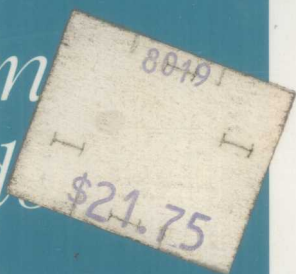


*The
Little,
Brown
Hands*



F i f t h E d i t i o n

**Fifth
Edition**

The Little, Brown Handbook



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(Credits continue on page 789)

Preface for Instructors

Beginning this fifth edition of *The Little, Brown Handbook*, we expected to have plenty to change. A hard-used text like this one collects myriad suggestions for improvement from the instructors and students who rely on it. And changes would also be needed, we knew, to keep pace with the vigorous and challenging field of composition instruction. We were right. The book you're holding is in many important ways the same: it remains a comprehensive guide to the possibilities and conventions of writing, with clear, accessible information on the writing process and the research paper as well as on grammar and rhetoric. But scores of significant alterations and expansions have made this new edition, we think, a more effective classroom text and reference for writers than ever before.

Features of the fifth edition

Our revisions have concentrated on improving ease of use and tone and on revamping or expanding text, examples, and exercises to make them more current, useful, and interesting.

Ease of use

- The **new design** is brighter and more open, with a larger typeface, different colors for main and secondary headings, and more white space.

- Nearly twice as many **boxes** highlight important information and speed reference time.
- **Lists** replace paragraphs of text for practical tips, guidelines, and the like.
- **Running heads** at the tops of pages have been reduced to key words for quicker reference. Positioned as before on the outsides of pages, they are visible to anyone thumbing the book.
- The students' preface, "Using This Book," features a **visual guide to the handbook** (p. xiii).
- The **glossary of terms** includes more than a hundred new entries for rhetoric and composition as well as grammar—for instance, *critical thinking*, *paraphrase*, *transition*.

Tone

- Pruning has produced a more **streamlined text** emphasizing essential skills and strategies.
- The **writing** is fresher and more immediate, addressing students more directly and informally.
- Consistently **positive wording of headings** stresses what *to* do, eliminating "avoid" and "don't."

Expanded and updated text

- In the material on the **writing process** (Chapters 1–2), highlights of this edition include new advice on understanding and responding to writing assignments (pp. 5–7); a more detailed discussion of audience, placed closer to the start of the process (11–17); new tips to help students gain distance from their work for revision and editing (51, 58, 61); and coaching for students involved in collaborative learning (65, 66). A new student essay-in-progress, on cultural diversity in the media, illustrates the writing process from initial freewriting through four drafts.
- Chapter 4, "**Critical Thinking and Argument**," is almost wholly new. It emphasizes strategies of critical reading (pp. 120–32), how to read an argument critically (132–50), and how to write arguments that stand up to critical reading (143–68). Among many other features, the chapter includes a sample text that has been read and annotated by a student, practical advice for analysis, and tips for organizing and revising an argument.
- Chapter 31 on **diction**, now titled "Choosing and Using Words," contains new material on double talk (p. 481) and a more detailed discussion of writing concisely—or, as we used to say, avoiding wordiness (494–501).
- Many changes have improved the chapters on **research writ-**

ing (35–38). The chapters still outline a process of research writing, with two student essays-in-progress to illustrate the stages. But the stages themselves have been streamlined, and documentation now has its own easy-to-find chapter (37) covering the MLA system. As before, the documentation pages are edged in color for quick reference. The models—including many new ones—are numbered and indexed in boxes. New text and illustrations on computerized databases introduce students to these contemporary resources (560–62). The discussion of evaluating sources is expanded (568–70). And the vexing problem of introducing quotations and other borrowed material receives its own heading along with more advice and illustrations (590–93). By request, we have retained the annotated student research papers on women in business management and the editing of the Declaration of Independence.

- The well-received chapter on **writing in the disciplines** (now 39) retains the literary analysis based wholly on the student's reading but includes a new literary analysis using secondary sources (pp. 686–89). In the discussion of social sciences writing, the APA documentation system has received close attention: boxed indexes direct students to numbered models, including half a dozen new ones, and all the models receive clear explanation (693–703).

Examples and exercises

- We have overhauled the **content** of the handbook's examples and exercises to reflect more closely the kind of writing expected of students in college and at work, to broaden the range of cultural experiences and concerns represented, and to enliven the book with interesting and significant writing. Topics range from business ethics to the search for extraterrestrial life, from AIDS to music to soccer.
- **End-of-part revision exercises** conclude all the parts of the book concerned with sentences, punctuation, and mechanics. In each exercise, students are asked to revise a brief essay containing a range of the errors or usages covered in the preceding group of chapters. The exercise concluding Part II, for instance, includes errors in case, verb form, agreement, and adjectives and adverbs. (See pp. 270, 326, 372, 450, 474.)
- New **titles for all exercises** clearly indicate what is expected—for instance, "Revising: Case" or "Sentence combining: *Who* versus *whom*." As the titles make clear, the handbook's exercises stress revision.
- All exercises now consist of **connected discourse** rather than isolated sentences on unrelated topics.

Supplements

- The **Instructor's Annotated Edition**, prepared by Kay Limburg of Montgomery College, combines material for teachers and the students' edition in one convenient volume. Besides answers to all the handbook's exercises (adjacent to the exercises themselves), the instructor's edition contains essays on approaches to composition teaching, using the handbook, evaluating and responding to student writing, and using collaborative learning in the classroom. In addition, it features extensive reading suggestions and scores of classroom discussion topics and activities—all positioned next to the relevant text in the student version. In this edition, exercises especially suited for collaborative learning and material available on transparency masters are marked for easy reference.
- **The Little, Brown Workbook**, Fifth Edition, by Donna Gorrall of St. Cloud State University, parallels the handbook's organization but provides briefer text and many more exercises for students who need extra work with the writing process, grammar, or usage. The fifth edition also covers the short research paper.
- **The Little, Brown ESL Workbook**, by Joseph K. Dowling of Nassau Community College, is also geared to the handbook but specifically addresses students using English as a second language, emphasizing the issues most challenging to them.
- **53rd Street Writer**, word-processing software developed by the Daedalus Group, provides students with an easy-to-learn, writing-oriented tool for drafting and revision. It includes *Documentor*, which helps students put their citations in correct MLA or APA form.
- An **on-line version of the handbook** is available both with *53rd Street Writer* and as stand-alone software.
- **PFS: First Choice**, integrated software with printed documentation, combines word processing, a dictionary and thesaurus, file management, spreadsheet analysis, graphics, and electronic communications.
- **MacWrite**, a word processor created by Claris, is accompanied by *MacWrite and the Writing Process*, a guide for writers, by Mark Coleman of SUNY-Potsdam.
- **Collins Gem Thesaurus** and **Webster's Dictionary** are available at a discount when purchased with *The Little, Brown Handbook*.
- A **comprehensive assessment package** includes *Competency Profile Test Bank*, objective tests covering ten areas of English competency; diagnostic tests in several forms (two keyed to *The Little, Brown Handbook*); and samples of the Florida and Texas state exams (CLAST and TASP). The test

bank and diagnostic tests are available on-line for use in computer labs.

- **Other supplements** are a book of seventy-five transparency masters reproduced from the handbook; an answer key to the handbook, available to students at an instructor's option; a student manual to guide peer evaluation; a correction chart for easy reference; *Teaching Writing: Theories and Practices*; *Model Research Papers from Across the Disciplines*; *80 Readings*, a collection of student and professional essays; *80 Practices*, supplementary exercises; and *Writing, Teaching, and Learning*, a video and printed supplement for teachers of writing across the curriculum.

All the supplements are available from your local HarperCollins representative.

Acknowledgments

If *The Little, Brown Handbook* stays fresh and useful, it is because hundreds of generous and thoughtful instructors have talked with sales representatives, phoned the publisher, answered questionnaires, participated in focus groups, and written reviews—all to let us know what's right with the book and what's wrong. This time around, we are especially grateful to more than two dozen instructors who wrote us in detail about their impressions of teaching, textbooks, and *The Little, Brown Handbook*: Barbara Arthur, University of Houston; Kathleen L. Bell, Old Dominion University; Barbara Fahey Blakey, Scottsdale Community College; Patricia Bridges, Grand Valley State University; Robert P. Burke, Joliet Junior College; David L. Elliott, Keystone Junior College; R. Scott Evans, University of the Pacific; Kim Flachman, California State University, Bakersfield; M. Kip Hartvigsen and Ralph W. Thompson, Ricks College; Milton Hawkins, Del Mar College; Rebecca Wagner Hite, Southeastern Louisiana University; Maureen Hoag, Wichita State University; Marjorie C. Horton, Framingham State College; Paul Hunter, North Lake College; Edward A. Kline, University of Notre Dame; Faye J. Maclaga, Wilson Technical Community College; Daniel McGavin, Davenport College of Business; Thomas Pribek, University of Wisconsin, La Crosse; William O. Shakespeare, Brigham Young University; Judy Shank, Valencia Community College; Ann C. Spurlock, Mississippi State University; Claudia Thomas, Wake Forest University; Merle O'R. Thompson, Northern Virginia Community College; P. Eugene Violette, Southern Illinois University, Edwardsville; and Karen W. Willingham, Pensacola Junior College. In addition to these teachers, we owe special debts to Mary Sue Ply, Southeastern Louisiana University,

who not only reviewed the manuscript but also contributed many new exercises, and to Kay Limburg, Montgomery College, who read the fifth edition in its several drafts and prepared the estimable *Instructor's Annotated Edition*.

At or surrounding HarperCollins, a number of very talented and genial people have made it their business to see this edition into instructors' and students' hands. Patricia Rossi, Marisa L'Heureux, and David Munger gave unstinting editorial support. Debora A. Person helped update the library section. Ann Stypuloski contributed a sharp marketing sense. Robin Hoffman invented a stunning new design under the creative direction of Jaye Zimet. Robert Ginsberg shepherded the book (and its authors) through production without a blink. Marilyn Yee made normally plagued steps in the process seem easy, even fun.

There might be no fifth edition of *The Little, Brown Handbook* if not for the earlier contributions of the late Richard S. Beal, professor emeritus at Boston University. We are among the lucky to have known and learned from this man of great wisdom, pragmatism, and humanity.

Preface for Students: Using This Book

The Little, Brown Handbook is a basic resource that will answer almost any question you have about writing. Here you can find out how to get ideas, overcome writer's block, punctuate quotations, use capital letters, cite sources, or write a résumé. All this information and more is written and arranged to help you locate what you need.

Using this book will not by itself make you a good writer; for that, you need to care about your work at every level, from finding a subject to spelling words. But learning how to use the handbook and mastering the information in it can give you the means to write *what* you want in the *way* you want.

Organization and content

An overview of the handbook appears inside the front cover. Briefly, the book divides into the following sections:

- Chapters 1–4 deal with the big picture: the goals and strategies of writing, the construction of paragraphs, and the essential skills of critical thinking and argument.
- Chapters 5–19 cover sentence basics: the system of English grammar and its conventions, errors that affect clarity, and techniques of effective sentences.
- Chapters 20–30 treat two technical elements of sentences and

words, punctuation and mechanics (meaning capital letters, underlining, and the like).

- Chapters 31–34 move to words—how to choose them, look them up, learn them, spell them.
- Chapters 35–39 cover research writing from planning through revising, with a complete guide to documenting sources and a special chapter on writing in various academic disciplines.
- Chapters 40 and 41 and Appendixes A and B contain very practical information on taking essay exams, writing business letters and job applications, preparing a manuscript, and writing with a word processor.
- Two glossaries—one of problem words and expressions, the other of terms—and a detailed index finish the book.

Finding information

How you use the handbook will depend on your instructor's wishes and your own inclinations. Your instructor may assign whole sections of the book and discuss them in class or may use comments on your papers to direct you to particular sections. He or she will certainly encourage you to look things up on your own whenever you have a question. To help you do that, the handbook provides many ways of finding information quickly. Some of these surround the main text:

- The **Plan of the Book**, inside the front cover, displays the book's entire contents in abbreviated form. This plan also shows the system of coded headings (explained below).
- The **Contents**, immediately after this preface, gives a more detailed version of the book's plan.
- The list titled **Useful Lists and Summaries**, inside the back cover, indexes topics that students frequently ask about.
- The list titled **Correction Symbols**, also inside the back cover, gives the abbreviations often used to mark papers (explained below).
- The **Index**, on the last pages of the book, lists every term and concept and every problem word or expression mentioned in the book. It is very detailed so that you can locate the precise point you seek and the page number where the point is discussed.

Many of the handbook's reference and learning aids appear on the text pages themselves, as illustrated by the reduced samples on the facing page.

Running head
(header) in orange:
topic discussed on
this page

Vertical line in
yellow: exercise

Marginal box in
blue-green: symbol
for topic being dis-
cussed (agr) and
code of nearest sec-
tion heading (8b)

Section heading, in
blue-green, with
heading code in
box: chapter num-
ber (8), section
letter (b)

Text in black:
explanation

Box in gray with
yellow circle: sum-
mary or checklist

Cross-reference to
further discussion:
here, to section 8b,
subsection 3

Subsection heading
in orange, with
heading number in
triangle

Indented text: exam-
ples, often in labeled
pairs showing
revisions

Bold type in text:
term being defined

Pronoun and antecedent / 255

13. When someone who has seemed too easily distracted is entrusted with updating the cartoons, his or her concentration often improves.
14. In the face of levity, the former sourpuss becomes one of those who hides bad temper.
15. Every one of the consultants caution, however, that humor has no place in life-affecting corporate situations such as employee layoffs.

agr
8b

8b Make pronouns and their antecedents agree in person and number.

The **antecedent** of a pronoun is the noun or other pronoun it refers to.

Home owners fret over their tax bills. [Home owners is the antecedent of their.]

Its constant increases make the tax bill a dreaded document. [Tax bill is the antecedent of its.]

As these examples show, a pronoun agrees with its antecedent in gender (masculine, feminine, neuter), person (first, second, third), and number (singular, plural). (See p. 247 for an explanation of these terms.) Since pronouns derive their meaning

Summary of pronoun-antecedent agreement

- Basic pronoun-antecedent agreement:
Old Faithful spews *its* columns of water, each of *them* over 115 feet high.
- Antecedents joined by *and* (8b-1):
Old Faithful and Giant are geysers known for *their* height.
- Antecedents joined by *or* or *nor* (8b-2):
Either Giant or Giantess ejects *its* column the highest.
- Indefinite pronouns as antecedents (8b-3):
Each of the geysers has *its* own personality. Anyone who visits has *his* or *her* memories.
- Collective nouns as antecedents (8b-4):
A crowd amuses *itself* watching Old Faithful. The crowd go *their* separate ways.

2 When parts of an antecedent are joined by *or* or *nor*, the pronoun agrees with the nearer part.

When the parts of an antecedent are connected by *or* or *nor*, the pronoun should agree with the part closer to it.

Tenants or owners must present *their* grievances.
Either the tenant or the owner will have *her* way.

When one subject is plural and the other singular, the sentence will be awkward unless you put the plural subject second.

Awkward Neither the tenants nor the owner has yet made *her* case.

Revised Neither the owner nor the tenants have yet made *their* case.

3 Generally, use a singular pronoun when the antecedent is an indefinite pronoun.

Indefinite pronouns such as *anybody* and *something* refer to persons or things in general rather than to a specific person or thing. (See p. 251 for a list.) Most indefinite pronouns are singular in meaning. When these indefinite pronouns serve as antecedents to other pronouns, the other pronouns are singular.

Notice especially two features of the text page: the heading code in both blue-green boxes (**8b** on the samples) and the symbol in the marginal box (**agr** in the samples). You can use these abbreviations in two ways:

- In the plan of the book, you can find the topic you want, note its heading code or symbol, and thumb the book until you locate the matching code or symbol in the marginal box.
- Your instructor may use heading codes or correction symbols to mark specific weaknesses in your papers—for instance, either **8b** or **agr** on your paper would indicate an agreement problem. To discover just what the problem is and how to revise it, you can consult the plan of the book or the list of correction symbols, or you can thumb the book. (A sample student paper marked by an instructor with some codes and symbols appears on pp. 61–64.)

The handbook's reference aids are meant to speed your work, but you need not use any or all of them. You may of course browse or read this book like any other, with no particular goal in mind but seeing what you can learn.

Recommended usage

The conventions described and illustrated in this handbook are those of standard written English—the label given the language of business and the professions. Written English is more conservative than spoken English in matters of grammar and usage, and a great many words and constructions that are widely spoken remain unaccepted in careful writing.

When clear distinctions exist between the language of conversation and that of careful writing, the handbook provides examples of each and labels them *spoken* and *written*. When usage in writing itself varies with the level of formality intended, the handbook labels examples *formal* and *informal*. When usage is mixed or currently changing, the handbook recommends that you choose the more conservative usage because it will be acceptable to all readers.

If you follow the advice in this handbook, your writing will be clearer and more compelling than it might have been. Remember, though, that adhering to established conventions is but a means to the real achievement and reward of writing: effectively communicating your message.



Contents

Preface for Instructors v

Preface for Students: Using This Book xi



Part I

The Whole Paper and Paragraphs 1

1. Developing an Essay 2

- a. The writing situation and the writing process* 3
- b. Discovering and limiting a subject* 5
- c. Defining your purpose* 9
- d. Considering your audience* 11
- e. Developing your topic* 18
- f. Developing your thesis* 28
- g. Organizing your ideas* 33

2. Drafting and Revising the Essay 47

- a. Writing the first draft* 47
- b. Revising the first draft* 51
- c. Editing the revised draft* 58
- d. Proofreading and submitting the final draft* 61
- e. Receiving and giving criticism* 65

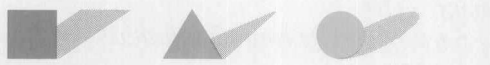
- 3. Composing Paragraphs 70**
 - a. Maintaining paragraph unity 71*
 - b. Achieving paragraph coherence 79*
 - c. Developing the paragraph 93*
 - d. Writing special kinds of paragraphs 108*
 - e. Linking paragraphs in the essay 115*
- 4. Critical Thinking and Argument 119**
 - a. Thinking and reading critically 119*
 - b. Developing a process of critical reading 120*
 - c. Reading arguments critically 132*
 - d. Recognizing logical fallacies 143*
 - e. Developing an argument 150*
 - f. Using reason and evidence 153*
 - g. Reaching your readers 160*
 - h. Revising your argument 165*
 - i. Examining a sample argument 165*



Part II

Grammatical Sentences 169

- 5. Understanding Sentence Grammar 170**
 - a. Understanding the basic sentence 171*
 - b. Expanding the basic sentence with single words 180*
 - c. Expanding the basic sentence with word groups 183*
 - d. Compounding words, phrases, and clauses 200*
 - e. Changing the usual order of the sentence 206*
 - f. Classifying sentences 209*
- 6. Case of Nouns and Pronouns 212**
 - a. Compound subjects and complements 214*
 - b. Compound objects 215*
 - c. We and us with a noun 216*
 - d. Appositives 216*
 - e. Pronoun after than or as in a comparison 217*
 - f. Subjects and objects of infinitives 218*
 - g. Case of who 218*
 - h. Case before a gerund 221*

7. Verb Forms, Tense, Mood, and Voice 223*Verb Forms 223**a. Regular and irregular verbs 226**b. Sit and set; lie and lay 230**c. Omitted -s and -ed endings 230**d. Omitted helping verbs 231**Tense 232**e. Appropriate tense for meaning 235**f. Sequence of tenses 236**Mood 240**g. Subjunctive verb forms 240**Voice 242**h. Active versus passive voice 244***8. Agreement 246***a. Agreement between subject and verb 246**b. Agreement between pronoun and antecedent 255***9. Adjectives and Adverbs 261***a. Adjectives only to modify nouns and pronouns 262**b. Adjectives after linking verbs to modify subjects 262**c. Adjectives to modify objects; adverbs to modify verbs 263**d. Short forms and -ly forms of adverbs 264**e. Comparative and superlative forms 265**f. Double negatives 268**g. Overuse of nouns as modifiers 268***Part III****Clear Sentences 271****10. Sentence Fragments 272***a. Tests for sentence completeness; revision of fragments 273**b. Subordinate clause 277**c. Verbal or prepositional phrase 278**d. Other fragments 279**e. Acceptable uses of incomplete sentences 281*

11. Comma Splices and Fused Sentences 282

Comma Splices 283

a. *Main clauses not joined by coordinating conjunction 283*

b. *Main clauses related by conjunctive adverb 286*

Fused Sentences 288

c. *Main clauses with no conjunction or punctuation 288*

12. Pronoun Reference 291

a. *Clear reference to one antecedent 291*

b. *Clear placement of pronoun and antecedent 293*

c. *Reference to specific antecedent 294*

d. *Indefinite use of it, they, you 296*

e. *Clear use of it 297*

f. *Appropriate use of relative pronouns 297*

13. Shifts 300

a. *Person and number 300*

b. *Tense and mood 302*

c. *Subject and voice 303*

d. *Indirect and direct quotation 304*

14. Misplaced and Dangling Modifiers 307

Misplaced Modifiers 307

a. *Clear placement of modifiers 307*

b. *Limiting modifiers 309*

c. *Squinting modifiers 310*

d. *Separation of subject-verb, verb-object, or verb-complement 310*

e. *Separation of parts of verb phrase or infinitive 311*

Dangling Modifiers 312

f. *Dangling modifiers 312*

15. Mixed and Incomplete Sentences 317

Mixed Sentences 317

a. *Mixed grammar 317*

b. *Mixed meaning (faulty predication) 318*

Incomplete Sentences 321

c. *Compound constructions 321*

d. *Comparisons 322*

e. *Careless omissions 323*