Core Knowledge
Composition and Grammar
Syllabus

Prefatory notes to instructors using this syllabus

- This syllabus consists of several parts. In addition to the main syllabus that follows, there are several appendices (Appendices A-P) and a bibliography.

- There is **no required text** book for the course outlined in this syllabus. Some instructors may find the detailed and extensive appendices attached to the syllabus an adequate replacement for a text. In any case, these appendices will be most useful if printed out on three-hole punched paper so that students can keep them in a loose-leaf binder as a course pack, along with any additional materials instructors may wish to add. Other instructors, however, may want to supplement this course pack with one of the excellent texts mentioned in the bibliography, or any other currently available text for freshman composition.

- There is **no midterm or final examination**. The seven papers assigned, two to four revisions of these, and the research paper, along with many incidental assignments, are adequate bases for grades. But again instructors are free to devise any examinations which they may consider useful in promoting the goals of the course.

- Finally, instructors should be aware that the course offers both **traditional English grammar** instruction and the **newer, easier to learn, and easier to apply structural approach** to syntactic and word-form analysis. Many have found that the latter, a system based directly on the structure of English, supports writing improvement more effectively than the former methodology, based as it is on the very different structure of Latin. Again, instructors are free to use the traditional approach exclusively, but, before making the decision to do so, they should read Appendices F, H, J, K, and L, which explain and illustrate the newer approach, and how it differs from the old.

Description

In this 13-week course, students will practice the stages of the composing process (planning, drafting, and revising), learning to focus, organize, and develop their ideas, with attention to purpose and audience, and in the process make their writing more vivid and convincing. They will employ the various academic modes (expository, argumentative, descriptive, and narrative) in writing paragraphs and essays, learn how to select and limit a topic for research, to locate, summarize, organize, and document appropriate materials, and to compose a paper explicating or defending their thesis. They will also review the rules of traditional grammar, master the basics of structural grammar, and apply these principles to their own writing to improve its correctness, clarity, and effectiveness.

Objectives

To help students to

- approach writing as a **process**, and gain mastery over the steps of this process: getting ideas, planning, focusing, drafting, organizing, revising, editing, and proofreading;
- understand writing as **product**, i.e., as a vehicle for communication with a reader in a variety of modes: exposition, argument, description, and narration;
- become skilled in argument in particular as a major mode of discourse by learning to distinguish between claims and evidence and to detect logical and other fallacies of argument, and by practicing its various modes;
- give attention to purpose and audience, and hence to appropriate tone and diction;
- recognize and apply the various methods of explaining and developing ideas through definition, summary, analysis, exemplification, comparison and contrast;
- learn the basics of research in the humanities and social sciences, and write a well-documented paper exploring a position or defending a thesis on some significant issue specific to an academic field of study;
- use the Internet as a resource for writing improvement and research;
- develop a degree of competence in the various other modes of writing included in the Core Knowledge language arts writing curriculum and other K-8 curricula, including writing description and narration, writing a summary, preparing and delivering oral presentations;
- review and apply the rules of traditional grammar in order to find and correct errors in their own writing and in the writing of others;
- learn the basic principles of structural grammar, and apply them to their own writing to improve its clarity and effectiveness;;
- become familiar with the vocabulary of writing and grammar instruction;
- learn about the complex origins and varieties of the English language, and the roots of its vast vocabulary in Latin and other languages;

- understand and appreciate the normative character of the written language.

Writing Assignments

These include an expository essay, two papers each arguing a thesis, a summary of a chapter reviewing the development of the English language, a detailed description of a person, place, object, or situation, a narrative to illustrate a point, a research paper with full documentation exploring and defending an issue, and a brief persuasive speech presented orally. Writing assignments also include revisions of two to four papers. As indicated below in the detailed sequence of instruction, additional brief exercises and reports will be assigned in connection with some of the class sessions. See Appendix A for a list of all assignments with due dates, and also the class sessions when these assignments will be returned by the instructor so that students can continue to revise and edit them under supervision in class, as well as in the writing laboratory and at home.

Student Portfolios

Students will maintain folders for their writing assignments in stages of preparation and for papers that have been graded and returned. Since these papers will be used for in-class revision, including stylistic improvements, and for editing and proofreading practice, students will bring their portfolios to every class. It is also important that instructors return papers at the scheduled time so that these graded and annotated papers can be used as the basis for on-going writing practice and instruction.

Suggested Sequence of Instruction

Instructors should find the following suggested sequence of instruction useful, indicating as it does a logical order for the required work and the coordination of writing assignments with other topics included in the list of objectives above. However, it's a mistake, as most teachers know, to expect to be able to follow any predetermined schema for instruction in all its details, especially in a discipline that requires mastering an art and skill, like writing. Many variables—students' present level of competence and experience in writing, language background, reading proficiency, and general interests—may demand adjustments, and instructors may therefore find it necessary to spend more class time on one aspect of the course and less on another. In order to accomplish the objectives of the course, some instructors may want to designate some of the work scheduled here for the classroom as work to be done by students on their own at home, in a writing laboratory, or under the supervision of a tutor. The inclusion of extensive instructional material in appendices, especially on grammar, facilitates such adjustments. (See the list of Appendices A-P following the detailed course outline.)

Use of this Syllabus

This syllabus was created by Mary Epes, a retired professor of English, York College/CUNY, as part of *What Elementary Teachers Need to Know*, a teacher education initiative developed by the Core Knowledge Foundation. Although the syllabus is copyrighted by the foundation, and may not be marketed by third parties, anyone who wishes to use, reproduce, or adapt it for educational purposes is welcome to do so. However, we do ask individuals using this syllabus to notify us so we can assess the distribution and spread of the syllabi and serve as a repository of information about how they may be improved and more effectively used. Please contact Matthew Davis, Core Knowledge Foundation, 801 East High Street, Charlottesville, VA 22902. Phone: 434-977-7550, x. 224. E-mail: mdavis@coreknowledge.org

Overview

Following this minimal outline is a detailed sequence of instruction with step-by-step descriptions of each class session.

Week One. Orientation
1.1 The modes of academic writing
1.2 The structure of academic writing
1.3 A brief history of writing and the development of its conventions

Week Two. The writing process (Paper # 1)
2.1 Focusing: Writing the main point
2.2 Getting started: Free writing, listing, mapping, outlining, and drafting.
2.3 Revising: Deleting, adding, reorganizing ideas

Week Three. The reader, the writer, and the written product
3.1 Revising paragraphing
3.2 Editing and proofreading; writing conventions, including punctuation
3.3 More about editing: Traditional grammatical analysis versus alternative approaches

Week Four. Writing an argument from first-hand evidence (Paper # 2)
4.1 Methods of essay and paragraph development in academic writing
4.2 The structure of argument
4.3 The qualities of a good argument; fallacies that can weaken it

Week Five. Standard written English: Word forms
5.1 Reviewing traditional grammar: the eight parts of speech
5.2 All about verbs, verb phrases, infinitives, and participles
5.3 Identifying common errors in students' own writing

Week Six. Writing an argument from second-hand evidence (Paper # 3)
6.1 Writing an argument of evaluation
6.2 Locating and using second-hand evidence, printed and electronic
6.3 Getting started on a research paper; more on methods of research

Week Seven. The writer's notebook: Making notes; taking notes
7.1 Making notes: Keeping a journal
7.2 Taking notes: Summarizing a chapter in a nonfiction work (**Paper # 4**)
7.3 Sharing and critiquing summaries

Week Eight. Structural grammar: Sentence analysis
8.1 Analyzing simple and compound sentences
8.2 Analyzing complex sentences; basic sentence punctuation
8.3 Analyzing and correcting sentence faults in Papers # 1-# 2.

Week Nine. Preparing to draft the research paper
9.1 Evaluating sources of evidence and taking effective notes
9.2 Outlining the research paper
9.3 Beginning to draft the research paper

Week Ten. Description as a mode of argument (Paper #5)
10.1 How to make descriptive writing persuasive: Examining a model
10.2 Developing a passage from journal notes into persuasive description
10.3 Syntactic patterns and stylistic devices especially suitable to description

Week Eleven. Narrative as another mode of argument (Paper # 6)
11.1 Finding the "point" or argument in a narrative
11.2 Preparing to write a narrative with a point
11.3 Sharing and critiquing narratives

Week Twelve. The art of oral persuasion (Paper # 7)
12.1 Syntax as persuasion in some famous speeches
12.2 Preparing to write and deliver a three-minute advocacy speech
12.3 Delivering a three-minute advocacy speech

Week Thirteen. Semester "wrap-up"
13.1 Delivering a three-minute advocacy speech (continued)
13.2 Open session: Portfolio preparation
13.3 Open session: Research papers reviewed

Course Outline in Detail

In this more detailed outline, the **objective** describes what the students should learn from the activities of a particular class session, and in some instances how it will prepare them for other learning activities. **Activities** summarize what the instructor and the students will be doing during this class. The **procedure** spells out the activities in detail. As useful or necessary, **appendices** provide background material for the instructor and the class. It's recommended that these appendices be duplicated on three-hole punched paper so that students can keep them in a loose leaf binder for ready reference. Some instructors may want to distribute all the appendices as a course pack at the first class meeting.

Week One. Orientation

1.1 The modes of academic writing

Objective: To orient students to the specific goals of this course and shape their expectations.

Activities: (**1)** Acquainting students with course objectives and requirements, including the list of writing assignments and their due dates; (**2)** examining the characteristics of most of the writing they will be doing in this course, and how that kind of writing (exposition/argument) is like and how different from the literary modes/genres (poetry, drama, fiction, biography, etc.).

Procedure: **1.** Students receive **Appendix A**, the list of writing and other assignments and due dates on three-hole punched paper to keep in their notebooks. The instructor explains why it's important for students to hand in writing assignments on time and to bring their portfolios of work in progress and of completed papers to every class: Classroom activities, including work on grammatical principles, will be based directly on these papers much of the time. [Also, in order to maintain the sequence of instruction outlined below, it is equally important that instructors adhere to the schedule in Appendix A for **returning papers**.]

2. Students examine a short fictional narrative, a report of an actual incident, and an analytic piece, all making the same point (for example, a fable by Aesop, "A Wolf in Sheep's Clothing"; a news story in a local paper about an old couple who became victims of a scam; and a short article analyzing successful scams and their typical victims, or, alternatively, an editorial commenting on the problem).

[Note: Instructors can find a current news story and corresponding editorial comment on it in almost any issue of a national or local newspaper. On the Internet, the site Aesop's Fables <*http://www.pacificnet.net*> or <*http://www.AesopFables.com*> offers hundreds of apropos fables to choose from.]

Discussion focuses on what the three pieces have in common (a similar point, e.g.: "Crime victims have predictable traits"), and how the three pieces differ in genre or vehicle of expression (the first a fictional narrative [the fable], the second a factual narrative [the news story], and the third a piece of expository analysis [an editorial]). Could other genres—short stories, poems, plays, etc.—make the same point? How essential is "point" to any piece of writing, even a joke?

3. Students discuss the differences between the **narrative approach** to making a point (as in a fable, a short story, a novel, a play, a movie) and the **expository approach** (as in an essay, an editorial, a magazine article, or a book of non-fiction). They cite matched examples of each approach and list the differentiating characteristics of each, e.g., a feature film and an analytic TV documentary on the same theme or making the same point (a frequent presentation on the History Channel). Recent examples of the latter include film dramas and parallel documentaries about the environment vs. big business, about the drug culture, about juvenile violence and about terrorism. Students cite specific titles of such works.

4. The instructor emphasizes the dominant role of exposition/argument in the first part of this course, with later uses of narration and description, but the latter largely in service of argument rather than as creative or imaginative writing for its own sake. The prime purpose of this course is to prepare students to do the kind of writing that will enable them to succeed in academia, as well as mastering the kinds of writing their future students will be doing and which they may be teaching them.

Assignment: Read these two short essays [selected by the instructor, one expository, the other argumentative, from former students' exemplary papers or perhaps from Rosa and Eschholz, or from Clouse—see the bibliography], and make marginal notes about the function of each paragraph and the overall tone of each. Due next class session.

1.2 The structure of academic writing

Objective: To further raise students' awareness of the kind of writing they will be doing throughout the course, and of how this kind of writing is structured in view of its purpose.

Activities: Examining short pieces of exposition and argument to discover in some detail how academic writing is organized.

Procedure 1. The class analyzes the structure of each relatively short, tightly structured essay (see assignment above), identifying its **main point**, **supporting** points, and **conclusion**.

2. To distinguish pieces in the **expository**/**analytic** mode from those in the **argumentative**/**persuasive** mode, discussion focuses on the question: What is the **purpose** of this piece? Why is the writer telling me these things? Simply to inform me, to explore ideas, to help me understand the subject more clearly? Or is he or she trying to affect or possibly change my attitude on the subject? To persuade me of something?

3. Looking for further clues to purpose and hence to mode, students might ask: What is the writer's **tone**? Detached, analytic, exploratory? Persuasive, insistent, urgent, authoritative? Does the writer's use of humor or irony suggest a bias? What background information on the essay's topic does the writer supply?

4. The answers to these questions will bring up the question of **audience**: What readers does the writer appear to have in mind? What are these readers presumed to know? What are their attitudes and interests presumed to be? Sympathetic, well-informed in regard to the issue, or antagonistic, uninformed, misinformed?

5. Discussion might conclude with responses to the question: How might one of the purely analytic reports be given an argumentative edge, and thus moved from the expository to the argumentative mode?

Suggestion: In class discussions like this, when the class works together to compile evidence and to reach conclusions, it may be helpful to appoint a "scribe of the day" to record clues and conclusions on the chalk board as they are agreed upon.

Assignment: Clip out a **news story** and an **editorial**, both of which focus on the same current issue, and write an outline of each following this format: Main idea (expressed in a complete sentence); supporting ideas (also in complete sentences); conclusion (if any). Identify the purpose, tone, and presumed audience of each. Due week two, class 1 (2.1)

1.3 A brief history of writing and the development of its conventions

Objectives: To help students: (1**)** to become aware of writing as a **visual** code, sometimes representing meaning indirectly through symbols or signs for the **sounds** of language (alphabets) and sometimes directly through visual conventions like punctuation as in Western languages, or in pictographs, as in Chinese; (2**)** to recognize the visual features peculiar to **written** language as distinct from those syntactic and grammatical aspects common to both spoken **and** written language; and (3**)** to prepare students to perform a specific initial task in the editing and proofreading step in the writing process.

Activities: Reviewing the origins and purposes of the visual features of written language, including alphabets and other sign systems used in writing, as well as its contemporary conventions often referred to as mechanics [Instructor: see Appendix E].

Procedure: 1. Students receive copies of **Appendix B,** containing passages in Chinese, Hebrew, Arabic, classical Greek, Russian, and Latin (each passage a

rendering of the Lord's Prayer), followed by some inscriptions on tombstones in antiquated English, and a business letter in contemporary English illustrating all the various common writing conventions peculiar to English, including the use of white space and of various fonts and type faces.

2. Students begin by trying to read the English inscriptions toward the end of Appendix B, and to edit them, supplying the basic conventions (upper and lower case, space between words, punctuation, etc.).

(They try to read the Latin passage aloud and articulate the problems involved.

3. They examine the Greek text and identify any letters that seem similar to the Roman alphabet, and those that seem entirely different, especially ϕ (ph), and θ (th). The instructor gives them also the Greek letters ψ (ps) and χ (ch, pronounced like a hard c as in *chrome*) which do not occur in this passage. Students, with the help of a dictionary, make a list of English words borrowed from Greek and beginning with these four sounds/letters—for example, *chronology*, *philosophy*, *theory*, and *psychology*.

4. Examining the passages in Hebrew, Arabic, and Chinese, they discuss the arrangement of the symbols on the page (Hebrew and Arabic from right to left, Chinese from top to bottom of each column), and the advantages, if any, of an alphabetic system over pictographs and syllabaries.

5. They turn to the business letter at the end of Appendix B, identifying the various writing conventions, from the earliest invented after the alphabet to the most recent.

6. Finally, they consider the impact of the printing press (14th to the 21st century) most obviously on the standardization of spelling, and then of the typewriter in the late 19th century, and of word processing, beginning in the 1980's, on the adoption of various other writing conventions.

Assignment: (1)Read Appendix B thoroughly and make marginal notes for further discussion. (2) Using the business letter at the end of Appendix B, make a list, as exhaustive as possible, of all writing conventions, including typographical manipulations (like using italic and bold face type), and briefly note what **meaning** each convention conveys to a reader. Make sure that every item on your list is something that cannot be **heard** when read aloud, but must be **seen** to be recognized. Due class 3.2.

Week Two. The writing process (Paper # 1)

2.1 Focusing: Writing the main point

Objective: To master the steps in arriving at a good topic sentence for an expository paper.

Activities: Getting practice in narrowing a topic suitable for an expository paper and in writing a good main point as a complete sentence.

Procedure: 1. After answering any questions students may want to raise about it, instructor collects the assignment on outlining a news story and an editorial that comments on it.

2. Students receive copies of **Appendix C**, **"The Steps in the Writing Process"** (three-hole punched) along with a list of broad, general topics for Paper #1, aspects of which would be appropriate as subjects of analytic/expository essays. Students suggest additional areas of general interest to add to the list. These broad topics might include:

- technology
- travel

- finance
- sports
- the American family
- entertainment
- politics
- the environment
- education
- violence and other forms of crime

and other topics roughly corresponding to the section headings in the Sunday *New York Times* or a weekly magazine.

3. Carrying out the first two steps in the writing process as outlined in Appendix C, students identify the topics on the list above that are too vague to formulate a main point about, or too broad to be handled in a 400-500 word paper, and volunteer suggestions for narrowing these topics to something much more specific, for example:

- narrowing technology to: locating information on the Internet;
- narrowing travel to: the differing attitudes and behavior of the natives of two cities (or two countries);
- narrowing the American family to: the American suburban family in the first decade of the 21st century;
- narrowing finance to: why it's cheaper to travel in some countries than in others;
- narrowing sports to: why football has superseded baseball as the most popular American spectator sport
- narrowing politics to: our President's three top priorities.

4. They then suggest ways to narrow each topic still further as necessary. For example, "Locating information on the Internet" is a topic for a book, not a paper, and needs to be further narrowed to some specific category of information. Also narrowing the last topic to, "Why this administration must spend more on schools and less on tax cuts" makes it less unwieldly, and in its specificity more interesting. But the instructor points out that this topic has now become clearly argumentative (as most political topics do) and asks the students to narrow the topic to something that can be simply explained without debate or controversy, like, for example, "The President's first priority."

5. No matter how much students narrow the topic, however, to state it as a main point still requires that they turn it into an assertion, a statement, a grammatical sentence. For some of these topics, this is easy enough. For example, simply rearranging the words of some of the narrowed topics produces a point, a statement of broad general interest: "The natives of the American cities X and Y exhibit strikingly different attitudes and behavior," and "It's surprisingly cheaper to travel in some countries than in others." However, framing a good main point about more technical and specialized topics, like locating a particular category of information on the Internet, requires more reflection: "Who would want to read about this idea? What does this reader already know about the Internet? What terms are likely to be familiar to this reader and which will require definition?" Writers need to think about the implications of their topic sentence before they commit to it, for it limits not only the scope of their topic but also its potential readership.

6. So as students write main ideas for the narrowed-down topics, they develop the following criteria for satisfactory main points and test each point against these criteria:

The main point must

- indicate clearly the writer's limited purpose and the specific readers s/he has in mind,
- be specific enough to be adequately discussed in not more than 500 words, and yet meaty enough for a writer to go on for a 1000 or more,
- be about the **given** topic as well as the narrowed-down topic (in other words, remain an aspect of the given topic and not become a basically different topic),
- be expressed as a statement, an assertion, a claim about the topic, that is, in a complete sentence,
- say something clear, interesting, and significant about the topic,
- in this assignment, be expressed in a way that will not demand that the writer defend the point, but simply explain, develop, and elaborate it.

7. Students discuss various ways of introducing the main point as part of the introductory paragraph. It's important, of course, that readers recognize it as the focusing idea of the paper. While it could stand alone as the only sentence composing the introduction, usually writers lead up to it with a few opening remarks about the topic in general, stating why it's important, using an illustrative example or a quotation, or by raising a challenging or interesting question related to the topic, or by using some other device for getting readers' attention. The main idea itself is most often placed at the end of this brief introduction, as the final sentence in the opening paragraph. This is known as the "inverted funnel" method of introduction, with the paragraph coming to the "point" of the paper at the end of the funnel. The instructor illustrates the method with a few examples from the essays studied in class 1.2. Another opportunity that the opening paragraph affords is to indicate the particular readers you are addressing, unless your topic is broad enough in its appeal to engage almost any educated reader.

Assignment: Make a final selection of a topic from the given list, narrow it as necessary, and formulate your main point, observing the above criteria. Then write your opening paragraph. Due next class meeting.

2.2 Getting started: Free writing, listing, mapping, outlining, and drafting

Objective: To convince students that there are specific things they can always do to get started writing besides chewing their pencils and staring at the wall.

Activities: Practicing free writing/listing to get ideas, and mapping and outlining to put them in order (see Appendix C)

Procedure: 1. Students' main points are reviewed and critiqued against the criteria developed in the previous class meeting. Despite the cautions of the prior lesson, the instructor may find it necessary to note that some proposed main points have too much of an argumentative edge, since the **purpose** of this assignment is to **inform** readers about the facts relating to a complicated topic or issue, and to **clarify** these facts for their readers by giving background information and analyzing aspects of the topic. In this paper writers are not aiming to shape or reshape readers' attitudes about anything, at least not intentionally. Furthermore, this assignment calls for a detached, analytic style about something that is obviously true or at least **presumed** to be true by the writer (like astronomers' Big Bang theory or Einstein's theory of relativity or Darwin's theory of the evolution of species), and is designed to show **how** it is true by giving numerous clear details arranged in an easy-to-follow sequence. If some students are still not able to come up with a satisfactory main point or focusing idea

about their topic, the instructor suggests that they try free writing (as they are about to do) and then look for a focusing idea somewhere in what they will have written.

2. The instructor explains the "rules" of free writing as a way of generating ideas to support and develop a main point, if they have come up with one (see bibliography, Peter Elbow's books on the subject). Students free write for 15 or 20 minutes. Instructor checks for behavior that's inappropriate during free writing, like pausing for minutes together, using the dictionary, going back to fix or add something, and other "no-no's" of free writing. After they are directed to stop writing, students discuss the experience, including the "no-no's."

3. Students begin to look for ideas in their free writing that support their main point (or, if necessary, to formulate it), and to make a list of these supporting ideas.

4. As an aid to working out the connections among these ideas, they "map" them, i.e., circle each item on their list and draw connecting lines from each circle to other circles that seem to contain related or supporting ideas.

5. After considering these connections, students try putting their ideas in some kind of order by writing a working outline of the points they plan to make in developing their main idea.

Assignment: Complete the outline for Paper #1, indicating your main point, and listing the supporting points of each subsequent paragraph. Then write a first draft of at least four paragraphs based on your outline. Due next class meeting.

2.3 Revising: Deleting, adding, reorganizing ideas

Objective: To stress the **process** aspect of writing, convincing students that good writing requires not only many preparatory steps but also many step by step revisions.

Activities: Reviewing and beginning to apply steps 1 and 2 in the revision process (see Appendix C).

Procedure: 1. Instructor returns students' assignment outlining a news story and an editorial on the same news event or issue, commenting briefly.

2. Students then consider Phase 2, "Revise your draft," in Appendix C. The instructor points out the difference between **revising** and **editing/proofreading** for correctness, stressing the importance of ignoring problems of correctness and even of style until the entire content of their papers is firmly in place.

3. The instructor turns the steps under 2.1, "Check the development of your ideas," into these questions:

(1) Is each idea distinctly different from all the others, or are some ideas simply **repeated** in the same or different words? Are there ideas here which relate only to the general topic but are **irrelevant** to your specific main point? Does every idea help to make your main point clearer, more credible, and more interesting to the reader?

(2) Are there **too few supporting ideas**, or are they **too thin** and **sketchy** to make your main point clear and convincing to your reader?

(3) Are there **too few examples, details, and facts** to help a reader understand and believe each of the supporting ideas?

4. Students make notes on needed revisions. Instructor then turns the steps in Appendix C under 2.2 ("Check the coherence and cohesion of your ideas") into these questions:

(1) Coherence: Are any ideas or details in the wrong place? Are they arranged in chronological order, or order of ascending or descending importance? Or in some other recognizable and logical **order**?

(2) Cohesion: Are transition words needed to help your reader follow your logic? Where?

5. At this point, instructor distributes **Appendix D**, a list of useful subordinating conjunctions and transition words for students to use in revising their papers for greater cohesiveness. For the rest of the hour students work on revising their rough drafts.

Assignment: Revise Paper #1, make a fresh copy or print-out of it, and bring it, along with your (possibly revised) outline, to the next class meeting, 3.1.

Week Three. The reader, the writer, and the written product

3.1 Revising paragraphing

Objective: To help students experience more directly the connection between paragraphing (the physical layout and look of the page accomplished by the use of white space) and the logic and sequence of the ideas which the paper as a whole expresses (further emphasizing the connection between the visual conventions of writing and the meaningful signals they send to readers).

Activities: Reviewing and applying the final steps in the revision process.

Procedure: 1. As students consider the final steps in the revision process as listed in Appendix C, and how to make their ideas more intelligible to a reader, they are advised to focus mainly on steps 3 and 5. In making deletions, additions, and other changes, the shape of their paragraphs may have changed. They need to ask: Does each paragraph make one clear, strong point in support of the main overall point? Or do some paragraphs make more than one point? Do others have a single point, but one that's not adequately supported? Does the order of the ideas, and therefore of the paragraphs, make sense? To remedy problems, should some paragraphs be broken into two? Should some be combined under one umbrella idea? Or should some points be dropped as too weak? Should some points be relocated?

2. Here some instruction on **levels of generality** is in order—how writing moves from the largest, most general idea, the main point, to the subsidiary, more limited ideas that support it, and finally, within each paragraph, to the facts, examples, details, comparisons and contrasts, and other specifics that help to develop, illustrate, and further clarify the larger ideas. Thus each paragraph is itself a mini-essay, with its lead idea pointing back to the overall main idea, and demanding supporting details to be fully understood.

Assignment: Test the organization of Paper #1 by making a sentence outline (based on what you have actually written) like this: (1) Write the main point of the whole paper in a complete sentence, and under it a list of numbered sentences, each telling what point the supporting paragraph makes. (2) Check to make sure that each sentence under your major main point really does support that main point, and that you have made that connection clear to your reader. (3) Revise your sentence outline as necessary, and then rewrite your paper, following your new sentence outline. (4) Reread each paragraph to make sure that its details relate to that paragraph's central point. Continue to revise until you are satisfied that you have a well-organized paper. Revised Paper # 1 due next class along with your list of writing conventions assigned in class session 1.3.

3.2 Editing and proofreading; writing conventions, including punctuation

Objectives: (1) To give students a sharpened sense of the difference between revising and editing, and also between editing and proofreading, since prior instruction may have blurred these distinctions for them; (2) to help students see

writing conventions as the visual features of writing in contradistinction to the grammatical features common to both written and standard spoken English; (3) to make them aware of their increasing responsibility for editing as features of correctness in writing are reviewed.

Activities: Reviewing (1) the third phase of the writing process, editing and proofreading, and how it differs from revising, (2) writing conventions, and (3) students' progressive responsibility for correcting mistakes in their writing.

Procedure: 1. The instructor explains the difference between editing and proofreading: In **editing,** writers **review** and **apply the rules** that writers must follow if their readers are to readily understand what they've written. At this point, but not sooner, it's appropriate to consult dictionaries and grammar handbooks. In **proofreading,** writers look for careless mistakes that they would correct immediately if only they could **see** them—mistakes they make when they are merely copying a paper and know what they mean so well that they don't notice they haven't written it down, mistakes like omitted or repeated or substituted words or "typos." One good proofreading technique is to start with the last sentence, and read the paper backwards, one sentence at a time so as not to get caught up in its meaning. The instructor will remind students that fixing mistakes in writing conventions as the purely visual features of written language is only one phase of editing for correctness, and usually the last, but, nevertheless, one that's distinctly different from correcting grammatical and syntactic errors, and hence one that deserves a step of its own.

2. Students receive copies of **Appendix E,** a list of the most basic rules governing writing conventions, printed on three-hole punched paper to keep in their notebooks for editing all papers. Instructor notes that these include only the visual features of writing, and not the rules of grammar common to both speech and writing. Students compare the list of writing conventions they have received with the one they have made in response to the assignment for this class (see above, class 1.3). They discuss differences and possible omissions from both lists, and any rules they don't fully understand. The instructor points out that the rules of punctuation listed in Appendix E don't include sentence punctuation. (The latter are not spelled out until Appendix M as they are contingent on a clear understanding of sentence structure.)

3. The instructor explains the method of marking for mistakes: Students are not responsible for rules of correctness that have not yet been discussed in this class. But as soon as a rule has been reviewed and practiced, they must edit their papers for it and are responsible for any errors they make in it. At this point (class 3.2) responsibility for correcting errors applies only to writing conventions.

Assignment: Using Appendix E and your own list of writing conventions, edit Paper #1 for mistakes in this area, copy or print it out again, and then proofread it for any unintended mistakes like keyboarding slips, omitted or repeated words, etc. Final copy of Paper #1 due class 4.1.

3.3 More about editing: Traditional grammatical analysis versus alternative approaches

Objective: To introduce students to the uses and limitations of traditional grammar instruction in teaching editing, and to the potential of variant methodologies, especially structural grammar and sentence combining.

Activities: Reviewing the controversy over the efficacy of traditional grammar instruction for writing improvement and the impact of the controversy on such instruction during the final quarter of the 20th century and also on the development of new methods of teaching grammar; some differences explained and illustrated.

(Instructor: See **Appendices F, H, J, K,** and **L** for background on this topic and for contemporary approaches to grammar instruction recommended for use in this course.)

Procedure: 1. Drawing on the material in Appendix F, the instructor discusses the evolution of traditional school grammar and the studies that purport to discredit it as an effective tool for writing improvement. The instructor, with input from students, briefly reviews traditional grammar's salient components: the eight parts of speech and their definitions, its description of a sentence as a complete thought with a subject and a predicate, and its general reliance on a grammar based on the Latin, not the English, language.

2. The instructor mentions (again briefly at this point) the various alternatives to traditional grammar developed in the mid- to late-20th century, methods of grammatical analysis derived from the study of the structure of the **English** rather than the **Latin** language. These are outlined in Appendix F and briefly in "The Changing Status of Grammar" by Martha Kolln (see bibliography).

3. The instructor singles out structural/functional grammar and sentence-combining/uncombining as perhaps the two most significant recent advances in the **pedagogy** of grammar (innovations not to be confused with Noam Chomsky's transformational grammar, a break-through for linguistics but one of no practical usefulness for writing instruction). As one basic but significant example of the difference between traditional grammar instruction and the methods of structural or functional grammar, the instructor contrasts their differing approaches to analyzing a simple sentence: Traditional grammar requires students to analyze a simple sentence by first finding the subject (defined as the word or phrase the sentence is about), and then finding the predicate (what the rest of the sentence says about the subject). To find the predicate, according to this method, they must next find the verb, which traditional grammar defines as **a word that shows action**. In contrast, structural and other contemporary grammars give primacy to the verb in the sentence, best described as **the word that can change tense**; and their method of sentence analysis requires students to find that word first and then to find its subject by asking "WHO or WHAT _____?", filling in the verb.

4. After the steps in both methods are listed on the board, the two approaches to identifying the subject and verb of a simple sentence as described above are illustrated by applying each in turn to this grammatically simple sentence, but one containing many potentially confusing forms:

During the 18th and 19th centuries, imitations of Greek and Roman architectural styles, outdistancing all others in popularity, including the Tudor and the Georgian, seemed to dominate European and American architecture.

It's important that the students individually and then as a group try to apply each method, the traditional and the new, to the analysis of this sentence. Finally they discuss the respective merits of the two methods.

Assignment: [**Instructor**: Ignore this assignment if you decide not to distribute Appendix F to students.] Read Appendix F, "English Grammar Instruction: Origins, Problems, and New Directions." If you do not understand a passage or a sentence, put a question mark in the margin, or, better still, jot down a specific question. Wherever you need examples to clarify a point, make a note in the margin. Due class 5.1.

Week Four. Writing an argument from first-hand evidence

(Paper #2)

4.1 Methods of essay and paragraph development in academic writing

Objective: To make students aware of the ways in which they spontaneously use specific methods of paragraph development for particular topics, and to encourage them to use these methods more consciously and consistently in later papers.

Activities: Identifying methods of paragraph development by examining completed papers.

Procedure: 1. The instructor distributes copies of some brief essays as models (Rosa and Eschholz, and also Clouse [see bibliography] are possible sources). As students read them, the instructor elicits from them the various methods of paragraph development these essays have used until the list on the board is complete as follows:

- describing
- briefly narrating
- citing, developing details
- giving examples
- comparing and contrasting
- analyzing cause and effect relationships
- analyzing processes
- classifying
- defining

One by one, the methods are discussed, particularly those that may be less familiar, like classifying and defining. Paragraphs from several essays (chosen perhaps from Rosa and Eschholz) are reviewed, and students name the method used in the development of each targeted topic, and for which therefore a particular method appears to be suitable.

2. Students reread their completed Paper #1 (due this class session) and mark in the margin of each paragraph which (if any) of the methods listed on the board they have in fact used in developing it, and which additionally they might have used.

3. Students cite specific examples from their own paragraphs, naming the topic or point of the paragraph and the method of development they used. In some instances they may be able to cite a single method that they used throughout their paper. On the board specific topics are paired with the method used to develop them. Students suggest other methods that are also suitable for further development of a particular topic. Those whose methods of development shift from one paragraph to the next are called on to explain the shift.

4. Throughout this class session, students take notes so that they may apply what they have learned to later revision of Paper #1 and more immediately to Paper # 2. Paper #1 is collected by the instructor. Students are reminded that they will have an opportunity to improve their grades by later revising up to four papers in their portfolios.

Important note to instructor: As indicated above, students are responsible for correcting any mistakes in writing conventions which they may have made in drafts. If Paper # 1 contains other errors, indicate sentence structure errors by putting square brackets around the faulty sentences and writing **SS** in the margin. Indicate all other errors with a **check** over the error and in the margin. These markings will direct students' attention to mistakes to be corrected later.

4.2 The structure of argument

Objectives: To introduce students to the structure of argument, the most important mode of academic writing, and to prepare them for writing an argument for a proposal (an action-oriented argument that something should be done).
Activities: Modeling procedures for writing an argumentative/persuasive paper and specifically for writing Paper # 2, an argument for a proposal using first-hand evidence.
Procedure: 1. Students once more briefly review the differences between exposition and argument: Exposition explains **how** something works or is true or has happened, the assumption being made by the writer that the main point does not need proof but clarification so that the reader can better understand it. On the other hand, argument tells **why** something should be done (a proposal, Paper # 2), or **why** something is true (an argument of evaluation, Paper # 3), or **why** something has happened (one of several options for the research paper). In writing an argument, the writer assumes that not all readers or listeners will necessarily agree, but must be convinced, and so a tone and structure different from that used in exposition are required.. The instructor points out that the distinction between the two modes—exposition and argument—can, in some instances, however, seem tenuous because a great deal of exposition is often involved in explaining the background and clarifying the issues in an argument, and also because an argumentative edge often slips into the most detached piece of exposition without the writer's noticing.

2. To prepare for Paper # 2 students select, or the instructor proposes, a controversial topic being debated on campus, one with which they are all personally familiar and which in one way or another affects them all—e. g., a pending decision relating to course requirements, a change in security procedures on campus, a proposed increase in tuition, etc. They choose by majority vote their main point or **claim** (as it is known in the structure of argument)—in this case a **proposal** advocating a course of action aimed at resolving the issue or solving the problem. It's desirable at this point to keep the main point simple: "X should do Y," or "X should be done." For the purposes of this lesson on the structure of argument it's important that student opinion on the claim should be somewhat divided, that at least a significant minority be opposed to the action proposed by the majority.

3. Students brainstorm for at least three reasons or arguments to support their main point or claim. Most obviously, they must begin by showing that the need that the proposal addresses is real; for example, in the matter of additional parking space, that present facilities are truly inadequate. Next, they must show that the proposal really will solve the problem, for example that the lot will be big enough, and close enough to the classroom buildings. Also, they must show that the proposal is feasible, for example, that space and funds are available or can be obtained. These reasons or arguments supporting the proposal are listed on the board with space left for supporting evidence.

4. The instructor then invites students to consider the assumptions behind the argument, that is, behind the claim and the reasons offered in support of it. This part of the argument is known as the **warrant.** For example, if the claim is that more parking space should be created, advocates may assume that their main reason in support of the claim—meeting the needs of car owners—is obviously a good thing and may be taken for granted. But this assumption that may not be obvious at all to students who happen to travel on trains and buses. For those advocating more parking space, the problem may be simply one of identifying the appropriate space and finding the money for it. For others, the question is more basic: Is the proposal worth carrying out in any case? Should we give up this green lawn and spend this kind of money to

make the lives of car-owners a little easier? The argument can still be made for more parking space, but this weakness in the appeal of the argument must be considered in building the argument. In mounting arguments, politicians, for example, are aware that a proposal for building more low-rental housing might be accepted without question in one district but sharply questioned or even rejected in another, not because the arguments are considered logical or illogical but because the voters have basically different beliefs and priorities—different attitudes toward what's fair, what serves the common good, different economic theories, and other more obscure gut feelings based on their own experience. These deeper attitudes are generally resistant to pure logic, but nevertheless must be considered in presenting an argument.

5. Individual students report **first-hand evidence** to support each reason listed**:** experiences or observations of their own or of friends or classmates whom they can name and who are willing to be quoted. Some students may recall **second-hand evidence** (reports read in campus publications, on campus web pages, statements in the local press). They discuss and give examples of the differences between **reasons** and **evidence**, regardless of whether the evidence is first or second hand. The instructor compares the structure of argument to a trial: The prosecution and defense each sketch a likely scenario for their position, but each must then back up their **reasoning** with **evidence**, solid proof, the "smoking gun.".

6. Since this assignment calls for **first-hand evidence,** the question of what counts as first-hand evidence needs to be considered. After reviewing all suggestions, the following are identified as sources of first-hand evidence: anything the writer has personally experienced or directly observed, as well as conversations or more formal interviews the writer has had with people who have experienced the problem directly, or who are acquainted with key aspects of the problem and its proposed solution. For example, in the claim that more parking space should be built, the writer might interview fellow students or gather statistics based on personal observation to demonstrate that the problem is real, and also report personal conversations with finance officers to support the availability of funds, and with contractors to support cost estimates.

7. The scribe of the day makes a running outline on the board, showing first the general **claim** or main point of the argument, a proposal that some action be taken to solve an ongoing problem related to college life. The claim is followed by each **reason** supporting the claim (a clause beginning with the word *because*), followed in turn by each piece of **evidence** supporting that reason.

8. Students then address the **rebuttal** phase of the argument, responding to objections made by students opposed to the proposal, attacks on the logic, relevance, and feasibility of the arguments presented, and on the reliability, validity, adequacy, and relevance of the evidence. The rebuttal is added to the outline, including the counter-arguments and accompanying contrary evidence, and responses to each. Arrows are drawn connecting the rebuttal material to the targeted reasons and evidence.

9. The instructor summarizes the structure of the argument:

- the **claim** (in this case, a proposal that something **should be done**),
- the **reasons** supporting the claim (this should be done **because . . .**),
- consideration of the **warrant**, or **assumptions** supporting the argument (the claim along with its supporting reasons) and their acceptability to the opposition,
- the **evidence** supporting each reason,
- and the **rebuttal** phase of the argument.

Assignment: Write an outline and a first draft of Paper #2, an argument in favor of a proposal or course of action to solve a problem (at school, at home, in your neighborhood, or farther afield), a problem that **affects you personally**, supporting your arguments in favor of your proposal with **first-hand evidence**. Due next class meeting.

4.3 The qualities of a good argument and the fallacies that can weaken it

Objective: To give students a better and broader understanding of the argumentative approach to be applied in all future writing assignments, especially the research paper.

Activities: Naming the strengths that a good argument should have, and the weaknesses to which arguments are prone; critiquing Paper #2 in the light of these standards.

Procedure: 1. The instructor introduces this lesson by explaining the key principles of the art of persuasion as formulated by the ancient Greeks, Aristotle in particular, and improved on by modern scholars. These three underlying rhetorical principles the Greeks called ***ethos, pathos,*** and ***logos***. *Ethos* refers to the respect, the sense of themselves as trustworthy, as dispensers of truth and insight, that speakers or writers strive to engender in their audience. *Pathos* refers to the emotional appeal of the spoken or written presentation, the speakers' or writers' ability to capture the audience's sympathy for the claim they are making, but without exploiting these feelings. *Logos* refers to the logic of their argument, its innate reasonableness, and the strength of the evidence supporting it. Anything that weakens *ethos*, *pathos*, or *logos* weakens the overall argument.

2. The instructor, having presented the definitions for *ethos*, *pathos*, and *logos*, writes these three terms across the board and then asks students to name the specific qualities that strengthen or weaken an argument. To help them name the specific ways an argument can project these qualities, students might recall what it was that impressed or disgusted them about a political candidate's campaign speech, or why they were tempted or angered by an appeal to contribute time or money to a presumably worthy cause. Before the scribe of the day writes a specific response on the board, students first decide under which of the three terms it belongs.

3. When students' suggestions have been exhausted, the instructor distributes copies of **Appendix G: The Role of *Ethos, Pathos,* and *Logos* in Argument**, which lists the qualities of a good argument according to these categories, and the weaknesses and various fallacies to which argument is prone, also sorted into these categories. Students, with help from the instructor as necessary, give examples of the positive and negative features listed in this appendix, some taken perhaps from their own papers.

4. If time permits, students gather in small groups made up of those who have written on similar or related topics to critique each others' first drafts and outlines, especially in regard to the points just discussed.

Assignment: Complete the revision of Paper #2, using Appendix G, and also Appendix E, on writing conventions. Due class 5.1.

Week Five. Standard written English: Word forms

5.1 Reviewing traditional grammar: the eight parts of speech

Objectives: To discover what students know, or should know, about this aspect of traditional grammar, and to take first steps toward applying newer approaches to grammatical analysis.

Activities: (1) Discussing **Appendix F** [if its reading has been assigned—see assignment for class session 3.3.] ; (2) reviewing the original eight parts of speech and their traditional definitions, and ascertaining students' ability to classify words in context accordingly; (3) adding the concept of determiners (in lieu of "articles") to the list, and substituting the more reliable definition of a verb students learned in class 3.3.

Procedure: 1. Paper # 1 is returned, and Paper # 2 is collected.

2. After discussing the background reading assignment, Appendix F, and responding to students' questions and comments [if in fact its reading has been assigned], instructor elicits the names of what are traditionally known as the eight parts of speech (nouns, pronouns, adjectives, verbs, adverbs, prepositions, conjunctions, and interjections), and their definitions, while the "scribe of the day" writes these on the board. For the purposes of this lesson, the instructor accepts the traditional definitions volunteered by students, including "A verb is a word that shows action," amended perhaps to accommodate the so-called "linking" verbs, or verbs expressing a "state of being."

3. The instructor gives each student two copies of **Appendix H** containing a short passage of connected prose with sentences of varied structure, including "verbals" (infinitives and participles). The words of the passage are also arranged in columns, with a space after each word. After studying each word in the context of the passage, students write the appropriate part of speech next to it (without consulting anyone or anything except the information on the board), and then make a second copy of their answers. They write their names on one set of this "test" and hand it in. (The instructor can use these papers, along with subsequent similar "tests," to determine which [if any] of the students need to get tutoring in traditional grammar.)

4. Answers are reviewed, beginning with nouns and ending with verbs. Students will learn here that abstract ideas as well as actions may be considered nouns (or substantives); and that in fact any word at all, if it's the subject or complement of a verb (e.g. . . . *drinking* . . . was unhealthy"; ". . . this amendment prohibited the *making* and *selling* of beer . . .") can be considered a noun or a word functioning as a noun. Pronouns and adjectives are then checked out, with some discussion of their relationship to specific nouns. Prepositions are not likely to be missed, but students are apt to have trouble identifying adverbs without *-ly* endings. Also coordinating and subordinating conjunctions may be unidentified or misidentified. Instructor assures students that later lessons will clarify this temporary confusion..

5. The instructor observes what labels, if any, students put on determiners, which, of course, are not included among the eight parts of speech. Some may have been taught that the determiners *a, an,* and *the* can be considered the ninth part of speech, and that they're called "articles." At this point students can be introduced to the *determiner* as the more appropriate name for the so-called article and as a term which includes many additional words. Determiners can be defined as words that tell *which* or *how many* about nouns and include all numbers (1, 2, 3, etc.) and the words *a, an, the, each, every, no, some, all, several, many, not any, this, these, that,* and *those*. Students then identify the determiners on their word lists and note their function in **determining** *how many* and *which* in regard to the nouns they modify. Determiners as part of *of the* phrases (e.g., "some of the . . . rules") are discussed, and how to distinguish singular and plural determiners.

6. Finally, students review the words they labeled as verbs. In checking these, students discover the many inadequacies of the traditional definition: "A verb is a word that shows action [or state of being]." They may have already noticed that

words that show action are sometimes not verbs at all, but nouns. Now they will find that there are no labels among the eight or nine parts of speech for some words that show action (infinitives and participles, for example, which they may have erroneously identified as verbs). They may find that some of the words that they failed to label as verbs because they showed no action are in fact verbs (the so-called linking verbs). They may be confused also by the distinction between one-word verbs and verb phrases. The instructor should get some insight into the extent of the students' problems with verbs during this class, how much whole class time needs to be spent on verbs and other points of grammar, and to what extent individual students' problems in these areas can be resolved in a writing laboratory or with the help of a tutor.

7. The instructor reviews with students the more reliable definition for verbs they learned in class session 3.3: **A verb is a word that can change tense**. The lesson concludes by the students' using that definition to identify all the true verbs in the passage.

8. The instructor distributes copies of **Appendix J** (on verbs, verbs phrases, infinitives, and participles).

Assignment: Study Appendix J and do the six exercises it contains. Due next class session.

5.2 All about verbs, verb phrases, infinitives, and participles

Objective: To ground students in the concept of the verb as a word that can change tense, to learn the forms and meanings of various kinds of verb phrases, and how to distinguish verbs from "verbals," like infinitives and participles.

Activities: Review the contents of Appendix J and the answers to the exercises.

Procedure: 1. Instructor reviews the rules as listed in Appendix J for distinguishing verbs and verb phrases from other verbal forms, and answers students' questions.

2. To make sure that students with a weak grasp of grammar can apply the rules, instructor asks them to pick out the verbs in their text books and in their own sentences and requires those who need basic help in grammar to attend writing lab or consult a tutor. Make sure tutors have copies of the grammar appendices in this syllabus.)

3. With the help of answer sheets, students correct Exercises J.1 through J.8, and ask questions about puzzling constructions (for example, verb phrases that have several, sentences where a helping verb has two main verbs but the helping verb is not repeated before the second main verb, or where the sign of the infinitive (*to*) controls two infinitives but the sign is not repeated.

4. The instructor distributes copies of **Appendix K, Some Basic Rules about Word Forms in Standard Written English.**

Assignment: Read Appendix K carefully and make marginal notes about any rules you find puzzling in any way. Due next class session. Also, make sure you have your portfolio with Paper # 1 in class with you for this lesson.

5.3 Identifying common errors in students' own writing

Objective: To make students aware of the kinds of errors they are most apt to make in the standard forms of nouns, pronouns, one-word verbs, adjectives and adverbs, and of the rules they need to know and understand in order to correct these errors.

Activities: Reviewing the rules governing the writing of word forms, and practicing these rules in the context of students' own writing.

Procedure: 1. Instructor returns Paper # 2 but postpones content discussion until the next class session (6.1).
2. The instructor stresses the particular importance of these more commonly violated rules listed in Appendix K: A6, A8, A11, C1, and D2, and reminds students that the rules in Group B (about subject-verb agreement) are most often broken, not because writers don't know them, but because they lose track of the true subject of the verb. By circling each verb and boxing its subject, and then reading each in conjunction with the other, they can avoid or correct most mistakes in subject-verb agreement.
3. The instructor reminds students that the check marks over words in Papers # 1 and # 2 indicate errors in **word forms**. Using these two Papers, students first work by themselves to identify these errors and find the rule in Appendix K that applies to each, writing its letter + number in the margin. If no rule seems to apply, they write a question mark in the margin. Then they work together in small groups on the errors that puzzle them most, helping each other to understand and correct them.. Errors which they are unable to identify and correct are written on the board and corrected with the help of the instructor.
4. Students who have difficulties with word forms are advised to download appropriate exercises from these two web sites:
Purdue University *<http://owl.english.purdue.edu/handouts/grammar>* and Capital Community College *<http://ccc.commnet.edu/grammar>*. They should get help in the writing lab with problematic exercises and also in correcting word-form errors in their papers.
5. Instructor reminds students that they are now responsible in all future papers for finding and correcting any mistakes relating to the rules in Appendix K, as well as those in E and J.
Assignment: [Instructor has distributed copies of an editorial on a recent political decision or controversial action by a world leader, and a review of a popular current film.] Read these two pieces of evaluative argumentation. Find and write out the general overall evaluative claim made by the author of each piece. By making marginal notes and underlining relevant passages, indicate in each piece the specific critical judgments made by the author, the criteria for these judgments that the author offers (or implies), and finally the evidence the author cites to support these judgments. Due next class meeting 6.1.

Week Six. Writing an argument from second-hand evidence (Paper # 3

6.1 Writing an argument of evaluation

Objective: To understand the structure of an argument of evaluation..
Activities: Selecting a topic for an argument of evaluation (Paper # 3); practice making a general claim, making judgments on the basis of criteria, and supporting them with evidence.
Procedures: 1. Instructor comments on Paper # 2, and invites students to make appointments to confer about it. Instructor reminds students that the first argument paper was oriented toward **action** (arguing that something should be done), whereas this assignment demands **evaluation** (arguing that something is true). Arguments of evaluation aim to persuade readers of the truth of claims like: "This action is unethical"; "This decision is politically savvy"; "This endeavor (book, play, TV show, movie) is artistically superior (or inferior)." Such judgments demand not only evidence, but also **criteria** or standards of judgment linking the evidence to the

claim. Criteria, then, are the **warrant** for an argument of evaluation. The term ***criteria*** may intimidate or baffle some students, so the instructor might use a homely example to reassure them. For instance, the instructor might offer a student evaluation of a recent baseball game, "The game was lousy. Not because the team lost, but because they made five errors and gave up two unearned runs on three walks." The instructor asks the students to identify the evaluative claim in that statement, the evidence offered to support it, and the criteria relating the evidence to the claim. Students will then see that the criteria are not stated but implied: A **good** game of baseball must be well fielded and well pitched; winning or losing (as the student makes clear) are not part of the criteria used here for judging how good a game is. In a serious argument of evaluation, however, you need to spell out your criteria in order to convince the opposition that you know what you are talking about.

2. To get into the discussion, students think of people, actions, and objects that have been the subject of critical evaluation recently, including productions, behaviors, political decisions, scientific breakthroughs, sports events, fads and fashions, world leaders, performers, etc. The scribe of the day lists these on the board. Then students write claims stating their judgment about the worth or stature or value of a particular action, person, or production. Two or three claims are written on the board.

3. Students test their claims against these criteria:

- Is the claim really an argument of evaluation—a **judgment** about the quality**,** significance**,** usefulness**,** etc**.** of something?
- Does the claim make it perfectly clear what is being evaluated?
- Is the claim too broad, too sweeping, requiring qualification?

4. Students then discuss the criteria or standards of judgment that writers and commentators use (sometimes stated, sometimes implied). For example: if the subject is ethical, writers or commentators cite or imply values advocated by religious leaders; if the subject is the quality of a work of art (book, movie, TV show, etc.), they cite/imply literary and other criteria used by critics; if the subject is social behavior, they cite/imply the evaluative principles applied by psychiatrists, sociologists, social workers, etc. Every field has its own criteria developed by its own experts, who nevertheless don't always agree with one another on these criteria. So even when wrting for experts in a field, writers should name and define their criteria.

5. The instructor focuses attention on the assignment for this class session (see above, after class 5.3). Students further pursue the discussion of criteria as they are invoked (or implied) in the editorial and the review, and then compare their conclusions, indicating whether or not and why they found the evaluations convincing. Did they agree or disagree with the criteria? In view of the criteria used, was the evidence relevant and adequate?

6. Instructor advises students, in doing the assignment immediately below for the next class meeting, to free write about it in order to discover what criteria they use spontaneously in evaluating their subject. In evaluating, it's important fro writers to get in touch with the criteria they use perhaps unconsciously. They may discover for the first time the basis for their judgments and may want to refine or even reject them. If, for example, students are evaluating characters in a soap opera and find these characters boring, the student critics should ask themselves, "What do I expect from a character in a story?" Their answer may be that characters in stories should be more like real-life people: complex, full of conflicting motivations and feelings that can lead to surprising actions. In other words, students should write their evaluations first and then figure out what their underlying criteria for evaluation are, why they decide something is superior or inferior in a particular way.

Assignment: Write a draft of an argument of evaluation as follows: (1) Make a general evaluative claim about some person, production, action, etc., that someone or something is inferior/superior, wise/unwise, useful/useless, successful/unsuccessful, etc., and to what extent. Choose a topic you have read about or heard discussed and have already formed some opinions about. (2) Break down your broad evaluative claim into a series of supportive **judgments**, and spell out the **criteria** you are using to arrive at these judgments. In other words, tell **why** you have reached a particular conclusion. (3) For each judgment, describe the **evidence (**based on your own observations and also perhaps the observations of others whom you know) supporting this aspect of your claim. Keep in mind in choosing your topic that, for the completed assignment, you will be required to add second-hand evidence from printed or electronic sources, and therefore a topic about which nothing has been published (like the quality of the local grocery store or the competence of the school security force) will not be suitable. Due next class meeting,

Note: For the next phase of the course, students should have purchased an up to date research guide, including a model student research paper and the MLA and APA style sheets. They should have these materials handy for use in class and for consultation while preparing the upcoming writing assignments.

6.2 Locating and using second-hand evidence, printed and electronic

Objective: To take the first steps toward learning how to write a research paper by locating relevant critical material and incorporating it into the text of an argument of evaluation.

Activities: Learning how to gather second-hand evidence for Paper # 3, and how to cite and document this evidence.

Procedure: 1. Instructor explains the next step in writing Paper # 3 (an evaluative argument). [Students have drafted an evaluation, supported by criteria that seem to them appropriate, and by evidence based on their own direct observations (if it's a public action, event, production, or performance) or on a first-hand reading (if it's something in print) of the subject of their evaluation.] To make their evaluations more cogent, they now learn to back up their views by citing several respected authorities from print sources (available in the library) or from electronic sources (on CD-ROM disks or the Internet).

2. The instructor advises that:

- A good starting place for researching many topics is the *Encyclopedia Britannica* or other good encyclopedia, most rapidly and conveniently accessed on a CD-ROM disk with an Internet link. If the topic is the subject of a major article in the encyclopedia, then its bibliography may offer some useful and authoritative references.
- If the topic is a current, political/social issue, students might look in recent issues of journals, newspapers, and news magazines like *Time* or *Newsweek.* Almost all libraries have current issues of *The New York Times* in hard copy and older issues on microfilm, with facilities for photocopying relevant articles.
- If the topic is a judgment about an historical event dating back two or three years, students might look for critical evaluation of the event in books in the history section of the library, and for full factual details about the event itself on the Internet, for example, the web site of the History Channel <*www.historychannel.com*>.

- If the topic is an assessment of a person, they might look among the biographies on the library shelves both for critical assessments and for additional facts.
- If the topic is an evaluation of a product, like a computer program or an automobile, they might look in consumer reports—magazines and Internet web sites for consumers.
- If the topic is a sports achievement, a recent book, movie, play, art show, musical production, or other scholarly, cultural, or leisure time activity, they might look in periodicals and on web sites that specialize in those topic.

3. The instructor explains briefly (perhaps using an overhead projector or photocopied instructions) how to use the most basic search tools like the electronic card catalogue (both in the library and from home computers) and *The Readers' Guide to Periodical Literature*, and how to locate reference books and books on line by clicking on the appropriate links on the home page of the web site of the Internet Public Library <*www.ipl.org*>.

4. The instructor explains how students can use second-hand evidence (the testimony of others) to reinforce:

- their own overall evaluation,
- each judgment supporting that evaluation,
- their choice of criteria for making each judgment,
- and, in some instances perhaps, their selection of specific pieces of evidence supporting their judgments.

In using second-hand evidence, they are saying in effect, "Other respected authorities agree with me."

5. The instructor initiates discussion (to be continued in next class session) of how to introduce citations and their sources into the body of a paper. Identifying sources in parentheses, usually simply by author and page number, has replaced old-fashioned detailed bibliographic footnotes which are now considered redundant since this information is included in the bibliography. Instructor's advice includes:

- how to introduce citations into the flow of the text, mentioning the credentials of the authority cited, with the student indicating agreement or disagreement with the citation;
- how to introduce and punctuate direct quotations;
- how to introduce indirect quotations (paraphrases);
- how to paraphrase when using indirect quotations and even factual information to avoid unintentional plagiarism;
- when to use MLA style and when to use APA style documentation.

6. Instructor indicates that the information needed for bibliographies is much more detailed than that needed for identification of citations in the text or body of the paper. Preparing bibliographies will be reviewed in the next class meeting.

Assignment: (1) Locate at least three published evaluations of your topic for Paper # 3, including at least two that support your evaluation. Make notes on them. In gathering this data, check your style sheet to make sure that you have written down all the information you will need for documentation. You may want to reconsider or modify some statements in your paper in the light of the opinions you will be reading (but only if you are truly convinced by the writer's arguments; not standing up for your genuine and well-founded convictions damages your "ethos"). Also it's important to pay close attention to the criteria, stated or implied, in these published evaluations. If you don't agree with the criteria or warrant for the statement, make it clear why you don't agree. (2) Be sure to follow the procedures learned in class and in your research manual for avoiding unintentional plagiarism. Copy direct

quotations accurately, including internal punctuation. (3) After class session 6.3, complete Paper # 3 by backing up your personal judgments by citing the second-hand evidence from your published sources, and by responding to contrary views. Add a brief bibliography listing your three or more cited references. (4) Use **Appendix G** to detect fallacies in your argument, and for ways to strengthen your arguments throughout your paper. (5) Edit and proofread for writing conventions and the rules of grammar you have reviewed in class so far. Due class 7.1.

6.3 Getting started on a research paper; more on methods of research

Objective: To learn enough about methods of research to get started on this major assignment of the course.

Activities: Getting ready to choose a topic for research and a suitable argumentative approach; learning how to collect data and keep track of sources on large index cards, and how to make basic bibliographic entries on small index cards.

Procedures: 1. Instructor urges students to choose a topic for research as soon as possible, and that they pick one related to their projected academic major or minor so that when they begin to take more advanced courses in that field they will be prepared to do the required research according to the special demands of that discipline. Students volunteer their thoughts about various possible topics and discuss whether they're suitable in the form presented. Is the topic too broad? too limited? too technical? too trivial? They are reminded that the structure of a research paper is no different from the papers they have been writing, although longer (7 to 15 typed pages), more detailed, and possibly more complex. Instructor advises students that as soon as they have decided on their topic, have read enough about it to appropriately limit it, have framed their main point as a sentence, and selected their argumentative approach, they should review these decisions with the instructor before proceeding.

2. Instructor reminds students that, once they have chosen and limited their topic, and stated it as a claim, they must then judge which of three main forms of argument are appropriate to use to defend it by asking: Is my claim a **proposal** relating to some future action, something that I think should be done? Is it an **evaluation**, something that I believe is true, based on certain sound criteria? Or is it an argument explaining **effect** in terms of **cause**, telling why something is happening or always happens in a certain way (an argument based on scientific theories and evidence) or why something has happened (an argument based on historical analysis)? In Papers # 2 and # 3, the first two kinds of argument have been practiced. The third mentioned here, the causal argument, is suitable for claims about science (including the social sciences), explaining, for example, "Why the human species has stopped evolving," or "Why crime rates drop during periods of prosperity." The causal argument is suitable also for claims about history, explaining how or why things happened, for example, "Why the United States entered World War I." Whatever the claim, or whatever form the argument takes, it must be open to debate, an issue with at least two sides, and possibly more than two.

3. Instructor continues the discussion of how to enter documentation into the paper using parentheses, referring to the models in the sample student research paper, and reviews the format for the bibliography, both MLA style (for topics related to the humanities) and APA style (for topics related to the social sciences, business, anthropology, and some of the life sciences).

4. Instructor advises students to purchase 3-inch x 5-inch index cards for bibliographic information and 4-inch x 6-inch, or 5-inch x 8-inch cards for taking

notes. Both sets of cards are to be kept in alphabetical order by author's name written in the upper right hand corner. Bibliography cards are used for the complete information required in the bibliography, and the note cards for summaries, paraphrases, and quotations, **with page numbers noted**, with no more than one note on each card.

5. In taking down information, students are advised to be very exact in copying quotations, using quotation marks, copying internal punctuation, and inserting ellipses as appropriate. In summarizing or paraphrasing (a distinction to be discussed further in class 7.2), they are advised to be careful to recast the passage in their own words. If they want to include a part of the author's own words—a striking phrase or a well-worded sentence—they should be careful to use quotation marks around it. Direct quotations should usually be short, not exceeding four or five typed lines. They should consult the model student paper in their manual for the format for quotations that run to more than five typed lines.

Research paper final deadline: Class session 12.1.

Preliminary assignment preparing for research paper. Once you have read enough about your topic to write your claim and to decide on your mode of argument, and have gotten these approved by your instructor, start collecting first-hand evidence (if appropriate) and wide-ranging second-hand evidence to support your claim. Try to complete enough of your research to feel competent to discuss your topic in some depth. Bring bibliography cards filled in and completed notes to class for class 9.1..

Assignment to prepare for Paper #4: Read Chapter 2, "The Mother Tongue" in *The Story of English* [see bibliography] and make a sentence outline of its contents, following these steps. **1.** Read through the 38 pages of the chapter thoughtfully, getting an overall impression of its contents and its main points. As you read, pay close attention to the sub-heads that indicate each phase in the unfolding story of the making of the English language, the richest, the most versatile, and most widely-spoken language in the world. However one of these sub-heads is misleading, the one on page 43, "The Making of English." Change this heading to "The Making of Old English or Anglo-Saxon." **2.** After you have read the chapter once, think about its main point, and write it down in a single sentence in your own words. (Hint: In most well-written non-fiction books, the author signals the central point of an essay or a chapter at the beginning and/or states or restates it at the end of that chapter.) **3.** Reread each section, and then write the main point of that section in one complete sentence. As you write this supporting point, refer back to your overall main point and see how this supporting point relates to that main point. Write the supporting point so that is shows that relationship. Keep in mind that in an article or chapter of this length, several paragraphs may be devoted to introducing, explaining, or further developing a single point, and that other paragraphs may consist of examples and details clarifying, illustrating, or reinforcing that same point. In this outline, include only general ideas supporting the main point, and omit the illustrative examples and details. Your completed sentence outline should be headed by the overall main idea of the chapter and consist of nine complete sentences stating the main point of each of the nine sub-sections of the chapter. Due class 7.2.

Week Seven. The writer's notebook: Making notes; taking notes

7.1 Making notes: Keeping a journal

Objectives: To introduce students to the advantages of keeping a journal as a source book for further reflection on various topics and also for possible creative

writing; more immediately, to prepare students to write descriptive and narrative papers with persuasive *ethos* and *pathos.*

Activities: Selecting, discussing topics for journal entries; free writing about them, reflecting on them as a preparation for descriptive and narrative writing.

Procedures: 1. Students review the qualities of *ethos* in persuasive writing (the tone of sincerity, honesty, openness, and sympathy that wins readers' confidence and respect for the writer) and of *pathos* (the heart-felt, self-revealing style of writing that gives it emotional persuasiveness). Such qualities make writing believable, and therefore more apt to engage the reader. But most people find it difficult to adopt this tone, this direct, personal, sometimes intimate voice in writing. One way to learn to write with this personal and engaging voice, is to keep a journal.

2. Students discuss the experience of keeping a diary, and why perhaps they gave it up, or found it of little value in preparing them for other kinds of writing. Students tell what they wrote about in their dairies—more often than not superficial accounts of just about everything that happened during the day, trivialities of little interest to others, and probably of little sustained interest even to the writer. Successful diarists like Samuel Pepys, Daniel Defoe, and Anne Frank were not really conventional diarists at all but journal keepers, not merely indiscriminately "photographing" or recording events around them, but "painting" or interpreting them, selecting specific details, and reflecting on their significance in the pattern of the whole.

3. Instructor explains the focus of the journal-keeping that students are to do in preparation for writing a description and later a narration, both embued with *ethos* and *pathos* and, therefore, in their own way, as persuasive as, if not more persuasive than the more formal arguments they have been writing recently. The instructor explains that as students go through their daily routines, imagining themselves as roaming reporters with a notebook and camera in hand, they are to be alert for four kinds of experiences in particular as possible material for their journal:

- **auditory, visual, tactile and olfactory impressions**: framing in words what they as writers **see**, looking closely; what their ears **hear**, listening keenly; scenes and vistas that seem to make a point as they approach and pass while the observer walks or drives or rides; what each sense registers, e.g., people and their facial expressions, their reactions to what's happening; objects, their sounds, smells, textures, tastes, shapes, and colors.
- **mini-dramas:** what they themselves do and say, what others do and say in the streets, in stores, in classrooms, riding on buses, trains—events that seem to make a point on their own, or as part of a whole, like a sequence in a movie;
- **memories:** scenes and images from the present, or from the recent past, and the feelings they arouse, feelings, images occurring and recurring as writers sit idly waiting, or trying to fall asleep at night, or waking up to stare into the dark; recent incidents that awaken poignant recollections of some past event, perhaps a childhood memory;
- "**epiphanies"** or "moments of truth"—incidents that bring with them sudden understandings, striking insights into oneself, or a situation, or another person, or about life in general. (The instructor might refer students to certain passages in James Joyce's *Portrait of the Artist as a Young Man*.)

4. Instructor passes around a copy of the famous photograph collection, *The Family of Man* (Museum of Modern Art, 1955), packed with photographs charged with meaning and emotion and suggesting subjects suitable for journal entries. Students

select and discuss photographs as a starting point for a description or narration with *ethos* and *pathos*. Instructor advises students to be alert for such subjects in their daily encounters, and to keep a pocket-sized note book with them at all times, so that as soon as possible they can make a brief note about what they observed or what they remembered with feeling. They also need, of course, to set aside time each day to free write at greater length—a page or more—about one of these impressions.

5. Students begin at once during the remainder of the class hour to free write about something they recall seeing, hearing, or remembering—something that stirred or engaged them recently.

Assignment: Keep a journal of your impressions and experiences, directly observed, or vividly remembered, for the next three weeks. Don't hesitate to continue to write about the same person or object or scene or memory as long as it continues to engage you. Write a page or more a day. Bring your journal to class session 10.1.

7.2 Taking notes: Summarizing a chapter in a nonfiction work (Paper # 4)

Objectives: (1) To give students practice in note-taking and summarizing techniques in preparation for gathering information for their research paper; (2) to give students background in the history of the English language and some insight into the derivation of words in English, especially words rooted in the Germanic origins of the language and those derived from Latin and French.

Activities: Analyzing the structure of a lengthy but unified piece of academic writing.

Procedures: 1. The instructor explains the differences between summaries and paraphrases and their differing uses in the research paper: **Summaries** compress the gist of a relatively long passage into as few words as possible, using fresh language, and omitting many of the less important ideas. Summaries usually provide general background for a topic, but they can also be used to support specific points.

Paraphrases accurately rephrase a short passage, using the researcher's own words, **not** the original words used in the passage, without omitting or adding any ideas; paraphrases are used to support a particular point in the research paper.

2. Students meet briefly in small groups to compare their versions of the main point and their sentence outlines of the assigned chapter (due this class), and to select what they think is the best sentence outline in their group.

3. The authors of the sentence outlines chosen write them on the board. Students evaluate each for accuracy and completeness. They check also that the vocabulary and sentence structure is the student's own and in no way echoes or mimics that of the original text.

4. Students then cite the facts, examples, and details the authors of the chapter used to flesh out the main idea of each of the sections describing a stage in the making of English. They list these examples under the related supporting idea. Instructor asks them to evaluate each list and pick out the **person(s)** who, according to the authors of the chapter, contributed most to the development of English at each stage of its change and growth, and the historical **event(s)** or written **work(s)** most significantly influencing its evolution at each stage in its history. Students reduce the lists of specifics to the most important, giving reasons for their choices. The instructor reminds them that these are the kinds of judgments they must constantly make in selecting material for their research papers.

Assignment: Finalize your sentence outline of the chapter assigned, and then write a summary based on it in not more than 500 words. In enlarging on the chapter's supporting ideas in your summary, remember to use the authors' most striking

examples and details. If you use any of the authors' sentences or phrases or distinctive vocabulary (you should use them sparingly), be sure to use quotation marks around them, and in parentheses note the page where they appear. If your summary is more than 500 words, try to write more succinctly, or eliminate some of the less significant ideas or examples. Draft due next class session.

7.3 Sharing and critiquing summaries

Objectives: (1) To learn to apply specific criteria in judging a good summary; (2) to practice revision on the sentence level along with editing for correctness; (3) to focus students' attention on sentence construction in preparation for the work of Week Eight.

Activities: Students work together in small groups to critique, to revise, and to edit their summaries.

Procedures: 1. Instructor assigns students to small groups of three or four, with at least one strong writer in each group. Students receive copies of **Appendix N**, and proceed to evaluate the success of their own and one another's efforts to write a good summary, using the criteria listed in Appendix N.

2. Using Appendices E, J, and K, students read one another's papers for word-level errors. Instructor assists them with problems they cannot solve.

Assignment 1: Using the guidelines you received, make a final revision of Paper # 4 (the summary) and accompanying sentence outline. Due class 9.1.

Assignment 2: [**Appendix L: An Alternative Approach to Sentence Analysis** has been distributed.] Read Part 1 of Appendix L on simple sentences. (This section is already familiar to you, except for a few easy additional rules.) Then do Practice 1. Make sure you have your portfolio of papers with you at next class. Assignment due next class.

Week Eight. Structural grammar: Sentence analysis

8.1 Analyzing simple and compound sentences

Objective: To reinforce students' use of the new approach to analyzing simple sentences in the context of real writing, i.e., in passages of connected prose and in students' own papers.

Activities: Checking the accuracy of students' analysis of simple sentences in the assigned passage; understanding compound sentences; learning to analyze and correct problems with both kinds of sentences in their own writing.

Procedures: 1. In **Appendix L: An Alternative Approach to Sentence Analysis**, the instructor reviews the new rules 7, 8, and 10, and also the distinction between simple expansion and complements, to make sure students have understood these concepts.

2. Instructor hands out the answers** to Practice 1 on analyzing simple sentences. When students have corrected their work, the instructor answers their questions about any sentences that they may have marked incorrectly. Then to reinforce the new concepts of simple expansion and complements, the instructor asks students to put all expansion in these simple sentences into parentheses, draw an arrow between the expansion and the word it expands, and to mark complements with a C. However, the instructor cautions students that **they should not usually clutter their analyses with these latter markings** as they divert attention from the crucial grammatical elements in the sentence, the verb and its subject(s).

3. Instructor reviews Rule 11 in Part 1, "Every sentence must have at least one verb, and every verb must have a subject." After doing Practice 2 in Appendix L, they get Papers # 1 and # 2 from their portfolios, and circle all the verbs and verb phrases, and box their subjects. If they find any word-groups that lack a verb or any verbs that lack subjects, they copy these sentences uncorrected on a separate sheet of paper headed "Sentence faults" and keep this in their portfolios for future reference.

4. Instructor and students begin Part 2 in Appendix L, "More Complicated Sentences," and review Rules 12 and 13, and begin Practice 3, "Distinguishing compound sentences from simple sentences."

Assignment: Complete Practice 3 in Appendix L; study the rest of Part 2 and do Practice exercises 4 through 8. Due next class.

8.2 Analyzing complex sentences; basic sentence punctuation

Objectives: To help students learn to recognize and analyze the various kinds of complex sentences in real writing, i.e., in reading selections and in students' own writing.

Activities: Correcting practice exercises; discussing problems with the various kinds of complex sentences; applying the rules to the analysis of students' Papers # 1 and # 2.

Procedures: 1. Instructor distributes Answer sheets for Practice exercises 3 through 8, and also **Appendix M, Basic Sentence Punctuation.**

2. When students have checked their work, the instructor discusses problems students may have had in analyzing the various kinds of complex sentences in these exercises.

3. Students then work on Practice exercise 9, analyzing sentences in their own writing (Papers # 1 and # 2), and adding sentences with problems to their sheet labeled "Sentence faults." Instructor assists students individually with this work.

4. Instructor reviews Appendix M, and students check the punctuation in each of their analyzed sentences in Papers # 1 and # 2 to make sure they have applied these rules correctly in their own sentences.

Assignment: Study Part 3 of Appendix L, and do Practice 10, 11, and 12. Due next class.

8.3 Analyzing and correcting sentence faults in Papers # 1 and # 2.

Objective: To help students find and correct their own sentence faults, using the principles learned in Appendix L.

Activities: Learning one simple method of finding most sentence faults, recognizing types of sentence faults, and correcting those faults in a variety of ways.

Procedures: 1. Instructor distributes Answer sheets, and students correct their work on Practice exercises 10 and 11.

2. Instructor answers questions about Practice 12, students' lists of sentence faults in Papers # 1 and #2.

3. Students give examples of sentence faults from their own lists to illustrate the definitions of specific sentence faults described in Rules 22, 28, and 30 in Appendix L.

4. Students work on Practice exercises 13 and 14 while the instructor assists them individually.

5. Instructor reminds students that they are now responsible for finding and correcting all categories of errors, including writing conventions, word-form errors,

and sentence faults. Instructor advises students who need further help in analyzing and fixing sentences to bring Appendix L and their completed papers to the writing laboratory or to a tutor for further assistance.

Week Nine. Preparing to draft the research paper

9.1 Evaluating sources of evidence and taking effective notes

Objective: To help students to evaluate the sources they have chosen and will choose for defending their thesis and to assist them in taking notes in an efficient and organized way.

Activities: Learning specific criteria for selecting sources and helpful procedures in note taking; revising the bibliography and note cards they have written so far.

Procedures: [Students should have their note cards and bibliography cards with them for this class.] **1.** Instructor checks to make sure all students' topics and claims have been approved.

2. Instructor asks students to consider whether they have adequately evaluated their sources. To do so, here are some key questions they need to answer:

- Before spending time reading a source, did they consider the volume of relevant materials it contains by checking its index?
- Did they also check the preface and chapter headings and skim relevant chapters, especially the opening and closing paragraphs?
- If the topic is time-sensitive, is the source up to date? Does it cite prior research on the subject and the opinions of other experts?
- Is this source often cited in other sources?
- Did they check the biographical information on the author of the source? Is this author described there as an authority on their topic?
- Did they track down reviews of the source in the *Book Review Index* or *The Book Review Digest*?

3. Instructor reminds students that the evidence they collect in support of their claim can be first-hand as well as second-hand, and that, in fact, first-hand evidence, because of the possibilities for *ethos* and *pathos*, is generally more compelling and certainly more interesting than second-hand evidence. For example, if they are writing about the role of code-breaking in winning World War II or about the wrong-headedness of so-called urban renewal in the 50s and 60s, the witness of an expert in encryption or of a victim of urban renewal would add vividness as well as authority to the argument. In making claims about written works, it's particularly important for the *ethos* conveyed by the claim that student researchers read the work carefully and formulate a claim based initially on their own close reading of the text. For example, is David McCullough's biography of John Adams the best ever written? To attack or defend this claim, the student critic should first read not only McCullough's work but also at least one other outstanding competitor for that top ranking. Then, after reading reviews of both books, student critics will be able to weigh their persuasiveness against first-hand experience.

4. If students are limited by the nature of their topic and claim to second-hand evidence, the instructor reminds them that they are still the ones who are judging the significance of the evidence, the ones who must convince the reader that these pieces of evidence in support of the claim are stronger than those others that attack it. It is their presentation of the evidence that will win or fail to win readers over to their side in the argument.

5. Students receive copies of **Appendix P**, **Outlining Your Research Paper.** Under the heading "How to use this outline to plan your paper," they review steps 1 through 5 to make sure they have followed the instructions for taking notes and for writing up their bibliography cards. The instructor shows them how to find the answers to their questions about the necessary information for their bibliography cards by consulting their style sheets, and discusses the logic of the preparation of their note cards.
Assignment: (1) Rewrite your note cards as necessary, marking them as you have been instructed (steps 2 through 5 on the second page of Appendix P). (2) Read the three sample outlines in Appendix P, writing notes and questions in the margins of each. (3) Write a first draft of your **outline**, following steps 7 through 10 in Appendix P. If you notice that some of the major or minor points in your outline have little support from your note cards, go back to the Internet or the library and look for more evidence for those points. If you cannot find the support you need, consider revising your outline and/or limiting your claim. Bring your cards and outline to the next class.

9.2 Outlining the research paper

Objective: To ensure that students understand the function of the outline, and its relationship to their note cards.
Activities: Discussing the sample outlines and students' efforts to write their own.
Procedures: 1. Instructor reviews the potential problems with the second sample outline in Appendix P (problems related to the colossal breadth and also the technical nature of the topic), and how these problems can be remedied, possibly by limiting or otherwise revising the topic. They then discuss the merits (or possible demerits) of the other two outlines. Instructor answers questions about them and about students' own tentative outlines and their problems.
2. Students meets in small groups arranged according to the kind of argument they are trying to develop in their paper. They read and discuss one another's tentative outlines. Instructor assists with problems, answers individual questions, makes appointments to meet with students in small groups or individually.
Assignment: (1) Continue to develop and revise the outline of your research paper. (2) Write a draft of your opening paragraph, introducing and presenting your thesis or claim. (3) Begin writing the background section. Due next class.

9.3 Beginning to draft the research paper

Objective: To insure that students have gotten started with a good introductory paragraph, stating their claim clearly and unambiguously, and indicating the main points supporting that claim; also to answer any other pressing questions that remain to be addressed.
Activities: Reviewing introductory paragraphs and outlines.
Procedures: 1. Students study the introductory paragraph to the first outline in Appendix P, and compare it to the pattern used in the introductory paragraph to the third outline. They discuss other possible approaches to introducing these main ideas. **2.** Students volunteer to read their introductory paragraphs, while others write their outlines on the board. They critique the introductions: What is their pattern? Do they stimulate interest in the topic? Do they suggest why the claim is important to investigate? Do they indicate the main lines of argument the writer will pursue to defend the claim?
3. Students discuss the outlines on the board, and their authors illustrate how each point will be supported by the evidence from their note cards.

4. Students ask questions about any unresolved problems they have about getting ready to write their draft. The instructor refers them to the models offered by the student research paper in their manual.

5. The instructor reminds them of the format of the completed typed paper, including the outline, the numbered pages of the text with headers, possible end-notes, and bibliography or list of works cited.

Assignment 1: Final draft of research paper due class 12.1. In the meantime, get help (as needed) with your draft and its revision in the writing laboratory or from a tutor.

Assignment 2: Read the assigned descriptive essay, decide what dominant impression the description creates, and mark the details that cumulatively build this dominant impression of the person [or object or place or scene]. Be prepared to discuss the elements of *ethos* and *pathos* you find in the description (especially the first two items under *ethos* and *pathos* relating to language in Appendix G). Also, bring your journal entries with you to class. Due next class meeting.

.

[Instructor: Suggested descriptive essay: "My Grandmother the Bag Lady" by Patsy Neal in Clouse (see bibliography)].

Week Ten. Description as a mode of argument (Paper #5)

10.1 How to make descriptive writing persuasive: Examining a model

Objective: To guide students in choosing an appropriate subject from their journals to use as the basis of a descriptive paper with persuasive *ethos* and *pathos*.

Activities: Examining the reading assignment, its dominant impression, and the stylistic qualities and choice of details that give it persuasive *ethos* and *pathos*.

Procedures: 1. Instructor reviews the concept of dominant impression, and of *ethos* and *pathos* in argument.

2. Students discuss the assigned descriptive passage, identifying the details that coalesce to create the dominant impression. They sort the details according to their sensory and emotional appeal, and try to pinpoint that impression in a single sentence. They further examine the passage for the elements of *ethos* (the evidence of the writer's personal involvement with the scene, person, place, or object), and for the *pathos* it creates (why and how the choice of details in the passage moves the reader, creating an involvement, positive or negative, that parallels the writer's).

3. Next students examine the language of the piece, its sensory and imaginative impact not only through its choice of adjectives and adverbs, but also of nouns that become metaphors, objects invested with emotional power through association, and how this focuses readers' attention and stirs their sympathies or, perhaps, their antipathies—whatever emotion the writer feels and aims to awaken in readers.

4. Students also look for evidence of fallacies in the area of *ethos* and especially of *pathos*, language that perhaps goes too far and becomes false, sentimental, contrived, or "over-cooked." As writers, students are cautioned not to overstate, that when it comes to emotional expression, less is often more.

5. Students examine their journals, looking for a passage that might serve as the basis of a persuasive description. One or two students volunteer to read such a passage from their journals, and students discuss the potential of the passage for a descriptive paper with a dominant impression and also for the *ethos* and *pathos* to make it persuasive.

Assignment 1: Read the short story, "Miss Brill" <*www.ipl.org/books on line/Katherine Mansfield/ "The Garden Party and Other Stories"*>. Notice its use of sensory descriptive details, interior monologue, and of small incidents, all contributing to a dominant impression.

Assignment 2: Select an appropriate passage from your journal about a person, place, scene, or object, and develop it as fully and vividly as possible. Bring it to the next class meeting.

10.2 Developing a passage from journal notes into persuasive description

Objective: To prepare students to write a description with persuasive force.

Activities: Discussing the short story "Miss Brill," and then in small groups sharing preliminary sketches for descriptive pieces with persuasive *ethos* and *pathos.*

Procedures: 1. Students discuss Mansfield's "Miss Brill," how the details of the description of the Sunday afternoon scene combine to create a dominant impression, and how the writer draws the reader into sympathetic identification with her vulnerable main character. They note also the use of ironic contrast and of an eloquent symbolic image that figures in the beginning, middle, and end of the tale.

2. Meeting in small groups, students read their preliminary sketches based on the entries they have selected from their journals as appropriate for development into persuasive descriptions. Instructor suggests the following questions as a basis for group feedback:

- What sensory appeal, if any, does the passage have? How could this be enhanced?
- What details suggest, or might suggest, a dominant impression? How could this impression be strengthened? What details detract from the dominant impression and therefore should be omitted?
- Is the impression developed with incident as in the models they have examined?
- Are there any evocative objects in the description that could function as metaphors or symbols?
- Does the description suggest the writer's emotional involvement with the person, place, scene, or object described?
- Is the emotional force of memory, past associations, of *déjà vu*, evoked? Do other comparisons and contrasts play a role in sharpening the picture?
- Are listeners "persuaded" by the description, that is, drawn into emotional identification with its subject, into sympathy with the writer's perspective? How? Or why not?

Assignment, Paper # 5: (1) As discussed in class and in your small group, further develop your journal notes into a persuasive piece of description with a dominant impression. Try to make your subject (person, place, scene, object) as real and significant to your reader as it is to you. Enliven your description with incident, movement, action that further develop the dominant impression and your involvement with your subject. Length: 300-500 words. (2) Mark each sentence in your completed paper as you have learned to do (circling verbs, boxing their subjects, and marking connecting words with a +). Due next class meeting. (3) Read Part 4 in Appendix L, and do Exercises 1 and 2 in that section.

10.3 Syntactic patterns and stylistic devices especially suitable to description

Objectives: To understand and use syntactic patterns and stylistic devices that give life and distinction to all writing, but to descriptive writing in particular.

Activities: Students practice using some new and also some familiar syntactic structures, as well as other devices for making their descriptive essays (Paper # 5) more vivid and convincing.

Procedure: 1. Using examples from Christensen, Daiker *et al.* (see bibliography), and similar works on syntax and sentence-combining, instructor reviews **participial phrases**, present and past, as a form of noun expansion (see Appendix J, rules 3B and 6), and introduces them to the use of **phrases in apposition** and to **absolute constructions**. Students examine the opening pages of the short story "Miss Brill," find examples of each of these constructions, and write them on the board.

2. Instructor checks to make sure that students have marked their sentences in Paper # 5 as instructed in the assignment, showing the essential "bones" or anatomy of all the sentences that their paper contains.

3. Instructor reviews the exercises in Part 4 of Appendix L (practice in uncombining and recombining sentences).

4. In their Paper # 5, students select a paragraph especially dense with descriptive details and rewrite it as a series of unconnected simple sentences. Although students have been prepared for this task by doing the exercises in Part 4 of Appendix L, some may still have difficulty doing this in their own writing. Instructor asks volunteers to write some marked complex sentences on the board and then to rewrite them in a series of uncombined simple sentences.

5. Instructor reviews the ways to restructure sentences in useful ways as explained in Part 4 of Appendix L. Students then recombine their simple sentences purposefully, using, as often as possible, the three structures explained in Step 1 of this lesson. If these structures are not applicable to all restructured sentences, students recombine some of their sentences in various other ways that differ from their original sentences. Again, more adept students write their recombined sentences on the board, illustrating the use of the syntactic structures named in Step 1. Students try to improve the reconstructed sentences on the board by smoothing out awkwardness, by making alternative or more meaningful changes, and by correcting misplaced modifiers. When structures occur in series, instructor explains the importance of parallelism and how to achieve it, citing examples from "Miss Brill."

6. Discussion then focuses on using more vivid language, looking for alternatives to hackneyed words and phrases, and using the thesaurus as a resource. From their papers students volunteer examples of original and imaginative similes and metaphors, of personification, of sensuous vocabulary and imagery, especially in relation to the setting (place, time of day, season, weather), and of any objects or aspects that function as symbols or help to set a mood. Students cite examples of these stylistic devices, including the main focusing symbol and other figures of speech from the short story "Miss Brill."

7. The instructor reminds students that they can improve their grades by revising papers that have been marked and returned. Revisions may include content, organization, correctness, and/or style of papers. For example, a B grade can sometimes be raised to an A by revising sentence structures, uncombining and recombining them as they did in today's class.

Assignment 1: Revisions of at least two and no more than four Papers. Due no later than class 13.2.

Assignment 2: Revise your description (Paper # 5), using some of the sentence structures taught in today's class, and enlivening the description with similes, metaphors, imagery, and personification wherever appropriate, including perhaps a focusing symbol. Prepare your final draft. Due next class meeting.

Assignment 3: Read the assigned narrative (an account of an actual personal experience, not a short story) and summarize its point or insight.

[Instructor: Suggested narrative "Once More to the Lake" by E. B. White, available in many readers and anthologies, including Clouse (see bibliography)].

Week Eleven. Narrative as another mode of argument (Paper # 6)

11.1 Finding the "point" or argument in a narrative

Objective: To analyze the structure of a narrative with an argument or "point."

Activities: Comparing and contrasting the elements of fictional and non-fictional narrative, and finding their common ground in argument or "point."

Procedure: 1. Students volunteer their understanding of the point, or unstated argument (sometimes called the theme) of "Miss Brill." They discuss how the point of a short story or of any complex narrative is different, certainly more subtle and complex, than a "moral," as in Aesop's fables. The instructor points out further that a good story is not (or at least does not appear to be) overtly constructed to make a point, as Aesop's fables obviously are, but rather that the point or perception or "epiphany" emerges naturally and inevitably from the narrative, as it does sometimes from real-life events.

2. After reviewing briefly the elements of fiction (plot, including suspense, conflict, foreshadowing devices, and climax; also character, setting, point of view, tone,

mood, incident, dialogue, and symbolism, all of which, of course, are present in "Miss Brill"), they discuss which of these elements of fiction are also present in the narrative ["Once More to the Lake" or other fact-based memoir that has been assigned for reading]. Except for the plot and its attributes of suspense, conflict, foreshadowing, and climax, they identify as present in the narrative/memoir other elements of fiction—characters, setting, point of view, action, etc.

3. Discussion then focuses on the point or insight of the assigned narrative, and how the details (including setting, incidents, narrator's inner monologue/reflections, outer dialogue, images, etc.) all contribute to strengthening this central understanding or insight, even though it may not be mentioned until the final paragraphs of the narrative, or perhaps not overtly mentioned at all.

4. Students examine their journals, looking for a narrative passage with a particular meaning or significance. An incident from childhood, painfully or happily recalled is often appropriate, or perhaps a recent "epiphany" based on an experience. A student may volunteer to read a suitable passage, and fellow students discuss its potential for this assignment.

Assignment: From your journal, copy out a passage suitable for this assignment and begin to develop it further. Bring it to the next class.

11.2 Preparing to write a narrative with a point

Objective: To learn how to dramatize an incident so that its significance comes across to readers even without overt explanation.

Activities: Learning to construct a narrative with *ethos, pathos,* and perhaps some implied *logos*.

Procedure: 1. Two or three students read aloud a bare summary of the incidents they have chosen. Students then suggest what's needed to make the reported incidents come alive: description of the setting, the background of the action (what immediately or remotely preceded the action of this narration), the characters (real people), the narrator of the story (using first person or third person), the incidents that compose the action, and the dialogue (if any).

2. The instructor suggests that students think first about any preliminary facts, action, or circumstances that need to be sketched in. Students reread the first paragraph of "Miss Brill" and note that the narrative begins in the Jardins Publiques where Miss Brill has arrived and where the band is already playing. But then in a flashback, the writer tells what happened before her character got there, how she came to be wearing the fur, and suggests her significant "relationship" with it. On the other hand, E. B. White begins his narrative with the background—what happened many years ago that explains why he is now back at the lake (a prior experience that turns out also to be essential to the point of his narrative). So students must decide: Do they want to supply this background information sooner or later in their narrative? At what point will the reader need to know it?

3. Students then consider the setting. They review the setting of "Miss Brill" and that of the non-fiction narrative they have read. Readers need to know where and when the incident occurred, but if they're not of any significance, these facts may be stated briefly, perhaps in a prepositional phrase or two. However, in "Miss Brill" and in the piece by E. B. White the setting is crucial to the action and also to the point of the narrative. Also, a strong sense of setting is often helpful in enhancing the immediacy of the situation, its presence to the senses, and hence of the narrative's overall persuasiveness. So students free-write for a few minutes on the setting of their narrative, trying to make it vivid, and implying its connection

(perhaps with a metaphor or important image or object as in "Miss Brill") to the point or insight that will emerge from the narrative. However, instructor reminds them, it's important in any narrative that readers should not know in any full or final way exactly where they're going until they get there ("there" in this case meaning the insight or epiphany that the story will eventually unveil).

4. Next, students will discover (or in writing about the setting, have already discovered) that they must consider the point of view of their narration. They may not realize that they do have a choice here: first person or third person. Perhaps they would like to distance the incident somewhat by letting some person other than themselves become the central character, and tell it as "Miss Brill" is told, with close identification with this character and his or her thoughts and feelings, but without completely merging their identity with this character. Or, if this seems awkward and unnatural, they can tell it in first person, as E. B. White tells his very personal story of his return to the lake of his childhood.

5. Students now need to consider those aspects of the action of the narrative that are most significant and how to highlight them. Is the insight or point related to what someone did, or to what someone said, or to both? If, as in the E. B. White narrative, the insight is oriented entirely to setting and action, then there is no need for dialogue. In "Miss Brill" the point of the story actually turns on what two people said, and there the dialogue is crucial. If they are going to use dialogue, students need to study other narratives to see how it's introduced, punctuated, and interwoven with the action. Some of what is said can be indirect quotation, but usually it's better to render the actual words of speakers, trying to catch their tone and characteristic vocabulary.

6. Instructor points out that only when they have finished their narration of the incident can they decide how much they need to say about the insight that the experience brought home to them. Perhaps, as in "Miss Brill," this insight may remain unstated, or perhaps, as E. B. White does, they can insert comments as they go along about the emerging understanding the experience has brought, with fuller commentary at the end.

Assignment: Write a draft of your narrative for next class session.

11.3 Sharing and critiquing narratives

Objective: To get feedback from readers (listeners) on a narrative's success as persuasion.

Activities: Reading and critiquing narratives in small groups.

Procedure: 1. For the first half-hour, in small groups of two or three, students read their stories to one another. After a reading, writers ask "readers" (listeners in this case) to report what they think of the narrative, to say whether it draws them in emotionally, whether it makes them care about what happened. Also, they ask for feedback on how to tell it better so it will be more affective, more persuasive—what to add, what to leave out, what to sharpen. The more specific and pointed the questions are, the more likely it is that the feedback will be useful. Students are advised to listen thoughtfully to reader reactions to their writing, but not to feel bound to follow the advice on how to fix it. They should also be alert to detect polite but insincere praise.

2. Students again practice uncombining and recombining the sentences in their narrative in an effort to improve their effectiveness—rearranging the parts, moving interrupting phrases to the beginning of sentences, placing the important facts in

the main simple sentence, and less important details in expansion; also varying the length and structure of their sentences.

Assignment: Polish the draft of your narrative. Due next class.

Week Twelve. The art of oral persuasion

12.1 Syntax as persuasion in some famous speeches

Objective: To analyze the sentence structures and other devices that make oral delivery ethically and emotionally persuasive.

Procedures: 1. Students receive copies of Lincoln's Gettysburg address (two minutes long), the highlights of Martin Luther King's "I have a dream" speech (three minutes long) [both available on the Internet, for example, in World Book Online <*www.aolsvc.worldbook.aol.com*>], and of George W. Bush's first inaugural address (20 minutes long) [available on microfilm, *New York Times,* January 21, 2001].

2. Students read the first two speeches silently, and then listen to a recording of each (or, if there is a good speaker or two in the group, to a live reading of each).

3. They mark each sentence as they have learned to, and write the structure of the sentence in the margin (simple, compound, complex, compound/complex), noting the variety in sentence types. They then carry this analysis further by noting examples of:

- short, emphatic sentences,
- long, periodic sentences,
- parallel structure,
- participial phrases (present and past),
- words and phrases in apposition,
- repetition along with parallelism,
- repetition for emphasis,
- striking examples illustrating points,
- apt comparisons and contrasts,
- vivid and original metaphors and similes,
- alliteration,
- rhythmic patterns of phrases and sentences,
- any other devices or figures of speech they notice.

4. Students discuss these conventions of formal advocacy speeches, especially the importance of repetition and parallelism, as a way of getting and holding listeners' attention, and their greater persuasiveness for a listening audience than the kind of careful, measured, step by step logic that might work better on the printed page.

5. Students discuss the two shorter speeches in terms of *ethos* (the character of the speaker) and *pathos* (the emotional force of his words), and how these qualities manifest themselves in these celebrated speeches.

Assignment 1: Analyze the third speech, the first inaugural address of George W. Bush, marking examples of the same features discussed in this class session. Due next class meeting.

Assignment 2: Choose some cause or action that you believe deserves support, something you are well-informed about. If the topic of your research paper or some aspect of it is suitable for advocacy, then you might want to use that as the cause or action you will advocate. Your approach may be positive or negative, for or against the cause or action. Whatever you choose, make sure it is something that you feel strongly about one way or the other. Organize your ideas by listing the happy

consequences of supporting your position, and the disastrous consequences of rejecting it. Bring your idea and lists to next class.

12.2 Preparing to write a three-minute advocacy speech

Objective: To learn to use language designed for a listening, not a reading audience.
Activities: Experimenting with the sentence patterns and language demanded by an advocacy speech.
Procedures: 1. Students review the characteristics of the Bush inaugural speech, comparing and contrasting it with the other two more celebrated speeches.

2. Using their own ideas about their chosen topic, students begin to write their advocacy speech, framing their ideas in sentences that use repetition and parallelism and enlivened with similes and metaphors, and other devices to make their ideas clear and excite the imagination of their audience. In longer sentences with many parallel parts, they mark the pauses where they will stop for breath and also to emphasize what they're saying. Sentences, phrases, or clauses expressing or adding to an idea should be the right length to be delivered without pause. (A replay of the Lincoln or King address may be useful here.) Short sentences are effective for special emphasis after longer periodic sentences with several parallel parts. They should arrange their sentences so their content builds to a climax, to a point where they might pause and hope for applause.

3. When students have written a cluster of related sentences, they volunteer to read them so that others can imitate and/or critique them for effectiveness.

4. Instructor advises students in preparing their advocacy speeches to follow these guidelines:

- Make the idea or cause you are advocating or opposing crystal clear in your first sentence, expressing it simply and emphatically.
- Focus on your strongest arguments, one or two or three at the most, expressing them simply and compactly, using repetition with variation and parallelism, as in the models offered by Lincoln, King, and Bush.
- Add striking comparisons and brief, attention-grabbing examples to give your language sparkle and interest.
- Type your speech in full, using a large plain font, numbering each sentence, and skipping a line between each one.
- Mark the points where you should pause, especially before you go on to a new idea.
- Read your speech aloud, timing yourself. Normally, if it's not more than 300 words, it should not take more than three minutes to deliver, allowing for one or two bursts of applause. If you exceed the time-limit, reduce the number of words.
- Try to memorize your speech, or at least be familiar enough with it so that you can keep eye contact with your audience most of the time, while sliding your finger from one numbered point to the next, so that a quick glance at the text will clue you in to your next point.
- Speak with conviction; vary your tone of voice, stressing what's more significant. Try to say at least one thing (perhaps something ironic) that may provoke a smile, if you can do this without disrupting the generally serious tenor of your speech.

Assignment: Write a short speech (not more than 300 words), advocating or attacking some idea or action. Follow the instructions given in class. Due next class.

12.3 Delivering a three-minute advocacy speech (Paper # 7)

This class session will be devoted to students' three-minute advocacy speeches, allowing time for brief comment by instructor and/or students.

Week Thirteen. Term "wrap-up"

13.1 Delivering a three-minute advocacy speech

Depending on how many students remain to speak, it may be possible to spend part of this hour assisting students with portfolio preparation (see class 13.2)

Assignment: Complete your portfolio preparation. This should include at least two revised papers and may include as many as four. Revisions and corrections can be made in content, organization, syntax, grammar, writing conventions, and matters of style. Be sure to include your original graded paper along with your revision. Clip the two versions together.

13.2 Open session: Portfolio preparation

This class hour will be spent answering general questions about paper revisions and assisting individual students with these. At the end of the hour, marked and graded research papers are returned. Students are advised to study the instructors' remarks and return with questions about them at the next (last) class meeting.

13.3 Open session: Research papers reviewed

Instructor makes general comments about students' research papers, the points of strength and weakness that pertain to many, and then answers' individual students' queries.

Composition & Grammar
Appendices

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

A. Writing assignments
B. The History of Writing and its Conventions
C. The Steps in the Writing Process
D. Transition and Connecting Words (Conjunctions)
E. Basic Writing Conventions
F. Traditional Grammar Instruction: Origins, Problems, and New Directions
G. Using Ethos, Pathos, and Logos in Argument
H. Grammatical Analysis: the Traditional Approach
J. Recognizing Verbs, Verb Phrases, Infinitives, and Participles: An Alternative Approach
K. Some Basic Rules about Word Forms in Standard Written English
L. An Alternative Approach to Syntactic Analysis Answers to Practice Exercises
M. Basic Sentence Punctuation
N. Criteria for a Good Summary
P. Outlining Your Research Paper

Appendix A

Writing and Other Assignments

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

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

5.2	Study Appendix K, *Basic Rules about Word Forms.*	5.3	NA
5.3	Read the two examples of evaluative argument, and for each identify claim, writer's judgments, criteria, and evidence.	6.1	NA
6.1	First draft of an argument of evaluation.	6.2	NA
6.2	Locate authorities; compile a brief bibliography for your argument of evaluation; integrate this second-hand evidence into completed **Paper # 3**.	7.1	8.1
6.3	Completed research paper (7-15 typed pages including bibliography).	12.1	13.2
6.3	Note cards and bibliography cards prepared.	9.1	NA
6.3	Sentence outline of Chapter 2 in *The Story of English* by McCrum *et al*.	7.2	NA
7.1	Start a journal of sensory impressions, mini-dramas, memories, and "epiphanies."	10.1	NA
7.2	Draft a summary of Chapter 2 in *The Story of English*	7.3	NA
7.3	Write final version of outline and summary of Chapter in *Story of English* (**Paper # 4**)	9.1	10.1
7.3	Read Part 1 of Appendix L, *An Alternate Approach to Sentence Analysis*, and do Practice 1	9.2	NA
8.1	Read Part 2 in Appendix L and do Practice exercises 3-8.	8.2	NA
8.2	Read Part 3 in Appndix L and do Practice exercises 10-12.	8.3	NA
9.1	Read and critique the outlines for research papers in Appendix P; revise your note cards, write first draft of your outline for research paper.	9.2	NA
9.2	Revise your outline, draft your thesis paragraph, and write the background section of your research paper.	9.3	NA
9.3	**Complete research paper**.	12.1	13.3
10.1	(1) Read the short story "Miss Brill" by Katherine Mansfield. (2) Select an appropriate passage from your journal as the basis for a description with ethos and pathos.	10.2	NA
10.2	(1) Draft **Paper # 5**, a description. (2) Mark sentences as instructed. (3) Read Part 4 in Appendix L, and do Exercises 1 and 2.	10.3	NA
10.3	Final draft of Paper # 5.	11.1	12.1
10.3	Read the assigned narrative.	11.1	NA
10.3	Revision of 2 to 4 Papers in portfolio.	13.2	NA
11.1	From your journal, select a passage as the basis for a narrative with a point.	11.2	NA

11.2	Write a draft of your narrative with a point (**Paper # 6)**	11.3	NA
11.3	Final draft of narrative	12.1	13.1
12.1	(1) Analyze the stylistic features of George W. Bush's inaugural address for the stylistic features found also in Lincoln's and King's speeches. (2) Identify a cause or an action you will defend in a brief advocacy speech, and the points you will make.	12.3	NA
[9.3]	Hand in completed **research paper**.	12.1	13.3
12.2	Prepare an advocacy speech (**Paper # 7**)	12.3	NA
13.1	Prepare portfolios to be handed in, including two to four revisions of previously marked papers.	13.2	After semester's close.

Appendix B

The History of Writing and its Conventions

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

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

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

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

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

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

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

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

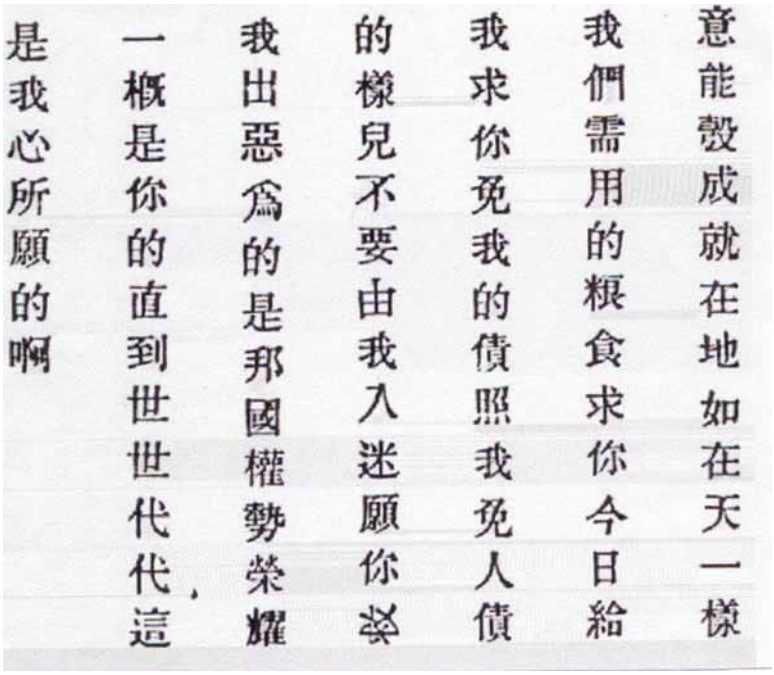
Our Father, who art in heaven, hallowed be thy name. Thy kingdom come; thy will be done, on earth as it is in heaven.
Give us this day our daily bread, and forgive us our trespasses as we forgive those who trespass against us. And lead us not into temptation, but deliver us from evil. For thine is the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

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

Continue below (next page)→

Pictography: Chinese Writing

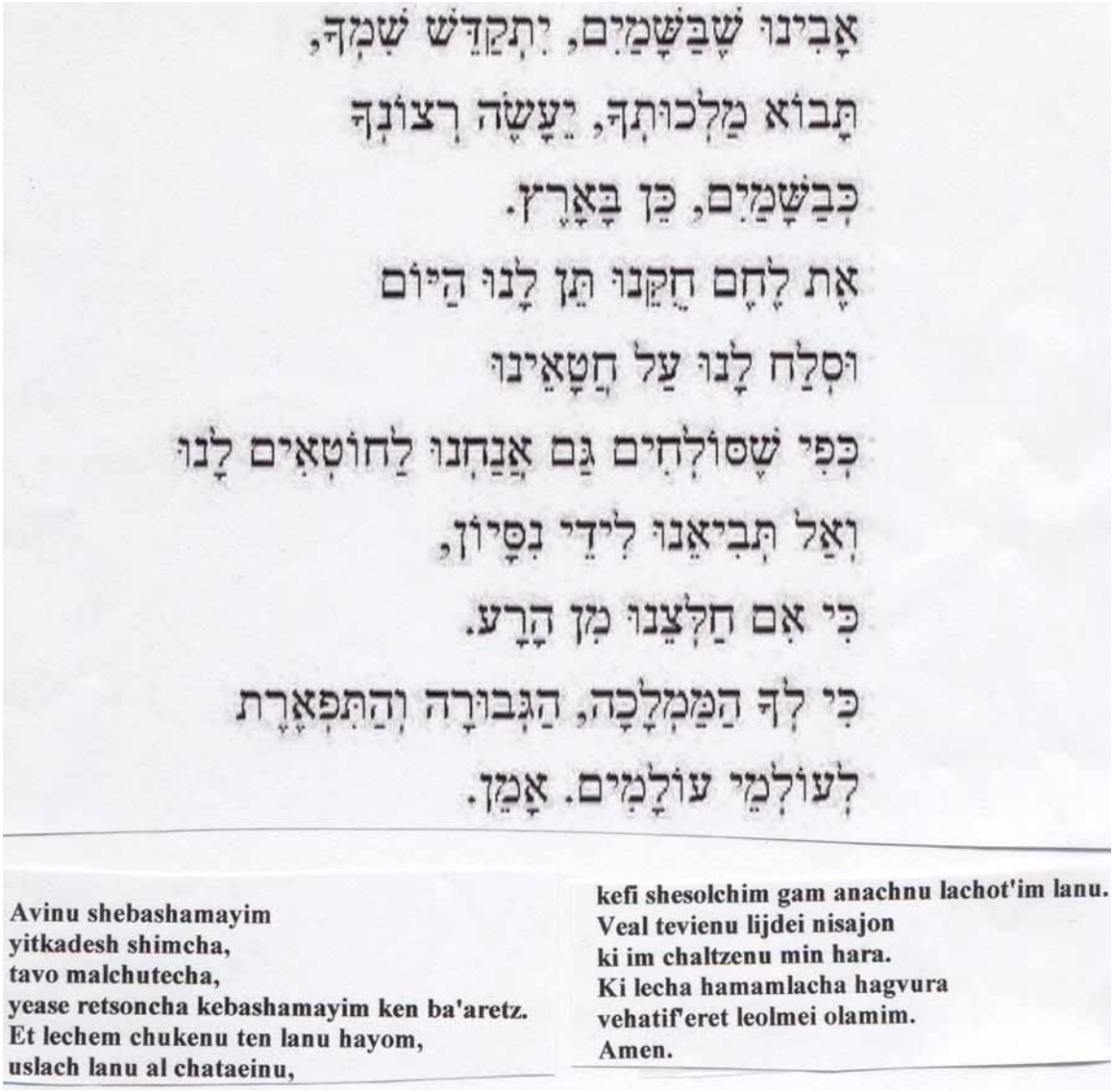
Here is a portion of the Lord's Prayer in Chinese script. Notice the answer to one of the first questions about **writing conventions** that all inventors of writing must ask: In which direction should the signs be read? Chinese is read vertically from top to bottom, and then left to right.



The Syllabaries

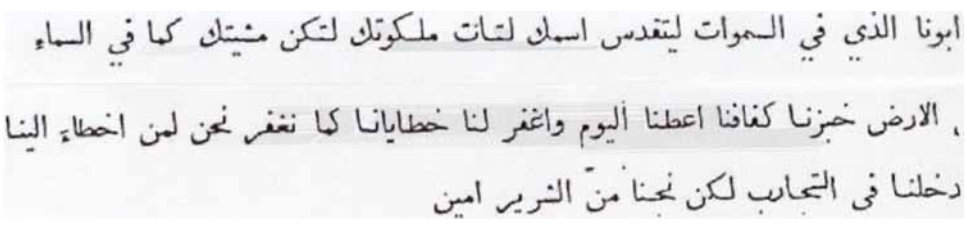
1. Hebrew

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



2. Arabic

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

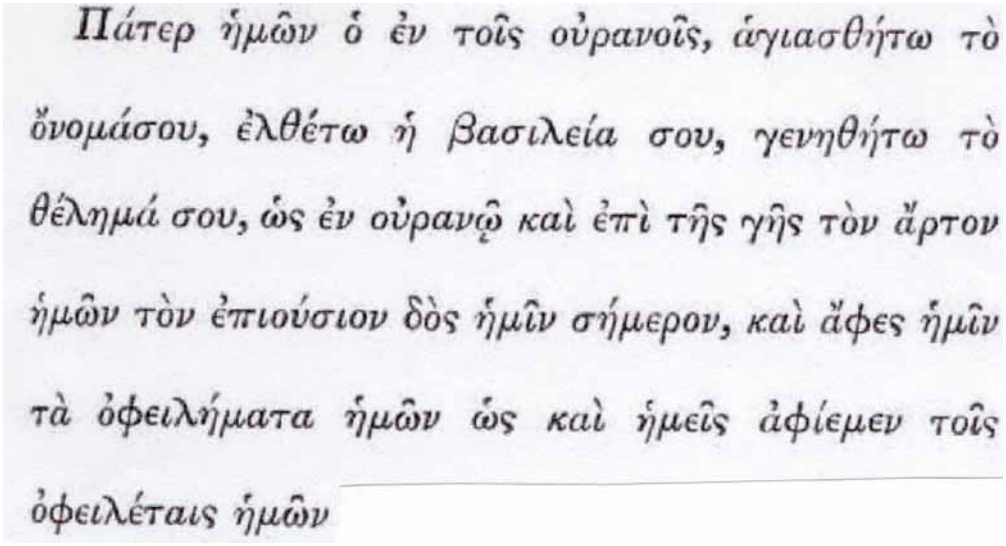


The Alphabets

1. Greek

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

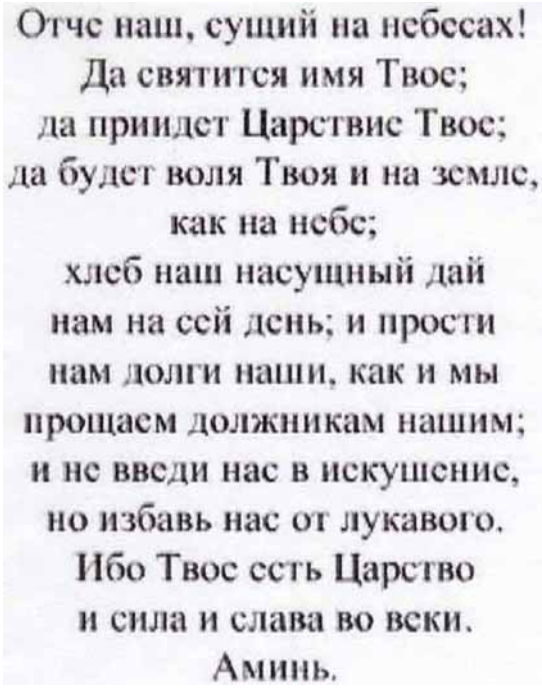
Notice on the first fully legible line above, the capital S (sigma) and the capital E (epsilon) face left to right, hence **backwards**, but on the next line face the opposite way. By the 5th century BC, however, the direction had changed and, momentously for the reading habits of all Western peoples,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


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

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

2. Cyrillic

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


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

3. Roman

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

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

PATERNOSTERQUIESINCAELISSANCTIFICETURNOMEN TUUMADVENIATREGNUMTUUMFIATVOLUNTASTUASICUT INCAELOETINTERRA

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

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

Writing Conventions in English

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

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

The following conventions were gaining ground:

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

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

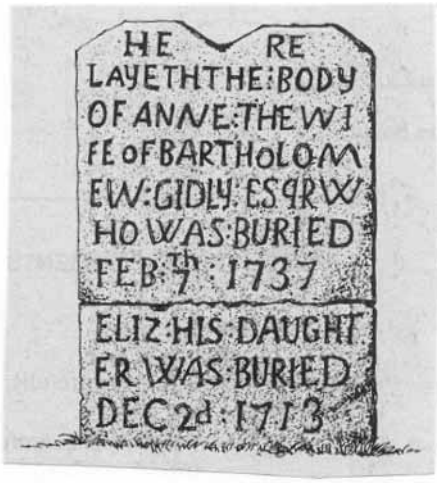
- white space to show a shift in focus or a new topic (paragraphing);

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

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

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

No. 1



No. 2

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

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

No. 1

Writing conventions not followed **Examples**

_____

_____

_____

_____

_____

Rewrite of No. 1

No. 2

Writing conventions not followed **Examples**

_____

_____

_____

_____

_____

Rewrite of No. 2

The Business Letter and its Usual Conventions

16 Elk Circle
North Shore, NJ 06351

January 10, 2002

Russell Jones

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

Dear Mr. Jones:

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

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

Yours truly,

Johanna Garvey

Johanna Garvey

Appendix C

The Steps in the Writing Process

Phase 1: Plan and draft your paper

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

Phase 2: Revise your draft

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

Phase 3: Edit and Proofread

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

Appendix D

Transition and Connecting Words (Conjunctions)

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

Appendix E: Basic Writing Conventions

1. Mark the beginning of a paragraph by indenting, or by skipping a line.

2. Use capital letters only for the following:
   (1) the first letter of a sentence;
   (2) the word *I;*
   (3) the first letter of a specific name (and its title); and
   (4) the first letter of a word made from a name

3. Use correct and clear punctuation.
   (1) Use a **period** after a **statement**, and a **question mark** after a **question**.
   (2) **Don't** put space **before** punctuation. **Do** put space **after** punctuation.
   (3) Use an **apostrophe** to show where letters have been omitted in contractions.
   (4) Use quotation marks whenever you use someone else's exact words.

4. In sentences, avoid most abbreviations.

5. At the beginning of a sentence, spell out all numbers; within sentences, spell out the numbers ***one*** through ***ten***. Use numerals in dates and addresses, and for numbers above ***ten***.

6. Don't write what should be one word as two words, or what should be two words as one word.

7. Spell all words correctly. Use your dictionary and/or follow these spelling rules:
   IE and *EI*
   Use *I* before *E*, but use *EI* before *C*, and use *EI* to sound like *A* (*chief / receipt / eight*)
   Changing *Y* to *I*
   Change *Y* to *I* before adding *ES* or *ED* if a word ends with a consonant +*Y* (*try → tried)*
   But never change *Y* to *I* if the word ends with a vowel +*Y* (*pray → prayed*).
   Doubling final consonants
   If a word ends with a single vowel + a consonant, and the ending begins with a vowel,
   double the final consonant (*sad → sadder*).
   But if a word ends with a double vowel + a consonant, or its last syllable isn't accented, do not double the final consonant (*fear → fearing; gather → gathered*).
   ING endings
   If a word ends with a consonant +*E*, drop the *E* before adding *ING* (*hope → hoping*, but *hop → hopping*).
   Never drop *Y* before adding *ING* (*hurry → hurrying*).

8. Don't confuse words that **sound** alike but are spelled differently and have different meanings, especially: *THEN/THAN TO/TOO/TWO ITS/IT'S YOUR/YOU'RE THEIR/THEY'RE/THERE*

Appendix F

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Appendix G

Using Ethos, Pathos, and Logos in Argument

Definitions

Ethos: An appeal based on the character of the speaker or writer. According to Aristotle's *Rhetoric*, "The character [*ethos*] of the speaker [or writer] is a cause of persuasion when the speech is so uttered [or the paper so written] as to make him [or her] worthy of belief."
Pathos: Persuasion achieved by appealing to the listeners' or readers' emotions. According to the *Rhetoric*, "We make very different decisions under the influence of pain or joy, liking or hatred."
Logos: In classical rhetoric, persuasion through efforts to demonstrate the truth, real or apparent.
--Definitions adapted from Linda Woodson (see bibliography), pp. 22, 41, and 35.

Ethos: Winning readers' trust

Building trust

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

Undermining trust

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

Pathos: Appealing to readers' emotions

Legitimate appeals

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

Illegitimate appeals

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

Logos: Appealing to reason

Sound reasoning

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

Logical fallacies

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

Appendix H

Grammatical Analysis: the Traditional Approach

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

noun	**adverb**
pronoun	**preposition**
adjective	**conjunction**
verb	**interjection**

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

> The 1920s are sometimes called the "Roaring Twenties," because for many people, especially young people, they were such exciting, fast-paced times. In this period young Americans started to rebel against some of the strict rules of behavior that older Americans had lived by. . . .This [18th] amendment prohibited . . . the making and selling of . . . alcohol everywhere in the United States. . . Often when something is forbidden it becomes more attractive; and now people . . . began to think of drinking as something daring and exciting to do.
>
> **--An excerpt from What Your Sixth Grader Needs to Know (1993), p. 160. The passage is on a 6th grade reading level.**

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

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

Appendix J

Recognizing Verbs, Verb Phrases, Infinitives, and Participles: An Alternative Approach

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

The "tense test"—"Can the word change tense?"—is the one reliable way you can ascertain that a word is in fact a verb, and not some form that looks like one, such as a participle or an infinitive. To test the word for true "verbness," change the tense. Use the basic tenses, present, past, and future. You must change it, of course, as part of the meaning of the sentence in which it occurs. Insert the verb in a different tense back into the sentence and make sure the sentence still makes sense.

> Every morning I **sing** in the shower.
> Yesterday morning I **sang** in the shower.
> Tomorrow morning I **will sing** in the shower.

Exercise J.1: This paragraph is written in the **present tense**. On the lines below, rewrite each sentence in the **past tense**:

> A sculptor by the name of Pygmalion makes statues of surpassing beauty. Pygmalion has no wife; he is perfectly happy to live alone. Working all day at his art fills his life with joy. One day Pygmalion starts to work on a statue made of the finest marble. Chipping away at the stone, he begins to dream of a maiden more beautiful than any living woman. He works on and on, never pausing for any food or rest. Finally there stands before him, in smooth and hard marble, the embodiment of his vision. Pygmalion loves this statue as a woman of flesh and blood. He reaches out to touch her, half expecting her to return the gesture. But he feels only cold, hard stone. He praises her loveliness and brings her presents. He drapes a beautiful necklace over her, and half expects, half hopes to hear her thank him. But she remains silent and still.
> ---Adapted from The Core Knowledge Series, Book VI, *What Your 6th Grader Needs to Know,* page 57.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Examples:

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

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

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

1. The customers are angry.

_____

They are getting angrier every minute.

_____

2. Somebody has some defective clothing to return.

_____

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

_____

3. The woman with the baby is anxious.

_____

Her baby is screaming.

_____

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

_____

But he does keep checking his watch.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

1. A young man owning 300 slaves was sitting at his beautifully carved desk writing a paragraph denouncing slavery.

2. Frightened by the anticipated reaction of the southern states, an aging statesman crossed out this paragraph.

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

7. Contractions always contain verbs.

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

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

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

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

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

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

   _____

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

Appendix K

Some Basic Rules about Word Forms in Standard Written English

Introduction to word forms

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

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

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

Word Forms A: Using Nouns and Pronouns

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

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

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

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

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

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

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

The **girl** sold **her** bike, and then **she** bought a motorcycle.
The singular pronouns *her* and *she* refer to the singular noun *girl.*

The **girls** sold **their** bikes, and then **they** bought motorcycles.
The plural pronouns *their* and *they* refer to the plural noun *girls.*

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

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

Examples:
She likes **him. He** likes **her. We** like **them. They** like **us. I** like the cat. **It** likes **me. It** sat between **them** and **her.**
Pronoun subjects take the forms *she, he, we, they,* and *I.* Pronoun objects (words following verbs) take the forms *him, her, them,* and *me.* Pronouns following prepositions, like the preposition *between,* take the object form, like *them* and *her.*

After the verb *BE*, use the subject forms *she, he, we,* and *they.*
Examples: Is that **she**? No it's **he**.
However, ***It's me*** is acceptable, if not preferred.

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

The boys decided to remodel the kitchen **themselves.** Their mother asked **herself** if they had the skills to do the job.
The reflexive pronoun *themselves* refers to the plural noun *boys.* The reflexive pronoun *herself* refers to the singular noun *mother.*

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

X

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

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

?

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

A10. To make a noun possessive, do this:
If the noun is plural and has an *S* ending already, add an apostrophe only after the *S* ending. Otherwise add an apostrophe + *S*.

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

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

1. Plural nouns have an *S* or *ES* ending.
2. Possessive nouns have apostrophes.
3. Possessive pronouns (like *hers, yours, ours, its,* and *theirs*) **never** have apostrophes.
4. Contractions **always** have apostrophes.

You're sure that my **friend's shoes** look like **yours**?
You're is a contraction for *you are*. The apostrophe represents a missing letter.
The apostrophe plus *S* added to the noun *friend* makes it possessive.
The *S* added to the noun *shoe* makes it plural.
The *S* added to the pronoun *your* makes it possessive, but unlike possessive nouns, possessive pronouns do not have apostrophes.

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

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

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

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

He, she, it studies. The child studies.

B3. Use ***am*** to make *BE* agree with ***I*** in the present tense.
Use ***is*** to make *BE* agree with **a singular subject** (but not *I* or *you*) in the present tense.
Use ***are*** to make *BE* agree with **a plural subject or *you*** in the present tense.

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

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

Word forms C: Using Past-tense Verbs

C1. Check the past tense form of an **irregular** verb in the dictionary.

C2. Add a *D* or *ED* ending to form the past tense of **regular** verbs.

C3. Make necessary spelling changes when writing past-tense verbs.
See Appendix E, rule 7 for spelling rules.

Word Forms D: Adjectives and Adverbs

D1. Many adjectives can be turned into adverbs by adding *-ly*, but not all (see the chart below).

D2. To make comparisons with adjectives and adverbs, use the appropriate comparative and superlative forms.

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

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

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

Appendix L

An Alternative Approach to Sentence Analysis

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

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

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

*** A sentence is a complete thought.**

*** To understand how a sentence is made, look for its subject and its predicate.**

*** The subject tells what the sentence is about.**

*** After you find the subject, to find the predicate, look for what is said about the subject.**

*** A verb is a word that shows action.**

*** To understand English grammar, begin with the eight parts of speech.**

Part 1. Simple Sentences

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

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

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

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

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

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

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

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

5. Don't confuse verbs with other words that may seem to be verbs:
   1. *To* + the base form of a verb is an <u>infinitive</u>. An infinitive never changes to show different tenses, so it is not a verb.
   2. An *ING* word by itself is not a verb.
   3. Words that are not verbs sometimes look exactly like verbs.

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

6. Contractions always contain verbs.

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

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

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

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

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

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

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

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

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

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

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

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

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

Example: [Joan] (grabbed) the kettle.

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

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

spontaneously, and except in using pronouns, don't make mistakes in them. Besides pronouns, the one other topic where the concept of complements might be useful is the noun clause (see below).
In sum: **Keep markings as simple as possible.** In simple sentences, circle each verb and box its subject(s), but don't mark anything else.

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

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

The Roaring Twenties

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Part 2. More Complicated Sentences

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

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

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

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

[Hector] (fought) ferociously. [Achilles] (was) even fiercer.

These two simple sentences are related, so they can be connected.

. +

[Hector] (fought) ferociously, but [Achilles] (was) even fiercer.

The joining word *but* connects these two simple sentences into a compound sentence.

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

[Hector] and [Achilles] (fought) and (died) in the Trojan War.

This is a simple sentence, not a compound sentence. The first *and* joins the two subjects; the second *and* joins the two verbs. So in this sentence, there are no **connecting** words. To be a connecting word, *and, but, or,* or *so* must connect two **sentences**.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Below is a chart that lists 23 common expansion words:

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

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

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

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

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

Level 1:

[Dorothy] (won) the scholarship. [Martina] (had expected) to win it.
These two simple sentences are related (*it* in the second sentence refers to *scholarship* in the first sentence), so they can be connected.

+

[Dorothy] (won) the scholarship {that [Martina] (had expected) to win}.
That connects the two simple sentences, and turns the sentence *Martina had expected to win it*
into expansion telling more about *scholarship*.

Level 2:

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

+

[Dorothy] (won) the scholarship { [that] (paid) half her college tuition}.
The noun-expansion word *that* replaces *it*, and is right next to *scholarship.*
That is both the connecting word and the subject of *paid.*

Level 3:

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

+

[Dorothy], { [who] (had) always (worked) hard}, won the scholarship.
The noun-expansion word *who* replaces *she* in the second sentence, and is right next to *Dorothy*, so the expansion *who had always worked hard* comes in the middle of the sentence.
Who is both the connecting word and the subject of the verb phrase *had worked*.

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

WRONG: Dorothy won the scholarship {who had always worked hard}.
This sentence doesn't make sense because the expansion telling more about Dorothy is not right next to the noun Dorothy.

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

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

19. Use commas around noun expansion only if the expansion is <u>not</u> necessary to identify the noun.

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

clause.) However, we do need the noun expansion *that Martina had expected to win* in order to tell **which** scholarship Dorothy won, so there is no comma used before that expansion. (This kind of expansion is called a **restrictive clause.)**

Practice 5. Combining simple sentences by using noun-expansion words. Read these simple sentences carefully to make sure that you understand them. (1) Circle each verb, and box its subject. (2) Draw arrows between the related words. (3) Connect each set of three simple sentences into one complex sentence, using *who, which,* or *that,* and using commas to set off expansion that is not essential information. Make sure to **change the second and third sentences into expansion of the first or second**, so that your complex sentence makes sense. (4) Mark your rewritten sentence in the same way, and put curly brackets around expansion. The first sentence has been done for you.

1. An old musician wrote music.
   He lived in 17th century Italy.
   The music still stirs audiences.
   An old [musician] {[who] (lived) in 17th century Italy} (wrote) music {[that] still (stirs) audiences}.

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

3. The girls had to be superb violinists to play his music.
   They performed in the old musician's orchestra.
   His music still demands great skill.

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

Practice 6. Analyzing sentences with noun expansion: In the passage about the roaring twenties in Practice 1 above, put two Xs in front of each of the following sentences with noun expansion: 2, 10, 17, and 25. In each of these sentences, (1) circle each verb, (2) box its subject(s), and (3) put a plus mark over each **noun-expansion** word, *who, which, that,* or *where.* (4) Put curly brackets around the entire expansion beginning with the expansion word.

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

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

+

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

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

+

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

+

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

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

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

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

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

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

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

Summary of Parts 1 and 2

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

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

+

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

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

+

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

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

+

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

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

+

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

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

Part 3. Recognizing and Fixing Sentence Faults

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

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

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

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

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

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

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

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

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

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

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

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

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

How many word-groups have no verbs? _____
How many verbs have no subjects? _____
How many word-groups have too many connecting words? _____
How many word-groups have too few connecting words? _____

Answers to Practice Exercises

Answers to Practice Exercise 1

(4) For many young Americans of the middle and upper classes, the [decade] of the twenties

(was) like one long party.

(6) For many years [advocates] of the "temperance" movement (had attacked) the use of alcohol.

(8) In 1919 [Congress] (passed) the Eighteenth Amendment to the U.S. Constitution.

(9) This [amendment] (prohibited) the making and selling of beer, wine, and alcohol

everywhere in the United States.

(12) ([To repeal a law] (is) to declare it no longer in effect.)

(15) So [people], especially young people, (began) to think of drinking as something daring

and exciting to do.

(16) [They] (started) going to illegal drinking places called "speakeasies."

(18) (The [term "bootlegger"] (comes) from the old smuggler's trick of hiding a bottle inside

the leg of a boot.)

(19) [Speakeasies] (were) usually noisy and crowded.

(23) But now [women] (were becoming) more independent in lots of ways.

(27) [These] (were) two more things considered very daring for women to do.

(28) [Flappers] also (wore) their clothes in a carefree way.

(30) Older [people] (were shocked) by these short new dresses.

(32) [That] (was) part of the spirit of the Roaring Twenties.

Answer to Practice Exercise 3

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

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

+

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

+

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

(would let) in only men.

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

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

Answer to Practice Exercise 4

+

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

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

+

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

+

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

to shock their elders}.

Answer to Practice Exercise 5

The first sentence was done for you.

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

   \+ +

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

   (played) violins}.

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

His [music] still (demands) great skill.
+
The [girls] {[who](performed) in the old musician's orchestra} (had) to be superb violinists
+
to play his music, {[which] still (demands) great skill}.

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

Answer to Practice 6

(2) In this period young [Americans] (started) to rebel against some of the strict rules of
+
behavior {that older [Americans] (had lived) by}.
+
(10) The [years] during {which this [ban] (was) in effect} (are known) as the period of Prohibition.
+
(17) [Alcohol] (was supplied) to the speakeasies by men known as "bootleggers," {[who] either (made) their own illegal liquor or (smuggled) it in from foreign countries}.
+
(25) The fun-loving, carefree young [women] {[who] (frequented) speakeasies} (were) often (called) "flappers."

Answer to Practice 7

+
(3) [Many] of them (decided) that [it] (was) more important to enjoy life than to work hard.
+
(24) [You] (may recall) reading in Book Five of this series about how American [women] (won) the right to vote in 1920.

Answer to Practice 8

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

against the law to do so}.
+ +
(7) [They] (pointed) out that [drinking alcohol] (was) unhealthy, and that [people] often
+

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

(11) [Prohibition] (lasted) from 1920 to 1933, {when [Americans] (voted) to ratify the Twenty-first Amendment to the Constitution}, {[which] (repealed) the Eighteenth Amendment}.

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

(29) Before World War I, [women] (had) usually (worn) dresses {[that] completely (covered) their legs}, but now the [flappers] (began) wearing dresses {[that] (came) down only to their knees}.

Answer to Practice Exercise 10

1. 2 simple sentences, 1 connecting word
2. 2 1
3. 2 1
4. 1 0
5. 3 2
6. 1 0
7. 4 3
8. 1 0
9. 1 0
10. 2 1
11. 3 2
12. 3 2
13. 3 2
14. 2 1
15. 1 0
16. 1 0
17. 2 1
18. 1 0
19. 1 0
20. 1 0
21. 2 1
22. 2 1
23. 1 0
24. 2 1
25. 2 1
26. 1 0
27. 1 0
28. 1 0

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

Answer to Practice Exercise 11

+

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

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

+

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

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

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

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

+

4. [Victoria] (seemed) to be a model queen, but her [son] (was) a very naughty prince (and later

+

king) [who] (ignored) his mother's proper ways.

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

Rules about run-on sentences

22. A word-group with too few connecting words (or too many simple sentences) is a run-on.

23. Don't confuse transition words with connecting words. This confusion can cause run-ons.

24. Fix some run-ons by rewriting them as separate sentences.

25. Fix most run-ons by connecting the sentences with either a joining word (to create a compound sentence) or an expansion word to create a complex sentence.

26. Fix some run-ons with transition words by writing them as separate sentences. Use a period before the transition word and a comma after it.

27. Fix many run-ons with transition words by using a semi-colon before the transition word and a comma after it.

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

Rules about sentence fragments

28. A word-group that has no verb, or has a verb without a subject, is a fragment.

29. Fix some fragments by rewriting them with an appropriate verb or subject or both.

30. A word-group with too many connecting words (or too few simple sentences) is a fragment.

31. Fix most fragments with too many connecting words by connecting them to an appropriate simple sentence.

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

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

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

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

Part 4. Sentence Combining, Uncombining, and Recombining

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

1. To see the structure of each sentence, circle each verb, box its subject(s), and put a + over each connecting word.

2. Uncombine each sentence by rewriting it as several separate simple sentences.
   Important: Even a simple sentence often has expansion (like a participial phrase) that can be written as a separate simple sentence.
   Caution: A sentence with a restrictive clause or phrase, (see Rule 19 in Part 2 above) or a sentence with a noun clause should not be uncombined because these kinds of expansion and all complements are essential to the meaning of the base simple sentence.

3. Study your original sentence (as you wrote it before uncombining), and consider whether or not you can recombine the simple sentences it contains in a better or at least a different way, or whether some of the parts may not belong in a separate or different sentence.
   Here are some good reasons why you should recombine the parts of your sentences in a new way, and some specific ways to do this recombining:
   1. Too many short sentences in a series sound choppy and immature, and too many long and complicated sentences in a series are hard to read; so **vary the length** of your sentences.
   2. Sentences that use the same kind of structure over and over become monotonous, so **vary the structure** of your sentences.
   3. If an idea is important, it needs to be **emphasized.** Here are some ways to emphasize an idea:

- Express it in the **main simple sentence** rather than tuck it away in an expansion.
- Put it at the **end** of a sentence.
- Write it as a **climactic short sentence** after a series of longer ones.

4. To make a sentence **more readily understood** on a first reading:

- Move interrupting words and phrases from the middle of a main simple sentence to the beginning or the end of the sentence.
- Move expansion (phrases and clauses) to the beginning of a sentence.

5. To improve the **clarity** and **logic** of a sentence:

- Use more appropriate connecting words.
- Use transition words.

6. To improve the **rhythm** of a sentence:

- Rearrange the parts.
- Make the parts parallel.

- Substitute one kind of expansion for another (without changing the meaning, but only the flow of the sentence, making it smooth and rhythmic like poetry).

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

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

Exercise 1

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

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

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

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

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

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

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

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

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

Exercise 2

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

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

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

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

Step 3. Reread the reasons listed above for changing the structure of a sentence. Then recombine the simple sentences in step 2 above in a way that's different from the original sentences (unless the sentence contains a restrictive phrase or clause or a noun clause). Make sure you have a good reason for each change you make in the arrangement of the sentence.

Appendix M

Basic Sentence Punctuation

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

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

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

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

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

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

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

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

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

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

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

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

   Donald shouts at anyone who is running in his direction.
   Donald tries to overtake the boys running ahead of him.

7. Use a comma after a transition word.

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

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

Appendix N

Criteria for a Good Summary

Accuracy

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

Brevity

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

Clarity/logic

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

Style

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

Appendix P

Outlining Your Research Paper

General outline for a research paper supporting a claim

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

Outline

I. Introduction, concluding with claim

II. Background of topic
    Definitions, history, significance, or whatever would help your reader to follow your argument intelligently and responsively.

III. Reason # 1 for claim
    A. Warrant/criteria
    1. Support for warrant [common sense, popular wisdom, authorities (sources, page numbers)]
    B. Evidence for reason # 1
        1. First-hand (if any): Summarizing statement (source)
        2. Second-hand: Summarizing statement (author, pages)
    C. Evidence against reason # 1:
        1. First-hand (if any): Summarizing statement (source)
            a. Rebuttal: Summarizing statement (source)
        2. Second-hand: Summarizing statement (author, pages)]
            a. Rebuttal: Summarizing statement (source)

IV. Reason # 2 for claim
    Repeat A, B, C as above.

V. Reason # 3 for claim
    Repeat A, B, C as above.

VI. Conclusions

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

How to use this outline to plan your paper

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

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

- Does this note explain or clarify a reason for your claim?
- Does it support a warrant for a reason for your claim?
- Is it a piece of evidence for or against a reason for your claim?
- Does it give background that might help your reader understand your topic or claim?

Jot down your thoughts about how you might use this note in your paper, but put these ideas in square brackets at the end of the note so that you won't confuse them with the note itself. Finally, in the upper left-hand corner of the note card, write where you are planning to insert this note into your outline. For example, you might write "Reason # 2, evidence for" or "Background." If you are not sure where or even if you can use the idea on the card, put a question mark in the corner. Later you may find a place for it, or you may realize that it's irrelevant to your claim.
8. Copy the gist or main idea of the note (see above, step 5) into your outline in the appropriate place, and in parentheses copy the author and page number of the source (see outline models below).
9. As your outline becomes fuller and more detailed, begin to discard note cards with ideas that have no place in your outline, and at the same time notice where in your outline information is skimpy or lacking, and continue to search out sources that will fill in these gaps. Stop only when you feel fairly sure that you have enough convincing evidence to defend every reason you have given in support of your claim.
10. When your outline is complete, revise and refine it by eliminating repetitions or any irrelevant material, and then put the items in each section in the best order for your purposes (logical, chronological, ascending or descending order of importance, etc.)

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

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

Detailed example: Outline of an <u>evaluative</u> argument

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

Topic: Edith Wharton's *House of Mirth*

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

Mode of argument: Evaluation

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

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

I. Backgound of the topic

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

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

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

B. Evidence for reason # 1:

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

C. Evidence against reason # 1:

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

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

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

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

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

B. Evidence for Reason # 2:

1. First hand: Analysis of structure of the plot in *The House of Mirth.*

2. Second-hand: Critics' analyses (Auchincloss xx-xx; Lubbock xxx-xxx).

C. Evidence against Reason # 2:

1. Second-hand: The main character fore-doomed; interest in the plot "dead on arrival" (Moss xx).

a. Rebuttal. Further first-hand analysis of the novel. See also Showalter x-xx.

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

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

B. Evidence for Reason # 3:

1. First-hand: Examples cited from the novel, pages noted.

2. Second-Hand: Examples illustrating these attributes (Ammons xx-xx; Auchincloss xx; Wolff xx-xx).

C. Evidence against Reason # 3:

1. Second-hand: Examples cited by Wharton's contemporaries, Moss (xx), Ford (xxx), and anonymous reviewers in *The Nation* (xx) and *The Independent* (xx).

a. Rebuttal: A different interpretation of critics' examples; additional analysis by contemporary critics Ammons xx, Auchincloss xx, Wolff xx.

VI. Conclusion

Abbreviated example: Outline for an argument for a <u>proposal</u>

Topic: Flat income taxes vs. the present system

Claim: Flat income taxes should replace the present system.

Mode of argument: Proposal

I. Introduction

Funnel approach leading up to statement of claim.

II. Background

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

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

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

B. Evidence for reason # 1:

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

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

C. Evidence against reason # 1:

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

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

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

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

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

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

Repeat B and C as above.

VI. Conclusion

Abbreviated example: Outline for a causal argument

Topic: The Battle of Gettysburg

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

Mode of argument: Causal argument

I. Introduction

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

II. Background of the topic

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

III. Reason # 1: His generals failed him.

- **A. Warrant:** The support of top generals is essential to a commander's military success (sources, pages).
- **B. Evidence for reason # 1:**
  - **1. First-hand:** Testimony in letters from combatants at Gettysburg (cite sources)
  - **2. Second-hand:** Failures of Generals Ewell, Early, Stuart, Longstreet, (authors, page numbers).
- **C. Evidence against reason # 1:**
  - 1. **Second-hand:** The testimony of some recent historians who have reinterpreted the evidence
    - **a. Rebuttal:** The bulk of the evidence and the most respected authorities reject reinterpretations (authors, page numbers.)

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

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

Repeat B and C as above.

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

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

Repeat B and C as above.

VI. Conclusion

Bibliography

The following works have been cited in this syllabus or have had (among many others) an influence on its preparation, or both.

Braddock, R., R. Lloyd-Jones, and L. Schoer. *Research in Written Composition.* Urbana, IL: National Council of Teachers of English, 1963.

Christensen, Francis and Bonniejean. *A New Rhetoric.* New York: Harper and Row, 1976.

Clouse, Barbara Fine. *Transitions From Reading to Writing*. 2nd ed. New York: McGraw Hill, 1997.

Connors, Robert J. "The Erasure of the Sentence." *College Composition and Communication* 52 (2000): 96-128.

Connors, Robert J., and Andrea A. Lunsford. "Frequency of Formal Errors in Current College Teaching, or Ma and Pa Kettle Do Research." *College Composition and Communication* 39 (1988): 395-409.

Daiker, Donald, Andrew Kerek, Max Morenberg, and Jeffrey Sommers. *The Writer's Options.* 5th ed. New York: HarperCollins, 1994.

Elbow, Peter. *Writing Without Teachers*. New York: Oxford UP, 1973.

---. *Writing with Power: Techniques for Mastering the Writing Process*. New York: Oxford UP, 1981.

Elley, W. B., I.H. Barham, H. Lamb, and M. Wiley. "The Role of Grammar in a Secondary English Curriculum." *Research in the Teaching of English* 10 (1976): 26-42.

Epes, Mary and Michael Southwell. *Mastering Written English.* 6th ed. Saddle River, NJ: Prentice Hall, 2001.

---, and Michael Southwell. *Mastering Written Sentences.* Saddle River, NJ: Prentice Hall, 1998.

Fulkerson, Richard. *Teaching the Argument in Writing.* Urbana, IL: National Council of Teachers of English, 1996.

Gaur, Albertine. *A History of Writing.* London: British Library, 1984.

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers.* 5th ed. New York: The Modern Language Association of America, 1999.

Haussamen, Brock. *Revising the Rules: Traditional Grammar and Modern Linguistics.* 2nd ed. Dubuque: Kendall/Hunt, 1997.

Hirsch, E. D., Jr., ed. *The Core Knowledge Series, Book VI.* New York: Dell Publishing Group, 1993.

Hirsch, E. D., Jr. *Cultural Literacy.* New York: Vintage Books, 1988.

---. *The Philosophy of Composition.* Chicago: University of Chicago Press, 1977.

Jespersen, Otto. *The Philosophy of Grammar.* New York: W.W.W. Norton, 1965. First published, 1924.

Kolln, Martha. "The Changing Status of Grammar." *Syntax in the Schools. The Journal of the Assembly for the Teaching of English Grammar* 17.2 (2001): 1-6.

---. "Closing the Books on Alchemy." *College Composition and Communication* 32.2 (1981): 139-151.

---. *Rhetorical Grammar: Grammatical Choices, Rhetorical Effects.* 3rd ed. Boston: Allyn & Bacon, 1998.

---. *Understanding English Grammar.* 5th ed. Boston: Allyn & Bacon, 1997.

Lunsford, Andrea, and John J. Ruszkiewicz. *Everything's an Argument.* New York: Bedford/St. Martin's Press, 1999.

Macrorie, Ken. *Telling Writing.* New York: Hayden Book Company, 1970.

McCrum, Robert, William Cran, and Robert MacNeil. *The Story of English.* New York: Penguin Books, 1993.

Mellon, John C. *Transformational Sentence-combining.* Research Report No. 10. Urbana, IL: National Council of Teachers of English, 1969.

Morenberg, Max. *Doing Grammar.* 2nd ed. New York: Oxford UP, 1997.

Murphy, James J., ed. *A Short History of Writing Instruction from Ancient Greece to Twentieth Century America.* California: Hermagoras Press, 1990.

Noguchi, Rei R. *Grammar and the Teaching of Writing.* Urbana, IL: National Council of Teachers of English, 1991.

O'Hare, Frank. *Sentence Combining: Improving Writing Without Formal Grammar Instruction.* Research Report No. 15. Urbana, IL: National Council of Teachers of English, 1973.

Rosa, Alfred, and Paul Eschholz. *Models for Writers: Short Essays for Composition,* 7th ed. New York: Bedford/St. Martin's Press, 2001

Shaughnessy, Mina. *Errors and Expectations*. New York: Oxford UP, 1977

Spigelman, Candace. "Argument and Evidence in the Case of the Personal." *College English* 64 (2001): 63-87.

Strunk, William, and E. B. White. *The Elements of Style.* 3rd ed. New York: Macmillan, 1979.

Taylor, Insup. *Writing Systems and Reading.* Ontario: University of Toronto, 1981.

Weaver, Constance. *Grammar for Teachers: Perspectives and Definitions.* Urbana, IL: National Council of Teachers of English, 1979.

---. *Teaching Grammar in Context.* Portsmouth, NH: Boynton/Cook, 1996.

Woodson, Linda. *A Handbook of Modern Rhetorical Terms.* Urbana, IL: National Council of Teachers of English, 1979.