

Writer's Choice

COMPOSITION AND GRAMMAR



Includes
Strunk and White
The Elements
of Style
Third Edition

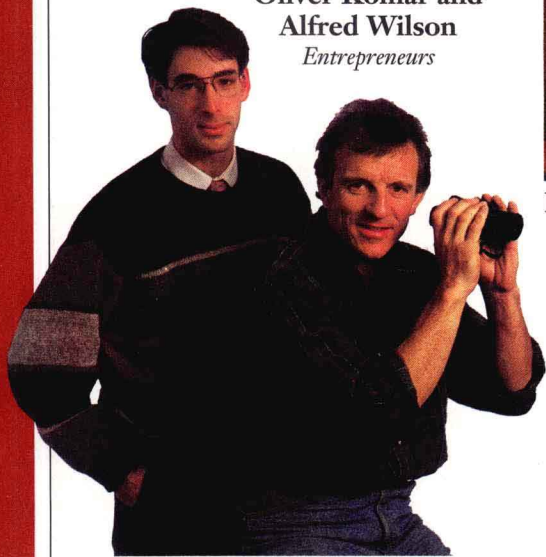
Writer's Choice

COMPOSITION AND GRAMMAR



Case Studies: Writers at Work

**Oliver Komar and
Alfred Wilson**
Entrepreneurs



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Curator

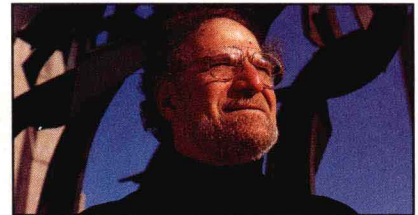


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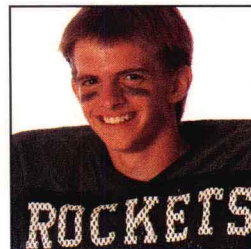
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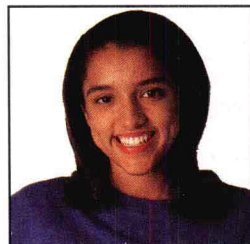
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Writer's Choice

COMPOSITION AND GRAMMAR



Andrew Wyeth, *Winter*, 1946

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Grammar Specialist

Mark Lester

Visual-Verbal Learning Specialists

Ligature, Inc.

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*Improvisation with Green
Center*.

Back cover includes
Yan Meng, *We Share
the Moon*.

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Ligature, Inc., is an educational research and development company with offices in Chicago and Boston. Ligature is committed to developing educational materials that bring visual-verbal learning to the tradition of the written word.

As visual-verbal and curriculum specialists, Ligature collaborated on conceiving and implementing the pedagogy of *Writer's Choice*.

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Continued on page 838

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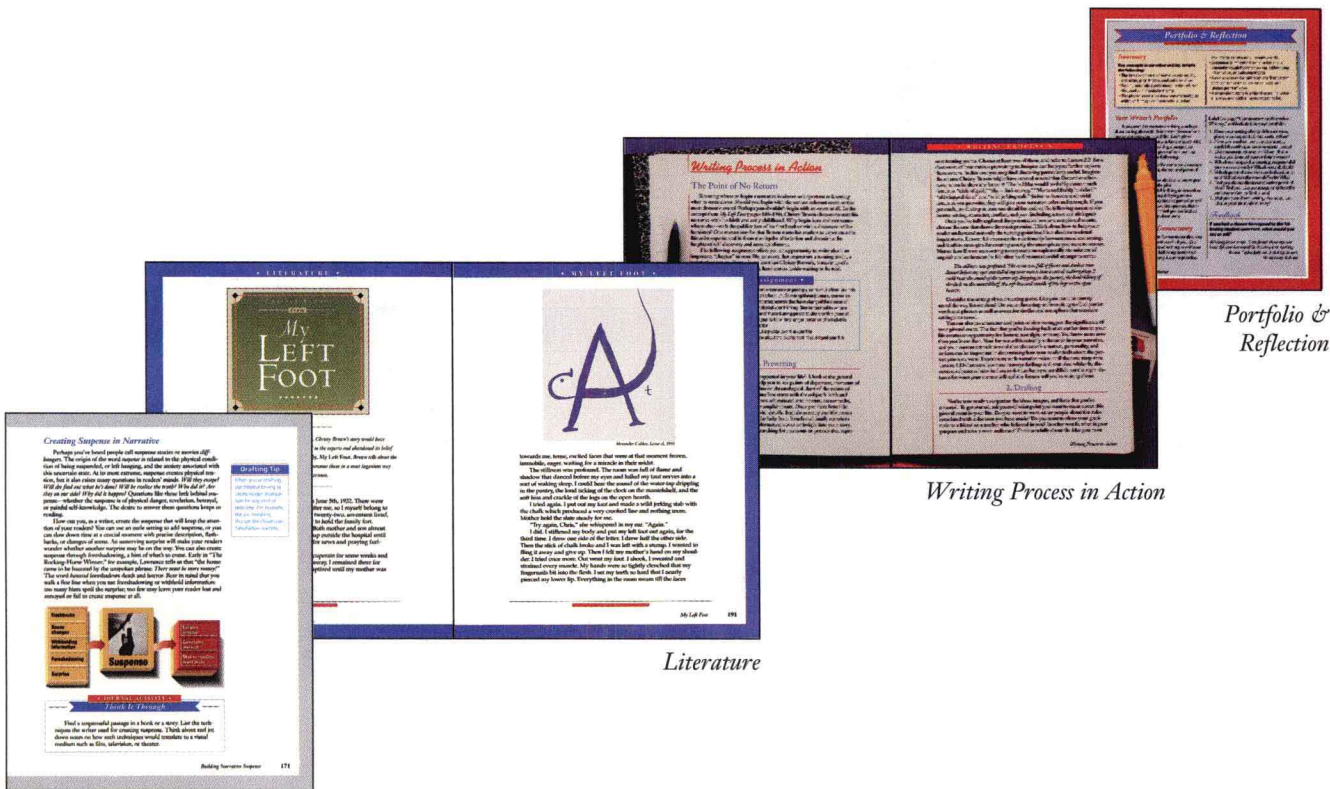
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Student Advisory Board

The Student Advisory Board was formed in an effort to ensure student involvement in the development of *Writer's Choice*. The editors wish to thank members of the board for their enthusiasm and dedication to the project.

The editors also wish to thank the many student writers whose models appear in this book.

Thanks are also due to Miami University of Ohio for help in the selection of models from student portfolios.



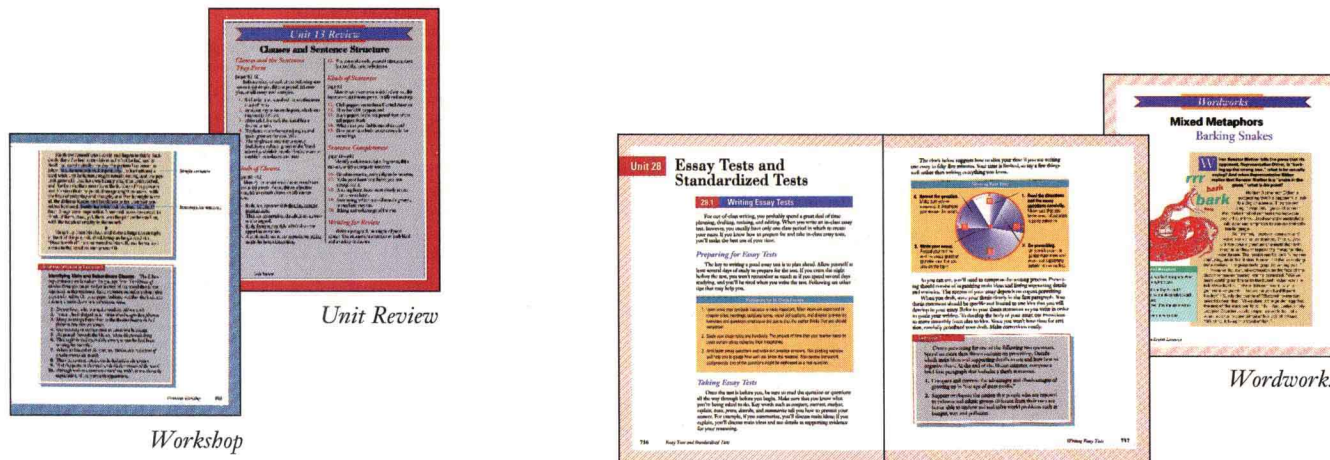
Portfolio & Reflection

Writing Process in Action

Literature

Composition Lesson

Part 3 Resources and Skills



Unit Review

Workshop

Wordworks

Resources and Skills Lesson

Inside Composition

The basic building block of the Composition units is the four-page lesson. Each lesson clearly focuses on a specific writing problem or task. You will always find clear and specific instruction, models of effective writing, and a variety of writing activities.

Student Models present writing by students like you to help you achieve your own writing goals.

Imaginative Writing

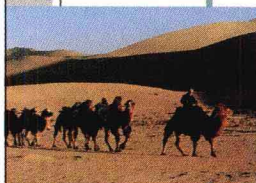
Whether you collect imaginative comparisons along with descriptive details during prewriting or add this figurative language during drafting or revising stages, metaphors, similes, and personification grow naturally out of your impressions and your material. Don't try to crowd every detail into a comparison. A few well-chosen figures of speech, along with evocative sensory details, will create a far better piece of description than one overloaded with obscure comparisons. Notice the balance between figurative language and sensory detail in the student model below.

Student Model

It was the first day of the new Chinese year, the year of the dragon, and the people of Chinatown were heralding this occasion with an explosive celebration of life. As I walked

3.3 Using Figurative Language

Sailing on a Sea of Sand



Camels are the ships of the desert. Think about that statement. They're awkward and lumbering but from a distance may appear to be floating. While shifting desert sands easily trap trucks, camels—like sea vessels—traverse these parched waters effortlessly.

An encyclopedia will give you factual information concerning the camel. Imaginative connections, however, provide a different and often more exciting kind of understanding.

What Is Figurative Language?

When you compare camels and ships, you create images. These images, often called figures of speech or figurative language, help others to understand the essence of an idea or to grasp the basic quality of a person, place, or thing.

Figurative language is language used imaginatively rather than literally. Figurative language can help you to see an ordinary subject in a new light. In the example below, Budd Schulberg might have written that prizefighter Toro Molina was really tall. Instead, Schulberg uses figurative language to dramatize the boxer's size.

Literature Model

When I stared at Toro that first time the word *giant* . . . didn't occur to me at all. It was *monster* that was in my mind. His hands were monstrous, the size of his feet was monstrous and his oversized head instantly became my conception of the Neanderthal Man who roamed this world some forty thousand years ago. To see him move, slowly, with an awkward loping gait, into the sun-room, bending almost double to come through the doorway, was as disconcerting as seeing one of the restored fossils of primitive man in the Museum of Natural History suddenly move toward you and offer a bony hand in greeting.

Budd Schulberg, *The Harder They Fall*

What does the comparison to "monster" or "Neanderthal Man" convey that the word "giant" does not?

Literature Models help you learn from the pros by showing you how published authors have met the writing challenges you face.

Writer's Choice Activities

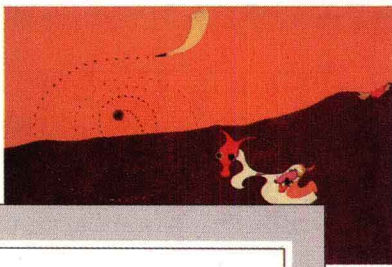
give you a full page of writing options to help you apply what you have learned in the lesson. You'll also find fine art or a special feature on using computers in writing.

• ACTIVITIES •

Writer's Choice

The following are some writing options to help you apply what you have learned.

1. Guided Assignment A well-known museum has recently acquired Joan Miró's painting, *The Hare*. As the art critic for a magazine, you have been asked to write a descriptive essay to accompany the reproduction in the magazine. Using the reproduction as the



The Hare, 1927

When to Use Figurative Language

Figurative language communicates ideas beyond the literal meaning of the words. Use figures of speech such as *simile*, *metaphor*, and *personification* when you want to enrich your writing, create effects, add emphasis, evoke emotions, or express fresh and vivid meaning.

Figurative language can be playful, enlightening, witty, or shocking. Figurative language can often communicate in a single phrase a concept or idea that might otherwise take several paragraphs to explain. When used effectively, it is original and full of surprises. The chart at the right defines three kinds of figures of speech and gives examples of each.

As dramatic as figurative language can be, it can also be vague, ineffective, or just plain dull. When the connection you're trying to make between two things doesn't come through clearly to your readers, you obscure the ideas you're trying to communicate or the effects you're trying to create. Mixed metaphors, which ineffectively combine two or more images in a single feature, only confuse readers. Overused similes and metaphors like those in the chart at the left deaden writing, producing stale rather than fresh perceptions.

A simile associates the qualities of one thing with the qualities of another. The comparison is made by using the word *like* or *as*.

The rain came from all directions, like music from radios on a crowded beach.

A metaphor equates or identifies one thing with another. The comparison is made directly, without the use of the word *like* or *as*.

A deafening concert of crashing thunder caused the dog to whimper and the toddler to scream.

Personification assigns human qualities or abilities to animals, objects, or ideas.

Fat raindrops played drum solos on the overturned buckets.

Prewriting Tip

When you're generating figurative language, try to visualize what your words are saying. Sometimes it helps to draw pictures.

DANGER! Bad Figurative Language at Work

as sly as a fox
as cool as a cucumber
as pretty as a picture
as busy as a bee
as good as gold
as white as snow
as right as rain
as cute as a button



When using figurative language, decide what impression you want to create for your readers. Relate the details of one thing to specific aspects of the other, and try to help your readers see something in a new, unexpected light.

• JOURNAL ACTIVITY •

Think It Through

Revise the examples of bad figurative language on this page. Create fresh, new images and comparisons that reflect your individual view of the world.

Using Figurative Language 131

Writing Process Tips

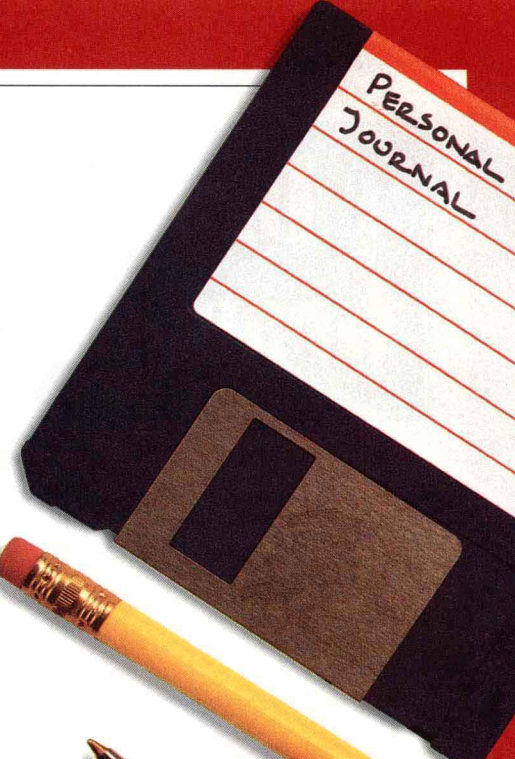
help you connect the skills you're learning to other stages of the writing process.

Visual-Verbal Instruction

combines words with images and graphics to help you visualize ideas and master the skills of writing.

Journal Activity

at the bottom of the second page of every lesson, gives you a chance to reflect and respond to the lesson material.



Inside Grammar

This grammar handbook works for you, not the other way around. You'll learn how to find and fix errors in your writing. Two special sections—the Troubleshooter and the Workshops—help you expand your grammar skills.

The Troubleshooter presents in one place the solutions to the twelve errors most frequently made by student writers. Your teacher may refer you to the Troubleshooter by marking errors in your papers with the abbreviations shown down the far left side of the page.

Unit 9 Troubleshooter

Research on thousands of student papers has identified the errors most frequently made by students and marked by teachers. This Troubleshooter is based on that research and is designed to help you correct these errors.

Use the Table of Contents below to quickly locate a lesson for a specific error. Your teacher may mark errors with the abbreviations shown in the left-hand column.

frag	9.1	Sentence Fragment	374
run-on	9.2	Run-on Sentence	376
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Each of the twelve errors is explained in detail in the Troubleshooter Unit.

9.1 Sentence Fragment

PROBLEM 1
Fragment that lacks a subject

frag Lauren ruined her new sweater, but it is in the washing machine.

Solution A
Lauren ruined her new sweater. She put it in the washing machine.
Add a subject to the fragment to make it a complete sentence.

PROBLEM 2
Fragment that lacks a complete verb

frag From the darkened room came a flickering light. The television set was still on.

frag We expect to make the playoffs this year. The team winning most of its games.

Solution A
From the darkened room came a flickering light. The television set was still on.
We expect to make the playoffs this year. The team is winning most of its games.
Add either a complete verb or a helping verb to make the sentence complete.

Solution B
From the darkened room came a flickering light—the television set was still on.
With the team winning most of its games, we expect to make the playoffs this year.
Combine the fragments with another sentence.

PROBLEM 3
Fragment that is a subordinate clause

frag Kim wants to visit Africa, because her ancestors came from there.

frag Mikey wrote a letter to the editor, which was published.

Solution A
Kim wants to visit Africa because her ancestors came from there.
Mikey wrote a letter to the editor, which was published.
Combine the fragment with another sentence.

Solution B
Kim wants to visit Africa. Her ancestors came from there.
Mikey wrote a letter to the editor. It was published.
Rewrite the fragment as a complete sentence, eliminating the subordinating conjunction or the relative pronoun and adding a subject or other words necessary to make a complete thought.

PROBLEM 4
Fragment that lacks both a subject and a verb

frag The new department store will open. On Labor Day.

Solution
The new department store will open on Labor Day.
Combine the fragment with another sentence.

Need More Help?
If you need more help in avoiding sentence fragments, turn to 13.5.

374 Troubleshooter 375 Sentence Fragment

For each common error, the Troubleshooter shows you the solution. If you need more help, the Troubleshooter also refers you to the appropriate lesson.

10.7 Conjunctions

A conjunction is a word that joins single words or groups of words.

Coordinating Conjunctions

A coordinating conjunction joins words or groups of words that have equal grammatical weight in a sentence.

Coordinating Conjunctions					
and	but	or	nor	for	yet

The road twisted and turned. [joins words]
The cat was not in the closet or under the bed. [joins phrases]
Stay on the path, but be careful of the rocks. [joins clauses]

Exercise 32

Identifying Coordinating Conjunctions Identify the coordinating conjunction(s) that appear in each sentence.

Responsibilities of Airline Dispatchers

1. Airline dispatchers are covered with millions of passengers.
2. The pilot and the dispatcher who can cancel or delay a flight.
3. Dispatchers are trained through decades of lives at one time.
4. Dispatchers must be at least a few are so young.
5. A college education is essential courses in meteorology and pilot.
6. Many dispatchers have also been.
7. The dispatchers' day is a long flight conditions with the need.
8. Before permitting a plane to take the plane's fuel capacity and so.
9. There are no hasty decisions if a dispatcher, nor are there irrelevant.
10. Flight conditions may change, never lose track of all the variables.

Grammar lessons present definitions and examples first. Then you move on to practical exercises.

Correlative Conjunctions

Correlative conjunctions work in pairs to join words and groups of words of equal weight in a sentence.

Correlative Conjunctions	
both ... and	neither ... or
either ... or	not only ... but
just as ... as	whether ... or

Correlative conjunctions can make the relationship between words or groups of words clearer and more emphatic than coordinating conjunctions can.

COORDINATING CONJUNCTIONS	CORRELATIVE CONJUNCTIONS
She and I have the same birthday.	Both she and I have the same birthday.
Myuchi or I will have a party.	Either Myuchi or I will have a party.
I have a sister and a brother.	I have not only a sister but also a brother.

Exercise 33

Identifying Correlative Conjunctions On your paper write both parts of the correlative conjunctions that appear in the following sentences.

The American Melting Pot

1. A great percentage of famous Americans can claim not only European or African heritage but also Native American ancestry.
2. One of these is the former baseball star Dick Allen, who is both African American and Native American.
3. Johnny Bench, who is one-eighth Choctaw, was not only the Rookie of the Year in 1968 but also the Most Valuable Player in 1970.
4. Whether you know James Garner from *The Rockford Files* or remember him from commercials, you may not know that he is descended from Native Americans in Oklahoma.
5. Poverty defeated neither Johnny Cash nor Loretta Lynn, two musicians who claim Cherokee blood.
6. Just as Cash and Lynn are part Cherokee, so is the singer Dolly Parton.

7. The well-known humorist Will Rogers, who was one-eighth Cherokee, appeared both on stage and in films.
8. Neither prejudice nor an arduous struggle for access dampened the optimism of connoisseur Moses Mabley, an African American who also had Cherokee ancestors.
9. The artist Robert Rauschenberg had both a German grandfather and a Cherokee grandmother.
10. Many of Jeannine West's stories are about either her father's Comanche ancestors or her mother's British forebears.

Subordinating Conjunctions

A subordinating conjunction joins two clauses, or ideas, in such a way as to make one grammatically dependent upon the other.

The clause introduced by a subordinating conjunction is considered dependent because it cannot stand by itself as a complete sentence.

When Reggie Jackson played baseball, he was known as Mr. October.
Jackson was given his nicknames because he excelled during postseason play.
As soon as he stepped up to the plate, baseball fans expected a home run.
Although he might have had an occasional bad season, Jackson always sparked in October.

Common Subordinating Conjunctions			
after	as though	provided (that)	until
although	because	since	when
as	before	as long as	whenever
as far as	concerning (that)	so that	wherever
as if	if	than	whereas
as long as	inasmuch as	though	whenever
as much as	in order that	unless	while

Exercise 34

Identifying Subordinating Conjunctions Write the subordinating conjunction that appears in each sentence on the following page. Remember that some subordinating conjunctions are made up of more than one word.

Grammar Workshop

Parts of Speech

Joseph Conrad's celebrated short novel *Heart of Darkness* describes the journey of a young seaman up the Congo River in Africa. In this passage the seaman, named Marlow, describes a woman who approaches the boat on which he and a group of ivory hunters (whom Marlow ironically calls "pilgrims") are traveling. The passage has been annotated to show Conrad's use of the parts of speech covered in this unit.

Litvanyan Maki
from **HEART OF DARKNESS**
by Joseph Conrad

"She walked with measured steps, draped in striped and fringed cloths, treading the earth proudly, with a slight jingle and flash of bodacious ornaments. She carried her head high, her hair was done in the shape of a helmet; she had brass leggings to the knee, brass wire garlands in the elbows, a crimson spot on her ivory cheek, immovable necklaces of glass beads on her neck; bizarre things, charms, gifts of white-men, that hung about her, glittered and tinkled at every step. She must have had the rubor of several elephant tusks upon her. She was savage and superb, wild-eyed and magnificent; there was something ominous and stately in her deliberate progress. And in the hush that had fallen suddenly upon the whole wondrous land, the immense wilderness, the colossal body of the forest and mysterious life seemed to look at her, primitive, as though it had been looking at the image of its own tempestuous and passionate soul.

"She came almost to the steamer, stood still, and faced us. Her long shadow fell to the water's edge. Her face had a tinge and fierce aspect of wild arrows and of sharp pain mingled with that of some struggling, half-shaped resolve. She stood looking at us without a stir, and like the wilderness itself, with an air of brooding over an inscrutable purpose. A whole minute passed, and then she —

The Workshop at the end of each unit presents exercises based on a selection from a novel or other work of literature.

made a step forward. There was a low jingle, a glint of yellow metal, a sway of fringed draperies, and she stopped — as if her heart had failed her. The young fellow by my side groined. The pilgrims murmured at my back. She looked at us as if her life had depended on the unswerving steadiness of her glance. Suddenly she opened her brass arms and threw them up right above her head, as though in an uncontrollable desire to touch the sky, and at the same time the swift shadows flitted out on the earth, swept around on the river, gathering the steamer into a shadowy embrace. A formidable silence hung over the scene.

"She turned away slowly, walked on, following the bank, and passed into the bushes to the left. Once only her eyes glanced back at us in the dark of the thickets before she disappeared."

Grammar Workshop Exercise 1

Identifying Phrases On your paper identify each of the nouns in the following sentences, which are based on the passage from *Heart of Darkness*. After each noun write its parenthetical sentence, proper or infinitive, depending upon how the noun is used in the sentence.

- SAMPLE Marlow saw the mysterious woman approach the steamer.
- ANSWERS Marlow (proper, woman (noun), crew (collective))
1. The group of ivory hunters wandered at her proud descent.
 2. Her exotic ornaments made her seem a princess of Africa.
 3. Her clothing (nominative) suggested arrows.
 4. Neighboring tribes had sent her these gaily workmen.
 5. When she reached the bank of the Congo River, she stepped and stared at the natives.
 6. An ominous silence (object) veiled the head of adventures.
 7. To Marlow she represented the soul of the wilderness.
 8. He read sorrow in her fierce expression.
 9. Her boldness seemed to answer the sun.
 10. As fast she left the river bank and dully retreated into the jungle.

Coordinating conjunction
Preposition
Action verb

Inside Resources

The lessons in this unit give you the skills necessary to prepare and deliver a speech, take a test, use a dictionary, and find books in the library. Each lesson is complete, concise, and easy to use.

Graphics help you comprehend complex information at a glance.

Note how the graphics enhance understanding of the paragraph. The table gives a clear comparison between the two sets of information: farm population and farm size. The table also provides a more detailed analysis by giving statistics for each ten-year period.

The line graph only shows the decrease in farm population. Information on both axes is marked in equal increments: every five million farms and every ten-year period. To find the population for one period, follow the horizontal axis to that year, and go up the year column to the point on the graph. Then look across to the numbers on the vertical axis.

Similarly, the bar graph illustrates the increase in farm size. As with the line graph, the axes list amounts in increments. In this case, the increments comprise 100 acres of land and ten-year spans. To find farm size for one year, follow the horizontal axis to that year, look at the height of the bar above it in the graph, and then look at the corresponding amount on the vertical axis.

Where Departing Farm Workers Go

Retirement	10%
Other	2%
Retired farm work	25%
Unemployed	10%
Other	43%

Pie Charts These pie charts are circles divided into segments, or slices, that show proportions of a whole. The proportions or amounts represented by all the segments total 100 percent. The size of segments can be compared with each other and to the whole.

This pie chart illustrates what a poll might reveal about where farm workers go when they leave that area of employment. Other pie charts often illustrate budget proportions or amounts.

Reading Graphics Accurately Graphics provide a great deal of information, but they have limitations. Read the following points to understand what graphics can and cannot do.

Reading Graphics Accurately

- Graphics may indicate trends for a given period, but you can't assume a trend will continue. The table, for instance, shows trends in farm population and farm size. These trends may or may not continue.
- Although several categories of information might be presented together, be careful about inferring a cause-and-effect relationship among the categories. Such a relationship may not exist.
- Graphics don't give the whole picture. For example, the line graph shows that farm population is decreasing, but it doesn't indicate who is leaving or why.
- Graphics can be misleading in their presentation. Numbers on one axis of a line graph or bar graph might be compressed to save space. If the increments aren't equal, the visual representation of the graphic won't be accurate. Also, read the labels so you know whether numbers represent individual units or millions of units.

Analyzing Diagrams

Unlike charts and graphs, diagrams show relationships among ideas; how a system or organization works; or the movement of people, information, and items within a system or from one place to another. If you have ever put together a model airplane, sewed a garment from a pattern, or followed a blueprint, you have used a diagram. As a student you have probably read diagrams in the form of organizational "trees," flow charts, and maps.

New Polarized Filters Work to Reduce Glare

Diagrams are typically designed so that you can visually follow the stages of the process.

Labels indicate and describe the stages of a process and may indicate their degree of importance.

If you were to read the preceding diagram in a science textbook, you'd learn three things: (1) how polarized filters work, (2) in what applications they're used, and (3) why they're used. Even if the same information is written in the text, studying the diagram will clarify and reinforce what you've read.

Exercise 2

Create a graph or diagram to represent one of the following kinds of information.

- Keep track of the temperature high and low for one week in your city or town. Show the temperature pattern in an appropriate graphic.
- If you belong to a club or committee, or if you work for a fast-food restaurant or clothing store, create a diagram of how you and your fellow members or co-workers get things accomplished. Show how decisions are made, food orders are handled, or clothing is unpacked, displayed, and sold.

Wordworks

Function and Meaning Shifts Shifty Characters

Veterinarian Gets Two Years in Monkey Suit!
Stolen Painting Found by Tree

Do these headlines read like something from the front pages of supermarket checkout-line tabloids? In fact, the headlines come from reputable newspapers. Was a vet actually sentenced to wear a monkey suit for two years? Does a certain tree double as a private investigator? Of course not! So, how did the editors let these bloopers slip by?

All this confusion comes about because English words are so wonderfully adaptable. Many words can serve more than one grammatical function without any change in form, a process that English scholar Richard Lederer calls "function shift." Nouns become verbs (to telephone, to sleep; verbs become nouns (walk, adjective become verbs (to same, to round). Even adverbs can shift to nouns (the why and wherefore).

To add to the confusion, many words have developed several meanings, or meaning shifts. A suit can be a piece of clothing or a legal action; head can mean a part of the body or a leader; arms can mean parts of the body or weapons. With all these shifty words, bloopers are bound to occur!

English speakers can usually grasp shifts in meaning without a problem. However, when space is limited and time is short, as in the newspaper business, great puns sometimes make headlines:

ALL HEAD FIRE!
SCHOOL BOARD DEMANDS
BUS PASSENGERS BE BELTED

TEACHERS ALARMED BY STUDENTS' STRANGE HEADS!

Following are some words that lend themselves to punning headlines. Use these words or any others that come to mind to create your own bizarre heads like these:

NEW RECRUITMENT POLICY DROPPES STUDENTS
SCIENCE DEPARTMENT HEAD GETS NEW RIGHT HAND

head	arm	air	see	large
hand	shoulder	elbow	help	fat
drop	tail	drop	feature	line
called	swaying	sent	belt	alarm
bearing	twist	turning	attack	grass

Wordworks pages like this one provide a humorous look at how we use and misuse our language. These features appear in the first unit in Resources, which puts you in command of basic facts about the English language.

Writer's Choice

COMPOSITION AND GRAMMAR

Writer's Choice *was written for you, the student writer. You're the writer in the title, and real students like you contributed to the materials you'll study. The book is organized into three main parts: (1) Composition; (2) Grammar, Usage, and Mechanics; and (3) Resources and Skills.*

Part 1 Composition

The lessons in Composition are designed to give you help with specific writing tasks. You can use the units and lessons in order from beginning to end or select just the ones that help with your own writing needs.

- Unit 1** **Personal Writing:** *Looking Good* 3
- Unit 2** **The Writing Process:** *From Start to Finish* 53
- Unit 3** **Descriptive Writing:** *Globetrotting* 113
- Unit 4** **Narrative Writing:** *That's Entertainment!* 153
- Unit 5** **Expository Writing:** *A Better Mousetrap* 201
- Unit 6** **Persuasive Writing:** *A Look on the Light Side* 263
- Unit 7** **The Research Paper** 315
- Unit 8** **Style Through Sentence Combining** 349

Part 2 Grammar, Usage, and Mechanics

In the unique Troubleshooter, you'll learn to identify and correct the most common student writing problems. Throughout the rest of Part 2, you'll find plenty of practice to reinforce what you learn.

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Unit 11	Parts of the Sentence	443
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Unit 14	Diagramming Sentences	511
Unit 15	Verb Tenses, Voice, and Mood	521
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Unit 17	Using Pronouns Correctly	567
Unit 18	Using Modifiers Correctly	593
Unit 19	Usage Glossary	613
Unit 20	Capitalization	633
Unit 21	Punctuation, Abbreviations, and Numbers	647

Part 3 Resources and Skills

You can use these resources and skills not just in English class but wherever you need to communicate effectively. The tone and approach are user-friendly, with many opportunities to practice and apply the skills you learn.

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Unit 25	Vocabulary	716
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William
Strunk
and
E.B.
White

The
Elements
of
Style

Part 4

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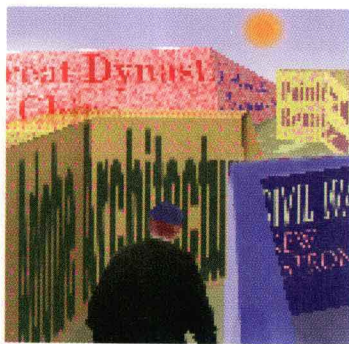
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- 2.5 Drafting: Writing with Unity and Coherence 78
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