

# *Writing* with **POWER**

**Language**

**Composition**

**21st Century Skills**

# *Writing* with **POWER**

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**Language**

**Composition**

**21st Century Skills**

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Special thanks to Joan McElroy, Ph.D., for contributions to the research strand of *Writing with Power*, and to David Kulieke, English instructor and consultant, for his review of the grammar, usage, and mechanics chapters.

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## Senior Consultants

**Peter Smagorinsky** wrote the activities that form the project-centered “structured process approach” to teaching writing at the heart of the composition units of *Writing with Power*. A high school English teacher for fourteen years, Smagorinsky has also taught in the English Education programs at the University of Oklahoma (1990–1998) and University of Georgia (1998–present). In addition to numerous articles, he has published books through Heinemann (*Teaching English by Design*, 2007, and *The Dynamics of Writing Instruction: A Structured Process Approach for the Composition Teacher in the Middle and High School*, with Larry Johannessen, Elizabeth Kahn, and Thomas McCann, 2010); through Teacher’s College Press (*Research on Composition: Multiple Perspectives on Two Decades of Change*, ed., 2006); through Cambridge University Press (*Vygotskian Perspectives on Literacy Research: Constructing Meaning through Collaborative Inquiry*, with Carol D. Lee, 2000); and through the National Council of Teachers of English (NCTE) Press (*Standards in Practice, Grades 9–12*, 1996). For NCTE, he also chaired the Research Forum, co-edited *Research in the Teaching of English*, co-chaired the Assembly for Research, chaired the Standing Committee on Research, chaired the Research Foundation, and served as President of the National Conference on Research in Language and Literacy.



**Constance Weaver** developed the “power” concept and features for *Writing with Power*, identifying strategies for using grammatical options to add power to writing and thinking as well as developing the “Power Rules,” beginning with ten “must know” conventions for success in school and the workplace and expanding into features more relevant for advanced writers. Weaver has shaped English education for more than thirty years, illuminating the relationship between grammar and writing and providing practical, effective teaching guidance, from her earliest works on the subject, the best-selling *Grammar for Teachers* (NCTE, 1979) and the widely acclaimed *Teaching Grammar in Context* (Boynton/Cook, 1996), to her most recent *Grammar Plan Book* (Heinemann, 2007) and *Grammar to Enrich and Enhance Writing* (with Jonathan Bush, Heinemann, 2008). She has also long been a leader in literacy and reading. Her book *Reading Process and Practice* (Heinemann, 1988) is authoritative in its field. In 1996, Weaver was honored by the Michigan Council of Teachers of English with the Charles C. Fries award for outstanding leadership in English education. Weaver is the Heckert Professor of Reading and Writing at Miami University, Oxford, Ohio, and Professor Emerita of English at Western Michigan University, Kalamazoo.

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*Writing with Power* was developed under the guidance of outstanding educators—teachers, curriculum specialists, and supervisors—whose experience helped ensure that the program design was implemented in a practical, engaging way for every classroom.

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*Writing with Power* proudly and gratefully presents the work of the following students, whose writing samples—from effective opening sentences to in-depth literary analyses—show so clearly the power of writing.

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# COMPOSITION

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W.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.



L.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

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## Common Core State Standards Focus



L.1 (a) Use parallel structure.

W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.



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## **Common Core State Standards Focus**

W.3 (d) Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.



# COMPOSITION

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## Common Core State Standards Focus

W.3 (a) Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.



W.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

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## Common Core State Standards Focus



W.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

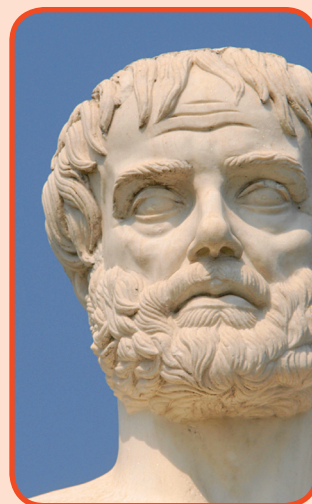


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## Common Core State Standards Focus



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## Common Core State Standards Focus



W.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

# COMPOSITION

## Common Core State Standards Focus

W.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.



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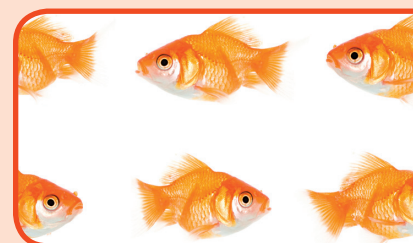
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## Common Core State Standards Focus



L.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.



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## Common Core State Standards Focus



SL.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.



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### Common Core State Standards Focus

W.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.



# GRAMMAR

## UNIT

## 4

## Grammar

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## Common Core State Standards Focus

L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.



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L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

# GRAMMAR

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## Common Core State Standards Focus

SL.6 Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.





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 **Power Your Writing:** Getting into the Action

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Infinitive Phrases

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Phrases: Posttest

Writer's Corner

## 15 Clauses

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Independent and Subordinate Clauses

### Common Core State Standards Focus

(b) Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.





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## Common Core State Standards Focus

L.2 (a) Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.



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L.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.



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### Common Core State Standards Focus



L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

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## Common Core State Standards Focus



L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.



# GRAMMAR



## Common Core State Standards Focus

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L.2 (c) Spell correctly.





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L.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.



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## Common Core State Standards Focus

L.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.



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## Common Core State Standards Focus

L.2(a) Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.

L.2(b) Use a colon to introduce a list or quotation.



# GRAMMAR

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## Common Core State Standards Focus

L.2 (c) Spell correctly.





# *Writing* with **POWER**

**Language**

**Composition**

**21st Century Skills**



# Unit 1

## Style and Structure of Writing

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Some experts estimate that the English language may contain as many as a million words. The number is enough to “astound,” “shock,” and “startle” even the most experienced writer. But the process of choosing and arranging words into effective sentences, paragraphs, and compositions need not startle anyone. This unit will help you begin the writing process with confidence. It will teach you how to work within a community of writers to develop sound ideas, find an appropriate style and voice, and build solid, well-structured compositions. It will give you the power to pluck from that mound of words exactly what you need to make your writing shine—the precise noun, the vivid verb, the sparkling adjective.



*A van loaded with copies of Roget's Thesaurus collided with a taxi. Witnesses were astounded, shocked, taken aback, surprised, startled, dumbfounded, thunderstruck, and caught unawares. — Imprint*



## CHAPTER 1

# A Community of Writers

**W**hat do you need to succeed in the adult world of the 21st century? More and more, the information which people in the past have relied on experts to provide is being produced by “everyday” people: bloggers and contributors to wikis, for example. At the heart of this development, despite the pace and innovation of technological change, are two core elements that have long been basic to human interaction: the written word and collaboration within a community of people with similar interests. This program, *Writing with Power*, addresses those core elements and will help you learn to use them effectively in today’s global society.



# Writing with Power

You read texts every day. You can usually distinguish one that has been written with power from one that has not. Such writing usually:

- demonstrates the **six traits** of good writing
- uses **language in varied, interesting ways** to show relationships and provide details
- follows the **conventions** appropriate for the purpose, occasion, audience, and genre

This program will help you learn to write with power and enable you to accomplish your goals through your writing.

## 1 The Six Traits

### IDEAS

Strong writing includes a clear idea, message, or theme. Writers add strong and lively details that help explain or support the substance of their writing. Powerful writing helps you focus your thinking so that readers can easily follow what you are saying.

### ORGANIZATION

Well-organized writing typically has a clear beginning, middle, and ending. It presents details in a logical order by using transitional words and phrases such as those listed in the chart below.

WRITING PURPOSE	ORGANIZATIONAL PATTERNS	COMMON TRANSITIONS
<b>Expository (to explain or inform)</b>	Order of importance	<i>First, next, most important</i>
	Comparison/contrast	<i>Similarly, in contrast, on the other hand</i>
	Cause/effect	<i>As a result, for that reason, because</i>
<b>Narrative (to tell a real or imaginary story)</b>	Chronological (time) order	<i>First, yesterday, the next day, last year, next, until</i>
<b>Descriptive</b>	Spatial (location) order	<i>At the top, near the middle, to the right, on the other side, next to, behind</i>
<b>Persuasive</b>	Order of importance	<i>The most important, equally important, in addition, also, in fact</i>



## VOICE

**Voice** is what gives your writing a unique personality and message and provides a personal way of expressing ideas. Your writing voice should meet the expectations for the situation. For example, you would use different voices to write a solemn poem on the occasion of a beloved pet's death and to write a note of congratulations to a friend who has won an award. The following chart identifies appropriate voices for different writing occasions.

WRITING PURPOSE	WHAT THE WRITER'S VOICE SHOULD CONVEY
<b>Expository and persuasive writing</b>	Genuine interest in the subject, often including personal insights about why the subject is important to the writer and what the reader might expect to gain from it; respect for differing viewpoints; confidence without swagger
<b>Descriptive and narrative writing</b>	A genuine, not phony, personality; often some personal statements that show a willingness to trust readers with sensitive ideas

## WORD CHOICE

You can capture your readers' attention by using language that is specific, lively, and appropriate to the situation. You can accomplish this by using active voice verbs, precise nouns and modifiers, and colorful and figurative language that meets the expectations of your readers. (You will learn more about word choice in Chapter 2.)

## SENTENCE FLUENCY

Your sentences flow smoothly together when you employ transitions, repeated words, and pronouns that refer back to an earlier word. These devices enable sentences to connect fluidly to one another. Most writers go back and revise some parts of their writing so that readers can follow their thinking as easily and clearly as possible. To help your readers grasp your points, you may need to add transitions, repeat a key word, or replace a word with a pronoun, a synonym, or a substitute. (You will learn more about sentence fluency in Chapter 2.)

## CONVENTIONS

Writing that communicates effectively is generally free of problems with spelling, capitalization, punctuation, and word choice. Paragraph breaks occur where you change topics, and sentences follow appropriate rules for grammar and usage. Writing that adheres to these principles can make a strong positive impression on readers. If you use inappropriate writing conventions, such as using all lowercase letters or leaving out periods, you may confuse or even offend your readers. (You will learn more about some of the most important conventions on pages 8–10.)

## 2 The Power of Language

There are so many available words and sentence structures that you could conceivably construct sentences of infinite variety. Simple pictures can communicate an idea such as “Jonah went to the concert,” but language can add detail, meaning, subtlety, and feeling to that idea in seemingly endless ways: “Having won the tickets by being the 17th caller to a radio station, Jonah crackled with the electricity of excitement as he headed toward the train for the uptown venue, knowing he would soon be in a throng of fans, rocking and waving as one to the pulsing metallic music, colored spotlights creating dazzling visual effects.”

Fluent writers generate power through their careful language use. For this reason, each composition chapter in this program includes a warm-up activity called “The Power of Language.” These activities help you learn how to create interesting and varied sentence patterns to help you express your thoughts persuasively. Each language strategy has two names. The first identifies the language concept. The second name, after the colon, reflects its purpose or function. The “Power of Language” strategies in this book are:

- Appositives: Who or What?, page 61
- Adjectival Phrases: Fine Points, page 88
- Participial Phrases: Getting into the Action, page 136
- Adjectives in the Predicate: Details, Details, page 166
- Fluency: Let It Flow, page 196
- Adjectival Phrases: Modifiers Come Lately, page 243
- Subordinate Clauses: Tip the Scale, page 293
- Adjectival Clauses: Relativity, page 333
- Parallelism: The Power of 3s, page 392

### Learning Tip

With a partner, take the simple sentence “Jonah went to the concert” and use your language power to expand it with details and subtlety of meaning. Share your revised sentence with the class.

Using these strategies will help you transform your writing from “Jonah went to the concert” to an endless variety of detailed, interesting, and original expressions, giving your language significant *power*.



### 3 The Power Rules

Your use of language can help you get where you want to go. Your language—the words, the arrangement of your sentences, the rules you follow—indicates your membership in a social group. You speak comfortably with your family and friends. Depending on the people who surround you, you might have learned to say, “They ain’t no more eggs;” or you might have learned to say, “There aren’t any more eggs.” Your speech usually sounds like the language used by the people you spend time with or hope to spend time with. This kind of speech is the “language of power” among the people you spend your time with. You use it comfortably, and it feels natural to you.

However, your everyday speech is not necessarily the language of power in other situations. In many areas of society, “Standard English”—the language used in many workplaces—is expected. Its conventions may depart from the speech you use with your family and friends. However, if you hope to succeed in school, college, or at most jobs, you benefit from learning the language of power used by people in those settings. The speech conventions you follow are therefore not absolutely right or wrong. Rather, when in Rome, you usually do as the Romans do, including speaking according to local accepted customs.

Studies have shown that certain grammatical and syntactic errors create more negative impressions than others. Since these errors can influence how people perceive you, you should learn how to edit your writing so that it meets the standards for formal occasions. The list that follows identifies ten of the most important conventions to master. Check for these Power Rules whenever you edit.

## EDITING FOR MAINSTREAM CONVENTIONS: THE POWER RULES

### 1. Use only one negative form for a single negative idea. (See page 789.)

#### Before Editing

My stamp album isn’t worth *nothing*.  
We haven’t got *nothing*.

#### After Editing

My stamp album isn’t worth *anything*.  
We haven’t got *anything*.

### 2. Use mainstream past tense forms of regular and irregular verbs. (See pages 686–708.) You might try to recite and memorize the parts of the most common irregular verbs.

#### Before Editing

I *pick* blueberries yesterday.  
They *was* wrong, wrong, wrong.  
I *sing* under your window last night.  
Qwanda should have *went* first.  
Frazier Nerves *bringed* me my dessert.

#### After Editing

I *picked* blueberries yesterday.  
They *were* wrong, wrong, wrong.  
I *sang* under your window last night.  
Qwanda should have *gone* first.  
Frazier Nerves *brought* me my dessert.

### 3. Use verbs that agree with the subject. (See pages 752–775.)

#### Before Editing

Chris *clean* the kitchen spotlessly.  
The drums and the French horn *sounds*  
good together.  
Either the girls or the boy *try* harder.  
Neither the kitty nor the cats  
*is* meowing.

#### After Editing

Chris *cleans* the kitchen spotlessly.  
The drums and the French horn *sound*  
good together.  
Either the girls or the boy *tries* harder.  
Neither the kitty nor the cats  
*are* meowing.

### 4. Use subject forms of pronouns in subject position. Use object forms of pronouns in object position. (See pages 721–729.)

#### Before Editing

*Him* and Jazlyn are going to the dance.  
*Her* and *me* can't do the math.

#### After Editing

*He* and Jazlyn are going to the dance.  
*She* and *I* can't do the math.

### 5. Use standard ways to make nouns possessive. (See pages 896–899.)

#### Before Editing

The *hamsters* legs move fast!  
The *houses* chimney is sooty inside.  
The *movies* special effects were bad.  
Both *buildings* roofs collapsed under the  
great snowfall.

#### After Editing

The *hamster's* legs move fast!  
The *house's* chimney is sooty inside.  
The *movie's* special effects were bad.  
Both *buildings'* roofs collapsed under the  
great snowfall.

### 6. Use a consistent verb tense except when a change is clearly necessary. (See pages 707–708.)

#### Before Editing

The sushi *goes* bad after it *sat* in the  
sun all day.  
After my touchdown, I *spike* the ball  
and did my best dance and got  
a penalty.

#### After Editing

The sushi *went* bad after it *sat* in the  
sun all day.  
After my touchdown, I *spiked* the ball  
and did my best dance and got  
a penalty.

### 7. Use sentence fragments only the way professional writers do—after the sentence they refer to and usually to emphasize a point. Fix all unintended sentence fragments that occur before the sentence they refer to and ones that occur in the middle of a sentence. (See pages 602–603.)

#### Before Editing

Today. We shall overcome.  
Trying to chop wood. *While it is pouring*  
*is hard.* So I will chop it later.  
I scattered the seeds to the wind. *The*  
*reason being that I wanted them to*  
*find their own spots to grow in.*

#### After Editing

Today, we shall overcome.  
Trying to chop wood *while it is pouring*  
*is hard,* so I will chop it later.  
I scattered the seeds to the wind  
*because I wanted them to find their*  
*own spots to grow in.*



**8. Use the best conjunction and/or punctuation for the meaning when connecting two sentences. Revise run-on sentences.** (See pages 672–674.)

**Before Editing**

I opened the door, my dog Wags came in.  
It rained, my tulips were happy.  
Albie threw the rock, it went through his neighbor's window.

**After Editing**

*When* I opened the door, my dog Wags came in.  
*After* it rained, my tulips were happy.  
Albie threw the rock, *and* it went through his neighbor's window.

**9. Use the contraction 've not of when the correct word is have, or use the full word have. Use supposed instead of suppose and used instead of use when appropriate.** (See pages 804, 808, and 811.)

**Before Editing**

They should *of* ordered the vegetable casserole.  
We might *of* ordered too many cheesecakes.  
The appetizers would *of* tasted better if they'd been cooked.  
The chef was *suppose* to broil the carrot patties, not deep-fry them.  
I *use* to like Greek food better than any other, but now I prefer Thai.

**After Editing**

They should *have* ordered the vegetable casserole.  
We might *have* ordered too many cheesecakes.  
The appetizers would *have* tasted better if they'd been cooked.  
The chef was *supposed* to broil the carrot patties, not deep-fry them.  
I *used* to like Greek food better than any other, but now I prefer Thai.

**10. For sound-alikes and certain words that sound almost alike, choose the word with your intended meaning.** (See pages 796–813.)

**Before Editing**

Bea tried unsuccessfully *too* join the Boy Scouts. (*Too* means "also" or "in addition".)  
My jump shot from the foul line was worth only *to* points. (*To* means "in the direction of".)  
Was that *you're* quilt I bought? (*You're* is a contraction of *you are*.)  
*They're* pile is larger than mine. (*They're* is a contraction of *they are*.)  
*Their* has to be a better way. (*Their* is the possessive form of *they*.)  
*Its* unfortunate that class is over. (*Its* is the possessive form of *it*.)

**After Editing**

Bea tried unsuccessfully *to* join the Boy Scouts. (*To* is part of the verb *to join*.)  
My jump shot from the foul line was worth only *two* points. (*Two* is a number.)  
Was that *your* quilt I bought? (*Your* is the possessive form of *you*.)  
*Their* pile is larger than mine. (*Their* is the possessive form of *they*.)  
*There* has to be a better way. (*There* is a nonreferential pronoun.)  
*It's* unfortunate that class is over. (*It's* is a contraction of *it is*.)

Writers often use the following proofreading symbols to indicate where they need to make changes when they edit. These symbols help writers know where their writing should be revised to follow the Power Rules.

## PROOFREADING SYMBOLS

	insert	We went on a <sup>fantastic</sup> journey.
	insert comma	Meg enjoys hiking, skiing and skating.
	insert period	Gary took the bus to Atlanta.
	delete	Refer <del>back</del> to your notes.
	new paragraph	Finally Balboa saw the Pacific.
	no paragraph	The dachshund trotted away.
	let it stand	I appreciated her <del>sincere</del> honesty.
	add space	She will beback in a moment.
	close up	The airplane waited on the runway.
	transpose	They <u>only</u> have two dollars left.
	capital letter	We later moved to the south.
	lowercase letter	His favorite subject was Science.
	spell out	I ate 2 oranges.
	insert quotes	I hope you can join us, said my brother.
	insert hyphen	I attended a school-related event.
	insert apostrophe	The ravenous dog ate the cat's food.
	move copy	I usually <u>on Fridays</u> go to the movies.

## Writing Tip

Write the following sentence on a piece of paper, just as it's written here:

Quinn was in such hurry thathe forgot the presant the card and the directoin's the to party.

Add proofreading symbols to show corrections. Compare your work with a partner's. Did you find the same errors and mark them the same way?

## 4 Writing in the 21st Century

You undoubtedly have a lot of experience with 21st century writing. If you are like most teenagers, you send at least 100 text messages every day. You are on the Internet for at least an hour, often on social-networking Web sites. You may manage your own Web sites and are continually reading about ways to make them work better. You upload photos, videos, and music files; and people often respond to them. You “talk” with friends in chat rooms and with instant messaging software, often carrying on several conversations at the same time, and perhaps using video technology so that you can see the people with whom you converse. For each type of 21st century writing, you probably follow unique conventions.

You also write in school. You answer essay questions on tests, write papers for English, produce research reports in social studies, write lab reports for science, and write appropriate kinds of texts for other classes.

Outside school, you may write songs and sing them, keep a journal as a way to think about your life, maintain lists of things you need to do, and keep track of what you eat to maintain your physique.

### THE RIGHT KIND OF WRITING?

With all these kinds of writing, what is the “right” way to write?

There is no single way to write that is “right” for every occasion. The right way to write is the way that’s appropriate for the situation, your reasons for writing, and the expectations of your audience. In other words, writing should be “in tune” with what is appropriate for the situation.

### Learning Tip

For one day, keep a log of how many times you write and under what circumstances. Include text messaging. Compare your log to those of your classmates and look for patterns.

### GLOBAL INTERACTIONS

Technology makes it possible for you to stay connected with other people and reach across the globe: The Internet enables you to buy music from Africa and Asia; your order in a restaurant drive-through might be routed to India to provide your service; and you might play a real-time video game with people from Australia, Bali, the Netherlands, Mozambique, and Brazil.

Those who live in this wired world benefit from **creative thinking** and the ability to **work cooperatively with others**. To thrive in the 21st century, you need to be able to **think critically, reason logically, and solve all sorts of problems** effectively. You will need to know how to communicate, often through **technology**. Writing can help you develop all of those skills and prepare you to live a satisfying and profitable life in the 21st century.

# Collaborating Through the Writing Process

Many people think of writers as solitary scribes, bent over a desk or crouched at a computer screen, seeking a personal muse to guide their thinking. Some parts of the writing process are indeed accomplished alone, but most people write collaboratively. A newspaper story, for instance, involves a writer who produces the story with the help of an editor. Friends often call on friends for feedback on their essays, stories, reports, and other writing. For the writing in this program, you and your classmates will create and participate in a **community of writers** and work in **collaboration** throughout the writing process, often in groups of three to four students.

## 1 Prewriting: Getting Started

### STRATEGIES FOR FINDING A SUBJECT

Finding subjects to write about is simply a matter of keeping your mind and eyes open to the world around you. The following strategies will help you.

**Taking an Inventory of Your Interests** Draw on your own life to discover fresh subjects for writing. One way to identify subjects is by **freewriting**, writing down anything and everything without pausing to reflect. Another way is to identify your experiences and knowledge by completing a personal interest inventory like the following.

Personal Interest Inventory					
Games	Music	Movies	Sports	Books	Experiences
Chess Poker	Rock Rap	Spy movies	Baseball Tennis	Spy novels	Camping Outdoor Ed

**Keeping a Journal** Another good way to discover worthwhile writing is to keep a **journal**, a notebook in which you make daily entries about your experiences. The entries can vary from simple recall of the day's events to more complex analyses of your thoughts, feelings, relationships, hopes, and dreams. Date each entry. Write about whatever is on your mind or use the ideas offered in this text. Your journal will become a rich resource for writing ideas.

**Reading, Interviewing, and Discussing** You can also develop ideas for subjects using the following strategies. In each case, take notes to remember the ideas that surfaced.



HERE'S  
HOW

## Strategies for Thinking of Subjects

- Do some background reading on general topics that interest you. If you are interested in oceanography, for example, find some recent articles to read in the library or on the Internet.
- Interview someone who knows more about a subject than you do.
- Discuss subjects of mutual interest with classmates, friends, and/or family to find interesting and fresh angles on a subject.

**Keeping a Learning Log** A Learning Log is a section of your journal where you can write down ideas or information about math, science, history, health, or any other subject that interests you. You can use it to capture what you know about a subject and what you still need or want to learn about it. You can also use it to record your progress as a writer.

## CHOOSING AND LIMITING A SUBJECT

Writing gives you the opportunity to know yourself better and to present your ideas and interests to others. You should make the most of this opportunity by writing about subjects you find personally stimulating and challenging.

HERE'S  
HOW

### Guidelines for Choosing a Subject

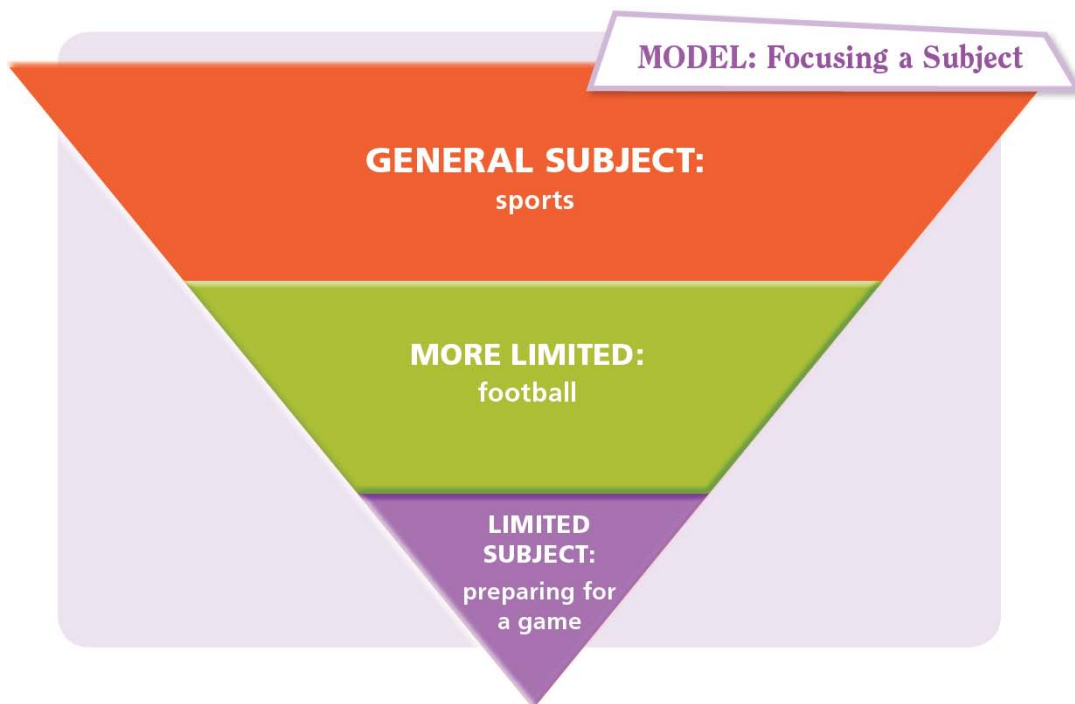
- Choose a subject that genuinely interests you.
- Choose a subject that will most likely capture the interest of your readers.
- Choose a subject you can cover thoroughly through your own knowledge or with a reasonable amount of research.

Once you have selected your subject, you may have to limit it so that it is more manageable. For example, a very broad subject like “the federal government” or “the Olympic Games” cannot be covered in a paragraph or a short essay. To limit such a broad subject, use the strategies suggested in the following box.

HERE'S  
HOW

### Guidelines for Limiting a Subject

- Limit your subject to one person or one example that represents the subject.
- Limit your subject to a specific time or place.
- Limit your subject to a specific event.
- Limit your subject to a specific condition, purpose, or procedure.



## CONSIDERING YOUR PURPOSE, OCCASION, AUDIENCE, AND GENRE

**Purpose** is your reason for writing or speaking. To be successful, the purpose of your communication must fit both the occasion that prompts it and the audience who will receive it. The following chart lists the most common purposes and forms.

WRITING PURPOSES	POSSIBLE FORMS
<b>Expository</b> to <b>explain</b> or <b>inform</b> ; to focus on your subject matter and audience	<b>Factual writing</b> scientific essay, research paper, business letter, summary, descriptive essay, historical narrative, news story
<b>Creative (literary)</b> to <b>create</b> ; to focus on making imaginative use of language and ideas	<b>Entertaining writing</b> short story, novel, play, poem, dialogue
<b>Persuasive</b> to <b>persuade</b> ; to focus on changing your readers' minds or getting them to act in a certain way	<b>Convincing writing</b> letter to the editor, persuasive essay, movie or book review, critical essay (literary analysis), advertisement
<b>Self-expressive</b> to <b>express</b> and <b>reflect</b> on your thoughts and feelings	<b>Personal writing</b> journal entry, personal narrative, reflective essay, personal letter

**Occasion** is your motivation for composing—whatever prompts you to communicate. You can usually state your occasion with one of the following sentences.

- I feel a need to write for my own satisfaction.
- I have been asked to write this by [name a person].
- I want to write an entry for [name a publication or contest].

As you plan your writing, consider your **audience**, the people you will be addressing. Who will be reading your work? What are their interests and concerns? How can you best communicate with them?

HERE'S  
HOW

### Audience Profile Questions

- Who will be reading my work?
- How old are they? Are they adults? Teenagers? Children?
- What do I want the audience to know about my subject?
- What background do they have in the subject?
- What interests and opinions are they likely to have? Are there any words or terms I should define for them?

The **genre**, or form of writing, you choose will also shape your subject. The forms listed in the chart on the previous page are examples of genres. Each genre has features that readers expect to see. For example, readers expect a research paper on cars to be filled with facts, but they are comfortable with advertisements that appeal primarily to emotions.

### Learning Tip

In your Learning Log, write a few sentences explaining the importance to a writer of purpose, audience, occasion, and genre.



# Collaboration in Action

## Prewriting

Sumalee, Amadika, Earl, and Hailey are in a writing group together. It's their first writing activity of the year. They are supposed to come up with a topic and choose the purpose and audience for their writing. Here's how their discussion might go:

**Sumalee:** Hey Amadika, how did your summer go?

**Amadika:** I went to a lot of concerts—I saw Rabies, Catatonique, Psychoclasm, and Big Bang.

**Hailey:** Wow, that's the Heavy Metal Hall of Fame. I wish I were that lucky.

**Earl:** Why don't you write about one of the concerts?

**Amadika:** Great idea. But which one? All were awesome.

**Sumalee:** Well, who is your audience?

**Amadika:** Other students. But they already know what these concerts are like, so I don't know how original I could be. I did go to one concert that was really different. My parents took me to a classical concert.

**Hailey:** Ooooh, too boring.

**Amadika:** I've got to confess that it was pretty good. For classical music, anyhow.

**Sumalee:** I say go for it.

**Hailey:** Just be sure to make it interesting. What's your purpose?

**Amadika:** I guess it would be to explain it to other kids who might not have experienced it, and I hope I could also be entertaining.

Talking and listening help Amadika discover a topic to write about. After the group finishes talking about her topic, they have a similar conversation about the subjects Earl, Hailey, and Sumalee will write about.

## Collaboration Practice

Meet with a small group for 10 minutes. Use what you have learned to try to come up with a good writing topic for each member.



## 2 Prewriting: From Ideas to a Plan

### DEVELOPING A SUBJECT

After choosing and limiting a subject and establishing your purpose and audience, you can begin to develop your ideas further. Gather lively details such as facts, examples, incidents, and reasons about your subject. The following strategies will help you.

**Observing** Using your own powers of observation will help you collect details about a subject you want to describe. When you observe, you open your senses. Sensory impressions are vital to bringing your subject to life. Use the following techniques.

#### HERE'S HOW

#### Techniques for Observing

- Be aware of the reason why you are observing. Keep your purpose in mind as you decide what and how to observe.
- Use all your senses. Look, listen, smell, touch, taste.
- Use your mind. Think about what your observations mean.
- Observe from different viewpoints. Look at your subject from all angles: near and far, above and below, inside and out.
- Sketch your subject. Make a drawing of what you observe.
- Take notes on note cards or in computer files, keeping a record of your observations.

**Brainstorming** Brainstorming means “letting ideas come to you freely, without judgment.” Work with a partner or a group of classmates and freely list all thoughts about your subject as they occur to you. Let the comments flow until you have unlocked a large store of ideas.

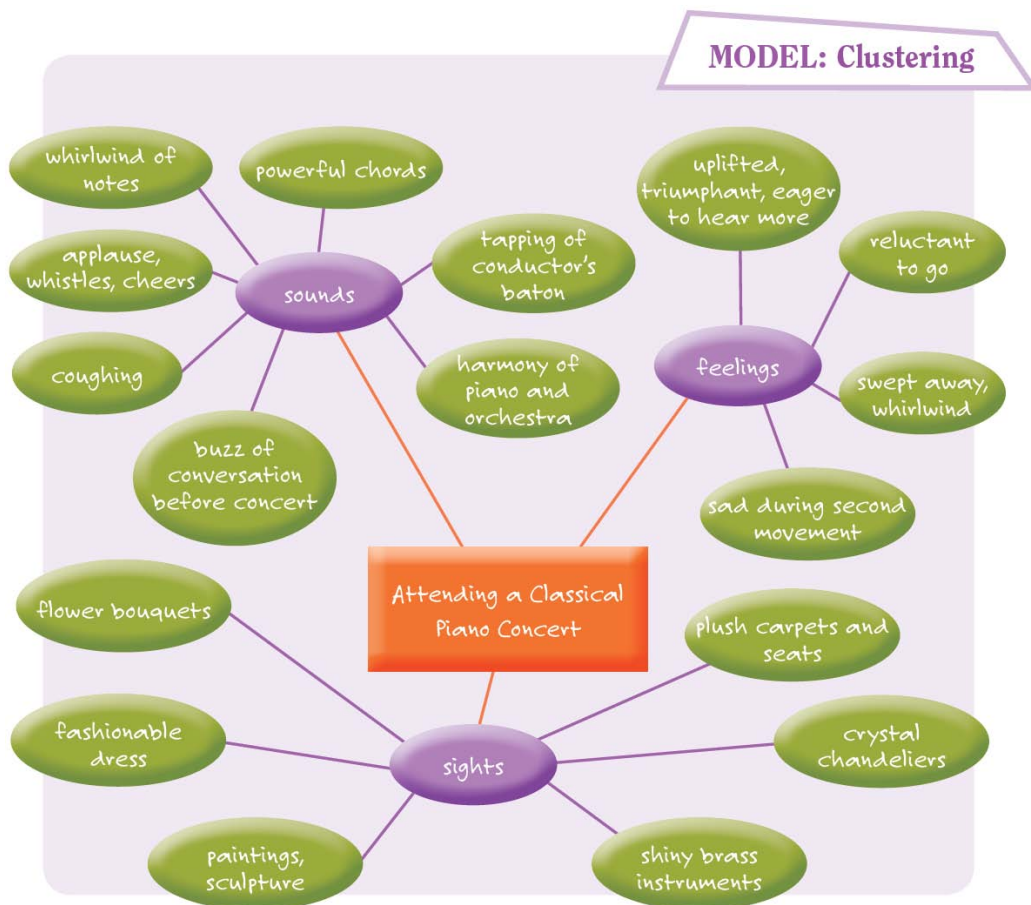
#### HERE'S HOW

#### Collaborating: Guidelines for Brainstorming

- Set a time limit, such as 15 minutes.
- Write the subject on a piece of paper and ask someone to be the recorder. If your group meets frequently, take turns recording ideas.
- Start brainstorming for details—facts, examples, incidents, reasons, connections, and associations. Since you can eliminate irrelevant ideas later, contribute and record any and all ideas.
- Build on the ideas of other group members. Add to those ideas or modify them to make them better.
- Avoid criticizing the ideas of other group members.

When you have finished brainstorming, get a copy of all the supporting details from the group recorder. Select the details from the group list that are best for your own essay.

**Clustering** **Clustering** is a visual form of brainstorming that helps you record and group your ideas. Begin with a single word or phrase enclosed in a box or circle. Then arrange related ideas around that center, linking each idea to the original word or phrase. Your cluster diagram provides you with groups of related details. Following is a cluster diagram on the subject of observing a classical music concert.



**Inquiring** Another way to develop supporting details is by **inquiring**, or asking questions. Questions that begin with *who*, *what*, *where*, *why*, *when*, and *how*, can produce answers to help you develop your subject. Suppose, for example, you were writing about how scientists study past cultures that have no written records. You might think of the following questions.

## MODEL: Inquiring to Develop Supporting Details

### SCIENTISTS AND PREHISTORY

<b>Who</b>	are some of the scholars learning about prehistory?
<b>What</b>	clues did early people leave behind?
<b>Where</b>	are these clues found?
<b>How</b>	are the ages of clues determined?
<b>When</b>	did scientists first study prehistory?
<b>Why</b>	do scientists study prehistory?

**Focusing Your Subject** Before you organize your details, you need to zero in on a main idea for your essay.

HERE'S  
HOW

### Guidelines for Deciding on a Focus

- Look over your details. Can you draw meaningful generalizations from some or all of the details? If so, you could focus on one of the generalizations.
- Choose a main idea that intrigues you.
- Choose a main idea that suits your purpose and audience and would work well in your chosen genre.

Amadika chose the experience of attending a classical concert as her main idea. She established that her writing purpose was to inform and entertain and that her audience was her classmates. Her main idea suited both her purpose and audience.

## CLASSIFYING AND ORDERING DETAILS

To organize your material, begin by classifying your details. For example, if you are writing about your interests, your details might naturally fit into categories such as sports, music, computers, and movies. Grouping supporting details into logical categories will help your reader follow your thoughts. You may find that certain details do not fall into any category, and should be eliminated.

Clustering can help classify your details. For example, the sample cluster on page 19 shows three categories of details—sounds, sights, and feelings—for observing a classical music concert.

After classifying details, decide on the best way to put them in order. The chart on the following page shows some common ways to order material.

## WAYS TO ORGANIZE DETAILS

Types of Order	Definition	Examples
<b>Chronological</b>	the order in which events occur	story, explanation, history, biography, drama
<b>Spatial</b>	location or physical arrangement	description, analysis, directions
<b>Order of Importance</b>	degree of importance, size, or interest	persuasive writing, description, evaluation, explanation
<b>Logical</b>	logical progression, one detail growing out of another	classification, definition, comparison and contrast





After deciding on the best order in which to present your supporting details in your composition, make a simple list or chart showing the details in that order. The following list shows the order in which Amadika chose to present her details. Because she wanted to give the feeling of the concert from start to finish, she chose chronological order.

### MODEL: Ordering Details

#### When I first arrived

- not looking forward to the experience
- beautiful building, paintings and sculptures inside
- chairs onstage, music on stands
- crystal chandeliers hanging from ceiling
- beautiful handcrafted instruments
- musicians tuning, playing scales
- audience in jewels and formal wear
- applause for arrival onstage of conductor and soloist
- stillness before the concert starts

#### Once concert was under way

- lights dimmed
- strings and woodwinds seeming to echo each other
- instruments seeming to move in response to the conductor's baton
- the piano and the orchestra joining in a musical dance
- the pianist immersed in the performance
- fingers moving like lightning
- an incredible improvised piano solo
- audience applauding, whistling, and cheering
- fans throwing flowers onstage
- woman crinkling a candy wrapper

#### After the concert

- reflections on how misleading first impressions can be

### Learning Tip

With a partner, use brainstorming, clustering, or inquiring to develop ideas for a topic of your choice. Share your work with the rest of the class. Explain how the strategy helped unlock ideas.

### 3 Drafting

During the drafting stage of the writing process, you put your ideas and supporting details into complete sentences. First, review all the prewriting work you have done. As you write your first draft, consider your subject, occasion, and audience. Be aware of your voice. You will soon be able to tell whether you have a workable subject or whether you need to go back and rethink your ideas. Follow these strategies to produce your first draft.

HERE'S  
HOW

#### Strategies for Drafting

- Write an introduction that will capture the reader's interest and express your main idea.
- Use your organized prewriting notes as a guide, but depart from them when a good idea occurs to you.
- Write fairly quickly. Do not worry about spelling or phrasing. You will have a chance to fix such problems when you revise.
- Stop frequently and read what you have written. This practice will help you move logically from one thought to the next as you draft.
- Write a conclusion that drives home to the reader the main point of the essay.

The following model shows Amadika's first draft. Notice that a number of mechanical errors will need to be corrected in a later stage.

#### MODEL: First Draft

I went to a classical concert. I didn't want to go at first. I was a diehard Heavy Metal fan and this would not be good for my image. The concert hall was elegant, like a palace. Inside, there were paintings, sculptures and plush carpeted floors. He people there are all dressed up. Some people are in formal evening clothes. I felt like was at a fashion show.

The orchestra come onstage and began to tune their instruments fragments of different songs, miscellaneous scales and chords filled the air. The string section had beautiful handcrafted wooden instruments. Ushers handed out porgrams that told all about the piece we were about to hear-beethoven's "Emperor" piano concerto. The conductor and the soloist entered. There was applause, but not too much. This was followed by a moment of silence.

The conductor taps his stick and the concert begins. The pianist struck a loud chord. He flew off into a wild introduction. The orchestra answered, picking up the theme. Soon the piano and orchestra are trading licks back and forth. The pianist played with power and authority. The instrument can be heard even when playing with the full orchestra. The first part of the concert is a quick movement. The piano player's fingers move quickly across the keyboard. At times the music seemed

abstract and difficult to follow, but whenever I was beginning to feel lost, a familiar theme would survive and reappear. When the first movement ended I felt exhilarated as though I had been swept off into the clouds by a hurricane.

The second section was slow and songlike. It made me feel sad. That mood changed abruptly with the third section which was really driving and built up to a big conclusion. The music toyed with the audience with a series of false endings. By the time it was over the audience were leaping to their feet cheering, applauding and whistling. . Some fans even threw flowers onto the stage as the pianist took his bow.

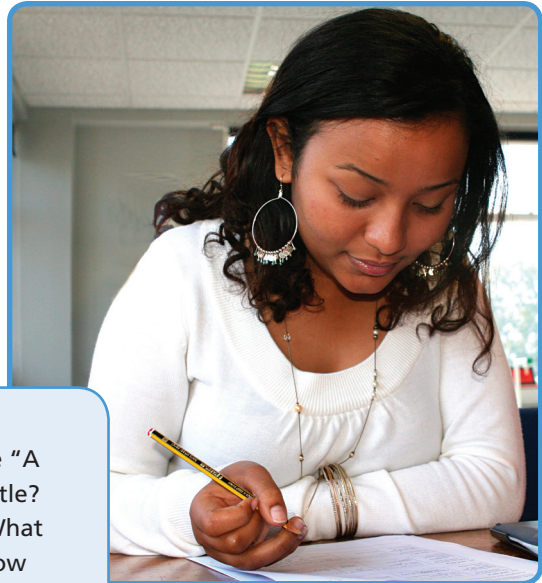
By the time the concert was over, I felt I had been transported to somewhere I had never been. First impressions can be misleading. I thought I would have a lousy time but wound up really enjoying myself. It was like when you start out disliking someone and end up as best of friends. The concert pianist improvised at times like a jazz or rock musician. This guy is in the same league as my favorite jazz artists. I didn't know that classical musicians were so creative. I went right out and bought three different recordings of Beethoven's Emperor Concerto. I can't wait to go to my next concert. I learned something new about music and about myself.

## DRAFTING A TITLE

After you have completed your first draft, think of several possible titles for your essay. A good title should interest and inform your audience, and also arouse your reader's curiosity. Your title must give some idea of the subject matter. Amadika decided on the title "A Classical Concert."

### Learning Tip

In a small group, discuss the title "A Classical Concert." Do you like the title? Would it interest and inform you? What are some other possible titles and how effective are they compared to "A Classical Concert"? Write down the alternate titles, along with notes evaluating them, and share your ideas with the rest of the class.



## 4 Revising

After evaluating your draft, you are ready to revise. You will do some revising on your own. At other times you might revise through conferencing with a partner or in a small group. Your teacher may also give feedback that will help you revise your final draft.

A good place to start in revising is to evaluate your text according to how well it addresses your writing purpose, occasion, audience, and the genre you have chosen. Ask yourself the following questions to focus your revising.

EVALUATION POINT	QUESTIONS TO ASK
<b>Purpose</b>	Did I stick with the purpose I started with? For example, if my purpose was to explain, did I stay focused on that purpose, and not veer off in other directions?
<b>Occasion</b>	Did I write something that is appropriate for the occasion? For example, if the occasion is a test, did I use language and other writing elements that are appropriate for the test?
<b>Audience</b>	Did I keep my audience in mind as I wrote? For example, if I were writing for parents, did I try to anticipate their ways of looking at things?
<b>Genre</b>	Did I include the elements readers would expect with the genre I chose? For example, if I decided to write in the genre of descriptive writing, did I include many sensory words that would contribute to vivid images?

### Learning Tip

In a small group, practice using the questions in the first column to evaluate the essay “A Classical Concert.” Suggest revision strategies for places that can be improved. Report your discussion to the rest of the class.

While rethinking questions of how well you address purpose, audience, occasion, and genre, you can use the revision strategies in the chart on the next page. If you answer *no* to any of the questions in the first column, you can try the fixes suggested in the second.

## REVISING STRATEGIES

### Check for Clarity and Creativity

- Are your ideas interesting, fresh, and original ideas, rather than ones that people have heard over and over?
- Does the text satisfy its purpose?

### Elaborate by Adding Details

- Does your writing seem fully developed?
- Are your ideas fully supported?
- Have you used details that would help bring a scene or idea to life for a reader?

### Delete Unnecessary Words or Details

- Do all of your details relate to your controlling idea?

### Rearrange Out-of-Order Items

- Check the organization of your words, sentences, and ideas. Does one idea lead logically into another?
- Have you combined any ideas that could be effectively combined?

### Substitute Words and Sentences

- Are all parts of your draft clear enough for a reader to follow easily?
- Are your words lively and precise?

## QUICK FIXES

- Insert a personal experience or example.
- Think of an unlikely comparison between your subject and something else.
- Talk with others to get ideas.
- Explore your subject from someone else's point of view.
- Use one of the prewriting strategies on pages 13–14 and 18–20 to come up with lively elaborations.
- Tell who or what with appositives (page 61); add fine points (page 88); get into the action with participial phrases (page 136); add adjectives (page 166), adjectival phrases (page 243), and adjectival clauses (page 333); and use the power of 3s (page 392).
- Show, don't tell.
- Take a mental snapshot of a scene and write what you see.
- Cut any ideas that do not really relate to your main idea. Also delete any extra or unneeded words and repetitive sentences.
- Use your word processor to rearrange and reorganize your sentences or paragraphs so the reader can easily follow your thoughts.
- Use transitions to show the relationships between ideas.
- Ask a “test reader” to tell you where you need to provide more or clearer information
- For a dull, general word, find a richer and more vivid synonym.



## Using a Six-Trait Rubric

A rubric like the one below can help you determine what you need to do to improve your draft. Each row focuses on a specific aspect of writing. Each column describes a different level of quality, with the highest quality traits labeled 4. You can also use a rubric to evaluate the work of your writing group partners.

<b>Ideas</b>	<b>4</b> The main idea is clear. Plenty of details such as facts, examples, and anecdotes provide support.	<b>3</b> The main idea is clear. There is enough support for the main idea to back it up adequately.	<b>2</b> The main idea could be clearer. There are some supporting details, but more details would be helpful.	<b>1</b> The main idea statement is missing or unclear. Few examples and facts are provided in support.
<b>Organization</b>	<b>4</b> The organization is clear with abundant transitions.	<b>3</b> A few ideas seem out of place or transitions are missing.	<b>2</b> Many ideas seem out of place and transitions are missing.	<b>1</b> The organization is unclear and hard to follow.
<b>Voice</b>	<b>4</b> The voice sounds natural, engaging, and unique.	<b>3</b> The voice sounds natural and engaging.	<b>2</b> The voice sounds mostly natural but is weak.	<b>1</b> The voice sounds mostly unnatural and is weak.
<b>Word Choice</b>	<b>4</b> Words are specific, powerful, and appropriate to the task.	<b>3</b> Words are specific and language is appropriate.	<b>2</b> Some words are too general and may be misleading.	<b>1</b> Most words are overly general and imprecise.
<b>Sentence Fluency</b>	<b>4</b> Varied sentences flow smoothly.	<b>3</b> Most sentences are varied and flow smoothly.	<b>2</b> Some sentences are varied but some are choppy.	<b>1</b> Sentences are not varied and are choppy.
<b>Conventions</b>	<b>4</b> Punctuation, usage, and spelling are correct. The Power Rules are all followed.	<b>3</b> Punctuation, usage, and spelling are mainly correct, and Power Rules are all followed.	<b>2</b> Some punctuation, usage, and spelling are incorrect, but all Power Rules are followed.	<b>1</b> There are many errors and at least one failure to follow a Power Rule.

## Using a Checklist

An evaluation checklist like the following is a handy tool to see whether your latest draft exhibits all the qualities of a good essay.



## Evaluation Checklist for Revising

- ✓ Did you clearly state your main idea?
- ✓ Does your essay have a strong introduction, body, and conclusion?
- ✓ Did you include enough interesting details to **elaborate**, or explore your subject in depth and support your main idea? (pages 18–22 and 86–87)
- ✓ Did you present your ideas in a logical order? (pages 90–93)
- ✓ Do any of your sentences stray from the main idea? (page 89)
- ✓ Are your ideas clearly explained? (pages 5 and 86)
- ✓ Are your words specific? (pages 48–49)
- ✓ Are any words or ideas repeated unnecessarily? (page 253)
- ✓ Are your sentences varied and smoothly connected? (pages 59–66)
- ✓ Is the purpose of your essay clear? (pages 15 and 25)
- ✓ Is your writing suited to your audience? (pages 15–16)
- ✓ Is your title effective? (page 24)

## CONFERENCING

Conferencing is another excellent strategy for revising. **Conferencing** is meeting with others to share information and evaluate one another's work. You might form a group with three or four other students and read one another's drafts. Then take turns discussing each person's draft. Offer praise for what each person has done well and provide suggestions to make the drafts better. Afterward, each writer can decide which suggestions are worth taking.



## Guidelines for Conferencing

### Guidelines for the Writer

- List questions for your classmate. What aspects of your essay most concern you?
- Try to be grateful for your critic's candor rather than being upset or defensive. Keep in mind that the criticism you are getting is well-intended.

### Guidelines for the Critic

- Read your partner's work carefully. What does the writer promise to do in this essay?
- Point out strengths as well as weaknesses. Start your comments by saying something positive like "Your opening really captured my interest."
- Be specific. Refer to a specific word, sentence, or essay section when you comment.
- Be sensitive to your partner's feelings. Phrase your criticisms as questions. You might say, "Do you think your details might be stronger if ... ?"

# Collaboration in Action

## Revising

Amadika's writing group has already discussed Earl's, Hailey's, and Sumalee's drafts. They made notes on their papers about where they could make improvements based on their peers' feedback. Now it is Amadika's turn to have her paper discussed:

**Amadika:** Okay, let's put aside your lack of interest in classical music and talk about my paper.

**Earl:** It's more interesting than I thought it would be.

**Sumalee:** Yeah, considering. I mean, all due respect.

**Amadika:** Thanks. Any ideas for improving it?

**Hailey:** Maybe you could add some of those metaphor things. You know, like compare different parts of the orchestra to dancers going crazy.

**Amadika:** Hey, I like that. Let me think of some and I'll put them in. Any other suggestions?

**Sumalee:** Here and there it seemed like there was an idea out of place, or extra.

**Amadika:** Can you show me a place like that?

**Sumalee:** In the second paragraph, you have the orchestra coming on stage and then there's a sentence about the string section's wooden instruments. If you were going to describe all the sections' instruments, that would be fine, but for just the strings, it seems out of place.

**Hailey:** I think you might be able to find some more specific words, too. Like you say, "There was applause, but not too much." Maybe you could make that clearer if you said "There was a ripple of applause."

**Amadika:** Thanks for the suggestions. I'll think them over.

## Collaboration Practice

Choose a paper you are working on or have completed previously and make a copy for each member of your group. Conference with one another to improve your drafts.

## USING FEEDBACK FROM YOUR TEACHER

Your teacher is a member of the community of writers and an excellent collaborator. He or she is probably with you for each stage of the writing process. The chart shows different ways your teacher can provide feedback and how you can use that feedback to improve your writing.

TEACHER FEEDBACK	HOW TO USE FEEDBACK
<b>During prewriting your teacher might:</b> <ul style="list-style-type: none"> <li>• meet briefly with you to discuss and approve your topic</li> <li>• suggest ways you might gather information and other supporting materials</li> <li>• comment on your organization</li> </ul>	<b>You can use this feedback to improve your work by:</b> <ul style="list-style-type: none"> <li>• rethinking if necessary to come up with a sharply focused topic</li> <li>• following the suggestions with an open mind</li> <li>• experimenting with different organizational patterns</li> </ul>
<b>During drafting your teacher might:</b> <ul style="list-style-type: none"> <li>• move from desk to desk to offer suggestions on your process of drafting (for example, continually going back and rereading what you've written)</li> <li>• offer suggestions or concerns about a direction your draft seems to be taking</li> </ul>	<b>You can use this feedback to improve your work by:</b> <ul style="list-style-type: none"> <li>• trying out the suggestions, even if they are uncomfortable at first</li> <li>• saving your work and then coming back to it with a fresh eye to try to see the concerns your teacher raised</li> <li>• asking questions if you don't understand the concerns your teacher has</li> </ul>
<b>During revising your teacher might:</b> <ul style="list-style-type: none"> <li>• meet with you to go over some issues face to face</li> <li>• make written comments on your work about ideas, organization, and flow</li> </ul>	<b>You can use this feedback to improve your work by:</b> <ul style="list-style-type: none"> <li>• making a good effort to change the things you discussed</li> <li>• using the comments as positive guides rather than negative criticisms</li> </ul>
<b>During editing your teacher might:</b> <ul style="list-style-type: none"> <li>• identify errors</li> <li>• offer mini-lessons on challenging points</li> </ul>	<b>You can use this feedback to improve your work by:</b> <ul style="list-style-type: none"> <li>• making corrections and adding items to your personalized checklist</li> </ul>
<b>During publishing your teacher might:</b> <ul style="list-style-type: none"> <li>• give you presentation ideas</li> <li>• help you reach your audience</li> </ul>	<b>You can use this feedback to improve your work by:</b> <ul style="list-style-type: none"> <li>• gaining confidence in sharing your work with readers and being willing to take risks</li> </ul>



## 5 Editing and Publishing

### EDITING FOR WORDINESS: EDITING STAR

Large home appliances are certified by the Environmental Protection Agency to ensure “energy star” efficiency. A washing machine that is marked with an energy star is guaranteed to get the same results as a product of the same type that uses more energy. The less power required to get the job done, the more energy-efficient the product is.

Word power is similar to energy power in that efficiency is often a virtue. The fewer words needed to get the job done, the more efficient the writing is. In the following two examples, note how much stronger the efficient version is.

#### Word Guzzler

Earl E. Rizer gazed upon the dials and digits provided by his device that allowed him to know the time of day, listen to the radio or compact disk, and awaken him at a time of his choice, and then determined the hour upon which he wished to awaken, and thus set the controls for the hour of three o'clock *Ante Meridiem*.

#### Fuel Efficient

Earl E. Rizer set his alarm clock for 3 a.m.



Throughout the composition chapters in this book, you will see the language arts version of the energy star logo: the editing star. It will accompany a brief activity which can remind you to cut out wordiness.

In addition to paying close attention to the Power Rules, you can also use the following strategies to help you edit your writing.

### USING A GENERAL EDITING CHECKLIST

When you edit, slowly proofread your work at least three times, concentrating on one kind of error at a time. For example, read each sentence first for errors in usage, such as agreement of subject and verb, consistency of verb tense, agreement of pronoun and antecedent, and comparison of adjectives and adverbs. Then read each sentence a second time, looking for spelling problems. Finally, read and check for errors in punctuation and capitalization. The following checklist will help you spot particular types of errors.



#### Editing Checklist

- ✓ Are your sentences completely free of errors in grammar and usage?
- ✓ Did you spell each word correctly?
- ✓ Did you use capital letters where needed?
- ✓ Did you punctuate each sentence correctly?
- ✓ Did you indent your paragraphs as needed and leave proper margins on each side of the paper?

## USING A MANUAL OF STYLE

As you edit, you may wish to consult one of the following style guides or handbooks to review rules for grammar, usage, and mechanics.

- *A Manual for Writers of Research Papers, Theses, and Dissertations*. Kate Turabian. 7th ed. Chicago: University of Chicago Press, 2007.
- *The Chicago Manual of Style: The Essential Guide for Writers, Editors, and Publishers*. 15th ed. Chicago: University of Chicago Press, 2003.
- *MLA Handbook for Writers of Research Papers*. 7th ed. New York: Modern Language Association of America, 2009.

## CREATING A PERSONALIZED EDITING CHECKLIST

You may want to reserve an eight-page section at the end of your journal to use as a Personalized Editing Checklist. Here you can record errors that you seem to make over and over. Write one of these headings on every other page: Grammar, Usage, Spelling, and Mechanics (capitalization and punctuation). Use these pages to record your errors. See the index in this book to find the pages on which each problem is addressed. Write the page numbers in your journal next to the error, with examples of the corrected problem. Add to this checklist and refer to it each time you edit your work.

## PROOFREADING

**Proofreading** means carefully rereading your work and marking corrections in grammar, usage, spelling, and mechanics. Following are useful techniques.



### Proofreading Techniques

- Focus on one line at a time.
- Exchange essays with a partner and check each other's work.
- Read your essay backward, word by word.
- Read your essay aloud, very slowly.
- Use a dictionary for spelling and a handbook for grammar, usage, and mechanics.

On the next page, you can see how Amadika used proofreading symbols to edit a portion of her revised draft.

## A classical concert

A diehard Heavy Metal and jazz keyboard fan I was reluctant to attend my first classical concert. I had ~~my~~ my image to consider. The concert hall was palatial. It was adorned with paintings, sculptures, and plush velvet seats and crystal chandeliers. The audience ~~were~~ <sup>was</sup> all dressed ~~up~~ <sup>#</sup> in formal evening clothes. I felt like I was at a glamorous fashion show.

The orchestra members filed onstage and began to tune their instruments. fragments of different songs, miscellaneous scales and chords and the buzz of conversation filled the air. Ushers in tuxedos handed out ~~programs~~ <sup>programs</sup> that described the piece we were about to hear—beethoven's "Emperor" ~~piano~~ <sup>ing</sup> concerto. The conductor and the soloist entered. There was a ripple of applause. ~~This was~~ followed by an expectant silence.



## PUBLISHING

Here are a few ways you could share your writing.

HERE'S  
HOW

### Publishing Options

#### *In School*

- Read your work aloud to a small group in your class.
- Display your final draft on a bulletin board in your classroom or school library.
- Read your work aloud to your class or present it in the form of a radio program or video.
- Create a class library and media center to which you submit your work. The library and media center should have a collection of folders or files devoted to different types of student writing and media presentations.
- Create a class anthology to which every student contributes one piece. Use electronic technology to design a small publication. Share your anthology with other classes.
- Submit your work to your school literary magazine, newspaper, or yearbook.

#### *Outside School*

- Submit your written work to a newspaper or magazine.
- Share your work with a professional interested in the subject.
- Present your work to an appropriate community group.
- Send a video based on your written work to a local cable television station.
- Enter your work in a local, state, or national writing contest.

**Using Standard Manuscript Form** The appearance of your essay is important. A marked-up paper with inconsistent margins is difficult to read. A neat, legible paper, however, makes a positive impression on your reader and helps your reader focus on your content. When you are using a word-processing program to prepare your final draft, it is important to know how to lay out the page and how to choose a typeface and type size.

Use the following guidelines for standard manuscript form to help you prepare your final draft. The model on the following pages shows how the writer used these guidelines to prepare her final draft on attending a classical music concert.



## Standard Manuscript Form

- Use standard-sized 8½-by-11-inch white paper. Use one side of the paper only.
- If handwriting, use black or blue ink. If using a word-processing program or typing, use a black ink cartridge or black typewriter ribbon and double-space the lines.
- Leave a 1.25-inch margin at the left and right. The left margin must be even. The right margin should be as even as possible.
- Put your name, the course title, the name of your teacher, and the date in the upper right-hand corner of the first page. Where applicable, follow your teacher's specific guidelines for headings and margins.
- Center the title of your essay two lines below the date. Do not underline or put quotation marks around your title.
- If using a word-processing program or typing, skip four lines between the title and the first paragraph. If handwriting, skip two lines.
- If using a word-processing program or typing, indent the first line of each paragraph five spaces. If handwriting, indent the first line of each paragraph 1 inch.
- Leave a 1-inch margin at the bottom of all pages.
- Starting on page 2, number each page in the upper right-hand corner. Begin the first line 1 inch from the top. Word-processing programs give you the option of inserting page numbers.

### MODEL: Portion of Final Draft

1 inch

Amadika Makoni  
English: Ms. Robbins  
September 20, 2015

2 lines

A Classical Concert

4 lines

1.25 inches

A die-hard heavy metal and jazz keyboard fan, I was reluctant to attend my first classical piano concert. This would not be good for my image. Soon, however, my attitude changed. The concert hall was palatial. It was adorned with paintings, sculptures, plush velvet seats, and crystal chandeliers. The audience was all dressed up in formal evening clothes. I felt like I was at a glamorous fashion show.

The orchestra members filed onstage and began to tune their instruments. Fragments of songs, scales, and chords and the buzz of conversation filled the air. Ushers in tuxedos handed out programs describing the piece we were about to hear—Beethoven's *Emperor Concerto*. The conductor and the soloist entered. There was a ripple of applause, followed by an expectant silence.

1.25 inches

The conductor tapped his baton and the concert began. The pianist struck a resounding chord and then sped off in a whirlwind of notes. The soloist's fingers raced like lightning up and down the keyboard. The orchestra followed his lead, and before long, the piano and the orchestra were responding to each other like a pair of graceful but frenzied dancers. At times the music seemed abstract and difficult to follow, but whenever I was beginning to feel lost, a familiar theme would resurface. When the first movement ended, I felt as though I had been swept away by a storm to another world.



1.25 inches

The musical tempest subsided. The second movement was slow and songlike. It made me feel sad. That mood changed abruptly, though, as the third section drove relentlessly to a climactic grand finale. A series of false endings kept us at the edge of our seats. When the last note sounded, the audience were leaping to their feet cheering, applauding, and whistling. Some fans even threw flowers onto the stage as the pianist took his bow.



1 inch

## KEEPING A WRITER'S PORTFOLIO

In addition to publishing your work for others to read, you might want to keep a **portfolio**—a collection of your work that represents various types of writing and your progress in them. The following guidelines will help you make the most of your portfolio.

HERE'S  
HOW

### Guidelines for Including Work in Your Portfolio

- Date each piece of writing so you can see where it fits into your progress.
- Write a brief note to yourself about why you have chosen to include each piece—what you believe it shows about you as a writer.
- Include unfinished works if they demonstrate something meaningful about you as a writer.

On occasion, you will be asked to take “Time Out to Reflect.” Use your written reflections to think about what you have learned, what you want to learn, and how you can continue to grow as a writer. You might want to make some reflections part of your portfolio.

### TIME OUT TO REFLECT

After working through the five stages of the writing process, ask yourself how closely this process matches your previous experiences as a writer. What might account for any differences between the writing process as described in this chapter and the writing process as you have previously experienced it? What stage do you feel you need to work on? How might you do that?

## Timed Writing: On Your Own

There are times in school, such as during testing, when you will not be able to benefit from collaboration. The more you collaborate when you can, however, the less alone you will feel in those situations. You will no doubt be able to remember things your writing partners have said during your group meetings and then use them in your solo writing as well. For example, you might catch yourself writing a word or phrase that your group members thought was overused and too general. Or you might remember that time after time, your group members reminded you to use transitions to connect ideas. Use these memories to help you do your very best on timed writing tasks.

The following chart shows the stages of a timed writing experience. In each, imagine what your writing partners would be saying to help you.

HERE'S  
HOW

### Working Through Timed Writing Tasks

- Begin by understanding the task. Read the prompt carefully. Identify the key words in the directions: they will tell you what kind of writing to produce. Ask yourself what your audience—the examiners—will be looking for, and try to provide it.
- Think about the time you have for the test and make a budget. Leave the most time for drafting, but build in time for planning and revising as well.
- Plan your writing by jotting down ideas, making lists, or using any other format that helps you (such as a cluster diagram). When you have good ideas to work with, arrange them in a logical order.
- Think through how to begin your writing. Begin drafting when you know what your main idea will be and you have ideas for introducing it.
- Use your notes to draft the body of your work.
- Use clear transitions to help convey your meaning, connect ideas, and provide a smooth flow.
- Remember what you have learned about strong conclusions and write a good ending to your work.
- Read over your work. If something seems confusing or out of place, fix it.
- Check your work for errors in grammar, usage, mechanics, and spelling. Try to remember the mistakes you have made in the past so that you can avoid them.

Like everything else, writing under time pressure gets easier with practice. Each composition chapter in this book ends with a timed writing activity that you can use to practice.

*You can learn more about preparing for timed writing experiences on pages 458–459.*

# Developing Style and Voice

**Y**our **writing style** is the distinctive way you express yourself through the words you choose and the way you shape your sentences.

The two main elements of a writer's style are the words he or she chooses and the way those words are put together in sentences. These elements mix to create a great variety of styles that depend on individual choice, the purpose of the writing, and the intended audience. As you develop your own personal writing style, you will also develop a voice that comes through in your writing. (See pages 6 and 47.) Just as you can make choices to create a style, you can choose the appropriate voice for your purpose and audience.

**Voice** is the quality in writing that makes it sound as if there is a real and unique person behind the words, a verbal fingerprint.

As you develop your writing style, focus on one basic goal: to write as clearly as you can with your audience in mind. As you try to reach this goal, you will discover and develop your writing style and voice.

## Writing Project

### Analytical

**Gender Roles** *Use vivid and powerful words to write an analytical essay exploring gender roles.*

**Think Through Writing** Historically, males and females have occupied different places in society, no matter which culture they come from. Think about the gender roles expected of people in society. What are the expectations for males and females in your culture and society? What sorts of support do males and females get to achieve their goals? How do you feel about any discrepancies between the levels of expectation and support provided for the different genders? How do you intend to live your life within these constraints and expectations?

**Talk About It** In your writing group, discuss the ideas each author raised on gender roles. What observations are common to all writers? In what ways do the writers' views differ?



**Read About It** In the following selection, author Jade Snow Wong describes her role as the fifth daughter in a Chinese family governed by “nineteenth century ideals of Chinese womanhood.” Think about how this view of gender roles compares and contrasts with the perspectives you have written and read about in your writing group.

### MODEL: Memoir

From

## Fifth Chinese Daughter

Jade Snow Wong

From infancy to my sixteenth year, I was reared according to nineteenth century ideals of Chinese womanhood. I was never left alone, though it was not unusual for me to feel lonely, while surrounded by a family of seven others, and often by ten (including bachelor cousins) at meals.

My father (who enjoyed our calling him Daddy in English) was the unquestioned head of our household. He was not talkative, being preoccupied with his business affairs and with reading constantly otherwise. My mother was mistress of domestic affairs. Seldom did these two converse before their children, but we knew them to be a united front, and suspected that privately she both informed and influenced him about each child.

In order to support the family in America, Daddy tried various occupations—candy making, the ministry to which he was later ordained—but finally settled on manufacturing men’s and children’s denim garments. He leased sewing equipment, installed machines in a basement where rent was cheapest, and there he and his family lived and worked. There was no thought that dim, airless quarters were terrible conditions for living and working, or that child labor was unhealthful. The only goal was for all in the family to work, to save, and to become educated. It was possible, so it would be done.

My father, a meticulous bookkeeper, used only an abacus, a brush, ink, and Chinese ledgers. Because of his newly learned ideals, he pioneered for the right of women to work. Concerned that they have economic independence, but not with the long hours of industrial

Wong uses common but precise words such as *dim* and *airless* to appeal to readers’ senses to help them understand the conditions in her father’s manufacturing space.

home work, he went to shy housewives' apartments and taught them sewing.

My earliest memories of companionship with my father were as his passenger in his red wheelbarrow, sharing space with the piles of blue-jean materials he was delivering to a worker's home. He must have been forty. He was lean, tall, inevitably wearing blue overalls, rolled shirt sleeves, and high black kid shoes. In his pockets were numerous keys, tools, and pens. On such deliveries, I noticed that he always managed time to show a mother how to sew a difficult seam, or to help her repair a machine, or just to chat.

One element of Wong's style is her sentence length. She mixes in short sentences occasionally to give her writing variety.

I observed from birth that living and working were inseparable. My mother was short, sturdy, young looking, and took pride in her appearance. She was at her machine the minute housework was done, and she was the hardest-working seamstress, seldom pausing, working after I went to bed. The hum of sewing machines continued day and night, seven days a week. She knew that to have more than the four necessities, she must work and save. We knew that to overcome poverty, there were only two methods: working and education.

Wong uses parallel phrases in sentences to highlight contrasts. Here, she starts one sentence with "She knew" and the next with "We knew."

Having provided the setup for family industry, my father turned his attention to our education. Ninety-five percent of the population in China had been illiterate. He knew that American public schools would take care of our English, but he had to be the watchdog to nurture our Chinese knowledge. Only the Cantonese tongue was ever spoken by him or my mother. When the two oldest girls arrived from China, the schools of Chinatown received only boys. My father tutored his daughters each morning before breakfast. In the midst of a foreign environment, he clung to a combination of the familiar old standards and what was permissible in the newly learned Christian ideals.

In this paragraph, Wong ends with a summary sentence. This ties together the information presented earlier in the paragraph.

My eldest brother was born in America, the only boy for fourteen years, and after him three daughters—another older sister, myself, and my younger sister. Then my younger brother, Paul, was born. That older brother, Lincoln, was cherished in the best Chinese tradition. He had his own room; he kept a German shepherd as his

pet; he was tutored by a Chinese scholar; he was sent to private school for American classes. As a male Wong, he would be responsible some day for the preservation of and pilgrimages to ancestral graves—his privileges were his birthright. We girls were content with the unusual opportunities of working and attending two schools.

For by the time I was six, times in Chinatown were changing. The Hip Wo Chinese Christian Academy (in the same building as the Methodist Mission) had been founded on a coeducational basis, with nominal tuition. Financial support came from three Protestant church boards: the Congregational, Presbyterian, and Methodist churches contributed equal shares. My father was on the Hip Wo School Board for many years. By day, I attended American public school near our home. From 5:00 P.M. to 8:00 P.M., on five weekdays and from 9:00 A.M. to 12 noon on Saturdays, I attended the Chinese school. Classes numbered twenty to thirty students, and were taught by educated Chinese from China. We studied poetry, calligraphy, philosophy, literature, history, correspondence, religion, all by exacting memorization. The Saturday morning chapel services carried out the purposes of the supporting churches.

Providing the school's name, the times of attendance, and the names of all the classes she took, Wong paints a vivid picture of a very specific experience.

Daddy emphasized memory development: he could still recite fluently many lengthy lessons of his youth. Every evening after both schools, I'd sit by my father, often as he worked at his sewing machine, sing-songing my lessons above its hum. Sometimes I would stop to hold a light for him as he threaded the difficult holes of a specialty machine, such as one for bias bindings. After my Chinese lessons passed his approval, I was allowed to attend to American homework. I was made to feel luckier than other Chinese girls who didn't study Chinese, and also luckier than Western girls without a dual heritage. . . . There was little time for play, and toys were unknown to me. In any spare time, I was supplied with embroidery and sewing for my mother. The Chinese New Year, which by the old lunar calendar would fall sometime in late January or early February of the Western Christian calendar, was the most special time of the year, for then the machines stopped for three days. Mother would clean our living quarters very thoroughly, decorate the sitting room with flowering branches and fresh oranges, and

arrange candied fruits or salty melon seeds for callers. All of us would be dressed in bright new clothes, and relatives or close friends, who came to call, would give each of us a red paper packet containing a good luck coin—usually a quarter. I remember how my classmates would gleefully talk of *their* receipts. But my mother made us give our money to her, for she said that she needed it to reciprocate to others.

Yet there was little reason for unhappiness. I was never hungry. Though we had no milk, there was all the rice we wanted. We had hot and cold running water—a rarity in Chinatown—as well as our own bathtub. Our sheets were pieced from dishtowels, but we had sheets. I was never neglected, for my mother and father were always at home. During school vacation periods, I was taught to operate many types of machines—tacking (for pockets), overlocking (for the raw edges of seams), buttonhole, double seaming; and I learned all the stages in producing a pair of jeans to its final inspection, folding and tying in bundles of a dozen pairs by size, ready for pickup. Denim jeans are heavy—my shoulders ached often. My father set up a modest nickel-and-dime piecework reward for me, which he recorded in my own notebook, and paid me regularly.

When Wong uses specialized terms for machines that most readers will not know, she adds explanations in parentheses.

Only Daddy and Oldest Brother were allowed individual idiosyncrasies. Daughters were all expected to be of one standard. To allow each one of many daughters to be different would have posed enormous problems of cost, energy, and attention. No one was shown physical affection. Such familiarity would have weakened my parents and endangered the one-answer authoritative system. One standard from past to present, whether in China or in San Francisco, was simpler to enforce.

Thirty-five years later, I have four children, two sons and two daughters. In principle we remain true to my father's and mother's tradition, I believe. Our children respect my husband and me, but it is not a blind obedience enforced by punishment. It is a respect won from observing us and rounded by friendship. My parents never said "please" and "thank you" for any service or gift. In Chinese, both "please" and "thank you" can be literally translated as "I am not worthy" and naturally, no parent is going to say that about a service which should

Wong starts this paragraph with a phrase that clearly states that she is shifting from her childhood to the present day. She changes the topic from her role as a child to her role as a parent.

be their just due. Now I say “thank you,” “please,” and “sorry” to my children, in English, and I do not think it lessens my dignity. The ultimate praise I ever remember from my parents was a single word, “good.” We do not abhor a show of affection. Each child looks forward to his goodnight kiss and tuck-in. Sometimes one or more of them will throw his arms around one of us and cry out, “I love you so.”

Traditional Chinese parents pit their children against a standard of perfection without regard to personality, individual ambitions, tolerance for human error, or exposure to the changing social scene. It never occurred to that kind of parent to be friends with their children on common ground. Unlike our parents, we think we tolerate human error and human change. Our children are being encouraged to develop their individual abilities. They all draw and can use their hands in crafts, are all familiar with our office and love to experiment with the potter’s wheel or enameling supplies at our studio. Sometimes I have been asked, “What would you like your children to be?” Let each choose his or her career. The education of our girls will be provided by us as well as that of our boys.

The final paragraph offers a definite sense of closure.

**Respond in Writing** Write about Jade Snow Wong’s account of her life in her family of origin and her hopes for the family in which she is the mother. What are your rational and emotional responses to her story? What do you think about her break with tradition regarding gender roles in the family?

**Develop Your Own Ideas** Work with your classmates to develop ideas about gender roles in social groups.

**Small Groups:** In small groups, use a graphic organizer like the one on the next page to outline your views of how boys and girls, and men and women, are encouraged and pressured to act in particular ways. Use the writing you have done, the essay by Jade Snow Wong, and any other knowledge or sources available to help you develop your ideas.



Expectations for Males	How Males Are Helped to Meet Expectations	Effects of Expectations and Help
Expectations for Females	How Females Are Helped to Meet Expectations	Effects of Expectations and Help

**Whole Class:** Make a master chart of all of the ideas generated by the small groups and use these ideas as you continue to talk and write about gender roles.

**Write About It** You will next write an analytical essay about gender roles using any of the following possible topics, audiences, and forms.

Possible Topics	Possible Audiences	Possible Forms
<ul style="list-style-type: none"> <li>• gender roles in a particular society</li> <li>• gender roles in a particular family</li> <li>• gender roles in a particular work setting</li> <li>• gender roles in a particular school setting</li> </ul>	<ul style="list-style-type: none"> <li>• other teenagers</li> <li>• parents</li> <li>• males</li> <li>• females</li> <li>• school administrators</li> <li>• the Student Council</li> </ul>	<ul style="list-style-type: none"> <li>• a teen-oriented magazine</li> <li>• a blog</li> <li>• a letter</li> <li>• an opinion piece for a newspaper</li> </ul>

# Understanding the Varieties of English

As you develop your style and voice, you can draw on the richness of English, which has almost a million words. People in different English-speaking countries—even different regions of the same country—have their own ways of pronouncing those words. For example, in some parts of the United States, the word “aunt” is pronounced “awnt,” in others it sounds like “ant.” English-speakers from different areas might also use different words for the same item. Do you and your friends say “tennis shoes” or “sneakers”? “basement” or “cellar”? These different ways of speaking the same language are called **dialects**.

## 1 Dialects and Standard American English

American English varies among three main regional dialects: Eastern, Southern, and General American. Each of these dialects contains many subdialects. For instance, the Southern dialect spoken in Texas is not exactly like that spoken in Georgia. Dialects can differ from one another in vocabulary, pronunciation, and grammar, but we can generally all understand each other. It's still English.

Creative writers sometimes represent some features of a dialect. Flannery O'Connor was a master of the Southern dialect. Toni Morrison has used dialect in her novels.

Dialects can be appropriate in informal conversation and in creative writing. In a formal speech or informative writing, however, you should use Standard English, or mainstream English (pages 8–10). **Standard English** is the formal English taught in school and used in newspapers, scholarly works, and many books.

### Practice Your Skills

#### *Identifying Dialects*

With a small group, list examples of vocabulary, pronunciation, and grammar that characterize the dialect that is spoken in your region of the country. Compare and contrast your examples with Standard English.

### Writing Tip

Use **Standard English** when writing for school and for a large general audience.

### PROJECT PREP

#### Analyzing

### Forms of English

In your writing group, discuss the possible topics, audiences, and forms or genres for the writing you will develop. What form of English is most appropriate for this situation? Why should you use this form for this piece of writing?

## 2 Idioms, Colloquialisms, Slang, and Jargon

Words and phrases that come into the English language through everyday usage include colloquialisms, slang, idioms, and jargon. These informal types of language are usually not appropriate in your written English unless you are writing dialogue.

### IDIOMS

An **idiom** is a phrase or expression used by a given group of people that has a meaning different from the literal translation of the words. Idioms may not make sense when taken literally, yet they are meaningful to most people who speak a particular language.

- Everyone **made the bus** (arrived at the bus) on time.
- Bao refused to **give in** (submit) to threats.
- .....

### COLLOQUIALISMS

**Colloquialisms** are informal expressions used in conversation.

- Without her calculator she was **in a bind**. (had a problem)
- I **don't get** (don't understand) why we cannot use the gym today.
- .....

### SLANG

**Slang** consists of colorful or exaggerated nonstandard English expressions and phrases that are used by particular groups. Although slang constantly changes, some slang expressions, such as those that follow, have become widely understood and used.

- That movie was a real **tearjerker**. (something sad)
- The **guy** (man) playing accordion was a real cornball. (sentimentalist)
- .....

### JARGON

**Jargon** is the specialized vocabulary used among people in a technical, scientific, or professional field. It allows professionals to share information with one another precisely and concisely. However, using jargon with a general audience can cause confusion.

- **Jargon**      My single-lens-reflex image maker has a light-leak because the aperture will not close.
- **Translation**      My camera will not work.
- .....

## Writing Tip

**Idioms, colloquialisms, slang, and jargon** can make your fiction and poetry convincing and lively. They are not appropriate for formal writing that you will do in school and at work.

### Practice Your Skills

#### Using Standard English

Substitute Standard English words or phrases for the underlined expressions.

1. Will you please hit the light on your way out?
2. It really burns me up that Victor would be so late and not bother to call.
3. The All-Pro running back decided to hang up his cleats after his best season.
4. Pauline and Marcia did not hit it off at first, but now they are close friends.
5. The final football game was a real squeaker, but our team won, 14–13.
6. The director asked the cast not to goof off during the rehearsals.
7. Maria burned the midnight oil to finish her science project in time for the beginning of the science fair on Friday.
8. Peter's nose is out of joint because he did not receive a party invitation.
9. Moving pianos is back-breaking work.
10. During the figure-skating finals, Laura took a spill.

## DEVELOPING YOUR VOICE

If you choose words carefully and match your level of usage (standard or nonstandard) with your situation and purpose, you can develop a satisfying writer's voice.

The following rubric shows the traits of more and less successful writing voices.

Voice Rubric			
<b>4</b> The voice is engaging throughout. It sounds natural and unique.	<b>3</b> The voice is engaging almost always. It usually sounds natural and unique.	<b>2</b> Sometimes the voice doesn't connect with the reader. Parts may not sound natural or unique.	<b>1</b> The voice does not make a connection with the reader, and there's little sense of a unique person.

### PROJECT PREP

### Analyzing Voice

With a partner, read Wong's memoir aloud. Describe her voice and style. Which of her words influenced your description? Use the above rubric to evaluate her voice.

# Choosing Vivid Words

Precise, vivid language helps to etch a writer's message in the reader's mind. In the following excerpt from *Ethan Frome*, Edith Wharton's carefully chosen words help the reader visualize the scene.

## MODEL: Vivid Words

They walked on in silence through the blackness of the **hemlock-shaded lane**, where Ethan's sawmill **gloomed** through the night, and out again into the comparative clearness of the fields. On the farther side of the hemlock belt the open country **rolled** away before them grey and lonely under the stars. Sometimes their way led them under the shade of an overhanging bank or through the thin obscurity of a **clump** of leafless trees. Here and there a farmhouse stood far back among the fields, **mute** and **cold** as a grave-stone. The night was so still that they heard the frozen snow **crackle** under their feet.

—Edith Wharton, *Ethan Frome*

## 1 Specific Words

Specific words help readers visualize what they read and bring written descriptions to life. In the following examples, notice how specific words leave a deeper impression than dull, general words do.

General Noun

noise

Specific Nouns

crash, whisper, clang

General Verb

walked

Specific Verbs

ambled, strolled, lumbered

General Adjective

nice

Specific Adjectives

sympathetic, friendly, gracious, kindly, gentle, pleasant

General Adverb

slowly

Specific Adverbs

calmly, lazily, leisurely, haltingly, unhurriedly

## Writing Tip

Choose **specific words** over general words.



## Practice Your Skills

### Choosing Specific Words

Write two specific words for each of the following general words.

- |            |           |         |               |
|------------|-----------|---------|---------------|
| 1. tree    | 4. mean   | 7. went | 10. excellent |
| 2. car     | 5. cute   | 8. saw  | 11. wanted    |
| 3. clothes | 6. pretty | 9. said | 12. looked    |

## Practice Your Skills

### Using a Sentence Pyramid to Write with Specific Words

Copy the pyramid below. In the first box, write one of the plain sentences below. Then brainstorm and use a thesaurus to come up with specific words to add to the remaining boxes according to the directions. A sample is done for you.

**Sample Sentence** The bell sounded.

**Simple Sentence**

**Use a specific verb.**

**Add two specific adjectives.**

**Add a specific adverb.**

The bell sounded.

The bell clanged.

The heavy bronze bell clanged.

The heavy bronze bell clanged ominously.

1. The cat ran.
2. The boy talked.
3. The bird flew.

## PROJECT PREP

### Evaluating

### Vivid Language

Choose a few sentences from writing you have already done (see page 36). With your writing group, discuss where vivid words could be used instead of more general ones.

## 2 Denotation and Connotation

Many words have two levels of meaning. Their literal meaning—the meaning found in a dictionary—is called **denotation**. Most specific words also convey an emotional meaning, or **connotation**. Understanding connotations is important when you are choosing among words that have similar denotations but different connotations. For example, when you are describing the mood and setting of a quiet library, your word choices can create different feelings in the reader.

**Positive Connotation**

The library was **silent** and **hushed** that afternoon.

**Negative Connotation**

The library was **mute** and **tomblike** that afternoon.

All of the boldfaced words mean “quiet.” For many people, however, the words *mute* and *tomblike* might arouse less pleasant feelings than the words *silent* and *hushed*.

### Writing Tip

Use **specific words** with **connotations** appropriate to your meaning.

### Practice Your Skills

#### Using Connotation to Convey Subtle Meaning

Write the word in parentheses that has the connotation given in brackets.

**Example**

The snow (buried, blanketed) the mountain town. (positive)

**Answer**

blanketed

- After the storm (an adventurous, a foolhardy) boy set off on snowshoes for a hike. (negative)
- As he climbed higher, he (drew in, gasped) deep breaths of the pure mountain air. (positive)
- With each step he became more (self-satisfied, confident). (negative)
- When he reached the top of the ridge, he (bellowed, proclaimed) for all to hear, “This mountain is mine!” (positive)
- His echoing (boast, claim) was all that was needed to unlodge the new snow above him. (negative)
- Within seconds a sheet of ice and snow came (moving, charging) down the slope toward him. (negative)
- On the other side of the ridge, a group of experienced hikers heard the boy’s shout and the (loud, thunderous) avalanche. (negative)

8. They trekked (determinedly, defiantly) across the ridge to search for the boy. (positive)
9. At last they found him when they heard a (low sound, moan). (negative)
10. The boy (survived, recovered) with prompt care, but he never again claimed a mountain on his own. (positive)

## LOADED WORDS

**Loaded words** have especially strong connotations. They are often used to influence an audience to hold a certain opinion. Loaded words rely on the emotional response of the reader or listener to sway opinions in the desired direction. Advertisements are usually full of loaded words designed to make people believe they will be more important, attractive, or younger-looking if they use certain products. Politicians often load their statements to get positive or negative responses.

### Practice Your Skills

#### *Identifying Loaded Words*

Identify loaded words in the following pairs of questions. Which question in each pair seems more likely to draw a negative response?

1. Do you support public welfare programs? Do you support aid to the needy?
2. Does your teacher grade fairly? Does your teacher favor certain students when grading?
3. Would you vote for these so-called tax cuts? Would you vote for these recommended tax cuts?

## PROJECT PREP

### Analyzing

### Finding Examples

1. In your writing group, develop examples that will support your analysis. For the project on gender roles, for example, list jobs, customs, and attitudes where gender differences seem to exist.
2. Based on the list, make a set of generalizations about your topic.  
A **generalization** is a claim that accounts for most items in a set, such as “Lumberjacks tend to be men because of the physical strength required.”
3. Analyze each generalization for loaded words and replace any you find. Try to convey subtle meanings through connotations.

### 3 Figurative Language

Good writers also use figurative language to create vivid images for their readers. The two most common types of **figurative language** are similes and metaphors.

#### SIMILES AND METAPHORS

Both of these figures of speech express a similarity between two essentially different things. **Similes** use the words *like* or *as* to state the comparison. **Metaphors** imply a comparison by saying that one thing is another. In the following example, note how a simile or metaphor livens up a dull sentence.

**Dull**

After her chores Karen quickly ran out of the house.

**Simile**

After her chores Karen exploded out of the house  
**like a Fourth of July firecracker.**

**Metaphor**

**Karen became a Fourth of July firecracker,** exploding out  
of the house after her chores.

#### Practice Your Skills

##### Identifying Similes and Metaphors

Write *simile* or *metaphor* to indicate which figure of speech is used in each of the following sentences.

1. The afternoon light entered the room like a shy visitor.
2. Dim rivers of light were flowing from horizon to horizon. —Arthur C. Clarke, *2001: A Space Odyssey*
3. Japan is a necklace of islands.
4. The sunset was a treasure chest of gold laid in the meadow.
5. Somewhere at the end of the column a driver sang—the wailing toneless voice rose and fell like a wind through a keyhole. —Graham Greene, *The Heart of the Matter*
6. We settle down, like walruses stranded on rocks. —Virginia Woolf, *The Waves*
7. The child stood like a lost pup in the street.
8. The drumbeat of her blood was urging her on to the finish line.
9. Catching the sunlight, the raindrops seemed like cat's-eyes marbles.
10. She was very old and small and she walked slowly . . . with a balanced heaviness and lightness of a pendulum in a grandfather clock. —Eudora Welty, "A Worn Path"

# Think Critically

## Developing Vivid Comparisons

When you **compare**, you find similarities between people, places, things, or events. When you write a simile or metaphor, you make a comparison in a particular way—you show how two unlike subjects are alike. You find qualities that the subjects share. Effective similes and metaphors use original, thought-provoking comparisons that cause people to look at things in new and different ways.

⋮ Daniel leaped with the silent, sleek agility of a panther.  
⋮⋮⋮

Making a chart like the one that follows will help you construct similar comparisons. Begin by identifying the qualities of the subject you are trying to convey.

COMPARISON CHART		
<b>Identify:</b> What are the subject's (Daniel's) qualities?	<b>Ask:</b> What other subjects share those qualities?	<b>Choose:</b> Which conveys the connotation or feeling I am after, and why?
–agile	–snake	The panther is the most agile, sleek, and intimidating. It's more agile than the wolf, and it doesn't have the strongly negative feeling associated with the snake.
–intimidating	–wolf	
–sleek	–panther	

## Thinking Practice

Create your own comparison chart for one of the following phrases. Then write your simile or metaphor and develop it into a paragraph.

- 1. My best friend walks . . .
- 2. The thunderclouds hovered . . .
- 3. The bus lurched . . .
- 4. The wooded path stretched . . .

Think Critically



## CLICHÉS

Overused, worn-out comparisons or figures of speech drain life from your writing. Such worn-out expressions are called clichés. You should always replace clichés with fresh similes or metaphors or with specific words.

### Cliché

One club member spoke for half an hour, **making a mountain out of a molehill**.

### Fresh Metaphor

One club member spoke for a half an hour, **making a blaze out of an ember**.

### Specific Words

One club member spoke for half an hour, **making a dilemma out of a small problem**.

## Practice Your Skills

### Revising to Eliminate Clichés

Replace the underlined clichés in the following sentences with fresh similes or metaphors or with specific words.

1. Mom's smile is as sweet as pie.
2. This book is right up your alley.
3. Losing the straw poll by 30 percentage points took the wind out of the candidate's sails.
4. Sally still saw a ray of hope.
5. The television show was as dull as dishwater.

## PROJECT PREP

### Planning

### Figurative Language

Review what you have written so far and reflect on the discussions you have had with your writing group. Think about the main idea you want to express in your analytical essay. For a fresh take on the subject, use a comparison chart like the one on page 53 to create an imaginative comparison that may shed light on your main idea. Express your comparison in a simile or metaphor and share your ideas with your group.

## 4 Tired Words and Euphemisms

Not all language communicates effectively. Sometimes words are so overused or so vague that they convey almost no meaning. Good writers avoid these words.

### TIRED WORDS

A tired word has been so overused that it has been drained of meaning. Avoid overused words such as *amazing*, *nice*, and *cool*. The word *amazing*, for example, originally meant something that caused great wonder. As it was more and more applied to everyday things, it came to mean less and less. Avoid such overused words, and your writing will be fresher, more precise, and more interesting to read.

#### Writing Tip

Use **similes** and **metaphors** to enliven writing. Avoid **clichés** and **tired words**.

### EUPHEMISMS

A **euphemism** is a vague word or phrase that substitutes for something that a reader or listener might consider unnecessarily blunt or offensive. For example, *misappropriation* sounds much less serious than *theft*. Euphemisms are sometimes polite ways of saying things that might otherwise be unpleasant to mention. At other times, they simply avoid clarity. Some common euphemisms are listed in the chart below.



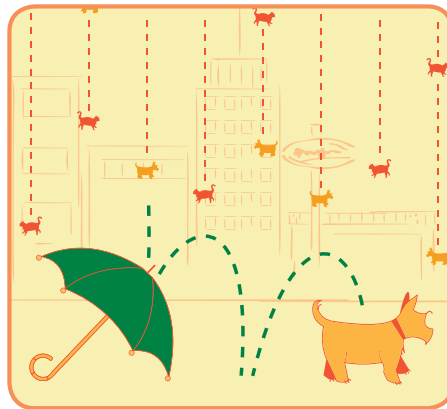
EUPHEMISM	TRANSLATION
passed away	died
downsizing	getting rid of employees
taking friendly fire	fired upon by your own troops
street person	homeless person
preowned automobile	used car

## Practice Your Skills

### *Identifying Clichés, Tired Words, Euphemisms, and Loaded Words*

Read the following selection of sentences. Identify the problematic words and phrases and write whether they are clichés, tired words, euphemisms, or loaded words.

1. If Maurice breaks the pole vault record, I will eat my hat.
2. “You are what you eat” is an old dietary maxim.
3. Angela served a really excellent dinner on Friday; the crabcakes were awesome.
4. Even though Reiko has been having a tough week, she can take comfort that all’s well that ends well.
5. Judy was happy as a clam after she bought a lottery ticket and her ship came in.
6. Ten thousand peacekeepers have been sent overseas to protect civilians from terrorist activities.
7. Ms. Locks, who is alleged to have invaded the home of the well-respected Bear family, again insisted on her innocence.
8. When Marcus showed up wearing plaid pants and a polka-dot shirt, his grandmother smiled grimly and told him that his clothes fit him well and that he was very colorful.
9. During the thunderstorm it was raining cats and dogs.
10. Planet Jupiter is big.



## PROJECT PREP

### Drafting

## Language Usage

1. In your writing group, discuss the ideas for your analytical essay. Help each writer identify a clear main idea and three to five ideas to develop it. Then work with each writer to express the main idea in strong, effective language.
2. On your own, write a draft of your essay. Include an introduction that states the main idea, a body of supporting paragraphs, and a conclusion.

## Using a Word Choice Rubric

Careful choice of words is a key to strong, effective writing. Evaluate your word choice with the following rubric.

4 Words are specific and powerful, rich in sensory images.	3 Words are specific and some words appeal to the senses.	2 Some words are overly general and/or tired.	1 Most words are overly general and tired.
<ul style="list-style-type: none"> <li>• I used Standard English if required.</li> <li>• I used Nonstandard English, with colloquialisms, if appropriate.</li> <li>• I used words with connotations that match my intended meaning.</li> <li>• I used fresh, not tired words.</li> <li>• I used words with punch and sparkle that appeal to the senses of sight, sound, touch, smell, and taste.</li> </ul>	<ul style="list-style-type: none"> <li>• I was aware of differences between Standard and Nonstandard English and made reasonable choices.</li> <li>• My word choice conveys my meaning but may not have all the subtleties of connotations.</li> <li>• I used mainly fresh words.</li> <li>• I made a good effort to appeal to the senses but now see where I might have done more.</li> </ul>	<ul style="list-style-type: none"> <li>• I was not always aware of differences between Standard and Nonstandard English and made some choices that might confuse a reader.</li> <li>• I still need to work on finding the word with the best connotation.</li> <li>• I used a few tired expressions.</li> <li>• I appealed to only one or two senses.</li> </ul>	<ul style="list-style-type: none"> <li>• I was not aware of differences between Standard and Nonstandard English and made many confusing choices.</li> <li>• Few of my words are as specific and vivid as they need to be. I may have used words with a connotation I did not intend.</li> <li>• I used some tired expressions.</li> <li>• I didn't really appeal to the senses.</li> </ul>

### PROJECT PREP

### Evaluating Using a Rubric

Use the rubric above to evaluate the word choice in your draft. Which of the following pieces of advice would you give yourself based on your evaluation?

- 4 Keep up the good work!
- 3 Learn from what you did well: how can you apply that throughout your essay?
- 2 Work with a peer to get ideas for improving word choice.
- 1 Work with a peer, and read your favorite writer to see how he or she uses words.

# In the Media

## Flyers

You see them all over—stuck inside newspapers, placed on desks or seats, handed out at exits. What makes flyers such a popular way to spread information? They are called flyers because of their tendency to fly or fall onto the floor. Then someone must bend down and pick them up, and the flyers and their message get noticed.

Flyers also get read because of their economy of words. Extra, unnecessary words and phrases are sifted out, leaving the words and phrases with the most impact.

Consider the following flyer.



## Media Activity

For practice in making each word count, make a flyer of your own. Instead of advertising a garage sale, advertise the best qualities of a special friend or relative. Make a rough draft that includes all the elements above (headline, bulleted list, boxed information, symbols). Choose words with impact and be as concise as possible.

Use a word-processing program to create the final version of your flyer if you have access to such a program. (Many word-processing programs have flyer templates included. Feel free to experiment with the design of your flyer.) Choose the headline and text size for maximum effect. Add clip art symbols to convey meaning through graphics. Carefully proofread your flyer and then print it out. After your teacher and peers have reviewed it, give it to the person whose qualities you praised.



# Creating Sentence Fluency and Variety

Good writing uses a mixture of short and long sentences to imitate the natural rhythms of speech. Read the model below.

## MODEL: Sentence Variety

The man saved his money to bring her here. He saved and saved because she was alone with the baby boy in that country. He worked two jobs. He came home late and he left early. Every day.

Then one day Mamacita and the baby boy arrived in a yellow taxi. The taxi door opened like a waiter's arm. Out stepped a tiny pink shoe, a foot soft as a rabbit's ear, then the thick ankle, a flutter of hips, fuchsia roses and green perfume. The man had to pull her, the taxicab driver had to push. Push, pull. Push, pull. Poof!

—Sandra Cisneros, *The House on Mango Street*

Too many short sentences in a row make the writing choppy and difficult to read. The following sentence-combining strategies show you how to combine short sentences into longer ones to improve the flow of your writing.

## 1 Combining Sentences with Phrases

One way to combine short sentences is to express some of the information in a prepositional phrase, an appositive phrase, or a participial phrase.

- A. The Blue Angels perform spectacular stunts. They are part of the United States Navy. They perform aviation stunts at air shows. The shows are held around the world.  
The Blue Angels of the United States Navy perform spectacular aviation stunts at air shows around the world. (*prepositional phrases*)
- B. Blue Angel pilots must have at least 1,500 hours of flying time. They are some of the best-trained pilots.  
Blue Angel pilots, some of the best-trained pilots, must have at least 1,500 hours of flying time. (*appositive phrase*)
- C. The Blue Angels usually please the audience most. They bring the show to a thrilling finish.  
Bringing the show to a thrilling finish, the Blue Angels usually please the audience most. (*participial phrase*)

## Practice Your Skills

### Combining Sentences with Phrases

Combine each of the following sets of short sentences, using the models on page 59. The letter in parentheses indicates which model to use. Remember to use commas where needed.

1. The Blue Angels' Skyhawks gain speed quickly. They speed from 0 to 140 miles per hour in two seconds. (C)
2. Six Blue Angels perform together. They perform in tight formation. There are only three feet between planes. (A)
3. The seventh Blue Angel does not fly. He is the announcer. (C)
4. These superb flyers carefully watch the weather. They choose either their high show or their low show. (C)
5. High-speed climbs and starbursts require clear skies. High-speed climbs and starbursts are part of the high show. (B)
6. One pilot gives all the orders. He is the leader. (B)
7. The Blue Angels communicate in flight. They use microphones and earphones. (A)
8. The soloists follow orders from the leader. They sometimes take off from the formation. (C)
9. Two soloists sometimes travel at speeds of nearly 1,000 miles per hour. They approach from opposite directions. (C)
10. In upside-down stunts, the Blue Angels are held in the pilot seat. They are held in place by harnesses. (A)

### PROJECT PREP

### Revising

### Developing Ideas

Just as you can add information to develop ideas in sentences, you can add details to develop your paragraphs. Revise your draft by developing your ideas more completely. In each paragraph, include a topic sentence that expresses one of your key supporting points, one or more examples that support that point, and a statement drawing a conclusion from the examples. Then look over what you have written to see if you can combine sentences to improve the flow.



# The Power of Language ⚡

## Appositives: Who or What?

One way to add details to your writing is through the use of appositives. An **appositive** is a noun or pronoun—most often a noun—with or without modifiers that identifies or adds identifying information to a preceding noun. In the following sentence from *Fifth Chinese Daughter*, for example, Wong uses an appositive phrase to elaborate on her father. It is set off by commas.

• **Appositive**  
• **Phrase**  
• .....  
•

My father, a meticulous bookkeeper, used only an abacus, a brush, ink, and Chinese ledgers.

Appositives can also come at the end of sentences. In the example below a prepositional phrase is part of the appositive phrase.

• **Appositive**  
• **Phrase**  
• .....  
•

Sometime in late January or early February, the Wong family celebrated Chinese New Year, a most special time of year for them.

Only an appositive phrase that contains nonessential information uses a comma or commas to separate it from the rest of the sentence. (Information is nonessential if it can be removed from the sentence without changing the basic meaning.) In the following sentence, *Lincoln* is needed to identify which brother, so it is not set off by commas.

• **Essential**  
• **Appositive**  
• **Phrase**  
• .....  
•

My brother Lincoln was my parent's first child to be born in America.

## Try It Yourself

Try writing one sentence with each of the above patterns on your project topic. Use the resulting sentences in your draft if you can, and try creating other similar sentences. You can always add more details with appositives when you revise.

### Punctuation Tip

Use **two commas** to enclose a nonessential appositive or appositive phrase **in the middle** of a sentence.  
Use **one comma** to separate a nonessential appositive or appositive phrase from the rest of the sentence when it appears **at the end**.

## 2 Coordinating and Subordinating

### COMBINING BY COORDINATING

Writers can combine sentences by linking items of equal importance with a coordinating conjunction such as *and*, *but*, *or*, *for*, *yet*, or *so*. This strategy creates a sentence with a compound subject, verb, or other element.

- A. Adams died on July 4, 1826. Jefferson died on July 4, 1826.  
**Adams and Jefferson** died on July 4, 1826. (compound subject)
- B. Coincidences often intrigue people. Coincidences often frighten people.  
 Coincidences often **intrigue and frighten** people. (compound verb)
- C. The number 88 was thought to be unlucky for James II of Scotland. The number 88 was thought to be unlucky for Mary Stuart, Queen of Scots.  
 The number 88 was thought to be unlucky for **James II of Scotland and Mary Stuart, Queen of Scots**. (compound object of the preposition)
- D. James II died in battle in 1488. Mary Stuart was beheaded in 1587.  
 James II died in battle in 1488, **but** Mary Stuart was beheaded in 1587. (compound sentence)
- E. Superstitions are foolish. Superstitions can be interesting, though.  
 Superstitions are **foolish but interesting**. (compound predicate adjective)
- F. In superstitious societies the people most feared are magicians. In some superstitious societies, however, the people most feared are witch doctors.  
 In superstitious societies the people most feared are **either magicians or witch doctors**. (compound predicate nominative)

### Practice Your Skills

#### *Combining Sentences by Coordinating*

Combine each of the following pairs of sentences, using the preceding models. Within the parentheses is the letter indicating which model to use and the correct conjunction. Use commas where needed.

1. The first electronic digital computer contained 18,000 vacuum tubes. It filled a room the size of a gymnasium. (B—*and*)
2. This huge machine was invented at the University of Pennsylvania by J. Presper Eskert. It was also invented by John W. Mauchly. (C—*and*)
3. Today's much smaller computers are more powerful and more reliable than the old giant machines. They use less energy. (B—*yet*)

## COMBINING BY SUBORDINATING

When ideas in two short sentences are of unequal importance, you can combine them by subordinating. To **subordinate**, express the less important idea in a dependent clause. The words below are often used to introduce dependent clauses.

FOR ADJECTIVE CLAUSES		FOR ADVERB CLAUSES	
Relative Pronouns		Subordinating Conjunctions	
who	which	after	unless
whom	that	although	until
whose		because	whenever

The following examples combine sentences with adjective or adverb clauses.

- A.** Ludwig van Beethoven began to lose his hearing at the age of 26. Many regard him as the world's greatest composer.

Ludwig van Beethoven, whom many regard as the world's greatest composer, began to lose his hearing at the age of 26. (adjective clause)

- B.** He suffered this misfortune throughout his life. His last words sang of hope: "I shall hear in Heaven."

Although he suffered this misfortune throughout his life, his last words sang of hope: "I shall hear in Heaven." (adverb clause)

### Practice Your Skills

#### Combining by Subordinating

Revise the following paragraph. The items in parentheses tell which model from above to use and the correct joining word. Use commas where needed.

#### Saving Lady Liberty

The Statue of Liberty needed extensive repair work. It was built more than 100 years ago. (A—*which*) The monument was badly corroded. Its uplifted arm has welcomed millions. (A—*whose*) The statue needed work from head to toe. Pollution had caused it to rust. (B—*because*) Liberty cost only \$500,000 to build. It cost millions of dollars to repair. (B—*although*) The improvements should last. The statue celebrates its 200th birthday in the year 2086. (B—*until*)

#### PROJECT PREP

#### Revising

#### Smoothness

In your writing group, read one another's essays. Identify any places where combining sentences would make the writing flow more smoothly.



### 3 Varying Sentence Beginnings

Sentences that always begin with subjects become tiresome to read or hear. When you revise, begin your sentences in a variety of ways, such as those shown below.

<b>Subject</b>	The Greek <b>city-states</b> of Elis and Pisa were at war in 776 B.C.
<b>Adverb</b>	<b>Finally</b> they made peace.
<b>Infinitive Phrase</b>	<b>To celebrate the peace</b> , each city decided to hold athletic games.
<b>Participial Phrase</b>	<b>Wishing to honor the gods</b> , they held their games jointly in Olympia.
<b>Prepositional Phrase</b>	<b>In this first Olympic match</b> , the only sport was foot racing.
<b>Adverb Clause</b>	<b>Because the Greeks cared only about winning</b> , they kept no speed records.
<b>Inverted Order</b>	<b>Out of this match</b> grew the Olympic Games.

#### Practice Your Skills

##### *Varying Sentence Beginnings*

Revise the following paragraph. Vary the beginnings of the sentences by using the openers suggested in the parentheses.

#### Basic Signals

There are two basic types of signals in the field of electronics, analog and digital. (*prepositional phrase*) You can observe familiar appliances to understand their difference. (*infinitive phrase*) A car speedometer is an analog device, registering a continuous range of speed. (*participial phrase*) The channel selector on your television set is digital because it can work only in certain set positions. (*adverb clause*) Digital clocks give more accurate readouts than analog clocks because they tell you in numbers the hour, minutes, and seconds. (*adverb clause*) You must estimate these details to read the time from an analog clock's hands. (*infinitive phrase*)

#### PROJECT PREP

**Revising**

**Variety**

In your writing group, review one another's papers. Help the author improve the paper by varying the sentence beginnings where appropriate.

#### Writing Tip

Vary the length, structure, and beginnings of your sentences.

## 4 Varying Sentence Structure

To avoid monotony and keep your reader's interest, strive to use a mixture of sentence structures in your essays. (See pages 667–669.) Notice the variety in the following passage. To enhance your appreciation of the sentence variety, read the paragraph aloud and notice the various rhythms you hear.

### MODEL: Encounter with Gorillas

Suddenly the air was shattered by the screams of five male gorillas bulldozing down the foliage toward me. Their screams were so deafening that I could not locate the source of the noise. I knew only that the group was charging from above; then the tall vegetation gave way as though an out-of-control tractor were headed directly for me. Only on recognizing me did the group's dominant silverback swiftly brake to a stop three feet away, causing a five-gorilla pileup. I then sank to the ground submissively. The hair on each male's headcrest stood erect; canines were fully exposed. The irises of their eyes, ordinarily soft brown, glinted yellow, and an overpowering fear odor filled the air. For a good half hour, all five males screamed if I made even the slightest move. After a 30-minute period, the group allowed me to pretend to feed meekly on vegetation and then finally moved rigidly out of sight.

—Dian Fossey, *Gorillas in the Mist*

Simple

Complex

Compound-  
Complex

Simple

Simple

Compound

Compound

Complex

Simple



## Practice Your Skills

### Revising to Vary Sentence Structure

The following paragraphs contain only simple sentences. Using the sentence-combining techniques on pages 59–63, revise the paragraphs so that they contain a mixture of simple, compound, complex, and compound-complex sentences. Remember to use commas where needed. When you have finished, read your revisions aloud to check for sentence variety. Then exchange papers with a classmate and compare your revisions.

#### 1. Handwriting Analysis

Experts at handwriting analysis use only their eyes and a microscope as tools. Handwriting analysis is an inexact science. Experts are called on to discover forgery. They compare two documents side by side. They look for telling details about the handwriting. They look for the dots above *i*'s and the crosses through *t*'s. They look for the angle of the pen. Sometimes experts disagree. Many people doubt the reliability of handwriting analysis. These doubts will not disappear. Courts allow experts to testify. Juries are often persuaded by the testimony of handwriting experts.

#### 2. Today's Armor

Armor of the past was heavy and prone to rusting. Today's armor is, in contrast, lightweight and rustproof. Most bullet-proof vests for police officers, for example, are made from a fabric called Kevlar. Kevlar is five times stronger than steel. The fabric has a coating of resins on the surface nearest the body. This coating adds extra strength. Rust on armor of the past had to be cleaned and treated with sand and vinegar. Today's armor is machine washable. Police officers are not the only people who wear armor today. Goalies on hockey teams suit up in padded armor that protects them from the fast-moving puck. Welders protect their faces from dangerous sparks with a medieval-looking face shield. Firefighters and construction workers wear helmets. These helmets are tough. They are also lightweight. Probably the most advanced armor of today is the space suit. The space suit protects astronauts from the uninhabitable environment of outer space.

You've seen how to create sentence variety by combining sentences, varying sentence beginnings, and varying sentence structure. Be sure you do not undercut your efforts by making a mistake that draws your reader's attention away from your meaning and focuses it instead on your use or misuse of language. Always remember the Power Rules.

# The Language of **Power** Possessive Nouns

**Power Rule:** Use standard ways to make nouns possessive.  
(See pages 896–899.)

**See It in Action** In the previous activity, the title of the second paragraph is “Today’s Armor.” That title shows the correct way to form the possessive of a singular noun by simply adding -’s. The following sentence from *Fifth Chinese Daughter* also correctly uses apostrophes with singular nouns to show possession.

**Singular Possessive** In principle we remain true to my **father’s** and **mother’s** tradition.

To form the possessive of a plural noun, you need to do one of two things: Add only an apostrophe to a plural noun that ends in -s or add -’s to a plural noun that does not end in -s.

**Plural Possessive** Father delivered material to **workers’** homes and showed the people how to make **men’s** denim garments.

**Remember It** Record these rules and examples in the Power Rule section of your Personalized Editing Checklist.

**Use It** Read through your project and look for nouns that show possession. Be sure you have formed the possessive of singular and plural nouns correctly.

## PROJECT PREP

### Revising

## Sentence Structures

Consider the variety of sentence structures in your group’s compositions. Read selected paragraphs aloud. Then identify the types of sentences used in that passage and make suggestions for improving sentence variety. Based on your group’s feedback, revise your essay. Also check to be sure you have used possessive nouns correctly.

# Writing Concise Sentences

## 1 Rambling Sentences

Sentences with long strings of phrases and clauses are hard to follow because they often clutter the main point. Break up rambling sentences into shorter sentences.

### Rambling

Computers are used by some major-league baseball teams to help managers make decisions because baseball is a game that depends on statistics to judge a player's worth, and the computer can use these statistics to make suggestions about batting order and which player to send in as a designated hitter or runner under a variety of circumstances, including number of outs, number of men on base, weather conditions, and opposing pitcher.

### Improved

Some major-league baseball teams use computers to help their managers make decisions. Since statistics are often used to measure a player's worth, the computer can use these figures to choose the right player for a specific situation. It can recommend batting order and designated hitters or runners. It can also weigh such variables as number of outs, number of men on base, weather conditions, and the opposing pitcher.

## Practice Your Skills

### Revising a Rambling Sentence

Revise the following sentence by breaking it into shorter sentences. Remember to capitalize and punctuate the new sentences correctly.

### Back to the Future

Your grandparents were probably happy when grocery stores did away with food in barrels and started selling food in packages on the shelves, but grocery stores are now stocking food in barrels as well as on shelves, and you can choose prepackaged food from the regular shopping aisles, or you can help yourself to foods such as flour and rice from large vats, from which you can scoop up as much as you want, and your grandparents may be reminded of the old days.

### PROJECT PREP

### Revising

### Rambling Sentences

Work with a writing partner to review one another's drafts, helping each other identify and revise any rambling sentences you may find.



## 2 Faulty Parallelism

**Faulty parallelism** occurs when two or more similar ideas are expressed in different grammatical constructions joined by *and*, *but* or *or*. The following sentences show several ways to correct faulty parallelism.

<b>Faulty</b>	Rosie's favorite sports are <b>swimming, water-skiing, and to go horseback riding</b> . (two gerunds and an infinitive phrase)
<b>Parallel</b>	Rosie's favorite sports are <b>swimming, water-skiing, and horseback riding</b> . (three gerunds)
<b>Faulty</b>	The athletes were not only <b>energetic</b> , but also <b>they had a great deal of enthusiasm</b> . (predicate adjective and an independent clause)
<b>Parallel</b>	The athletes were not only <b>energetic</b> but also <b>enthusiastic</b> . (two adjectives)
<b>Faulty</b>	<b>Silent, watchful, and having an owlsh quality</b> , the woman slowly turned her head. (two adjectives and a participial phrase)
<b>Parallel</b>	<b>Silent, watchful, and owlsh</b> , the woman slowly turned her head. (three adjectives)
<b>Faulty</b>	The child demanded a <b>bottle of juice</b> or <b>that his mother buy him a toy car</b> . (a noun and a noun clause)
<b>Parallel</b>	The child demanded a <b>bottle of juice</b> or a <b>toy car</b> . (compound direct object)

### Practice Your Skills

#### Correcting Faulty Parallelism

Revise each of the following sentences to eliminate faulty parallelism. Use the strategies shown in the sentences above.

- Joanne was determined to find a car with air-conditioning, with an AM/FM radio, and one that had an automatic transmission.
- The student who won the lead in the school play was tall, handsome, and with style.
- Going to a school dance is much more fun than to go to a movie.
- Carla walked onstage slowly, confidently, and with pride.
- The president of the sophomore class is athletic, friendly, and a good student.
- Chester's guidance counselor recently told him that laughter and to cry is good for the soul.

7. The whisper of leaves, the gurgle of water, and that the birds were chirping made me feel peaceful.
8. Penniless, friendless, and having no home, the man limped toward the open door.
9. Benjamin asked us either to come for a picnic or that we stay for supper.
10. Summer is the smell of mowed grass, the sound of outdoor concerts, and the way grilled hamburgers taste.
11. Succeeding at team sports requires conscientiousness, discipline, and having a cooperative attitude.
12. The next year brought new construction and that our playing in the vacant lot was ended.
13. Jim's job is taking tickets for the games and to run the concession stand.
14. The striking workers demanded higher pay and that the working conditions be made safer.
15. The coach remarked that the young gymnast was powerful yet like a graceful dancer.
16. The bewildered tourists inquired about a restaurant and where to shop for records and souvenirs.
17. Driving safely means obeying all traffic laws and to watch out for the other person.
18. Tired but with elation, the winner of the cross-country ski marathon spoke to reporters.

### TIME OUT TO REFLECT

"Read and revise, reread and revise, keep reading and revising until your text seems adequate to your thought." —*Jacques Barzun*

What do you think Barzun means by "adequate to your thought"? Can changes in word choice and sentence structure reveal your thoughts more clearly? How so? Is your writing beginning to reflect more closely what you want to say?

### Writing Tip

When you revise, eliminate **faulty coordination, faulty subordination, rambling sentences, and faulty parallelism.**

### PROJECT PREP

**Publishing**

**Final Draft**

Using the feedback from your writing partner, produce a final draft of your essay that is as polished as you can make it.

# Eliminating Sentence Faults

Good writers, like trail guides, blaze clear paths for others to follow. To help readers follow your ideas, revise your sentences to eliminate clutter and confusion.

## FAULTY COORDINATION AND SUBORDINATION

Faulty coordination between ideas can confuse readers. In the following example, the conjunction *and* does not clearly express the relationship between the ideas.

**Faulty  
Coordination**  
**Precise  
Coordination**

The Boston Marathon was draining, **and** I am looking forward to next year's run.

The marathon was draining, **but** I am looking forward to next year's run.

You can also use a semicolon and a transitional word to join ideas of equal importance.

**Precise  
Coordination**

The Boston Marathon was draining; **nevertheless**, I am looking forward to next year's run.

The chart below shows words that express coordination precisely.

To Show Similarity	To Show Contrast	To Show Result
and	but	so
both/and	yet	thus
not only/but also	or, nor	hence
besides	however	therefore
indeed	instead	consequently
furthermore	still	accordingly
moreover	nevertheless	as a result

Faulty coordination also results if unrelated ideas are joined. When you revise, express the unrelated idea in a separate sentence.

**Faulty  
Coordination**  
**Improved**

My basset hound had five puppies, **and** we have had her for two years.

My basset hound had five puppies. **We** have had her for two years.

Sometimes a coordinating conjunction connects ideas that are not of equal importance. When you revise, change the less important idea into a phrase or a subordinate clause.

### Faulty Coordination

Jaime Garcia quickly left the house, **and** he locked the doors.

### Improved

**After locking the doors,** Jaime Garcia quickly left the house. (gerund phrase)

### Faulty Coordination

The acrobat performed his daring act, **and** the audience looked on in amazement.

### Improved

**While the audience looked on in amazement,** the acrobat performed his daring act. (subordinate clause)

To avoid faulty subordination, place the more important idea in the independent clause.

### Faulty Subordination

Elizabeth was the youngest on the team, **although she competed as well as the oldest players.**

### Improved

**Although Elizabeth was the youngest on the team,** she competed as well as the oldest players.

HERE'S  
HOW

## Correcting Faulty Coordination and Subordination

- Use a connecting word that clearly shows the relationship to your ideas (similarity, contrast, or result).
- Express unrelated ideas in separate sentences.
- If the ideas are not of equal importance, express the less important idea in a phrase or a subordinate clause. Express your more important idea in an independent clause.

## Practice Your Skills

### Revising to Correct Sentence Faults

Use the strategies above to improve the faulty sentences in the following paragraph about an eclipse. Use commas where needed.

The moon glowed orange and it was hard to believe humans have actually stood on it. Hurrying to set up the telescope, we worried that the eclipse was about to begin. We watched for a long time, and nothing seemed to be happening. Finally, the earth's shadow took a bite out of the moon; consequently, the moon continued to glow. Little by little the shadow covered the moon, yet we watched intently.

## PROJECT PREP

**Publishing**

## Choosing a Medium

Publish your essay through a medium that is appropriate to your goals and audience.

# Using a Fluency Rubric

Evaluate your fluency with the following rubric.

<b>4 Sentences are varied in length and structure. Every sentence matters.</b>	<b>3 Sentences are mostly varied in length and structure. A few words and sentences seem unnecessary.</b>	<b>2 Many sentences are the same in length and structure. A number of words and sentences seem unnecessary.</b>	<b>1 Most sentences are the same in length and structure. A number of words and sentences seem unnecessary.</b>
<ul style="list-style-type: none"> <li>• I combined short, choppy sentences into varied, longer ones.</li> <li>• I used coordinating and subordinating conjunctions to improve the flow and show the relationship of ideas.</li> <li>• I started my sentences in a variety of ways, not always with the subject first.</li> <li>• I avoided rambling sentences.</li> </ul>	<ul style="list-style-type: none"> <li>• I combined some short, choppy sentences into varied, longer ones, but in a few places there is still some chopiness.</li> <li>• I sometimes used coordinating and subordinating conjunctions to improve the flow and show the relationship of ideas.</li> <li>• I started most of my sentences in a variety of ways, not always with the subject first.</li> <li>• I avoided rambling sentences.</li> </ul>	<ul style="list-style-type: none"> <li>• A few parts of my work flow, but there is still chopiness.</li> <li>• I used a few conjunctions to improve the flow and show relationships, but I see now that I could have used more.</li> <li>• Many of my sentences start the same way, with the subject.</li> <li>• I did not check all sentences to see if they rambled or contained unnecessary information.</li> </ul>	<ul style="list-style-type: none"> <li>• I didn't quite achieve a flow. My writing seems to start and stop.</li> <li>• I didn't often combine ideas into one sentence to improve the flow and show relationships.</li> <li>• Most of my sentences start the same way, with the subject.</li> <li>• I did not check any sentence to see if it rambled or contained unnecessary information.</li> </ul>

## PROJECT PREP

### Evaluating

## Using a Rubric

Evaluate your work using the above rubric. What can you learn from your evaluation?

### TIME OUT TO REFLECT

Write your thoughts about what you learned in this chapter. In what ways can you improve your writing? How has your writing improved so far? Write what you have learned in the Learning Log section of your journal.

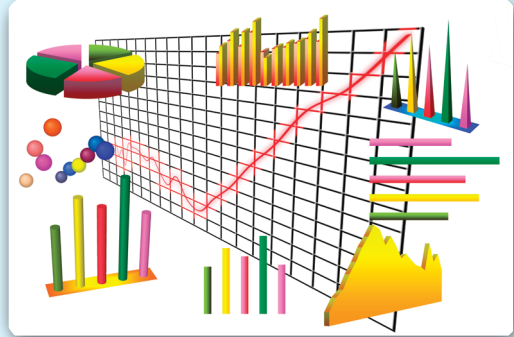


# Writing Lab

## Project Corner

### Speak and Listen Debate It

Divide the class into two groups, generally organized around one of two positions: society favors women, and society favors men. **Engage in a debate** about the ways in which society positions men and women.



### Collaborate and Create Chart It

Work with a small group to research statistics about men and women and their positions in society. **Prepare a chart** reflecting your research. Construct the chart so that it is clear how the positioning affects people's opportunities to reach their personal goals.



### Act It out Get Dramatic

Select a situation from one of the essays produced in your writing group and **develop it into a short play**. Have your audience then think of a title for the play and a moral for the story.

## In Everyday Life

### Persuasive Informal E-mail

## Apply and Assess

1. Your friend is eager to win the attention of a girl in his class. He wishes to send her an e-mail asking her to an upcoming Annual Marathon Dance Contest, and he has come to you for help in communicating with her. **Compose an e-mail** for your friend in which you ask the girl to the Marathon Dance and describe how good a dancer you are. Use at least five examples of fresh similes and metaphors for vivid comparisons, and be careful to avoid clichés.

## In the Workplace

### Note to Employees

2. You are ready for your much-needed vacation from your after-school job at a bakery making cookies. In your absence Tamara, who usually works at the counter, will take over your cookie-making duties. However, you suspect that Tamara lacks interest in making cookies. **Write a note** to Tamara telling her that she has to bake cookies while you are on vacation. Convince her that baking cookies will be fun.

## Timed Writing Course Description

3. Your aunt, a college professor at a local university, is offering a course titled, “Theme Park Rides of the Twentieth Century.” She has asked you to write an inviting description of the course for the university Web site. Prewrite to create an outline. Draft a vivid opening and provide a clear and concise introduction to the course that will spark students’ interest. Organize your ideas logically. Replace general words with more vivid and specific ones. Revise by reducing empty expressions and wordiness. You have 20 minutes to complete your work.

**Before You Write** Ask yourself: What is the subject? What is the occasion? Who is the audience? What is the purpose?

**After You Write** Evaluate your work using the evaluation form on page 73.



# Structuring Your Writing

**T**he **structure** of a written text is determined by the arrangement of its parts.

As the following examples show, the structures for texts take a variety of forms:

- **The letter you receive from a sports magazine** begins with “Dear Subscriber,” continues with information about changes being made to the magazine, and ends with “Sincerely yours.”
- **A Web site offers instructions on downloading games**, beginning with step one and continuing through the process in sequence until the game is installed on your computer.
- **The new President delivers an inaugural speech** outlining his or her plans for the country in chronological order over the next four years.

## Writing Project

*Analytical*

**Think Again** Write a paragraph about a misconception that you have held or that you think other people hold; then expand it into an essay.

**Think Through Writing** Sometimes people have misconceptions about other people, often based on stereotypes or a lack of knowledge. They might assume that girls are physically weak or that all residents of big cities are in gangs. Write about a misconception of which you are aware. It could apply to you, or it could apply to other people. Describe the misconception, how it seems to have gotten established, and why it is not true.

**Talk About It** In your writing group, discuss the writing you have produced about misconceptions. Why do people form stereotypes of other people? What should you do when people apply stereotypes to you?

**Read About It** In the following passage, author Harold Krents deals with people’s misconceptions about blindness. Think about his experiences in light of your own understanding of misconceptions and how they affect people.

From

## Darkness at Noon

Harold Krents

Blind from birth, I have never had the opportunity to see myself and have been completely dependent on the image I create in the eye of the observer. To date it has not been narcissistic.<sup>1</sup>

There are those who assume that since I can't see, I obviously cannot hear. Very often people will converse with me at the top of their lungs, enunciating each word very carefully. Conversely, people will also often whisper, assuming that since my eyes don't work, my ears don't either.

For example, when I go to the airport and ask the ticket agent for assistance to the plane, he or she will invariably pick up the phone, call a ground hostess and whisper: "Hi, Jane, we've got a 76 here." I have concluded that the word "blind" is not used for one of two reasons: Either they fear that if the dread word is spoken, the ticket agent's retina will immediately detach, or they are reluctant to inform me of my condition of which I may not have been previously aware.

On the other hand, others know that of course I can hear, but believe that I can't talk. Often, therefore, when my wife and I go out to dinner, a waiter or waitress will ask Kit if "*he* would like a drink" to which I respond that "indeed *he* would."

This point was graphically driven home to me while we were in England. I had been given a year's leave of absence from my Washington law firm to study for a diploma in law degree at Oxford University. During the year I became ill and was hospitalized. Immediately after admission, I was wheeled down to the X-ray room. Just at the door sat an elderly woman—elderly I would judge from the sound of her voice. "What is his name?" the woman asked the orderly who had been wheeling me.

The first sentence of this paragraph states the paragraph's main idea. The two sentences that follow it provide examples that support the main idea.

The phrase that starts this paragraph, "For example," connects this paragraph with the one right before it. It tells the reader that the new paragraph will provide a specific case to demonstrate the general idea presented in the previous paragraph.

The phrase "On the other hand" sets up a contrast, and in that way ties this paragraph to the one before it.

In this paragraph, "During," and "Immediately" help the reader know the order of events described.

<sup>1</sup> **narcissistic:** Contributing to feelings of self-love or self-confidence.

“What’s your name?” the orderly repeated to me.

“Harold Krents,” I replied.

“Harold Krents,” he repeated.

“When was he born?”

“When were you born?”

“November 5, 1944,” I responded.

“November 5, 1944,” the orderly intoned.

This procedure continued for approximately five minutes at which point even my saint-like disposition deserted me. “Look,” I finally blurted out, “this is absolutely ridiculous. Okay, granted I can’t see, but it’s got to have become pretty clear to both of you that I don’t need an interpreter.”

“He says he doesn’t need an interpreter,” the orderly reported to the woman.

The toughest misconception of all is the view that because I can’t see, I can’t work. I was turned down by over forty law firms because of my blindness, even though my qualifications included a *cum laude*<sup>2</sup> degree from Harvard College and a good ranking in my Harvard Law School class.

The attempt to find employment, the continuous frustration of being told that it was impossible for a blind person to practice law, the rejection letters, not based on my lack of ability but rather on my disability, will always remain one of the most disillusioning experiences of my life.

I therefore look forward to the day, with the expectation that it is certain to come, when employers will view their handicapped workers as a little child did me years ago when my family still lived in Scarsdale.<sup>3</sup>

I was playing basketball with my father in our backyard according to procedures we had developed. My father would stand beneath the hoop, shout, and I would shoot over his head at the basket attached to our garage. Our next-door neighbor, aged five, wandered over into our yard with a playmate. “He’s blind,” our neighbor

<sup>2</sup> **cum laude:** With distinction.

<sup>3</sup> **Scarsdale:** A city in New York.



whispered to her friend in a voice that could be heard distinctly by Dad and me. Dad shot and missed; I did the same. Dad hit the rim; I missed entirely; Dad shot and missed the garage entirely. “Which one is blind?” whispered back the little friend.

I would hope that in the near future when a plant manager is touring the factory with the foreman and comes upon a handicapped and nonhandicapped person working together, his comment after watching them work will be, “Which one is disabled?”

This paragraph tells a story, relating the events in the order in which they happened. The last sentence brings the story to a close and serves almost as a punchline—that really packs a punch.

**Respond in Writing** What points about misconceptions and people with disabilities do you take away from this essay?

**Develop Your Own Ideas** Work with your classmates to develop your ideas about misconceptions.

**Small Groups:** In your writing group, make a chart like the one below to share your examples and analysis of misconceptions. Use the writing you have done, the essay by Harold Krents, and any other knowledge or sources available to help you develop your ideas.

Misconception	Why people hold it	What is true instead

**Whole Class:** Make a master chart of all of the examples and analyses generated by the small groups, and use these ideas for further discussion of misconceptions.

**Write About It** You will next write about a misconception that alarms, amuses, or bothers you. You can choose from the following possibilities:

Possible Topics	Possible Audiences	Possible Forms
<ul style="list-style-type: none"> <li>• a misconception about teenagers in general</li> <li>• a misconception about people with a particular physical characteristic</li> <li>• a misconception about a type of animal</li> <li>• a misconception about people based on where they live</li> </ul>	<ul style="list-style-type: none"> <li>• other teenagers</li> <li>• parents</li> <li>• school administrators</li> <li>• the student council</li> <li>• people who hold the misconception you are writing about</li> </ul>	<ul style="list-style-type: none"> <li>• an article for a teen magazine</li> <li>• a blog entry</li> <li>• a letter</li> <li>• a newspaper column</li> <li>• a memo</li> </ul>



# Paragraphs

A **paragraph** is a group of related sentences that present and develop one main idea.

## 1 Paragraph Structure

A well-written paragraph has three basic parts: a topic sentence, a body of supporting sentences, and a concluding sentence. Notice how each part serves a purpose in the following paragraph.

### MODEL: Paragraph Structure

#### Life in Caves

Most large caves have three distinct zones, and each zone is home to a different kind of natural life. In the innermost part of the cave, the darkness is complete, and the temperature never varies. Without light, green plants cannot live and animals have no need for eyes. The next zone, although still dark and moist, has a variable temperature. Animals that otherwise live outside inhabit this zone seasonally. The third zone, called the twilight zone, begins wherever light from the cave entrance can first be seen. A few green plants can grow in this zone. Most of the animals in this zone use the cave as shelter from the outdoors. In each zone the plants and animals adapt to the meager resources of their home.

Topic Sentence:  
States the main idea

Supporting Sentences:  
Develop the main idea

Concluding Sentence:  
Adds a strong ending

In some paragraphs the main idea is implied rather than stated directly in a **topic sentence**. In others the main idea may be expressed in two sentences instead of one. Most paragraphs that stand alone, however, have a clearly stated topic sentence, a body of **supporting sentences**, and a **concluding sentence** that adds the finishing touch.



## TOPIC SENTENCE

The topic sentence can come at the beginning, middle, or end of a paragraph. Although its placement may vary, its purpose is always the same.

A **topic sentence** states the main idea of the paragraph.

The main idea of a paragraph is like a summary of its details. The topic sentence is, therefore, more general than the other sentences in the paragraph. However, it is also specific enough to focus the subject to one main point that can be covered in a paragraph.

## FEATURES OF A TOPIC SENTENCE

- A topic sentence states the main idea.
- A topic sentence focuses the limited subject to one main point that can be adequately covered in the paragraph.
- A topic sentence is more general than the sentences that develop it.

The topic sentence in the following paragraph is suitably specific.

### MODEL: Topic Sentence

On my recent trip to Sea World, I learned a great deal about the amazing dolphin. Dolphins, like other higher animals, show many signs of caring for their fellow creatures. Mother and child are closely attached. Some dolphins become close friends and stay close friends. When a friend or mate dies, a dolphin shows signs of sorrow. It may circle the body, making a whistling noise. It may even refuse to eat. These signs have convinced scientists that dolphins are intelligent, feeling creatures.

—Patricia Lauber, *The Friendly Dolphins*

- Topic Sentence

### Supporting Sentences

- Concluding Sentence

The following topic sentences are too general. The reader would not have known what to expect in the rest of the paragraph.

Too General

Too General

Dolphins are interesting creatures.

Dolphins behave in an interesting way.

The sentences on the preceding page need to be focused in order to provide a topic that is narrow enough to be covered adequately in one paragraph.

## Practice Your Skills

### Identifying Topic Sentences

Identify the topic sentence of each of the following paragraphs.

#### 1. A Doozie

Have you ever heard someone say, “It’s a doozie!” when they were describing an item that was really special or of extra high quality? This expression is not used much today, but in the 1930s it was quite common. It originated in connection with the fabulous Duesenberg, the finest automobile ever produced in the United States. Something that was considered as good as a Duesenberg was very good indeed!

—Richard L. Knudson, *Fabulous Cars of the 1920s and 1930s*

#### 2. Arctic Etymology

Once a large flightless bird called the giant auk lived in the cold Arctic regions. It had strong wings adapted for swimming, a big beak, and a dark brown head with white patches around the eyes. Fishermen from Brittany called it by the ancient Welsh name *pen-gwyn*, meaning “white head.” That reminded scholars of the Latin word *pinguis*, meaning “fat.” Since the giant auk was plump, they called it pinguin, “fat bird.” The Latin *pinguis* blended with the *pen-gwyn* of the fishermen led to our modern word for the auk, *penguin*.

—Robert Silverberg, *Forgotten by Time*

#### 3. Silken Status Symbols

To settlers in early New England, clothes were often a measure of a person’s wealth, and people were supposed to dress according to their station in life. The wealthy dressed themselves in expensive clothes imported from London, while poorer people wore clothes made from rough homespun. Dressing above one’s station was actually against the law. In 1678, 68 young people were fined for wearing silken clothes. In a strange new world, settlers tried to hold fast to laws and customs that made their society feel orderly.

—Ann Palmer, *Growing Up in Colonial America*

## SUPPORTING SENTENCES

A topic sentence on an interesting subject usually raises questions in a reader’s mind. The supporting sentences, which form the body of the paragraph, answer these questions. They back up the main idea with specific information.

**Supporting sentences** explain the topic sentence with specific details, facts, examples, incidents, or reasons.

As you read the following topic sentence about the eclipse of the sun, think about the questions you would want answered in the rest of the paragraph. Then see how the supporting sentences answer those questions.

**Topic Sentence**

About every 18 months, the moon passes directly between Earth and the sun, and somewhere in the world a brilliant drama unfolds in the sky.

**MODEL: Supporting Sentences**

The silhouetted moon begins to eat into the sun's disk, producing an ever-narrowing solar crescent. At first nothing particularly remarkable occurs on the earth below. Shadows gradually sharpen, colors soften, the landscape and sky darken. Then, as the moon's shadow arrives, racing over the countryside at 1,000 miles an hour, there is a descent into darkness. The sun, giver of warmth and life, is suddenly gone. All that remains is a black hole in the sky, fringed by flamelike tongues and the pearly glow of the corona. It is a sight that has left its mark on mythology, art, and history. In 585 BC, an eclipse so unnerved a battlefield of Lydians and Medes that they threw down their weapons on the spot.

—Dennis Overbye, *Discover*

**Practice Your Skills**

**Writing Supporting Sentences**

For each of the following topic sentences, write three supporting sentences.

1. Our high school offers excellent extracurricular activities.
2. We need to take seriously the threat of drug abuse to our society.
3. Teenagers can benefit from participating in community service.

**CONCLUDING SENTENCE**

A **concluding sentence** recalls the main idea and adds a strong ending to a paragraph.

Good concluding sentences are not dull summaries or repetitions of the topic sentence. They offer, instead, a fresh insight that locks the main idea in the reader's mind. These sentences are called *clinchers*.

The following paragraph has a weak concluding sentence.

### MODEL: Weak Concluding Sentence

#### Prey and Predator Asleep

Whether a mammal dreams or not depends in part on whether it is predator or prey. In a dream state, sleep is very deep, and an animal does not know what is going on around it. The dream state is safer for predator than for prey because a predator does not have to worry about sudden attack. A prey animal, in contrast, needs to be able to make a quick getaway. As you can see, dreams depend on whether a mammal is predator or prey.

Weak Concluding Sentence

The following concluding sentence clinches the main idea by adding new information.

Experiments show that predators dream but prey sleep in a shallow, dreamless state.

Clincher

### Practice Your Skills

#### Identifying Strong Concluding Sentences

Write the letter of the clincher from each pair of sentences.

1. a. Despite the headaches, owning a car is often an adventure in freedom.  
b. Owning a car certainly has both a good side and a bad side.
2. a. In a nutshell, becoming a veterinarian takes hard work.  
b. A lasting love for animals sustains many veterinary students through the years of hard work.
3. a. To creators of television comedies, the phrase *a laugh a minute* is no joke.  
b. As I've said, creators of television comedies plan the laugh lines to come at regular intervals.

### PROJECT PREP

#### Prewriting

#### Paragraph Structure

In your writing group, discuss each person's first rough draft writing. Discuss what each writer would need to do to provide structure to his or her writing.

## 2 Paragraph Development

The main idea of a paragraph expressed in the topic sentence is developed through supporting details. Supporting details include any specific information that will help explain your subject. The following chart shows some types of supporting details you can use.

TYPES OF SUPPORTING DETAILS		
examples	incidents	facts/statistics
reasons	directions	steps in a process
sensory details	events	comparisons/contrasts
causes and effects	analogies	classifications

When you choose the type of supporting details to use, keep in mind the purpose of the paragraph and the kinds of questions a reader may have about the subject.

If you are familiar with the subject you are writing about, you may already have many supporting details on hand. If not, you will have to do research by reading and talking to knowledgeable people.

*You can learn more about research techniques on pages 352–385.*

### Writing Tip

List **details** that suit the main idea of your paragraph and explain the subject clearly.

### Practice Your Skills

#### **Listing Supporting Details**

For each of the following subjects, list four supporting details that would help you explain it.

1. the pleasures of listening to music
2. the importance of Martin Luther King, Jr., Day
3. the appearance of the newest hybrid car
4. ways that every citizen can help protect the environment
5. the importance of a part-time job
6. how to wash a car
7. a winning streak
8. caring for an animal



## ADEQUATE DEVELOPMENT

Readers quickly lose interest when writing is insufficiently developed. No matter which method of development you use, your supporting details must be numerous and specific enough to make the main idea clear, convincing, and interesting. These characteristics ensure **adequate development**.

### Writing Tip

Use specific details and information to achieve **adequate development** of your main idea.

### MODEL: Adequate Paragraph Development

#### The Parts of a Computer

Before I attended computer camp, I was very confused about this complicated monster that would rule my life. After a few days, though, I began to understand how it works. **Regardless of its size or type, the computer has five basic parts.** First, there is a keyboard on which the user types information and instructions. Second, there is a storage disk, usually referred to as the computer's memory, which receives the information and permanently stores it. Third, a monitor, or screen, displays the information the user is working on. Fourth is a central processing unit (CPU) where the computer functions take place. The CPU holds the information while it is being worked on and directs the computer to perform functions. Finally, a printer prints the processed information on paper. **This astonishing combination of parts produces a machine that has an enormous impact on our lives.**

Topic Sentence

Supporting details analyze parts of the whole.

Concluding Sentence

### editing

Don't confuse a lot of words with genuine development. In the following sentence, eliminate the extra words that weigh down rather than develop the idea. Then write a sentence that concisely expresses the thought.

The amazing computer, which seems so prevalent at this moment in time, is certain to be an important part of home and work life going forward from this point on.

You can use a rubric like the one below to evaluate how well you have developed ideas in your writing.

Idea Rubric			
4 Ideas are presented and developed in depth.	3 Most ideas are presented and developed with insight.	2 Many ideas are not well developed.	1 Most ideas are not well developed.
<ul style="list-style-type: none"><li>• I developed each idea thoroughly with specific details.</li><li>• My presentation of ideas was original.</li><li>• I made meaningful connections among ideas.</li><li>• I took some risks to make my writing come alive.</li></ul>	<ul style="list-style-type: none"><li>• I developed most ideas thoroughly with specific details.</li><li>• My presentation of some ideas was thoughtful.</li><li>• I made some connections among ideas.</li><li>• I played it safe and did not really put much of myself into the composition.</li></ul>	<ul style="list-style-type: none"><li>• I tried to develop ideas but was more general than specific.</li><li>• I listed rather than developed ideas.</li><li>• I made few connections among ideas.</li><li>• I left a few things out but I think my meaning comes across.</li></ul>	<ul style="list-style-type: none"><li>• I tried to develop ideas but was mostly overly general.</li><li>• My ideas were not developed.</li><li>• I did not make connections among ideas.</li><li>• I left some important things out so my meaning wasn't really clear.</li></ul>

PROJECT PREP

Prewriting

Developing Ideas

In your writing group, discuss each person’s main idea and ways to develop it fully in a paragraph. You might want to expand the chart you used earlier to include supporting details.

Misconception Analysis Chart		
Misconception	Why people hold it	What is true instead
Details	Details	Details
<ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>	<ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>	<ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>

Using the feedback from your group, draft your paragraph and then evaluate your ideas using the rubric above.

# The Power of Language ⚡

## Adjectival Phrases: Fine Points

Various kinds of phrases function as a single adjective, to modify a noun or pronoun. Like single adjectives, adjective phrases add details, or fine points, to make a noun or pronoun come into sharp focus. Two kinds are shown here: adjectival phrases beginning with an adjective that is followed by other words, and adjectival phrases that begin with a preposition.

### Adjectival Phrase

Blind from birth, I have never had the opportunity to see myself . . .

### Adjectival Phrase with Participle

. . . I would shoot over his head at the basket attached to our garage.

### Adjectival Phrases with Prepositions and Objects

I had been given a year's leave of absence from my Washington law firm to study for a diploma in law degree at Oxford University.

In plain view, I seemed nonetheless invisible somehow.

Try reading each example without the highlighted part to appreciate how much the adjectival phrases add to the clarity and force of the writing.

## Try It Yourself

1. Write a sentence on your topic like the first example, with an adjectival phrase beginning the sentence and starting with a word that has a modifier or modifiers.
2. Write a sentence on your topic like the second example, with the adjectival phrase at the end of the sentence and starting with a word that has a modifier or modifiers.
3. Write a sentence on your topic like the third example, with an adjectival phrase following the word it modifies and beginning with a preposition.
4. Write a sentence on your topic like the last example, with an adjectival phrase beginning the sentence and starting with a preposition.

Use the resulting sentences in your draft if you can, and try creating other similar sentences. You can always add more fine points with phrases when you revise.

### Punctuation Tip

Use a comma after an adjectival phrase at the beginning of a sentence.

### 3 Unity

A paragraph that lacks **unity** can confuse readers. This problem occurs when one or more supporting sentences stray from the main point. The sentences that stray from the subject in the following paragraph are crossed out.

#### MODEL: Paragraph That Lacks Unity

Scientists face a difficult yet important task in trying to predict earthquakes. ~~Scientists are usually successful in the end, however.~~ Each year earthquakes take 10,000 to 15,000 lives and cause billions of dollars in damage. Many cities have been totally destroyed. In 1811 and 1812, a series of earthquakes in Missouri changed the course of the Mississippi River, shaking the earth enough to stop clocks in Boston. ~~Boston is also sometimes struck by tornadoes.~~ Recent efforts to predict earthquakes have met with only limited success. To control destruction from earthquakes, scientists must find a way to predict them more consistently.

#### Practice Your Skills

##### Checking for Unity

Write the two sentences that stray from the subject in the paragraph below.

A fifteenth-century nobleman often tripped over his own feet. His shoes were long and pointed, and the toes extended as much as 24 inches beyond his feet. At the same time in history, noblemen's hats were also pointed. The points on the shoes became so inconvenient that they were sometimes attached with a decorative chain to the tops of the boots. Many of today's shoes have points, but they are not as long as those of the fifteenth century. After a law limited toe length, the style gradually died out and noblemen could again walk without tripping.

#### Writing Tip

Achieve **unity** by making sure all the supporting sentences relate to the topic sentence.

#### PROJECT PREP

#### Evaluating Unity

In your writing group, evaluate one another's writing looking for any stray sentences that destroy the paragraph's unity. Make changes in your draft according to the evaluation of your peers.

## 4 Coherence

In a **coherent** paragraph, ideas follow logically and smoothly.

Following are some methods of organization and transitions you can use to write coherent paragraphs.

### Writing Tip

Achieve **coherence** by presenting ideas in logical order and by using transitions.

## CHRONOLOGICAL ORDER AND TRANSITIONS

**Chronological order** is used with events or stories to tell what happened first, second, third, and so on. It is also used to explain a sequence of steps in a process. Words and phrases called **transitions** are used to show the relationship of events. The following chart lists transitions that are commonly used for chronological order.

### TRANSITIONS FOR CHRONOLOGICAL ORDER

after	meanwhile	during	last night
before	next	at last	on Monday
suddenly	then	at noon	the next day
just as	immediately	while	by evening

### Practice Your Skills

#### Using Chronological Order

Arrange the following events in chronological order. Then write a paragraph using transitions to show how these events are related in time.

- The passengers cheered when the engines started up again.
- The takeoff of Flight 81 from Los Angeles to Denver was normal.
- We flew into a thunderstorm above the Rocky Mountains.
- Passengers were relaxing after the captain turned off the seat belt sign.
- We heard a loud thump followed by a frightening silence.
- There was an even bigger cheer as the plane touched down safely.
- The pilots restarted the engines at 15,000 feet.
- The flight attendants said to prepare for an emergency landing.
- The plane began to descend without power at 20,000 feet.

## SPATIAL ORDER AND TRANSITIONS

A well-organized description leads the reader from point to point until the picture is complete. This method of organization is called spatial order. **Spatial order** arranges details according to their location. Transitions show where each item fits into the larger picture, and the reader can see clearly the object or scene that is being described. The following chart shows transitions commonly used for spatial order.

TRANSITIONS FOR SPATIAL ORDER	
<b>top to bottom (or the reverse)</b>	higher, lower, above, below, at the base (top), in the middle, halfway
<b>side to side</b>	at the left (right), in the middle, next to, beside, at one end, at the other end
<b>inside to outside (or the reverse)</b>	within, in the center, on the outside, innermost, in the middle
<b>near to far (or the reverse)</b>	in front of, nearby, farther, beyond, across, to the north, in the distance

Paragraphs can also use a special spatial order that is different from those in the chart. In this special type of order, writers describe details in the order in which the details strike them rather than in a set pattern such as top to bottom. Transitions make this order clear.

### ● Practice Your Skills

#### *Recognizing Spatial Order and Transitions*

Write all the transitional words and phrases in the following paragraph. Then write *top to bottom* (or the reverse), *side to side*, *inside out* (or the reverse), *near to far* (or the reverse), or *special* to indicate the type of spatial order.

From my window here in Bellaggio, Italy, I have a view of the other side of the lake, which is as beautiful as a picture. A scarred and wrinkled precipice rises to a height of eighteen hundred feet. On a tiny bench halfway up its vast wall sits a little snowflake of a church, no bigger than a martin box apparently. Skirting the base of the cliff are a hundred orange groves and gardens, flecked with glimpses of the white dwellings that are buried in them. In front, three or four gondolas lie idle upon the water. In the burnished mirror of the lake, mountain, chapel, houses, groves, and boats are counterfeited so brightly and so clearly that one scarce knows where reality leaves off and the reflection begins!

—Mark Twain, *The Innocents Abroad*



## ORDER OF IMPORTANCE AND TRANSITIONS

Another common way to organize supporting details in a paragraph is to use the order of importance.

**Order of importance** arranges supporting points in the order of least to most important or most to least important.

Writers use transitions to show the relative importance of ideas. That is, these transitions show the relationship among the supporting points. Some of the most common transitions used with order of importance are listed in the following chart.

### TRANSITIONS FOR ORDER OF IMPORTANCE

also	moreover	for this reason
another	furthermore	more important
besides	in addition	most important
finally	similarly	in the first place
first	likewise	to begin with

The following transitions are useful for showing contrast.

### TRANSITIONS SHOWING CONTRAST

but	however	nevertheless
yet	instead	in contrast
or, nor	still	on the other hand

## Practice Your Skills

### Using Transitions

In the following paragraph, the ideas are arranged in order of importance, but the transitions are missing. Using examples from the preceding charts, add appropriate transitions. Write the transitions on a separate piece of paper. Use commas as needed.

### Relieving Congestion

All privately owned automobiles should be banned from the downtown sections of congested cities. (1) \_\_\_ automobiles create air pollution, especially smog. Such conditions are dangerous for everyone, particularly children and the elderly. (2) \_\_\_ banning automobiles would force people to use public transportation such as

buses and trains. Such means of transportation create less pollution than cars do. (3) \_\_\_\_ cities would be much less congested without automobiles. Police cars, fire trucks, and ambulances could all move more freely. People may claim that automobiles are more convenient than public transportation. (4) \_\_\_\_ the inconvenience of a few people is a small price to pay for making cities cleaner, more livable places.

Use the following rubric to evaluate the order of your ideas and your use of transitions.

Organization Rubric			
4 Ideas progress smoothly and the organization clarifies meaning.	3 Most ideas progress smoothly and the organization is clear.	2 Some ideas progress smoothly but the organization is not consistent.	1 Few ideas progress smoothly and there is no clear organization.
<ul style="list-style-type: none"> <li>• My topic sentence states the main idea creatively and captures attention.</li> <li>• I used the best organizational pattern to present the supporting details.</li> <li>• My concluding sentence helped make the paragraph feel complete.</li> <li>• My sentences flowed smoothly. I used transitions throughout.</li> </ul>	<ul style="list-style-type: none"> <li>• I stated the main idea in the topic sentence and captured attention.</li> <li>• I used an appropriate organization to present the supporting details.</li> <li>• My conclusion helped make the composition feel complete.</li> <li>• Most of my sentences flowed smoothly. I used some transitions.</li> </ul>	<ul style="list-style-type: none"> <li>• I stated the main idea in the topic sentence but did not capture attention.</li> <li>• I used an appropriate organization but had some things out of order.</li> <li>• My conclusion provided an ending, but it did not feel strong.</li> <li>• I repeated some ideas unnecessarily. I could have used more transitions.</li> </ul>	<ul style="list-style-type: none"> <li>• I did not state my main idea clearly.</li> <li>• I did not really use an organizational pattern.</li> <li>• I did not include a conclusion.</li> <li>• I did not use many transitions, so the order is hard to follow.</li> </ul>

### PROJECT PREP

### Prewriting

### Achieving Coherence

In your writing group, discuss the best way for each writer's ideas to be organized. Make suggestions for the use of transitions and help each writer make the writing as coherent as possible.