

# *Writing* with **POWER**

**Language**

**Composition**

**21st Century Skills**

# CONTENTS IN BRIEF

## UNIT 1

### Style and Structure of Writing

- |                              |    |
|------------------------------|----|
|                              | 2  |
| 1 A Community of Writers     | 4  |
| 2 Developing Style and Voice | 38 |
| 3 Structuring Your Writing   | 82 |

## UNIT 2

### Purposes of Writing

- |                            |     |
|----------------------------|-----|
|                            | 128 |
| 4 Personal Writing         | 130 |
| 5 Descriptive Writing      | 154 |
| 6 Creative Writing         | 178 |
| 7 Expository Writing       | 224 |
| 8 Writing to Persuade      | 274 |
| 9 Writing About Literature | 316 |

## UNIT 3

### Research and Report Writing

- |  |     |
|--|-----|
|  | 356 |
| 10 Summaries and Abstracts                               | 358 |
| 11 Research: Planning and Gathering<br>Information       | 380 |
| <i>Research Companion</i>                                | 406 |
| 12 Research: Synthesizing, Organizing,<br>and Presenting | 424 |

### Guide to 21st Century School and Workplace Skills

458



## UNIT

## 4

## Grammar

	614
13 The Parts of Speech	616
14 The Sentence Base	652
15 Phrases	682
16 Clauses	716

## UNIT

## 5

## Usage

	746
17 Using Verbs	748
18 Using Pronouns	788
19 Subject and Verb Agreement	826
20 Using Adjectives and Adverbs	854
A Writer's Glossary of Usage	874

## UNIT

## 6

## Mechanics

	904
21 Capital Letters	906
22 End Marks and Commas	932
23 Other Punctuation	962
24 Spelling Correctly	1016

**Language QuickGuide** 1044

**Glossary** 1072

**Index** 1108



# COMPOSITION

UNIT

1

## Style and Structure of Writing

### Common Core State Standards Focus

<b>1 A Community of Writers</b>	4
<b>Writing with Power</b>	5
1 The Six Traits	5
2 The Power of Language	7
3 The Power Rules	8
4 Writing in the 21st Century	12
<b>Collaborating Through the Writing Process</b>	13
1 Prewriting: Getting Started	13
<i>Collaboration in Action: Prewriting</i>	17
2 Prewriting: From Ideas to a Plan	18
3 Drafting	22
4 Revising	24
<b>Using a Six-Trait Rubric</b>	25
<i>Collaboration in Action: Revising</i>	28
5 Editing and Publishing	30
<b>Timed Writing: On Your Own</b>	37
<b>2 Developing Style and Voice</b>	38
<b>Writing Project: Just for the Fun of It</b>	
<i>Parody</i>	38
<b>Understanding the Varieties of English</b>	44
1 American Dialects	44
2 Formal and Informal American English	45
<b>Choosing Vivid Words</b>	47
1 Specific Words	47
<i>The Language of Power: Possessive Nouns</i>	49
2 Denotation and Connotation	50
3 Figurative Language	51

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



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


<i>Think Critically: Comparing</i>	54
4 Language to Avoid	55
<b>Using a Word Choice Rubric</b>	57
<i>In the Media: Television and Language</i>	58
<b>Creating Sentence Variety</b>	59
1 Combining Sentences with Phrases	60
<b>⚡The Power of Language: Appositives</b>	61
2 Combining Sentences by Coordinating	62
3 Combining Sentences by Subordinating	63
4 Varying Sentence Structure and Beginnings	65
<b>Using a Fluency Rubric</b>	66
<b>Writing Concise Sentences</b>	67
1 Rambling Sentences	67
2 Unnecessary Words	68
<i>In the Media: Advertising Campaign</i>	71
<b>Correcting Faulty Sentences</b>	73
1 Faulty Coordination	73
2 Faulty Subordination	75
3 Faulty Parallelism	77
4 Active Voice	78
<b>Writing Lab</b>	80
<b>3 Structuring Your Writing</b>	82
<b>Writing Project: History Close Up <i>Analytical</i></b>	82
<b>Paragraphs</b>	87
1 Paragraph Structure	87
2 Paragraph Development	90
3 Unity	93
4 Coherence	94

## Common Core State Standards Focus



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

# COMPOSITION

<b>Paragraph Writing Workshops</b>	98
1 Narrative Paragraphs	98
2 Descriptive Paragraphs	100
3 Expository Paragraphs	102
4 Persuasive Paragraphs	104
<b>Compositions</b>	106
1 Structure of a Composition	106
2 Introduction of a Composition	108
3 Body of a Composition	113
<i>Think Critically: Making Valid Inferences</i>	118
4 Unity, Coherence, and Emphasis	119
 <b>The Power of Language: Parallelism</b>	120
5 Conclusion of a Composition	122
<i>The Language of Power: Run-ons</i>	123
<b>Using a Six-Trait Rubric: Compositions</b>	124
<i>In the Media: Visual Compositions</i>	125
<b>Writing Lab</b>	126

## UNIT

## 2

## Purposes of Writing 128

### 4 Personal Writing 130

#### Writing Project: Surprise!

#### *Personal Narrative* 130

#### Personal Writing: Prewriting 135

##### 1 Getting the Subject Right 135

##### *Think Critically: Interpreting* 138

##### 2 Refining Your Subject 139

##### 3 Developing and Organizing Details 140

## Common Core State Standards Focus



W.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

<b>⚡ The Power of Language: Absolutes</b>	142
<b>Personal Writing: Drafting</b>	143
1 Drafting the Introduction	143
2 Drafting the Body	145
3 Drafting the Conclusion	146
<i>In the Media: Personal Narratives</i>	147
<b>Personal Writing: Revising</b>	148
<b>Personal Writing: Editing</b>	149
<i>The Language of Power: Verb Tense</i>	149
<b>Using a Six-Trait Rubric: Personal Narratives</b>	150
<b>Personal Writing: Publishing</b>	151
<b>Writing Lab</b>	152

## 5 **Descriptive Writing** 154

**Writing Project: Step by Step** *Procedural* 154

**Elements of Descriptive Texts: Analyzing** 158

- 1 Specific Details and Sensory Words 158
- 2 Figurative Language 160

**Descriptive Writing: Prewriting** 162

- 1 Purpose, Subject, and Audience 162
- 2 Creating an Overall Impression 164
- 3 Developing a Description 165
- Think Critically: Observing* 167
- 4 Organizing a Description 168

**⚡ The Power of Language: Adverbial Clauses** 169

**Descriptive Writing: Drafting** 170

**Descriptive Writing: Revising and Editing** 171

*The Language of Power: Negatives* 172

**Using a Six-Trait Rubric: Descriptive Writing** 173

## Common Core State Standards Focus



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



# COMPOSITION

<b>Descriptive Writing: Publishing</b>	174
<i>In the Media: Photo Essay</i>	175
<b>Writing Lab</b>	176
<b>6 Creative Writing</b>	178
<b>Writing Project: Something Special</b>	
<i>Story, Scene, and Poem</i>	178
<b>Analyzing a Short Story</b>	183
<b>Writing a Short Story: Prewriting</b>	184
1 Choosing a Conflict or Problem	184
2 Choosing a Theme	186
3 Sketching Characters	187
4 Framing Your Story	188
5 Outlining the Story	191
<i>Think Critically: Implying</i>	192
<b>⚡ The Power of Language: Adjectives</b>	
<i>and Adjectival Phrases</i>	193
<b>Writing a Short Story: Drafting</b>	194
<b>Writing a Short Story: Revising</b>	198
<b>Writing a Short Story: Editing and Publishing</b>	202
<i>The Language of Power: Pronouns</i>	202
<b>Using a Six-Trait Rubric: Stories</b>	204
<b>Writing a Play or Screenplay</b>	205
<b>Using a Rubric for a Screenplay</b>	212
<b>Writing a Poem</b>	213
1 Finding Ideas for Poems	213
2 Using Poetic Conventions	215
3 Choosing a Form	219
<i>In the Media: An Interactive Poem</i>	221
<b>Writing Lab</b>	222

## Common Core State Standards Focus

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





<b>7 Expository Writing</b>	224
<b>Writing Project: Act of Conscience</b>	
<i>Analytical</i>	224
<b>Expository Writing: Prewriting</b>	231
1 Getting the Subject Right	231
2 Exploring and Refining the Subject	233
<i>Think Critically: Constructing Analogies</i>	234
3 Organizing Your Essay	236
<i>In the Media: News Coverage</i>	240
⚡ <b>The Power of Language: Participial Phrases</b>	241
<b>Expository Writing: Drafting</b>	242
1 Drafting the Thesis Statement	242
2 Drafting the Introduction	243
3 Drafting the Body	245
4 Drafting the Conclusion	249
<b>Expository Writing: Revising</b>	250
<b>Expository Writing: Editing and Publishing</b>	252
<i>The Language of Power: Of v. Have</i>	252
<b>Using a Six-Trait Rubric: Expository Writing</b>	253
<b>Writing Lab</b>	254
<b>Expository Writing Workshops</b>	256
1 How-To, or Procedural, Texts	256
2 How-It-Works Texts	258
3 Compare-and-Contrast Texts	260
4 Cause-and-Effect Analysis Texts	264
5 Definition Texts	266
6 Classification Texts	268
7 Analysis Texts	270
8 Problem-and-Solution Texts	272

## Common Core State Standards Focus

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

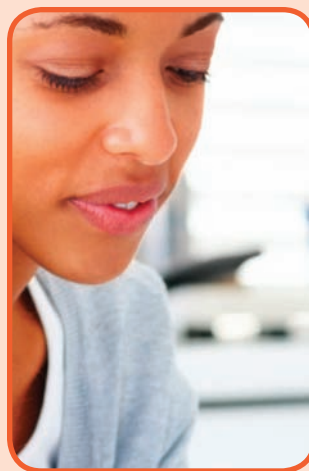


# COMPOSITION

<b>8 Writing to Persuade</b>	274
<b>Writing Project: Tech Talk</b> <i>Argumentative</i>	274
<b>Elements of Persuasive Texts</b>	279
1 Structure	279
2 Facts and Opinions	284
3 Appeals to Reason	286
4 Appeals to Emotions and Ethical Beliefs	293
<i>In the Media: A Political Campaign</i>	294
<b>Persuasive Writing: Prewriting</b>	295
1 Purpose, Subject, and Thesis Statement	295
2 Knowing Your Audience	297
3 Developing an Argument	298
<i>Think Critically: Evaluating Evidence and Sources</i>	299
4 Organizing an Argument	300
⚡ <b>The Power of Language: Parallelism</b>	301
<b>Persuasive Writing: Drafting</b>	302
<b>Persuasive Writing: Revising</b>	304
1 Eliminating Logical Fallacies	304
2 Avoiding Propaganda Techniques	307
3 Using a Revision Checklist	309
<b>Persuasive Writing: Editing and Publishing</b>	310
<i>The Language of Power: Agreement</i>	310
<b>Using a Six-Trait Rubric: Persuasive Writing</b>	313
<b>Writing Lab</b>	314
<b>9 Writing About Literature</b>	316
<b>Writing Project: Literary Analysis</b>	
<i>Interpretive Response</i>	316
<b>Responding to Literature</b>	324
1 Responding from Personal Experience	324

## Common Core State Standards Focus

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



W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

2 Responding from Literary Knowledge	326
<i>Think Critically: Making Inferences</i>	331
<b>Writing a Literary Analysis: Prewriting</b>	332
1 Choosing and Limiting a Subject	332
2 Developing a Thesis	334
<i>In the Media: The Art of Parody</i>	335
3 Gathering Evidence	336
4 Organizing Details into an Outline	338
<b>⚡ The Power of Language: Dashes</b>	340
<b>Writing a Literary Analysis: Drafting</b>	341
1 The First Draft	341
2 The Second Draft	345
<b>Writing a Literary Analysis: Revising</b>	349
<b>Writing a Literary Analysis: Editing</b>	351
<i>The Language of Power: Fragments</i>	351
<b>Using a Six-Trait Rubric: Literary Analysis</b>	352
<b>Writing a Literary Analysis: Publishing</b>	353
<b>Writing Lab</b>	354

UNIT  
**3**

**Research and Report Writing**

**10 Summaries and Abstracts**

<b>Writing Project: News Brief Summary</b>	358
<b>Understanding Summaries</b>	362
<b>Writing a Summary: Prewriting</b>	364
<b>⚡ The Power of Language: Wordiness</b>	367
<b>Writing a Summary: Drafting</b>	368
<i>Think Critically: Evaluating</i>	372
<b>Writing a Summary: Revising</b>	373

**Common Core State Standards Focus**



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

# COMPOSITION

## Common Core State Standards Focus

W.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.



<b>Writing a Summary: Editing and Publishing</b>	374
<i>The Language of Power: Sound-Alikes</i>	374
<i>In the Media: Media Presentations</i>	376
<b>Writing an Abstract</b>	377
<b>Writing Lab</b>	378

## 11 **Research: Planning and Gathering Information** 380

<b>Writing Project: What's New?</b>	
<i>Research Report</i>	380

<b>Writing a Research Report: Planning</b>	389
1 Choosing and Limiting a Subject	389
2 Developing Research Questions	392

<b>Writing a Research Report: Gathering Information</b>	393
---	-----

1 Finding Relevant Sources	393
<i>Think Critically: Analyzing a Subject</i>	395
2 Evaluating Sources	396
<i>In the Media: Multiple Media Identities</i>	399

<b>Writing a Research Report: Taking Notes</b>	400
--	-----

<b>Writing Lab</b>	404
--------------------	-----

<b>Research Companion</b>	406
---------------------------	-----

Using the Library or Media Center	406
Using Print and Nonprint Reference Materials	413
Using the Internet for Research	421

## 12 **Research: Synthesizing, Organizing, and Presenting** 424

<b>Writing Project: What's New?</b>	
<i>Research Report, Continued</i>	424

<b>Writing a Research Report: Synthesizing</b>	425
<b>Writing a Research Report: Organizing</b>	426
1 Developing a Working Thesis	426
2 Organizing Your Notes	427
3 Outlining	428
<b>⚡ <i>The Power of Language: Fluency</i></b>	430
<b>Writing a Research Report: Drafting</b>	431
1 Revising a Working Thesis	431
2 Using Sources	433
<i>Think Critically: Anticipating and Refuting Counter-Arguments</i>	436
3 Studying a Model Draft of a Research Report	438
4 Citing Sources	443
<b>Writing a Research Report: Revising</b>	450
<b>Writing a Research Report: Editing</b>	451
<i>The Language of Power: Past Tense</i>	451
<b>Using a Six-Trait Rubric: Research Reports</b>	452
<b>Writing a Research Report: Publishing</b>	453
<i>In the Media: Documentary</i>	454
<b>Writing Lab</b>	456

## Common Core State Standards Focus

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



# COMPOSITION

## Guide to 21st Century School and Workplace Skills

458

### Part I Critical Thinking and Problem Solving for Academic Success

460

#### Essential Skills

460

Critical Thinking

460

Developing Solutions

461

#### A. Learning Study Skills

462

Developing Effective Study Skills

462

Adjusting Reading Rate to Purpose

463

Taking Notes

464

Preparing Subject-Area Assignments

466

#### B. Taking Standardized Tests

468

Strategies for Taking Standardized Tests

468

Analogies

469

Sentence-Completion Tests

472

Reading Comprehension Tests

475

Tests of Standard Written English

480

#### C. Taking Essay Tests

485

Doing Your Best on Essay Tests

485

Kinds of Essay Questions

485

Writing an Effective Essay Answer

489

Timed Writing

493

## Common Core State Standards Focus



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

## Part II Communication and Collaboration

### Essential Skills

Communication

Collaboration

### A. Vocabulary

Understanding the Development of the English Language

Developing Your Word-Search Skills

Expanding Your Vocabulary

Context Clues

Prefixes, Suffixes, and Roots

Synonyms and Antonyms

Analogies

### B. Communication for Careers, Business, and College

Real-World Communication

Communicating for a Purpose

Using Technology to Communicate

Characteristics of Effective Real-World Writing

Communication for Careers and Business

Writing Business Letters

Writing a Résumé

Interviewing for Employment

Communication for College

494

494

494

496

497

497

506

510

510

513

524

527

529

529

529

530

530

531

531

538

540

542

## Common Core State Standards Focus

L.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.

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



# COMPOSITION

Writing Letters to Colleges	542
Completing College Applications	544
Interviewing for College Admission	547
<b>C. Communication in the World of Work</b>	549
Written Communication at Work	550
Writing Reports	550
Writing Proposals	560
Writing Procedures and Instructions	562
Writing Memos	564
Nonwritten Communication at Work	567
Telephone Etiquette	567
Informal Meetings	568
Formal Meetings	568
<b>D. Speeches, Presentations, and Discussions</b>	573
Developing Public Speaking and Presentation Skills	573
Preparing Your Speech	574
Delivering Your Speech	578
Evaluating an Oral Presentation	578
Developing Your Critical Listening Skills	580
Listening Appreciatively to Presentations and Performances	581
Listening to Directions	582
Listening for Information	583
Developing Your Group Discussion Skills	584
Participating in Group Discussions	585
Leading Group Discussions	585
Cooperative Learning	586

## Common Core State Standards Focus



S.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.



## Part III Media and Technology 587

### Essential Skills 587

Information Literacy 587

Media Literacy 588

Technology Literacy 588

### A. Electronic Publishing 589

Digital Publishing 589

Nonprint Media—Audio and Video 596

Publishing on the Web 602

### B. Using the Internet 604

How Does the Internet Work? 604

Communicating on the Internet 609

Using E-mail 609

Other Online Communication 611

## Common Core State Standards Focus

W.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.



# GRAMMAR

UNIT

4

## Grammar

614

### Common Core State Standards Focus

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

## 13 The Parts of Speech

616

### The Parts of Speech: Pretests

616

### Nouns and Pronouns

618

#### Nouns

618

*When You Write: Precise Nouns*

620

#### Pronouns

621

### Verbs

625

#### Action Verbs

625

*When You Speak and Write: Action Commands*

625

#### Verb Phrases

626

*When You Write: Contractions*

627

#### Linking Verbs

628

### Adjectives and Adverbs

631

*When You Write: Vivid Adjectives*

632

#### Adverbs

635

*When You Speak: Action Adverbs*

636

### Other Parts of Speech

639

#### Prepositions

639

#### Conjunctions

641

#### Interjections

643

### Parts of Speech Review

644

### Chapter Review

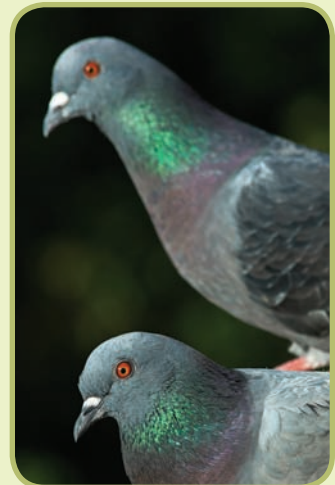
647

### The Parts of Speech: Posttest

649

### Writer's Corner

650



<b>14 The Sentence Base</b>	652
<b>The Sentence Base: Pretests</b>	652
<b>Subjects and Predicates</b>	654
Simple Subjects and Predicates	654
Compound Subjects and Verbs	658
<b>Sentence Fragments</b>	661
Ways to Correct Sentence Fragments	662
<i>When You Write: Sentence Fragments</i>	662
⚡ <b>Power Your Writing: Fluency</b>	663
<b>Complements</b>	664
Direct Objects and Indirect Objects	664
Objective Complements	666
Subject Complements	667
<i>When You Speak: Predicate Nominatives</i>	668
<b>Using Sentence Patterns</b>	671
<b>Sentence Diagraming</b>	673
Diagraming the Sentence Base	673
Complements	674
<b>Chapter Review</b>	677
<b>The Sentence Base: Posttest</b>	679
<b>Writer's Corner</b>	680

## Common Core State Standards Focus

L.3 (a) Vary syntax for effect, consulting references (e.g., Tufte's *Artful Sentences*) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.



# GRAMMAR

<b>15 Phrases</b>	682
<b>Phrases: Pretests</b>	682
<b>Prepositional Phrases</b>	684
Adjectival Phrases	685
⚡ <b>Power Your Writing:</b> <i>Modifiers Come Lately</i>	686
Adverbial Phrases	686
<i>When You Write: Prepositional Phrases</i>	687
<i>When You Speak and Write: Commas</i>	688
<b>Appositives and Appositive Phrases</b>	691
<b>Verbals and Verbal Phrases</b>	693
Participles and Participial Phrases	693
Gerunds and Gerund Phrases	697
Infinitives and Infinitive Phrases	699
<b>Misplaced and Dangling Modifiers</b>	703
<b>Phrase Fragments</b>	705
<b>Sentence Diagraming</b>	707
Diagraming Phrases	707
<b>Chapter Review</b>	711
<b>Phrases: Posttest</b>	713
<b>Writer's Corner</b>	714
<b>16 Clauses</b>	716
<b>Clauses: Pretests</b>	716
<b>Independent and Subordinate Clauses</b>	718
<b>Uses of Subordinate Clauses</b>	720
Adverbial Clauses	720
<i>When You Write: Subordinating Conjunctions</i>	721
<i>When You Write: Ellipses</i>	723
Adjectival Clauses	724

## Common Core State Standards Focus

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



Noun Clauses	729
<b>Kinds of Sentence Structure</b>	731
<i>When You Write: Sentence Variety</i>	732
<b>Clause Fragments</b>	734
<i>When You Speak and Write:</i> Because and Fragments	734
<b>Run-on Sentences</b>	736
Ways to Correct Run-on Sentences	736
<b>Sentence Diagraming</b>	739
Diagraming Sentences	739
<b>Chapter Review</b>	741
<b>Clauses: Posttest</b>	743
<b>Writer's Corner</b>	744

UNIT  
**5** Usage

<b>17 Using Verbs</b>	748
<b>Using Verbs: Pretests</b>	748
<b>The Principal Parts of Verbs</b>	750
Regular and Irregular Verbs	750
<i>When You Speak and Write:</i> Pronouncing Verb Endings	751
Irregular Verbs	752
<i>When You Speak: Irregular Verbs</i>	757
⚡ <b>Power Your Writing: Getting into the Action</b>	758
Six Problem Verbs	759
<i>When You Write: Parts of Lie</i>	759
<b>Verb Tense</b>	762

**Common Core  
State Standards Focus**



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



# GRAMMAR

Uses of the Tenses	762
Verb Conjugation	764
Common Problems Using Tenses	769
<i>When You Speak: If and Past Perfect</i>	769
Progressive and Emphatic Verb Forms	773
<i>When You Write: Emphatic Verbs</i>	775
<b>Active and Passive Voice</b>	777
Use of Voice in Writing	778
<b>Mood</b>	780
<i>When You Speak and Write: Subjunctive Voice</i>	781
<b>Chapter Review</b>	783
<b>Using Verbs: Posttest</b>	785
<b>Writer's Corner</b>	786
<b>18 Using Pronouns</b>	788
<b>Using Pronouns: Pretests</b>	788
<b>The Cases of Personal Pronouns</b>	790
The Nominative Case	790
<i>When You Speak and Write: Appositives</i>	793
The Objective Case	795
The Possessive Case	801
<b>Pronoun Problems</b>	805
<b>Who or Whom?</b>	805
<i>When You Speak and Write: Who v. Whom</i>	806
Pronouns in Comparisons	808
Reflexive and Intensive Pronouns	809
<i>When You Speak: Reflexive Pronouns</i>	810
<b>Power Your Writing: Who or What?</b>	811
<b>Pronouns and Their Antecedents</b>	812
Indefinite Pronouns as Antecedents	815

## Common Core State Standards Focus



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



<b>Unclear, Missing, or Confusing Antecedents</b>	818
Unclear Antecedents	818
Missing Antecedents	819
Confusing Antecedents	819
<b>Chapter Review</b>	821
<b>Using Pronouns: Posttest</b>	823
<b>Writer's Corner</b>	824
<b>19 Subject and Verb Agreement</b>	826
<b>Subject and Verb Agreement: Pretests</b>	826
<b>Agreement of Subjects and Verbs</b>	828
<i>When You Write: Local Color</i>	830
Interrupting Words	831
<b>Common Agreement Problems</b>	834
Compound Subjects	834
Indefinite Pronouns as Subjects	836
Subjects in Inverted Order	838
<b>Other Agreement Problems</b>	840
Collective Nouns	840
Words Expressing Amounts or Times	840
<i>The Number of, A Number of</i>	841
<i>When You Write: Tense with Number</i>	842
Singular Nouns That Have Plural Forms	842
<i>When You Speak and Write: Data and Media</i>	843
<b>Doesn't or Don't?</b>	844
Subjects with Linking Verbs	845
<i>When You Write:</i>	
Predicate Nominative/Subject Agreement	845
Titles	845

## Common Core State Standards Focus

L.1 (b) Resolve issues of complex or contested usage, consulting references (e.g., *Merriam-Webster's Dictionary of English Usage*, *Garner's Modern American Usage*) as needed.



# GRAMMAR

<b>Who, Which, and That</b>	846
<b>Chapter Review</b>	849
<b>Subject and Verb Agreement: Posttest</b>	851
<b>Writer's Corner</b>	852
<b>20 Using Adjectives and Adverbs</b>	854
<b>Using Adjectives and Adverbs: Pretests</b>	854
<b>Comparison of Adjectives and Adverbs</b>	856
Regular Comparison	857
Irregular Comparison	858
<b>Problems with Comparisons</b>	861
Double Comparisons	861
Illogical Comparisons	861
<b>Other</b> and <b>Else</b> in Comparisons	862
<i>When You Read: Completing Comparisons</i>	862
<b>Problems with Modifiers</b>	864
Adjective or Adverb?	864
<b>Good</b> or <b>Well</b> ?	865
<b>Bad</b> or <b>Badly</b> ?	866
<i>When You Speak and Write: Bad v. Badly</i>	866
Double Negatives	866
<i>When You Write: Fresh Comparisons</i>	868
<b>Chapter Review</b>	869
<b>Using Adjectives and Adverbs: Posttest</b>	871
<b>Writer's Corner</b>	872
<b>A Writer's Glossary of Usage</b>	874
<i>When You Use Technology: Spell Check</i>	877

## Common Core State Standards Focus

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





UNIT  
**6**

**Mechanics**

**21 Capital Letters**

**Capital Letters: Pretests**

**First Words and the Pronoun I**

Sentences and Poetry

Parts of a Letter

Outlines

Formal Resolutions

Some Formal Statements

The Pronoun I

*When You Write: Emphasis with I*

**Proper Nouns**

Names of Particular Persons and Animals

Geographical Names

Names of Groups

Specific Time Periods, Events,  
and Documents

Names of Nationalities, Races,  
Languages, and Religions

*When You Write: Religious Words*

Other Proper Nouns

**Proper Adjectives**

**Titles**

Titles Used with Names of Persons

Titles Used Alone

Titles Showing Family Relationships

904

906

906

908

908

910

910

910

911

911

911

913

913

914

915

916

917

917

918

921

923

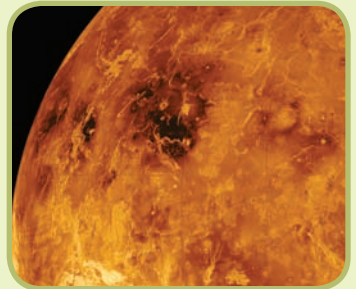
923

923

924

**Common Core  
State Standards Focus**

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



# GRAMMAR

Titles of Written Works and Other Works of Art	924
<b>Chapter Review</b>	927
<b>Capital Letters: Posttest</b>	929
<b>Writer's Corner</b>	930
<b>22 End Marks and Commas</b>	932
End Marks and Commas: Pretests	932
<b>Kinds of Sentences and End Marks</b>	934
<i>When You Read: Questions as Strategy</i>	935
<i>When You Write: End Marks and Dialogue</i>	936
Other Uses of Periods	937
<b>Commas</b>	940
Commas That Separate	940
<i>When You Write: Commas in Headlines</i>	941
Commonly Used Commas	948
<i>When You Write: Commas in E-mails</i>	949
Commas That Enclose	951
<b>Chapter Review</b>	957
<b>End Marks and Commas: Posttest</b>	959
<b>Writer's Corner</b>	960

## Common Core State Standards Focus

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



## 23 Other Punctuation 962

Other Punctuation: Pretests 962

**Apostrophes 964**

Apostrophes to Show Possession 964

*When You Write: Memory Tricks 967*

Other Uses of Apostrophes 971

**Semicolons and Colons 974**

Semicolons 974

Colons 979

*When You Write: Colons and E-mail Letters 981*

**Italics (Underlining) 983**

*When You Write: Consistent Styling 984*

**Quotation Marks and Ellipses 986**

Quotation Marks with Titles 986

Quotation Marks with Direct Quotations 988

Other Uses of Quotation Marks 996

Ellipses 1000

**Other Marks of Punctuation 1002**

Hyphens 1002

Dashes, Parentheses, and Brackets 1007

 **Power Your Writing: Dash It All 1008**

**Chapter Review 1011**

Other Punctuation: Posttest 1013

**Writer's Corner 1014**

## 24 Spelling Correctly 1016

Spelling Correctly: Pretests 1016

**Strategies for Learning to Spell 1018**

Spelling Strategies 1019

Spelling Patterns 1021

## Common Core State Standards Focus



L.2 (a) Observe hyphenation conventions.

L.2 (b) Spell correctly.

# GRAMMAR

Plurals	1024
Spelling Numbers	1031
Prefixes and Suffixes	1034
Words to Master	1039
Chapter Review	1040
Spelling Correctly: Posttest	1041
Writer's Corner	1042

<b>Language QuickGuide</b>	1044
----------------------------	------

<b>Glossary</b>	1072
-----------------	------

<b>Index</b>	1108
--------------	------

**Common Core  
State Standards Focus**



# Writing to Persuade

**Persuasive writing** states an opinion and uses facts, reasons, and examples to convince readers to accept that opinion and/or take a specific action.

The following examples show ways people in different positions and professions use persuasive writing to influence others.

- **The school debate team persuades the audience** that it is more important to spend limited public funds on libraries than on parks.
- **A local newspaper columnist writes an editorial** about the environmental dangers of clearing land to build malls and parking lots.
- **You convince a neighborhood business to hire you** as a part-time worker.
- **A doctor explains the results of physical exams and tests** to persuade a patient to follow a new course of treatment.
- **A critic writes a rave review** that convinces crowds that they should flock to the theater to see a new play or hear a new band.
- **A community group** persuades their city council representative to upgrade Internet services in the neighborhood branch library.

## Writing Project

### Argumentative

**Tech Talk** Write an argumentative essay about the effect on society of a specific technology.

**Think Through Writing** Each era has its own technological innovations. Even the pencil was once regarded as a new and exciting technology. In the 21st century, most technology is assumed to be electronic: new computer capabilities, new video streams, new telephone applications, new ways to interact online. While many people embrace new technologies, others fear that some technologies will create problems for humanity.

Write about a technology with which you are familiar, and take a position on its value to humanity. Will people benefit from, or be harmed by, this technology?

Consider as many issues as possible in your view of whether or not this technology will contribute to the progress of civilization.

**Talk About It** In your writing group, discuss the writing you have done. What technology did each author consider? What perspective did he or she take? What is the overall consensus on the role of technology in advancing civilization?

**Read About It** The following persuasive essay offers the opinion of a college professor who has strong beliefs about the value of Internet research. Follow his argument and decide whether he presents it effectively. What points does he make? Are they logical? Does he persuade you to accept his point of view?

## No Computer Can Hold the Past

*Robert Darnton*

Does the Internet help college students learn? Enthusiasts proclaim that it has made a world of information available to any freshman with a computer. Skeptics warn that cyberspace is so full of junk that research in it will never amount to anything more than garbage collecting.

As a college teacher who has just started a program for publishing historical monographs on the Web, I concede that the skeptics have a case. But the problem with doing research on the Internet is not about garbage. It's that, by doing all their homework on the Internet, students may develop a misunderstanding of research itself and even of the subjects they are studying.

Historical research takes place in libraries and archives, but it is not a straightforward process of retrieving information. You may open a box of manuscripts and confront information in the form of letters or diaries or memos. But this raw material isn't raw at all. It's cooked. Every document embodies some rhetorical convention, argues for some hidden agenda, must be read between the lines and related to all the surrounding documents.

Moreover, most documents never make it into archives—they didn't 100 years ago and they don't today, when government agencies shred, erase, or discard most of the material they produce. And far from taking place primarily in governments, history happens to everyone.

Darnton clearly lays out the opposing views on his subject in the introduction.

This statement offers a concession to the skeptics, with whom he ultimately disagrees.

The thesis statement is the final sentence of the introduction. It presents a more subtle position than either of the earlier positions Darnton identifies.

The argument begins building here, with background information.

Darnton uses figurative language here, extending the metaphor suggested by "raw" to an idea of "cooked" information.

Unfortunately for historians, the vast majority of humans have disappeared into the past, without leaving a trace of their existence. What remains amounts to nothing more than a tiny fragment of human experience, even though the components of that fragment could fill so many archival boxes that you couldn't get through a statistically significant sample of them if you read for centuries. How can you assemble a few pieces into a meaningful picture of the past?

This body paragraph offers another key supporting point, that most humans leave no record of their experience. What role does that idea play in building Darnton's argument?

The task seems daunting, yet our students arrive in class with the illusion that we've got history pretty well under control. It's in books, they think: hard facts bound between hard covers, and now we're making it all available online. How can we teach them that history is an interpretive science, not a body of facts; that it involves argument from evidence, not mere information; that it has no bottom line but is, by its very nature, bottomless?

In this body paragraph the background information in the preceding paragraphs is connected directly to the thesis statement.

To help students understand the nature of historical knowledge, we assign them research papers. Most of them will never open a box of manuscripts, but all of them can try to find a path of their own through printed sources scattered in a library. By studying texts and relating texts to one another, they can appreciate the tenuousness as well as the rigor involved in the attempt to make sense of the past. But instead of reading for meaning in books, many students search for information on the Internet.

Darnton makes an important distinction that ties back to the thesis statement.

Of course, the Internet can open up bibliographical pathways and can even provide digitized versions of primary sources. But no digitized text can duplicate the original—its handwriting or typography, its layout, its paper and all the paratextual clues to its meaning. We read the front page of a newspaper as if it were a map of yesterday's events. We gauge the importance of each article by the size of its headline, its position (lead story on the right, off-lead on the left, lighter fare below the fold) and by whatever photographs or sidebars may accompany it. If we merely read the article in isolation on a screen, we would miss the context that shapes its meaning.

This statement is another concession, even though Darnton does not exactly disagree.

Digitizers often dump texts onto the Internet without considering their quality as sources, and students often fail to read those texts critically. Instead, they scan them

Darnton uses the rhetorical scheme of analogy here, comparing how people read newspaper stories in the context of other stories, just as historians must read primary sources in context.

with search engines, locate key words, jump in at any point and cobble passages together by computerized cutting and pasting.

“Where do you find history?” I imagine asking the students of the future.

“On the Web,” they answer.

“How do you get at it?”

“By surfing.”

“What method will you use to write your paper?”

“Access, download, hyperlink and printout.”

Such thoughts touch off Luddite<sup>1</sup> fantasies: smash all the computers and leave the Internet to drown in the ocean of its own junk. But that way madness lies, and my students have taught me that, if handled with care, the Internet can be an effective tool.

Last semester, I directed a student who was writing a research paper in Paris. After consulting me by e-mail, she followed the leads I gave her by logging on to French library catalogues. She located the relevant sources, read them, e-mailed drafts to me, rewrote extensively and got a well-earned A.

Darnton provides a specific example of the Internet used as an effective tool.

The Web can provide a way to publish research in fields where the monograph has become an endangered species, owing to the costs of publishing conventional books. The American Historical Association, with a grant from the Andrew W. Mellon Foundation, is sponsoring a program, Gutenberg-e, to publish dissertations—not by dumping them unedited on the Internet but by reworking them into electronic books of the highest quality with skilled editors at Columbia University Press.

Instead of turning our backs on cyberspace, we need to take control of it—to set standards, develop quality controls and direct traffic. Our students will learn to navigate the Internet successfully if we set up warning signals and teach them to obey: “Proceed with caution. Danger lies ahead.”

The concluding paragraph reinforces the thesis statement but does not simply restate it. It ends with strong words.

<sup>1</sup> **Luddite:** One who is opposed to technological change. The word comes from the name of textile workers in 19th century England who destroyed machinery they thought would eliminate their jobs.



**Respond in Writing** Identify in writing exactly what Darnton's position is. What, if anything, does he persuade you of, and why?

**Develop Your Own Idea Bank** Work with your classmates to develop ideas you might use to persuade readers of the effect of certain technology.

**Small Groups:** In your small group, discuss the writing you have done. Answer the following questions to help think of possible details for each author's argument.

#### Questions for Developing Ideas

- What is the technology discussed in the essay?
- What new capabilities do people have when they use this technology?
- In what areas of life is the technology designed to make human life better?
- What are the potential problems that might follow from development of and dependence on this technology?
- What are the potential benefits?
- What is the range of opinions about this technology?
- What is the overall conclusion about the consequences of the development and expanded use of this technology?

**Whole Class:** Make a master chart of all of the ideas generated by the small groups for each question to see how different members of the class wrote about different technologies and what they mean to the future of civilization.

**Write About It** You will next write a persuasive piece in which you argue about the effects of a given technology on the quality of life in society. You might use any of the following possible topics, audiences, and forms for your writing.

Possible Topics	Possible Audiences	Possible Forms
<ul style="list-style-type: none"> <li>• a biological technology, such as developing clones</li> <li>• a computer technology, such as robots</li> <li>• a communications technology, such as a telephone that is a full-featured computer</li> <li>• a gaming technology, such as a device that can play games with new capacities and speeds</li> </ul>	<ul style="list-style-type: none"> <li>• people who might use this technology</li> <li>• people who might fear this technology</li> <li>• lawmakers</li> <li>• researchers</li> <li>• people who might be harmed by this technology</li> </ul>	<ul style="list-style-type: none"> <li>• a blog</li> <li>• a letter</li> <li>• an opinion column</li> <li>• a magazine article</li> </ul>

No matter how carefully you have prepared and drafted your essay it can still benefit from revising. You may need to bolster your opening, strengthen your arguments, refine your language, or add evidence. Review your essay several times, focusing on a different aspect each time. However, reserve at least one reading to check your logic, looking especially for the fallacies discussed below.

### 1 Eliminating Logical Fallacies

A **fallacy** is a flaw in reasoning like the hasty generalization and the faulty syllogism discussed on pages 287–289. The following six fallacies also merit special attention, since they often surface in a poorly reasoned argument.

#### ATTACKING THE PERSON INSTEAD OF THE ISSUE

This fallacy is often called *argumentum ad hominem*, which is Latin for “argument against the man.” Writers who commit this fallacy target the character of their opponent instead of the real issue.

- **Ad Hominem Fallacy**      Senator Moreland has missed every important vote this year. How could his new bill have any merit?
- **Ad Hominem Fallacy**      Don’t vote for Marla Firth. She’s just a housewife.

Although Moreland’s voting record may be irresponsible, his new bill may have merit. Just because Firth is a housewife does not mean her political positions are unworthy.

#### EITHER-OR/IF-THEN FALLACIES

Writers guilty of these fallacies assume that there are only two sides to an issue; they ignore other viewpoints. Notice how the following issues are limited to two choices.

- **Either-Or Fallacy**              Either we stop using nuclear power for energy or we face certain disaster.
- **If-Then Fallacy**                  If you are against the new social center, then you are against the young people of our town.

In the first example, “certain disaster” might be averted by better nuclear waste management. In the second example, the plans for the social center might be faulty. Between the two extreme positions on most issues lie a number of valid viewpoints.

## THE FALLACY OF NON SEQUITUR

In Latin, the words *non sequitur* mean “It does not follow.” You have already seen in syllogisms (pages 288–289) some examples of conclusions that do not necessarily follow from the evidence. Most non sequiturs are the result of illogical deductive thinking.

**Non Sequiturs** My sister liked this book; therefore, it must be good.  
John’s car was more expensive than mine; he must be richer than I am.

Like the fallacy of either-or, the non sequitur can neglect possible alternatives. Judgments about the quality of books vary greatly, and your sister’s taste may not match your own. John may have gone into serious debt to buy an expensive car.

## CONFUSING CHRONOLOGY WITH CAUSE AND EFFECT

This fallacy assumes that whatever happens after an event was caused by that event.

**Cause-Effect** On my birthday I wished that I would win something.  
That week I won two concert tickets in a raffle. Wishing really works!  
The roof collapsed today because of yesterday’s snowfall.

In the first example, only coincidence relates the two events. In the second example, the snowfall may have contributed to the collapse of the roof, but it may not have been the only cause. If the roof had been sound, it probably could have withstood the snowfall. Such errors in reasoning often result from failing to consider more than one cause.

## FALSE ANALOGIES

An **analogy** is a comparison between two things that are alike in significant ways. A **false analogy** attempts to compare two things that are not enough alike to be logically compared.

**False Analogy** The phone company’s discontinuation of my service was unfair, since even a criminal gets one phone call.

There are no logical grounds for comparing the situation of a free citizen who has not paid his or her telephone bill with that of a person arrested for a crime.

## BEGGING THE QUESTION

A writer who “begs the question” builds an argument on an unproved assumption.

**Begging the Question** That unethical doctor should not be allowed to practice medicine.

George Bernard Shaw was a great playwright because he wrote a number of superb plays.

In the first example, the writer bases the conclusion on the unproved assumption that the doctor is unethical. The second sentence provides an example of **circular reasoning**. All the sentence says is that Shaw was a great playwright because he was a great playwright.

### Practice Your Skills

#### Identifying Fallacies

Write the letter for the fallacy committed in each statement.

- |  |   |
|--|---|
| A. attacking the person instead of the issue | B. either-or/if-then                          |
| C. non sequitur                              | D. confusing chronology with cause and effect |
| E. false analogy                             | F. begging the question                       |
1. Either you allow the hunting of wolves, or you end up with slaughtered farm animals.
  2. The dog is barking; someone must have rung the doorbell.
  3. The sun reappeared after the cave dwellers chanted a hymn during the eclipse. The chanting must have caused the sun to reappear.
  4. I didn't hear Jennifer's speech, but I know I disagree with it. She's always so disorganized!
  5. These unnecessary taxes are a burden on taxpayers.
  6. Just as a car needs gasoline to keep running, a hospital needs volunteers.
  7. If you don't clean your room, then you obviously do not care what people think about you.

### PROJECT PREP

#### Evaluating

### Logical Fallacies

In your writing group, read each author's essay for logical fallacies of the sort reviewed above. If an author uses a fallacious means of reasoning, point it out and suggest alternative ways to substantiate the point.

## 2 Avoiding Propaganda Techniques

As you listen to or read the literal meanings of words, pay attention to any hidden purposes or motives behind those words. Also attend carefully for the writer's point of view or bias. What is the intent of a commercial, an editorial, or a political speech? **Propaganda** misrepresents or distorts information or presents opinions as if they were facts. Do not confuse propaganda with persuasion. In persuasion the writer uses facts, evidence, and logical arguments to promote a viewpoint. In propaganda, on the other hand, the writer uses emotional language, exaggeration, and sometimes scare tactics to win people over.

### BANDWAGON APPEALS

The **bandwagon appeal** tries to get you to do or think the same thing as everyone else. Often bandwagon appeals are used in advertising to make customers feel inadequate if they do not buy a certain product. These appeals are used in politics to make potential voters feel that they must support a particular candidate or risk being out of step with everyone else.

Rosemary Filippo has the support of all our city workers. She has the support of the young, the middle-aged, and the seniors. Rosemary Filippo has the support of all the people! Doesn't she deserve your support too?

### TESTIMONIALS

A famous person's endorsement of a product is called a **testimonial**. A testimonial, however, can be misleading because it often suggests that because the famous person uses the product or endorses it, the product is so good that everyone else should also use it. A testimonial may suggest that using the product will give you the same success as the famous person endorsing it. The following testimonials are misleading for both of these reasons.

I'm Jeff Strong. I hope you liked my last movie, *Muscle Head*. When I auditioned for the movie I wore my InvisiVision contact lenses. Glasses are a bother when I am doing all those action shots. So get yourself some InvisiVision lenses if you want to be a star!

I'm Dunk Hooper, basketball player of the year. I rely on more than sheer leaping power for my high-altitude hoopitorial acrobatics. I wear Hiptop Footflyers with the "energy booster" heel. Try Footflyers and you too will enjoy life above the rim.

### GLITTERING GENERALITIES

Careless thinking about general ideas can lead to a reasoning problem called **glittering generalities**. These are words and phrases most people associate with virtue and goodness that are used intentionally to trick people into feeling positively about a subject.

Here are some words that typically stir positive feelings in people.

• Democracy	Family	Motherhood
• Values	Moral	Education

When one of these words is attached to a controversial idea, chances are the writer or speaker is trying to force you to evoke your positive attitude toward this idea. For example, suppose a politician says, “This new law is a threat to the liberty we cherish.” He or she presumes you value liberty and will oppose the new law rather than surrender your freedom.

When you recognize a glittering generality, sometimes called a “virtue word,” slash through it by asking yourself these questions, recommended by the Institute for Propaganda Analysis.

HERE'S  
HOW

### Recognizing Glittering Generalities

- What does the virtue word really mean?
- Does the idea in question have any legitimate connection with the real meaning of the word?
- Is an idea that does not serve my best interests being “sold” to me merely by its being given a name that I like?
- Leaving the virtue word out of consideration, what are the merits of the idea itself?

### Practice Your Skills

#### Analyzing a Glittering Generality

Analyze the following glittering generality by writing answers to the four questions above.

“Unrestricted Internet access in the schools threatens the very foundation of the American family.”

### PROJECT PREP

#### Evaluating

### Propaganda Techniques

In your writing group, review each author's essay to identify any glittering generalities, bandwagon appeals, or other means of spurious argumentation. If authors employ such methods, help them see the problem and make the point in a more logically responsible way.

### 3 Using a Revision Checklist

Use the following checklist to go over your persuasive text one more time.



#### Evaluation Checklist for Revising

##### Checking Your Introduction

- ✓ Is the thesis statement clear and based on logical reasons? (pages 279 and 296)
- ✓ Does the introduction capture attention? (page 302)

##### Checking Your Body Paragraphs

- ✓ Does each paragraph have a topic sentence? (pages 88–89)
- ✓ Is each paragraph unified and coherent? (pages 93–96 and 119)
- ✓ Have you consistently used an organizing structure appropriate for your purpose, audience, and context? (page 300)
- ✓ Have you supported your main points? (pages 298 and 302)
- ✓ Have you evaluated your evidence and sources and demonstrated that you have done so? (pages 298–299 and 396–397)
- ✓ Have you presented the whole range of relevant perspectives and accurately and honestly worded opposing views? (pages 279 and 300)
- ✓ Have you anticipated and refuted counter-arguments? (pages 279, 297–298, and 436–437)
- ✓ Did you concede a point if appropriate? (pages 297–298, and 302)
- ✓ Did you avoid logical fallacies? (pages 304–306)

##### Checking Your Conclusion

- ✓ Does your conclusion summarize the main points? (pages 279 and 302)
- ✓ Do you restate your thesis forcefully? (page 279)
- ✓ Have you asked readers to take action, if that was your purpose? (pages 297 and 302)

##### Checking Your Words and Sentences

- ✓ Does your level of formality, tone, and style reflect the audience's anticipated response? (pages 279 and 297)
- ✓ Have you used carefully crafted language to move a neutral or opposed audience? (pages 302–303)
- ✓ Did you use rhetorical devices appropriately? (pages 51–54)
- ✓ Are your emotional appeals, if any, sincere and restrained? (page 293)
- ✓ Did you spell all words correctly? (pages 1016–1043)

#### PROJECT PREP

#### Revising

#### Using Feedback

Based on feedback from your writing group, use the checklist to revise your essay. In this draft, also make sure that you use proper spelling, grammar, and punctuation so that your readers respect you as an articulate and erudite person whose views cannot be ignored.

As you edit your persuasive essay, watch for spelling errors, such as the use of *right* for *write* or *capitol* for *capital*. If you are using a word-processing program, you can use the Spell Check feature, but remember that it will not catch usage errors. Go back over quoted material to check on the spellings of the names of people and organizations. Then check your punctuation. As you work, refer to your Personalized Editing Checklist to avoid the kinds of errors you have made before. Ask someone else to do a quick reading of your work.

## The Language of Power Agreement

**Power Rule:** Use verbs that agree with the subject. (See pages 826–853.)

**See It in Action** In some sentence constructions, you may have trouble identifying the subject, or the subject may be separated from the verb. These constructions are often the source of mistakes in agreement. In the following example from “No Computer Can Hold the Past” by Robert Darnton, the subject is *What remains*.

What remains amounts to nothing more than a tiny fragment of human experience...

Since the word *remains* can be a noun or a verb, it can be misunderstood as a plural subject that would call for the use of the verb *amount*. You might understand the proper construction Darnton used by substituting “is left” for the word *remains*.

Separated subjects and verbs can also be tricky. In the following example, the singular subject *amount* is separated from the verb by a prepositional phrase that contains many plural items, possibly tempting a writer to use a plural verb.

The vast amount of public records, private letters, and everyday documents makes the historian’s task endless.

**Remember It** Record this rule and example in the Power Rule section of your Personalized Editing Checklist.

**Use It** Read your persuasive text looking only for the subject and verb in each sentence and making sure they agree. Try ignoring any phrases that separate the subject and verb to help you check for agreement.



# D. Speeches, Presentations, and Discussions

<b>Part I</b> Critical Thinking and Problem Solving for Academic Success	<b>A.</b> Vocabulary	497
<b>Part II</b> Communication and Collaboration	<b>B.</b> Communication for Careers, Business, and College	529
<b>Part III</b> Media and Technology	<b>C.</b> Communication in the World of Work	549
	<b>D.</b> Speeches, Presentations, and Discussions	573

## *Apply 21st Century Communication and Collaboration Skills*

Communication and collaboration are powerful processes that can expand people's knowledge and bring about change. To communicate successfully, you must express your ideas clearly and forcefully so that your listeners understand and respond to your message. To collaborate constructively, you must freely exchange ideas and share responsibility to achieve a common goal.

For communication and collaboration to be truly effective, they must be based on respect. In the diverse world of the 21st century, you will learn from and work with people from various social and cultural backgrounds who will have different perspectives. Whether you are making a speech, participating in a group discussion, or collaborating with a team to complete a task, respecting varied opinions and values will enrich your understanding and make you a more successful communicator and collaborator.

In this section, you will learn effective strategies for speaking, listening, and collaborating that will help you succeed in school and in the workplace.

## Developing Public Speaking and Presentation Skills

In the course of your academic and professional career, you will probably be called upon to prepare and deliver a speech. In school you might speak to a class, a special-interest group, or a gathering of parents and teachers. In the workplace you might address colleagues at a meeting or a convention. Learning to express your ideas well and to use media and technology effectively will help you deliver a successful speech.

# 1 Preparing Your Speech

Preparing a speech is similar to preparing a report or a persuasive essay. In speaking, as in writing, thoughtful, careful preparation will make your final product a success.

## CHOOSING A SUBJECT TO SUIT YOUR AUDIENCE AND PURPOSE

Every speech has a main purpose—to inform, instruct, motivate, persuade, or entertain. Most speeches, however, have more than one purpose. For example, a speaker can inform listeners about health risks while trying to persuade them to eat well and exercise regularly.

To deliver a successful speech, you need to match your subject to your purpose and audience. Use these strategies to help you choose a subject that suits your audience and purpose.

HERE'S HOW

### Strategies for Considering Audience and Purpose

- Determine your main purpose. Is it to inform, instruct, motivate, persuade, or entertain? Decide, as well, whether you have more than one purpose.
- Find out the interests of your audience. Then choose a subject that matches your audience's interests and your purpose. For example, asked to deliver a persuasive, entertaining speech at a high school graduation, a speaker might choose to discuss the college experience. However, if that same person were asked to speak at a college graduation, he or she might deliver a persuasive, entertaining speech about personal and professional goals.
- You want your audience to have confidence in you, so choose a subject that you know well or can research thoroughly.

*You can learn more about the specific purposes for written and oral essays on pages 5–6 and 15.*

## Practice Your Skills

### *Determining a Subject That Suits an Audience and Purpose*

1. Write an example of a subject for a informative speech. Your audience is a group of teachers.
2. Write an example of a subject for a persuasive speech. Your audience is a group of U.S. senators.
3. Write an example of a subject for a speech meant to entertain. Your audience is a group of classmates.

## LIMITING A SUBJECT

After you choose an interesting subject, you should limit it so that you can cover it effectively in a given amount of time. To limit your subject, use the following strategies.

HERE'S HOW

### Strategies for Limiting a Subject

- Limit your subject by choosing one aspect of it. For example, for a 20-minute speech about “baseball greats,” you could limit the subject to “Babe Ruth: A Great Homerun Hitter and Pitcher.”
- Identify what your audience already knows about your subject, and consider what your audience may expect to hear. Then limit your subject to suit your audience’s expectations.
- Limit your subject to suit your purpose.

The following examples illustrate three ways to limit the subject of traveling in a foreign country according to the purpose of your speech.

LIMITING A SUBJECT	
Purpose of Speech	Example
to inform	Explain ways to travel cheaply.
to persuade	Convince people to visit Mexico.
to entertain	Tell about the time you toured Paris, France, in one day.

### ● Practice Your Skills

#### *Limiting a Subject*

Choose a purpose and an audience. Then limit each subject to be suitable for a 20-minute speech.

1. wildlife conservation
2. movies
3. Shakespeare
4. the Olympics
5. careers in technology
6. the Constitution

## GATHERING AND ORGANIZING INFORMATION

To gather information for an informative speech, follow the same procedures you would use for a written report. List everything you already know about the subject. Then consult several sources, including encyclopedias, books, periodicals, and online materials in the library or media center. In addition, you might interview people who are knowledgeable about the subject. To plan the interview, always make a list of the questions you want to ask.

*You can learn more about gathering and organizing information on pages 224–273.*

**Taking Notes** Take notes on note cards as you do your research. Note cards are the best way to record information because the cards can be easily organized later. If you interview someone, you can take notes or use an audio recorder to record the conversation. You should write down any words from the interview you intend to quote, put them in quotation marks, and get permission from the speaker to use the quotations.

**Collecting Audiovisual Aids** Audiovisual aids, such as maps, pictures, slides, CDs, and DVDs, can add to the impact of your speech. Choose aids that suit the purpose and context of your speech. Make sure the aids will help you communicate your message effectively and will not be distracting. Once you decide on the main points you wish to enhance with the use of audiovisual aids, gather or create these materials as you prepare your speech.

HERE'S  
HOW

### Strategies for Organizing a Speech

- Arrange your note cards by topics and subtopics.
- Use your note cards to make a detailed outline of your speech.
- Draft an introduction. To capture the interest of your audience, begin your speech with an anecdote, an unusual fact, a question, an interesting quotation, or some other attention-getting device. Present a clear thesis in your introduction. (See pages 110–112.)
- Arrange your ideas in a logical order, and think of the transitions you will use to connect the ideas. (See pages 94–95, 300, and 338–339.)
- Support your points in the body of your speech with valid evidence from reliable sources. Use appropriate appeals to support your claims and argument.
- When defending a point of view, use precise language and appropriate detail.
- Write a conclusion for your speech that summarizes your main ideas. Try to conclude your speech with a memorable sentence or phrase. (See page 122.)

### ● Practice Your Skills

#### *Gathering and Organizing Information*

Choose and limit a subject for a 20-minute speech in which your purpose is to inform. Write what you know about the subject on note cards. Next, visit the library or media center, and use print and electronic sources to find additional information for at least ten more note cards. Then organize your cards, and write an outline of your speech. Draft an introduction and a conclusion. Prepare any audiovisual aids you will use.

## PRACTICING YOUR SPEECH

Rehearsing your speech will enable you to deliver it with confidence and skill. In most cases you should not write out your speech or memorize it. Instead, use your outline to deliver your speech, or convert your outline into cue cards. Write your main points along with key words or phrases and quotations on separate cards. Remember to arrange your cards in the order in which you will use them. While you are delivering your speech, your cue cards will help you to remember your important points and supporting details. Use the following strategies when practicing your speech.

HERE'S  
HOW

### Strategies for Practicing a Speech

- Practice in front of a long mirror so that you will be aware of your gestures, posture, and facial expressions.
- Practice looking around the room at an imaginary audience as you speak.
- Practice using your cue cards and any audiovisual aids that are part of your presentation.
- If you plan to use a microphone, practice your technique.
- Time your speech. Add or cut information if necessary. In timing yourself, keep the following rule of thumb in mind: It takes about as much time to give a 20-minute speech as it does to read aloud an 8-page report typed double-space.
- Practice over a period of several days. Your confidence will grow each time you practice, and your nervousness will decrease.

Revise your speech as you practice. Experiment with your word choice, and add or delete information to clarify your main points. Experiment, as well, with different ways to use audiovisual aids. In addition, practice your speech with a classmate or a friend. Your listener's comments will help you improve your speech before you deliver it.

### Practice Your Skills

#### *Practicing and Revising Your Speech*

Prepare cue cards for your informative speech. Then use the strategies above to practice your speech before a relative, friend, or classmate. Afterward, discuss your speech and revise it, using your listener's comments as a guide.



## 2 Delivering Your Speech

The time you spent researching your speech, organizing it, and practicing it will pay off when you deliver it. Just before you begin speaking, you can alleviate any nervousness by reminding yourself that you are now an expert who knows more about your subject than does anyone in your audience. Keep in mind these additional strategies for delivering a speech.

HERE'S  
HOW

### Strategies for Delivering a Speech

- Have ready all the materials you need, such as your outline or cue cards and audiovisual aids or equipment.
- Make sure that your computer presentation equipment is assembled and running properly.
- Wait until your audience is quiet and settled.
- Relax and breathe deeply before you begin to speak.
- Stand with good posture, your weight evenly divided between both feet. Avoid swaying back and forth.
- Look directly at the members of your audience, not over their heads. Try to make eye contact with people sitting in different parts of the room.
- During your speech, make sure you talk to the audience, not to a particular visual or display.
- Speak slowly, clearly, and loudly enough to be heard. Adjust the pitch and tone of your voice to enhance the communication of your message.
- Strive for good, clear diction.
- Use correct grammar and well-formed sentences.
- Use informal, standard, or technical language appropriate to the purpose, audience, occasion, and subject. Be sure to use respectful language when presenting opposing views.
- Use rhetorical strategies appropriate to the message, whether your purpose is to inform or to persuade.
- Emphasize your main points with appropriate gestures and facial expressions.
- Make sure that everyone in your audience can see your audiovisual aids, such as charts and slides.
- After finishing your speech, take your seat without making comments to the audience.

## 3 Evaluating an Oral Presentation

Evaluating your own speech and being receptive to the comments of others will help you improve your performance when you deliver speeches in the future. In addition, listening carefully to your classmates' speeches and formulating feedback will enhance your understanding of what makes a speech effective. You may find the following **Oral Presentation Evaluation Form** useful for providing feedback.

## ORAL PRESENTATION EVALUATION FORM

**Subject:** \_\_\_\_\_

**Speaker:** \_\_\_\_\_ **Date:** \_\_\_\_\_

### **Content:**

Were the subject and purpose of the speech appropriate for the audience?

Was the main point clear?

Were there enough details and examples?

Did all the ideas clearly relate to the subject?

Was the length appropriate (not too long or too short)?

### **Organization:**

Did the speech begin with an interesting introduction?

Did the ideas in the body follow a logical order?

Were transitions used between ideas?

Did the conclusion summarize the main points?

### **Presentation:**

Did the speaker choose appropriate words?

Was the speech sufficiently loud and clear?

Was the rate appropriate (not too fast or too slow)?

Did the speaker make eye contact with the audience?

Did the speaker use gestures and pauses effectively?

Were cue cards or an outline used effectively?

Were audiovisual aids used effectively?

**Comments:** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Practice Your Skills

### *Delivering and Evaluating an Informative Speech*

Present your informative speech to your classmates. Afterward, complete the Oral Presentation Evaluation Form for your speech at the same time that your classmates are evaluating your presentation. In addition, complete evaluation forms for your classmates' speeches. Use your listeners' suggestions to note ways that you can improve your future speeches.

### *Delivering and Evaluating a Persuasive Speech*

Because of your recent success in the pet store business, you have the opportunity to move your store to your city's fanciest shopping area. However, some shop owners in that area are unenthusiastic about this move. Prepare a persuasive speech to convince them that your store will be an asset to their businesses. Be sure to present divergent views accurately, and base your position on logical reasons backed by various forms of support. Use language, including rhetorical devices, that is crafted to move your audience. Use audiovisual aids to enhance your message. Present your speech to your classmates. Have them evaluate whether you used effective techniques to make your speech persuasive.

### *Delivering and Evaluating an Entertaining Speech*

You have been asked to deliver a speech entitled "Highlights of My High School Years" to a group of parents and faculty. Your main purpose is to entertain your audience, but your speech should also be informative. Be sure to include vivid, humorous anecdotes and details along with information that will enlighten your audience about the life of a high school student. Consider how you can use audiovisual aids to make your speech more entertaining. Practice your speech before a friend or family member, and then present it to your classmates. Write a brief assessment of your performance. Were the strategies you used to entertain your audience effective? Why or why not?

## Developing Your Critical Listening Skills

Skillful listening requires you to pay close attention to what you hear. You must comprehend, evaluate, and remember the information. Good listeners engage in critical, appreciative, and reflective listening. They also engage in empathic listening, or listening with feeling. Skills that you have practiced while preparing and presenting a speech will be invaluable to you as you work to develop your critical listening skills.

### Listening Tip

Monitor your understanding as you listen to others. If something is unclear, ask a question to clear it up. You may also want to "say back" what someone has just told you to make sure you are understanding it correctly.



# Clauses



**How can you use clauses to express subtle and precise meaning?**

## Clauses: Pretest 1

The following draft paragraph about the poet Emily Dickinson is hard to read because it contains unnecessary repetition, misplaced clauses, and other problems involving the use of clauses. Revise the paragraph so that it reads more smoothly. The first misplaced clause has been corrected as an example.

Emily Dickinson was considered a recluse in her later life. This intelligent woman seemed to like neighborhood children whose poems fascinate millions of readers. When she wanted to give them sweets, the poet would tie the treats to a string, that she lowered from her window. The poems which she wrote throughout her life are about nature. They are about religion. They are about personal emotions. Her poems do not have titles. They are numbered so that they can have an order. Mabel Todd lived near the Dickinsons. She became friends with Emily. Even though they didn't meet face to face, the friendship was established through notes. It was established through poems and flowers, too. What is amazing is that Todd did finally sit in the same room with Dickinson, that occasion was the poet's funeral.

## Clauses: Pretest 2

### Directions

Write the letter of the term that correctly identifies each sentence or underlined part of a sentence.

(1) Aesop, who lived from 620 to 560 B.C., was a writer of fables. (2) We can infer from Aristotle's descriptions that Aesop was a freed slave, but little else is known about him. (3) Some scholars doubt that he ever lived. (4) His fables exist, however, and fortunately they have been passed down to us. (5) Some fables attributed to Aesop appear on Egyptian papyri dated 1000 years before his birth. (6) What we know as Aesop's *Fables* certainly includes tales from older sources. (7) The translators who collected the fables added other stories they knew. (8) Some stories may have originated in Asia, and others may come from Africa. (9) Do you know what a fable is? (10) A fable is a story that illustrates a moral.

- |                             |                          |
|-----------------------------|--------------------------|
| 1. A simple sentence        | 6. A independent clause  |
| B compound sentence         | B adverbial clause       |
| C complex sentence          | C adjectival clause      |
| D compound-complex sentence | D noun clause            |
| 2. A simple sentence        | 7. A independent clause  |
| B compound sentence         | B adverbial clause       |
| C complex sentence          | C adjectival clause      |
| D compound-complex sentence | D noun clause            |
| 3. A simple sentence        | 8. A independent clause  |
| B compound sentence         | B adverbial clause       |
| C complex sentence          | C adjectival clause      |
| D compound-complex sentence | D noun clause            |
| 4. A simple sentence        | 9. A independent clause  |
| B compound sentence         | B adverbial clause       |
| C complex sentence          | C adjectival clause      |
| D compound-complex sentence | D noun clause            |
| 5. A simple sentence        | 10. A independent clause |
| B compound sentence         | B adverbial clause       |
| C complex sentence          | C adjectival clause      |
| D compound-complex sentence | D noun clause            |

**16 B** A **subordinate clause** can function as an adverb, an adjective, or a noun.

Like phrases, subordinate clauses can function as adverbs, adjectives, or nouns. The difference between them is that a clause has a subject and a verb but a phrase does not.

### ➤ Adverbial Clauses

**16 B.1** An **adverbial clause** is a subordinate clause that is used as an adverb to modify a verb, an adjective, or an adverb.

An **adverbial clause** is used just like a single adverb or an adverbial phrase. In the following examples, the single adverb, the adverbial phrase, and the adverbial clause all modify the verb *arrived*.

•	<b>Single Adverb</b>	The hockey team arrived <b>early</b> .
•	<b>Adverbial Phrase</b>	The hockey team arrived <b>at five o'clock</b> .
•	<b>Adverbial Clause</b>	The hockey team arrived <b>before the rink opened</b> .

In addition to the questions *How? When? Where? How much?* and *To what extent?*, adverbial clauses also answer the questions *Under what condition?* and *Why?* Although most adverbial clauses modify verbs, some modify adjectives and adverbs.

•	<b>Modifying a Verb</b>	After the snow stopped, we organized a snowball war. (The clause answers <i>When?</i> )
•	<b>Modifying an Adjective</b>	Some ice sports are faster <b>than others are</b> . (The clause answers <i>How much?</i> )
•	<b>Modifying an Adverb</b>	The snow was piled higher <b>than I had ever seen before</b> . (The clause answers <i>To what extent?</i> )

### Subordinating Conjunctions

An adverbial clause usually begins with a **subordinating conjunction**. Notice in the following list such words as *after*, *before*, *since*, and *until*; these words can also be used as prepositions. Notice also that subordinating conjunctions can be more than one word, such as *even though*.

## COMMON SUBORDINATING CONJUNCTIONS

after	as soon as	in order that	until
although	as though	since	when
as	because	so that	whenever
as far as	before	than	where
as if	even though	though	wherever
as long as	if	unless	while

An adverbial clause that describes a verb modifies the whole verb phrase.

- You may watch the team's photo session **as long as you are quiet**.
- **When you get your hockey equipment**, you must call me.
- The goalie, **after he blocked the puck**, was lying on the ice.

## PUNCTUATION WITH ADVERBIAL CLAUSES

Place a comma after an adverbial clause that comes at the beginning of a sentence.

- **Since the country roads were icy**, I drove at a slow and safe speed.

When an adverbial clause interrupts an independent clause, set it off with commas.

- The crowd, **after they had enjoyed the exciting game**, applauded the winners.

When an adverbial clause follows an independent clause, no comma is needed.

- We hurried out of the arena **before the parking lot became congested**.

*When You Write*

Use subordinating conjunctions to show a clear relationship between two ideas.

**Unclear** I worked all summer. I did not get the scholarship.

**Clear** I worked all summer **because** I did not get the scholarship.

Check over a recent composition to be sure the relationship between your ideas is clear so that the reader does not have to guess.

## Practice Your Skills

### *Recognizing Adverbial Clauses as Modifiers*

Write each adverbial clause. Then beside it write the word or words the adverbial clause modifies.

1. When a thunderstorm strikes on a hot day, hail may fall.
2. We splashed through puddles after the storm ended.
3. We went back inside so that we could find our umbrellas.
4. After the snowstorm ended, we shoveled the walk and the driveway.
5. As soon as you build the snowman, call me.
6. We left for the ice-skating lesson later than we had planned.
7. We can share the snowboard if each of us pays half.
8. Put the snow chains on your tires after you read the directions.
9. Because Cheryl wanted skis, she worked at the sports store until she saved enough money.
10. Before she skied down the steep hill, she watched the more experienced skiers.

### *Connect to Writing: Editing*

#### *Punctuating Adverbial Clauses*

Write the following sentences, adding a comma or commas where needed. If no comma is needed, write **C** for correct.

1. When the thunderstorm began we ran for shelter.
2. We stayed beneath the trees as long as the rain continued.
3. All day long the downhill skiing champion walked as though she had injured her leg.
4. Because Judy practiced faithfully she did well in the figure skating competition.
5. John after he completed his bachelor's degree in architecture started an ice arena design company.
6. He worked on a design for an Olympic-sized ice arena until he was satisfied with every detail.
7. Even though we were cold we played hockey on the frozen lake for an hour.
8. The mayor of Denver left after he had cut the ribbon at the opening of the new ski resort.
9. I placed a cover over my car so that the hail could not damage the paint.
10. Even though I had taken this precaution the hail dented the bumper.

## Elliptical Clauses

Words in an adverbial clause are sometimes omitted to streamline a sentence and to prevent unnecessary repetition. Even though the words are omitted, they are still understood to be there.

**16 B.2** An adverbial clause in which words are missing is called an **elliptical clause**.

Notice in the following examples that the elliptical clauses begin with *than* or *as* and are missing only the verb.

- Alvin visits the zoo more often **than I**.
- (The completed elliptical clause reads “than I *do*.”)
- A hippopotamus may be as heavy **as a medium-sized truck**.
- (The completed elliptical clause reads “as a medium-sized truck *is*.”)

Sometimes the subject and the verb, or just part of the verb phrase, may be omitted in an elliptical clause.

- I collected more donations to the wildlife fund this weekend **than last weekend**.
- (The completed elliptical clause reads “than I *collected* last weekend.”)
- **When sighted**, the zebra had already begun to run.
- (The completed elliptical clause reads “When *it was* sighted.”)

*You can learn more about using the correct case of a pronoun in an elliptical clause on pages 808–809.*

### When You Write

You may more easily remember what an elliptical clause is if you are familiar with using the mark of punctuation called the *ellipses*. An **ellipsis** is a series of three dots that indicates where the writer has omitted words, usually in a quotation. Just as an **elliptical clause** omits words that the reader understands to be there, an ellipsis indicates an omission of words that the reader understands to be in the original.

## Practice Your Skills

### Recognizing Elliptical Clauses

Write each elliptical clause and then complete it.

1. At five and a half feet tall, the black rhinoceros is as tall as many people.
2. The white rhinoceros stands about six inches shorter than the black rhino.
3. Most rhinoceroses are taller than the hippopotamus.
4. The hippopotamus weighs the same as the rhinoceros.
5. When told that the rhinoceros is not a meat-eater, many people are surprised.

## Connect to Writing: Prewriting

### Freewriting Using Adverbial Clauses

Many species of animals and plants become extinct every year. Here is a list of a few of the animals that are endangered:

black rhinoceros	Idaho spring snail	Florida manatee
gorilla	Kirtland's warbler	woodland caribou
Amazon River dolphin	brown pelican	Wyoming toad
Asian elephant	California condor	pallid sturgeon
Hawaiian monk seal	Peruvian penguin	
short-tailed albatross	king salmon	

For ten minutes freewrite about endangered species. Write your thoughts, feelings, questions, and ideas. If you run out of ideas, look over the list of subordinating conjunctions on page 721, and write the first clause that comes to mind.

## ➤ Adjectival Clauses

**16 B.3** An **adjectival clause** is a subordinate clause that is used as an adjective to modify a noun or a pronoun.

An **adjectival clause** is used just like a single adjective or an adjectival phrase. In the following examples, the single adjective, the adjectival phrase, and the adjectival clause all modify *fire*.

• <b>Single Adjective</b>	The <b>intense</b> fire destroyed the building.
• <b>Adjectival Phrase</b>	The fire <b>with billowing flames and thick smoke</b> destroyed the building.
• <b>Adjectival Clause</b>	The fire, <b>which raged out of control</b> , destroyed the building.

Like a single adjective, an adjectival clause answers the question *Which one(s)?* or *What kind?*

Which One(s)?

The firefighters **who volunteered their time last night** became heroes.

What Kind?

They saved a historic building **that was constructed of valuable hardwoods**.

## Relative Pronouns

An adjectival clause usually begins with a relative pronoun. A **relative pronoun** relates an adjectival clause to its antecedent. The **relative adverbs** *where* and *when* also introduce adjectival clauses.

### RELATIVE PRONOUNS

who	whom	whose	which	that
-----	------	-------	-------	------

Lakeview's firefighters, **who sponsor a fundraiser each summer**, have not raised enough money for new hoses.

Charles Daly moved here from Miami, **where he had worked as a mechanic at a fire station**.

The relative pronoun *that* is sometimes omitted from an adjectival clause; nevertheless, it is still understood to be in the clause.

Playing with matches is something **everyone should avoid**.  
(*That everyone should avoid* is the complete adjectival clause.)



## Practice Your Skills

### Recognizing Adjectival Clauses as Modifiers

Write each adjectival clause. Then beside it write the word it modifies.

1. Firefighting is a dangerous job that requires a commitment to public service.
2. Fire hoses, which carry 2,000 gallons of water per minute, will test the user's strength and dexterity.
3. Fire hydrants, where firefighters access critical water supplies, must never be blocked by parked cars.
4. Firefighters, who often carry unconscious people down stairs, must develop strong muscles.
5. Their coworkers, whom they trust with their lives every day, often become close friends for many years.
6. Did you hear about the conference that will update us on firefighting technology?
7. These conferences, workshops, and seminars are events every firefighter should attend.
8. Jerry, whose high school diploma hangs on the wall, passed the firefighter's examination.
9. Some colleges offer fire science programs, which attract many firefighters who are already on the job.

## Functions of a Relative Pronoun

A relative pronoun functions in several ways in a sentence. It usually introduces an adjectival clause and refers to another noun or pronoun in the sentence. A relative pronoun also has a function within the adjectival clause itself. It can be used as a subject, direct object, or object of a preposition. A relative pronoun can also show possession.

<b>Subject</b>	Robert Frost, <b>who read a poem at President Kennedy's inauguration</b> , lived from 1874 to 1963. ( <i>Who</i> is the subject of <i>read</i> .)
<b>Direct Object</b>	The poems <b>you like</b> were written by Emily Dickinson. (The understood relative pronoun <i>that</i> is the direct object of <i>like</i> : <i>you like that</i> . . .)
<b>Object of a Preposition</b>	The volume <b>in which I found Frost's biography</b> is quite interesting. ( <i>Which</i> is the object of the preposition <i>in</i> .)
<b>Possession</b>	Carl Sandburg is an American poet <b>whose father emigrated from Sweden</b> . ( <i>Whose</i> shows possession of <i>father</i> .)

## PUNCTUATION WITH ADJECTIVAL CLAUSES

No punctuation is used with an adjectival clause that contains information essential to identify a person, place, or thing in the sentence.

A comma or commas, however, should set off an adjectival clause that is nonessential.

- A clause is nonessential if it can be removed from the sentence without changing the basic meaning of the sentence.
- An adjectival clause is usually nonessential if it modifies a proper noun.

The relative pronoun *that* usually begins an essential (restrictive) clause, and *which* often begins a nonessential (nonrestrictive) clause.

### Essential

The author **who was Poet Laureate of the United States from 1993 to 1994** was Rita Dove. (No commas are used because the clause is needed to identify which author.)

Here is the book of love poems **that received all the notoriety**.

### Nonessential

Rita Dove, **who was Poet Laureate of the United States from 1993 to 1994**, received the Heinz Award in the Arts and Humanities in 1996. (Commas are used because the clause can be removed from the sentence.)

Here is the book of love poems, **which was given to me by the poet**.

## Practice Your Skills

### Determining the Function of a Relative Pronoun

Write each adjectival clause. Then label the use of each relative pronoun, using the following abbreviations. If an adjectival clause begins with an understood *that*, write (*that*) and then write how *that* is used.

subject = *subj.*

object of a preposition = *o.p.*

direct object = *d.o.*

possession = *poss.*

1. Robert Frost, whose poetry was awarded the Pulitzer Prize, first published his poems at age thirty-eight.
2. The poet who dressed entirely in white is Emily Dickinson.
3. The poem from which I get my inspiration is “The Road Not Taken” by Frost.
4. The poem you memorized has only six lines.

5. The lines “The fog comes / on little cat feet,” which open the poem, create a vivid image in my mind.
6. Carl Sandburg, who wrote this short poem, lived from 1878 to 1967.
7. The African-American poet about whom I wrote my essay is Rita Dove.
8. The recordings of her poetry that I heard were on the Internet.
9. Wallace Stevens, who wrote “The Emperor of Ice Cream,” dropped out of Harvard and then later went to law school.
10. The students whose essays are the most interesting are the students who felt a true connection with the poets they studied.

## Misplaced Modifiers

To avoid confusion, place an adjectival clause as near as possible to the word it describes.

**16 B.4** A clause placed too far away from the word it modifies can cause confusion and is called a **misplaced modifier**.

- |                  |  |
|------------------|--|
| <b>Misplaced</b> | Tim discovered a park near his new house that included a pond.                   |
| <b>Correct</b>   | Near his new house, Tim discovered a park <b>that included a pond</b> .          |
| <b>Misplaced</b> | Dennis ran to take the meat off the grill, which was burned to a crisp.          |
| <b>Correct</b>   | Dennis ran to take the meat, <b>which was burned to a crisp</b> , off the grill. |

You can learn more about misplaced and dangling modifiers on pages 703–704.

### Practice Your Skills

#### Identifying Misplaced Modifiers

Write **MM** for misplaced modifier if the underlined modifier is used incorrectly in the sentence. If the modifier is used correctly, write **C**.

1. Monique packed a picnic basket full of tasty food that was made of straw.
2. Monique’s best friend loaded the car with blankets, sunscreen, and a volleyball who was also going on the picnic.
3. I showed the lawn chairs to the girls that I had just bought.
4. My neighbor offered to drive us in his car whom I had invited on the picnic.
5. The car belongs to my neighbor, which has the convertible top.

6. The trunk of the car could barely contain all of our picnic supplies, which was the size of a suitcase.
7. We spread a cloth over the table that had a red-and-white checkered pattern.
8. Some ducks, which were cute and fluffy, begged for food.
9. Ed and I tossed a large disk across the grassy clearing that was made of black plastic.
10. We feasted on food that was tasty and enjoyed each other's company.

### *Connect to Writing:* Revising

#### *Correcting Misplaced Modifiers*

Rewrite the eight incorrect sentences from the preceding exercise, correcting each misplaced modifier. Use a comma or commas where needed.

## Noun Clauses

**16 B.5** A **noun clause** is a subordinate clause that is used as a noun.

A **noun clause** is used in the same ways a single noun can be used. The examples below show some of the uses.

<b>Subject</b>	<b>What Jenny planned</b> was a river cruise.
<b>Direct Object</b>	Julian knows <b>that the current is swift</b> .
<b>Indirect Object</b>	Give <b>whoever arrives</b> a life jacket.
<b>Object of a Preposition</b>	People are often surprised by <b>what they find on the river bottom</b> .
<b>Predicate Nominative</b>	A challenging trip down the rapids is <b>what I want right now</b> .

The following list contains words that often introduce a noun clause. Remember, though, that *who*, *whom*, *whose*, *which*, and *that* can also be used as relative pronouns to introduce adjectival clauses.

#### COMMON INTRODUCTORY WORDS FOR NOUN CLAUSES

how	what	where	who	whomever
if	whatever	whether	whoever	whose
that	when	which	whom	why

## Practice Your Skills

### Identifying Noun Clauses

Write the noun clause in each sentence.

1. How people live in other countries interests many people.
2. A trip to the ancient monuments of Egypt is what the historians requested.
3. That the tour included the Nile River and Alexandria was pleasing news.
4. The tour guide gave the best seats to whoever arrived first.
5. Did you know that the Nile is the longest river in the world?

## Practice Your Skills

### Determining the Uses of Noun Clauses

Write each noun clause. Then label the use of each one, using the following abbreviations.

subject = *subj.*

object of a preposition = *o.p.*

direct object = *d.o.*

predicate nominative = *p.n.*

indirect object = *i.o.*

1. Did you know that heart disease kills people every day?
2. How people can learn about heart health interests me.
3. That a cardiologist can implant donor or artificial hearts is impressive.
4. Nutritionists tell whoever will listen facts about the heart.
5. People are often surprised by what they learn from these experts.

## Check Point: Mixed Practice

Write the subordinate clauses in the following sentences. Then label the use of each one, using the following abbreviations.

adverb = *adv.*

adjective = *adj.*

noun = *n.*

1. When the earth, moon, and sun are in line, an eclipse occurs.
2. What most people associate with Saturn are the rings around the planet.
3. Our science teacher, Mrs. Jeffries, told us that Mercury is the planet closest to the sun.
4. The planet that is farthest from the sun is Neptune.
5. As I built my model of the solar system, I consulted many reference books.
6. A thick dictionary with diagrams and charts is what helped me the most.
7. Although the sun shone brightly, the weather forecasters maintained that the weekend would be rainy.