying.

TEACHING IDEAS

You may want to emphasize here that the plot summary is presented for a specific purpose and not as an end in itself. Brooks only includes enough of the plot to allow the reader to follow her argument. And she certainly doesn't attempt to pass off a plot summary as a literary analysis.

REFERENCE

LYNN, STEVEN. "A Passage into Critical Theory" *CE* 52 (1990): 258-71. Illustrates various critical approaches (from formalism to feminism) by submitting a sample text to analysis.

LOOKING BACK

As students prepare to write literary analyses, it might be worthwhile to review Chapter 2 in class, especially the material on synthesis (2d).

38e Sample student paper: "The Role of Color in Kate Chopin's 'A Shameful Affair.'"

TEACHING IDEAS

The sample research paper presented here is heavily annotated so that students can use it as a guide in writing their own research papers. You may want to call particular attention to specific features peculiar to humanities papers—arrangement, documentation, method of supporting claims, and the like.

GROUP ACTIVITY

Ask students to read Brooks's paper in its entirety, and then divide the class into groups of three or four. Each group will then analyze the effectiveness of Brooks's argument based on the material presented in the chapter. You may want to offer the following guidelines for the analysis:

How clearly does Brooks state her claim?
How do her references to the text support her claim?
How does she use secondary sources to support her claim?
How effectively does she synthesize her observations?

TEACHING IDEAS

Page 2 of Brooks' paper provides some excellent examples of the use of quotations. You may want to call attention to such features as the use of ellipses, the smooth integration of quotations into the text, and the appropriate use of parenthetical references.

38f Reference materials in the humanities

REFERENCES

BIDDLE, ARTHUR W., and TOBY FULWIILER, eds. *Reading, Writing, and the Study of Literature*. New York: Random, 1989. An introduction to different ways students may approach literature (includes chapters, with bibliographies, authored by different scholars on genres and literary criticism).

CULLER, JONATHAN. *The Pursuit of Signs: Semiotics, Literature, Deconstruction.* Ithaca: Cornell UP, 1981. Important discussion about the influence of poststructuralist criticism on the interpretation of literary texts.

EAGLETON, TERRY. *Literary Theory: An Introduction*. 2nd ed. Minneapolis: U of Minnesota P, 1996. Surveys and critiques twentieth-century literary theory.

GOULD, CHRISTOPHER. "Literature in the Basic Writing Course: A Bibliographic Survey." *CE* 49 (1987): 558-74. Integrates theory and practice for teachers of basic writing who want to use literature in their classes (includes list of helpful texts).

LENTRICCIA, FRANK, and THOMAS MCLAUGHLIN, eds. *Critical Terms for Literary Study*. 2nd ed. Chicago: U of Chicago P, 1995. Collection of essays that provides current, clear, and comprehensive discussions of twenty-eight common terms such as "author," "figurative language," and "structure."

LYNN, STEVEN. "A Passage into Critical Theory." *CE* 52 (1990): 258-71. Illustrates various critical approaches (from formalism to feminism) by analyzing a sample text.

MARIUS, RICHARD. *A Short Guide to Writing about History.* 3rd ed. New York: Longman, 1998. Provides guidelines for writing historically based essays and research papers.

REILLY, JILL M., et al. "The Effects of Prewriting on Literary Interpretation." ERIC, 1986. ED 276058. Presents results of a study that show how focused prewriting exercises lead students to compose more effective analytical papers.

CHAPTER 39

Writing and Reading in the Social Sciences

KEY FEATURES

While the humanities ask questions about the meaning of human existence, the social sciences seek to find patterns to help explain human behavior. This chapter approaches social sciences from the perspective of common underlying theories of human behavior as well as distinctive modes of inquiry. Like the preceding chapter on the humanities, this chapter is divided into four major sections: writing, reading, types of assignments, and research papers. Writing in the social sciences is addressed in terms of patterns of informative writing and methods of argumentative writing; in this section the two primary methods of investigation, the laboratory experiment and the field (or case) study, are represented. Reading is addressed by considering the difference between quantitative and qualitative reports. The third section discusses various writing assignments students can expect to receive in these disciplines, relying on Chapter 2 (Critical Thinking and Writing) and Chapter 40 (Writing and Reading in the Sciences) for methodology; clear guidelines for manuscript form and contents of reports are presented in this section. Section four reproduces an annotated sample research paper, a history of child labor on farms. The chapter ends with a comprehensive list of reference materials in the social sciences.

39a Writing in the social sciences

CRITICAL THINKING

This is a short research and in-class writing assignment. Assign students to bring to class a photocopy of a page from a text in another course; they should consider this page to be a model of *informative* writing. Have them bring a page of their own recent writing also. Ask that they be prepared to discuss how each page functions (how much and what kinds of evidence it contains; how the facts, inferences, and opinions are arranged, etc.), and to comment in an evaluative paragraph on ways in which each page could be improved in its diction, phrasing, content, and organization.

ADDITIONAL EXERCISE A

Interview a professor of psychology, sociology, political science, economics, or anthropology on the subject of the writing he or she does in the profession. Pose questions such as the following: What phenomena do you study? What kinds of investigations do you conduct? What forms does your writing usually take? What is your purpose in writing in

these forms? What kind of audience do you usually address? Try to think of some additional questions as well. Use your notes from the interview to write a paragraph describing the nature of writing in this particular discipline.

LOOKING BACK

Students may want to review the appropriate sections of Chapter 3 as they study this material. It's important that they recognize how the patterns of development cross disciplinary lines.

LOOKING BACK

All of the chapters in this part of the handbook rely heavily on ideas discussed in Chapter 6 (Writing and Evaluating Arguments), especially the material on modes of inquiry in various disciplines. If you haven't yet covered Chapter 6 in class, it would be useful to do so now. Otherwise, students should review the chapter in order to make better use of the information in this part of the handbook.

TEACHING IDEAS

Students unfamiliar with writing outside the humanities may need to spend some time sifting through this material. While critical approaches differ within the humanities, the essential method of investigation—analyzing a text—remains the same. This is not so in the social sciences. You may want to reinforce the material here by cautioning student to be aware of the corrections between type of claim and method of investigation. (The two sample arguments outlined below should help students see the difference between methods.)

REFERENCES

BEERS, SUSAN E. "Questioning and Peer Collaboration as Techniques for Thinking arid Writing About Personality." *Teaching of Psychology* 13 (1986): 75-77. Describes an assignment sequence that leads students to inquire and to write about the topic of personality.

CRESWELL, JOHN W. *Research Design: Qualitative and Quantitative Methods.* Thousand Oaks, CA: Sage, 1994. Aimed at more advanced students; provides explanations and examples of various elements of research design.

CUBA, LEE J. *A Short Guide to Writing about Social Science*. 4th ed. New York: Longman, 2001. Advice about, and examples of, writing in the social sciences.

DAEMMRICH, INGRID. "A Bridge to Academic Discourse: Social Science Research Strategies in the Freshman Composition Course." *CCC* 40 (1989): 343-48. Presents three strategies (family stories, observation reports, and case studies) that introduce inexperienced writers to the methodological and discourse conventions of the social sciences.

HANSEN, KRISTINE. *A Rhetoric for the Social Sciences: A Guide to Academic and Professional Communication*. Upper Saddle River, NJ: Prentice Hall, 1998. A comprehensive textbook about academic and professional writing in social science fields; includes a section on research methods.

MACDONALD, SUSAN PECK. "Problem Definition in Academic Writing." *CE* 49 (1987): 315-33. Argues that different ways of composing are demanded by the different disciplines of the college or university

PITTENDRIGH, ADELE S., and PATRICK C. JOBES. "Teaching Across the Curriculum: Critical Communication in the Sociology Classroom." *Teaching Sociology* 11 (1984):

281-96. Discusses a set of writing assignments designed to help students develop the critical thinking and communications skills required in the sociology profession.

SHAMOON, LINDA K., and ROBERT A. SCHWEGLER. "Sociologists Reading Student Texts: Expectations and Perceptions." *The Writing Instructor* 7 (1988): 71-81. Asserts that there are significant differences in the ways sociology and composition instructors perceive the features of a paper.

SNODGRAS, SARA E. "Writing as a Tool for Teaching Social Psychology." *Teaching of Psychology* 12 (1985): 91-94. Argues that implementing writing assignments (journals, analyses of published articles, observational studies, and formal research reports) enhances students' learning of social psychology.

YOUNG, ART, and TOBY FULWILER, eds. *Writing Across the Disciplines: Research into Practice.* Upper Montclair, NJ: Boynton, 1986. Collection of essays discussing a writing-across-the-curriculum program, including essays on writing in the social sciences.

39b Reading in the social sciences

LOOKING BACK

Students may want to review Chapter 1 (Critical Thinking and Reading) for a general discussion of the subject before reading this section. While Chapter 1 focuses primarily on reading texts other than reports, the general principles are still relevant.

TEACHING IDEAS

The distinction between experimental (quantitative) reports and field (qualitative) studies is an important one for students to understand. You may want to advise students to read the two sample reports closely, determining for themselves the differences, in order to ensure that they understand the material.

FOR DISCUSSION

You may want to initiate a class discussion of Huddy et al.'s paper, particularly the opening summary. Some students may have declared social science majors already and understand quantitative reports; others will need the format explained to them. If students can discuss the features of the report themselves, they are more likely to understand the chapter.

TEACHING IDEAS

Although the format may seem intimidating to students accustomed to writing in the humanities, the practice of spelling out method actually makes for a clear, forthright presentation. You may want to ask students to compare Huddy et al.'s to the types of writing they're accustomed to reading. Which seems easier to comprehend? Why?

GROUP ACTIVITY

In order to help students better understand the concept of a field study, divide the class into groups to discuss the purpose of such studies. Each group will come up with several examples of reasons for conducting field studies and populations on which the studies can be conducted. (Example: to determine how the threat of AIDS has affected certain populations, study college students living away from home.)

FOR DISCUSSION

Social science writing, especially the field study report, is sometimes erroneously considered dry and objective. You may want to initiate a discussion to dispel this notion by asking the class to characterize Silver's attitude toward his subjects, based on the excerpts from his study. Ask students to explain their characterizations and to comment on how they think Silver's attitude affects his work. What is the function of the passage from van Gennep that opens the article?

39c Types of writing assignments in the social sciences

TEACHING IDEAS

Students will need to be reminded that the guidelines here are a general pattern, not a blueprint, for writing lab reports. Encourage them to follow closely any specific guidelines from their instructors, or to ask for such guidelines if necessary.

TEACHING IDEAS

The guidelines presented in the box "Manuscript Form for Research Reports in the Social Sciences" will be invaluable to students preparing lab reports in their social science classes. Students should be encouraged to mark this page for future reference.

REFERENCES

BARTHOLOMAE, DAVID. "Inventing the University." *When a Writer Can't Write. Ed. Mike Rose.* New York: Guilford, 1985. 134-65. Essential to being a college student is the mastering of discipline-specific discourses, but such achievement is the result of a gradual process with multiple stages.

MCLEOD, SUSAN H. "Writing Across the Curriculum: The Second Stage, and Beyond. *CCC* 40 (1989): 337-43. Overview of the changes in WAC that argues for continued reform in thinking, learning, and writing across the disciplines.

RUSSELL, DAVID R. "Writing Across the Curriculum in Historical Perspective: Toward a Social Interpretation." *CE* 52 (1990): 52-73. Looks at WAC in its historical, social context, arguing that such a perspective will provide new ways of "integrating student instead of excluding them."

YOUNG, ART, and TOBY FULWILER, eds. *Writing Across the Disciplines: Research into Practice*. Upper Montclair, NJ: Boynton, 1986. Collection of essays discussing a writing- across-the-curriculum program, including essays on writing in the humanities

39d Sample student paper: "A History of Child Labor on the Farm"

TEACHING IDEAS

The sample research paper presented here is fully annotated so that students can use as a guide in writing their own research papers. You may want to call particular attention to specific features peculiar to social science papers—arrangement, documentation method of supporting claims, and the like.

TEACHING IDEAS

You may want to call students' attention to the difference between in-text citations in APA and MLA styles. Note the importance of the date of publication in APA style.

FOR DISCUSSION

Burgess allows her own attitude to come through in her writing. You may want to ask students to point out evidence of her sympathies in the paper, and explain how her writing reflects her feelings in addition to laying out her reasoned argument.

FOR DISCUSSION

While these chapters spend a good deal of time emphasizing the differences in writing; and thinking between disciplines, this section of Burgess's paper illustrates similarities. Ask students to analyze how Burgess supports her argument in this section, and to compare the use of outside sources to those used by Brooks in the previous chapter.

TEACHING IDEAS

You may want to call attention to a similarity and a difference between social science and humanities: the block quotation is treated in essentially the same way in both disciplinary styles, while the conclusion is highlighted in social science writing.

FOR DISCUSSION

It would be helpful for students to recognize the differences in format between APA and MLA style with regard to references. Ask students to note the differences, and to explain why they think the date is highlighted in APA style.

39e Reference materials in the social sciences

TEACHING IDEAS

Students who plan to major or minor in the social sciences should be encouraged to consult faculty in their chosen discipline regarding the preferred style guide. With so many from which to choose, it is important that students know which guide their instructors use.

CHAPTER 40

Writing and Reading in the Sciences

KEY FEATURES

Questioning in the sciences encompasses not just human nature, but all of nature; scientists question the origins, makeup, and distinctive features of things. This chapter approaches the sciences from the perspective of the empirical nature of scientific inquiry. Like the preceding chapters on the humanities and the social sciences, this chapter is divided into four major sections: writing, reading, types of assignments, and research papers. Coverage of writing in the sciences focuses on precision, quantifiable evidence, and collaboration; in this section an example of inquiry about the frost-resistance of certain plants provides a clear, accessible illustration of scientific inquiry. The reading section explores textbooks and scientific journals, with extensive discussion of the pattern of arrangement for journal articles. The third section discusses various writing assignments students can expect to receive in these disciplines, focusing on lab reports and literature reviews; clear guidelines for manuscript form and contents of reports are presented in this section. Section four reproduces a physics student's report on black hole flares. The chapter ends with a comprehensive list of reference materials in the sciences, completing its thorough and accessible introduction to the sciences.

40a Writing in the sciences

FOR DISCUSSION

The concepts of empirical evidence and hypothesis may be difficult for your students to grasp. You may want to ask them to distinguish between empirical evidence and the kind of evidence they've studied in humanities and/or social science arguments. It's likely that one or two students in the class have some scientific background; if they can articulate the nature of scientific argument, while other students articulate humanistic or social scientific arguments, the class should be better able to distinguish between different type of arguments.

ADDITIONAL EXERCISE A

Interview an instructor of biology; chemistry, or physics on the subject of the writing he or she does in the profession. Pose questions such as the following: What kinds of questions do you ask? What kinds of investigations do you conduct? What forms does your writing usually take? What is your purpose in writing in these forms? What kind of audience do you usually address? Try to think of some additional questions as well. Use your notes from the interview to write a paragraph describing the nature of writing in this particular discipline.

LOOKING BACK

Students may want to review the appropriate sections of Chapter 3 as they study this material. It's important that they recognize how the patterns of development cross disciplinary lines.

TEACHING IDEAS

Students unfamiliar with writing outside the humanities may need to spend some time sifting through this material. In particular, the concept of replication may be difficult for students to grasp. Why would anyone want to repeat an experiment that's already been done? You may want to actually "walk students through" this section of the chapter.

LOOKING BACK

All of the chapters in this part of the handbook rely heavily on ideas discussed in Chapter 6 (Writing and Evaluating Arguments), especially the material on modes of inquiry in various disciplines. If you haven't yet covered Chapter 6 in class, it would be useful to do so now. Otherwise, students should review the chapter in order to make better use of the information in this part of the handbook.

REFERENCES

BARTHOLOMAE, DAVID. "Inventing the University." *When a Writer Can't Write*. Ed. Mike Rose. New York: Guilford, 1985. 134-65. Essential to being a college student is the mastering of discipline-specific discourses, but such achievement is the result of a gradual process with multiple stages.

MCLEOD, SUSAN. H. "Writing Across the Curriculum: The Second Stage, and Beyond." *CCC* 40 (1989): 337-43. Overview of the changes in WAC that argues for continued reform in thinking, learning, and writing across the disciplines.

RUSSELL, DAVID R. "Writing Across the Curriculum in Historical Perspective: Toward a Social Interpretation." *CE* 52 (1990): 52-73. Looks at WAC in its historical, social

context, arguing that such a perspective will provide new ways of "integrating students, instead of excluding them."

YOUNG, ART, and TOBY FULWILER, eds. *Writing Across the Disciplines: Research into Practice*. Upper Montclair, NJ: Boynton, 1986. Collection of essays discussing a writing-across-the-curriculum program.

LOOKING BACK

If students have difficulty understanding the discussion of tense in the box "Tense in Scientific Writing," you may want to refer them to the treatment of "historical present tense" in 9e-1.

REFERENCES

AMBRON, JOANNA. "Writing to Improve Learning in Biology." *Journal of College Science Teaching* 15 (1987): 263-66. Discusses three writing assignments (journals, freewriting, short essays [microthemes]) that develop analytical skills and improve learning biology.

GOODMAN, W. DANIEL, and JOHN C. BEAN. "A Chemistry Laboratory Project to Develop Thinking and Writing Skills." *Journal of Chemical Education* 60 (1983): 483-84. Discusses a way to integrate laboratory projects and research writing in a collaborative setting, the end result being the approximation of a professional research paper.

MALACHOWSKI, MITCHELL R. "Honing Observational Skills by the Use of Writing Exercises." *Journal of Chemical Education* 63 (1986): 497. Assigning short, in-class writing assignments helps students to consolidate their chemistry lab findings.

MOGER, SUSAN, and ROBERT G. WLEZIEN. "Using Current Technological Issues in a Writing Course for Engineers." *Engineering Education* 73 (1983): 316-18. Offers an alternative approach to teaching traditional technical writing by designing employment-related and socially important topics and by emphasizing revision and collaboration.

NAHRGANG, CYNTHIA L., and BRUCE T. PETERSEN. "Using Writing to Learn Mathematics." *Mathematics Teacher* 79 (1986): 461-65. Describes how journal writing assists students in organizing their thoughts about mathematics and improves their writing ability.

OLMSTED, JOHN III. "Teaching Varied Technical Writing Styles in the Upper Division Laboratory." *Journal of Chemical Education* 61 (1984): 798-800. Discusses in detail twelve types of reports, each with a different style, that students must write on experiments they conduct.

POTVIN, JANET H., and ROBERT L. WOODS. "Technical Communication and the Non-Native Speaker." *Engineering Education* 74 (1983): 171-73. Argues that teaching communication skills in the technological disciplines must entail sensitivity to linguistic, stylistic, and grammatical differences of nonnative speakers.

STRAUSS, MICHAEL J., and TOBY FULWILER. "Interactive Writing and Learning Chemistry." *Journal of College Science Teaching* 15 (1987): 256-62. Informal writing deposited into "Questions/Concerns/Critiques" boxes at the exits of a lecture hall led students to work through their chemistry problems in writing, thereby beginning the process of solving them.

VARGAS, MARJORIE FINK. "Writing Skills for Science Labs." *The Science Teacher* (1986): 29-33. Discusses a classroom exercise to show students how choices in voice are predicated on the demands of report writing.

WINSOR, DOROTHY A. "Engineering Writing/Writing Engineering." *CCC* 41 (1990): 58-70. Attempts to show what engineers' writing looks like through the lens of "contem-

porary views about the textual shaping of knowledge," suggesting that such writers reveal "both their knowledge and themselves."

40b Reading in the sciences

LOOKING BACK

Students may want to review Chapter 1 (Critical Thinking and Reading) for a general discussion of the subject before reading this section. While Chapter 1 focuses primarily on reading texts other than reports, the general principles are still relevant.

TEACHING IDEAS

Students accustomed to reading through a journal article from start to finish may have trouble understanding the advice given here. If you focus on the questions listed and ask students where in the sample those questions are answered, you should be able to reinforce the advice to read the middle sections of scientific reports last.

FOR DISCUSSION

Some of your students will probably be enrolled simultaneously in introductory science classes. Ask them to bring their textbooks to class and to comment on how they differ from texts in humanities and social sciences. With a little prodding from you, this activity should lead to a class discussion on the different purposes and expectations of textbooks in various disciplines.

40c Types of writing assignments in the sciences

TEACHING IDEAS

Students will need to be reminded that the guidelines here are a general pattern, not a blueprint, for writing lab reports. Encourage them to follow closely any specific guidelines from their instructors, or to ask for such guidelines if necessary.

FOR DISCUSSION

You may want to ask students to explain why they think the guidelines presented in the box "Keeping a Laboratory Notebook" are necessary. Those who have already taken laboratory science courses may be able to help the uninitiated understand the purpose of the notebook.

GROUP ACTIVITY

In order to help students better understand the purpose of the Discussion section of a laboratory report, divide the class into groups and ask them to list several modern scientific endeavors (e.g., the discovery of a polio vaccine or the race to find a cure for AIDS). Then they can talk about the history of those discoveries: what scientists had thought previously, how certain experiments changed scientific thinking, and how society was affected by the discoveries. The Discussion section of laboratory reports invites other scientists to replicate the study or to carry it further.

FOR DISCUSSION

You may want to engage students in a discussion of the advantages of abstracts. Ask students about their own research experience, particularly with titles of sources that

seemed relevant but on inspection turned out to be useless. The abstract alleviates this problem considerably. You may even want to note that general databases such as InfoTrac contain a number of abstracts.

LOOKING BACK

Students preparing to write a Literature Review would do well to review thoroughly the sections of Chapters 1 and 2 mentioned here. Proper evaluation of a source is crucial to the Literature Review, as is making inferences about relationships among sources and synthesizing a number of sources in one paper.

40d Sample student paper: "Black Hole Flares"

TEACHING IDEAS

You may want to ask students to read the abstract carefully and comment on how it fulfills the function of the abstract described earlier in the chapter.

FOR DISCUSSION

Students should recognize immediately the stylistic differences between a scientific report and a social science report. Even more striking should be the differences between a scientific report and a literary analysis. Ask students to cite the differences among the discipline-specific forms of writing, explaining why they think such differences exist.

FOR DISCUSSION

After they have read the entire lab report, students should discuss the function of the figures. What purpose do the figures serve? How do they support the narrative portion of the report? What effect would you expect them to have on an audience of scientists? How would the impact of the report be altered if the figures were eliminated?

40e Reference materials in the sciences

TEACHING IDEAS

Students who plan to major or minor in the sciences should be encouraged to consult faculty in their chosen discipline regarding the preferred style guide. With so many from which to choose, it is important that students know which guide their instructors use.

CHAPTER 41

Writing for the Web

KEY FEATURES

This chapter presents an overview of writing for the Web. While intended for beginners, the chapter reviews the basic processes in such a way that even more experienced students can benefit. The chapter stresses that the process of writing for the Web is akin to the process of writing an essay: iterative and messy but one that moves the practitioner through to a completed product. The chapter also emphasizes the differences between Web-based and print-based writing—the primary difference being audience. On the Web, readers typically do *not* read linearly as they do when reading from a printed page. The technology of hyperlinking fundamentally changes the rhetoric of writing, shifting em-

phasis from longer units of thought (multi-paragraph sections in the print-essay) to briefer, linked units on the Web. The chapter makes this point with extended illustration: a Web-based reworking of an originally print-based essay that students will find in Chapter 6 of the *Handbook*. Students will be able to read the essay and then compare the writer's Web application of the essay. The print essay provides the core of the Web essay; but the structure of the Web essay is fundamentally different from its predecessor's. The sections in this chapter take readers through several stages in the Web development process: planning, creating a structure, preparing a design, and building the site. The final section includes resources for more advanced Web publishers.

REFERENCES

The rhetorical theory of hypertext has received increasing attention in the past few years. The following books provide a useful introduction:

BOLTER, JAY DAVID, and RICHARD GRUSIN. *Remediation: Understanding New Media*. Cambridge: MIT, 1999.

LANDOW, GEORGE P. *Hypertext 2.0: The Convergence of Contemporary Critical Theory and Technology*. Baltimore: Johns Hopkins UP, 1997.

LANDOW, GEORGE P. *Hypertext Theory*. Baltimore: Johns Hopkins UP; 1994.

MURRAY, JANET H. *Hamlet on the Holodeck: The Future of Narrative in Cyberspace.* Cambridge: MTT, 1997.

SNYDER, ILANA. *Hypertext: The Electronic Labyrinth*. New York: New York UP, 1996.

EXERCISE 1

Individual responses

REFERENCE

ALEXANDER, JANET E., and MARSHA ANN TATE. *Web Wisdom: How to Evaluate and Create Information Quality on the Web*. Mahwah, NJ: Erlbaum, 1999. Excellent resource for both Web users and Web developers; especially good on issues related to content and rhetoric, with numerous annotated examples.

EXERCISE 2

Individual responses

EXERCISE 3

Individual responses

REFERENCE

NIELSEN, JAKOB. *Designing Web Usability: The Practice of Simplicity.* Indianapolis: New Riders Publishing, 2000. Covers essential topics in designing pages, content, and sites that are more usable; explains strategies for designing sites that are more accessible to disabled users (e.g., those with impairments in hearing, sight, cognition, or mobility) and to international audiences.

EXERCISE 4

Individual responses

EXERCISE 5

Individual responses

CHAPTER 42

The Visual Design of Documents

KEY FEATURES

This chapter looks at how writers can use elements of visual design to enhance the attractiveness and readability of texts. The first section reviews design elements typically used in academic and nonacademic texts. The second section looks at uses of headings and typography to reinforce organization and highlight text. The third section summarizes the basic uses of graphic elements such as charts, tables, and figures. The fourth section looks at a specific genre, the newsletter.

LOOKING BACK

You may want to ask students to analyze the visual differences among the academic papers illustrated by the student examples in Chapters 38-40. Note the increasing use of visual elements as the chapters move into increasingly scientific fields. Chapter 41's discussion of visual elements in Websites also ties in logically with this chapter's discussion.

LOOKING AHEAD

Chapter 43, Writing in a Business Environment, deals with several genres whose format and visual appearance differ significantly from that of a traditional academic paper. Résumés, in particular, rely heavily on effective use of headings and white space.

REFERENCES

KOSTELNICK, CHARLES, and DAVID D. ROBERTS. *Designing Visual Language: Strategies for Professional Communication.* Needham Heights, MA: Allyn & Bacon, 1998. Designed for both academic and nonacademic readers; provides a rhetorically based approach to design concepts and strategies, including typography, page layout, and graphics.

42a Design elements and the audiences for your documents

TEACHING IDEAS

Academic and nonacademic audiences differ in their expectations and needs for visual design. You may also want to explore with students some of the varying expectations and needs of different audiences *within* academic settings. Both of these patterns are easiest to see by having students analyze the properties of actual documents, located by either you or your students. These documents can be discussed in groups or projected on an overhead for discussion by the entire class (although design elements such as color may not be apparent unless you are using a document camera or presentation slides).

42b Effective headings and typography emphasize contrast

ADDITIONAL EXERCISE A

Examine the typeface (Courier) used in the student papers in the Handbook. Is this the typeface that you ask students to use? Is it the typeface that they themselves prefer to use? If not, why not? Does it project any particular image that students might want to avoid? What typefaces do you or your students prefer?

ADDITIONAL EXERCISE B

Ask students to analyze the headings in one of their textbooks. What different typefaces and other design elements (e.g., color) are used to convey the organization of the text? For example, what visual strategies are used to convey the hierarchy and relationships among sections?

ADDITIONAL EXERCISE C

Have students examine the fonts available in a standard wordprocessing program such as Microsoft Word or Corel WordPerfect. Find three fonts that would be suitable for each of the following uses, and three that would be unsuitable. (If you are teaching in a computer classroom, students can do this in class; otherwise, you might have them print out a line of each sample font and bring them to class.)

an invitation to a large, traditional wedding, to be held in a religious setting
an invitation to a small, nontraditional wedding, to be held outside in a park
a flyer for an on-campus film series of movies from the 1940s
a flyer describing a new course in computer science
a flyer describing a new course in jazz guitar
a Website for *Lord of the Rings* fans
a flyer for a lost dog, to be posted on neighborhood telephone poles

42c Graphic material in reports, presentations, or proposals

GROUP ACTIVITY

Ask each student to bring in one or two examples of nonacademic documents such as pamphlets, instruction manuals, annual reports, and promotional flyers and brochures. Divide students into groups of 4-5 and have them examine the documents brought in by the group members. Ask each group to choose which document is the least and most effective in terms of visual design. Ask the group to justify its choices based on the concepts discussed in this chapter.

CHAPTER 43

Writing in a Business Environment

KEY FEATURES

In discussing the various types of business writing, this chapter maintains the emphasis introduced in the first chapters of the handbook: good writing takes into consideration both the purpose of the document and the audience to which it is addressed. In business, this translates into the importance of getting to the point in an environment where time is of the essence. Business writing is characterized in the chapter as being direct, concise, and clearly organized. Referring to Chapters 3 and 4, this chapter presents a "distilled" process of preparation, drafting, and revision. Many forms of business writing are covered, including letters, résumés, and memoranda. Students are advised on matters of form and content, and are provided with clearly annotated examples.

LOOKING BACK

Most students should be able to appreciate the audience concerns expressed in this chapter. Nevertheless, you may want to ask them to review Chapter 3 on audience awareness.

43a Standard formats, spacing, and information in a business letter

LOOKING BACK

The admonition that writing twice actually saves time recalls similar advice offered about critical reading in Chapter 1. Students should also review Chapters 3 and 4 on the process of moving from general idea to finished product; Chapter 17 on clarity, conciseness, and directness; and Chapters 18-20 on sentence style.

ADDITIONAL EXERCISE A

Interview someone in business on the subject of the writing he or she does on the job. Pose questions such as the following: What kinds of writing are you required to do? What are the purposes for your writing? What audiences do you usually address? How do purpose and audience determine the form your writing takes? How much of your time is spent writing? Try to think of some additional questions as well. Use your notes from the interview to write a paragraph describing the role of writing in business.

REFERENCES

BLICQ, RON S., and LISA A. MORETTO. *Get to the Point! Writing Effective Email, Letters, Reports and Proposals.* Scarborough, ON: Prentice-Hall/Allyn & Bacon Canada, 2000. A concise guide to common business writing genres, including advice about style and format.

MENDELSON, MICHAEL. "Business Prose and the Nature of the Plain Style." *Journal of Business Communication* 24 (Spring 1987): 3-18. Students should be oriented to various stylistic possibilities as a way of making their content more persuasive.

ODELL, LEE, and DIXIE GOSWAMI, eds. *Writing in Nonacademic Settings.* New York: Guilford, 1986. Essays by Paul V. Anderson and Janice C. Redish. Indispensable collection of essays for teaching writing in business.

SHENK, ROBERT. "Ghost-Writing in Professional Communities." *Journal of Technical Writing and Communication* 18 (1988): 377-87. Writers can effectively compose materials to which their department heads may attach signatures.

THILL, JOHN, and COURTLAND BOVÉE. *Excellence in Business Communication*. 5th ed. Upper Saddle River, NJ: Prentice Hall, 2002. A comprehensive textbook with extensive, detailed discussion of genres, style, and rhetorical issues in business writing. Includes numerous writing assignments built around case studies.

FOR DISCUSSION

Some of your students probably have had experience with business letters; some may work in the business world, some may have taken business courses, and some may have written letters of inquiry or complaint. Ask these students to discuss the reasons why the guidelines for business letters are so precise. What purpose does the letter serve in business communications?

43b Letters of inquiry

ESL CUE

American-style business writing is not standard internationally. In many places a typed letter indicates an impersonal lack of concern while a handwritten letter indicates an attempt to make personal contact and to show personal consideration.

By the standards of most cultures, American-style business letters are rude; they get down to business too quickly and they don't take time for the amenities. For example, a Japanese business letter must make some comment about the beauty of the season: "It is cherry-blossom time in Tokyo today," and introduce the serious business concerns with a casual "by the way. . ." Latin American, Greek, and Arab writers might ask about the reader's family or health, and their greetings will be much more effusive and "flowery" by our standards than our simple "Dear Sir." In many cultures personal statements and questions (about health, family, etc.) provide a friendly, personal touch before getting down to business.

ADDITIONAL EXERCISE B

Following the guidelines provided in this chapter, write a letter of inquiry, complaint, or application. Use either full block, block, or semi-block format as illustrated in the sample letters.

GROUP ACTIVITY

Ask students to use the model business letter as a guide for this activity. In groups of three, have students give each other editorial advice (on both form and content) on the letters composed for Additional Exercise B. Then ask students to discuss the comments and make revisions based on their readers' advice.

43c Letters of complaint

ESL CUE

The letter of complaint was unimaginable and is still relatively unknown in Russia and former USSR nations; students from those areas will not understand the rationale for them and will have no models or standards for such a letter other than the ones provided in the text or by the instructor. Indonesians and other Asians from a similar tradition will understand the concept, but will instinctively be more indirect and polite in such letters because of their culture's emphasis on avoiding direct confrontation.

43e Résumés

REFERENCES

ANDERSON, W. STEVE. "The Rhetoric of the Résumé." ERIC, 1984, ED 249 537. Applies James Kinneavy's communication triangle and asserts that students need to attend to the relationship of the writer, text, and reader in order to compose effective résumés.

HALL, DEAN G., and BONNIE A. NELSON. "Initiating Students into Professionalism: Teaching the Letter of Inquiry." *Technical Writing Teacher* 14 (Winter 1987): 86-89. Argues for using the letter of inquiry in a set of assignments that may include a current research topic or a career option.

NORMAN, ROSE. "Résumés: A Computer Exercise for Teaching Résumé-Writing." *Technical Writing Teacher* 15 (1988): 162-66. Offering questions may lead students to discover ways for revising résumés; the computer can illustrate how stylistic changes affect résumés.

TEACHING IDEAS

Students can benefit from seeing a variety of résumés. Gather a collection—from business writing texts, from friends in business, or from other sources—to distribute to students. In comparing the effectiveness of various forms, students will get a better idea of how to prepare their own résumés.

ADDITIONAL EXERCISE D

Using this résumé as a model, compose one of your own. Be sure that you emphasize your skills and that you pay close attention to layout. Ask for editorial advice from other students, and revise your résumé accordingly.

CHAPTER 44

Writing Essay Exams

KEY FEATURES

This chapter advises students to apply the basic principles of reading and writing presented in Chapters 1 through 4 when they write essay exams. Focusing on the importance of critical thinking in preparing for and writing essay exams, the chapter advises students to begin with notes and general ideas, and to move through a compressed writing process as they compose their responses. Reference is also made to Chapters 3 through 40 in advising students to be aware of the specific requirements of different disciplines. Strategies for managing time, for reading exam questions, and for drafting and revising responses are explained in detail. A list of key verbs found in essay questions is reproduced at the end of the chapter, providing students with a valuable reference to guide them in formulating responses.

44a A strategy for taking essay exams

REFERENCES

BERLIN, JAMES A. *Rhetoric and Reality: Writing Instruction in American Colleges, 1900-1985*. Carbondale and Edwardsville, IL: Southern Illinois UP, 1987. Provides history of the essay examination, arguing that it proliferated as a result of a shift in emphasis from rhetoric to poetics.

BIDDLE, ARTHUR W., and TOBY FULWILER, eds. *Reading, Writing, and the Study of Literature*. New York: Random, 1989. Useful chapter discussing the writing of essay exams (includes bibliography).

GREENBERG, KAREN, HARVEY S. WEINER, and RICHARD A. DONOVAN, eds. *Writing Assessment: Issues and Strategies*. New York: Longman, 1986. Collection of twelve essays on assessment (includes annotated bibliography).

KIRCH, ANN. "A Basic Writer's Topoi for Timed Essay Tests." *Journal of Basic Writing* 15.2 (1996): 112-124. Describes strategies that can be used to help basic writers generate ideas for timed writing tests.

OTTENS, ALLEN J. *Coping with Academic Anxiety*. Rev. ed. New York; Rosen Pub. Group, 1991. Provides suggestions for overcoming "test anxiety."

44b The importance of verbs in an essay question

ESL CUE

Native speakers have grown up interpreting the terms standard to class assignments; nonnative speakers have not. They will benefit from the explanatory list in the box "Important Word Meanings" and from practice interpreting assignment requirements. For example, what do you *do* when you "discuss" or "evaluate" on an essay exam? European exams reward eloquent style and more abstract and philosophical language over specificity.

CHAPTER 45

Making Oral Presentations

KEY FEATURES

This chapter provides an overview of how to plan and deliver oral presentations. Emphasis is placed on how the needs of listeners differ from those of readers, leading to changes in rhetorical, stylistic, and content considerations.

LOOKING BACK

Chapter 42's discussion of visual design strategies is relevant here, too, since oral presentations are inevitably enhanced by the use of visual aids to support verbal text.

REFERENCES

GURAK, LAURA J. *Oral Presentations for Technical Communication.* Boston: Allyn & Bacon, 2000. Designed for students of technical communication, this book covers a range of topics related to oral presentation, ranging from overcoming nervousness to using presentation software. Also discusses various types of technical presentations (e.g., informative, persuasive, instructional).

ADDITIONAL EXERCISE A

An ideal introduction will capture the audience's interest and lay out the speaker's plan for the talk. Have students re-examine the student reports in Chapters 38-40. Working in groups, students can then respond to two questions:

What introductory strategy could each report author use to open an oral presentation on the report topic? For example, is there an compelling image, fact, or statistic that both ties in with the author's main point and might capture the audience's interest?

What are the main points that the report author would want to preview in the introduction to an oral presentation? Have students select three to five main points (assuming an oral presentation of 10-20 minutes).

ADDITIONAL EXERCISE B

Deciding on the type of visual aids to accompany an oral presentation can be easy or difficult, depending on the topics. Have students re-examine the student reports in Chapters 38-40. Working in groups, students can then discuss the types of visual aids that each of the report authors might use to accompany an oral presentation about the report topic. The goal here is not necessarily to have students design the visual aids, but instead to have them think about the *types* of visual aids that would be appropriate and effective. Students may find it more challenging to come up with ideas for the literature report in Chapter 38 than for the physics report in Chapter 40.

CHAPTER 46

Using English Nouns, Pronouns, and Articles

KEY FEATURES

Teaching ESL students to write well in English in the face of grammatical and cultural interference complicates the already difficult task of the writing instructor, but can also bring unanticipated pleasures and rewards. The former involve helping students face a monumentally difficult task; the latter come from new understandings by the instructor of grammar and rhetoric derived most effectively from contrasts with a radically different system. The ESL Cues in this handbook are based on teacher experiences with students at particular schools, and are backed by panels of native speakers at those school. A caveat is necessary: that all such experiences are shaped and distorted by individual differences and differences *within* cultures. *Your* Chinese students may not experience the problems described in these notes. The task of an ESL teacher, however, is not to lay down certitudes, but rather to generate explanations and "rules" in response to student difficulty.

46b Using articles with nouns

REFERENCE

RILEY, KATHRYN, and FRANK PARKER. *English Grammar: Descriptive, Prescriptive, Generative, Performance.* Boston: Allyn & Bacon, 1998. Chapters 5 and 6 include discussion of definite and indefinite articles and of distinctions among different types of nouns and pronouns.

ESL CUE

Some languages, such as Russian, Korean, and Japanese, have no articles, so the concept of the article, not just our distinction between definite and indefinite, will need explanation. Some languages that do have articles do not make the general/specific distinction English speakers make. Because of Spanish and Italian pronunciation of "i,' speakers those languages may confuse "this" and "these."

46c Using nouns with prepositions

ESL CUE

There is little logic to English speakers' use of prepositions, and such use differs in British and American English. In fact, American usage can vary as well ("stand on line"—East Coast; "stand in line"—other regions). ESL students may never master English prepositions completely and should not be expected to. There are some rules to help with prepositions of location, but even a seemingly bilingual student can be recognized as a nonnative speaker by occasional preposition misuse.

Occasionally, a helpful rule can be invented; for instance, most English words beginning with "co-," "col-," "com-," "con-," or "cor-," take the preposition "with," as in "cooperate with," "collaborate with." "communicate with," "connect with," "correspond with," because this prefix carries the idea of "together." "On" used for location frequently refers to the surface and "in" to the interior as in "on the desk" as opposed to "in the desk." You use "on" if you must step up to board ("get on a bus," "get on a train," "get on a large ship") but "in" if you must step down ("get in a small boat," "get in a car"). Contrast "in a canoe" with "on a raft." The best rule for "on" and "in" contrasts "touching" and "enclosed": "Those who ride on the back of a tiger are in danger of ending up in the tiger" (with apologies to J. F. Kennedy).

Multiword prepositions will be the hardest ones for nonnative speakers to recognize as prepositions, and prepositions used in two- and three-part verbs—called particles (see 43f)—will confuse every nonnative speaker of English.

EXERCISE 1

1. the; x
2. a; a; The; x
3. some; a; the
4. Sam's motorcycle; center of the driveway
5. on; at; at

CHAPTER 47

Using English Verbs

KEY FEATURES

This chapter begins with strategies for distinguishing different types of verbs. The second section discusses nuances associated with the use of various tenses, perfective forms, future forms, sequences of tenses, and conditional sentences. The third section focuses on word order changes in questions, negatives, and emphatic statements. The fourth section reviews auxiliary verbs, while the fifth section discusses the choice of gerunds or infinitives with verbs. The chapter closes with a discussion of phrasal verbs.

47a Distinguishing different types of verbs and verb constructions

ESL CUE

A general distinction between the expletive "there" and the expletive "it" is that "there" is normally followed by a noun while "it" is normally followed by an adjective, except in cases of identification, time, and distance.

47b Changing verb forms

ESL CUE

ESL students may need help distinguishing between "since," which takes a specific initial time (since 3 P.M.; since July 3) and "for," which takes a length or period of time (for two hours; for 10 days).

EXERCISE 1

1. wanted
2. smelled
3. heard
4. had wanted; would have gotten
5. could do

47e Choosing gerunds and infinitives with verbs

ESL CUE

Students should be reminded that because gerunds serve the function of nouns and may appear wherever a noun appears, one gerund equals one noun and therefore takes a singular verb. Gerunds often, though not always, refer to action in the past or action from the past to the present (in contrast to infinitives, which refer to the future). When gerunds are placed as objects of the verb, this distinction is vital to clear communication as in the following.

He stopped seeing her./He stopped to see her.

He remembered going there./He must remember to go there.

Also, gerunds take the possessive pronoun:

his book / his having done that.

Another helpful rule is that two- and three-part verbs always take a gerund instead of a infinitive object: "look forward to going" not "look forward to go."

Recognizing gerund and infinitive subjects may be difficult for ESL students, who might benefit from practice underlining subjects, as in "*Getting to know you* will be fun and "*To be or not to be* was Hamlet's question."

EXERCISE 2

1. have to
2. to do
3. walking
4. get
5. doing

47f Using two- and three-word verbs, or phrasal verbs, with particles

ESL EXERCISE

Write down as many two- and three-part verbs as you can using:

1. get 2. check 3. look.

Go over these in class, discussing the way the preposition or particle changes the meaning.

ESL students can *never* get enough practice with these forms, and not knowing them or misusing them can create confusion and misunderstanding.

EXERCISE 3

1. fit it in
2. call on her
3. wake her up
4. left it out
5. set him up

CHAPTER 48

Using Modifiers and Connectors in English Sentences

KEY FEATURES

The six sections of this chapter cover various types of modifiers, their use and placement. The first two sections discuss uses of adjectival modifiers. The third section discusses the position of adverbial modifiers. The fourth and fifth sections treat phrases and clauses used as modifiers, while the sixth section explains principles for ordering cumulative modifiers.

48b Using adjectival modifiers with linking verbs and prepositions

ESL CUE

There is little logic to English speakers' use of prepositions, and such use differs in British and American English. See the comments at 42c.

48c Positioning adverbial modifiers

ESL CUE

Adverb placement is not treated clearly in most ESL texts; such texts do not explain well the shifts in meaning and emphasis possible through shifts in placement, so the examples in this section require close attention. Students may have trouble with placement of adverbs in three-part verbs: frequency/time between the first two parts, and manner/degree between the last two, as in "She had rarely been so completely enchanted" or "Yesterday she had nearly been completely convinced." This is because native speakers have an instinctual sense of when variation of this standard pattern is necessary, as in "She has recently been advancing more slowly," but cannot always articulate clearly why this variation must occur (in this case the extra word makes the two final words a phrase of manner and phrases of manner follow the verb just as phrases of frequency follow phrases of manner: "I understand him more and more fully each time I see him").

48f Arranging cumulative modifiers

ESL CUE

Correct adjective order is intuitive for Americans; ESL students must learn it consciously. Both Marcella Frank's *Modern English, Part I* and Betty Azar's *Understanding and Using English Grammar* have excellent charts detailing the logic behind our adjective order system.

Spanish, Korean, Vietnamese, and many other languages place the adjective after the noun: *the house red.* This accounts for what may seem to be peculiar constructions, even in highly fluent students who occasionally "forget" and revert to patterns of the mother tongue. The surface error rarely causes confusion except in one of the few cases of English reversible adjectives and nouns: *house cat/cat house, ice free/free ice,* etc.

Another troubling adjective problem is with number. Many languages make nouns and adjectives agree in number, while English adjectives take only the singular or non-numbered form; thus the fairly common habit of Spanish speakers writing in English adding a number inflection to adjectives: *the reds houses.*