PERSONAL RECORD PAGE

REMEMBER:
- You may do at most one group and lab work make-up per day. If you miss a group or lab work, try to make it up within two weeks (see syllabus on how to make up a group).
- You may be dropped from English 100L if you miss more than two groups and two lab work assignments during the semester (total: two weeks of class).
- To earn credit in 100L, you must attend 15 groups and turn in 14 complete homework assignments—ALL ENTRIES BELOW MUST BE SIGNED OFF BY YOUR GROUP LEADER OR A WRITING TUTOR (for make-up assignments).

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English 100L Lab Syllabus

Text: Lessons, Exercises, and Readings in the Writer's Craft: English 100L Workbook is available at the Cabrillo Bookstore. If you add the class late, you must catch up on missed work in the lab book.

What Is English L?
English L is a one-unit Credit/No Credit lab designed to help you become a better writer by strengthening your skills in English grammar and usage. The small group meetings provide the opportunity to practice and discuss the grammar material you are learning. English 100 & 100L are co-requisites, so you must be registered in both.

Weekly Group meetings
Each week in your English 100L group, you will go over a different topic in grammar and usage, discuss the topic, write, respond to writings, and ask questions. Each group will contain a maximum of fifteen students. You might be in a group with students from your English 100 class, students from other English 100 classes, or a combination. You must attend the same group each week. If you have to change groups, see the Writing Center director. As the semester progresses and groups dwindle, small groups might be combined.

- If you are enrolled in Aptos, you will complete your LABWORK during your scheduled group time, which meets 2.2 hours/week.
- If you are enrolled in 100L in Watsonville, you will complete your weekly LABWORK at an arranged time between each group meeting. Your groups will last 1.5 hours, and your LABWORK should take roughly thirty minutes to complete.

What If You Don't Attend Your Scheduled Group Or Complete Your Work?
In accordance with the Cabrillo College attendance policy, students may miss up to two groups without being dropped. However, any missed group or lab work must be made up (see how to do this below). Students who miss more than two lab group meetings OR more than two lab work assignments may be dropped from the lab, regardless of whether they attempt to make up the missed work. Students who add during late registration must make up all work they have missed. Missed Group and Lab work assignments must be made up in one of the following ways:

1. Call the Writing Center at 479-6319 or the Watsonville ILC at 477-5155 or -5152 to arrange to attend another 100L group meeting in the same week that you've missed.
2. Bring make-up work to the Writing Center to go over with a tutor individually within two weeks of missing it.

Our policies provide students with flexibility in the event of illness, jury duty, or another unforeseen emergency. If more serious circumstances impact your schedule in an ongoing way, contact the Writing Center Director (479-6184) or ILC Director (477-5152) to benefit from additional accommodations, including taking an “Incomplete.” Incomplete grades will only be assigned to students who have completed at least 75% of the coursework and who have a documented emergency.
To reiterate: students may not miss more than two group meetings OR two lab work assignments per semester, and all work must be made up in a timely manner to earn credit in 100L.

What If You Are Late To Group?
Lateness is interruptive and therefore disruptive. Students who are more than 10 minutes late to group will be considered absent for that meeting and will be asked to leave. Consistent lateness under ten minutes may also count towards absences, at the discretion of the group leader (LIA). If a regular scheduling conflict arises that causes you to be late, consult with your group leader or the Director about changing groups.

What If One Of Your Group Meetings Is On A School Holiday?
If a school holiday falls on the day your group normally meets, you do not have to make-up the group work. As much as possible of the missed group will be covered during the group that meets the week after the holiday.

What If Your Tutor Does Not Show Up For Group On Time?
You must come to the lab’s front desk to let us know your tutor is not there. If you leave without doing this, you will not receive credit for that week’s group work.

What If You Drop English 100L OR English 100?
Because these are co-requisites, if you drop the lab, you may be dropped from English 100 in the early part of the semester (and vice-versa). You must complete both courses to enroll in English 1A. If you are dropped from lab, it will not affect your grade in English 100, and you can enroll later on in the arranged (Arr) section. If you are dropped from English 100 and finish the lab, you will have to enroll again in English 100L as a co-requisite when you eventually enroll in English 100. English 100L is repeatable.

To Get the Most from English L
So that you will be prepared for English 1A and the demands of college writing in your other classes, it is important to come to your group on time, come prepared, take part in the group’s activities, and complete your lab work. If you have any questions about writing or grammar, be sure to ask your tutor or any lab staff person. We have lots of reference materials and are always glad to help.

☞ You will not be able to go on to English 1A until you complete this lab.
INTRODUCTION

GROUP 1

<table>
<thead>
<tr>
<th>Writing Center Hours:</th>
<th>Watsonville Integrated Learning Center Hours:</th>
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<tr>
<td>Monday-Thursday: 8 AM to 9 PM; Friday 8 AM to 3 PM.</td>
<td>Monday-Thursday, 9 AM to 8 PM; Friday 9 AM to 4 PM.</td>
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<tr>
<th>Writing Center Phone:</th>
<th>Watsonville ILC Phone:</th>
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<td>479-6184</td>
<td>477-5152</td>
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<th>Writing Center Fax:</th>
<th>Watsonville ILC Fax:</th>
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<td>477-5251</td>
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<td><a href="http://www.cabrillo.edu/divisions/english/writcenter/">http://www.cabrillo.edu/divisions/english/writcenter/</a></td>
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DISRUPTIVE BEHAVIOR:

Besides lateness, other impolite conduct can detract from everyone’s learning, so out of respect for other students and staff, please avoid the following and other distracting behavior (consequences are listed below):

- Talking rudely to your group leader and other students
- “Side talking,” or carrying on whispered conversations
- Interrupting when others are talking
- Not participating in class discussions and activities
- Cell phones & pagers ringing; turn them off and don’t leave class to answer!*  
- Writing and sending notes, including electronic text messaging
- Leaving class early
- Sleeping in class
- Drawing or sketching in class
- Grooming in class (hair, make-up, nails, excessive body odor, etc.)
- Eating in class (unless you bring enough to share with everyone)
- Exhibiting irrational or disorderly behavior, including as a result of alcohol or drug use.**

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

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

CONSEQUENCES TO DISRUPTIVE BEHAVIOR

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

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

3. At this point, the LIA will make a written report of the student’s behavior to the Writing Center Director or Watsonville Learning Center Director, with a recommendation for further action depending on the behavior. This action may include but will not be limited to the following:
   a. shifting the student to another group
   b. reporting the student to the Dean of Student Affairs via the Cabrillo College Disruptive Student Behavior process
   c. dropping the student

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

There are many good websites for practicing grammar, punctuation, style, and other concerns. Listed below are some of the best, along with short descriptions. We encourage you to visit these sites, read the explanations and definitions, and do the interactive exercises. These can be excellent tools for improving your writing and exploring various writing issues.

Writing Resources For All Students

1. **Purdue University On-Line Writing Lab** [http://owl.english.purdue.edu/](http://owl.english.purdue.edu/)
   This is a truly outstanding writing site with very well-written writing handouts on essentially any writing-related topic. They provide excellent collections of writing resources throughout the Web and terrific ESL materials. You can search the site quickly with an electronic index. It is a great site for any writer.

2. **EnglishCLUB.net** [http://www.englishclub.net/grammar/index.htm](http://www.englishclub.net/grammar/index.htm)
   This is an excellent grammar site with clear, short explanations in easy-to-read tables. There are great reference sections, especially for spelling.

3. **University of Richmond Writing Center** [http://writing2.richmond.edu/writing/wweb.html](http://writing2.richmond.edu/writing/wweb.html)
   This is an excellent user-friendly site with clear, succinct, explanations of college-oriented writing topics ranging from paraphrasing to signs of a rushed paper.

4. **Paradigm Online Writing Assistant** [http://www.powa.org/](http://www.powa.org/)
   This is a wonderful, extremely well-written, well-designed site, that provides in-depth, very clear explanations of all aspects of the writing process. It is great for dedicated students and writers.

   Yet another easy-to-read site covering writing basics with good sections on transition words and proofreading. It contains links to other university writing centers and on-line help with grammar and ESL.

   This site is one of the absolute best resources available to help students learn on the Internet! Type in the address of a page and click on any word in the page, and a Webster’s definition appears.

7. **Ask.com** [www.ask.com](http://www.ask.com)
   This is a great place to begin a search on any topic and is easier to use than regular search engines and has spellcheck.
   This site contains an incredible assortment of on-line dictionaries in countless languages. Check out “Specialized Dictionaries” for an amazing collection of dictionaries on tons of topics.

9. **The Internet Public Library**  [http://www.ipl.org/index.text.html](http://www.ipl.org/index.text.html)
   This is a wonderful collection of reference material put together by librarians: newspapers from all over the world organized by country and thousands of online magazines organized by subject. It is a well-written, easy-to-use, super site for students beginning to do research.

**Writing Resources Especially for ESL Students**

10. **Activities for ESL Students**  [http://a4esl.org](http://a4esl.org)
   This site contains hundreds of great quizzes and games with answers. You can learn grammar, American cultural facts, and vocabulary through fill-in-the-blank, matching, multiple choice and homonyms. This is a fun, informative, and easy-to-use site.

   This is a good collection of vocabulary and grammar lessons based on real-life topics such as the Internet, changing jobs, and getting an apartment. It includes good exercises on verb tenses and conditionals. CNN articles with vocabulary and a bulletin board to post ESL questions.

   This site has a wide variety of activities presented in original ways. Practice homonyms, plurals, and other spelling issues. A fun and pretty site, though backgrounds and ads can get very distracting. *This site is not free.*

13. **Karin's ESL Partyland**  [http://www.eslpartyland.com](http://www.eslpartyland.com)
   This is a nicely designed, easy-to-use, fun site with discussion and exercises about topics such as dating, movies, and the media. The material is geared towards young adults.
## THREE LEVELS OF WRITING ORGANIZATION

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<th>ESSAY OR DOCUMENT</th>
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<td>Sentence-level concerns have to do with grammar, punctuation, diction (word choice), phrasing, tone, and many other issues of style. This lab course is designed to hone your skills especially in this particular area of writing.</td>
<td>The middle level ensures that each supporting idea is fully explored in the most logical and interesting order. Paragraphs should focus on one example of the main idea. Sections in reports should deliver specific and succinct information.</td>
<td>This level addresses the whole essay, research paper, office report, article, review, informational or descriptive report, research paper, letter, memo, or any other complete document.</td>
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### Appropriate questions at this level:
- Have you used punctuation of which you are unsure?
- Did you run “spell-check” and look up questionable words in a dictionary?
- What are the grammar issues your teachers consistently point out? Look them up and address these patterns of error as you write and proofread.

### Appropriate questions at this level:
- Does each paragraph/section support the main idea and is the connection stated outright? Does each paragraph have its own main idea related to the topic?
- Does each paragraph follow logically from the one that came before it and lead logically into the paragraph that follows (with transitions)?
- Are there entire pages in your document that are not broken up into paragraphs? Re-examine these passages to see that they are cohesive.

### Appropriate questions at this level:
- What is the point or purpose in writing? Is there a thesis or focus for the reader to follow?
- Does the introduction draw the reader in and lead into the main idea?
- Is there enough evidence, description, fact, narrative, interpretation, etc. to engage, persuade, and/or inform the readers?
- Does the conclusion provide a sense of closure? Does it highlight the main idea and/or other parts of the paper? Is your purpose or position in writing clear at the end?
Introduction to the study of Grammar & Linguistics

Welcome to English 100L. You are about to embark on an exploration of the English language and how it is organized. There are, of course, many versions of English spoken all over the world in which the meanings, pronunciation and spelling of words are different—punctuation also varies! We've provided some expanded definitions below to help you prepare for this lab, apply it to your English 100 class, and reflect on your own uses of English and other languages.

**Linguistics** is the study of language structures and meaning. Linguistics, as an academic discipline, embraces scientific approaches to determine patterns in speech and in writing.

**Linguists** are people who specialize in Linguistics or who speak a number of languages. They also seek to address the social relevance of language, how it determines relationships among people, and how it is used to foster a culture.

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

**Standard English** is a phrase you may have heard before in reference to the English that is spoken and written in formal or public settings like college, the news media, and many professions. But the phrase “standard” can be misleading since what is standard English in the United States is different than the standards in England, Australia, Jamaica, and other places in the world. Within the United States, the standards may change from region to region. That is why other terms have been invented in the past few decades to more accurately describe the language that is widespread in legal, business, academic, and other public and private arenas.

Some other names for a standard American English include:

- **Mainstream American English**
- **Edited American English**
- **Formal American English**
- **Language of Wider Communication** [defined as “the language people commonly use to communicate across language and cultural boundaries” (LinguaLinks Library, Version 4.0, CD-ROM by SIL International, 1999).]

There are other forms of what is called “standard” English just like in any language. These forms exist within and across the boundaries of geography, professional lingo, ethnicity, socio-economic status, and other conditions in which the language has been modified in order to communicate more fluidly, more specifically, and more privately.
A Dialect refers to a version of a language that is specific to the geographic region or social background of the user.

Vernacular is used as an adjective to describe a language as the everyday language of a region and also as a noun to mean the everyday language itself. (“Her use of slang demonstrated that she understands the vernacular of the modern teen”—noun. “Her vernacular use of language demonstrated that she understands the modern teen lingo”—adjective). Vernacular does not carry the same negative connotations as dialect although it does sometimes provoke assumptions about “good” versus “bad” English. Sometimes it is used to express “plain” conversational English as opposed to “flowery” poetic or written usage.

Language Variety was developed by language specialists as an alternative to dialect, to name a regionally and/or socially distinct pattern within the larger common language.

A Tongue is a language or dialect that is sometimes associated with religion.

Patois is a French word used by English speakers that refers to a regional dialect, usually with an emphasis on spoken, rather than written, expression.

Pidgin is a simplified form of speech that blends two or more languages and is used by people speaking across those languages (sort of a linguistic compromise). A pidgin language has a basic grammar structure and is usually not the speaker’s first language.

A Creole or Creolized language is descended from pidgin but has a more complex grammar and vocabulary because it has become the main language of a community.

PARTS OF SPEECH: while languages use different words to express the same ideas, the grammatical arrangements of language are used similarly across languages, utilizing many of the same parts of speech like the following used in English.

Noun: A noun is a word used to name a person, place, idea, quality, or thing.

Pronoun: A pronoun is a word used in place of a noun. Pronouns represent persons, places, or things, without naming them.

Subject: The subject of a sentence or a clause is always a noun or pronoun, and is always the person or thing performing the main action (verb).

    Jane ran home.           Roberto rides horses.

Object: The object of a phrase or a clause is also always a noun or a pronoun, and it is the thing acted upon in a sentence, or the receiver of the action. Objects can be direct or indirect:

    Mary knitted this sweater.    Roberto rides horses. (Direct objects)
    Mary knitted this sweater for me.   (Indirect object)
    Roberto rides horses with Jan.  (Indirect object)
PARTS OF SPEECH (con’t.)

Verb: A verb is a word or phrase used to express action or state of being.

- John is running home. (physical action)
- John believes in ghosts. (mental action)
- The bread is stale. (state of being)

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

- The dog ran slowly. (modifies a verb)
- Maria is really intellectual. (modifies an adjective)
- The new bike spins very well. (modifies an adverb)

Adjective: An adjective modifies a noun or pronoun by describing or limiting its meaning. An adjective may modify a noun or pronoun in one of three ways:

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

Preposition: A preposition is a word that shows the relationship between a noun or its equivalent (called the object of the preposition) and some other word in the sentence. A prepositional phrase includes the preposition and the object.

- The horse is in the barn.
- He pushed through the crowd.

Article: There are just three articles in English: a, an, and the. They indicate that a noun follows. The definite article is the, which refers to a specific noun. The indefinite articles are a and an, and they refer to the noun in general.

- An apple pie is just the thing for a winter afternoon.
- The apple pie on the window sill is almost cool enough to eat.

Coordinating Conjunction: A coordinating conjunction (and, but, or, nor, for, so, yet) joins words, phrases, or clauses of equal grammatical rank. There are only these seven coordinating conjunctions, and later on in this class, you will learn to remember them by the acronym FANBOYS.

- nuts and bolts
- I ride a motorcycle, but John rides a bike.

Subordinating Conjunction: Subordinating conjunctions (after, as, because, if, when, etc.) join subordinate clauses (dependent clauses) with main clauses (independent clauses). There are many subordinating conjunctions to choose from; you can find a longer list in Group Eight.

- When we get home, I’m taking a nice hot bath.
- I’ll come if I can.
Exercise I: Practicing Parts of Speech—written improvisation. Your LIA will ask you to come up with more parts of speech for a group writing project.

Exercise II: Interviews and Introductions
Find a partner and ask that person at least five interesting questions about himself or herself. Topics to get you started are:

- What language(s) do you speak or have you studied?
- What have you noticed about how English is structured differently than other languages?
- Do you use words and language differently at work than at home and at school?
- What are your goals as a student here at Cabrillo?
- Will you need to complete more English classes, study a foreign language, or learn more job-related language and concepts in order to reach your goals?
- What are your favorite and least favorite subjects in school, and why?
- What are your personal interests and hobbies?

As you interview your partner, try to draw out complex answers, responses that will give you something interesting to say in your introduction! People being interviewed have the option not to answer a question.
LABWORK 1, Part I: Syllabus Quiz

Part I: Answer the following questions in the spaces provided below.

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

2. How many group assignments must be signed off by the end of the semester to earn credit in English 100L? ________________

3. What do you do when your tutor misses a group? ________________

4. How many LABWORK assignments must you complete to receive credit in English 100L? ________________

5. How do you make up a missed group? ________________

6. To whom do you talk about taking an Incomplete? ________________

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

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

8. What are the hours of the Writing Center or Watsonville ILC where you attend group? ________________

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

10. Is the Writing Center/Watsonville ILC open on weekends? ________________

11. Is the Writing Center/Watsonville ILC open on Fridays? ________________

12. If your group meeting falls on a holiday, what do you have to do for your next group? ________________

13. What is your tutor’s name? ________________

Grammar and Linguistics:

14. True or False: Grammar rules fluctuate with time to reflect common usage.

15. Write down an example of the following parts of speech:
   NOUN: ________________
   VERB: ________________
   ADVERB: ________________
   ADJECTIVE: ________________
   ARTICLE: ________________
   COORDINATING CONJUNCTION: ________________

16. Give an example of disruptive behavior: ________________
Read the story below and complete the short essay assignment afterwards.

“Books”
Renee Wirts
student essay 1996

We were introduced when I was twelve. Exactly twelve actually, because it was at my twelfth birthday party that we met. I wasn’t very excited when I unwrapped the square gift from my Aunt Jerry. It was a book, a small paperback about 120 pages with a colorful drawing on the cover of a girl with long red hair, playing a flute, surrounded by eight small dragons. I noticed all of this in about a minute, turned, thanked my aunt, and rushed outside to ride the new bike I had also gotten that year.

I didn’t look at the book again until a year later. It was the year we moved. I had been going to a small (15 people in my eighth grade class) private school, and when we moved I became a freshman in a class of 500 students. It was the year of feathered hair, big combs in back pockets, and argyle sweaters. I had straight hair and wore jeans and a T-shirt. So from the beginning I didn’t fit in. I would watch, completely perplexed, as groups of girls, who all looked exactly the same, walked around as if physically joined. They would eat together, go to the bathroom together, go to class together. About three weeks into this craziness, I decided I had to break out. I felt as if I were invisible and had to do something drastic.

I went to school the next morning dressed in a red, yellow, and green sweater vest that my mom had knitted, a pair of navy corduroys, and a pair of saddle shoes. Needless to say, everyone noticed me that day. I had no idea at the time that I had committed social suicide. Everyone kept asking me why I had dressed that way. I wanted to scream at them, “So you would acknowledge my existence!” but I ended up telling them that my old schoolmates had dared me to wear the outfit. That was one of the longest days of my life.

When I finally got home, I went to my room and just sat there, looking around at my new room, hating it, hating my new life, and hating myself. I don’t know why I walked over to my bookshelf: I only owned five books. Two of the books were a Dictionary-Thesaurus set; the third was a bible I had gotten three years before at my confirmation, and didn’t know what to do with. (Is it a mortal sin to throw a bible away? How many Hail Mary’s would I have to say to get that one off my record?) The fourth book was a teen romance novel my friend Ellen had given me, which I had no desire to read. Every teen romance book was the same and, I thought, should be put into a pile with the teen magazines on How to Make True Love Last and burned. Such novels were always about a plain girl who was very unpopular and wanted the beautiful varsity football player. Somehow the two would meet, usually she would have to tutor him in English, and despite what his friends said, and the beautiful cheerleader girlfriend he had been dating for the past four years, he would look past the plain girl’s plainness to see how smart and funny she was, and would fall madly in love with her. Obviously the cheerleader girlfriend had not read How to Make True Love Last. The fifth book was the book my aunt had given me for my twelfth birthday; it was titled Dragonsong. I had never considered reading it before, but I certainly didn’t want to go “hang out” with my mom, dad, and little sisters (I was thirteen for god’s sake), so I started reading. I didn’t even leave my room for dinner that night, and I stayed up until two in the morning finishing the book.
“Books” (continued)

That was the beginning of my relationship with reading. I turned to books, mostly science fiction and fantasy, as an escape from many things: fear, depression, loneliness, boredom, and, of course, LABWORK. Reading opened the door to dragons—gentle or mean, big or small; princess sorceresses who cried crystal tears; elves; fierce warriors who wielded magical swords; demons, some funny, some serious, some horrible; and the unimaginable distances of space crossed through doorways in mere seconds. When I read, I [didn’t] take on or become a character. I felt like an extra, someone who knows everyone’s secrets yet says nothing (probably because I didn’t have any lines).

**Preparation:** Most of us have stories about ourselves that tell people we’ve just met a little about who we are and how we see the world. What do you want your tutor and your group to know about you? You might focus on one event that reveals something about you, or you might describe yourself in terms of what you like to do or what you are good at, or you might write about your goals and where you see yourself in five years, or you might write about your experience with literature. The approach is up to you. The **purpose** of this writing assignment is to introduce yourself to your English L Group.

**Exercise:** Write your self-introduction in the space below, and be prepared to share it with your group next week at Meeting 2. Write at least one full page and include lots of detailed description and examples.
Group 2: The Sentence

The sentence is the basic unit of writing. A complete sentence must have three things: (1) a subject, (2) a verb, and (3) a complete thought.

Here are the key terms and concepts about sentences:

1. Clauses (main clauses and subordinate clauses) make sentences.
2. A clause must have both a subject and a verb.
3. Clauses are different from phrases, which do not have a subject and a verb but do provide more information and description of them.
4. Conjunctions (coordinating conjunctions and subordinating conjunctions) combine with certain forms of punctuation join one clause to another to make different types of sentences.
5. The three types of sentences (simple sentences, compound sentences, and complex sentences) are defined by the number and types of clauses they have.

Every sentence has at least one subject and verb that go together. The subject is the person, place, thing, quality, or idea that the sentence is about. The verb is the word (or phrase) that expresses the physical action or mental condition of its subject. We’ll start with some different kinds of verbs; from there it is easier to figure out the subject—who or what is engaged in the action.

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

Physical Action: The waves crash against the shore. The birds fly above our heads.
Mental Action: Tim believes in ghosts. I think Tim is out of his mind.

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

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

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

Write at least three different linking verbs other than the examples above:
C. **COMPOUND VERBS AND VERB PHRASES:** Sometimes verbs come in more than one word.

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

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

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

**Examples:** *The game has been played. The movie will be coming to a theater near you.*

Write two sentences below, each with a compound verb (same subject, two or more actions):

________________________________________________________________________

________________________________________________________________________

Write two sentences below, each with a verb phrase:

________________________________________________________________________

________________________________________________________________________

**EDITING/PROOFREADING TECHNIQUES: LIVELY VERBS**

- **Check your paper for active, colorful verbs that convey a lot of meaning.**
  
  Ivana *spoke* her answer quietly. \(\Rightarrow\) Ivana *whispered* her answer.

- **Avoid passive verbs.**
  
  The ball *was kicked* by Pelé. \(\Rightarrow\) Pelé *kicked* the ball.

- **Circle forms of to be (be, am, is, are, was, were, been, being).** This verb form does not convey any action and may make your sentence needlessly wordy. However, not every to be verb needs to be replaced. Decide in each case if you can be more active and concise by rewriting, or if indeed you do want to de-emphasize the active agent in a sentence.
  
  A surge of power *was responsible for the destruction of my computer.* \(\Rightarrow\) A surge of power *destroyed my computer.*

- **Avoid slang in formal college writing and weed it out of your papers as you revise:**
  
  Getting fired didn’t *faze* me because I have *megabucks stashed away.* \(\Rightarrow\) Getting fired didn’t *disturb* me because I have *savings.*

- **Circle there is, there are, it is constructions.** These may be unnecessarily vague, wordy, or confusing. They also let the writer withhold information. Is this appropriate or has the construction led you to omit important details?
  
  *It is* important for us to raise more money. \(\Rightarrow\) *We must* raise more money.

- **Circle any words you learned recently or have not used often.** Check with a dictionary, friend or tutor to make sure they work.
  
  Similar choices *affront* every student \(\Rightarrow\) Similar choices *confront* every student.

- **If several alternates come to mind, write them down.** Later, with the help of a dictionary, friend, roommate or tutor, you can choose which word most accurately captures your meaning.
Once you have recognized the **VERB**, it’s easier to locate the **SUBJECT**. Just ask yourself “Who?” or “What?” is performing the action. Subjects are often people or things, but they can also be places, events, qualities, or ideas.

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

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

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

**E. Sometimes the subject may come after the verb:**

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

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

The books on that shelf are old.  
**What are old?**  
The books are old.

My cat, startled by the noise, ran under the bed.  
**Who ran under the bed?**  
My cat ran under the bed.

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

**G. An Independent Clause contains the same three elements as a sentence: a main verb, a subject, and a complete thought. A simple sentence is an independent clause:**

*College life can be challenging.*  
*College life can be fun.*

These are not only sentences, but they are also independent clauses. Generally, we call them independent clauses when they are combined into one sentence:

*College life can be challenging, but it can also be fun.*
Now we do not have two sentences, but one sentence containing two independent clauses. (This is called a compound sentence. We’ll discuss types of sentences later on.)

Below, write three independent clauses or simple sentences—circle your verbs or verb phrases and underline your subject:

1. 

2. 

3. 

H. A Dependent Clause is like an Independent Clause in that it also has a main verb and a subject. The difference is that a Dependent Clause does not express a complete thought:

   As cars quickly fill the parking lot.       If we all try to get along.

These two clauses have a subject and a verb, but they do not express a complete thought. They clearly need something else attached to them so they make sense; they need an Independent Clause:

   Tension grows as cars quickly fill the parking lot.
   If we all try to get along, we can be more productive.

You can see that a Dependent Clause can never be a sentence by itself: it needs an Independent Clause to express a complete thought.

Below, write three dependent clauses:

1. 

2. 

3. 

I. A Phrase is a group of words that does not have both a subject and a verb. A phrase is only a fragment of a sentence. You’ve already seen examples of verb phrases (The game has been played. The movie will be coming to a theater near you.)

   This introductory phrase/dependent clause modifies the independent clause that follows it: Parking his car a mile off campus, Juan ran to class.

   This verbal phrase functions as the subject of the sentence: Parking a mile off campus is a pain.
A **Prepositional Phrase** is a group of words beginning with a preposition that modifies a noun. Prepositions are words that describe location (usually of objects), such as *at, in, by, of, with, on, up, as, over, under*, etc.

Examples of **prepositional phrases** are *above the desk, under the desk, by the desk, in the desk, beside the desk*, etc. In each of these phrases, the object is *desk*. More examples of prepositional phrases are bolded below; notice the main subject and verb are not a part of these phrases:

a. Please leave my book **on the desk**.

b. Students *with self-motivation* perform well **in school**.

c. The class **down the hall** is noisy.

d. **In spite of the rain**, she made it to class **on time**.

e. The name of the restaurant is “La Polenta.”

f. To get **to my house**, you go over the river, down the levee, along the edge of the woods, through the meadow, and **across Main Street** before turning right **on Green Valley Road**.

**OBJECTS:**
Here is one important thing to remember about prepositions: A preposition always has an object—the word or group of words that completes the meaning of a preposition. We’ll illustrate objects with the sentences we just worked with:

Please leave my book **on the desk**. “On” is the preposition; “desk” is the **OBJECT** of the preposition; and the prepositional phrase is “on the desk.”

Students *with self-motivation* perform well **in school**. “With” is the preposition; “self-motivation” is the **OBJECT** of the preposition; and “with self-motivation” is the prepositional phrase. Same with “in” and “school.”

The class **down the hall** is noisy. “Down” is the preposition, “hall” is the **OBJECT** of the preposition, and “down the hall” is the whole prepositional phrase.

**In spite of the rain, she made it to class on time.** “In” and “of” are both prepositions; “rain” is the **OBJECT** of those prepositions; and “In spite of the rain” is the prepositional phrase.
AVOIDING SENTENCE FRAGMENTS

Remember that a COMPLETE SENTENCE must have three things: 1) a SUBJECT, 2) a VERB, and 3) a COMPLETE THOUGHT.

If the group of words does not have all three, it is a FRAGMENT. The word “fragment” means “a broken piece,” and a sentence fragment is a piece of a sentence that is written as though it were a complete sentence: A fragment begins with a capital letter and ends with a period, question mark, or exclamation mark, but does not express a complete thought.

A. The following are fragments because they don’t have subjects:
   Almost missed the bus to Cabrillo.  (Who “almost missed the bus”?)
   My sister almost missed the bus to Cabrillo.

   Doesn’t work anymore.  (Who or What “does not work anymore”?)
   Her alarm clock doesn’t work anymore.

B. The following are fragments because they don’t have verbs:
   Mrs. Wong, while on the phone.  (What did Mrs. Wong do?)
   Mrs. Wong, while on the phone, checked her appointment book.

   The portable phone.  (What about the phone?)
   The portable phone is convenient.

C. The following are fragments because, while they have a subject and a verb, they don’t express complete thoughts:
   Whenever Sally eats chocolate.  (What happens when Sally eats chocolate?)
   Whenever Sally eats chocolate, she breaks out in a rash.

   Because my car broke down.  (What happened because the car broke down?)
   I was late for work because my car broke down.

D. Sometimes fragments occur because the verb is incomplete. Some verb forms cannot be used alone: they must have helping verbs with them. In the following examples, the verbs “worrying” and “frozen” are not complete verbs by themselves; they both need helping verbs:

   Mr. Thomas worrying about his son.  Mr. Thomas was worrying about his son.
   The lake frozen in the middle.  The lake is frozen in the middle.
E. Often fragments occur because the writer uses a period too soon. In that case, the information is divided into two “sentences” that should be kept together as one sentence. The following fragments can be corrected by removing the period (in some cases you will need to use a comma in place of a period) and changing capital letters to lower-case ones:

Gunpowder was invented by the Chinese. **Who used it for fireworks.**
Gunpowder was invented by the Chinese, **who** used it for fireworks.

The young man apologized. **Realizing his mistake.**
Realizing his mistake, **the** young man apologized.

🚀 EDITING/PROOFREADING TECHNIQUES: FRAGMENTS

- Read the paper aloud quietly.
- Focus on one sentence at a time. Read the paper backward, sentence by sentence, and make sure that each one contains a subject, a verb, and a complete thought. Incomplete ideas will stand out better out of context.
- Read your paper looking for sentences that begin with conjunctions (FANBOYS). Every time you find a sentence that begins with a conjunction, check to make sure it is not a fragment.
- Use your word processor’s grammar check to tag fragments. Remember, computers aren’t always right. Look at what is tagged and decide for yourself whether you want to change the sentence, and then proofread for fragments the computer did not catch.
LABWORK 2: The Sentence

PART I: In the following sentences, circle all verbs and underline the subjects for each verb. Draw an arrow connecting the verb to its subject(s).

1. Carmen rides the bus to school.

2. Brittany and her brothers work every day after school.

3. Clarissa does not like Morley’s new plaid pants.

4. In a big city, life is frantic and makes people irritable.

5. Kim Lee, a good student, has learned a lot of English.

6. Next week there will be a rainstorm, so we can’t hold our garage sale.

PART II: In the following paragraph, circle all verbs and underline the subject for each verb. Draw an arrow connecting the verb to its subject(s).

Juanita Morales runs a successful neighborhood theater on a very small budget. She asks the community and her family for help. Performances take place in a small store that belongs to the city, so Juanita pays no rent. Tatiana, one of her friends, works in a copy center and prints all the programs free. Juanita’s aunts and her mother help sell tickets. Her cousins and her sister make many of the costumes. Her uncle, who is an architect, builds the sets for the plays. The theater is very popular. There are performances every weekend: plays, poetry readings, and concerts. Each ticket costs only two dollars. The two dollars goes to the performers. Juanita and her friends have lined up programs for the next three months. Many people in the neighborhood feel that the theater increases community.
PART III: Rewrite the following fragments so they are complete by adding the subject/verb or by completing the existing verb phrase:

1. Always asking me to run errands for him.

2. Jack crazy about Sophia.

3. The substitute teacher’s wheezing old car.


5. Lupe, who lives next door.

PART IV: Correct the fragments by rewriting the following passage in the space below.

At this very moment. You are reading the English Lab Book. The work may be difficult, time-consuming, and even tedious. Because grammar imposes order on our thinking. Studying the basics also helps us sort out and organize our ideas. Students who write well. Usually do well in courses throughout the curriculum. Because writing encourages us to think critically and helps us learn. From taking notes, summarizing text, writing essay exams, to writing research papers. Make us more confident students. Strong writing skills. The English Lab should be taken seriously. Because it gives you the solid foundation that you need for all your college writing. Keep up with the work in the Lab book and with the LABWORK. To facilitate your learning and to master the material.
If the subject is *singular*, the verb form must be *singular*; if the subject is *plural*, the verb form must be *plural*. In other words, the subject and verb must agree in **NUMBER**:

*I was born in Mexico.*  
*Three of my friends were born in Mexico.*

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

**First Person** (*I, we*) focuses the attention on the speaker or writer:

*I run on the beach every morning.*

*We run on the beach every morning.*

**Second Person** (*you*) focuses the attention on the listener or reader:

*You run on the beach every morning.*

**Third Person** (*he, she, it, one, they*) focuses the attention on the subject:

*He/she/it/one runs on the beach every morning.*

*They run on the beach every morning.*

**IMPORTANT:** With regular verbs (verbs that form their past tense by adding *—ed* or *—d*) the verbs that end in “s” are **Third Person Singular**:

<table>
<thead>
<tr>
<th>Third Person Singular:</th>
<th>Third Person Plural:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Julia works</td>
<td>Julia, Hussein, and Sofia work.</td>
</tr>
<tr>
<td>She learns</td>
<td>They learn</td>
</tr>
<tr>
<td>He runs</td>
<td>They run</td>
</tr>
<tr>
<td>It costs</td>
<td>They cost</td>
</tr>
</tbody>
</table>

*Here are some subject-verb pairs you can always be sure of:*

<table>
<thead>
<tr>
<th>Subject-Verb Pair</th>
<th>Example of Agreement</th>
</tr>
</thead>
<tbody>
<tr>
<td>you were</td>
<td>(never you was)</td>
</tr>
<tr>
<td>we were</td>
<td>(never we was)</td>
</tr>
<tr>
<td>they were</td>
<td>(never they was)</td>
</tr>
<tr>
<td>he/she doesn't</td>
<td>(never he/she don't)</td>
</tr>
<tr>
<td>they don't</td>
<td>(never they doesn't)</td>
</tr>
</tbody>
</table>

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

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

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

1. A **group** of teachers and students *is* demonstrating in front of the building.
2. Our favorite married **couple** is Lucy and Ricky.
3. A **flock** of geese *flies* over our house every evening.
4. The Writing Center **staff works** hard for students.

**YOUR EXAMPLE**

C. **Compound Subjects** (a subject of two parts) generally call for a *plural verb* form:

> Elsa and Irena *share* a bedroom.

There are certain exceptions, however: if a **Compound Subject** implies *one* thing, use the *singular verb form*:

> Macaroni and cheese *is* a quick meal. (“Macaroni and cheese” is *one* dish.)

> Simon and Schuster *publishes* many self-discovery books. (“Simon and Schuster” is *one* company.)

**YOUR EXAMPLE**

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

1. Either Maria or the **Valdezes** *visit* Mrs. Jones each week.
2. Either the Valdezes or **Maria** *visits* Mrs. Jones each week.
3. Last week neither Maria *nor* the **Valdezes** were able to see her.
4. Last week neither the Valdezes *nor* **Maria** was able to see her.

**YOUR EXAMPLE**

E. **Indefinite Pronouns** refer to nonspecific persons or things. Some **Indefinite Pronouns** that seem to have plural meanings are singular forms: *anyone, anybody, everyone, everybody, somebody, nobody, someone, no one, anything, everything, something, each, either, neither,* and *none.* With the pronouns ending in *one* or *body,* just remember that the *one* (any *one*) means *one*—*singular,* *body* (any *body*) is singular as well.
1. Each of the cars has been washed.
2. Of the twelve students present, none is unprepared. (Notice the one in none.)
3. Neither of these sweaters fits me. (Think of neither one fits.)

Some Indefinite Pronouns can be singular or plural—depending on the noun or pronoun they refer to:
- Some of the water has evaporated.
- Some of the cookies have disappeared.
  (Can you explain the different usage?)

YOUR EXAMPLE

F. Finally, the introductory word, “there”, cannot be the subject of a verb. In this case, the subject follows the verb and, as always, determines whether the verb is singular or plural:

  1. There are over twelve thousand students at Cabrillo this semester.
  2. There is a student here to sign up for English L.
  3. There has been an increase in volunteer work at the Red Cross.
  4. There have been more volunteers at the Red Cross.

YOUR EXAMPLE

Exercise: For practice, circle the correct verb forms in the following sentences and underline their subject(s). Write the letter of the Subject/Verb Agreement rules in the margin that best describes each sentence.

1. Everything about those old mountain roads (scare, scares) Kevin.
2. Eating nutritious foods and exercising regularly (is, are) necessary for good health.
3. Every one of the men (volunteer, volunteers) on the local firefighting team.
4. Carla and Davida (run, runs) four miles a day.
5. In the old days, the point where these streets cross (was, were) the main intersection.
6. The Cohen family (plan, plans) to spend a year in Tibet.
7. Peanut butter and jelly (is, are) my favorite sandwich filling.
8. Peanut butter and jelly sandwiches (is, are) my favorite snack.
9. Neither the shortage of affordable apartments nor the high food prices (has, have) changed Tai’s mind about moving to New York.
10. There (is, are) a large, restless crowd of students waiting to add English L.
11. Some of our streams (is, are) polluted; some pollution (is, are) reversible.

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

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

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

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

Since verbs convey the action of the sentence, they are very important and bring a lot of life to your writing.

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

<table>
<thead>
<tr>
<th>Make</th>
<th>go</th>
<th>get</th>
</tr>
</thead>
<tbody>
<tr>
<td>have</td>
<td>move</td>
<td>come</td>
</tr>
</tbody>
</table>

For example, *make* might be replaced by one of the following verbs: *construct, build, glue, pile, join, dig, string, compile, cook, conjure*. Of course, which word you choose will depend on what you are writing about (the context).

Using more specific verbs can lead to more concise writing:

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

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

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

- Julie **went** to the store.
- Julie **skipped** to the store.
- Julie **trotted** to the store.
- Julie **raced** to the store.
- Julie **sauntered** to the store.
- Julie **limped** to the store.
- Julie **trudged** to the store.
Exercise: In the space below, write three sentences using specific, active verbs—you may not use any form of the verbs “to be” (be, is, are, were), “to have” (have, has, had), or “to get” (get, got).

1. 

2. 

3. 

Natalie Angier, a science writer for The New York Times, has published articles in The Atlantic Monthly, Time and Discover. She has won the Pulitzer Prize, the Lewis Thomas Award, and the American Association for the Advancement of Science Journalism Award. She currently lives in Maryland.

When I was a girl, I had a terror of cockroaches. This was a particularly inconvenient phobia for a person who lived in a slummy apartment in the Bronx, where roaches had perfected the art of arrogant accommodation among humans who would as soon squash them as see them. My father would squash them with his bare hands. My mother would wield a paper towel or shoe. My younger brother would stamp them out with whatever tool or appendage was closest to the oily cruds. Not I. No matter how many hundreds of roaches I saw, no matter how repeatedly I reminded myself that they lacked stinging or biting parts and really could not hurt me, I jumped and screeched every time one skittered into view. I could not be in a room with a visible roach and feel at peace, nor could I bear getting close enough to one to kill it. If I opened a cupboard looking for a glass and instead found a roach, I’d go thirsty. Every evening, before venturing into the dark bathroom and switching on the light—an act that would be to roaches as reveille is to sleeping soldiers—I called my brother and egged him to mine sweep the room ahead of time. Judging by the enthusiastic sounds of stomping and hooting coming from within, my brother’s task was substantial yet not unwelcome. “OK,” he’d say, emerging from the room and rubbing his hands together smartly, “I think I got them all.”

This is how profound my terror was. I once woke up in the middle of the night and saw a big roach on the edge of my pillow, heading toward me. Such brashness was unheard of: as bustling as the roach population was, it had never bustled into bed with me. I yelped and leaped to my feet, but what was I going to do now? I couldn’t very well wake my brother; my parents had little patience for my squeamishness; above all, I could not kill the cockroach on my own.
I decided to cede my space to the enemy. I curled up at the foot of my bed, lying athwart it rather than lengthwise, knees to my chest, head flat on mattress. Uncomfortable and still scared, I nonetheless managed to fall back to sleep. The next morning, I saw that the roach was nothing more than a piece of crayon, which had rolled back and forth on the pillow’s indentation and so given me the midnight sense of something small, dark, and alive.

**EXERCISE:**

Select a vivid experience from childhood or from any time in your past, and recreate it for your readers; write at least one page. Write a topic sentence that best describes the experience; then, relate memories, examples, and/or details that develop the topic sentence/thesis. **Make sure that all the sentences relate to your topic sentence and that all of the subjects in your sentences agree with their verbs in number.**

After you’ve written your essay, CIRCLE OR HIGHLIGHT ALL OF YOUR ACTIVE VERBS.

To brainstorm, you may want to think about “first-times.” The first time we do or experience something—even something small, like tasting raw fish, getting our very first paycheck, or doing something dangerous or exciting—usually makes a vivid impression in our memory.

**Write about your experience below and be prepared to share with your group afterwards.**
LABWORK 3, Part II

Exercise: Circle the correct verb forms in the following sentences. Think about the agreement rules as you make your choices.

1. Fred, Carlos, and Bob, who (wants, want) the coach to buy new equipment, (claim, claims) it's affordable.

2. Either the doctor or the nurses (treat, treats) me at the clinic.

3. Henry and Bill (run, runs) three miles every day.

4. Each of the people on the platform (hears, hear) the train approaching.

5. The crew of the clipper ship (keep, keeps) the sails repaired.

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

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

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

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

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

11. Either Jill or her mother and father (take, takes) the baby to daycare.

12. The members of the Portfolio Evaluation committee (read, reads) the essays.

13. A pride of lions (is, are) raising three orphan cubs.

14. Every child and adult (need, needs) to be praised for good work.
Group 4: Concrete, Abstract, Active, and Passive language

**CONCRETE** words denote what can be perceived by the five senses. Examples: tree (sight), thunder (hearing), pizza (taste), incense (smell), and sandpaper (touch).

**ABSTRACT** words point to ideas, to concepts, to states of mind, to the theoretical, to whatever is outside the experience of the five senses. Examples: love, courage, beauty, honesty, dignity, evil, peace, happiness, integrity, freedom, etc. We cannot literally see, hear, smell, taste, or feel “freedom.” Such words cannot be understood directly through the five senses; instead, we must rely on our past personal experiences and social conditioning – on the associations the abstractions carry – to grasp what they mean.

An essay begins with an **ABSTRACTION** – a thesis, an idea, a tentative conclusion or discovery about the subject. What follows is a gradual unfolding of the concrete explanation of that idea by means of specific examples and details, and concrete statements.

Our thinking naturally swings between the **ABSTRACT** and **CONCRETE**. The words **ABSTRACT** and **CONCRETE** are generally used to describe a writer’s style, particularly **diction** (word choice). Effective writing balances the abstract and concrete, and experienced writers support and develop abstract statements with concrete details to give their writing clarity, impact, and specificity.

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

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

**Here is Wolfe’s passage cast only in ABSTRACT, GENERAL language:**
The room was warm, it was a nice morning, the people were happy, and breakfast was liberal and good.

**What has been lost by using only abstract language? Discuss.**
Part I: Using specific, concrete language, write additional sentences for each example below to illustrate the abstract ideas in more detail, explaining how or why the stated generalization is true. Remember to ask yourself, “What makes them abstract statements?” Those concrete details will make up your sentences.

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

1. Julia is a beautiful person.

2. Lucy and Wombat are very well-trained kitties.

3. Manek urged his friends to leave the violent show.

4. Olivia’s strength amazed me.

5. Anna admired Carlos’s integrity.

EDITING/PROOFREADING TECHNIQUES: ABSTRACT & CONCRETE BALANCE

♦ Focus on the "picture" being drawn and draw on all of the physical senses in your concrete description: sight, sound, touch, taste, & smell. Circle all abstract nouns and make sure to follow up with concrete description to explain what you mean.

♦ Next, underline your adjectives (words that describe nouns & pronouns according to quality, quantity, type). Some examples of adjectives are: pretty, tall, boring, new, flexible. Whenever you have abstract adjectives, follow them up with concrete adjectives to clarify and enhance your meaning.

♦ Finally, look for adverbs (words that elaborate on adjectives, other adverbs, verbs, and clauses). Example of adverbs are: suddenly, boldly, smoothly, very, hardly, rather, somehow, now, then, always, etc. Make sure these are as specific and vivid as possible for your readers.
Active versus Passive Voice

In the **ACTIVE VOICE**, the subject acts directly on the object. The **ACTIVE VOICE** is the most concise and clearest way to express an action and is encouraged in most academic writing.

In the **PASSIVE VOICE**, the subject receives the action. A sentence written in the **PASSIVE VOICE** is usually more wordy and is organized differently than in the active voice, most often unnecessarily incorporating forms of the verb “to be,” “to do,” or “to have” into a passive verb phrase. Compare the examples above to the examples below, where forms of the verb “to be” are italicized.

Active: The *English department* *gives* several writing awards every year.  
Passive: Every year *several writing awards are given* by the English department.

Active: The *dog* *chased the cat* around the house and up the tree.  
Passive: *The cat was chased* around the house and up the tree by the dog.

Active: *I don’t know* what you’re talking about.  
Passive: *What you’re talking about isn’t understood* by me.

Many sentences cast in the passive voice are not only wordy or repetitive, but they sound dull and ineffective. To make the sentence active you will need to change or even invent the subject of the sentence.

Passive: The *wall was hit* by Dewey Jones driving at 160 MPH.  
Active: Dewey Jones *hit* the wall while driving at 160 MPH.

Passive: The *boat is steered* into the narrow harbor by the inexperienced sailor.  
Active: The inexperienced *sailor steers* the boat into the narrow harbor.

While most academic and business writing is preferred in active voice, the passive voice may be useful when the person or other subject doing the action is irrelevant, unknown, or obvious, or when a writer is making a recommendation to others.

Passive: *Lights should be turned* off.  
Passive: Five hundred English L *lessons were turned in* this week.  
Passive: *His wallet was stolen.*  
Passive: *Grade sheets should be turned in* no later then 3 P.M. this Friday.  
Passive: *Paychecks must be distributed* every two weeks.

However, whenever possible, try to be more active and specific if not more concise:

Active: The *last person to use the classroom* should turn off the lights.  
Active: *English 100L students* turned in five hundred lessons this week.  
Active: *Someone* stole his wallet.  
Active: *Teachers* should turn in grade sheets no later than 3 P.M. this Friday.  
Active: *The payroll office* must distribute paychecks every two weeks.
EXERCISE: Revise the following sentences by replacing passive verbs with active ones, and work on wordiness as well. Try to create clean lean, active sentences. For your convenience, here are the steps in the method:

- Underline all the passive verbs: *be, am, is, are, was, were, being, been*.
- Find out where the action is and rebuild/revise the sentence on that action. In other words, replace the passive verbs with active ones. *Remember, don’t use passive verbs!*

1. For today’s audience, the demand is for motion pictures and for television.

2. What is now called Halley’s Comet was first predicted to return by astronomer Edmund Halley.

3. Your stereo was stolen after the door was accidentally left open by James.

EDITING/PROOFREADING TECHNIQUES: AVOIDING PASSIVE VOICE

- Read your paper backwards or forwards slowly, circling all forms of the verb “to be” (*be, am, is, are, was, were, being, been*). Make sure sentences with “to be” verbs are active or an effective use of the passive voice. Substitute more interesting and specific verbs when you can.
- Check for overuse of the verb “to have” in front of other verbs (“have done,” “had made reservations,” and “has graduated” can probably be rewritten actively as “did,” “reserved a table,” and just plain “graduated” depending on the context of the sentence.
- Use your word processor’s grammar check to tag passive sentences. Rewrite tagged sentences when necessary.
**PREPOSITIONS**: passive voice and strings of prepositional phrases often go hand in hand. Unlike the few passive verbs that are easy to remember (be, am, is, are, was, were, being, and been), there are more than fifty prepositions. Remember, prepositions are important structural words that express relationships -- in time, space, or other senses -- between nouns or pronouns and other words in a sentence. Following are some common prepositions:

<table>
<thead>
<tr>
<th>About</th>
<th>At</th>
<th>Down</th>
<th>Since</th>
<th>Above</th>
</tr>
</thead>
<tbody>
<tr>
<td>Before</td>
<td>During</td>
<td>Of</td>
<td>Through</td>
<td>Across</td>
</tr>
<tr>
<td>Behind</td>
<td>Except</td>
<td>Off</td>
<td>Toward</td>
<td>After</td>
</tr>
<tr>
<td>Below</td>
<td>For</td>
<td>On</td>
<td>Under</td>
<td>Against</td>
</tr>
<tr>
<td>Beneath</td>
<td>From</td>
<td>Onto</td>
<td>Until</td>
<td>Along</td>
</tr>
<tr>
<td>Beside</td>
<td>In</td>
<td>Out</td>
<td>Up</td>
<td>Among</td>
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<td>Beyond</td>
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<td>As</td>
</tr>
<tr>
<td>By</td>
<td>Like</td>
<td>Regarding</td>
<td>Without</td>
<td></td>
</tr>
</tbody>
</table>

Strings of prepositional phrases create mindless, wordy redundancy (prepositional phrases are shown in bold type):

- We are **in the state of California** (California is a state)  
  **Revision**: We are in California.
- I am studying **in the field of law** (law is a field)  
  **Revision**: I am studying law.
- Her eyes were blue **in color** (blue is a color)  
  **Revision**: Her eyes were blue.
- **In today's troubled times or in society today** (This is not composing: it's stringing together ready-made, relatively meaningless prepositional phrases.)

Here's another example, taken from a college sociology textbook:

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

  **Revision**: Society teaches us to value success.

At this point you may think, "But the other one sounds so much more intelligent." Not really. It is bloated, wordy, and unclear; the purpose of writing is to communicate with your readers, not confuse them. Good writing is clean, clear, and simple -- not simplistic, which means obvious, superficial, and lacking substance or complexity of thought. Simple means uncluttered, unpretentious, sincere. Oftentimes passive overburdened sentences with pretentious diction mask the absence of a real idea.

"Good prose," said George Orwell, "is like a windowpane: clear."
LABWORK 4: Reviewing Abstract and Concrete

Part I: Write a brief paragraph below, in which you use both abstract and concrete language to describe an emotion, idea, or to support a thesis statement.

_____________________________________________________________________________________________________________________
_____________________________________________________________________________________________________________________
_____________________________________________________________________________________________________________________
_____________________________________________________________________________________________________________________
_____________________________________________________________________________________________________________________

From Passive and Wordy to Active and Concise

Part II: This is a three-part exercise that requires you to identify passive and wordy elements and rewrite sentences for better clarity and active voice.

- Circle all the passive verbs in the following sentences: be, am, is, are, was, were, being, been.
- Underline all the prepositions (try to get the whole prepositional phrase).
- Find out where the action is and **rebuild/revise each sentence as concisely as possible without reducing or changing the meaning**. In other words, eliminate and replace the passive verbs with active ones and eliminate unnecessary prepositional phrases when you rewrite.

1. It was known by their families that Sean and Ryan had left Santa Cruz to surf in Hawaii.

_____________________________________________________________________________________________________________________

2. Lincoln is honored because he saved the union.

_____________________________________________________________________________________________________________________

3. There was exact precision in their preparation of the data.
4. She was given perfect scores by two judges.

5. There was a considerable erosion of the land as a result of the floods in winter.

6. A presidential appeal was made to the people of the United States for the conservation of gasoline.

7. He is suggesting that the discussion of the issues be done with care.
In this week’s lesson, we are expanding the focus from the sentence-level to prepare to write a timed essay, as you might do for a midterm or final exam. A timed essay is also a required element of your English 100 course.

In many writing tasks at school and in the workplace, you will find yourself writing in response to something you’ve read. Whenever this is the case, it is highly recommended that you annotate the article, report, or book you must write about. **ANNOTATIONS** are the notes we make in margins of books and other texts. Annotations can be exclamations of outrage or of insight, questions, brief summaries, labeling of arguments or main points, even doodles—anything at all that records what the reader is learning, feeling, and thinking. Annotating strategies include underlining, [bracketing], or highlighting important words, special terms, sentences, or passages.

Annotating and underlining serve two main purposes: 1) to record reactions, questions, and insights and 2) to organize the text for reviewing, studying, or writing. Annotating can be a very important prewriting activity if you mark crucial details, examples, quotations, and main points that would be required in a summary, essay, or research report. Interacting with a text in this way may also aid your memory, helping you to remember the purpose of what you read and your own initial reactions to it.

**Here are some annotation techniques:**

- **Note what you think is the main point** (it will probably be stated within the first few paragraphs and/or the final paragraphs).

- **Circle unfamiliar or confusing areas to re-examine; highlight important ideas and quotations you might use later in your own writing about the piece.** Using multiple methods of annotation like different colored markers can help you stay organized.

- **Place checkmarks, stars, or some other sign in the margin next to concrete examples of the main point of the essay.** You may need to refer to specific examples later or want to investigate them further.

- **Write down your questions and reactions in the margins as you read.** These initial responses often become the inspiration for a great essay. Try glossing: In a few words, write the main idea of each paragraph in the margin. Later you will be able to quickly locate information to support your thesis.

- **Pay particular attention to repeated words, ideas, and images.** Authors use repetition to emphasize their most important ideas.

- **After you are completely familiar with the text, try to anticipate what questions you might be asked if you are annotating for an exam.**
• **Reread the essay!** Every reading will enhance your understanding of the author’s language and ideas.

• **Note the stylistic strategies the writer is using to express her/his ideas.** Authors use metaphors, deliberate repetition of words and phrases, stories (narrative), provocative language, and other techniques to persuade and otherwise influence the reader.

**It’s a good idea to annotate in two stages:**

• For your first reading, annotate only what strikes you most forcefully. Note down your first impressions and hunches as well as anything you find surprising or confusing.

• Re-read to annotate the text more fully, particularly those components of the text—diction, tone, strategies of development—that seem particularly meaningful. As you read and re-read, your annotations will become more and more detailed; eventually they will lead to your own conclusions or interpretation of the text.

On the next page, you will see a passage copied from a college textbook that has been annotated by a reader preparing for a chapter quiz. Take a few minutes as a group to review the various forms of annotation used in this chapter in preparation for annotating a brief article afterward.
Below, you will see a passage copied from a college physiology textbook that has been annotated by a reader preparing for a chapter quiz.
A **SUMMARY** is a significantly shortened version of a text—a passage, a paragraph, a page, a whole essay or chapter, even a whole book—that presents the main ideas *in your own words*. If you use even a phrase from the text in your summary, you must put the phrase in quotation marks to show that the phrase is not your own, but the original writer's. A SUMMARY does *not* include personal opinion, evaluation, or incidental details.

**THERE ARE 4 BASIC STEPS TO WRITING A CLEAR SUMMARY:**

**Step 1:** Number the paragraphs of the text you are summarizing.

**Step 2:** Divide the text into the introduction, body, and conclusion. In addition to helping you with your summary, this will also help you become more familiar with essay structure.

**Step 3:** Write one to three sentences clarifying the main idea in the text. This can later be used as an introduction to your summary.

**Step 4:** Proceeding in numerical order, write one or two sentences clarifying the main idea of each paragraph. **Hint:** *Look for the topic sentence.*

As your summary takes shape, you will want to make sure that you have transitions between ideas and that you clarify the links between different points. Transitions are often launched with words like “first,” or “initially” to introduce the beginning; “next,” or “then,” to indicate what follows; and “finally,” or “lastly” when you get to the author’s conclusion.

You will also use what are called “signal phrases” to introduce the ideas of the author (phrases like “the author claims…,” “Wilson states that…,” “Rodriguez argues that…”). Always refer to an author by his or her last name.

**EXERCISE:** Read and annotate the brief article handed out by your group leader:

- underline what you believe is likely to be the thesis or main idea of the article,
- circle any vocabulary that is unfamiliar, and
- identify at least three examples or arguments used by the author to make his or her point.

You will share what you’ve annotated with others in your group.
LABWORK 5: Summary & Essay Exams

Part I: Write a summary of the article handed out in Group 5 below.

Part II: Read the following passages on how to prepare for a timed essay exam and the types of directions that instructors give. In Group 6, you will spend some time in small groups responding to prompts based on the language most commonly used in directions for essay exams.
Many instructors rely on **ESSAY EXAMS** to see what students have learned and how well you work with what you’ve learned. Read the following tips to make this experience a positive and successful one.

A. **Your audience:** To test your knowledge, instructors read an exam as if they were relatively unfamiliar with their own subject matter. You should therefore explain the material to instructors almost as if you were the teacher and they were the students.

B. **Understand the question.** The first step in answering essay questions is to know precisely what you’re being asked. Obvious as that sounds, many students do not spend enough time analyzing essay questions. Before you write an essay exam, give yourself time to do an analytical reading of the question. Use your annotation skills and underline key words. The verb, for example, usually tells you specifically what your essay should accomplish.

C. **Keep track of the time.** Allow time for prewriting before you begin to draft. Five or ten minutes spent free writing, for example, can help you focus, plan, and organize your ideas. Often the first page of an essay is just that—exploration, and the essay actually begins on the second or third page. If time allows, write a quick rough draft and then a final revision that you can proofread and edit.

D. **Make sure your essay has a clear opening paragraph with a thesis statement (a statement of purpose).** The reader should know where you’re going when he or she has finished reading the first paragraph. Try to indicate in your introduction not only your focus or main point but also, briefly, all the supporting points as well. In other words, preview what your completed essay will do and be. That way, if time runs out, the instructor will know that you did, in fact, have a plan and the information to develop it and will usually give you the benefit of the doubt.

E. **Support the points you make in your essay with details or examples.** What information in the text led you to feel or think as you do? All general statements of position or opinion need to be backed up with specific details and examples. Remember, material taken *verbatim* (the writer’s own words) from text must appear in quotation marks to avoid plagiarism.

F. **If you’re writing about a text (article, essay, movie, novel, etc) don’t provide a plot summary or retell the entire thing.** Unless you’re told otherwise, you can assume your reader has read the material the question is covering. Stick to presenting specific examples, quotes, and events from the text that support and illustrate your claims.

G. **Be sure you have a strong paragraph to conclude your essay.** In your concluding paragraph, summarize your main points, and—if there’s time, recap some of your best evidence. If you introduced the essay with a metaphor, theme, or image, try to bring your focus back to reflect on this device, even if briefly.

H. **Last, save a few minutes to read over what you wrote and do any fine-tuning you need to—spelling, punctuation, word choice, etc.**
Verbs commonly used in essay questions:

**ANALYZE:** Divide the whole into its individual parts and explain how these parts relate to one another.

*Example:* Analyze Alice Walker’s story, “Everyday Use,” to show what each symbol—the churn and the quilt—contributes to the theme of the story.

**ARGUE:** Support a particular position or point of view, using examples/illustrations, reasons, statistics, scholarly studies, etc. to make your argument convincing. Synonymous terms are take a stand and prove.

*Example:* Argue for or against President Truman’s use of the atom bomb during World War II.

**COMPARE AND CONTRAST:** Compare means “point out similarities,” and contrast means “show differences.” If you are asked to compare and contrast two people, events, or objects, for example, you should describe precisely how they are similar and different.

*Example:* Compare and contrast the approaches to civil rights taken by Martin Luther King, Jr. and Malcolm X.

**DEMONSTRATE HOW:** Give specific examples of how some generalization applies or functions.

*Example:* Demonstrate how Einstein’s theory of relativity affected the world of philosophy.

**DISCUSS:** Explain a point or concept, providing definitions, examples, and key points.

*Example:* Discuss the ways in which parents can detect signs of child abuse.

**DEScribe THE CAUSES:** Explain how and why some event occurred. Analyze what factors contributed to or produced the end result.

*Example:* Explain why Harriet Beecher Stowe’s Uncle Tom’s Cabin profoundly affected the status of women writers.

**DEScribe THE EFFECTS:** Concentrate not on the causes of some event but the results or aftereffects. Synonymous terms are explain the consequences, describe the aftermath, and how did….affect….?

*Example:* Describe the effects of long-term sleep deprivation.

**DEScribe THE SEQUENCE OR PROCESS:** List in chronological order the individual steps, stages, or events that led to some event or process. Synonymous terms are outline and trace.

*Example:* Describe the sequence of events that led to America’s entry into World War I.

**EVALUATE:** To judge the value, validity, or effectiveness of something based on specific criteria or standards. Synonymous terms are appraise and assess. An evaluation is supported with examples, sound reasoning, and evidence.

*Example:* According to David Ansen, Spike Lee’s “Do the Right Thing” is the “most informed view of racism an American filmmaker has given us.” How would you evaluate this claim?

**ILLUSTRATE:** Provide some specific examples of a broad generalization.

*Example:* Illustrate the way in which chemical pollutants have affected the environment.

**INTERPRET:** When you are asked to interpret a statement, you can respond in several ways. Although you can begin by paraphrasing the statement, you should also explain what it means to you and why, and what it means to other experts in the field.

*Example:* How would you interpret Freud’s claim that dreams are the “royal road” to the unconscious?

**JUSTIFY:** Give reasons that support an action or policy.

*Example:* Justify the presence of special-interest groups in government.

**SUMMARIZE:** A summary is a concise restatement of a reading selection, a lecture, speech, or concept. A summary contains only the gist of a longer work: the main idea, the major supporting points and their relationship to the main idea.

*Example:* Briefly summarize Carl Jung’s theory of archetypes.
There are several methods for prewriting, or planning, an essay, such as: outlining, free writing, listing ideas or questions, and mapping or clustering. In this lesson, you’ll create an outline for an essay that you might write for a timed essay exam question. Depending on how long you have to write your essay, you may not have much time for prewriting, but usually you want to spend at least five to ten minutes in a one-hour timed exam planning what you want to say and at least that much time at the end to reread what you’ve written to check for errors and be sure that your response is as clear as it can be.

An OUTLINE is basically a formal list of the main elements of your essay (the paragraphs or sections) and those examples and details you want to include within each element. The basic model for an essay (and its outline) is to plan for an introductory paragraph with an overview of your main point or thesis, several paragraphs that make up the body of the essay and expand upon your thesis with examples and details, and a concluding paragraph to sum up your point.

As you begin writing your essay from the outline, you’ll need to write transitional sentences to connect each paragraph to the next, either as an expansion of the same idea (another similar example) or as a shift to a new reason why your main point is true (new examples). Transitional sentences may come at the end of a paragraph, to introduce the idea coming up in the next paragraph, or it may come at the beginning of that next paragraph, to bring the reader along from the ideas discussed in the previous paragraph to a new example or argument.

Below, you will see the model of a basic essay; various types of essays will require different versions of this model, especially compare/contrast essays in which you are comparing two or more ideas or major examples. Your group leader will lead you through the process of outlining a possible essay based on the article or reading material you’ve brought in for today’s LABWORK.

Basic Outline Model

I. Introduction: As you draft your paper, you’ll want to think of an interesting way to get your reader interested in the subject at the beginning (often called a “hook”). This could be a quote or vivid example from what you’ve read that you’ll return to later in the paper in greater detail. Other “hooks” include a startling fact or statistic, or a question that is posed to your reader at the outset.

By the end of your introductory paragraph, you should make a statement that reflects your own opinion about the topic, called a thesis. Write a thesis statement below that summarizes your main idea or point about the reading you summarized as LABWORK.
II. First Body paragraph: The body of your paper will bring up various arguments and examples to illustrate why your opinion is persuasive to your reader. Each paragraph following the introduction should have its own subtopic related to the thesis, usually stated outright in a topic sentence. The other sentences in this paragraph will introduce and describe this sub-topic in more detail and why it is relevant to your thesis. They will also provide transitions from the introduction and into the next body paragraph.

Write a topic sentence that refers to your thesis and introduces a) a quotation, example or other illustration from the text you’ve read, b) other research from outside the text, or c) your own observation of or experience with the topic.

___________________________________________________________________________

III. Second Body Paragraph: Write another topic sentence that refers to your thesis and introduces a) another quotation, example or other illustration from the text you’ve read, b) other research from outside the text, or c) your own observation of or experience with the topic.

___________________________________________________________________________

IV. Third Body Paragraph: Write another topic sentence that refers to your thesis and introduces a) another quotation, example or other illustration from the text you’ve read, b) other research from outside the text, or c) your own observation of or experience with the topic.

___________________________________________________________________________

V. Fourth Body Paragraph: Write another topic sentence that refers to your thesis and introduces a) another quotation, example or other illustration from the text you’ve read, b) other research from outside the text, or c) your own observation of or experience with the topic.

___________________________________________________________________________

VI. Conclusion: Often in your conclusion, you will sum up your main point and perhaps highlight your most effective or dramatic arguments. You might also reiterate a solution to the problem discussed that has been offered earlier in your paper or direct your readers to other sources for more information or outlets for action.

Write a sentence that highlights the main arguments in support of your thesis.

___________________________________________________________________________
DOCUMENTING YOUR SOURCES

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

Paraphrase is used when you want to convey the same ideas as another writer in roughly the same amount of language, entirely in your own words and sentence structure. You must still acknowledge the original source, but paraphrase allows you to work those ideas more seamlessly into your own writing. You can find much more detail on paraphrasing versus plagiarism in Appendix D at the back of this book.

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

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

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

a) right after your quote or paraphrase in the body of your paper, and
b) at the end of your paper in a Works Cited or References page.

There are several systems for documenting your sources, including MLA (Modern Language Association) in the Humanities and in some social sciences, APA (American Psychological Association) used in other social sciences and often in the health sciences, Chicago style, CBE (formerly known as the Council of Biology Editors, now the Council of Science Editors), IEEE (originally the acronym for the Institute of Electrical and Electronics Engineers, they now just go by the letters I-E-E-E), and so on.

The two most common documentation systems you’re likely to encounter at college are MLA and APA, which are very similar in style. In all of your English classes, MLA will be the standard, so that is the model we are using in the remainder of this lesson. Most writing handbooks provide detailed directions for using these two systems, and you can learn more and see several examples online as well (we recommend the University of Georgia’s research guides for both MLA and APA at: http://www.libs.uga.edu/ref/mlastyle.html and http://www.libs.uga.edu/ref/apastyle.html). These will show you in detail how to cite sources in the body of your paper and at the end.
IN-TEXT, OR PARENTHETICAL, CITATION:

Whenever you include a quote or a paraphrase from another text in your own writing, you must cite the source of your information in parenthesis after the quote. In MLA style, you also include the page number from any printed text you have used. If you have already indicated the name of the author when you set up the quotation, you do not need to include it in the parenthetical citation. Currently, so many articles are printed from the Internet that the exact author is not always evident and the page number is not always consistent depending on whether the document is from a webpage (where page numbers vary depending on size of print and printer used) or a PDF file (where page numbers are more consistent). If you cannot locate an individual author, then whatever organization or corporation that houses the website becomes the author.

Note: When you use parenthetical citation in MLA, the period at the end of the sentence falls after the citation, not before the end of the quotation mark. No comma is necessary between the author and page number.

**MLA example direct quote:**

In her book *On Lies, Secrets, and Silence*, Adrienne Rich writes that “the first thing I want to say to you who are students, is that you cannot afford to think of being here to receive an education; you will do much better to think of yourselves as being here to claim one” (231).

I agree with the writer who says that “the first thing I want to say to you who are students, is that you cannot afford to think of being here to receive an education; you will do much better to think of yourselves as being here to claim one” (Rich 231).

**MLA example paraphrase:**

In her book *On Lies, Secrets, and Silence*, Adrienne Rich writes that students need to own their learning and take responsibility for their educational experience; students should not believe that learning is something they merely accept from their professors and others (231).

I agree with the writer who says that students need to own their learning and take responsibility for their educational experience; students should not believe that learning is something they merely accept from their professors and others (Rich 231).

Another thing to keep in mind when quoting from an author is that the names of books, films, CDs, newspapers, magazines, journals, Internet web sites, television and radio programs and epic poems are written in *italics* or *underlined* (in the computer age, italics is preferred—underlining is more of a holdover from the days when typewriters were the main tools for formal writing). Whichever you use, just be consistent.

The titles of chapters within books, articles within newspapers and journals, web pages within larger web sites, songs or parts of a CD, individual episodes in a TV or radio program, short stories and poems are “quoted.” You’ll learn more details about the use of quotations later in this course.
END-OF-TEXT CITATION (WORKS CITED):

At the end of any paper in which you quote from another source, whether it be a written or multimedia source or a personal interview, you must list the sources you quoted in detail at the end of the paper on a separate page. In MLA style, this is called the Works Cited page, and you only include texts that were directly cited (quoted or paraphrased) in your paper.

Every different type of source has a slightly different formula for the Works Cited page. Below is a list of the most common types of sources and how they are presented on a Works Cited page. Please note that in classes that require research papers, many instructors require that you follow this formula exactly. Again, consult a writing handbook or the Internet when you are asked to document in a style other than MLA; the examples that follow are all presented in the MLA format. On a works cited page, you indent all lines after the first line, so that each new entry’s author stands out; works are listed alphabetically.

WORKS CITED (SAMPLE)

Book


Work in an anthology


Article in a monthly magazine


Article in a weekly magazine


Article in a daily newspaper (unsigned)


Webpage (include the publication date as well as the date you visited the site)


Personal Interview (an interview you have conducted)

Williams, Pamela. Personal Interview. 18 June 2008.
LABWORK 6: Practice at MLA Citation & Defining Plagiarism

Part I: Following the models on the previous page, locate sources that fit the descriptions below and list them in the proper MLA end-of-text (works cited) format in the space provided. Remember also to follow indenting rules.

Book or a Work in an Anthology


Article in a monthly or weekly magazine


Article in a daily newspaper (signed or unsigned)


Webpage (if you don't have Internet access at home, use the Writing Center or ILC computers or try your local library)


Personal Interview (pretend you have interviewed one of your instructors in the past week)


**DEFINING PLAGIARISM**

**Part II:** Fill in the bubbles below, referring to the appropriate resources indicated as needed.

- **Origin of the Word**
- **Dictionary Definition**
- **My Definition**
- **PLAGIARISM**
- **Cabrillo’s Policy (See College Catalog)**
  - OR My English 100 Class Policy (see Class syllabus)
- **Why Do People Plagiarize?**
- **Types of Plagiarism (See Appendix D in this book)**
- **Who does it hurt and/or benefit?**

*(Based on the WRITE Institute Module for Summary Writing, October, 2005).*
Group 7: Punctuating Sentences and Clauses Using Periods and Commas

Read this paragraph aloud exactly as it is written:

Sometimes we control language and at other times it controls us, we succumb to linguistic, cultural, and perceptual stereotypes as well as break through them now and then. Prewriting helps us question these stereotypes when we probe a subject matter thoroughly and systematically, we begin to see it differently. We examine the topic from various perspectives, we place it in different contexts, breaking out of the sensory, verbal, emotional, or cultural limitations on what we see. Prewriting invites students to question perceptual patterns, to see the subject from many angles so that they can discover a message which is truly their own.

Now read it again:

Sometimes we control language, and at other times it controls us. We succumb to linguistic, cultural, and perceptual stereotypes as well as break through them now and then. Prewriting helps us question these stereotypes. When we probe a subject matter thoroughly and systematically, we begin to see it differently. We examine the topic from various perspectives. We place it in different contexts, breaking out of the sensory, verbal, emotional, or cultural limitations on what we see. Prewriting invites students to question perceptual patterns, to see the subject from many angles so that they can discover a message which is truly their own.

Based on the two readings, how would you answer the question, “Why do we need punctuation?”

. THE PERIOD indicates a statement with a full stop, with a capital letter beginning the next sentence.

When a sentence is finished, it should stop there unless another idea is to be combined. Consider this example:

A crow devoured Tom’s LABWORK.

“Crow” is the subject, “devoured” is the verb, and the sentence expresses a complete thought; therefore, the sentence is complete and requires a period and then a capital letter to begin the next sentence.

A crow ate Tom’s LABWORK. For some reason, his teacher didn’t believe the story.

, THE COMMA is an important organizational tool for the writer. Without commas, a reader would have to go back and reread a sentence to understand what the writer meant. Instead of sprinkling commas throughout your papers like pepper, use a comma only when you know of a good reason to use one—that is, when you know a rule for its use. The good news is that there are only six comma rules you need to know in order to master the comma and make your writing easier to read.
Comma Rule 1: Put a comma BEFORE the coordinating conjunctions *and*, *but*, *for*, *or*, *nor*, *yet*, and *so* when they connect two independent clauses. These coordinating conjunctions may be more easily remembered using the acronym FANBOYS. *(Reminder: An Independent Clause has the same three qualities as a sentence: a main verb, a subject, and the expression of a complete thought. In fact, a sentence is an independent clause. You should be able to delete the comma and conjunction and have two complete sentences with their own subjects.)*

- A crow devoured Tom’s LABWORK, *so* he asked his teacher for an extension.
- I’m not sure how to get to the house party, *but* you’re welcome to ride in my car.
- Professor Bremer prepped us for the final exam, *and* we feel much more comfortable about taking that test.

Be sure those words *do* connect two independent clauses. The following sentences only have one subject and two verbs; therefore, no comma is needed before the conjunction.

- Tom needed more time for his paper and asked his instructor for an extension.
- I cleaned my car and filled up the gas tank for the beach picnic.

Write two sentences below using a comma between two independent clauses (before the coordinating conjunction *and*, *but*, *or*, *nor*, *yet*, or *so*).

---

Comma Rule 2: Put a comma between items in a series:

- Harvey ordered a milk shake, a piece of pie, a brownie, and a soda.
- Dina picked up the phone, dialed Harvey’s number, and asked how he was feeling.
- I gave Hannah the seedling, she planted it in her yard, and we got fruit already this year!

Commas are appropriate between lists of words, phrases, and even independent clauses. In general, it is best to include a final comma between the last two items in a series (followed by “and” or “or”). Look at the following sentence, for example:

- Nathan went to the store and bought apples, milk, cookies, peanut butter and crackers.

Did Nathan buy two separate items—peanut butter, and crackers—or is peanut butter and crackers one pre-assembled item? If they are two separate items, a comma after peanut butter would make that clear.

When an address or date is used in a sentence, commas go between cities and states and between the day and month and the year. Note the comma placement in this example:

- Joanna was born on **February 4**th, **1983** in **Albuquerque, New Mexico** and lived there until **August 20**th, **2000** when she moved to **Santa Cruz, California** to attend Cabrillo College.
Write two sentences in which you use commas to separate items in a series. In at least one sentence, create a series using either dates OR cities and states.

---

Comma Rule 3: Put a comma after an introductory word, phrase, or dependent clause that doesn’t flow smoothly into the sentence or before an afterthought that is added on at the end of the sentence. (Reminder: a Dependent Clause has a subject and a verb, but it doesn’t express a complete thought. It depends on an independent clause to give it meaning. For example, “If you decide not to attend…” is an incomplete thought.)

- Well, I’m glad my mid-term exams are over and done with.
- When I got to school, all the parking lots were full.
- It’s nearly time for class, isn’t it?
- My physics class isn’t as hard as I thought. Moreover, English 100 is also quite manageable, don’t you think?

Write two sentences below using a comma after an introductory word, phrase, or dependent clause, and write a second sentence using a comma before an afterthought at the end of a sentence.

---

Comma Rule 4: Put commas around the name of a person spoken to or after a name that begins a sentence.

- I hope, Alexander, that you’ll be able to give me a ride.
- Angelica, I’ll be happy to if my car starts.
- You should know, Dr. Presley, that I don’t like dentists.
- I don’t understand why I missed so many final exam questions, Professor.

Write two sentences below using commas around the name of a person who is spoken to (addressed directly). In one sentence, place the name at the beginning or end; in the other sentence, place the name in the middle of the sentence.
Comma Rule 5: Put commas around interrupters—expressions that interrupt the flow of the sentence (such as finally, of course, by the way, on the other hand, I think, etc.).

- You know, of course, it’s a long way to drive.
- The whole trip, I think, will take about twelve hours.
- She decided, finally, to stay home.
- The article’s author doesn’t mention, however, the name of the “government insider” who is quoted.

Comma Rule 6: Put commas around defining or amplifying material—material that, if left out, will not affect the sense or main idea of the sentence.

- Felipe, whose sister used to date my cousin, has decided to go to medical school.
- His black boots, the ones he bought in San Francisco, make him look much taller.
- Listening to her employer, the same boss who had given her a raise just the week before, Lisa wasn’t sure if she was about to be fired or promoted.
- The new parking lots, which took several months to construct, will be ready next week.*

Write two sentences below in which you place commas around “interrupters” or defining or amplifying material—words and phrases like this one—that interrupt the flow of the sentence to provide more information, opinions, definitions, and other commentary. Model one sentence on rule #5 and the other on rule #6.

*A NOTE ABOUT USING “that” VERSUS “which”: when the inserted information or description is not essential to the main point or meaning of the sentence (as in the second bullet above), you must use “which” and enclose the information in commas. The first sentence under rule 6 emphasizes when the parking lots will be ready, not how long they took to construct; the inserted language is called an “unrestricted clause.” However, if the information inserted is essential to distinguish new parking lots that took months to construct from others, the writer should use “that” and omit any commas:

- The new parking lots that took several months to construct will be ready next week.

This is called a “restrictive clause,” and the opening pronoun can sometimes be left out altogether when writing this way:

- The hat that he bought at Barney’s will be ready next week.
- The hat he bought at Barney’s will be ready next week.
FUSED, RUN-ON or RUN-TOGETHER SENTENCE---these terms mean the same thing: clauses that could each stand alone as a sentence are FUSED together with insufficient punctuation or words to link them; thus, the clauses RUN ON or RUN TOGETHER.

Here’s an example: (Look familiar?)

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

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

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

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

The comma separates two complete sentences, creating a COMMA SPLICE.

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

- Substitute a period for the comma to create two separate sentences.
- Put a coordinating conjunction—for, and, nor, but, or, yet, so—after the comma.
- Use a subordinating conjunction to link the independent clauses.
- Change the comma to a semicolon.
- Use a semicolon with a conjunctive adverb to show the relationship between the ideas in the two clauses.

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

1) Albert Einstein flunked math in school. He was a brilliant scientist.
2) Albert Einstein flunked math in school, but he was a brilliant scientist.
3) Although Albert Einstein flunked math in school, he was a brilliant scientist.
4) Albert Einstein flunked math in school; he was a brilliant scientist.
5) Albert Einstein flunked math in school; nevertheless, he was a brilliant scientist.

All five sentences are correct; however, you should know that if you use a semicolon to join independent clauses, they should be closely related in idea. For example, since the following two sentences are unrelated, linking them with a semicolon is illogical: I am trying to decide on a college major; I hope the dorms have a laundry facility. Such a sentence leaves the reader confused.

EDITING/PROOFREADING TECHNIQUES: RUN-ON SENTENCES

- Read your paper carefully backwards, looking at each sentence out of context. Circle all of your commas and coordinating conjunctions (FANBOYS—for, and, nor, but, or, yet, so). If a just a comma is separating two complete sentences, add an appropriate coordinating conjunction; if your coordinating conjunction is separating two complete sentences by itself, be sure to put a comma before it.
- Ask a friend or family member to read your paper to you from the beginning while you read along with a pencil. In places where your reader runs out of breath or stumbles in connecting your ideas within one sentence, make a note that you might have a run-on or mispunctuated long sentence.
LABWORK 7: Commas and Run-On Sentences

Part I: Punctuate the following sentences using the first three comma rules.

1. When the 1989 earthquake shook Santa Cruz Peter decided to move back to New York.

2. No I’m not ready to make a serious commitment.

3. Peter is majoring in Elementary Education isn’t that right?

4. In Robin’s opinion baseball is ten minutes of excitement packed into three hours.

5. Tim made a three-layer chocolate cake and Nina tuned up the Bronco.

6. In Cabrillo’s cafeteria one can hear students speaking Spanish Japanese Italian Arabic Russian Portuguese Farsi and many other languages.

7. Lars has been studying Chinese for more than ten years but he’s never had the opportunity to visit China.

8. When I entered the house was in darkness.

9. Her brother insisted that she be on time yet when she arrived he wasn’t there.

10. To be perfectly frank students need to know the fundamentals of grammar before they can write acceptable college papers.

Punctuate the following sentences using the last three comma rules.

1. College students of course need the fundamentals of grammar.

2. Grammar alone which can be rather tedious does not make a person a good writer.

3. What is necessary experts agree is for students to write more in all their classes.

4. “One doesn’t know anything clearly” S.I. Hayakawa said “unless one can state it in writing.”

5. Yes William you will have to do a lot of writing in law school.

6. Every profession I think requires some sort of writing at some time.
Part II: Separate the five Run-On Sentences below with a period between clauses.

1. She doubted the value of yoga she decided to try it just once.
2. Ruby is tiny she is less than five feet tall and weighs ninety-five pounds.
3. He has never won a dime playing the lottery every week he spends ten dollars on tickets.
4. My high school adviser was close to me she was almost my best friend.
5. We wanted to hike in Muir Woods instead we drove up to Mount Tamalpais.

Part III: Separate the following Comma Splices using a comma AND an appropriate coordinating conjunction (for, and, nor, but, or, yet, so).

6. Television commercials can have an adverse impact on children, it’s hard to prevent them from watching TV.
7. I asked the guard for directions, she told me what time it was.
8. California is suffering an energy crisis, everyone needs to conserve.
9. I loved the movie, most of my friends hated it.
10. Writing is sending, reading is receiving.

Part IV: Re-read your essay in LABWORK 2, highlighting all the commas. Are they all necessary and correct, following one of the six comma rules?
The semicolon is primarily used to combine two closely related sentences or independent clauses, sometimes using a conjunctive adverb also to express a relationship between the clauses (more on conjunctive adverbs in Group 7). The minor function of the SEMICOLON is to separate items in a series when the items themselves contain commas or other marks of punctuation. Semicolons are very useful, but they should only be used to separate ideas that are closely related within one sentence. LESS IS MORE when using semicolons; use them for variety, but do not use them constantly.

The semicolon does not have the stopping power of the period in that it does not indicate as complete a stop; however, the semicolon is more powerful than the comma in that a comma alone cannot join two independent clauses (complete sentences). Unlike a period, the next word after a semicolon should not be capitalized as it continues the same sentence.

As you remember from the last chapter, to use only a comma to join independent clauses is to commit the fatal grammar error of the COMMA SPLICE. A comma splice occurs when a comma separates clauses that could each stand alone as a sentence. One solution is to follow your comma with a coordinating conjunction (for, and, nor, but, or, yet, so). Another solution is to replace your comma with a semicolon.

Consider the following examples of a comma splice:

- James bought Vanessa an engagement ring, the ring was too small for her finger.
- We bought the camp stove, then we realized we needed to buy propane for it.
- The beautiful woman was impressed by the young man’s grammatical skills, she was equally amazed at his prowess with punctuation.

The comma does not have the power by itself to join two independent clauses, but the SEMICOLON does! Just replace the commas in the sentences above with semicolons:

- James bought Vanessa an engagement ring; the ring was too small for her finger.
- We bought the camp stove; then we realized we needed to buy propane for it.
- The beautiful woman was impressed by the young man’s grammatical skills; she was equally amazed at his prowess with punctuation.

**EXERCISE:** punctuate the sentence below correctly with a semicolon.

I can’t believe you’re going out with Gerardo’s younger brother he was in my class at school!

**EXERCISE:** write a sentence below that consists of two complete independent clauses linked correctly with a semicolon.
The SEMICOLON is also used to separate elements or items in a series when those elements contain their own punctuation (usually commas). The semicolons in the sentence below distinguish each city and its country clearly from the others in the list:

While traveling in Europe, we visited Madrid, Spain; London, England; Rome, Italy; Paris, France; and Lisbon, Portugal.

Below are two more examples in which the semicolon separates a list of items that contain other punctuation:

Anthropology encompasses archaeology, the study of ancient civilization through artifacts; linguistics, the study of the structure and development of language; and cultural anthropology, the study of language, customs, and behavior.

To deal with her depression and related symptoms, Carrie’s doctor suggested she learn more about serotonin booster drugs like Celexa, Paxil, Prozac, and Zoloft; drugs that target serotonin receptors such as Remeron; and newer drugs like Wellbutrin, which affect other chemicals in the brain such as dopamine and norepinephrine.

Exercise: edit the lists in the sentences below by adding semicolons where necessary.

The excavations in Mexico will encompass some of the major Mayan sites, including Chichén-Itzá, which was founded in the Yucatan in 425 A.D. and abandoned in 692 A.D. Becán, which was occupied in the Campeche region from about 600 B.C. to 1200 A.D. Cobá, which thrived between 600 and 800 A.D. in Quintana Roo and Bonampak, which is located in Chiapas with structures dating from 580 to 800 A.D.

It was clear from the initial inspection that the contractor would have to re-pour the concrete foundation, which was cracked and skewed in several places replace all the windows and their frames, all of them rotted beyond repair and replace the entire roof, which was leaking throughout the second floor and attic.

Exercise: write a sentence below that contains a list in which each item has at least one comma; separate the items in the series with semicolons. You can review the examples on the last page as models for your sentence, but make yours original.
A **COLON** is used primarily to call attention to the words that follow. It is a signal to the reader that what follows gives more detailed information about what came before the colon. A colon is almost always used at the end of a complete sentence or where there is a stop. Avoid using the colon to interrupt the natural flow of a sentence.

**The COLON introduces a list or series:**

- Martin was making every kind of payment imaginable: alimony, child support, quarterly income tax, retirement, and even burial insurance.
- Ellen and I reached three decisions that afternoon: to get new jobs, to move out of her parents’ house, and to return to college.
- The following items are important in a baker’s pantry: flour, brown and white sugar, salt, baking soda, and baking powder.

**Write two original sentences using the colon to introduce a list or series:**

_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________

**The colon follows an independent clause and introduces further explanation or definition of what is expressed in the clause before it:**

- Tutors are like coaches: they offer support and strategies, but you still have to play the game yourself.
- Friendship is like love: it cannot be forced.
- Don’t buy that car: it will break down a lot and be expensive to repair.

**Write two original sentences using the colon to introduce information that will clarify, amplify, or supplement the first part of each sentence.**

_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________

**In addition, the colon is used in a variety of special ways, including the following:**

- Between hours and minutes expressed in numerals 11:15 a.m.
- Between Biblical chapters and verses Matthew 25:34-45
- Between a title and subtitle *George Eliot: Her Mind and Her Art*
- Following a salutation in a formal or business letter Dear Mrs. Garcia:
- In ratios expressed in numerals 4:1 (four to one)
The colon also introduces lengthy quotations (called block quotes):

A quotation of more than four typed lines is set up as a block quote. The quotation should be introduced by a sentence followed by a colon. The introductory sentence tells the reader where the quotation is from and what it is about. The actual quotation begins on the next line, without quotation marks. Do not use quotation marks around the quotation. The colon and the indenting tell the reader that these are words taken directly from the source. Indent the quotation ten spaces from the paper’s left margin. The right margin for the quotation is the same as the paper’s right margin. The line spacing of the quotation is the same as the spacing of the rest of the paper.

The sample paragraph below demonstrates one way to introduce the ideas you’re incorporating from experts and others who are somehow connected to your essay topics and theses.

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

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

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

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

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

1. Last term we read *Points of View An Anthology of Short Stories* in our English class.
2. The ratio of men to women in top CEO positions is something like 100:1.
3. For post-Christmas shoppers, Morley has a useful motto “Let the buyer beware!”
4. That is the best sandwich I have ever had Claussen dill pickles, French’s mustard, and chunky peanut butter.
5. Be sure to understand all course policies: attendance, late assignments, grading, and participation.

**EDITING/PROOFREADING TECHNIQUES: COLONS**

- Skim your paper, marking every colon you find. Is each colon used correctly? Is there a complete sentence before each colon? If you used several colons, you may want to rewrite some sentences to make the colon unnecessary.
- Scan your paper and mark any long lists. If you use a complete sentence to introduce the list, use a colon after the introductory sentence and before the list.
- Do you have any general statements immediately followed by a more specific explanation? If you have, you may want to use a colon after the complete sentence (your general statement) and before the specific example.

**EDITING/PROOFREADING TECHNIQUES: SEMICOLONS**

- Skim your paper and mark every semicolon. If you have several semicolons, you may want to rewrite some of the sentences to make the semicolon unnecessary.

When you used a semicolon did you use it correctly? Consult the list below for common misuses.

- Do not use a semicolon between a subordinate clause and the rest of the sentence.
  *Unless you brush your teeth within ten minutes of eating; brushing does almost no good.*

- Do not use a semicolon between an appositive and the word or phrase to which it refers.
  *Another delicious dish is the chef’s special; a roasted chicken stuffed with wild rice.*

- Do not use a semicolon to introduce a list.
  *Some of my favorite musicians have home pages on the Web; Andy Stewart, John McCutcheon, Janos Starker, Christopher Parkening, Alice Artz, Maurizio Pollini and Maura O’Connell.*

- Do not use a semicolon between independent clauses joined by coordinating conjunctions.
  *Five of the applicants had worked with word processors; but only one was familiar with database management.*
LABWORK 8: Semicolons and Colons

Exercise: Write a detailed paragraph or short essay about your name or nickname. Include at least two semicolons AND one colon. What is the story behind your name? Are you named after someone? Have you ever wanted to change your name? Remember that less is more when working with semicolons: use them only to combine clauses that are very closely related. Highlight or circle your semicolons and any conjunctive adverbs.
SENTENCE VARIETY is the result of a writer's conscious selection of all the choices available: sentences of varying types, lengths, patterns, and grammatical constructions. Varying your sentences gives your writing interest and power. It engages the readers and makes them want to read on.

Before we continue our discussion of sentence variety, here's a quick review:

- A COMPLETE SENTENCE must have three things: (1) a subject, (2) a verb, and (3) a complete thought.

- An INDEPENDENT CLAUSE is the same as a simple sentence and contains (1) a subject, (2) a verb, and (3) a complete thought.

- A DEPENDENT CLAUSE may have a subject and/or a verb, but it does not stand alone as a complete thought. Instead, a dependent clause must rely on the independent clause either right before or after it to make sense. Dependent clauses begin with subordinating conjunctions, words like: because, since, whenever, while, whereas, although, unless, if, as (as soon as, as long as).

Sentences can be classified as SIMPLE, COMPOUND, COMPLEX, and COMPOUND-COMPLEX:

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

Spring is here.

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

Spring is here, and summer is not far behind.
Spring is here; summer is not far behind.
Spring is here; therefore, summer is not far behind.

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

When spring is here, summer is not far behind.
Although I love spring, summer is my favorite season.

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

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

Why combine sentences that are not fragments? Sometimes when you look at sentences you’ve written, you see that several short sentences in a row give an overly simplistic tone to your writing. At this point, it’s a good idea to combine sentences. You can do this in the same ways you fix fragments. This lesson reviews some of that material and explores the idea of coordination in greater detail.

A. There are several different ways to join two sentences. One way is to join the sentences with a comma and a coordinating conjunction. (As you know, there are seven coordinating conjunctions: and, but, for, or, nor, so, yet). Each FANBOY has a specific purpose, and not every conjunction fits every situation:

<table>
<thead>
<tr>
<th>F</th>
<th>for</th>
<th>Reason</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>and</td>
<td>Addition</td>
</tr>
<tr>
<td>N</td>
<td>nor</td>
<td>Negative Addition</td>
</tr>
<tr>
<td>B</td>
<td>but</td>
<td>Contrast (same as “yet”)</td>
</tr>
<tr>
<td>O</td>
<td>or</td>
<td>Choice</td>
</tr>
<tr>
<td>Y</td>
<td>yet</td>
<td>Contrast (same as “but”)</td>
</tr>
<tr>
<td>S</td>
<td>so</td>
<td>Result, Consequence</td>
</tr>
</tbody>
</table>

Examples:
- Morley stayed up late, and Clarissa went to bed early to read.
- Oscar came out of the water with the others, but Maria kept swimming.
- I will pay you fifty dollars, or I will give you my old stereo.
- My cousin never shows any kind of generosity, yet he expects everyone to be generous to him.
- I will not go to school, nor will I work today.

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

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

1. 

2. 
B. The semicolon is another device for creating coordination. This is done in two ways: with just the semicolon or with the semicolon plus a conjunctive adverb. Like coordinating conjunctions, the conjunctive adverb you choose will impact the meaning of your sentence.

<table>
<thead>
<tr>
<th>Result</th>
<th>therefore, consequently, as a result, of course</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concession</td>
<td>nevertheless, at any rate, after all, of course</td>
</tr>
<tr>
<td>Supplement/Explanation</td>
<td>for example, for instance, in other words, that is namely</td>
</tr>
<tr>
<td>Addition</td>
<td>moreover, furthermore, also, in addition, likewise</td>
</tr>
<tr>
<td>Time</td>
<td>meanwhile, in the meantime, at the same time</td>
</tr>
<tr>
<td>Contrast</td>
<td>however, instead, on the contrary, on the other hand, in contrast, rather</td>
</tr>
<tr>
<td>Summary</td>
<td>thus, in conclusion, then</td>
</tr>
<tr>
<td>Reinforcement</td>
<td>further, in particular, indeed, in fact</td>
</tr>
</tbody>
</table>

Examples:
- The fall weather conditions we enjoy have arrived; I’m planning on taking my class to the forest to sketch the colorful leaves. (No conjunctive adverb)
- The fall weather conditions we enjoy have arrived; therefore, I’m planning on taking my class to the forest to sketch the colorful leaves.
- Student use of the bus system has increased; however, many students never ride the bus.
- Student use of the bus system has increased; many students, however, never ride the bus.

Notice that in the last example the connector however is placed inside the second clause, surrounded by commas, but the semicolon stays where it is. The sentence would be fine with the connector placed right after the semicolon (see next to last example). Notice also that however with a semicolon is a more formal way to achieve the same effect as a comma with but. The writer can choose the level of formality.

In the space below, write three compound sentences using semicolons to combine two or more independent clauses. Use an appropriate conjunctive adverb in at least two of your sentences.

1. 

2. 

3. 
EXERCISE: Take a few moments to read the paragraph of simple sentences below. When you are done, re-write the paragraph by combining all simple sentences into compound sentences (two or more independent clauses). Do not use dependent clauses in coordination. Use all three “coordinative” methods to combine them: 1) commas and coordinating conjunctions, 2) semicolons alone, and 3) semicolons with conjunctive adverbs.

PARAGRAPHS One (simple sentences):

A “mockumentary” is a fictional film, video or TV production. It is presented as a documentary. It is actually fictional. The purpose is to parody and poke fun. This is also known as satire. Mockumentary productions can be traced back to the 1950s. The term “mockumentary” probably originated in the 1980s. The term was first used to describe a film called This Is Spinal Tap. Tap was about a fictional British heavy metal band. Christopher Guest, Michael McKean, and Harry Shearer wrote it. They also starred in the film. Christopher Guest directed and co-wrote three more mockumentaries. These movies are Waiting for Guffman, Best in Show, and A Mighty Wind. They lampoon community theater, purebred dog shows, and folk music, respectively. The same creators will release a new mockumentary this year. The release is scheduled for September. It is called For Your Consideration. It is about the movie awards season in Hollywood.

PARAGRAPHS Two (revision—compound sentences):

_______________________________________________________________
_______________________________________________________________
_______________________________________________________________
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_______________________________________________________________
_______________________________________________________________

70
LABWORK 9: Sentence Combining using Coordination

Exercise: Combine each set of simple sentences below by inserting a comma and an appropriate coordinating conjunction (for, and, nor, but, or, yet, so) OR a semicolon OR a semicolon and conjunctive adverb in-between the independent clauses. Use all three methods at least twice.

You are welcome to change the order of the clauses, but do not change or diminish the meaning of the sentences as you combine them.

1. Rory called Angela. She lost his number. She couldn't return the call.

2. Julio was running late. He called to let us know we should start without him.

3. I don't want to go to the movie late. I hate missing the opening scene.

4. My dog Victor loves to go for a walk in the morning. I take him out at night, too.

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

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

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

8. Why don't you call and make an appointment? You know there will be a long wait.

9. Sheila and Marisa know each other from childhood. They never went to the same schools.
10. I could travel this summer. I could relax at home in my garden.

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

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

13. Liesel did not call in to work. She stayed home sick. She was fired.

14. That mushroom is poisonous. That other one shouldn't be eaten. It looks too much like the poisonous one.

15. Stephanie won her school spelling bee. She is going to the state championships.
Group 10: Combining with Subordination

You have practiced combining sentences through **coordination**. Now we will look at **subordination**, which creates a dependent relationship between the two simple sentences (independent clauses) that are combined to make a complex sentence.

When you combine sentences using a **subordinating conjunction**, the sentence to which you attach that conjunction is no longer a clause that can stand alone. It must be joined to the main clause in order to make sense. For this reason, subordinate clauses are also called **dependent clauses**, and main clauses are called **independent clauses**.

Subordinating conjunctions, like the FANBOYS and conjunctive adverbs, have different meanings. Below is a partial list of subordinating conjunctions and when to use them:

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

**Examples**

Two simple sentences:  You don't want to go to the game. Let me know right away.
Combined:  **If** you don't want to go to the game, let me know right away.
Combined:  Let me know right away **if** you don't want to go to the game.

This combined sentence is called a **complex sentence**, and it uses **subordination** as the connecting relationship. The clause that begins with a subordinating conjunction is a dependent clause; it relies on the main, or independent clause to make sense.

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

Morley invited Clarissa to the club dance *although* he was broke.  
**Although** Morley was broke, he invited Clarissa to the club dance.

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

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

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

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

**Fragment:** When I finish mowing the lawn  *What happens when I finish mowing the lawn?*

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

**Fragment:** If we don't leave now  *What happens if we don't leave right now?*

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

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

**Part I:** Write a sentence below using a subordinating conjunction to connect one dependent clause to an independent clause, following the examples above. Then, rewrite the sentence by switching the clauses, remembering when to use the comma.
Part II: Circle the subordinating conjunction(s) in the sentences below. Refer to the list on page 59 as needed.

1. After we finished the appetizers, dinner was served.

2. Although my sister had never heard the band play live, she hired them to play at her wedding.

3. We went for a walk while she prepared dinner.

4. As the huge helicopter approached, the house vibrated with the throbbing rotors.

5. The value of our property plummeted when a sinkhole made our street collapse.

6. Whatever you do, get the papers filed by the deadline.

7. Our teachers are patient with our errors because we do our LABWORK and try very hard to learn.

8. Before we left, Mandy's grandmother played "It's a Long Way to Tipperary" on her spoons.

9. Until you call in to validate your new credit card, you can't use it to make purchases or transfer balances from other accounts.

10. He spent more than $500 for his Superbowl tickets even though they were available online for $350.
LABWORK 1: Subordination and Coordination

Part I: Combine and rewrite the following sentences using subordinating conjunctions. You may change the order of the clauses, if you wish, as you make one “dependent” on the other.

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

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

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

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

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

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

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

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

9. It isn’t my choice to wake up early. I have the early shift.
Part II: Choose a paragraph from one of your own essays-in-progress or from a newspaper, magazine, or Internet article. Next, use both coordination and subordination to combine simple sentences or rewrite more complex sentences. Take the opportunity to eliminate repetition, say things differently, and flavor your writing!

Original Paragraph:

___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________

Revised Paragraph:

___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________
“QUOTATION MARKS” have several important functions: to enclose titles of short pieces that make up a larger document or other work, to identify words or phrases singled out for discussion or meant sarcastically, and to mark the exact language spoken or written by another.

A. Use quotation marks to enclose the titles of poems, short stories, essays, articles, chapters of books, songs, single World Wide Web pages, and individual episodes of radio and television programs. Titles of short works that are part of something larger go in quotation marks. For example, a chapter is part of a book; a poem may be part of a collection; a short story or essay may be part of an anthology; an article is part of a newspaper or magazine; a web page is part of a web site, etc.

Examples:
1. Edgar Allan Poe’s “The Cask of Amontillado” is Morley’s favorite short story.
2. In the poem, “My Last Duchess,” Browning’s irony is superb.
3. “How I Discovered Words” is a moving chapter in Helen Keller’s book The Story of My Life.
4. You ought to read the article, “You Aren’t What You Don’t Eat!” in last month’s Health and Food.
5. Richard Rodriguez’s essay, “Aria,” is included in our English 1A anthology.

Underline or italicize the titles of books, book-length works, periodicals (including newspapers, journals, and magazines), films, plays, epic poems, World Wide Web sites, radio and television programs, and CDs or music collections. Whichever one you choose – underlining or italics -- be consistent within your document; don’t use both.

Examples:
1. Woody Allen’s film Crimes and Misdemeanors has much in common with Dostoevsky’s novel, Crime and Punishment and Shakespeare’s play, MacBeth.
2. Do you get the New York Times newspaper or The New Yorker magazine?
3. We are reading Homer’s epic poems The Iliad and The Odyssey in English 1B.

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

Examples:
1. In the Fifties what was “cool” in Los Angeles was “real George” in Seattle and “in the mud” in South City.
2. I wish people would stop repeating mindless expressions like “get over it” and “whatever.”
C. Use quotation marks to enclose words and phrases that are meant to express doubt or sarcasm. Stay away from quotation marks when you include slang or clichés in your own writing. If the slang is effective and the cliché absolutely crucial to make a point, do not apologize in quotes. Either it fits or it doesn’t. For example, read the following sentences:

Julie got in trouble for dissing the teacher.
Julie got in trouble for “dissing” the teacher.

Discuss the difference in terms of tone, sense, effect, etc. Do they each suggest a different audience?

More examples:
1. Five minutes after these “entertainers” began screeching their songs, I knew I’d been ripped off again.
2. Although one may prefer British accents to American accents, one cannot reasonably argue that the former are “better” than the latter.

D. Use quotation marks to show DIRECT DISCOURSE -- words spoken or written by someone other than the author.

Example:
“You say this dog is a golden retriever?” the dog trainer asked skeptically.
“Well, yes,” Lucy replied. A little shaken by the question, she reached down to stroke Molly’s head. “Don’t you think she looks like one?”
“Oh sure. She looks like one alright, but she won’t fetch or go near water. What kind of ‘retriever’ is that?”

Only the speakers’ exact words are enclosed in quotation marks, and each time the speaker changes, a new paragraph begins. Once the dialogue has started, it is not necessary to name the speakers after each exchange. If the exchange is so lengthy there is a possibility of confusion, then name the speakers often enough so that the reader can easily follow the conversation.

Notice that a quote within a quote (‘retriever’) is indicated by single quotation marks.

INDIRECT DISCOURSE -- the substance, but not the exact words, of the speaker -- is not enclosed in quotation marks:

Examples:
The dog trainer said that Molly did not act like a golden retriever.
It was mentioned in the catalog that prices might go down late in the season.
E. Periods and commas always go inside closing quotation marks.
   **Examples:**
   1. “Don’t throw bouquets at me,” I warned him. “People will say we’re in love.”
   2. “By the way,” Mr. Horner said as he dismissed the class, “for Friday I want you to read Denise
      Levertov’s poem, ‘Relearning the Alphabet.’”
   3. British actor Robert Morley said, “Man’s greatest hour was the invention of the ball.”

F. Semicolons (;) and colons (:) always go outside closing quotation marks.
   **Examples:**
   1. Today we discussed Henry Reed’s poem, “Naming of Parts”; tomorrow we’ll take up his
      “Judging Distances.”
   2. Next week we will study Denise Levertov’s long poem “Staying Alive”: it is a poem about the
      Vietnam War.

G. If the entire quoted sentence IS a question, the question mark goes inside the
   closing quotation mark.
   **Example:** “You know what I mean, don’t you?” he asked. When I nodded, he added, “Then
   what more can I say?”

H. If the phrase inside quotation marks is NOT a question but comes at the end of a
   sentence that is a question, the question mark is placed outside the closing
   quotation mark.
   **Example:** Who wrote “Relearning the Alphabet”??

I. But what happens when both the entire sentence and the quotation are questions?
   One question mark -- the one inside the closing quotation mark -- is sufficient:
   **Examples:**
   1. Who was it who asked, “Am I my brother’s keeper?”
   2. Did Sandra really demand, “Is Edwidge Danticat the author of the short story ‘A Rose for
      Emily?’”

J. Where exclamation points (!) and closing quotation marks come together, follow the
   same principles applied to the question mark.
   **Example:** “Don’t turn on that television set!” I shouted. “I can’t stand any more reruns of the
   episode ‘The Trouble with Tribbles’!” Then, pulling myself together, I explained: “I’ve already
   seen that ‘Star Trek’ episode six times!”

---

**EDITING/PROOFREADING TECHNIQUES: QUOTATION MARKS**

- Scan your paper and highlight key words that indicate you may be using someone else’s words as a source of information or in dialogue.
  *Common citation cues:* wrote, believes, maintains, insists, asserts, according to, etc.
  *Common dialogue cues:* said, says, shout(ed), whisper(ed), call(ed), etc.

- Insert any necessary quotation marks to indicate exact language quoted. *Always give credit to the person or document from which you got your ideas, even when you do not use quotation marks.*
Part I: Use the appropriate marks (quotation marks or underlining) to indicate what kinds of works the titles represent. Also, use quotation marks around words or phrases under discussion or meant to express doubt or sarcasm:

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

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

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

4. Should you underline the title of Homer’s epic poem The Iliad or enclose it in quotation marks?

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

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

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

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

Part II: In each of the following sentences, insert clearly and accurately all necessary single and double quotation marks and underlining. Keep whatever punctuation is already in the sentence.

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

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

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

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

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

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

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

He said, “Would you know if these are called scallions?”
“Well, sometimes,” Delia said. She seized the nearest bunch of celery and stepped toward the plastic bags.
“Or would they be shallots?”
“No, they’re scallions,” she told him.
Needlessly, he steadied the roll of bags overhead while she peeled one off. (He towered a good foot above her.) She dropped the celery into the bag and reached toward the cup of twist ties, but he had already plucked one out for her. “What are shallots, anyway?” he asked.

She would have feared that he was trying to pick her up, except that when she turned she saw he was surely ten years her junior, and very good-looking besides. He had straight, dark-yellow hair and milky blue eyes that made him seem dreamy and peaceful. He was smiling down at her, standing a little closer than strangers ordinarily stand.
“Um . . . ,” she said, flustered.
“Shallots,” he reminded her.
“Shallots are fatter,” she said. She set the celery in her grocery cart. “I believe they’re above the parsley,” she called over her shoulder, but she found him next to her, keeping step with her as she wheeled her cart toward the citrus fruits. He wore blue jeans, very faded, and soft moccasins that couldn’t be heard above “King of the Road” on the public sound system.
“I also need lemons,” he told her.
She slid another glance at him.
“Look,” he said suddenly. He lowered his voice. “Could I ask you a big favor?”
“Um . . . ”
“My ex-wife is up ahead in potatoes. Or not ex I guess but . . . estranged, let’s say, and she’s got her boyfriend with her. Could you just pretend we’re together? Just till I can duck out of here?”
LABWORK Assignment: What do you think will happen next? Write at least ten sentences continuing the action and conversation in the story. Be sure to use lots of dialogue. You may also want to describe the actions, gestures, and expressions of the speakers. (If you have trouble, see the sections on dialogue in the group work.)

Make sure you are punctuating your dialogue correctly and that you are starting a new paragraph each time the speaker changes.
GROUP 12: PRONOUN REFERENCE

NOUNS represent people, places, things, qualities, or ideas. Mary, California, car, and love are all nouns.

A PRONOUN is a word used in place of a noun and functions as a noun. Personal Pronouns refer to people, places, or things without naming them. They are usually used to avoid repetition.

<table>
<thead>
<tr>
<th>Personal Pronoun Forms</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Singular:</strong></td>
</tr>
<tr>
<td>first person</td>
</tr>
<tr>
<td>second person</td>
</tr>
<tr>
<td>third person</td>
</tr>
<tr>
<td>third person</td>
</tr>
<tr>
<td>third person</td>
</tr>
<tr>
<td><strong>Plural:</strong></td>
</tr>
<tr>
<td>second person</td>
</tr>
<tr>
<td>third person</td>
</tr>
</tbody>
</table>

The ANTECEDENT (pronounced: an•tuh•ceed•ent, means “preceding,” or “going before”) is the subject or noun for which the pronoun is substituting. Pronouns must refer clearly to their ANTECEDENTS. Like subjects and verbs, they must agree:

\[
\text{Antecedent} \quad \text{pronoun} \quad \text{pronoun} \\
^\wedge \quad ^\wedge \quad ^\wedge \\
\]

Doug always argues. He wants his own way.

In this sentence “Doug” is the antecedent for “he”; the pronoun “he” in the second sentence clearly refers to Doug. The pronoun (he) needs an antecedent (Doug) so we know who “he” is. The antecedent gives the pronoun a context. “He” is the subject of the second sentence or clause.

\[
\text{Antecedent} \quad \text{pronoun} \\
^\wedge \quad ^\wedge \\
\]

Sharisse loves to travel. She has visited nearly every continent!

\[
\text{Antecedent} \quad \text{pronoun} \\
^\wedge \\
\]

Mother and Father invited us over for dinner on Sunday. They are serving chicken, as usual.
THE RULES OF PRONOUN REFERENCE:

A. As in subject/verb relations, the collective noun is considered one unit and calls for a singular pronoun. In the following examples, the group acts as one unit:

   Our team is going to its first state championships.
   After three full days, the jury had not yet reached its verdict.

B. If, however, the antecedent is considered plural, the pronoun must be plural as well. In the following examples, the members of the group act individually:

   Our team ordered their new uniforms. (They all don’t share one uniform.)
   When the jury was polled by the judge, they were required to give their names. (They don’t share one name.)

C. When the antecedents are compound subjects joined by “and,” their pronouns are plural:

   The wolf and the eagle are striking in their fierce nobility.
   Jan and Maria turned in their project today.

D. When antecedents are joined by “or” or “nor,” the antecedent closer to the pronoun determines whether the pronoun is plural or singular:

   Neither the father nor his sons have lost their zest for life.
   Neither the sons nor their father has lost his zest for life.

E. Indefinite pronouns are singular. Indefinite pronouns such as “anybody,” “everyone,” “somebody,” “each,” and “whoever” may have no stated antecedent, but they can have pronouns referring to them.

F. One continuing problem is that of gender agreement: Should the indefinite pronoun be referred to as “him” or “her”? Here are some easy examples that have no question of gender:

   The Boy Scout troop leader told everyone to bring his towel to the swimming hole.
   Each of my sisters wants her turn on the phone.

   The following sentence, however, presents a challenge:

   Every student should know (his? her?) English teacher’s office hours.

The writer can solve the problem in a number of ways, by choosing:

both genders: Every student should know his or her English teacher’s office hours.
the male pronoun: Every student should know his English teacher’s office hours.
the female pronoun: Every student should know her English teacher’s office hours.
the plural pronoun & subject: Students should know their English teacher’s office hours.
EDITING/PROOFREADING TECHNIQUES: PRONOUN/ANTECEDENT AGREEMENT

♦ Read your paper slowly and quietly backwards, circling all pronouns as you go, including indefinite pronouns like “someone,” “anybody,” “each,” and “everyone.” Draw an arrow to the noun (person, place or thing) the pronoun describes (the antecedent).
♦ If you can’t find the antecedent, rewrite the sentence(s) so that it is clear who is doing what.
♦ For every “they,” make sure you are referring to a plural subject. If not, change the pronoun or antecedent so that they agree in number (plural vs. singular) and in gender (female/male).

EXERCISE: In the following sentences, fill in the correct pronouns and underline their antecedents. Choose male and female pronouns appropriate to singular antecedents.

1. If a student in the class needs tutoring in math, _______ can call on Dominic.

2. The snake, having slithered _______ way up a drainpipe and into the shower, frightened poor Morley out of _______ slippers as well as _______ wits.

3. The doctors finished _______ rounds in time to go out for a midnight movie.

4. The District Attorney made _______ concluding remarks before the defendant jumped up and screamed in _______ loudest voice, “I’m guilty!”

5. When the policeman strode into the bar and said, "_______ want everybody here to show me his I.D.,” Gloria sighed in relief, picked up _______ purse and headed for the door, saying, "Saved by a personal pronoun!"

6. As soon as Maria and _______ sister arrived, _______ parents brought out the Christmas presents.

7. The planning committee put all of _______ effort into putting on a successful fund raiser last year.

8. The committee put all of _______ signatures on the petition to hire a live band rather than a DJ.

9. Neither the instructor nor _______ students knew _______ way around the Internet.

10. Neither the students nor _______ instructor knew how to find _______ way around the Internet.
In order for your writing to communicate its message clearly, each pronoun must relate precisely to a specific antecedent. A pronoun’s reference will be unclear if it is implied, ambiguous, indefinite, vague, or broad. These problems collectively are often called faulty pronoun reference.

A. IMPLIED REFERENCE: A pronoun must refer to a specific antecedent, not to one that is implied but not actually in the sentence.

It appeals to her desire to be useful.

In the sentence above, the reader does not know what “it” refers to; the sentence, therefore, makes no clear sense by itself; it needs a context -- a specific antecedent.

Jan has always wanted to be a doctor. It appeals to her desire to be useful.

The sentence is beginning to make some kind of sense, but “it” is still not clear: What “appeals”? It can’t be “doctor,” which is the closest noun to the vague pronoun “it.” The surest way to eliminate the faulty reference is to write a specific subject into the sentence. For example:

Jan has always wanted to be a doctor. Medicine appeals to her desire to be useful.

Jan has always wanted to study medicine. It appeals to her desire to be useful.

Either way, the reader knows that “it” refers to “medicine.”

B. AMBIGUOUS or UNCLEAR REFERENCE: This occurs when the pronoun can refer to more than one logical antecedent. For example:

Ryan told Charlie that he had won the new car. Who won the car, Ryan or Charlie? The writer must specify the antecedent of the pronoun “he”:

Ryan told Charlie, “You have won the new car.”
Ryan told Charlie, “I have won the new car.”
Ryan told Charlie that Charlie won the new car.
Ryan told Charlie that Ryan won the new car.

Here’s another example:

When Brian put the bottle on the antique table, it broke. What broke—the bottle or the antique table? How would you revise the sentence to eliminate the ambiguity?
C: INDEFINITE or VAGUE REFERENCE of you, they, or it. In conversation, we often use they, it, or you in an indefinite or vague way in expressions like, “you never know,” and “in the book it said,” and “on TV they said.” In academic writing, however, we use you only to address the reader directly. The second-person pronoun (you) also causes confusion if the writer shifts from the first-person (I, me) reference, making the you a generalized pronoun: “What bothers me about George is that you have to hide your food from him.” Does the writer mean “I have to hide my food,” or “People (in general) have to hide their food”? As a writer you must say exactly what you mean.

Similarly, in academic writing, use they or it only to refer to a clear, specific antecedent.

Vague: Television commercials try to make you buy things without thinking.
Revised: Television commercials try to make consumers buy things without thinking.

Vague: In France, they allow dogs in many restaurants.
Revised: Many restaurants in France allow dogs.

Vague: In The Voice it announced the winner of the essay contest.
Revised: The Voice announced the winner of the essay contest.

D. BROAD REFERENCE: The pronouns it, this, that, and which are often used as a shortcut to refer to something mentioned earlier, but sometimes shortcuts cause confusion. Like other pronouns, each of these must refer to a specific antecedent.

In the sentence, “He finally got a job, which gave him some confidence,” was it the job that gave him confidence or the fact that he finally got one? If it’s the job, it is better to write “he finally got a job that gave him some confidence.” If it’s being employed, rewrite for clarity: “getting a job gave him some confidence.”

Following is another sentence that uses a pronoun (that) without the necessary antecedent, so we have faulty reference. The flaw can be eliminated in a variety of ways, of course. The most direct way would be to combine the sentences by dropping that is and joining what is left to the first sentence:

Mariah Carey is an excellent singer. That is because her voice was trained.
Mariah Carey is an excellent singer because her voice was trained.

EDITING/PROOFREADING TECHNIQUES: PRONOUN REFERENCE

♦ Read your paper slowly and quietly to yourself, circling all pronouns as you go, including indefinite pronouns like “someone,” “anybody,” “each,” and “everyone.” Draw an arrow to the noun (person, place or thing) the pronoun describes. If you can’t find the antecedent, rewrite the sentence(s) so that it is clear who is doing what.

♦ For every “that,” check to make sure you’re not referring to a person or people and substitute “who”, “whom”, or “whose” instead as appropriate (who/whom follows the same pattern as choosing “he/him/his”).

♦ For every “they,” make sure you have been clear about who “they” are and that they are indeed plural or more than one noun.

♦ Finally, note any time you use “you” to address the reader or to mean a person in general.
LABWORK 12: Pronoun Reference

Exercise: revise each of the following sentences to clarify meaning, including adding a missing antecedent when necessary.

1. He told his brother that his car needed a tune-up.

2. His bicycle hit a parked car, but it wasn’t damaged.

3. When the dentist pulled out the child’s tooth, it screamed.

4. After Erica told her teacher her plans, she was enthusiastic about the project.

5. As we approached the robin’s nest, it flew away.

6. I finished my essay exam, put down my pen, and handed it in.

7. When Cynthia phoned her mother, she was quite ill.

8. She slammed her cup into the saucer and broke it.

9. She showed us a conch shell and explained how they lived in them.

10. I’ve always enjoyed working with preschoolers, and now I’m actually going to be one.
Group 13: Apostrophes for Possession and Contraction

The two uses of the APOSTROPHE are

1. to turn a noun into a modifier. Usually this is done to form the POSSESSIVE CASE – the form of a noun or pronoun that shows possession or ownership of one thing by another; and
2. to form CONTRACTIONS – two-word combinations formed by leaving out certain letters which are indicated by an APOSTROPHE.

USING APOSTROPHEs TO SHOW POSSESSION

Nouns come in the singular (one person, place, thing, or quality) and the plural (two or more people, places, things, or qualities). Whether a noun is singular or plural determines how it interacts with, or modifies, other parts of the sentence, including other nouns and verbs. When one noun (usually the subject of the clause) “possesses” another noun (whether physically or literally), an apostrophe is used with the first noun.

SINGULAR NOUNS:

A. To form the possessive of singular nouns that do NOT end with the letter S, add ’S:

<table>
<thead>
<tr>
<th>Jim’s nose</th>
<th>my sister’s thesis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Helen’s teeth</td>
<td>the student’s desk</td>
</tr>
<tr>
<td>The cat’s food</td>
<td>Shakespeare’s sonnets</td>
</tr>
</tbody>
</table>

The possession or ownership in these examples is explicit. Sometimes, however, ownership is loosely implied, as in the following examples:

<table>
<thead>
<tr>
<th>a day’s work</th>
<th>a mother’s love</th>
</tr>
</thead>
<tbody>
<tr>
<td>the diet’s benefits</td>
<td>winter’s chill</td>
</tr>
</tbody>
</table>

If you’re uncertain whether a noun is possessive, try rewriting the phrase as an OF phrase:

<table>
<thead>
<tr>
<th>the work of the day</th>
<th>the love of a mother</th>
</tr>
</thead>
<tbody>
<tr>
<td>the benefits of the diet</td>
<td>the chill of winter</td>
</tr>
</tbody>
</table>

Write a sentence below using an apostrophe to show possession of a singular noun:
B. To form the possessive of singular nouns that DO end with the letter S, you have a choice: it is grammatically correct to add an apostrophe and “s”, or just the closing apostrophe. Your decision will rest on what you think is most clear depending on the noun. If adding the extra S sound would make the word awkward to understand or pronounce, add just an apostrophe.

In the following, the extra S sound is easy to pronounce, so add ‘s
In the following, the extra S sound would be hard to pronounce, so add an apostrophe only:

Queen Bess’s throne
Lois’s sister
my boss’s office

Charles Dickens’ novels
Sophocles’ plays
for goodness’ sake (for the sake of goodness)

→ Write a sentence using an apostrophe to show possession of a noun ending in “s”:

PLURAL NOUNS:

A. To form the possessive of plural nouns that END WITH “S” add only an apostrophe:

   girls’ basketball team   the lawyers’ briefcases
   three days’ pay       in twelve months’ time
   the wrens’ nests   the bosses’ secretaries

B. To form the possessive of plural nouns that do NOT end with the letter S, add both an apostrophe AND an “S”:

   women’s rights   men’s room   children’s games

→ Write a sentence below using an apostrophe to show possession of a plural noun ending in “s”:

→ Write a sentence below using an apostrophe to show possession of a plural noun NOT ending in “s”:

Note: Don’t be confused by the plural form of names ending in S, like Jones or James. When Mr. and Mrs. Jones and all their children walk around together, they are “the Joneses.” To form the joint possessive, add an apostrophe only: “We were invited to the Joneses’ house.”
C. To show joint possession, use ‘S (or S’) with the last noun only:

Fernando and Eva’s wedding

The same rule applies to compound words:

- my mother-in-law’s garden
- the president-elect’s vocabulary
- the secretary-of-state’s speech
- her in-laws’ vacation

POSSESSIVE PRONOUNS:

hers, his, ours, yours, theirs, whose, and its have no apostrophe:

- The cat lost its tongue.
- His singing is beautiful.

One of the most common apostrophe errors occurs with its and it’s. Just remember that its is a possessive pronoun, just like his and her; and like them, it doesn’t have an apostrophe. It’s is a contraction for it is and it has.

- The cat knows its name; it’s called Pasha.

Finally, keep in mind that the use of the apostrophe is not the only way or always the best way to indicate possession. Instead of “an hour’s pay,” for example, you may write “hourly pay.” Choose the form that is the most precise or the most appropriate.

EDITING/PROOFREADING TECHNIQUES for APOSTROPHES:

- Circle all words with apostrophes.
- Count the contractions. Write out the words if you use too many contracted forms.
- Check for words ending with “S” that are only plural and remove the apostrophe.
- Check words that require apostrophes. Does the apostrophe belong before the –s or after?
- Check all possessive pronouns: its, whose, hers, his, ours, yours, theirs. Remove apostrophes from these words.
- Double-check the following words: its, it’s, whose, who’s, their, they’re. Check when to use the apostrophe and when not to.
- Check any compound words. Did you remember to put the apostrophe or apostrophe and –s on the last word of the group?
- Your word processor’s spell check will tag possible apostrophe problems. Double-check whatever is marked by the program.
EXERCISE: For practice, rewrite the following sentences, using apostrophes to indicate possession. For example, “the house of my father” becomes “my father’s house.”

1. If you don’t want the sweater, I’ll give it to the son of my friend.

2. Take the westbound train to the birthplace of Shakespeare.

3. He’ll enjoy the movie if you don't tell the ending of it.

4. The binder of the tutor couldn’t be found anywhere.

5. The backpacks of the students were jammed with books.

6. The family looked for the lost cat in the tree house of the children.

7. Penny was unfamiliar with the titles of the books.

8. Please put the flowers on the desk of my boss.

9. Antonio feared the wrath of his father-in-law.

10. Please go on down to the deli of Joe and tell me if the mother of Sheila is waiting for me there.
The second major function of the APOSTROPHE is to show CONTRACTION. When we contract words or phrases or figures, we shrink them or draw them together by eliminating a letter or letters (or numbers); we denote that elimination by inserting an apostrophe (’). The apostrophe tells us that one or more letters have been left out. It is important, therefore, to place the apostrophe where the omission is.

CONTRACTION in writing is meant to reflect speech and so tends to bring a casual tone to written language. The writer, therefore, should be certain that the conversational tone is appropriate for the writing at hand. Formal writing and even most informal writing will not include contractions of the kind illustrated here, except in quotations. The writer’s judgment regarding contractions is crucial. When in doubt, ask your instructors whether they allow the use of contractions in your writing. Following are some contractions commonly used in conversation and in informal writing:

- it is, it has/it’s
- was not/wasn’t
- I am/I’m
- he is, he has/ he’s
- she is, she has/she’s
- I would/I’d
- he would/he’d
- would not/wouldn’t
- do not/don’t
- you will/you’ll
- will not/won’t
- let us/let’s
- who is, who has/who’s
- cannot/can’t
- does not/doesn’t

Note: Remember to place the apostrophe at the spot where the omission occurs. Use only one apostrophe to indicate an omission, whether that omission is of one letter or two, or more.

The following contractions use the verb "to have":

- would’ve
- should’ve
- could’ve
- might’ve

Do not write these words out as "would of," "could of," etc., because the apostrophe is helping to stand in for the word "have," not "of."

OTHER USES OF APOSTROPHES:

A. Use apostrophes in common phrases:
   Rock ’n’ roll
   Class of ’97

B. Use apostrophes to form plurals of numbers, letters, & symbols:
   The skater needs scores of 8’s and 9’s to qualify for the finals.
   My brother got A’s and B’s in math all through high school.

C. Use apostrophes to indicate omissions in colloquial speech and dialects:
   “It’s an amaz’n’ good idea, Duke – you have got a rattlin’ clever head on you.”
   (from The Adventures of Huckleberry Finn, by Mark Twain)
Part II: Choose an essay you are revising for English 100 or another class OR write a short essay to a topic from the alternate writing topics in Appendix B. Highlight at least three apostrophes to indicate possession and three for contraction.
LABWORK 13: Dashes and Parentheses

The principal function of both dashes and parentheses is to set off or enclose explanatory or extra material. Grammatically, phrases set off by parentheses or dashes are not part of the main sentence; the sentence will still be complete without them. To determine where in the sentence the extra information should go, first write the sentence; then find the best place to insert the phrase. If you are using dashes and parentheses correctly, you may leave out the material they set off, and you will have a complete, sensible sentence left. For a less emphatic message, you can often substitute commas for parentheses and dashes surrounding a phrase or clause.

DASHES, which in typescript are formed by two hyphens (--), should be used sparingly; otherwise, the writer’s page may resemble the aftermath of an explosion. Note: many word processors can form a true dash (—), known as an m-dash.

A. Dashes emphasize an extra point the writer is making, most commonly by setting off a phrase in the middle of a sentence:

- Nowhere have I ever seen anything like it—and I’ve been around!
- “To speak critically, I never received more than one or two letters in my life—I wrote this some years ago—that were worth the postage.” (Henry David Thoreau)
- “Now the future is assured, and I shall be happy—very happy—for you to share it with me.” (Bengt Danielsson)

B. Dashes are sometimes used instead of a colon to set off a list.

- “Some of the more obvious qualities in which rats resemble men have been mentioned earlier—ferocity, omnivorousness, and an adaptability to all climates.” (Hans Zinsser)
- No one wanted to see the ingredients of the cookies because they were so fattening—butter, lard, brown sugar, white sugar, nuts, and chocolate.

Write two sentences using dashes, using both techniques A & B

1. 

2. 

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**PARENTHESES** should be used with restraint, since parenthetical asides (like this one) can interfere with the flow of ideas and the reader’s concentration. Use parentheses when helpful information cannot be introduced conveniently in the main part of the sentence.

A complete sentence inside parentheses does not begin with a capital letter unless the parenthetical sentence stands alone, separate from another sentence. Put commas and periods outside parenthetical groups of words (like this one) even if the groups could stand alone as a sentence. (If you make a full sentence parenthetical, like this one, put the period inside.)

**A. Use parentheses for definition and clarification:**
- In some stories we are chiefly interested in plot (the arrangement of happenings or events); in others we are more interested in character (the personalities of the people involved); but usually the two are so intertwined that interest in one involves interest in the other.
- Dennis had nothing to do but stroll through the city looking at the shops (mostly bookstores).

**B. Use parentheses for dates:**
- William Faulkner (1897-1962) narrates his novel *As I Lay Dying* (1932) from sixteen points of view!

**C. Use parentheses for extra information:**
- Mark Twain (he was born Samuel Langhorne Clemens), strangely enough, despised the work of Jane Austen, whose appreciation of irony matched his own.

Write two sentences using parentheses, using both techniques A & B

1. 

2. 

**EDITING/PROOFREADING TECHNIQUES: DASHES AND PARENTHESES**
- Read your paper backwards, one sentence at a time. It may help to use blank paper to block out sentences before and after each one you examine. Highlight or circle passages where you included extra information. Do you need to surround the extra information with dashes or parentheses to highlight the main idea of the sentence? *Try using commas in place of the parentheses, or a colon in place of a single dash for more subtle asides.*
- Highlight or mark all sentences where you used dashes or parentheses. If you leave out what comes in between (or what comes after a single dash), do you have a complete, sensible sentence left? If you don’t, you need to revise the sentence.
EXERCISE: In each sentence below, insert dashes or parentheses where appropriate.

1. Cooking with a wok a metal pan with a curved bottom is a fast and healthy way to prepare a meal.

2. Emily Dickinson a reclusive New England poet punctuated both her poems and her letters almost exclusively with dashes.

3. My favorite flowers roses, carnations, Peruvian lilies, calendulas, and mums are available at the Friendly Flower Stand.

4. By the time my vacation in Hawaii was over I wish I were still there I was completely relaxed.

5. Three paintings by Georgia O’Keeffe are on display at the Metropolitan Museum of Art in New York: Blue Lines 1916, Black Iris 1926, and White Canadian Barn II 1932.
Group 14: Hyphens & Modifiers

**Hyphenation** of words is based on shifting conventions. In the nineteenth century, for example, *baseball* was spelled first *base ball*, then *base-ball*. Most Britons still write *to-day*, as Americans used to, not *today*. And anyone over thirty probably was taught to spell *reelect* and *cooperate* with a hyphen: *re-elect* and *co-operate*.

One thing is certain: with closely related words, as well as with words and their affixes (like *non-* and *-less*), the tendency has been to draw closer and closer together, especially in the age of the Internet and text messaging. Compound nouns, for instance, have either become one word (*black bird* became *blackbird* a long time ago, and *dis-ease* became *disease* even earlier, and consider what has been happening to *a lot*) or two words without a hyphen (examples of these include *ice cream, test tube*, and *hobby horse*).

The confusion comes when we have to decide how far along that tendency is in a given instance. One way to avoid confusion, not to say madness, is to follow a recent dictionary or handbook consistently. The guidelines on this sheet are only a primitive aid; the examples will suggest other, but not all, applications.

A. **Hyphenate to mark the division of a word that continues on the next line, but only between syllables:** *con-vention* or *conven-tion*. Word entries in dictionaries are printed with centered dots between syllables: *ac•claim, A•mer•i•can*. For example: At the end of a line, hyphenate acclaim: *ac-claim*.

   Instructors attending lectures on learning disabilities at last week’s *con-vention* learned a great deal. Teachers who have an increased understanding of learning disabilities are much more effective. They will earn ac-claim for their improved teaching.

Do not divide words between lines in a way that would leave one letter alone on a line. Most word processing programs will automatically move your unfinished word to the next line when it doesn't fit. When you align your papers to be “justified” along the right and left sides, you'll notice irregular spacing between words from line to line to spread each line out to the right margin. For this reason, most writers prefer to align their works along the left side only.

B. **Hyphenate compound words thought of as a unit.**
   - Never contradict your *mother-in-law*, no matter how *sweet-tempered* she may seem.
   - Morley evidently has a passion for *out-of-style* clothes.
   - He wasn’t a *silver-tongued* poet, I tell you, but a *line-snatching* hack.
   - I won’t take that *cast-off, cross-eyed, two-legged, shaggy-haired* mutt off your hands!
   - How can we trust those *speech-making, double-standard-bearing* politicians to do as they say?

**YOUR EXAMPLE:**
C. Follow the prefixes *all*, *ex*, *post*, and *self* with hyphens: *all-consuming, ex-spouse, self-conscious*.

**YOUR EXAMPLE:**

D. Hyphenate any prefix coming before a proper noun (a proper noun is the specific name of a person, place, or thing): *pro-Arab, anti-American, ex-Catholic, pre-Chaucerian England, post-Victorian attitudes*.

**YOUR EXAMPLE:**

E. Hyphenate prefixes and words which would otherwise join i’s: *anti-intellectual* (but *antidemocratic*), *semi-industrial* (but *semiconscious*).

**YOUR EXAMPLE:**

F. Hyphenate to avoid cumbersome repetitions.
   In our warehouse we have *five-, ten-, and twenty-pound* sacks of *rose-scented* fertilizer.

**YOUR EXAMPLE:**

G. Hyphenate to avoid confusion or ambiguity.

   *We recovered* our chairs.  (They had been lost or stolen.)
   *We re-covered* our chairs.  (We put new material on them.)
   *He was an old-clothes salesman.*  (He sold old clothes.)
   *He was an old clothes-salesman.*  (The salesman was old.)
   *Twenty odd* people came to the meeting.  (Twenty strange or weird people came.)
   *Twenty-odd* people came to the meeting.  (Around twenty people came.)

**YOUR EXAMPLE:**

**EXERCISE:** In the following sentences, insert a hyphen where it is needed.

1. Clarissa thinks of herself as an old fashioned person.

2. Mr. Corcoran considers most of his students semiilliterate at best; they, on the other hand, consider him antidemocratic.

3. We sell vanilla sodas in ten, twelve, and sixteen ounce cans.

4. The redheaded woodpecker is a North American bird dating from pre Columbian times.

5. Harvey’s brother in law is a used car salesman in Seattle.
A **MODIFIER** is a word or group of words that functions as an adjective or adverb; it gives information about some word or word group in a sentence. To “modify” means to alter or change. Similarly, a **MODIFIER** in grammar clarifies, qualifies, describes or limits a word and, therefore, changes or alters it. For example, in the following sentence, “My youngest sister is a lawyer,” “youngest” modifies “sister”: It lets us know specifically which sister is a lawyer.

**MODIFIERS** should be placed as close as possible to the word or words they modify. In the following sentence, the modifier is too far away from the word it modifies to make sense: “Playing with a toy mouse, I sat watching my cat.” The sentence says that “I” was “playing with a toy mouse,” not that the cat was playing with a toy mouse. Move the modifier close to the thing it modifies and we have, “I sat watching my cat playing with a toy mouse.” (If you were the only one playing with the mouse, however, the first sentence is correct.)

There are two kinds of problems with **MODIFIERS**: **DANGLING** and **MISPLACED**. A **DANGLING MODIFIER** has no word or words to modify; it just dangles there in the sentence. The term **MISPLACED MODIFIER** is self-explanatory: it refers to a modifier that is too far away from the word or words it’s supposed to modify.

### DANGLING MODIFIERS:

Here are a couple of examples of Dangling Modifiers:

1. **At the age of six**, my mother had another baby.
   
   [modifier]

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

   **Revised:** When I was six, my mother had another baby.
2. Sitting there looking at the ocean, her decision was finally made. [modifier]

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

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

MISPLACED MODIFIERS:

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

1. I read that the hit-and-run driver had been caught in the morning paper. [modifier]

That must have been a truly amazing paper! We’ll revise the sentence by putting the modifier “in the morning paper” next to what it modifies: “I read.”

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

2. She is going out with a man who owned a BMW named Herman. [modifier]

This sentence would be correct if the BMW were named Herman, but let’s assume Herman is her boyfriend’s name and place the modifier “named Herman” next to what it modifies:

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

Two more points about MODIFIERS:

1. LIMITING MODIFIERS (adverbs) like only, just, almost, hardly, barely, at first, simply, etc. always limit the word they immediately precede. Placed anywhere else in the sentence, they change the meaning. Read the following four sentences and note how the meaning changes with the placement of the modifier, only.
Only counselors say that high salaries determine students’ career choices.
[No one else says that.]

Counselors only say that high salaries determine students’ career choices.
[The counselors don’t really believe it; they only say it, or that’s all they say.]

Counselors say that only high salaries determine students’ career choices.
[The counselors think nothing else plays a role in career choice.]

Counselors say that high salaries determine only students’ career choices.
[No one else’s career choice is determined by high salaries – only students’.]

2. The Limiting Adverb “not” is frequently misplaced, creating a meaning the writer did not intend. For example, the sentence “All music is not relaxing” means that no music is relaxing. This revision makes the writer’s meaning clear: not all music is relaxing.

EXERCISE: Correct the modifier problems in the following sentences. They contain misplaced or dangling modifiers. None is correct. (Reminder: dangling modifiers need something to modify; misplaced modifiers need to be moved closer to what they modify. Often – but not always – a misplaced modifier can be corrected by simply moving the sentence parts around without adding or changing anything.)

1. A report was made about the holdup by the police.
2. I bought a second-hand car from a man with a bad battery.
3. After smelling up the whole house, I finally gave my dog a bath.
4. Determined to learn to write, the textbook was slowly mastered.
5. She left the meat on the table that was too tough to eat.
6. My mother-in-law took me to the hospital after breaking my leg.
7. The bank will make loans to responsible people of any size.
8. I couldn’t even at first touch my toes.
9. The neutron bomb only destroys life, leaving buildings intact.
10. She described her father as a six-foot-tall man with a mustache weighing 150 pounds.
11. Being a conceited fool I didn’t much care for his company.
12. Dressed in a black satin gown, he watched her stroll by.
13. Standing there being milked, we thought the cows looked contented.
14. Completely smashed, I saw that my car was beyond repair.
15. We gave all the newspapers to the Boy Scouts that had been lying around for months.
Part I: read the following example of a short but detailed personal observation, made in a small-town park:

People Watching

Living in a small town limits the number of places people can gather. Driving down the road towards my destination proved to me the lack of variation my town has. While surrounding cities are known for their downtown areas, I live in a city that is made up almost completely of gas stations and strip malls. I was very anxious to get out of my town and into a new atmosphere. As I sit on a bench in downtown Royal Oak I am prepared to see people from all spectrums of life going about their business. It is noon and the park is full of parents with kids, and a few elderly ladies walking around while entertaining themselves with small talk. I walk over to the swings and watch a dad pushing two twin boys who look to be having the time of their life. I can hear the yelps of the boys as Dad pushes them higher and higher. The father, who looks to be in some sort of executive business, has no problem getting his suit dirty to make his kids smile. Soon, a woman in what looks to be her mid-thirties joins the group on the swing. She helps the man push the other boy, but after five minutes the boys hug and kiss the man and walk away with the woman.

Source: www.directessays.com

Part II: Observe a group of people, adults or children, engaged in some sort of activity for at least ten minutes. You can sit in a restaurant, a coffee shop, a park, a shopping mall, a sports event, or Cabrillo’s cafeteria—anywhere you want. Inside or outside, wherever people gather, the careful observer always finds something interesting to see and hear. As you watch and listen, write down your observations and impressions on the next page, using as many of the five senses as possible.

Finally, write a short, descriptive essay modeled on “People Watching,” above. Use descriptive language to describe what you’re seeing without expressing your own opinions or projecting intentions and feelings on the people you’re observing. In this way, try to be as objective in your description as possible.
Parallelism in writing balances a word with a word, a phrase with a phrase, or a clause with a clause, so the parts of a sentence are not only coordinated, but also grammatically the same, as in the following examples.

“…of the people, by the people, for the people…” (from Abraham Lincoln’s "Gettysburg Address")

"And for three days and nights this lurid tower swayed in the sky, reddening the sun, darkening the day,...filling the land with smoke." (from Jack London’s account of the San Francisco fire).

"Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot." (from Mark Twain’s The Adventures of Huckleberry Finn)

PARALLEL STRUCTURE shows your control not only of grammar but also of style. When words, phrases, or clauses within a sentence grammatically match, the result is PARALLELISM. Parallel structure guides your readers through complex ideas, words, and phrases.

In the following examples, notice a balance and consistency in the grouping and form of words, clauses, and phrases.

(Words) Julio was happy, excited, and tired
(Phrases) Clarice can only go with her parents’ permission, in her sister’s car, and for just a few hours.
(Clauses) Julio went to school, Jack stayed for ballet, and Tina drove to work.

Your example using parallel words:

Your example using parallel phrases:

Your example using parallel clauses:

Notice also that certain emphasizing words like not only/ but also, both/and; either/or, and neither/nor: can alert us to the parallel structure.

- I was not only excited, but also confident about the game.
- I was both surprised and pleased to hear the good news.
- Either Phillip will repair the car, or Marlina will lend us hers.
- Neither my brother nor my sister can lend me the money.

Your example using one of these combinations:
Following are some examples of faulty parallel structure (or, we might say no parallel structure) followed by correct parallel structure. In the two sentence pairs, the first version wastes words, while the re-write is more direct and consistent in form. Remember that everything has to match or agree. *(The errors are underlined.)*

**(Faulty)** I like running and hiking and to ski.
**(Parallel)** I like running, hiking, and skiing.

**(Faulty)** I have to shop for my aunt, pick up my car, and I'll be going to my piano lesson.
**(Parallel)** I have to shop for my aunt, pick up my car, and go to my piano lesson.

**EDITING/PROOFREADING TECHNIQUES:**

- Watch for words, phrases, clauses, and verb forms in a series. Make sure each item in the series follows the same pattern.
- Check sentences with and, or, nor. Does the word, phrase or clause on one side match the other?
- Check sentences with not only and but also. The structure that follows the "not only" should match what follows the "but also."
- Check for comparisons linked with than or as.

**Part I: Correct the faulty parallelism in the following sentences, and clean up any wordiness you find.**

1. Not only will he write his history essay, but finishing his photography project is his plan.

2. She did all her math, studied her Spanish, and then there was that paper to write.

3. Sacramento has a great climate, excellent parks, and you can go to good plays and concerts.

4. I haven’t decided whether to go into medicine or to be a lawyer.

5. I am learning how to study, the way to organize my time, and how to concentrate.

6. The contractor advertised for a plumber, a carpenter, and electrical.
7. The goals of this course are critical reading, careful writing, and being able to think clearly.

8. The reading course has taught me not only to read faster but also comprehending what I read.

9. The strikers read the offer, discussed it, and unanimously decided to reject it.

10. Plagiarism can result in suspension or even being expelled from school.

Part II: Write a statement in response to one of the following prompts using parallel words, phrases, or clauses:

a. Should the federal government have the right to require that colleges and universities hand over contact information about students for the purposes of military recruiting in exchange for necessary federal school funding, and why?

b. You are applying for a job in your area of interest or expertise. Write a sentence that might appear in your resume or cover letter in which you describe three elements of either the type of work you’re looking for OR at least three of your skills and qualifications for the job.
Lab Evaluation

Please comment on the English 100L program. Evaluate the lab book and other materials and the Lab meetings in general. Also describe how you now feel about yourself as a writer and your writing goals for the future. The questions below will help you get started; please respond to the first two briefly.

1. Do you have access to a computer with the Internet? ______________

2. If it were possible to make up missed work online, would you have taken advantage of that option this semester? __________

3. Were some topics, exercises, or assignments more useful for you than others? Which ones, specifically, and why? Which were least useful and why?

4. Was the material presented in a way that was helpful and easy to understand? Explain.

5. Are there some issues in grammar that you still feel uncertain about? Which ones and why?

6. Did you notice an improvement in your writing as a result of the Lab? In what ways, specifically?

7. Has your attitude toward writing changed? How and why?

8. Do you have any specific suggestions to improve the Lab?

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Appendix A: ENGLISH AS A SECOND LANGUAGE EXERCISES

Here are three exercises for students whose first language is not English. You may complete and turn in an ESL exercise in place of a regular exercise (Exercises #1-#15). You may do one, two, or all three ESL exercises.
Present participles (verbs with -ing added) are used in the following ways:

1. As part of a complete verb phrase:

   Hang *is writing* her essay.
   She *was writing* all night.
   Hang *will be entering* the essay competition.

2. As adjectives (describing a noun):

   The man *hurrying* down the street is my brother.
   The girl *chewing* gum is a friend of Thai's.
   The *crying* baby kept his parents awake all night.

3. As gerunds (participles used as nouns):

   Jun liked *swimming*.
   *Driving* after *drinking* is dangerous.
   I look forward to *seeing* you at the party.

Past participles (verbs with -ed or -en added) are used in the following ways:

1. As part of a complete verb phrase:

   Saori *has painted* for several years.
   The house *should be cleaned*.
   Tom *has studied* French for two years.

2. As adjectives:

   Jack promised to pay for the *broken* window.
   The house was *locked*.
   A *typed* essay usually makes a better impression.
A. Rewrite the following pairs of sentences as one sentence. See examples below.

Example: He felt very tired. He slept for ten hours.
New Sentence: Feeling very tired, he slept for ten hours.

Example: The girl was surprised to see her father. She laughed happily.
New Sentence: Surprised to see her father, the girl laughed happily.

1. She knew she was going to be late. She called her office.

2. Susan was pleased with her bonus. She took her sister out to lunch.

3. The dog barked loudly. He chased the ball.

4. She hoped to transfer to San Jose State. She looked into rentals in that area.

B. Write three sentences by using each of the following words below (in its present participle form) as the subject. See examples below.

Example: (dance)
Sentence: Dancing is good exercise.

Example: (read)
Sentence: Reading improved Daphna’s vocabulary.

1. (run)

2. (collect)

3. (study)
The word *the* is used before both singular and plural nouns to indicate some definite or particular object.

The boat is blue.
The boats are blue.

*A* (or *an*) is used in place of the word *one*.

a book, a fish, a hat
an apple, an old shoe

With nouns indicating a general class of things or before nouns which stand for some indefinite quantity or quality (i.e. water, air, metal, honesty, truth etc.), no article is used. (If those nouns indicate some particular quantity or quality, then the definite article is used).

Water is in short supply.
The water supply is dwindling.
Love is happy and confusing.
The love between a boy and his puppy is special.

An article is not used before the names of cities, states, countries, streets, persons, when these are proper nouns.

He lives on Fifth Avenue in Santa Cruz.
Ms. Lew is going to China, Japan, and Hawaii.

However, the names of rivers, seas, and mountain chains, need definite articles, as do the names of countries, when such names have an adjective in front of them setting them off as members of a larger group, need definite articles.

the Mississippi River
the Dominican Republic
the United States

In many everyday expressions the article is dropped.

by day
at home
at school
in time
in love
A. **Supply a or an or the in the following sentences.**

EX. I need to buy ______ a _______ coat at ______ the _______ corner store.
1. There is ________________ book on ________________ table.
2. ________________ teacher of our class is ________________ young man.
3. Mr. Chino lives in ________________ small town in ________________ West.

B. **Supply a or an where necessary or leave blank.**

EX. Tom has ______ a _______ huge dog.
1. What ________________ nice day!
2. What ________________ honest woman!
3. What ________________ tall trees!

C. **Supply the where necessary or leave blank.**

EX. I would like to move to ______ the _______ Hawaiian Islands.
1. We hope to go to ________________ England next summer.
2. Mieko planned to visit her friend in ________________ Phillipines.
3. She was six when her family moved to ________________ United States.

D. **Supply an article if needed.**

EX. I dropped __ the or a ______ book on ______ the _______ floor.
1. I hope ________________ photographer is on ________________ time for ________________ wedding.
2. ________________ love made him do foolish things.
Prepositions show the relationship between one noun or pronoun and another. A pen can be on the table, in a desk, even under a chair. These are all examples of place. Prepositions are also used when time is indicated. He was born on a Saturday in 1960 at noon.

**in/on/at (place)**

*In* is used to give the feeling of being inside or within something.

- in class
- in bed
- in a small boat

*On* is used when we want to be more specific about the location of something:

- on Pacific Avenue
- on the floor
- on the west side of town

*At* is used to be even more specific:

- at the corner
- at the concert
- at 189 School Street

**in/on/at (time)**

*In* is usually used for a large block of time:

- in a million years
- in a lifetime (but also in the afternoon)
- in 1968
- in summer

*On* becomes more specific:

- on my birthday
- on weekends
- on Tuesday

*At* is the most specific of all:

- at midnight
- at noon (but also at night)
- at six p.m.
Supply prepositions (in/on/at) in the following sentences.

Example: The dog jumped __ on __ the table __ in __ the dining room

1. I live _______ the corner of Pacific and Laurel.
2. I met him _______ San Francisco _______ Chinatown.
3. I live _______ the top floor _______ the attic apartment.
4. We were still _______ bed reading the paper.
5. The look _______ her face was more surprising than the look _______ his eyes.
6. Mario hoped that peace would come _______ his lifetime.
7. The couple met _______ the summer and married _______ June 19 _______ noon.

Write a sentence describing where you live (town, country, street).

Write a sentence telling when your birthday is.
Appendix B: Alternate Writing Topics

Write at least three to five well-developed paragraphs on one of the following topics:

1. Answer one or more of the following questions: Would you rather take chances than lead a boring life? Would you rather be a spectator or an actor? Would you rather be a worker or a supervisor?

2. Write a piece in which you praise or condemn one of modern science’s minor achievements: Bubble Yum gum, Kool-Aid, plastic razors, frozen (tv) dinners. You need not be serious, but you may see something serious in your subject.

3. Write being a rude guest in someone’s house. What kinds of things must a guest do and say in order to be a rude guest? How do bad guests arrive and leave? How should hosts respond to their behavior?

4. Write a paper in which you come out in opposition to one of the following popular opinions (or choose a different popular opinion). Be specific when you explain why you disagree with the opinion. Possible popular opinions may include:
   - Dog is man’s best friend.
   - Teenage girls are more mature than teenage boys.
   - People should marry only for love.

5. Write about a pet peeve (something that bothers you but is only a minor annoyance) such as someone who cracks his/her knuckles, people who chew gum constantly, certain habits, etc.

6. What is your favorite season of the year? Why? What do you do during this time that you don’t do during the rest of the year? Try to write a vivid, detailed, physical description of the season.

7. Write about an early memory. Use as much detail and specific, concrete description as you can. Try to make the memory come alive for your reader.

8. Imagine that you want to spend the evening with someone close to you, but neither of you has any money and you do not have a car. What will you do for fun?

9. Write about a superstition that you, a friend, or relative believes in. For example: black cats are bad luck, the number thirteen is bad luck, breaking a mirror gives you seven years of bad luck. How has this superstition affected your (their) life?

10. Compare your native country with another country. Or compare the place you live now with a place you have lived before.

11. You are sitting at a bus stop early in the morning. A stranger sits next to you. Describe the person and write a page or more of dialogue (conversation) between you and this stranger.
12. Describe the contents of a container (wallet, purse, glove compartment, backpack, brief case). First identify as specifically as possible the items found in the container, in whatever order you think is best. Next, draw some kind of conclusion from the contents—something about the job, or hobbies, or personality of the container’s owner.

13. Write about the first time you fell in love. How did you meet? Are you still together? Did you part on good terms or bad terms? What have you learned?

14. Almost everyone has had a pet of some sort. Write about your first (or favorite) pet. What kind of pet was it? How did you get it? How did you take care of it? Did you train it? What were some of your most (or least) favorite things about your pet?

15. What is your favorite hobby or pastime? Give some details about the activity: a description of how you perform, or a story involving your hobby.

16. Write about a terrible dinner you had at a restaurant. Describe the restaurant, the people with whom you ate, the food and the service. Show that the evening was absolutely awful.

17. Your mother does not approve of the friends you are meeting in ten minutes. She wants you to stay home. Write a conversation between you and your mother.

18. What would your dream house be like? Where would it be built? Describe the house using specific, concrete details. Paint a picture with words of the house and its location.

19. Write about your ideal vacation. Be specific about the things that would make this a great vacation.

20. Imagine your life twenty years from now. What is your profession? Where do you live? What is your family like? What changes have taken place in your town in the last twenty years? How is your daily life different?

21. Everyone has had at least one frightening experience. Describe the incident that frightened you. Fill us in on where it took place. Try to create a vivid sense of the scene as well your reaction to the experience. Use lots of specific details.

22. Write about a job you have now (or have had in the past). Describe the place in which you work, the people with whom you work, and what you do.

23. Try to convince a friend to see a movie that you enjoyed or read a book that you liked. Give specific details from the movie or book that you think would convince your friend. Describe your own reaction to the movie or book and explain why you think the movie is worth seeing or the book is worth reading.
Appendix C: ADDITIONAL EDITING TIPS

HOMONYMS: A REVIEW

UNNECESSARY COMMAS

PARAGRAPH LOGIC AND EFFECTIVENESS

SENTENCE VARIETY

Homonyms: a review

Unfortunately, the computer does not help with homonyms, which are words that sound the same but have different meanings and spellings. The best idea is to come up with a trick to help remember the words that cause you the most difficulty. For instance the infamous memory aide:

Principal   this principal is a PAL, a person. This spelling means a person who heads a school.
Principal   of course, this can also mean chief, main or primary.
Principle   this is not a PAL and therefore not a person but a fundamental truth.

They’re     the apostrophe means there are letters missing so this is the contracted form of they are. They’re moving to San Francisco next month.
There       cover up the letter t and the word is here, a place. Now uncover the letter t and the words is there, another place, but farther away. Don't stand in my way. Move over there.
Their       by the process of elimination this last word must be the possession pronoun. It may help to remember that both “their” and “his” have an “i” in them and they are the possessive forms of “he” and “they”.
Their       cars have been painted.

The next example is not a homonym problem, but is a result of sound similarity. Please be careful and remember that there is no construction in English using "of” as a helping verb (could of, would of, should of).

Wrong:     I could of gotten that for you.
Correct:   I could have gotten that for you.

EDITING/PROOFREADING TECHNIQUES:

♦  Compile your own list of troublesome homonyms, keep it handy, and refer to it when in doubt.
  Look at the comments and corrections your teacher has made for substitutions of one similar sounding word for another.
♦  Quickly scan your paper circling all of these homonyms you find. Look especially for “would of” “could of” “should of” errors and substitute the word “have” for “of”.
♦  Double-check these homonyms with a dictionary or friend.
Unnecessary Commas

AVOID USING COMMAS IN THE FOLLOWING WAYS (commas should be absent from these examples):

- **Do not use a comma** between compound elements that are not independent clauses.
  
  "The teacher handed out the books, and gave students the first assignment."

- **Do not use a comma** to separate a verb from its subject or object.

- **Zoos large enough to let animals roam, are becoming more popular.**

- **Do not use a comma** before the first item or after the last item in a series. (It is optional to use the comma between the last and the second-to-last items in a list; whatever you decide, be consistent. For perfect clarity, it is best to use it, especially when your series is made up of phrases or clauses.)

- **Do not use a comma** between an adverb and an adjective.

  "The Hurst Home is not suitable for severely, disturbed teenagers."

- **Do not use a comma** automatically before quotation marks; this is often different than the way we set up a direct quotation:

  "Have you heard my grandfather sing, “How Great Thou Art”?"

- **Do not use commas** to set off restrictive or mildly parenthetical elements.

  "Drivers who think they own the road make cycling dangerous."

  "Clarissa believes the Internet is, essentially, a place for advertising."

- **Do not use a comma** to set off a concluding adverb clause that is essential to the meaning of the sentence.

  "Don't go to Yosemite during the tourist season, unless you have a reservation."

- **Do not use a comma** after a coordinating conjunction (FANBOYS).

- **Do not use a comma** before a parenthesis.

- **Do not use a comma** with a question mark or exclamation point after a quotation.

  "Why don't you come with me?", she coaxed.

EDITING/PROOFREADING TECHNIQUES:

- Read your paper quietly and slowly to yourself, sentence by sentence, backwards. Circle all commas in your paper.

- Check your commas against the correct uses for them in your book on page 41-43. Make sure they are performing one of those necessary functions. If you are unsure, look at the checklist above and make sure you are not using the comma in those ways.
Paragraph Logic and Effectiveness

Reworking your paragraphs can occur at almost any time during your writing and can be repeated as often as necessary. It is a necessary part of revising and editing.

EDITING/PROOFREADING TECHNIQUES:

♦ Scan your paper for large blocks of text, especially areas of half a page or more. You might need to insert a new paragraph at the following places:

   a)  A change of idea or subject.
   b)  A change in time, especially when writing in a chronological order.
   c)  The introduction of a new example to support the main idea or topic.
   d)  A change in speaker when you are writing dialogue.

♦ Now, highlight or mark the topic sentence of every paragraph and go through the checklist below:
   --Does each paragraph support the thesis or main idea of the paper in some way, and is that connection stated outright?
   --Does each paragraph have its own main idea related to the paper topic?
   --Does each paragraph follow logically from the one that came before it, and lead logically into the paragraph that follows (with transitions)?
   --Do you go for ½ page or more without paragraphing? Reevaluate each instance of this and see if you can break up the information to help guide your reader better.
   --Do you repeat the same ideas more than once in a paragraph (or in the paper) without providing new examples or another angle on these ideas? Avoid unnecessary repetition in words, phrases, and sentences.
Sentence Variety

Most sentences begin with the subject, move to the verb and continue with the object, with modifiers tucked in along the way or at the end. These sentences are grammatically correct, but too many in a row will become monotonous. If your rough draft has too many same-sounding sentences, try adding some variety with the techniques below. Remember, don't sacrifice clarity or ease of reading.

Vary your sentence openings:

- **Adverbial modifiers are usually easily moved and can be inserted ahead of the subject. These modifiers might be single words, phrases or clauses.**
  A pair of ducks flew over the house just as the sun was coming up.
  Just as the sun was coming up a pair of ducks flew over the house.

- **Adjectives and participial phrases can often be moved to the beginning of a sentence.**
  Edward, dejected and withdrawn, was ready to give up his search for a job.
  Dejected and withdrawn, Edward was ready to give up his search for a job.

- **Invert sentences occasionally.**
  A display of candy is opposite the check stand.
  Opposite the check stand is a display of candy.

Use a variety of sentence structures: simple, compound, complex, and compound-complex.
  Adriana is studying math.
  Adriana is studying math and Tom is washing the dishes.
  Adriana is studying math while Tom is washing the dishes.
  Adriana is studying math while Tom is washing the dishes because they want to finish their work so they can go to a concert.

*Grammar checkers are not much help with sentence variety. It takes a human ear to know when and why sentence variety is needed.*

怂EDITING/PROOFREADING TECHNIQUES:

- ♦ Read the paper aloud. Mark sentences that sound too repetitious
  Highlight every sentence that begins with the subject. Do you need to vary some of these?
Appendix D: Citation

In college writing you will often be drawing on the work of other writers, and you must always give them credit: You must DOCUMENT or CITE your sources. This is true for not only written texts (articles, essays, stories, poems, books, online resources etc., but also for spoken language as well (speeches, lectures, interviews, etc.). Whether you QUOTE DIRECTLY or SUMMARIZE or PARAPHRASE, you must provide a citation.

If you don’t acknowledge your sources, you are guilty of PLAGIARISM, a serious academic offense. The following three errors are considered plagiarism: 1) failing to cite quotations, paraphrases, borrowed ideas, or any other kind of information; 2) failing to put the borrowed language in quotation marks – even if it’s a short phrase; 3) failing to put paraphrases and summaries in your own words.

Please note: Different disciplines have their own styles for documenting sources. Three commonly used systems of documentation are M.L.A. (Modern Language Association), used in English and the humanities; A.P.A. (American Psychology Association), used in psychology and the social sciences; and Chicago, used primarily in history. Ask your teachers which style they require.

PARAPHRASING: When you paraphrase something, you put it in your own words. In the last meeting you learned that a summary is a significantly reduced version of a text — far shorter than the original — and uses just enough information to present the main points; a PARAPHRASE, however, includes the author’s major and minor points, usually in the order they are presented, as well as important details; thus it is longer than a summary. Both must present the author’s ideas accurately, and any of the author’s own language – even short phrases – must go in quotation marks. Finally, like a summary, a PARAPHRASE does NOT include personal opinion or evaluation.

The “Four Steps to Summary Writing” in the last section will help your write your PARAPHRASE as well; just remember that the PARAPHRASE is longer and more detailed.

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

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

Plagiarism means to write down the language, ideas, or thoughts from another and pass them off as your own. The word comes from the Latin plagium and means “kidnapping.” Simply put, plagiarism is a serious matter.
Let's look at an example paragraph from Richard Bridgman’s *The Colloquial Style in America* (1966), pp. 9-10, about Mark Twain’s *Huckleberry Finn*. Following Bridgman’s paragraph are examples of writers borrowing from this text, using direct quotation and paraphrase with acknowledgment – both of which are acceptable; and three types of plagiarism: word-for-word, close paraphrase, and patchwork. As you read, look up any words you don’t know and write down your questions in the margins.

Mark Twain’s use of a boy as narrator in *Huckleberry Finn* provided American writers one important entry to the language and homely particulars of American life. In that story we hear no condescending adult voice by which Huck can be judged insufficient. His idiom is the standard. And because Huck is a boy, not only is his language natural to him, but his attitude toward the world of particulars around him is one of unremitting interest. His quiet concentration upon all that surrounds him invests the commonplace world with dignity, seriousness, and an unforeseen beauty that radiates through the very words he uses. An adult is tainted with stylistic original sin—double vision, awareness of tradition, vanity. Huck’s style is prelapsarian in its innocence and single-minded directness. That is its excellence, but its limitation too, for although Huck saw deeply, his was a narrow vision. After the example of *Huckleberry Finn*, writers had to learn how to overcome the limits of his restricting viewpoint (Bridgman 9).

A. Direct quote is acceptable:

Thumbing through the opening pages of *Huckleberry Finn* reveals a startling narrative device: the story is told by a boy whose speech is not completely grammatical. And yet no one intrudes, comments, or corrects—not Mark Twain, not even his mother, Mrs. Clemens. In fact, there is “no condescending adult voice by which Huck can be judged insufficient. His idiom is the standard. . . . [His] style is prelapsarian in its innocence and single-minded directness” (Bridgman 9).

B. Paraphrase with acknowledgment is acceptable:

Huck’s telling his own story is an effective but limiting narrative technique. Because he is a boy, he has the wonder and the words appropriate for his age. That means that the world is refracted through innocent eyes, and that each event has its own importance. But it also means that Huck’s experience is a boy’s experience, and the resultant knowledge is also a boy’s. His words, however apt, cannot render the world whole. Subsequent writers, while noting the significance of Twain’s innovation, must necessarily move beyond it (Bridgman 9).

None of this language is borrowed from the original passage, so quotation marks are not required. But since the ideas are still Bridgman’s, the borrower must still acknowledge the source. Paraphrasing allows the writer to use his/her own words, but at the same time it shows the reader that these words have been influenced by the thought and words of a predecessor. As a general rule, any new idea arising out of a particular search for information must be acknowledged by identifying the source. Any failure to acknowledge the source results in plagiarism.
C. Word-for-word Plagiarism: The next passage steals all of the ideas in whole phrases and clauses from the original. **Underline** everything that comes from the original passage and you’ll see. There is no reference to the original author, and the borrower has “kidnapped” Bridgman’s language.

American writers were given an important entry to the language and homely particulars of American life when Mark Twain used a boy as narrator in *Huckleberry Finn*. In that story we hear no condescending adult voice by which Huck can be judged insufficient. His idiom is the standard. His quiet concentration upon all that surrounds him invests the commonplace world with dignity, and his innocence and single-minded directness lends truth to his observations.

D. Close Paraphrase Plagiarism: In the next paraphrase, the italicized paraphrase keeps the same sequence of ideas and virtually the same language as the original. There are a few insertions and substitutions of synonyms (words close in meaning to the original), but regardless, this is a form of **PLAGIARISM**:

Original Passage is in plain text below.  
Plagiarized passage is in italics.

**O:** Mark Twain’s use of a boy as narrator in *Huckleberry Finn* provided American writers one important entry to the language and homely particulars of American life. In that story we hear no condescending adult voice by which Huck can be judged insufficient. His idiom is the standard. . . . 

**P:** Opening wedge into the language and particulars of antebellum America. In that novel there is no condescending adult voice to judge Huck by. On the contrary, his way with words is the standard.

**O:** Huck’s style is prelapsarian in its innocence and single-minded directness.  
**P:** His style is Adamic in its simplicity and forthrightness.

E. Patchwork Plagiarism: Stealing just a few phrases and general content or ideas without acknowledging the source is also considered **PLAGIARISM**.

Unlike that other book by Mark Twain, *The Adventures of Tom Sawyer*, there is no condescending adult voice in *Huckleberry Finn*. The words are all Huckleberry Finn’s, and because he is young and inquisitive, what he tells us has an interest and freshness all its own. His quiet concentration makes the commonplace world a thing of dignity and beauty. It is as if everything is seen for the first time.

**REMEMBER** that half-copying the author’s sentences – either by mixing the author’s phrases with your own without using quotation marks or by using synonyms in the author’s sentence structure to change the wording – are forms of **PLAGIARISM**.
Appendix E: Extra Exercises for further practice

Follow are several exercises so that students may get more practice with nearly all of the concepts in our book. Group leaders may ask students to complete extra exercises when your regular work is incomplete or has many errors. The topics of these exercises follow the same general order as the lab book:

1. SUBJECTS AND VERBS
2. SENTENCE FRAGMENTS
3. SUBJECT/VERB AGREEMENT
4. COMMA RULES
5. RUN-TOGETHER SENTENCES (COORDINATION)
6. RUN-TOGETHER SENTENCES (SUBORDINATION)
7. COLON USE
8. PRONOUN AGREEMENT
9. FAULTY PRONOUNS
10. QUOTATION MARKS
11. APOSTROPES (POSSESSION)
12. APOSTROPES (POSSESSION & CONTRACTION)
13. DASHES AND PARENTHESES
14. HYPHENS
15. HOMONYMS
Subjects and Verbs

In the following sentences, circle each verb and underline its subject. When you see compound subjects or verbs, include the entire phrase.

1. Kelly told her teacher about the accident.
2. Regardless of what her classmates thought, Paula earned her “A” in Marine Biology.
3. The University of California accepts about the top ten percent of its applicants.
4. My English 100L tutor told me how to make up a missed LABWORK.
5. Loretta and Vicky seemed like sisters.
6. The law will change at the beginning of next year.
7. David and Victor planned for months then decided not to go on the cruise.
8. The candidates spoke individually and also debated the issues of the day.
9. Billy should be prepared for his speech by now!
10. The United Nations has its headquarters in New York City but also maintains offices all over the world.
11. Frank’s grandfather barbecued burgers for all his friends at his tenth birthday party.
12. What will you do with all that money you won in the lottery?
13. Whether or not they’re true, Bradley must acknowledge the rumors.
14. Monica and Leroy have been secretly dating and planning their wedding for six months!
15. Bruce Springsteen and other "older rockers" still fill sizable venues when they go on the road.
FRAGMENTS

Indicate to the left of each sentence whether it is a) missing a subject, b) missing a verb, or c) not a complete thought (although it may appear to have a subject and/or verb). Rewrite each sentence on the line below it and add whatever part is missing for a whole sentence.

1. Is up in the attic by the old cedar chest under the window.

2. Students with well-developed study skills.


4. Still managed to graduate in four years!

5. Which just floored me.

6. Although the work may be difficult, time-consuming, and even tedious.

7. My aunt Mary, who wouldn’t take any guff from the other cannery workers up in the Bay Area.

8. Usually do well in courses throughout the curriculum.

9. Why don’t you go visit the universities and then decide where to transfer?

10. Makes us more confident students.
11. Mitzi's little teacup poodle from the breeder.

12. Let me know which train you decide to take and I'll meet you at the station.

13. Even without his passport.

14. While I understand what you're saying.

15. Peter, who normally wouldn't go out after 10 PM.
SUBJECT/VERB AGREEMENT

Circle the correct verb(s) in the following sentences. Think about the agreement rules as you make your choice.

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

Edit the sentences below, inserting commas where necessary. Refer to the comma rules in group 4 to guide you.

1. No matter how much you think you know about history it seems there is always something new to be discovered about the past.

2. My grandmother raised several kids on her own went back to school as an adult student and had a successful career as a child-advocate lawyer and fundraiser.

3. The movie didn’t start for another hour so we went to get a bit to eat first.

4. Tracey will meet your father at the flight gate and we will wait for them outside at the curb with the car.

5. If Ralph prefers to listen to rock from the 1980s then ask him to wear headphones.

6. My new boots the ones with the groovy stitching across the top were stolen right out of my car!

7. Omar you can probably find that book you’re looking for at the college library.

8. Ladies night which is free for women is Thursday night.

9. Please Ellen don’t confuse my ex-boyfriend with my fiancé.

10. My father’s aunt the last remaining elder in her generation is beginning to fail from Alzheimer’s disease.

11. Why don’t you wear the red hat the one with the feather to the wedding?

12. I don’t think you’re listening Andrea because you are not looking at me while I’m talking to you.

13. The maternity ward is on the fourth floor I believe.

14. Learning a language which is sometimes difficult to do as an adult is much more fun and effective when you travel and stay in a county where the language is spoken.
EDITING RUN-TOGETHER SENTENCES:
(SEMICOLONs AND CONJUNCTIVE ADVERBS)

Edit the following run-together sentences by combining the independent clauses with a **semicolon**. For at least five of the sentences, also insert a **conjunctive adverb and comma** after the semicolon (however, furthermore, therefore, likewise, accordingly, similarly, consequently, moreover, etc.). Do not use the same conjunctive adverb twice.

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

2. Our government can focus on strong defense it can also focus on peace.
   
   ____________________________________________________________________________

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

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

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

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

7. I disliked the movie it is hard to believe the premise that a beetle ate Manhattan.
   
   ____________________________________________________________________________

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

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

10. It is hard to choose a camera there are many good ones for sale.
    
    ____________________________________________________________________________
11. Don't even try to register for that class you don't have the pre-requisite.

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

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

14. Marissa didn't want the puppy from the pet store it came from a "puppy mill" instead of a breeder.

15. Ice cream is my favorite summer dessert it keeps you cool.
PART I: Circle the subordinating conjunction(s) in the sentences below (after, although, as, as soon as, because, before, if, provided that, since, than, that, unless, until, when, whenever, whereas, while, etc.).

- After we finished the appetizers, dinner was served.
- Although my sister had never heard the band play live, she hired them to play at her wedding.
- We went for a walk while she prepared dinner.
- As the huge helicopter approached, the house vibrated with the throbbing rotors.
- The value of our property plummeted when a sinkhole made our street collapse.
- Whatever you do, do as well as you can.
- Our teachers are patient with our errors because we do our LABWORK and try very hard to learn.
- Before we left, Mandy’s grandmother played "It’s a Long Way to Tipperary" on his spoons.
- Until you call in to validate your new credit card, you can’t use it to make purchases or transfer balances from other accounts.
- He spent more than $500 for his Superbowl tickets even though they were available online for $350.

Part II: Correct the following paragraph by writing in an appropriate coordinating conjunction (FANBOYS), subordinating conjunction (list on previous page), or conjunctive adverb (however, furthermore, therefore, likewise, accordingly, similarly, consequently, moreover, etc.). Think about the context of the story and what is implied by the words surrounding each blank space. Do not use the same word twice.

I had planned to take a long-awaited vacation in Hawaii, ______ my boss informed me I would be filling in for Pedro this weekend. Therefore, ______ I have to work, I can’t test the surf out in the Islands. _______, work isn’t as bad as you may think. It can be interesting ______ I have the same lunchtime ______ my smart and attractive co-worker, Clarissa. Lunchtime is a great icebreaker. I found out that ______ it starts to rain a lot, Clarissa gets moody, but ______ the sun comes out, she’s happy ______ it begins to rain again. ______ I eventually get a vacation, maybe Clarissa can get some time off and come with me to New Mexico, ______ it rarely rains at all. ______ ______ I finally get the time off, and ______ Clarissa says “no,” I will ask her ______ ______ ______ possible to go out on a date.
EDITING RUN-TOGETHER SENTENCES:  
(SUBORDINATING CONJUNCTIONS)

PART B: Combine the following run-together sentences with a subordinating conjunction in the space below each one. This will create a dependent clause out of an independent clause; it may work best to change the order of the clauses. Use a comma to separate the two clauses only when you BEGIN with a dependent clause. Try not to use the same subordinating conjunction twice.

1. We try to help as many students as we can we simply do not have the resources to help people who are not enrolled.

2. Mary has been a great help to me she just proofread an essay for me this morning.

3. I started to keep track of my food portions and exercise regularly after a month my figure and my health had significantly improved.

4. Martha's parents restricted her TV access when she was young Martha does not share many of her generation's T.V.-related memories.

5. I can't always give my daughter want she wants. I try very hard to provide what she needs.

6. I can't go to the free jazz concert in the park. I have to work.

7. Jamal chewed each piece of meat many times. Claudette looked away from his face.

8. Anne had never ridden a motorcycle. Her husband gave her one last week.

9. It starts to rain a lot. Pedro gets very moody.

10. I spent two years in Hawaii. The weather is warm and life moves slowly.
COLON USE

Edit the following sentences by inserting a colon ONLY WHERE NECESSARY. Below each one, write your own sentence in the space provided, using a colon in the same way as the edited sentence.

1. Here are the people we’re expecting at our dinner party: Juan, Elizabeth, Katrina, Ralph, Cameron, and Judy.

2. You should try that strudel it’s made with all-organic local ingredients.

3. The title of my talk is Grammar Patterns in Student Writing The Most Common Errors.

4. The odds on that horse winning the race are 25 1.

5. Henry will love that movie he’s a big James Bond fan.
APPENDIX E
EXTRA EXERCISES

PRONOUN AGREEMENT

Part A: Edit the sentences below by inserting an appropriate pronoun in the blank space (note: you may need to assign a gender to a noun).

1. The twins always maintain __________ own, separate senses of personal style.

2. No matter what the truth may be, __________ is always best not to lie on the stand during a trial.

3. If a girl scout seriously alters __________ official uniform, __________ may be required to buy a new one to replace the damaged outfit—at least in public.

4. Whether or not __________ says “yes,” you must declare your love and ask _____ _____ to marry you!

5. Burt had expected _____ child to tell ______ mother what Burt got his wife for __________ anniversary.

Part B: In the following sentences, circle BOTH the appropriate verb form AND the correct pronoun, according to the rules of subject/verb agreement and pronoun reference.

1. The Class of 1990 (has, have) raised (its, their) grade-point average to 3.3 this term.

2. Either tickets or a pass (is, are) required for admittance.

3. Either a pass or tickets (is, are) required for admittance.

4. The marching band (is, are) going to be in (its, their) fifth Rose Parade.

5. Each of the boys (has, have) taken (his, their) turn at the dishes this week.

6. Every one of the top women tennis-players (has, have) been trying to figure out how (she, they) can beat Stefi Graf.

7. Since Clarissa was elected Women’s Club president, no one (has, have) turned in (her, their) resignation.

8. Neither Lily nor Jane (has, have) compromised (her, their) beliefs for (her, their) career.

9. All of the children (is, are) going on the school trip to the fair, but only the Smith girl still (need, needs) to turn in a permission slip.

10. Neither Kathleen nor her parents (want, wants) her to go so far away from school, but none of them (has, have) a choice if the local college turns her down.

11. The Nelson family (eat, eats) balanced meals together no matter how hectic (their, its) individual schedules can get.

12. The boy’s team (practice, practices) on the West Field, so that (they, it) won’t be distracted by the girl’s team, which (get, gets) (their, its) work-out on the East field.
Rewrite each of the following sentences in the space provided, eliminating all instances of faulty or vague reference.

1. Everywhere you go they have advertisements for soft drinks and junk food.

2. Sue plans to study dentistry if her uncle will pay for it.

3. All last winter Franklyn worked in the woods with his new chain saw. It really developed his physique.

4. In Spain, they party all night, work all morning, and sleep all afternoon.

5. I don't like lending my brother money because you never know when he'll pay you back.

6. In the South they call a peanut a goober.

7. In the book it tells about how Einstein developed his theory of relativity.

8. Morley crooned Irish ballads all during breakfast, which gave Clarissa an earache.

9. In today's society, you often find more and more people waiting until their thirties and forties to get married.

10. The first page of Michael's essay contained two sentence fragments, a run-on sentence, and a comma splice. This exasperated his English teacher.
QUOTATION MARKS

Part A: Edit this sentence by inserting quotation marks where appropriate; remember to follow the rules for using quotes with other punctuation (commas, question marks, etc.).

1. Our English teacher told us not to use the phrase in today's society in a paper!

2. Should you underline the title of Sylvia Plath’s poem The Moon and the Yew Tree or enclose it in quotation marks?

3. My supervisor actually said I was unreasonable and stubborn; can you believe that?

4. The fourth chapter of our Grammar book is entitled How to Sound Educated.

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

Part B: Put quotation marks around the words spoken in the dialogue below. Be sure to place quotation marks carefully around other punctuation, keeping an eye out for quotes within the quote (which use single quote marks).
APOSTROPHES FOR POSSESSION

Rewrite the following sentences using an apostrophe to indicate possession wherever possible. For example, “the house of my father” becomes “my father’s house.” It may help to isolate the prepositional phrase “of the” to determine which noun[s] should be possessive.

1. Angelina anticipated the fear of Antonio of the wrath of his father-in-law, so she asked her mother to intervene with her father.

2. The passport of Fitzworter hung around his neck as he made his way through the security checkpoint of the airport.

3. Her delight evident, Cleo held fast to the reins of the horse while it passed by the horses of her older siblings.

4. When Peter read the story, he didn't understand the plot or sympathize with the characters of it.

5. We will celebrate the birthday of my son next week with his favorite cake: Food of the Devil.

6. Why don’t you go over to the beach house of Andrea and see if she needs anything for the BBQ of tonight?

7. I don’t know how you can stand the girlfriend of Romero—she always loses phone messages from the friends and family of Romero.

8. First you go to the house of the Greenes and pick up the donated old clothes of their kids; then you bring the clothes over to the flea market of the church for their sale.

9. How do you know that the Tavern of Brady is located on the south side of the clock of the town?
APOSTROPHES FOR POSSESSION & CONTRACTION

Edit the paragraph below by inserting all necessary apostrophes to indicate possession; also, take every opportunity to merge words into a contraction with an apostrophe. (Example: "Mary's kids are well-behaved because they're disciplined" becomes "Mary's kids are well-behaved because they're disciplined."). Carefully cross out the words you are merging for contraction and write the new contraction above them.

I can not believe how difficult it has been to get the classes that I need this semester! My schedules really strange because I could not take any classes before eleven in the morning.

Because my kids classes begin at eight, I will not be able to take them to school unless I am there in the mornings. My lifes really hectic in the evenings, too; its amazing that I still have energy at the end of the day!. Our family dog needs its exercise every night, but I can not do that on my own, so my kids take turns helping out. I have not been able to provide the homemade dinners that we ate before I went back to college, but its still an important time for us to check in with each other before we all do our LABWORK. Its important that I am available to consult on my kids LABWORK when they have questions, and I hope they will see me as a good student role model as well as a good parent.
DASHES AND PARENTHESES

Edit the sentence below, inserting dashes or parentheses where appropriate (use at least two of each). Remember that you should still have a complete sentence when you take out what you have set off with dashes or parentheses.

1. Ronald Reagan US President and Gorbachev USSR President will be remembered for their roles in the 1980s.
2. Although I can't eat almonds I'm allergic I can eat peanuts, which is unusual.
3. Jennifer is not going to the concert salsa music is not her thing.
4. How do you know you don't like eggplant you've never tried it!
5. Whatever you call it and I call it robbery the new state sales tax is unreasonable and unbearable for most California residents to pay.

HYPHENS

Edit the following sentence, inserting hyphens where needed.

1. Aren't you a little suspicious of this off the wall character marrying into your family?
2. That kind of thinking is really self centered.
3. My grandmother is still semiindependent; she lives in a community but in her own self designed apartment.
4. Melissa may be an exWellesley student, but she didn't get her degree there; come to think of it, she's doing post doctoral work now at Harvard.
5. Clifford was preapproved for a credit card before he even reached his new college campus.
HOMONYMS

Circle the correct word from the homonyms listed throughout the story below, given the context of each sentence. Use a dictionary to confirm unfamiliar words.

Elana received a notice from the (personal, personnel) department explaining that her position was being (fazed, phased) out. Elana felt extremely (hostel, hostile) toward the company who (rote, wrote): "(Your, You're) services are no longer required (do, due, dew) to a drop in sales and a request from the parent company that we downsize. We are forced to comply with (there, their, they're) demands, and we hope (our, hour) parting offer satisfies you."

Of (course, coarse), Elana had (two, too, to) agree that the severance package was satisfactory. She was unsure (whether, weather) her supervisor would (alter, altar) her performance evaluation or how it would (affect, effect) Elana's bargaining position. Since she had never been part of the (click, clique) and played only a minor (role, roll) in office politics, Elana decided to exercise (patients, patience) before making a decision because she did not want to make a (pore, pour, poor) appearance. She needed to move (foreword, forward) cautiously, remembering her (principal, principle) motivation: getting the best deal possible.

Elana sauntered down the (isle, aisle) to her boss's office, head held high, exuding confidence. However, as she passed her own office, Elana turned (pail, pale) at the sight of an unfamiliar woman moving materials into her space. Turning on her (heel, heal), Elana fled to the ladies' room. How could she have been naive enough to believe the flimsy reasons for terminating her? Now she would have to go (fourth, forth), hoping that in their hurry to get rid of her, the company would not withhold a recommendation. Elana would be wise to agree to (there, they're, their) offer as soon as possible before they changed their minds.

She sought the (advise, advice) of a labor lawyer, who (new, knew) of legal precedents similar to her case. Her lawyer told Elana that she could (choose, chose) to flee or fight; whatever she (choose, chose), Elana knew that it would impact her life negatively. "What have I got to (lose, loose)?" Elana asked herself. She (threw, through) herself into preparing a lawsuit against her company for wrongful termination.
Appendix F: English 100 Portfolio and Cover Letter Information

English Department Portfolio Evaluation Information for Students:

1. Every English 100 class at Cabrillo College includes a portfolio as part of the course.
2. Your English 100 portfolio must contain three essays: two essays written out of class for your teacher’s assignments and one in-class essay. Please also include a brief cover letter to the portfolio evaluation committee about why you chose to include these two out-of-class essays in your portfolio, describing the process you went through to write and revise them.
3. If your portfolio is not complete, the department will not read any of the essays in it, and your grade for English 100 may be adversely affected.
4. The in-class writing will be a response to one of the three readings handed out in the last part of the semester. You will have one week to read and annotate the essays and an hour and twenty minutes for your in-class writing. Department readers will expect several well-developed paragraphs in your in-class writing. Please double-space and write on one side of the paper only.
5. At least one of the two out-of-class essays you place in your portfolio must be analytical. That analytical essay can be a comparison/contrast, definition, cause/effect analysis, process analysis, argument, position paper, persuasive writing, research paper, or a close reading or interpretation of a text, among many other forms of analytical writing. Your English 100 teacher will assign analytical essays as out-of-class assignments and will advise you about the essays you should include in the portfolio.
6. Your out-of-class essays should be at least 3-5 pages long (750-1250 words). The department recommends that you use a word processing program to type and double-space these essays. A plain, easily readable typeface in 12-point font should be used.
7. Your writings will be evaluated according to the course objectives for English 100. These objectives are listed on the back of this page.
8. Essays in the portfolios must be entirely free of any grades, teachers’ corrections, comments, etc., which means that you will need to print out new copies of the essays to include in your portfolio. Neither your name nor your teacher’s should appear anywhere on the essays. Instead, you will use a code with a letter to designate the teacher and your 7-digit student ID number.
9. Students with learning disabilities may do the in-class writing in the office of Disabled Student Program and Services. Your teacher has information about the accommodations available through DSPS, but it is your responsibility to make arrangements for doing the in-class writing in this way. Due Dates: the in-class essay will be administered and portfolios will be due in your English 100 class in the last three weeks of the semester. Your teacher will give you the precise dates for your class.
COURSE OBJECTIVES FOR ENGLISH 100

English 100 students will write, revise, and edit a minimum of 6000 words, including focussed essays that contain a sequence of clearly developed and logically connected paragraphs. Students will

1. learn to focus on a topic.
2. learn more sophisticated strategies to develop an essay, using a variety of narrative and expository techniques.
3. learn to unify paragraphs and make clear transitions between them.
4. learn to devise effective introductions and conclusions.
5. learn to vary sentence length and establish connections among ideas, including the use of coordination and subordination.
6. learn to write essays free of most distracting errors in syntax and mechanics.
7. learn the importance in their writing of voice, tone, and careful diction in addressing an audience; in their reading, become aware of tone, implication, inference, and irony, and learn to distinguish fact from opinion.
8. learn to read actively by annotating, paraphrasing, and summarizing; learn to analyze and evaluate the ideas of other writers.
9. learn to examine texts carefully to identify main points and the writer's point of view; see the connections between individual parts and the whole.
10. learn to develop well-organized responses to readings and answers to questions in essay exams, drawing reasonable conclusions and using specific evidence to support main points.
11. complete portfolios of out-of-class and timed writings that demonstrate they have met the English 100 course objectives. Portfolios will be evaluated every semester by the English Department faculty.
English 100 Portfolio Rubric

(A score of 4 or higher indicates the course objectives have been demonstrated in the student’s writing.)

6  applies to a portfolio that features the following:
   ♦ thorough understanding of readings and essay topics
   ♦ essays very clearly focused on well-defined topics with strong central ideas
   ♦ persuasive, ample, and relevant development with a wide variety of expository techniques and specific details
   ♦ consistently unified and coherent paragraphs with clear transitions
   ♦ sophisticated and concise use of language with a full range of sentence structures and diction appropriate to task and audience
   ♦ clear sense of voice and effective control of tone, expansive vocabulary
   ♦ prose that requires little if any editing for correct usage and mechanics; high level of fluency and control of conventions.

5  applies to a portfolio that features the following:
   ♦ strong understanding of reading and/or essay topics
   ♦ clearly focused essay topics with strong central idea
   ♦ well developed essays with some variety of expository techniques and good detail
   ♦ generally unified and coherent paragraphs with transitions
   ♦ good sentence variety with effective use of subordination and coordination
   ♦ identifiable voice, the some effective control of tone, and strong vocabulary
   ♦ prose that may require slight editing for isolated errors; consistent fluency and control of sentence construction.

4  applies to a portfolio that features the following:
   ♦ basic understanding of reading and essay topics
   ♦ identifiable central idea
   ♦ essays sufficiently developed with details and including at least one technique besides narrative/description
   ♦ basically focused, coherent paragraphs with necessary links among ideas
   ♦ some sentence variety
   ♦ emerging sense of voice and control of tone, and effective vocabulary
   ♦ prose that may require some editing to correct errors in usage and mechanics; general fluency and control of sentence construction.

3  applies to a portfolio that features the following:
   ♦ weak understanding of readings and/or essay topics
   ♦ topic focus that is vague or imprecise
   ♦ essays that are underdeveloped, providing few details, or relying primarily on summary or narrative
   ♦ lack of paragraph focus with inadequate transitions
   ♦ simple or awkward sentences, little or no sentence variety, limited vocabulary
   ♦ prose that requires substantial editing to correct multiple patterns of incorrect usage and mechanics
   ♦ limited fluency and/or lack of control of sentence construction.

2  applies to a portfolio that features the following:
   ♦ lack of understanding of reading and/or essay topics
   ♦ unfocused essay topics
   ♦ essays that lack development
   ♦ lack of paragraphing skills and/or failure to show relations among ideas
   ♦ lack of understanding of sentence structure
   ♦ prose that requires massive editing
   ♦ a pattern of severe sentence-level errors that generally impede comprehension

1  intervention suggested: ESL, LD, etc....
Writing the English 100 Portfolio Evaluation Cover Letter

Dear English 100 Students:

Your teacher has given you an information sheet about the portfolio of writings you will submit to the English Department in the last part of the semester. As you may recall, one of the pieces of writing in the portfolio is a cover letter about your work in English 100. Here are some specific guidelines to help you plan and write the cover letter for your portfolio:

- The letter should be brief, no more than a single page.

- Your letter should be addressed to the English Department or to the Portfolio Evaluation Committee. Your cover letter is the first piece of writing that the reader will see, and it serves as an important sample of your writing. You will want to proofread the letter carefully to make sure that the first impression you make is a good one.

- The letter should explain why you have selected the out-of-class essays for your portfolio and describe the process you went through to write and revise them. The letter may also be used as an opportunity to describe your educational background and goals and to explain how you used the essay assignments to write about ideas, issues, and experiences that are important to you.

- Your teacher may discuss workplace correspondence in class and may assign a formal letter as part of your coursework. However, your cover letter in the portfolio will not be corrected, evaluated, or graded by your teacher or tutor before you include it in the portfolio.

- Some teachers may ask their students to sign their letters with initials or a student code for anonymity.

If you have any questions about the cover letter or any other part of the portfolio, you may ask your instructor or any tutor in the Cabrillo College Writing Center in Aptos or the Integrated Learning Center in Watsonville.

The English faculty appreciates the hard work you are putting into your coursework in English 100 and look forward to reading your essays at the end of the semester.
4 December 2002

English Department
Cabrillo College

RE: Portfolio Evaluation

To the Portfolio Committee,

I have attached for your consideration two sample essays that I have written during this semester in English 100. I have chosen these essays because I believe they best represent who I am and also, because I enjoyed writing them.

My first essay, “The Surfer Nation,” was an assignment to observe and write on a speech community. I chose to write on the surfer community because I am part of that community, and I also wanted to show how surfers are stereotyped by their language. I did my research by observing my surfer friends in their homes and out in the water and I also went to a local surf shop in order to watch some “weekend surfers” talk. In addition to observations, I considered my experience with surfers from around the world that I know from travel and competition. This essay was very interesting for me; I hadn’t paid too much attention to my speech until taking the time to make these observations and then record them.

The second essay that I choose is, “A Non-traditional Education.” The assignment was to compare online versus classroom education and since I am doing both, it was an interesting assignment. This essay, like the previous one, is very personal. My education has been non-traditional in the sense that I was home-schooled, along with my five siblings, until age sixteen when I started attending Cabrillo and De Anza. Besides academics, travel and work have been part of my education and each of these experiences has shaped who I am. English 100 has been my first online course and I have enjoyed learning this way. Because I travel regularly, often out of the country, doing online work will enable me to continue with school and compete in contests. On the other hand, because my job is video filming and editing, I will need to be attending classes in order to continue learning these skills. Writing this essay made me think about what I am doing and why, and to consider it beyond just what is convenient for me.

Thank you for reading these essays. I hope that through them you will know one student who is being challenged to keep learning at Cabrillo.

Sincerely

#708278
Appendix G: Glossary

This glossary includes brief definitions of the common grammatical terms used in this workbook. In some cases an unfamiliar term used in a definition will itself be a glossary entry. For more complete explanations refer to specific sections of this handbook or to a grammar book.
ABSTRACT WORDS: Abstract words name feelings, ideas, and qualities that cannot be perceived by the senses. The referents of these words do not exist as physical objects in the real world. Examples: freedom, humility, terror. (See CONCRETE WORDS)

ACTIVE VOICE: A sentence, and especially its verb, is said to be in the active voice if the subject of the sentence performs the action the verb describes. (See PASSIVE VOICE.)

Jack hit the table.
Kathryn is writing the paper.
We have had beautiful sunsets lately.
My cousins will bring the champagne.

ADJECTIVE: An adjective modifies a noun or pronoun. It describes or limits the meaning of a noun. An adjective may modify a noun or pronoun in one of three ways:

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

ADVERB: An adverb can describe or "modify" a verb, an adjective, or even another adverb: verb (The dog ran slowly); adjective (Maria is really intellectual); adverb (The new bike spins very well).

AGREEMENT: Two words agree if they are the same in person, number, or gender. A subject and its verb must agree in person and number. A pronoun and its antecedent must agree in person, number, and gender. A demonstrative adjective and its noun must correspond in number.

Dave is coming.
Dave is here. He is my friend.
These books are on sale.

ARTICLE: The articles a, an, and the are usually classed as adjectives. They indicate that a noun follows. The definite article is the. The indefinite articles are a and an.

CLAUSE: A clause is a group of words with a subject and verb that is used as part of a sentence. Clauses are of two kinds: main (also called independent) and subordinate (also called dependent).

An INDEPENDENT CLAUSE (MAIN CLAUSE) is a complete idea and can stand by itself as a sentence.

The dog barked.

A DEPENDENT CLAUSE (SUBORDINATE CLAUSE) depends on the rest of the sentence to complete its meaning. It cannot stand alone as a sentence. Subordinate clauses may be used as nouns, adjectives, or adverbs.

When the moon shone, the dog barked.
(The subordinate clause when the moon shone is used as an adverb.)

That he would survive was doubtful.
(The subordinate clause that he would survive is the subject of the verb was. The clause is used as a noun.)

CLICHE: A cliche is an expression that has been used so often it has become commonplace and stale: clean as a whistle, hungry as a bear, that's the way the ball bounces.

COMMON NOUN: A common noun names the general class or group to which a person, place, or thing belongs and is not capitalized except in titles or at the beginning of sentences: man, dog, ocean, book, house, doctor, chemistry. (See PROPER NOUN)

COMPLEX SENTENCE: A complex sentence is made up of one independent clause and one or more dependent clauses.

I'll phone Steve when I get home.
independent dependent
APPENDIX G  
GLOSSARY

COMPOUND SENTENCE: A compound sentence is a sentence that is made up of two or more independent clauses. The clauses are joined by a comma and a coordinating conjunction or by a semicolon.

Fred left the theater, but Barbara stayed to watch the movie.

COMPOUND SUBJECT: A compound subject is two or more nouns (or noun equivalents) used as the subject of the same verb.

Kate and I like hiking. 
The waitress, the busboy, and the cashier were questioned.

CONCRETE WORDS: Concrete words name persons, places, and things that can be perceived by the senses: tree, rose, chair, horse, incense, thunder, shoulder. (See ABSTRACT WORDS)

CONJUNCTION: A conjunction is a word used to connect words, phrases, and clauses. There are several kinds of conjunctions.

COORDINATING CONJUNCTIONS: A coordinating conjunction (and, but, or, nor, for, so, yet) joins words, phrases, or clauses of equal grammatical rank.

nuts and bolts
I ride a motorcycle, and John rides a bike.

SUBORDINATING CONJUNCTIONS: A subordinating conjunction (after, as, because, if, when, etc.) joins subordinate clauses (dependent clauses) with main clauses (independent clauses). (See COMPLEX SENTENCE)

When we get home, I'm taking a nice hot bath.
I'll come if I can.

DANGLING MODIFIER: A modifying phrase is called a dangling modifier when there is no word in the sentence the phrase can sensibly modify or when the phrase attaches itself to a word it cannot sensibly modify.

Running for the bus, Sam’s jacket got torn.

This sentence says that Sam's jacket was running for the bus. The author really meant to say that Sam was running for the bus. The phrase running for the bus is a dangling modifier because it attaches itself to a noun it cannot sensibly modify. There are several ways the writer can correct this problem:

Running for the bus, Sam tore his jacket.
As Sam was running for the bus, his jacket got torn.

DECLARATIVE SENTENCE: A declarative sentence is a sentence that makes a statement. See INTERROGATIVE SENTENCE)

Lucy has a dog named Rodney.
I can't go to the concert.

DEPENDENT CLAUSE: A dependent clause is a group of words used as part of a sentence that contains a subject and verb plus a subordinating conjunction or relative pronoun. A dependent clause does not express a complete thought and cannot stand alone as a sentence. (See INDEPENDENT CLAUSE)

after he washed the dishes if I can find my book
When the two preceding clauses are standing by themselves they don't mean much to a reader. They leave unanswered questions in the reader's mind. What happened after he washed the dishes? What will I do if I can find the book?

*After he washed the dishes,* Marcus went to the movies.

I will do my math LABWORK *if I can find my book.*

**FIGURATIVE LANGUAGE:** In figurative language things not usually seen as alike are compared. The similarities between the objects are understood with the imagination. The images created by figurative language exist only in the reader's mind. Literal images reflect sensory experiences that exist in the physical world (the snarling dog bit the girl scout).

The clouds were like small flocks of sheep grazing in the sky.

**FRAGMENT:** A fragment is an incomplete sentence and is often a broken off piece of a larger sentence.

Running down the street as fast as she could. (participial phrase)
Whenever I feel like relaxing. (subordinate or dependent clause)

**GENDER:** The classification of nouns and pronouns as masculine (man, he), and feminine (woman, she).

**GERUND:** A verb ending in -ing that functions as a noun. A gerund can be used wherever a noun can be used.

*Swimming* is Kris's favorite exercise. (The gerund swimming is the subject of the sentence.)

He quit smoking. (The gerund smoking is the direct object of the verb quit.)
My sides hurt from laughing. (The gerund laughing is the object of the preposition from.)
Steve's hobby, gardening, takes up all of his spare time. (The gerund gardening is an appositive.)

**GERUND PHRASE:** Gerunds, being verb forms, can have objects, complements, and adverb modifiers. A gerund phrase is made up of a gerund along with these words. The phrase as a unit functions as a noun in the sentence.

*Winning the prize* pleased my niece.
*(Prize is the object of the gerund winning.)*

**IDIOM:** An idiom is an expression that seems natural to native speakers of a language, but unusual to others. Most idioms make little sense if they are taken literally.

on pins and needles, strike a bargain, look up an old friend, cough up the money

**IMPERATIVE SENTENCE:** An imperative sentence gives a command or makes a request.

Close the door.
Please give the note to Marty.

**INDEPENDENT CLAUSE:** An independent clause (also called a main clause) is a group of words containing a subject and verb. It expresses a complete thought and can stand alone as a sentence. (See COMPLEX SENTENCE and COMPOUND SENTENCE)

Our cat eats graham crackers.

**INDIRECT QUOTATION:** In an indirect quotation the writer uses his or her own words to explain what someone else wrote or said rather than using the exact words as first spoken or written.
INFINITIVE: An infinitive consists of the preposition to and the simple form of a verb. Infinitives are used as adjectives, adverbs and nouns (subjects, objects, complements).

David has a room to rent. (adjective)
Are you ready to start? (adverb)
To criticize is easy. (subject)
He is planning to resign. (object)

INFINITIVE PHRASE: An infinitive phrase is a phrase containing an infinitive. Since infinitives are verb forms they can have objects, complements, and adverb modifiers. An infinitive phrase is an infinitive along with these words. An infinitive phrase can be used as a noun, adjective, or adverb.

I would like to see your new house. (infinitive: to see; object: your new house)

INTERJECTION: An interjection is a word which expresses emotion. An interjection has no grammatical relation to other words in the sentence. Examples: oh, ouch, hurrah, well, say, hey.

Well, I suppose I can do the shopping for you.
Hey, can you tell me the time?

INTERROGATIVE SENTENCE: An interrogative sentence is a sentence that asks for information—in other words, a question. (See DECLARATIVE SENTENCE)

Do you think it will rain tomorrow?

LINKING VERB: A linking verb is a verb used chiefly to connect the subject of a sentence with an adjective or noun or pronoun that describes or identifies the subject. The most common linking verb is be. Other verbs frequently used as linking verbs are grow, become, appear, seem, and the verbs pertaining to the senses, look, smell, taste, sound, feel.

He seems timid.
The book was fascinating.

METAPHOR: A metaphor is a figure of speech in which a comparison is implied or suggested rather than stated. (See FIGURATIVE LANGUAGE)

The snow is a blanket over the woods.

NOUN: A noun is a word used to name a person, place, idea, quality, or thing. Nouns may be classified as proper or common, abstract or concrete, and collective.

A COMMON NOUN names any one of a class of persons, places, or things.

man, table, lake.

A PROPER NOUN names a specific person, place or thing.

Steven, Kansas, Pajaro River

A COLLECTIVE NOUN names a group by using a singular form.

committee, herd, jury, family

A CONCRETE NOUN names an object that can be perceived by the senses.

house, rose, jacket

An ABSTRACT NOUN names an idea, characteristic, or quality.

hope, kindness, bravery

NUMBER: The form of a noun, pronoun, verb, or demonstrative adjective that indicates one (singular) or more than one (plural).

She goes (singular) They go (plural)
PARALLELISM: Parallelism is the similarity of grammatical form between two or more coordinating sections of a sentence. Parallel structure is used to show a close relation or a contrast between sentence elements such as nouns, phrases, or clauses.

I began to feel faceless and insignificant.
The two most powerful words are not peace and hope, but guns and money.
Ivan likes swimming, running, and cycling.

PARTICIPLE: A participle is a verbal that is used as an adjective. The present participle ends in -ing: running, trying. The past participle ends in -ed, -en, -n, -end, or has internal changes: walked, seen, rung, slept, written.

written word
crying child

PARTS OF SPEECH: Words may be classified on the basis of their function in a sentence. The eight parts of speech are noun, pronoun, adjective, verb, adverb, preposition, conjunction, and interjection.

PASSIVE VOICE: A sentence, and especially its verb, is in the passive voice when the subject of the verb does not perform the action the verb describes. The subject receives the action or is acted upon. (See ACTIVE VOICE)

The paper was written by Anna.
The accident was witnessed by several people.
Taxes must be paid by April 15. A good time was had by all.

PERSONIFICATION: A personification is a figure of speech in which inanimate objects are compared to living things or non-human things are compared with human beings. (See FIGURATIVE LANGUAGE)

The wind plucked at his jacket with greedy fingers.

PHRASE: A phrase is a group of related words used as a single part of speech and not containing both a subject and verb. A phrase may be used as a noun, adjective, adverb, or verb. On the basis of their form, phrases are classified as prepositional, participial, gerund, infinitive, and verb.

Prepositional We walked across the street.
Participial The man entering the room is my father.
Gerund Washing windows is hard work.
Infinitive He asked to be excused.
Verb He has been traveling in Europe.

PREPOSITION: A preposition is a word that shows the relationship between a noun or its equivalent (called the object of the preposition) and some other word in the sentence.

The horse is in the barn.
He pushed through the crowd.

PRONOUN: A pronoun is a word used in place of a noun. Pronouns represent persons, places, or things, without naming them.

Rachel watched her kitten play. She laughed as it jumped and ran.

PROPER NOUN: A proper noun names a particular person, place, or thing. Proper nouns are always capitalized. Examples: Susan, Santa Cruz, Michigan

PROSE: Writing that follows the conventions of everyday speech, using standard grammar and punctuation; writing without meter or rhyme, as in poetry.
QUOTATION, DIRECT AND INDIRECT: In a direct quotation the writer uses the exact words spoken or written by someone else. In indirect quotation the other person's thought is summarized without using his exact words.

(Direct) Tony said, "I have to leave on the next plane."
(Indirect) Tony said that he has to leave on the next plane.

SENTENCE: A sentence is a group of words which expresses a complete thought. Usually a sentence contains both a subject and predicate. Sentences are classified on the basis of their form as *simple, compound, complex,* and *compound-complex.*

A SIMPLE SENTENCE has one subject and one verb, either of which may be compound.

- The *dog barked.* (single subject, single verb)
- The *goats and horses* are noisy. (compound subject)

- The dog *barked and whined.* (compound verb)
- The *goats and mules snorted and stomped.* (compound subject: goats and mules, compound verb: snorted and stomped)

A COMPOUND SENTENCE is made up of two or more simple sentences (independent clauses) joined by a comma and a coordinating conjunction. The sentences may also be joined by a semicolon.

- He flew to York, and I drove to London.
  - independent clause           independent clause

A COMPLEX SENTENCE has one independent clause and one or more dependent clauses.

- The burglars ran *when they heard the police coming.*
  - independent clause           dependent clause

A COMPOUND-COMPLEX SENTENCE has two or more independent clauses and one or more dependent clauses.

- The real estate agent knew the roof leaked, but he didn't tell us *because he wanted to make a sale.*
  - independent clause           independent clause           dependent clause

Sentences are classified on the basis of their purpose as *declarative, interrogative, imperative,* and *exclamatory.*

- A DECLARATIVE SENTENCE makes a statement.
  - The class will meet at noon.

- An INTERROGATIVE SENTENCE asks a question.
  - Where are you going?

- An IMPERATIVE SENTENCE expresses a request or command.
  - Please pass the bread. Don't eat those grapes.

- An EXCLAMATORY SENTENCE expresses strong emotion and is usually followed by an exclamation point.
  - There's a bear in the tent!

SIMILE: A simile is a figure of speech in which two unlike things are compared openly using words such as "like" or "as." (See FIGURATIVE LANGUAGE)

- The snow was like a blanket over the woods.
SUBJECT: The basic parts of the standard sentence are the subject and verb. The subject is the word or group of words that names the person or thing about which the verb makes a statement or asks a question. The subject must be a noun or pronoun or a word group (phrase or clause) used as a noun.

The boat rolled in the heavy swell. (noun)
She left town yesterday. (pronoun)
Swimming every day keeps Nick healthy. (phrase)
What kind of car he drives is irrelevant. (clause)

SUBORDINATE CLAUSE: A subordinate clause is a group of words that has a subject and verb but which cannot stand alone as a sentence. (See also DEPENDENT CLAUSE)

Although you are educated, you don't know everything.
I can't go if I don't finish my LABWORK.

VERB: A verb is a word or phrase used to express action or state of being. (See PREDICATE)

John is running home. (physical action)
John believes in ghosts. (mental action)
The bread is stale. (state of being)

VERBAL: A word derived from a verb but used as a noun, adjective, or adverb. The three verbs are participles (verbal adjectives), gerunds (verbal nouns), and infinitives (used as adjectives, nouns, or adverbs).

Running is good exercise. (running is a gerund—it is being used as a noun)
Blocked punches won't hurt you. (blocked is a participle—it is being used as an adjective)
Sam has an essay to write. (to write is an infinitive—it is being used as an adjective)

VERB TENSE: Verbs change in form to show the time of the action or idea they express. The time expressed by a verb (past, present, future) is its tense. There are six tenses.

PRESENT TENSE is used to express action (or, in a linking verb, state of being) occurring now, at the present time.

Kate plays the piano.
The bread smells good.
The song is pretty.

PAST TENSE is used to express action (or state of being) that occurred in the past and did not continue on into the present. Regular verbs show past tense by adding "ed."

Kate played the piano.
The bread tasted delicious.
Pete was upset.

FUTURE TENSE expresses action occurring at some time in the future. The future tense is formed by using the helping verbs "shall" or "will."

Kate will play at the recital tomorrow.

PRESENT PERFECT tense shows action occurring at no definite time in the past. It is formed using helping verbs "has" or "have."

Martha has been invited to a party.
PAST PERFECT tense expresses actions completed in the past before some other past action or event. The past perfect tense is formed with "had."

Julio had finished his essay by five o'clock.

FUTURE PERFECT tense expresses action that will be complete in the future before some other future action or event. The future perfect is formed using "shall have" or "will have."

Sam will have driven across the country twelve times when he finishes his next trip.

Each tense has a progressive form that indicates a continuing action—an action occurring, but not completed, at the time referred to.

PRESENT PROGRESSIVE: I am working on an essay.
PAST PROGRESSIVE: I was working on my essay yesterday.

FUTURE PROGRESSIVE: I will be working on that essay all weekend.
PRESENT PERFECT PROGRESSIVE: I have been working on that essay all weekend.
PAST PERFECT PROGRESSIVE: I had been working on that essay all weekend.
FUTURE PERFECT PROGRESSIVE: I will have been working on that essay all weekend.

VERB PHRASE: A verb phrase is a verb of more than one word. It is made up of a main verb and one or more helping verbs. Helping verbs help the main verb to express action or make a statement.

He should be studying for his exam. (In this example, "should be" is the helping verb.)

VOICE: Voice is the property of the verb that shows whether the subject acts (active voice) or is acted upon (passive voice.). (See ACTIVE VOICE and PASSIVE VOICE)

ACTIVE: Cindy wrote that poem.
PASSIVE: That poem was written by Cindy.