

THE ALLYN & BACON HANDBOOK



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*For Jonathan and Matthew—
teachers both.*

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PREFACE TO THE INSTRUCTOR

What do today's students need from a composition handbook? Have student needs in recent years outgrown the generally competent, currently available selection of handbooks? Answering these questions was foremost in our minds when we began what evolved into *The Allyn & Bacon Handbook*. Based on our classroom experiences and on consultations with colleagues across the curriculum, we each had for several years seen the need for a book that directly addressed the writing of students both within and *beyond* the composition classroom and that at the same time introduced foundational skills of critical thinking. We believed that handbooks should give increased attention to these important matters. We also believed that a handbook should be something more than a collection of loosely affiliated discussions: it should function as *one* book in which strong, unifying themes help users to perceive the writing process as a whole. Motivated by these concerns, we embarked on our project and chose four mutually reinforcing themes to make a single, coherent text that would cover the ground of traditional handbooks and break new ground as well.

Critical Thinking

With its opening chapters—"Critical Thinking and Reading" and "Critical Thinking and Writing"—*The Allyn & Bacon Handbook* marks a departure in the world of handbooks. Other books begin with chapters on the writing process. We open with strategies for reading thoughtfully and for thinking about sources *through* writing. This approach follows our conviction that writing is a process of clarifying thought. Much of what students write is based on sources, and much of the often-heard lament that students are neither thinking nor writing well is made in reference to students working with sources. Our book is unique in the extent of the coverage devoted to critical thinking.

- Chapter 1 introduces critical reading as a fundamental college-level skill that in the long run *saves* a student time. Students learn to read closely in order to understand sources, and then to evaluate, analyze, reflect, or infer relationships as the occasion demands.
- Chapter 2 presents varieties of writing and thinking that correspond to differing strategies for reading: summary, evaluation, analysis, and synthesis.

Chapters 1 and 2 are based on a survey of current research in the field and undergird all subsequent discussions of thinking and writing developed in the text: in Part II, on the Writing Process; in Part IX, on the Research

Process; and in Part X, on Writing and Reading across the Curriculum. **We approach critical thinking as decision making at all stages of the writing process.** Indeed, one cannot write well without thinking well. Writing aids thinking; thinking aids writing. In these opening, foundational chapters, we work to make this connection explicit for students.

Writing as a Process

Chapters 2 through 6 on the writing process are designed to serve both as a quick-reference tool and as a mini-rhetoric, with assignments that call on students to write and revise paragraphs and whole papers. Throughout Part II—and extending to our discussion of the sentence and word choice in Parts III, IV, V, and VI—we **emphasize the role of revision in clarifying meaning and achieving a clean, spare style.** Students learn to identify potential problems and then to revise—to think critically about an essay as a whole and about its component sections, paragraphs, and sentences. In chapters 3 and 4, students observe a sample paper evolve from an initial assignment and meandering first thoughts into a polished, final draft. **We present revision as an effort continually directed at one purpose: a clearly expressed thought.** At every turn in the process, writers make decisions in the hope of clarifying thinking. We want students to trust in this process and to learn that writing, though initially messy, will through revision yield a competent product.

Because we have found that writing improves significantly when students give careful and sustained attention to a paper's governing sentence, **we have made our discussion of thesis more extensive than those found in existing handbooks.**

- We approach thesis as inference-making and relate the types of inference that writers make to patterns of development (e.g., comparison) discussed in chapter 5, on Writing and Revising Paragraphs.
- We tie these same inferences to relationships that students make while reading source materials.
- We stress that certain theses lead to informative papers while others lead to argumentative ones.
- We discuss how, through a choice of thesis, writers communicate their ambitions for a paper.

One feature unique to this handbook is found in chapter 5, Writing and Revising Paragraphs, where **students will find a strategy for building from single paragraphs to a whole essay.** Too often, in our experience, students arrive at the end of the planning stage with little more than an outline and good intentions, without ever having learned strategies for piecing together paragraphs to form sections and sections to form whole papers.

Argumentation

Chapter 6, an outgrowth of the attention given throughout the book to critical thinking, focuses both on writing and on evaluating arguments. *The Allyn & Bacon Handbook* is the first handbook to adapt the **Toulmin model** of argument for students in the composition classroom. The choice of the widely respected Toulmin approach is especially important for this book not only because the approach is an excellent one for teaching the component parts of argument but also because it is without parallel in its ability to bring coherence to a discussion of writing—particularly, arguing—across the curriculum.

- Toulmin emphasizes the elements of argument common to persuasion in any discipline.
- Toulmin also explains how the form an argument takes, as well as the evidence used, depends heavily on the discipline (or context) in which a writer works.

We present the elements common to all arguments in chapter 6; we discuss the discipline- (or context-) specific elements of argument in chapters 37 through 39. Throughout, we have worked to make Toulmin's language accessible to students—using, for instance, the word *inference* in place of *warrant* and tying the core logic of argument making to the logic of thesis making.

Writing and Reading across the Curriculum

Having seen the need to give sustained attention to the writing and reading that students do beyond their first composition course, we set out to write cross-curricular chapters that would be unique among handbooks. These chapters—on reading and writing in the Humanities (chapter 37), in the Social Sciences (chapter 38), and in the Sciences (chapter 39)—not only introduce students to particular assignments they will encounter, but also show how writing, reading, and thinking change from one discipline area to the next. We have grounded our cross-curricular coverage both theoretically and practically in the material on argument and critical thinking from the first two parts of the book. We wanted our discussion to be a *coherent* extension of principles developed earlier—principles with which students who have used the book will be familiar. In this effort, Toulmin's approach to argument proved invaluable. After a general introduction devoted to characteristic assumptions and questions, each chapter reviews patterns for writing to inform and for making arguments in the discipline area; it reviews typical kinds of reading and audience situations; and it presents types of assignments found in the discipline, a sample student paper, and a listing of specialized reference materials.

To demonstrate how writing is used in different academic contexts, we present in **each cross-curricular chapter a research paper on the topic of alcohol, written from a particular disciplinary perspective.** One paper is a lab report on the fermentation of wine; another is a sociological investigation of women alcoholics; the third is an analysis of a character's alcohol use in a story by James Joyce. In chapter 35, on research, a fourth paper is written on the advisability of alcohol and drug testing—from a business perspective. Students who read these papers will appreciate the ways in which a researcher's point of view helps to determine the types of investigations that are carried out, the types of evidence that are called for, and the types of arguments that are made.

Other Concerns

Critical thinking, writing as a process, argumentation, and writing across the curriculum are themes we feel give *The Allyn & Bacon Handbook* a distinctive, unifying focus. These themes emphasize the value of careful decision making at all stages of the writing process. In showing students the importance of thinking clearly at the levels of the essay, paragraph, and sentence, **we have worked hard to achieve a tone that is clear, direct, and authoritative while at the same time respectful.** This tone reflects our view of students as fellow writers who in important respects are our peers: for whom the tensions in producing a first draft parallel our own and for whom commitment to a topic provides the motivating energy to revise and refine until words exactly express thoughts.

Any experienced writer knows that there is often more than one solution to a common sentence error. Therefore, when appropriate, we discuss alternative solutions and encourage students *in their role as writers* to make decisions. When usage is a matter of strict convention, we offer firm, clear guidelines. Throughout, we have worked to make our text enjoyable. Students will find real academic writing used as a basis for more than ninety percent of the exercises *and* example sentences. **Both exercises and examples almost always feature connected discourse from a variety of disciplines—**on topics as various as Van Gogh's life, Newton's separation of visible light into a spectrum, and the origins of the first World War. We wanted a book that would provide interesting and useful reading, as well as a clear guide to eliminating common errors and understanding key concepts of grammar, usage, and style. We also wanted a book that would be easy to use as a reference tool and visually appealing as well. To this end we have created numerous boxes that summarize important information or provide useful lists.

From the smallest details to the broadest themes that motivated us to undertake this project, we have aimed to make *The Allyn & Bacon Handbook* a single, coherent text that both demonstrates and celebrates the rich variety of academic writing.

Supplements for the Student

A student workbook—*The Allyn & Bacon Workbook* by Kathleen Shine Cain of Merrimack College—supplements the handbook with abridged topical explanations keyed to handbook sections and a new set of illustrative examples. The objective of the workbook is to provide an abundance of additional exercise work in basic grammar, sentence faults, punctuation, mechanics, and effective sentence construction. The workbook further provides supplementary work on the writing process, vocabulary, critical thinking, and argumentation.

The Allyn & Bacon Workbook is also published in an ESL version—developed by Judith Garcia of Miami-Dade Community College—which contains additional explanations, special topics, and additional exercises aimed at students for whom English is a second language. Finally, special workbooks are available to prepare students for the CLAST and TASP competency tests in Florida and Texas.

A compact collection of readings—*Thinking and Writing in the Disciplines: A Reader* by Mary McGann of the University of Indianapolis—is also available to students at an economical price for use in courses that explore some of *The Allyn & Bacon Handbook's* themes. Focused on three major discipline areas, the reader includes examples from professional journals, popular writing, and student writing, each accompanied by pre-reading and study questions.

Supplements for the Instructor

The *Instructor's Annotated Edition* of the handbook—by Kathleen Shine Cain of Merrimack College—features succinct annotations in the margins of each chapter, offering a wide variety of useful information pertinent to teaching from the text. The *Instructor's Resource Manual* by Kathleen Shine Cain provides additional material for new and experienced instructors.

Testing and exercise instruments in computerized form as well as in booklet form are also available to support the instructor's composition program. First, two Allyn and Bacon *Diagnostic Tests* are keyed to the text, each containing a fifty-item test on grammar and mechanics with an essay component. Second, a computerized *Exercise Bank* contains hundreds of exercise examples keyed to the grammar and usage sections of the handbook for students needing supplementary practice, either independently in a learning laboratory or in a class setting.

Software and Audiovisual Supplements

Software is available to students through special packaging options with this handbook. For example, a widely used Macintosh on-line guide for writers, the **Editorial Advisor**, provides instant reference advice to writers as they work on a word processor. It is available at special pricing either

separately, by license to a college department, or for sale in combination with the text. Other software packages and options are available through consultation with local Allyn and Bacon representatives.

A package of twenty acetate **Transparencies**, available to adopting instructors, presents key text diagrams in four-color, two-color, and one-color form, along with several special lecturing examples and demonstration pieces for use in focusing classroom discussions. A separate booklet of transparency masters also accompanies the text.

A series of professionally-produced video teaching lessons, forming *The Allyn & Bacon Video Grammar Library*, are available free to adopters. Each 10-minute lesson presents a separate topic in grammar, mechanics, sentence structure, or on such topics as sexist language and plagiarism.

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Special thanks go to Kathleen Shine Cain of Merrimack College for her fine work on the *Instructor's Annotated Edition*, the companion *Allyn & Bacon Workbook*, and the *Instructor's Resource Manual*. To the many reviewers who took the time to critique our work, we give warm thanks. The following colleagues were both generous and tough with their comments. Whenever we did not, for our own hard-headed reasons, accept their advice, we had to construct good arguments, since our reviewers invariably argued with force and insight. Many thanks to Chris Anson, University of Minnesota; Phillip Arrington, Eastern Michigan University; Kathleen Shine Cain, Merrimack College; Barbara Carson, University of Georgia; Thomas Copeland, Youngstown State University; Sallyanne Fitzgerald, University of Missouri, Saint Louis; Dale Gleason, Hutchinson Community College; Stephen Goldman, The University of Kansas; Donna Gorrell, St. Cloud State University; Patricia Graves, Georgia State University; John Hanes, Duquesne University; Kristine Hansen, Brigham Young University; Bruce Herzberg, Bentley College; Vicki Hill, Southern Methodist University; Jeriel Howard, Northeastern Illinois State University; Clayton Hudnall, University of Hartford; David Joliffe, University of Illinois at Chicago; Kate Kiefer, Colorado State University; Nevin Laib, Franklin and Marshall University; Barry Maid, University of Arkansas at Little Rock; Thomas Martinez, Villanova University; Mary McGann, University of Indianapolis; Walter Minot, Gannon University; Jack Oruch, University of Kansas; Twyla Yates Papay, Rollins College; Richard Ramsey, Indiana/Purdue University at Fort Wayne; Annette Rottenberg, University of Massachusetts, Amherst; Mimi Schwartz, Stockton State College; Louise Smith, University of Massachusetts, Boston; Sally Spurgin, Southern Methodist University; Judith Stanford, Rivier College; Barbara Stout, Montgomery College; Ellen Strenski, University of California, Los Angeles; Christopher Thaiss, George Mason University; Michael Vivion, University of Missouri, Kansas City; Barbara Weaver, Ball State University; and Richard Zbracki, Iowa State University.

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Leonard Rosen, *Bentley College*

Laurence Behrens, *University of California, Santa Barbara*

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PREFACE TO THE STUDENT

As a student, you will find yourself writing papers well beyond your composition and literature courses. A chemistry professor may ask you to explain in paragraph form the changes that occur in a chemical reaction. A physics professor may ask you to read and summarize an important journal article. Beyond college, you will discover that writing is an essential tool for anyone who must make decisions and document them. Many business people generate more than twenty memos or letters a week, in addition to drafting periodic reports and proposals. In school or out, you will have many occasions to write. Writing well—with confidence—will always serve your interests and make you a valued colleague, whatever the endeavor.

Writing as Thinking

One of the underlying goals of *The Allyn & Bacon Handbook* is to make you aware of the connections between good writing and clear thinking. Successful writers are problem solvers: they are critical thinkers who pose questions about their own work, spot difficulties that block communication, and devise strategies for resolving those difficulties. A writer who is a problem solver is much like any other competent worker. Think of a musician or an athlete. A guitarist having trouble mastering a song will not practice mindlessly for hours on end but will, rather, pose questions to make practice more focused and productive: "Why am I having trouble? What should I be understanding that I'm not?" The athlete faced with a bad day on the playing field might wonder: "My rhythm was off today—what went wrong?" Athletes especially intent on improving will videotape themselves in action and later study those tapes. To gain competence, a person must think critically about his or her performance, first by gaining distance from the performance and then by posing questions that help pinpoint difficulties and set corrective courses of action. *The Allyn & Bacon Handbook* will help you to analyze your written work and, if need be, take corrective action.

Writing and Reading in the Disciplines

On a typical day you will take courses in and read about a number of different subjects. Traveling from one subject area (or discipline) to the next, you will realize that certain features of good writing are essential to your success as a writer, whatever the context. For instance, all writing must be well organized. At the same time certain features of writing change as you move from one subject area to another. In a literature class you will be asked

to interpret certain products of culture—stories, poems, or plays—and to support your interpretations with references to particular lines of text. By contrast, the goal of a biology or chemistry class will be to understand the workings of the natural world. In support of the statements you make, you will present carefully gathered measurements or observations based on your work in a laboratory or field setting. The questions that professors expect you to ask as well as the evidence they expect you to produce in support of arguments will change from discipline to discipline. To succeed as a writer in college, you should understand something of these shifting expectations.

The Allyn & Bacon Handbook will help you master skills that are common to the disciplines, and at the same time will encourage you to appreciate some of the significant ways in which skills of writing, reading, and thinking change as you move from one part of the curriculum to the next. When you are assigned writing in your various courses, you will find it helpful to read, as appropriate, chapter 37 (Writing and Reading in the Humanities), 38 (Writing and Reading in the Social Sciences), and 39 (Writing and Reading in the Sciences). In your composition course, you will likely work through the first six chapters of the book. You will be able to apply the material in these early chapters to writing in *any* context.

How to Use This Handbook

Those who need to find information in a handbook may not know the formal terminology by which certain matters are covered, particularly matters of grammar and punctuation; without knowing terminology, some writers cannot find their way into the book and thus will have trouble using it. How can you gain access to a handbook when you are unfamiliar with its terminology and coverage?

First, be assured that you do not need to memorize rules or definitions. What you will need, though, is to make a modest investment of time—say, one hour. Take an hour to review the various parts of *The Allyn & Bacon Handbook*. Learn how it categorizes information; become familiar with its contents by reading each chapter's introductory paragraph, which defines and discusses the significance of the topics covered. Be sure to locate the appendices as well, including the glossaries of usage and grammar. The Glossary of Usage will help you to use words about which you have questions. (Would you write "I feel *bad*" or "I feel *badly*"? Consult the glossary for this and other such questions.) The Glossary of Terms defines in one convenient place those terms that appear throughout the text but may not be defined with every use. Each term is boldfaced on first use in the text itself.

After your hour-long review, ask your teacher's help in identifying two or three elements of writing that are potentially troubling for you. Read, from start to finish, the pertinent discussion of these subjects. Having done this much, having invested perhaps three or four hours of your time, you will be able to reach for the handbook and know in an approximate way what

information it contains, where the information is located, and at what point in the writing process this information is helpful.

You will find in two places the correction symbols your professor might use in commenting on your papers. Look to the inside front cover of the book and you will see each symbol defined and cross-referenced to pertinent discussions. For ease of reference, these same symbols appear on the chapter tabs throughout the book. On the inside back cover you will find a brief table of contents, which provides an overview of the book's organization.

Our first goal as authors was to make *The Allyn & Bacon Handbook* an authoritative, useful guide to writing; but we also wanted the book to be enjoyable. Throughout, we have tried to provide examples of writing that are in themselves interesting. Rarely will you find an example sentence or an exercise that does not draw on some bit of information you are likely to encounter in one or another of your courses. For instance, one exercise is built on a discussion of Newton's use of prisms in studying light; a typical example paragraph relates the process of building a silicon chip. On virtually every page we have tried to give you information about the world that is altogether independent of the point concerning grammar, usage, style, or structure we happen to be making.

As you become a more accomplished writer who makes decisions and solves problems, use *The Allyn & Bacon Handbook* as you would a familiar tool: to help fix what is broken and strengthen what is weak. While this handbook will assist you, it will not provide shortcuts around the writing process. Good writers write, and they revise. The more you know, the more you will want to revise, and the messier your papers will become as you work your way toward final drafts. For this effort you will produce letters, essays, and papers that communicate clearly and that earn the respect of your colleagues. Persevere and you *will* succeed.

Leonard Rosen, *Bentley College*

Laurence Behrens, *University of California, Santa Barbara*

CONTENTS

Preface to the Instructor xv

Preface to the Student xxii

I Thinking Critically 1

1 Critical Thinking and Reading 2

- a Critical reading: Effort that *saves* time 2
- b Reading to understand a source 3
- c Reading to evaluate a source 9
- d Reading to infer relationships among sources 19
- e Reading to reflect on a source 24

2 Critical Thinking and Writing 26

- a Writing a summary 26
- b Writing an evaluation 30
- c Writing an analysis 38
- d Writing a synthesis 42

II Writing as a Process 51

3 Planning and Developing the Paper 52

- a Thinking and writing: An overview 52
- b Discovering a topic 55
- c Purpose and audience: Considering the occasion for writing 59
- d Generating ideas and information 65
- e Selecting and organizing ideas and information 74
- f Devising a working thesis 78
- g Shaping and outlining the essay 87

4 Drafting and Revising the Paper 94

- a Adopting a strategy for writing 94
- b Beating writer's block 96
- c Identifying and resolving problems in mid-draft 97

REVISING	99
d Clarifying your purpose and thesis	100
e Using your thesis to revise for unity and coherence	102
f Revising for balance	105
g Responding to an instructor's requests for revision	105
h Preparing the first draft	106
i Editing	111
j Editorial advice from peers or instructors	112
k When is a final draft <i>final</i> ?	115
l Sample paper: Final draft	116

5 Writing Paragraphs 124

a The relationship of single paragraphs to a whole paper	124
b The paragraph: Essential features	129
c Writing and revising to achieve paragraph unity	131
d Writing and revising to achieve paragraph coherence	136
e Writing and revising to achieve well-developed paragraphs	146
f Writing and revising paragraphs of introduction and conclusion	159
g Determining paragraph length	165

6 Writing and Evaluating Arguments 168

a Argument as a way of knowing	168
b The argumentative thesis (or claim)	172
c Types of evidence	175
d Lines of argument: Appeals to logic, authority, and emotion	176
e Rebuttals and strategies	186
f Preparing to write an argument	188
g Sample argument	189
h Evaluating arguments	195

III Understanding Grammar 201

7 Constructing Sentences 202

a Understanding sentence parts	202
b Understanding basic sentence patterns	212

- c Modifying the sentence with single words 213
- d Modifying and expanding sentences with phrases 214
- e Modifying and expanding sentences with dependent clauses 217
- f Classifying sentences 220

8 Case in Nouns and Pronouns 223

- a Using pronouns in the subjective case 224
- b Using pronouns in the objective case 225
- c Using nouns and pronouns in the possessive case 226
- d In a compound construction, use pronouns in the objective or subjective case according to their function in the sentence 228
- e Pronouns paired with a noun take the same case as the noun 229
- f Choose the appropriate form of the pronouns *whose*, *who*, *whom*, *whoever*, and *whomever* depending on the pronoun's function 230
- g Choose the case of a pronoun in the second part of a comparison depending on the sense intended 233

9 Verbs 235

VERB FORMS 235

- a Using the principal parts of regular verbs consistently 235
- b Learn the forms of irregular verbs 237
- c Using auxiliary verbs 240
- d Using transitive and intransitive verbs 242

TENSE 245

- e Understanding the uses of verb tenses 245
- f Sequence verb tenses with care 248

VOICE 252

- g Using the active and passive voices 252

MOOD 254

- h Understanding the uses of mood 254

10 Agreement 258

SUBJECT-VERB AGREEMENT 258

- a Make a third-person subject agree in number with its verb 259

	PRONOUN-ANTECEDENT AGREEMENT	266
	b Pronouns and their antecedents should agree in number	267
	c Rename indefinite antecedents with gender-appropriate pronouns	269
11	Adjectives and Adverbs	273
	a Distinguishing between adjectives and adverbs	273
	b Use an adverb (not an adjective) to modify verbs as well as verbals	276
	c Use an adverb (not an adjective) to modify another adverb and an adjective	277
	d Use an adjective (not an adverb) after a linking verb to describe a subject	277
	e The uses of comparative and superlative forms of adjectives and adverbs	280
	f Avoid double comparisons, double superlatives, and double negatives	282
	g Avoid overusing nouns as modifiers	283
IV	Writing Correct Sentences	285
12	Sentence Fragments	286
	a Check for completeness of sentences	286
	b Eliminate fragments: Revise subordinate clauses set off as sentences	290
	c Eliminate fragments: Revise phrases set off as sentences	293
	d Eliminate fragments: Revise repeating structures or compound predicates set off as sentences	295
	e Use fragments intentionally on rare occasions	296
13	Comma Splices and Fused Sentences	298
	a Identify fused sentences and comma splices	299
	b Correct fused sentences and comma splices in one of five ways	300
14	Pronoun Reference	307
	a Make pronouns refer clearly to their antecedents	307
	b Keep pronouns close to their antecedents	308