

A WRITER'S MANUAL

AND

WORK BOOK

葛氏英語作文實習教本

修訂本

A Writer's Manual and Workbook

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in collaboration with

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葛氏英語作文實習教本

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修訂本
葛氏英語作文實習教本序

本書出版以來英文界公認爲最完善之大學一年級課本或大一補
充班課本年必再版二次自第八版修訂材料後內容更爲美滿書中
自複習文法起至修辭學止循序漸進有條不紊至於下半部「活頁
學生練習冊」包括完全捨繁取簡伸縮自由編者對於教者學者雙
方兼顧尤屬難能各大學自經採用本書後大一英文之重要問題絕
無困難矣

東吳大學吳獻書敬識

如蒙採用本書作教本者請與上海四馬路二九一號（電轉九五五四七）文怡書局接洽

手册
Handbook

PREFACE

寫法

A Writer's Manual and Workbook is a combined review grammar, concise rhetoric, handbook of revision, and exercise pad. It deals progressively with grammatical background, punctuation, mechanics, and fundamental rhetorical principles, but also contains a convenient system for the correction of themes.

Grammar is restricted to essentials and is definitely correlated with practice. Most rhetorics assume that the average student knows grammatical terms and constructions well enough to understand discussions of rhetorical theory, and grammars ordinarily do not make direct application to punctuation and rhetorical principles. We believe that the present correlation will make possible the elimination of one or two books, and that, for most courses in freshman composition, *A Writer's Manual and Workbook* with a collection of readings offers sufficient text material. Organization, the paragraph, and the special technique of particular types of writing can be presented effectively by the instructor with the use of models. Teachers wishing to add a formal rhetoric, however, will find the correlation easy.

The *Workbook* is so arranged that the amount of writing on the part of the student is reduced to a minimum; consequently, he can cover much more material than would be feasible otherwise. Much time is saved for the teacher by the fact that the exercises can be graded very quickly—most of them even while being discussed in class. Furthermore, the exercises require the student to make the kind of decision that is really essential for original composition. When a person writes, he does not ordinarily have occasion to correct sentences that he knows contain certain errors, but he is continually confronted with such questions as whether to use a comma or a semicolon, the nominative case or the objective, coördination or subordination. Even in the few exercises consisting of the revision of errors, some correct sentences have been included, in order that the student must first decide what is right and what is wrong. Instead of going through his tasks mechanically, he is challenged to master principles. Directions and sentences for diagramming are provided at the end of chapters dealing with grammatical constructions; but if not desired, they can be readily omitted, for they do not form an integral part of the organization.

The assignments can be easily adapted to the needs of each class. Where students are classified in their composition work, the less advanced sections will emphasize the fundamental principles and make use of the ample drill material as needed. The more advanced sections can cover some parts rapidly and even omit certain portions altogether, but they should have the whole *Manual* for reference.

The correction chart is time-saving and flexible. It not only gives the main section numbers, as is usual in handbooks now on the market, but also itemizes the separate rules. (For the explanation of the correction system, see "To the Teacher," page xi, and "Revision of Themes," page i.)

The section on the investigative paper—which includes a discussion of index cards, note-taking, footnotes, and bibliography forms—will prove, we hope, to be a valuable feature.

A Writer's Manual and Workbook is based upon the combined experience of about forty teachers during the last seven years. Although the actual text was prepared by the five persons whose names appear on the title page, many helpful suggestions were contributed by colleagues. The book was developed in the classroom. The printed form is the result of the successive revision of two mimeographed editions, the second of which was tested with twelve hundred students in 1931-32.

We wish to thank Professor Donald L. Clark, in charge of courses in College Composition, University Extension, Columbia University, for his valuable advice and suggestions. We are also greatly indebted to Doctor Roland B. Botting, Miss Dorothy Dakin, Mr. Karl G. Pfeiffer, Mr. Chester Whitner, Mr. Theodore Crawford, many other present and former members of the English Department of the State College of Washington, and Miss Agnes Smalley, Reference Librarian. Among the books consulted, special mention should be made of *A Manual of Style*, University of Chicago Press, and of George O. Curme's *Syntax*.

THE AUTHORS.

PREFACE TO THE ENLARGED EDITION

In this Enlarged Edition, the following material has been added: diction, spelling, correspondence, supplementary notes on the investigative paper, the paragraph, practice sheets on emphasis, on diction, and for general review.

TO THE TEACHER

A Writer's Manual and Workbook is based upon the conviction that in freshman composition more class time should be devoted to the sentence than to any other unit of writing, and that the student needs more practice than rhetorical theory. The first twenty chapters stress grammar and the fundamental points of punctuation; and the latter half of the manual treats punctuation (Chapter 21), other mechanics (22), the main principles of rhetoric (23-28), spelling (29), correspondence (30), and the paragraph (Appendix IV). We recommend that "Wordiness" (23, § A and Ex. A) be taken up as soon after Chapter 10 as convenient, that "Subordination" (24) except § F and Ex. E follow Chapter 11, and that "Mechanics" (22) except "The Investigative Paper" (§ J) be distributed among the earlier lessons of the course. Most instructors will probably wish to introduce portions of Chapter 21, especially the sections on the colon and the dash, before the completion of the first twenty chapters, and to postpone "Sequence of Tenses," "*Shall—Will*," and "*Should—Would*" (6, § B, § D, § E, and Ex. C, Ex. D, Ex. E) till most of the other material of the first twenty-eight chapters has been covered.

In criticizing a theme, the instructor should give enough help, but not too much. The more difficult the point and the less advanced the student, the more specific the directions for revision should be; but, as the student progresses, he should be led to become more and more independent. Sometimes general correction symbols (see the list at the bottom of "Revision of Themes," on page i) are sufficient; when more guidance is needed by the student, either specific rules or section numbers should be cited. Without consulting more than the correction chart (in the front of this book), the teacher can mark a whole set of themes with general symbols, section numbers, and specific rule numbers, according as he wishes to adapt his suggestions to the ability and advancement of each student. Charts ordinarily give only the main section numbers—without itemizing the separate rules; hence they neither help the instructor with the general symbols (which he soon knows by memory) nor eliminate the task of leafing through the pages for the specific rule numbers. Most instructors, however, probably have occasion to cite specific rules much oftener than sections. (For further explanation of the correction system, see "Revision of Themes.")

In a department in which the students are classified in their composition work, the less advanced sections should emphasize the fundamental material (omitting, if necessary, the more difficult principles of rhetoric). For points which in some classes require considerable drill, ample material is included. For instance, the comma splice is introduced early and is treated several times in various manners. The high sections can leave out the simpler parts entirely (such as Chapter 19) and cover certain other portions rather rapidly (for instance, in Chapter 7 the reading of the discussion in the *Manual* and the preparation of Exercises G and H will probably be sufficient); hence they will have more time for the more advanced principles of rhetoric, for readings, and for composition proper. The use of the same handbook in the various groups facilitates promotions and demotions. In unclassified sections the instructor can compromise in the class assignments and thus have certain exercises available for supplementary work for students who need extra drill.

At the State College of Washington, we have found diagramming superfluous for the high sections, but very helpful for the average and the lower groups. Of course, the instructor should bear in mind that it is merely a means for explaining and impressing grammatical construction—not an end in itself.

We should like to make a few additional suggestions. First, all the used practice sheets in the *Workbook* should be collected by the instructor (preferably as soon as they have been discussed). Second, the student should be encouraged to carry over into his composition work the principles studied. For instance, in the next theme after Chapter 24 has been considered, subordination might be stressed; or, after the section on quotation marks has been covered, a theme consisting chiefly of conversation might be assigned. Third, a student who persists in a certain error should be required to write original sentences illustrating the correct application of the rule violated (see "Revision of Themes"). Fourth, in spelling drill (Chapter 29), the student should concentrate upon the words that he can not spell; accordingly, after § D, the teacher should dictate at each meeting the words that will be covered by the test the next time. A procedure that encourages the student to continue the study of words missed in tests is to include in each test after the first some words from previous lessons and to give a final examination over the whole chapter. If the student makes a carbon copy of each test (with pencil carbon), he can immediately check his own errors (except in § B, § C, and § D), and the copy handed in need not be returned to him after being graded.

TO THE STUDENT

The further your education progresses, the more complicated your knowledge and thinking become. Accordingly, you must constantly develop your means of expression. For instance, you would now find the childish sentences of your early school days woefully inadequate: "I see a cat. The cat is black. I see a dog. The dog sees the cat. Etc." If your powers of communicating ideas do not keep pace with the increase in your knowledge, you will be greatly handicapped—just as, if a man had absolutely no method of making himself understood, he would derive little benefit from the best training in law or engineering. Other things being equal, the person who can express himself effectively has a tremendous advantage over the one who lacks such ability.

Not only must writing and speech contain the meaning to be conveyed, but they should be clear immediately. If the reader or hearer must make special effort to determine the sense, his attention is distracted from the line of thought. For example, ukanproblemakoutthissentensifutridtoored aholbookriteninthisformuwoodgivupindisgust. ["For example, though you can probably make out this sentence, you would give up in disgust if you tried to read a whole book written in this form."] Inasmuch as the writer or speaker must use a vehicle of expression that can be easily and quickly interpreted by the reader or hearer, the civilized peoples have found it necessary to develop standard systems consisting of such factors as words, grammatical relationships, punctuation, and rhetorical principles. The English language in its present form is a highly effective instrument of expression, but, like a pipe organ, must be given special attention if one is to learn to handle it well. *A Writer's Manual* attempts to formulate current English usage for you as clearly and simply as possible.

Besides clearness, there are various other important considerations in the use of language. Even those grammatical errors that do not obscure the meaning, such as "he don't," tend to cause distraction; in other words, like static in radio, they interfere with reception. Moreover, a person is judged to a great extent by the manner in which he talks and writes. One who employs clear, correct, and forceful English immediately inspires confidence, whereas one who expresses himself poorly is subject to the suspicion that he is also deficient in general ability and in the com-

mand of his subject. Finally, everybody who wishes to become well educated should be prompted by personal pride to want to use his mother tongue correctly and effectively.

The close correlation between proficiency in English and ability in other fields has recently been substantiated by definite investigations. In a study by Professor Newton J. Aiken, Director of the Placement Bureau, State College of Washington,¹ the scores made by two hundred representative entering freshmen in an English classification test were compared with the scores of the same students in a psychological examination (often called "intelligence test"), and the correlation was $.84 \pm .013$ (as close a correlation as is normal between two psychological tests given to the same group). The ratings in each of these tests were then compared with the grades made by the same persons in all courses in their first year in college, and the correlation of the English test was even a little higher than that of the psychological test. In other words, an English test given at entrance to college seems to have as high predictive value for all subjects of study as does a general intelligence test. To be sure, in both tests there were some exceptions in the comparisons: a few persons rated significantly higher or lower in their first year's general record than they had in the English and the psychological tests at entrance. So great a majority, however, had the same or nearly the same comparative rating in the English test as in the first year's record as to suggest that a student can not afford to be indifferent about his use of English. A person who writes badly must overcome a serious prejudice in regard to his general ability, his training, and the care and accuracy with which he does his work. Because one must use language almost constantly, a poor command of English is like a large neon sign blazing to the world, "This person seems to be stupid, inadequately educated, or careless."

Frank Leroy Manning reached a similar conclusion: "An analysis of standard tests given to entering freshmen has shown that a general intelligence test and an English test seem to be more significant in predicting success in college than . . . tests in other subjects. . . . The psychological and the English tests will give a very good prediction. . . . The high correlation between the psychological and the English tests shows that they test much of the same thing."² Professor Arthur N. Cook, on

¹ "A Comparison of an English Classification Test and a Psychological Examination at the College Level," *Research Studies of the State College of Washington*, VI (1938), 121-25.

² "How Accurately Can We Predict Success in College?" *Journal of the American Association of Collegiate Registrars*, XIV (1938), 35-38.

studying the cases of students who did poor work in history at Temple University, became convinced that "the fundamental cause for the lack of success in college is the inability of the student to read and write."¹ Johnson O'Connor, Assistant Professor of Industrial Research, Massachusetts Institute of Technology, who tested the vocabularies of hundreds of people, stated his findings as follows: "An extensive knowledge of the exact meanings of English words accompanies outstanding success in this country more often than any other single characteristic which the Human Engineering Laboratories have been able to isolate and measure."²

That a good command of language is important in social intercourse and in such activities as journalism, literary writing, law, teaching, lecturing, preaching, politics, and stenography is too obvious to require discussion. It is also essential in medicine, pharmacy, business, research, engineering, social work, and other vocations for which a college education is a necessary or desirable preparation, inasmuch as such pursuits require frequent writing and public or semi-public speaking. Because of limited space, quotations from only a few prominent persons in representative fields can here be given. Benjamin M. Anderson, Jr., Economist of the Chase National Bank of the City of New York, said in an address at the Annual Alumni Dinner of the School of Business, Columbia University, on April 30, 1934:

The four years spent in a school of business ought to give the student a mastery of the English language, of the art of speaking and writing English in no way inferior to that which the general college course gives—and I say this from the standpoint of the practical needs of the business man. The ability to write a good letter, courteous in tone, with a nice adaptation of words to ideas, with a sure sense of the effect of the letter upon its recipient, conveying precisely the information it means to convey, wasting no words, correct grammatically and rhetorically—this ability is no less important as a business asset than as an element in general culture. The ability to write clean-cut and clear reports and memoranda is similarly a great asset. The ability to speak well in informal conversation, in the semi-formal business conference, or standing on one's feet at a dinner or luncheon, or in public address, is a first-rate business asset.³

George Watkin Evans, Consulting Coal Mining Engineer, Seattle, Washington, stated in a talk before the students of the School of Mines and Geology of the State College of Washington on April 20, 1928:

¹ "The High School Student and Freshman History," *Historical Outlook*, XXII (1931), 228.

² "Vocabulary and Success," *Atlantic Monthly*, CLIII (1934), 160.

³ "Education for Business and Banking," *Chase Economic Bulletin*, XIV (1934), May 1, p. 9. Used with permission of the Chase National Bank of the City of New York.

To be successful as a mining engineer, you must have a command of English equal to that used by the successful business man. You will be called upon to present your ideas orally to boards of directors, men who probably know little or nothing about mining, but good business men who measure other men very largely by the style of English used. Also in writing reports for your companies, you will be judged largely by your choice of words and their arrangement. Hence make it a point early in your career to acquire a command of the English language that will enable you to express yourself clearly and concisely, either in oral form or in writing.

James Bryant Conant, famous American chemist and now president of Harvard University, made the following statement:

Many young men do not realize how badly they write. When they leave college, their lack of skill in this respect is often a great handicap which manifests itself as much in an industrial organization as in professional life.¹

A leading newspaper, the *Chicago Tribune*, wrote editorially:

Pedagogues disagree about the emphasis to be placed upon many school subjects, . . . but so far as we know there is substantial agreement on the importance of instruction in English. It is remarkable, then, that a higher standard of accomplishment has not been set. In the universities teachers complain that students cannot express themselves clearly by word of mouth or on paper, are deficient in grammar, and regard punctuation as something which need not concern them. . . . It is our experience that, even among those who expect to earn a living by writing, the rudiments of English frequently have not been learned. . . . Perhaps . . . the emphasis in English composition is upon writing as an art rather than upon writing as a workaday tool. . . . The tendency in education is to make learning easy and pleasant; we suspect that the tendency has led to inadequate drill in fundamentals. . . . Communication of ideas is so large a part of the business of making a living that the man who knows how to phrase his thought is almost certain to be more successful than the man of equal intelligence who is inadequately trained in English.²

Professor J. L. Vaughn, Department of Engineering, University of Virginia, in an article in the *Journal of Engineering Education*³, quoted comments by over fifty representative practicing engineers, teachers of engineering, editors of engineering magazines, and chemists, whom he had invited to state their opinions concerning the importance of English to engineers and chemists. He summarized their remarks as follows: "The replies . . . show that the members of the engineering profession regard English as an important subject in any program of studies leading to a degree." The following comments are typical:

"The engineer is judged largely by his report. No matter how good his work may be, he cannot convince his superiors of the value of his recommendations if his report is bad. Poor report writing has interfered, therefore, with many an engineer's advancement."—J. Bennett Hill, Manager, Development Division, Sun Oil Company.

¹ *Report of the President of Harvard University to the Board of Overseers, 1934-35* (a pamphlet published by Harvard University—dated January 24, 1936), p. 13.

² Jan. 26, 1930, Pt. 1, p. 14, col. 2. Used with permission of the *Chicago Tribune*.

³ XXVIII (1938), 482-95. The excerpts following are quoted with permission of Professor Vaughn and the *Journal of Engineering Education*.

"The engineer who cannot write and speak *effectively* is seriously handicapped. He can rarely hope to attain executive responsibilities or a high salary. He must expect, during his lifetime, to earn a total of \$20,000 to \$30,000 less than an otherwise equally qualified engineer who has these abilities in good measure."—Philip W. Swain, Editor, *Power Magazine*, New York City.

"I might address you at length, setting forth my arguments for a comprehensive course in English grammar and composition—subjects which I consider essential, in that without mastering them the student is unable to express his thoughts properly and forcefully either in oral form or in reports."—L. K. Sillcox, First Vice-President, New York Air Brake Co.

"We hire young engineers and put them to work on the assumption that they will become leaders in the organization and will contribute creative ideas to the business. Yet too frequently they fail to get anywhere, and my observation leads me to believe that this is largely because they cannot speak or write well and lack the ease and culture that come from a knowledge of the humanities."—L. W. W. Morrow, General Manager, Fibre Products Division, Corning Glass Works.

"English is in my estimation quite as important to engineers and scientists as mathematics and physics."—D. H. Killeffer, Contributing Editor, *Industrial and Engineering Chemistry*.

"As a subject in the curriculum of an engineering school English is, at the very least, of equal importance with the technical subjects. In some respects English is the most essential."—Thaddeus Merriman, Consulting Engineer, New York City.

"A close friend of mine, who is vice-president of a large corporation, and who has had a great deal of contact with technical men, remarked one day that he would strongly recommend that courses in English be continued throughout the four years of the engineering college course."—E. G. Ackhart, Chief Engineer, Engineering Dept., E. I. du Pont de Nemours and Co., Wilmington, Delaware.

"I have talked to a great many chemical executives, and they all insist that chemists and engineers must have a good command of English and be able to express their thoughts clearly and originally."—W. T. Read, Dean, School of Chemistry, Rutgers University.

"We probably had over a hundred employment men here in Urbana during the last two years. Every one asked for men who not only knew the fundamentals and had the ability to apply them to practice, but also could express themselves clearly and concisely."—D. B. Keyes, Department of Chemistry, University of Illinois.

The foregoing opinions are typical not only of prominent business men, journalists, chemists, miners, engineers, and university presidents, but of successful people in all vocations for which college students prepare. Some freshmen, because of their lack of experience, neglect their English on the false assumption that all that is necessary for outstanding success in their life work is a knowledge of their major subjects. They fail to take into consideration that they will have to deal with people, and that they will have to communicate ideas. A few of such students begin to see their mistake when they are upperclassmen (when it is generally too late to do much about it), but they cannot fully realize their tremendous handicap until they are actually practicing their professions or other vocations.

Proficiency in the communication of thought is considered so important that most institutions of higher learning require special training in

composition. Even thus, however, the average student's courses in writing are such a small proportion of his work that college graduates in general are relatively weaker in expression than in subject matter.

The fact that principles of writing are taught in special courses should not lead you to assume that composition is something apart from your other subjects. On the contrary, thought and its expression are inseparable. Without thought, expression is impossible; and without expression, thought is practically useless. Accordingly, you should strive to carry over into your general writing and speaking the principles that you learn in your composition work. Instructors in subjects other than English frequently complain of careless form in the papers of some students; and occasionally a sophomore is almost overcome with surprise on being told that he is expected to have clearness, grammatical correctness, logical organization, and emphasis in anything besides an English theme. If you do not make permanent improvement in your writing habits, the time you spend in earning credits in composition courses will be wasted. Moreover, writing is a valuable aid—a necessity, one is tempted to say—in the development of accuracy in thinking; for good composition requires the mastery of the subject, the judicious selection of material, and the logical arrangement of the parts. If we try to set ideas down on paper, we often find that they are hazy, chaotic, or even false. "He who would write clearly," said Goethe, "ought first to think clearly." This close correlation between thought and expression is an important reason for the usual judgment that a person with slovenly habits of writing is also weak in the command of his subject.

In developing your writing, aim at clearness, mechanical correctness, and effectiveness. In all three of these respects, a knowledge of certain aspects of grammar is very useful. Grammar, in general, deals with the relationship of words and groups of words in the sentence as involving accepted usage (such as parts of speech, subject, predicate, object, phrases, clauses, case, number, tense, types of sentences). Many students, however, misuse the term as including also rhetoric, punctuation, and other mechanics. Rhetoric is concerned with effectiveness of presentation (such as emphasis, variety, conciseness, organization); punctuation is the use of the period, the comma, the semicolon, the colon, the dash, the question mark, the exclamation point, parentheses, brackets, and quotation marks; and other mechanics include such matters as capitals, italics, abbreviations, and the writing of numbers. The confusion among these terms is natural, for, as will be pointed out below, grammar is the basis of punctuation and of many rhetorical principles.

A knowledge of grammar helps one to write more clearly. For example, punctuation, which is essential for clearness, is largely dependent on grammar, its main function being to aid the reader to recognize the parts of a sentence. Faulty punctuation in freshman writing is very often due to ignorance of the grammatical construction involved rather than to lack of knowledge of the rules of punctuation. Thus it is easy to learn the rules that one should not use merely a comma between two independent clauses not joined by a conjunction (the so-called "comma splice") and that one should generally avoid fragmentary sentences, but many students are unable to distinguish an independent clause from a dependent clause and to determine where the end of the sentence really is. A second important value of a knowledge of grammar is that it is necessary for the understanding of many rhetorical principles. For example, a student who can not recognize whether a sentence is simple, complex, or compound is not likely to comprehend what is meant by variety in writing (discussed in Chapter 25). A third respect in which an understanding of grammar is useful is as an aid in avoiding grammatical errors. For instance, if a person is aware that *members* is the subject of the sentence "There is forty members in my fraternity" and that the verb must agree with the subject in number, he knows that *are* should be used instead of *is*. Of course, a mere knowledge of grammar is not sufficient; it must also be *applied* to grammatical usage, punctuation, other mechanics, and rhetoric.

The grammar included in *A Writer's Manual and Workbook* is functional; that is, it is limited to points which have a significant bearing on grammatical usage, punctuation, other mechanics, and rhetorical principles in student writing. Likewise, punctuation and other mechanics are restricted to the points for which you will or should have actual use. You should obtain such a thorough knowledge of functional grammar, punctuation, other mechanics, and rhetoric that they will become almost subconscious to you, in order that later you can concentrate more upon the thought as you write. A vague impression of having once heard about dependent clauses, participles, and semicolons is not sufficient; an educated person must have instant command over these and other matters involved in writing. What would happen to the college football player who reasoned that, because he had had a little blocking and tackling in high school, he need not concern himself with these things now? The aim of the present book is such a balance between the presentation of new principles and a review of old material as will conduce toward the most rapid progress in the art of writing; and, by means of selection, the

instructor can make further adjustment to the needs of each class. In other words, you should acquire essential new principles, develop a thorough command of important points that you have already been exposed to but have not yet sufficiently mastered, and relearn necessary fundamentals which you remember only vaguely or have entirely forgotten.

To make rapid progress in writing, you should revise your themes promptly and carefully according to the suggestions of your instructor. For the explanation of the correction system, see "Revision of Themes," the first page of print. Study thoroughly every principle that you violate; do not make the same error twice. Be sure to master the rules indicated by bold-faced letters on the five pages just before the title page, inasmuch as violations of them account for perhaps ninety per cent of the errors in student writing.

Provide yourself with a good desk dictionary: Webster's *Collegiate Dictionary* (G. & C. Merriam Co., Springfield, Mass.) or *The College Standard Dictionary* (Funk & Wagnalls Co., New York and London) (one of these will probably be prescribed by your instructor). Study the preface (or introduction) of your dictionary, the table of contents (if given), and any special explanation or directions (usually near the front). For points not treated in the smaller dictionaries, consult the unabridged editions: Webster's *New International* (G. & C. Merriam Co.) or *The New Standard* (Funk & Wagnalls Co.). The most elaborate and scholarly dictionary yet produced is *A New English Dictionary*, edited by James A. H. Murray and others (Oxford University Press, 1888-1928), a work of ten large volumes. To find the right word, use Crabbe's *Synonymes* (Grosset and Dunlap, New York) or Roget's *Thesaurus of English Words and Phrases* (*ibid.*). In disputed usage Krapp's *A Comprehensive Guide to Good English* (Rand, McNally and Company, Chicago) and Fowler's *A Dictionary of Modern English Usage* (Oxford University Press) are helpful.

When you have fulfilled the composition requirement of your institution, you should not assume that your training in the use of the English language is complete. Every college student—whether he is taking a composition course at the time or not—should have constant access to a manual of writing (like *A Writer's Manual*) and a standard dictionary. If you take your education seriously, you will have frequent occasion to consult them in connection with all your college subjects and in your activities after graduation.

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