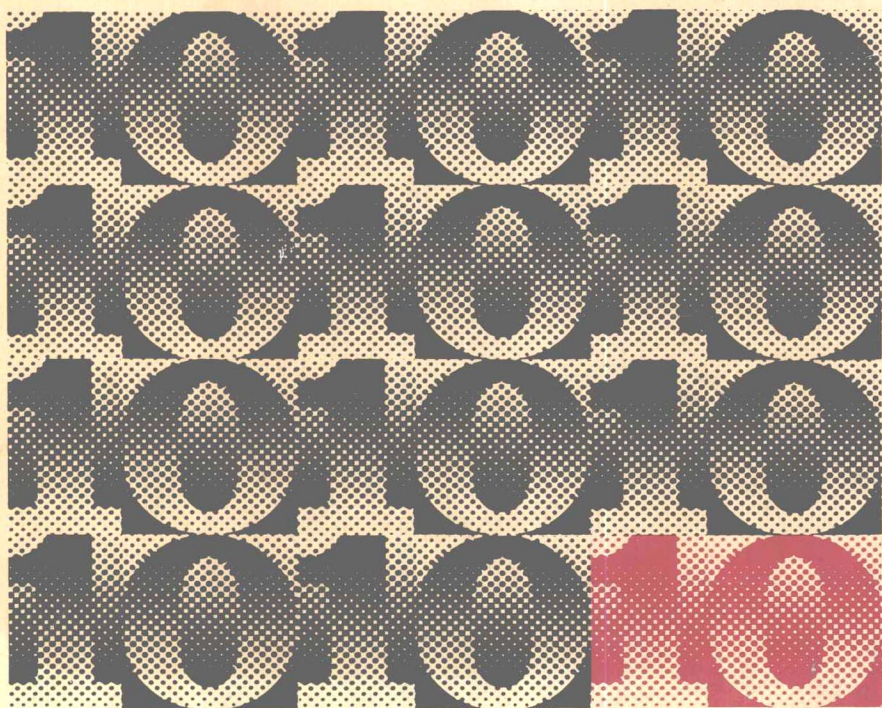
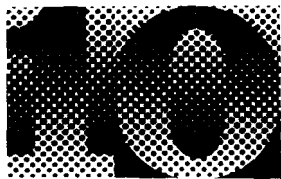


# HARBRACE COLLEGE HANDBOOK

---





# HARBRACE COLLEGE HANDBOOK

---

TENTH EDITION

**John C. Hodges**  
*and*  
**Mary E. Whitten**  
*The University of North Texas*



**Harcourt Brace Jovanovich, Publishers**  
*San Diego New York Chicago Austin*  
*London Sydney Toronto*

**ACKNOWLEDGMENTS** The author wishes to thank the following for permission to reprint the material listed:

**HARCOURT BRACE JOVANOVIĆ, INC.** For the photocopied excerpt from "Politics and the English Language" by George Orwell, copyright 1946 by Sonia Brownell Orwell; renewed 1974 by Sonia Orwell. Reprinted from *Shooting an Elephant and Other Essays* by George Orwell by permission of Harcourt Brace Jovanovich, Inc.

**TRACY MONAHAN** For the research paper "Big Brother's Propaganda."

**PATENT TRADER** For the essay "Heat on the Hoof" by Roxanna Barry. Reprinted by permission of the publisher.

**ROBERT PRESTON** For his essay "Ice."

**RANDOM HOUSE** For the dictionary entries *empty* and *empty-handed*. Reprinted by permission from the *Random House College Dictionary*, Revised Edition, Copyright © 1984 by Random House, Inc.; for the thesaurus entry *empty*. Reprinted by permission from the *Random House Thesaurus*, College Edition, Copyright © 1984 by Random House, Inc.

**BUCK STROBECK** For the essay "The Purple Martin—Birds of Our Feather?"

**THE H W WILSON COMPANY** For entries from *The Readers' Guide to Periodical Literature* March 1980–February 1981, Volume 40, p. 1065, Copyright © 1980, 1981 by The H W Wilson Company, March 1982–February 1983, Volume 42, p. 1127, Copyright © 1982, 1983 by The H W Wilson Company. All material reproduced by permission of the publisher

---

Copyright © 1986, 1984, 1982, 1977, 1972, 1967, 1962, 1956 Copyright 1951, 1946, 1941 by Harcourt Brace Jovanovich, Inc

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any information storage and retrieval system, without permission in writing from the publisher.

Requests for permission to make copies of any part of the work should be mailed to: Permissions, Harcourt Brace Jovanovich, Publishers, Orlando, Florida 32887.

ISBN: 0-15-531851-9

Library of Congress Catalog Card Number: 85-60878

Printed in the United States of America

---

# PREFACE

The *Harbrace College Handbook* is a compact yet comprehensive guide for writers. Its approach is practical, its advice clearly and concisely stated. Throughout the text, abundant specific examples teach the principles of effective writing. These qualities make this handbook not only a valuable learning tool for students of composition but also a lasting resource for these students in their other college courses, as well as in their careers after college.

**The Revision** The Tenth Edition is a thorough revision of the Ninth. The two most revised sections are “The Paragraph” (Section 32) and “The Whole Composition” (Section 33). In Section 32, the discussions of unity and coherence have been rewritten, and the treatment of methods of development has been clarified and expanded. Section 33 has been entirely rewritten. It stresses the importance of purpose and audience as it fully describes the recursive process of planning, writing, and revising. Three new compositions illustrate the flexible guidelines. Additions to this section include discussions of taking essay examinations and writing in-class papers.

Some sections have been tightened (for example, “Sentence Sense” and “Verb Forms”). Some of the materials have been rearranged. A few of these changes are minor; for example, nonrestrictive appositives are now covered along with nonrestrictive clauses and phrases. Other changes in arrangement

are major. No longer a part of “Sentence Unity,” “Logical Thinking” has a section of its own (Section 31). No longer a part of “The Research Paper,” working plans and outlines appear in “The Whole Composition.”

A number of sections—for example, “Adjectives and Adverbs” (Section 4) and “The Research Paper” (Section 34)—have been expanded and rules added or changed. In Section 34, after the 1984 Modern Language Association style of documentation has been fully described and illustrated, the endnote or footnote style is included before the discussion of the American Psychological Association style.

Although extensive, the changes are not radical. The character of the *Harbrace College Handbook* is intact. The Tenth Edition retains the best materials from earlier editions as it blends in new materials that have been thoroughly tested in the classroom. A glance at the front endpapers reveals that the organization is basically the same as in previous editions. As always, the parts of the book can be studied in any order the instructor chooses.

### Teaching Aids

Instructor's Manual—Suzanne S. Webb

Test Package—Alice Hines

Correction Chart

*Harbrace College Workbook*, Form 10A (“Exploring the Cosmos”)—Sheila Y. Graham and Larry G. Mapp

*Harbrace College Workbook*, Form 10B—Sheila Y. Graham and Larry G. Mapp (available in 1987)

*Harbrace College Workbook*, Form 10C (“Writing for the World of Work”)—Sheila Y. Graham and Melissa E. Barth

*The Caret Patch* (a study disk)—Sheila Y. Graham and Eileen B. Evans

**Acknowledgments** My very special thanks go to Suzanne S. Webb and Thomas V. Broadbent, who have worked closely with me during all stages of the preparation of the Tenth Edition. Although Suzanne S. Webb has had a significant part in the revision of every section, she has contributed most heavily to the sections on larger elements, especially to Section 33, “The

Whole Composition." Thomas V. Broadbent, our editor, has been priceless to us as a knowledgeable collaborator. While revising six editions of this handbook, I have worked with many excellent editors, but he is the finest of them all. I also wish to extend special thanks to Cate Safranek, our production editor, and to Jamie Fidler, our designer.

Among the many individuals who have generously offered suggestions for making this handbook more useful are Dorothy Bankston, Louisiana State University; Mary Buckalew, North Texas State University; Van Compton, Chattanooga State Technical Community College; Eileen B. Evans, Western Michigan University; Alice T. Gasque, University of South Dakota; Joseph Gibaldi, Modern Language Association of America; Chrysanthy Grieco, Seton Hall University; Michael F. X. Grieco, Montclair State College; Judy L. Harper, Texas Woman's University; Marjorie Kirrie, Portland State University; Mervin Lane, Santa Barbara City College; Victor Lindsey, East Central University; Larry G. Mapp, Middle Tennessee State University; Joseph McLaren, Mercy College; Robert Keith Miller, University of Wisconsin at Stevens Point; Sue Milner, Tarrant County Junior College; John J. Minitier, Texas Woman's University; Robert R. Morrison, Southern College; Carol Sicherman, Herbert H. Lehman College; Alice E. Sink, High Point College; Barbara Wade, Berea College; and Peter T. Zoller, Wichita State University.

I also appreciate the work of others who have contributed to the quality of the Tenth Edition: Joe Bennett, Tom Hall, Amy Krammes, Ann Marie Mulkeen, Sharon Weldy, and Ellen C. Wynn, all of Harcourt Brace Jovanovich; Charles B. Thurlow; and, especially, Audrey Ann Welch.

Mary E. Whitten

---

# CONTENTS

Preface	v
<b>GRAMMAR</b>	
<b>1 SENTENCE SENSE</b>	<b>2</b>
a Recognizing verbs	3
b Recognizing subjects and objects of verbs	5
c Recognizing all parts of speech	9
d Recognizing phrases and subordinate clauses	16
e Recognizing main clauses and types of sentences	23
<b>2 SENTENCE FRAGMENTS</b>	<b>26</b>
a Phrases	28
b Subordinate clauses	30
<b>3 COMMA SPLICE AND FUSED SENTENCE</b>	<b>32</b>
a Without coordinating conjunction	33
b With conjunctive adverb or transitional phrase	36
c In divided quotations	38
<b>4 ADJECTIVES AND ADVERBS</b>	<b>41</b>
a Adverbs	42
b Adjectives as subject or object complements	43
c Comparative and superlative forms	45
d Awkward use of a noun as an adjective	48
e The double negative	48

<b>5</b>	<b>CASE</b>	<b>50</b>
	a Pronouns in compound constructions	52
	b Use of a pronoun in its own clause	54
	c <i>Whom</i> in formal writing	56
	d Possessive case before a gerund	57
	e Objective case with an infinitive	58
	f Subjective case for the subject complement	58
<b>6</b>	<b>AGREEMENT</b>	<b>60</b>
	a Subject and verb	61
	(1) Intervening words; retention of -s	61
	(2) Subjects joined by <i>and</i>	62
	(3) Singular subjects joined by <i>or</i> or <i>nor</i>	62
	(4) Inverted word order; <i>there</i> + verb + subject	63
	(5) Relative pronoun as subject	63
	(6) <i>Each, neither, everyone, etc.</i> , as subject	64
	(7) Collective noun as subject	64
	(8) Subject of linking verb with predicate noun	65
	(9) Nouns plural in form, singular in meaning	65
	(10) Titles of works; words spoken of as words	66
	b Pronoun and antecedent	67
	(1) <i>Anyone, a person, etc.</i> , as antecedent	67
	(2) Antecedents joined by <i>and</i> or by <i>or, nor</i>	68
	(3) Collective noun as antecedent	69
<b>7</b>	<b>VERB FORMS</b>	<b>71</b>
	a Misuse of principal parts; confusion of verbs	74
	PRINCIPAL PARTS OF VERBS	75
	b Meaning and sequence of tenses	79
	c Subjunctive mood	82
	d Needless shifts in tense and mood	85
	<b>MECHANICS</b>	
<b>8</b>	<b>MANUSCRIPT FORM</b>	<b>88</b>
	a Proper materials	88



## Contents

<b>b</b>	Arrangement	89
<b>c</b>	Legibility	90
<b>d</b>	Word division	91
<b>e</b>	Revising and proofreading	93
	A PARAGRAPH MARKED BY AN INSTRUCTOR	94
	THE SAME PARAGRAPH CORRECTED BY A STUDENT	95
<b>f</b>	Record of revisions	96
<b>9</b>	<b>CAPITALS</b>	<b>97</b>
<b>a</b>	Proper names, derivatives, and shortened forms	98
<b>b</b>	Titles of persons before the name	101
<b>c</b>	Titles of books, plays, papers, etc.	101
<b>d</b>	<i>I</i> and <i>O</i>	102
<b>e</b>	First word of sentence and of quoted speech	102
<b>f</b>	Unnecessary capitals	103
	STYLE SHEET FOR CAPITALIZATION	103
<b>10</b>	<b>ITALICS</b>	<b>105</b>
<b>a</b>	Titles of books, etc.	105
<b>b</b>	Foreign words and phrases	106
<b>c</b>	Names of ships, airplanes, etc.	107
<b>d</b>	Words, letters, and figures spoken of as such	107
<b>e</b>	Emphasized words	108
<b>11</b>	<b>ABBREVIATIONS, ACRONYMS, NUMBERS</b>	<b>109</b>
<b>a</b>	<i>Mr., Dr., Jr., M.D.,</i> etc.	110
<b>b</b>	Names of states, months, etc.	110
<b>c</b>	<i>Street, Park, Mount, Company,</i> etc.	110
<b>d</b>	Book divisions and course names	111
	PERMISSIBLE ABBREVIATIONS	111
<b>e</b>	Acronyms	112
<b>f</b>	Numbers	112
	SPECIAL USAGE REGARDING NUMBERS	113

## PUNCTUATION

<b>12</b>	<b>THE COMMA</b>	<b>116</b>
	<b>a</b> Before coordinating conjunction linking main clauses	117
	<b>b</b> After adverb clauses and introductory phrases	119
	(1) Adverb clauses before main clauses	120
	(2) Introductory phrases	121
	<b>c</b> Between items in a series	122
	(1) Words, phrases, and clauses	123
	(2) Coordinate adjectives	123
	<b>d</b> With parenthetical and miscellaneous elements	124
	(1) Nonrestrictive clauses, phrases, appositives	125
	(2) Contrasted elements, geographical names, items in dates and addresses	127
	(3) Parenthetical expressions, interjections, words in direct address, absolute phrases	129
	<b>e</b> For the prevention of misreading	130
<b>13</b>	<b>SUPERFLUOUS COMMAS</b>	<b>132</b>
	<b>a</b> Subject and verb, verb and object	133
	<b>b</b> Misuse with coordinating conjunction	133
	<b>c</b> Slightly parenthetical words and phrases	133
	<b>d</b> Restrictive clauses, phrases, and appositives	134
	<b>e</b> First and last items in a series	134
<b>14</b>	<b>THE SEMICOLON</b>	<b>136</b>
	<b>a</b> Between main clauses	136
	<b>b</b> Between items in a series	139
	<b>c</b> Misuse with parts of unequal rank	139
<b>15</b>	<b>THE APOSTROPHE</b>	<b>143</b>
	<b>a</b> Possessive case	143
	<b>b</b> Omissions in contractions and in numbers	145
	<b>c</b> Plurals of lower-case letters and abbreviations	145
	<b>d</b> Misuse with pronouns and plural nouns	146

<b>16</b>	<b>QUOTATION MARKS</b>	<b>147</b>
	<b>a</b> Short direct quotations and dialogue; indention of quotations	147
	(1) Double and single quotation marks	147
	(2) Dialogue	148
	(3) Long quotations of prose and poetry	149
	<b>b</b> Minor titles and subdivisions of books	151
	<b>c</b> Words used in a special sense	151
	<b>d</b> Overuse of quotation marks	152
	<b>e</b> Placement with other marks of punctuation	153
<b>17</b>	<b>THE PERIOD AND OTHER MARKS</b>	<b>155</b>
	<b>a</b> The period	155
	<b>b</b> The question mark	156
	<b>c</b> The exclamation point	157
	<b>d</b> The colon	158
	<b>e</b> The dash	160
	<b>f</b> Parentheses	162
	PUNCTUATION OF PARENTHETICAL MATTER	162
	<b>g</b> Brackets	163
	<b>h</b> The slash	163
	<b>i</b> Ellipsis points	165

## **SPELLING AND DICTION**

<b>18</b>	<b>SPELLING AND HYPHENATION</b>	<b>170</b>
	<b>a</b> Mispronunciation	171
	<b>b</b> Words of similar sound and spelling	172
	WORDS FREQUENTLY CONFUSED	173
	<b>c</b> Prefixes and roots	174
	<b>d</b> Suffixes	175
	<b>e</b> Confusion of <i>ei</i> and <i>ie</i>	178
	WORDS FREQUENTLY MISSPELLED	179
	<b>f</b> Hyphenation	185

<b>19</b>	<b>GOOD USAGE AND GLOSSARY</b>	<b>188</b>
	<b>a</b> Use of the dictionary	188
	<b>b</b> Informal words	197
	<b>c</b> Slang	198
	<b>d</b> Regional words	199
	<b>e</b> Nonstandard words and usages	199
	<b>f</b> Archaic and obsolete words	199
	<b>g</b> Technical words and jargon	200
	<b>h</b> Overwriting; distracting combinations of sounds	200
	<b>i</b> <b>Glossary of Usage</b>	201
<b>20</b>	<b>EXACTNESS</b>	<b>221</b>
	<b>a</b> Exact words	222
	(1) Precise denotation	222
	(2) Appropriate connotation	223
	(3) Specific and concrete words	225
	(4) Figurative language	227
	<b>b</b> Idiomatic expressions	229
	<b>c</b> Fresh expressions	230
<b>21</b>	<b>WORDINESS AND NEEDLESS REPETITION</b>	<b>234</b>
	<b>a</b> Meaningless words	235
	<b>b</b> Revising to eliminate wordiness	237
	<b>c</b> Needless repetition	239
	<b>d</b> Revising to eliminate needless repetition	240
<b>22</b>	<b>OMISSION OF NECESSARY WORDS</b>	<b>242</b>
	<b>a</b> Articles, pronouns, conjunctions, prepositions	242
	<b>b</b> Awkward omission of verbs and auxiliaries	244
	<b>c</b> Words necessary to complete comparisons	245
	<b>d</b> Phrases or clauses after <i>so</i> , <i>such</i> , <i>too</i>	246

## EFFECTIVE SENTENCES

<b>23</b>	<b>SENTENCE UNITY</b>	<b>248</b>
	<b>a</b> Unrelated ideas	248
	<b>b</b> Excessive detail	249
	<b>c</b> Mixed metaphors and mixed constructions	250
	<b>d</b> Faulty predication	251
	<b>e</b> Awkward versus precise definitions	252
<b>24</b>	<b>SUBORDINATION AND COORDINATION</b>	<b>255</b>
	<b>a</b> Combining short related sentences	256
	<b>b</b> Revising stringy compound sentences	258
	<b>c</b> Avoiding faulty subordination	260
<b>25</b>	<b>MISPLACED PARTS, DANGLING MODIFIERS</b>	<b>262</b>
	<b>a</b> Misplaced parts	262
	(1) Placement of single-word modifiers	262
	(2) Placement of prepositional phrases	263
	(3) Placement of adjective clauses	263
	(4) "Squinting" constructions	264
	(5) Separation of sentence base; split infinitives	264
	<b>b</b> Dangling modifiers	265
	(1) Participial phrases	265
	(2) Phrases containing gerunds and infinitives	265
	(3) Elliptical adverb clauses	266
<b>26</b>	<b>PARALLELISM</b>	<b>268</b>
	<b>a</b> Words, phrases, clauses, sentences	269
	<b>b</b> Repetition of a preposition, an article, etc.	270
	<b>c</b> Correlatives	271
<b>27</b>	<b>SHIFTS</b>	<b>274</b>
	<b>a</b> In tense, mood, voice	274
	<b>b</b> In person and number	275
	<b>c</b> From indirect to direct discourse	276

	d In tone or style	276
	e In perspective or viewpoint	277
<b>28</b>	<b>REFERENCE OF PRONOUNS</b>	<b>278</b>
	a Ambiguous reference	279
	b Remote or awkward reference	279
	c Broad or implied reference	280
	d Awkward use of <i>you</i> or <i>it</i>	281
<b>29</b>	<b>EMPHASIS</b>	<b>284</b>
	a Placement of important words	284
	b Periodic sentences	285
	c Order of climax	287
	d Active voice; forceful verbs	288
	e Repetition of important words	289
	f Unusual word order	290
	g Balance	290
	h Sentence length	291
<b>30</b>	<b>VARIETY</b>	<b>293</b>
	a Sentence length	294
	b Sentence beginnings	296
	c Avoiding loose compound sentences	299
	d Subject-verb sequence	300
	e Question, exclamation, or command	301
	<b>LARGER ELEMENTS</b>	
<b>31</b>	<b>LOGICAL THINKING</b>	<b>304</b>
	a Induction	304
	b Deduction	305
	c Common Fallacies	307
<b>32</b>	<b>THE PARAGRAPH</b>	<b>311</b>
	a Unity	313
	(1) Sentences related to central thought	313
	(2) Main idea stated in topic sentence	314

## Contents

<b>b</b>	Coherence	317
	(1) Orderly arrangement of ideas	318
	(2) Pronouns as links	323
	(3) Repetition of words and ideas	324
	(4) Conjunctions and other transitional expressions	324
	(5) Parallel structure	325
	(6) Transitions between paragraphs	326
<b>c</b>	Adequate development	328
<b>d</b>	Methods of development	330
	(1) Specific details	330
	(2) Examples	331
	(3) Narrative	332
	(4) Process	333
	(5) Cause and effect	333
	(6) Classification	334
	(7) Definition	335
	(8) Description	336
	(9) Analysis	336
	(10) Comparison or contrast	337
	(11) Combination of methods	339
<b>33</b>	<b>THE WHOLE COMPOSITION</b>	<b>344</b>
<b>a</b>	Considering the purpose	347
<b>b</b>	Finding an appropriate subject	350
<b>c</b>	Analyzing the audience	351
<b>d</b>	Exploring and focusing the subject	358
<b>e</b>	Constructing a thesis statement	363
<b>f</b>	Developing an arrangement of ideas	366
	INFORMAL WORKING PLANS	366
	FORMAL OUTLINES	368
<b>g</b>	Writing the composition	370
	(1) Introductions and conclusions	371
	(2) Development of a title	374
<b>h</b>	Revising the composition	375
	WORD PROCESSING	377
	SAMPLE REVISION OF A DRAFT	378
	REVISER'S CHECKLIST	386
<b>i</b>	Writing under pressure	389
	(1) Answering questions on essay tests	389
	(2) Writing in-class essays	392

<b>34</b>	<b>THE RESEARCH PAPER</b>	<b>394</b>
	<b>a</b> Choosing and limiting a subject	395
	<b>b</b> Finding library materials; preparing a bibliography	396
	(1) Books and periodicals	397
	REFERENCE BOOKS	402
	(2) A working bibliography	406
	<b>c</b> Evaluating and taking notes on sources	407
	<b>d</b> Making working plans or outlines	414
	<b>e</b> Drafting and revising the paper; citing sources in an acceptable form; preparing a list of works cited	415
	(1) Citations (MLA style)	416
	(2) List of works cited (MLA style)	423
	SAMPLE BIBLIOGRAPHICAL ENTRIES	425
	(3) Final revision and proofreading	436
	SAMPLE RESEARCH PAPER	437
	ENDNOTE (OR FOOTNOTE) STYLE	472
	VARYING STYLES OF DOCUMENTATION	477
	REFERENCES IN APA STYLE	478
	CITATIONS IN APA STYLE	479
<b>35</b>	<b>BUSINESS WRITING</b>	<b>481</b>
	<b>a</b> Letters and résumés; use of acceptable format	481
	(1) Acceptable business letter format	482
	(2) Application letters and résumés	486
	APPLICATION LETTER	487
	RÉSUMÉ	490
	(3) Business letters	491
	LETTER OF INQUIRY	491
	CLAIM AND ADJUSTMENT LETTER	493
	THANK-YOU LETTER	494
	<b>b</b> Memos	495
	<b>c</b> Reports	499
	<b>GRAMMATICAL TERMS</b>	<b>501</b>
	<b>INDEX</b>	<b>528</b>



# GRAMMAR

Sentence Sense	1
Sentence Fragments	2
Comma Splice and Fused Sentence	3
Adjectives and Adverbs	4
Case	5
Agreement	6
Verb Forms	7