

Open to Language

Patrick Hartwell
with Robert H. Bentley

A
NEW
COLLEGE
RHETORIC

OPEN TO LANGUAGE

A New College Rhetoric

PATRICK HARTWELL

Indiana University of Pennsylvania

with

ROBERT H. BENTLEY

Lansing Community College

New York Oxford
OXFORD UNIVERSITY PRESS
1982

Copyright © 1982 by Oxford University Press, Inc.

Library of Congress Cataloging in Publication Data

Hartwell, Patrick.

Open to language.

Includes index.

1. English language—Rhetoric. I. Bentley,
Robert H. II. Title.

PE1408.H3925 808'.042 81-18853

ISBN 0-19-503080-X AACR2

Since this page cannot accommodate all the copyright notices,
the pages following constitute an extension of the copyright page.

Cover design by Egon Lauterberg

Printing (last digit): 9 8 7 6 5 4 3 2

Printed in the United States of America

Elements of Writing

Prewriting	pp. 3-13
Audience Analysis	pp. 34-49
Voice and Tone	pp. 57-80
Coherence	pp. 93-124
The Paragraph	pp. 129-161
The Outline	pp. 161-163
Sentence Clarity	pp. 167-194
Sentence Expansion	pp. 199-235
Sentence Style	pp. 237-258
Punctuation	pp. 262-289
Word Choice	pp. 293-325
Dictionary Use	pp. 334-359
Spelling	pp. 368-383
Word Forms	pp. 383-394
Formative Principle (Thesis)	pp. 401-432
Library Use	pp. 446-460
Summary, Paraphrase, and Quotation	pp. 460-467
Footnote and Bibliography Form	pp. 467-483
Manuscript Form	pp. 483-487
Analysis	pp. 493-519
Invention	pp. 532-578
Revision	pp. 581-609
Usage	pp. 611-614

Rhetorical Contents

Invention	Ch. 1-3, 15-18
Arrangement	Ch. 4-5, 13-14
Style	Ch. 6-12

Traditional Modes of Rhetoric

Narration	}	Ch. 7
Description		
Exposition		Ch. 4, 5, 13
Argument		Ch. 14-17

Traditional Methods of Development

Analysis	Ch. 15	
Definition	}	Ch. 16
Classification		
Illustration		
Comparison and Contrast		
Analogy		Ch. 17

Common Writing Assignments

Free Writing	pp. 5-7
Journal Keeping	pp. 7-8
Writing for an Audience	pp. 36-43
Analyzing Voice in Writing	pp. 57-80
Journalistic Writing	pp. 2-69
Expository Writing	pp. 3-124
Paragraph Writing	pp. 21-161
Sentence Combining	pp. 67-194
Narrating and Describing	pp. 199-235
Imitating Sentences	pp. 237-258
Writing About Language	pp. 293-367
Writing to Fixed Forms	pp. 411-421
Writing Business Letters	pp. 416-417
Creating a Resume	pp. 418-419
Creating the Formative Idea	pp. 421-432
Writing Essay Examinations	pp. 436-446
Writing the Investigative Paper	pp. 446-488
Writing Argumentative Papers	pp. 493-519
Writing Definition Papers	pp. 533-539
Writing Classification Papers	pp. 539-543
Writing Illustration Papers	pp. 543-545
Writing Comparison and Contrast Papers	pp. 545-548
Inventing Ideas for Writing	pp. 554-578
Revising Writing	pp. 581-599
Writing About Literature	pp. 600-609

College Reading Skills

Reading Fluently	pp. 13-22
Reading the Code of Print	pp. 49-50
Reading for Tone	pp. 80-83
Creating Coherence in Reading	pp. 93-107
Reading Textbook Chapters	pp. 124-127
Outlining as a Reading Skill	pp. 161-163
"Chunking" Meaning in Sentences	pp. 167-187
Readability	pp. 187-197
Reading Descriptions and Narrations	pp. 199-235
Reading for Style	pp. 237-258
Recognizing Parody	pp. 258-260
Reading Punctuation Signals	pp. 262-280
Recognizing Devices of Language	pp. 293-325
Analyzing Figurative Language	pp. 303-310
Building Vocabulary	pp. 328-334
Using a College Dictionary	pp. 334-359
Grasping the Spelling System	pp. 368-394
Grasping Form in Reading	pp. 401-421
Identifying Main Ideas	pp. 421-431
Reading Examination Questions	pp. 436-446
Using Library Skills	pp. 446-460
Taking Notes from Reading	pp. 460-464
Reading Analytically	pp. 493-519

Acknowledgments

James Agee and Walker Evans. From *Let Us Now Praise Famous Men*, by James Agee and Walker Evans. Copyright 1939 and 1940 by James Agee and Walker Evans. Copyright renewed © 1960 by Walker Evans, copyright renewed © 1969 by Mia Fritsch Agee.

Peter Albersheim. From "The Walls of Growing Plant Cells," in *Scientific American*, April 1975. Reprinted by permission of W. H. Freeman and Company, Publishers.

American Heritage Dictionary. Entries "anvil" to "anxious," copyright © 1981 Houghton Mifflin Co. Reprinted by permission from *The American Heritage Dictionary of the English Language*.

Quentin Bell. From *Virginia Woolf: A Biography*, copyright © 1972, by Quentin Bell. Reprinted by permission of Harcourt Brace Jovanovich, Inc.

John D. Bransford and Marcia K. Johnson. "Consideration of Some Problems of Comprehension," from *Visual Information Processing*, copyright © 1973 by Academic Press. Reprinted by permission of the authors and the publisher.

Daniel Calhoun. From *The Intelligence of a People*. Copyright © 1973 by Daniel Calhoun. Reprinted by permission of the author and Princeton University Press.

Vine Deloria, Jr. From *Custer Died For Your Sins*, copyright © 1969 by Vine Deloria, Jr. Reprinted by permission of Macmillan Publishing Co., Inc.

Joan Didion. Excerpt from *Play It As It Lays*, by Joan Didion. Copyright © 1970 by Joan Didion. Reprinted by permission of Farrar, Straus and Giroux, Inc.

E. L. Doctorow. From *Ragtime*. Copyright © 1975 by E. L. Doctorow. Reprinted by permission of Random House, Inc.

Robert L. Ebel. "Standardized Tests: They Reflect the Real World," reprinted from *The New York Times*, May 1, 1977. Copyright © 1977 by The New York Times Company. Reprinted by permission.

Peter Elbow. From *Writing Without Teachers*. Copyright © 1973 by Oxford University Press, Inc. Reprinted by permission.

Funk & Wagnalls Standard College Dictionary. Entries from "anvil" to "anxious." Reprinted from *Funk & Wagnalls Standard College Dictionary*, © 1966 by Harcourt, Brace, and World, by permission of the publisher.

Walker Gibson. Excerpt from *The Limits of Language*, by Walker Gibson. Copyright © 1962 by Walker Gibson. Reprinted by permission of Farrar, Straus and Giroux, Inc.

Robert M. Gorrell and Charlton Laird. "Chart of the Indo-European Language Family," from *Modern English Handbook*, 6th edition, copyright © 1976, p. 278. Reprinted by permission of Prentice-Hall, Inc., Englewood Cliffs, New Jersey.

Dan Greenberg. "Catch Her in the Oatmeal," by Dan Greenberg. Reprinted from *Esquire* (February, 1958). Copyright © 1958 by Esquire Publishing Inc. Used by permission.

Ronald Gross. "Yield," from *Pop Poems*. Copyright © 1967 by Ronald Gross. Reprinted by permission of Simon & Schuster, a Gulf and Western Corporation.

Donald Hall. "Introduction: An Ethic of Clarity," from *The Modern Stylists*. Copyright © 1968 by Donald Hall. Reprinted with permission of Macmillan Publishing Company, Inc.

David G. Hays. From the essay, "Language and Interpersonal Relationships," which appeared in Einar Hauger and Morton Bloomfield (eds.), *Language As a Human Problem* (1974). Reprinted by permission of W. W. Norton & Co.

Jay Hall. *NASA Moon Survival Task*, from *Psychology Today* 5 (November 1971). Special permission for reproduction of this material is granted by the author, Jay Hall, Ph.D. and the publisher, Teleometrics International. All rights reserved.

Ernest Hemingway. From "The Undefeated," in *Men Without Women*. Copyright 1927 by Charles Scribner's Sons; copyright renewed. Reprinted with the permission of Charles Scribner's Sons.

Ernest Hemingway. From *The Sun Also Rises*. Copyright 1926 by Charles Scribner's Sons; copyright renewed. Reprinted with the permission of Charles Scribner's Sons.

Ernest Hemingway. From *A Farewell to Arms*. Copyright 1929 by Charles Scribner's Sons; copyright renewed. Reprinted with the permission of Charles Scribner's Sons.

Gerard Manley Hopkins. "God's Grandeur," from *Poems of Gerard Manley Hopkins*, Fourth Edition, edited by W. H. Gardner and N. H. MacKenzie. Copyright © 1967 by the Society of Jesus. Reprinted by permission of Oxford University Press, Inc.

Lou Kelly. From *From Dialogue to Discourse*. Copyright © 1972 by L. u Kelly, published by Scott, Foresman and Company.

vi ■ ACKNOWLEDGMENTS

- Jack Kerouac. From *On the Road*. Copyright © 1956 by Jack Kerouac. Reprinted by permission of The Sterling Lord Agency, Inc.
- Phillip Knightley. From *The First Casualty*, copyright © 1975 by Phillip Knightley. Reprinted by permission of Harcourt Brace Jovanovich, Inc.
- Richard A. Lanham. From *Motives of Eloquence: Literary Rhetoric in the Renaissance*, copyright © 1976. Reprinted by permission of Yale University Press.
- C. F. Main. Questions from College Entrance Examination Board in *Grading the Advanced Placement Examination in English Composition and Literature, 1977 and 1978*. Reprinted by permission of Educational Testing Service, the copyright owner.
- Oxford English Dictionary*. Entries from "Anvil" to "Anxious." Reproduced from *The Oxford English Dictionary* by permission of Oxford University Press. Copyright © 1933 by Oxford University Press.
- Sylvia Plath. From "The Colossus," by Sylvia Plath. Copyright © 1961 by Sylvia Plath. Reprinted from *The Colossus and Other Poems*, by Sylvia Plath, by permission of Alfred A. Knopf, Inc.
- Ezra Pound. "In a Station of the Metro," from *Personae*. Copyright 1926 by Ezra Pound. Reprinted by permission of New Directions Publishing Corporation.
- Jim Quinn. "Hopefully, They Will Shut Up," from *Newsweek* Feb. 23, 1981, copyright © 1981, Newsweek, Inc., all rights reserved. Reprinted by permission.
- Random House College Dictionary*. Entries from "Anvil" to "Anxious," reprinted by permission from the *Random House College Dictionary, Revised Edition*, copyright © 1982 . . . 1975 by Random House, Inc.
- Reader's Guide to Periodical Literature*. Vol. 81, No. 3 (April 10, 1981), entries "Civil Rights—Continued" through "Cladocera." Copyright © 1981 by the H. W. Wilson Company. Material reproduced by permission of the publisher.
- Alain Robbe-Grillet. From *The Erasers*, copyright 1964 by Grove Press. Reprinted by permission of Grove Press, Inc. Translated by Richard Howard from the French.
- Bertrand Russell. "How I Write," from *Autobiography of Bertrand Russell*, Vol. 1, copyright © 1951, 1952, 1953, 1956 by Bertrand Russell. Reprinted by permission of George Allen & Unwin (Publishers) Ltd.
- Gertrude Stein. From *Lectures in America*, by Gertrude Stein. Copyright 1935 and renewed 1963 by Alice B. Toklas. Reprinted by permission of Random House, Inc.
- Martha Stephens. From *Cast A Wistful Eye*. Copyright © 1976, 1977 by Martha Stephens. Reprinted with permission of Macmillan Publishing Company, Inc.
- Edwin P. Taylor. "Standardized Tests: They Don't Measure Learning," reprinted from *The New York Times*, May 1, 1977. Copyright © 1977. Copyright © 1977 by The New York Times Company. Reprinted by permission.
- Studs Terkel. From *Working: People Talk About What They Do All Day and How They Feel About What They Do*. Copyright © 1972, 1974 by Studs Terkel. Reprinted by permission of Pantheon Books, a Division of Random House, Inc.
- John Updike. From *Assorted Prose*, by John Updike. Copyright © 1959 by John Updike. Reprinted by permission of Alfred A. Knopf, Inc. Originally appeared in the *New Yorker*.
- Webster's New Collegiate Dictionary*. Entries from "Anvil" to "Anxious." From *Webster's New Collegiate Dictionary* © 1981 by G. & C. Merriam Co., publishers of the Merriam-Webster Dictionaries. Reprinted by permission.
- Webster's New World Dictionary*. Entries from "anvil" to "anxious," reprinted with permission of *Webster's New World Dictionary*, Second College Edition. Copyright © 1980 by Simon & Schuster, Inc.
- A. Whimbey and J. Lochhead. Reprinted by permission of The Franklin Institute Press from *Problem Solving and Comprehension*, by A. Whimbey and J. Lochhead, copyright 1980.
- Martin Williams. From *Where's the Melody? A Listener's Introduction to Jazz*, by Martin Williams. Copyright © 1966 by Martin Williams. Reprinted by permission of Pantheon Books, a Division of Random House, Inc.
- Raymond Williams. "Introduction," from *The Pelican Book of English Prose*, Vol. II. Copyright © 1969 by Raymond Williams. Reprinted by permission of Penguin Books Ltd.
- William Carlos Williams. "This Is Just To Say," from *Collected Earlier Poems*. Copyright 1938 by New Directions Publishing Corporation. Reprinted by permission of New Directions.
- Tom Wolfe. Excerpt from *The Kandy-Kolored Tangerine-Flake-Streamline Baby*, copyright © 1963, 1964, 1965 by Thomas K. Wolfe, Jr. Copyright © 1963, 1964, 1965 by the New York Herald Tribune, Inc. Reprinted by permission of Farrar, Straus & Giroux.
- Tom Wolfe. From "The New Journalism" (pp. 17-18) in *The New Journalism* edited by Tom Wolfe and E. W. Johnson. Copyright © 1973 by Tom Wolfe and E. W. Johnson. Reprinted by permission of Harper & Row, Publishers, Inc.

To the Instructor

This text treats rhetoric as a coherent body of interdisciplinary knowledge, with suggestions for further reading at the end of each chapter, and it encourages inductive learning, asking the student to participate actively as learner and as writer.

We've kept the best of the standard college rhetoric text—a solid range of examples from the work of modern writers, workable final assignments that test the student's ability to learn from chapter discussions, and full handbook treatment of common errors (though our discussions appear at appropriate points in the text rather than in a separate handbook). The text will support the instructor in many ways, and it should be useful, over a two-semester period, in a number of different program sequences.

On the other hand, we have not hesitated to depart, at times maximally, from what E. D. Hirsch, Jr., calls "the collected wisdom of the textbooks." We have done so whenever our own experience, supported by our reading in composition, reading theory, psychology, and linguistics, suggests that traditional practices are limited in utility. This is an invention-centered text, with a strong focus on the writing process, and it stresses the active involvement of the learner. It offers advice on mastering the many codes of literate print discourse, but without trivializing the subject or patronizing the learner. In particular, it refines the traditional recognition that reading and writing are interrelated abilities, by treating at several points the reading skills that parallel, and support, specific writing skills.

A text such as this one is never simply the work of two authors. We owe abundant thanks to our students, who have allowed us to watch

them learn and to learn from their learning, and to our own teachers—Ronald E. Freeman, Robert M. Gorrell, and Charlton Laird. We owe much to other researchers and theorists in composition—as the references in the text and in the *Instructor's Manual* will attest. We owe special thanks to readers of our early drafts—particularly to Andrea Lunsford and to Diane Menendez—for their general support as well as their specific suggestions. Debbie Thompson of IUP prepared the index. To our colleagues at Oxford University Press, we owe particular gratitude—to Ellen Fuchs, who supported this project from its inception, to John Wright, whose tact and patience (and confidence and encouragement) helped us to complete this project, and to Nancy Amy, whose care and wisdom as textual editor improved our manuscript on every page, and did so with wit and grace.

Indiana, Pa.
East Lansing, Mich.
January 1982

Patrick Hartwell
Robert H. Bentley

To the Student

This text asks you to be an active learner and, from the first page, an active writer. It presents you with problems within chapters, problems that ask you to grapple actively, in thinking and writing, with the subjects we discuss, and it presents you, at the end of each chapter, with suggestions for further reading and with longer writing assignments that follow from the subjects discussed in each chapter.

You'll want to note several special features of this text. The correction chart on the inside back cover will lead you to boxed inserts which offer suggestions and examples for correcting common mistakes, and two chapters, chapters Nine and Twelve, deal with punctuation and spelling as features of what we call the *code of print*. Chapter Fourteen offers advice on two common college writing tasks, the essay examination and the investigative paper.

The "Brief Glossary of Usage," on pages 611-614, should help with questions of usage in writing, and answers to several problems in the text are given in a second appendix, "Answers to Selected Problems," pages 615-629. The index, at the end of the book, should guide you to pages that provide help with other questions.

SUMMARY	21
APPLICATIONS FOR THE WRITER	22
FINAL WRITING ASSIGNMENTS	
INDEX	22

Contents

UNIT I STARTING-POINTS

1 Writing Fluently	3
A STARTING-POINT	4
Problem One. A minute of writing	4
Free Writing	5
Problem Two. Experiments in fluency	7
The Journal	7
Brainstorming	9
Problem Three. Brainstorming, Incorporated	9
THE WRITING PROCESS	10
Problem Four. How students write	12
THE LANGUAGE YOU USE	13
Problem Five. Writing nonsense	13
Knowing How and Knowing About	14
Problem Six. Knowing how and knowing about	15
Problem Seven. Exercising competence	17
Language Competence	17
Problem Eight. Kinds of nonsense	18
Reading Competence	20
Problem Nine. A proverb from Trinidad	22
SUMMARY	22
IMPLICATIONS FOR THE WRITER	22
FINAL WRITING ASSIGNMENTS	
I. Starting Your Journal	22

II. From Free Writing to a Finished Paper	23
III. The Writing Process	23
FOR FURTHER READING	25

2 The Dimensions of Rhetoric 27

Problem One. The word rhetoric	29
THE USES OF RHETORIC	30
BUILDING A DYNAMIC MODEL OF WRITING	31
Problem Two. A static model of writing?	31
Rhetorical Choice	34
Rhetorical Contexts	35
Problem Three. A first exercise in rhetorical choice	36
The Rhetorical Triangle as Context	36
Problem Four. Appeals in advertising	39
Problem Five. The rhetorical triangle as a generative model	42
The Larger Contexts of Rhetoric	43
Communication Codes	45
Purposes and Goals in Writing	45
Purpose in Writing	45
Truth and Harmony as the Writer's Goals	47
SUMMARY	48
IMPLICATIONS FOR THE WRITER	48
The Code of Print	49
School as a Context	51
The "Offices" of Rhetoric: Invention, Arrangement, and Style	52
FINAL WRITING ASSIGNMENTS	
I. Programming Director	53
II. Political Campaign	53
III. Direct Mail, Incorporated	53
IV. The Facts of Life in Midville	54
V. Working with Goals and Codes	55
FOR FURTHER READING	55

3 Voice, Tone, and the Writer's Stance 57

THE WRITER'S STANCE	57
TRYING ON SOME VOICES	58
The Bubblegum Voice	59
Problem One. The bubblegum voice	61
The Neutral Voice of Journalism	62
Problem Two. Journalist for a day	64

The Voice of the "New Journalism"	66
Problem Three. The new journalism	68
The Bureaucratic Voice	69
Problem Four. Reading the bureaucratic voice	71
Problem Five. Writing the bureaucratic voice	72
Problem Six. Bureaucrat for a day	73
VOICES TO AIM FOR	74
The Detached Discursive Voice	74
The Committed Personal Voice	77
Problem Seven. Reading personal voices	77
READING FOR TONE	80
Problem Eight. Recognizing parody	82
SUMMARY	83
IMPLICATIONS FOR THE WRITER	84
FINAL WRITING ASSIGNMENTS	
I. An Identifiable Voice	84
II. A First-Person Voice	85
III. Reading for Tone	85
IV. The Right Voice?	87
FOR FURTHER READING	89

UNIT II SMALLER ELEMENTS OF ARRANGEMENT

4 From Talk to Written Discourse	93
THE COMPLEXITIES OF COHERENCE	94
Problem One. Creating coherence	94
Coherence Is a Pattern of Meaning	95
Problem Two. Logical connection	96
Incoherence Measures Coherence	98
Problem Three. An exercise in incoherence	100
COHERENCE IN SPEAKING AND WRITING	101
"TALKING ABOUT" IS STRUCTURED	102
SUMMARY	106
IMPLICATIONS FOR THE WRITER	107
Problem Four. Evaluating coherence	107
Repetition	110
Repeat Key Words	110
Repeat Sentence Patterns	111
Problem Five. Repetition in word and sentence pattern	112
Logical Connection: Transition	113
Problem Six. Sentence-to-sentence connections	119
Problem Seven. Creating coherence	120

Frameworks of Meaning	122
Problem Eight. Frameworks of meaning	123
IMPLICATIONS FOR READERS: SQRRM	124
Survey	125
Question	125
Read	125
Review	126
Map	126
Problem Nine. Experiments in mapping	126
FINAL WRITING ASSIGNMENTS	127
FOR FURTHER READING	128
5 The Discursive Paragraph	129
Problem One. When Is a paragraph?	129
A NEW VOCABULARY: COMMITMENT AND RESPONSE	133
A Commitment Is a Topic Plus a Comment	134
Commitments Guide Paragraphs	135
Problem Two. Commitment sentences	136
LEVELS OF GENERALITY IN THE PARAGRAPH	136
The Three-Sentence Paragraph	138
Problem Three. The three-sentence paragraph	140
Expanding Coordinate Frameworks	142
Problem Four. The simple coordinate framework	143
Simple Subordinate Frameworks	144
Problem Five. Simple subordinate frameworks	146
Mixed Paragraph Frameworks	147
Problem Six. The master paragraph	151
Fudge Factors	152
Introductory and Concluding Sentences	152
Sometimes You Can't Tell	153
Stress the Rhetoric of a Paragraph, Not Its Logic	153
Some Paragraphs Are Anomalous	154
SUMMARY	155
IMPLICATIONS FOR WRITERS	155
Punctuate by the Paragraph	155
Breaking the Paragraph Barrier	157
Problem Seven. Topic sentences in magazines	157
Problem Eight. Breaking the paragraph barrier	160
IMPLICATIONS FOR READERS: THE OUTLINE	161
Informal Outlines	161
Formal Outlines	161
Problem Nine. The sentence outline	162

FINAL WRITING ASSIGNMENTS

- I. From Paragraph to Theme 163
- II. Reparagraphing 163

FOR FURTHER READING 164

UNIT III STYLE

6 Sentence Choices: Clarity and Directness 167

SENTENCE COMBINING 168

- Problem One. Sentence combining 169

MEANING CHUNKS 170

Ambiguity: Mischunking 171

- Problem Two. Ambiguity 172

The Dumb Reader 173

- Problem Three. Chunking headlines 175

- Problem Four. The rewrite desk 175

A DRAM OF GRAMMAR 178

The Sentence Base 178

- Problem Five. Asking questions in German 178

- Problem Six. Rewriting sentence fragments 181

- Problem Seven. Effective fragments? 181

Choosing Predication 184

- Problem Eight. Predication choices 184

Coordination 185

Subordination 186

IMPLICATIONS FOR THE WRITER 187

Choose Effective Subject-Verb Combinations 187

- Problem Nine. Improving subject-verb combinations 190

Chunk Sentences Effectively 190

- Problem Ten. Effective chunking 193

IMPLICATIONS FOR THE READER: CHUNKING 194

SUMMARY 196

FINAL WRITING ASSIGNMENTS

- I. Rechunking Sentences 197

- II. How Big Is a Chunk? 198

FOR FURTHER READING 198

7 Style in Description and Narration 199

YOU ARE AS MUCH AS YOU SEE 199

- Problem One. A journal assignment 202

TEXTURE IN DESCRIPTIVE AND NARRATIVE WRITING 202

RECOGNIZING BOUND AND FREE MODIFIERS 206

Problem Two. Recognizing free modifiers	208
Problem Three. Creating free modifiers	209
Clarifications	210
Problem Four. Identifying free modifiers	213
Problem Five. Beginning your novel	215
Levels of Generality in the Sentence	215
Problem Six. Annotating free modifiers	218
THE GRAMMAR OF FREE MODIFIERS	219
The Free Noun Phrase	219
Problem Seven. Mastering the free noun phrase	221
Problem Eight. Experimenting with free noun phrases	221
The Free Verb Phrase	222
Problem Nine. Mastering the free verb phrase	223
Problem Ten. Experimenting with the free verb phrase	223
The Free Absolute Phrase	224
Problem Eleven. Mastering the free absolute phrase	225
Problem Twelve. Experimenting with the free absolute phrase	225
Other Free Modifiers	226
Problem Thirteen. Mastering free prepositions and adjectives	227
IMPLICATIONS FOR WRITERS: THREE SUGGESTIONS	228
Problem Fourteen. Modifier placement	229
The Cumulative Sentence	230
Problem Fifteen. The cumulative sentence in transactional writing	231
The "Cookbook Principle" of Narration	231
Problem Sixteen. A lesson from a cookbook	231
Showing and Telling	233
SUMMARY	234
Problem Seventeen. The master sentence	234
FINAL WRITING ASSIGNMENTS	
I. Assignments in Narration	235
II. Assignments in Description	235
III. Assignments Mixing Narration and Description	236
FOR FURTHER READING	236
8 Style as Craft	237
Problem One. Peanuts	240
IMITATION AND STYLE	240
THE RHYTHMS OF WRITING	242
Parallelism	242
Problem Two. Parallelism	244
Problem Three. Problems in parallelism	245

The Balanced Sentence	245
Problem Four. Balancing acts	246
Antithesis	246
Problem Five. Antithesis	247
THE ELASTICITY OF THE SENTENCE	247
Deletion	248
Problem Six. Deletion	249
Expansion	249
Problem Seven. Expansion	251
THE EXPLOSIVENESS OF MEANING	251
The Periodic Sentence	251
Problem Eight. The periodic sentence	252
The Inverted Sentence	252
Problem Nine. Inversions	253
THE EXPLODING SENTENCE	253
Problem Ten. The exploding sentence	255
AND WITH NO STYLE AT ALL	255
Problem Eleven. And with no style at all	257
SUMMARY	257
IMPLICATIONS FOR THE WRITER	257
IMPLICATIONS FOR READERS: RECOGNIZING PARODY	258
Problem Twelve. Parody	258
FINAL WRITING ASSIGNMENTS	
I. The Display Piece	260
II. The Extended Imitation	260
III. Parody	260
IV. A Public Statement	260
V. A Private Statement	260
FOR FURTHER READING	261
9 The Print Code: Punctuation	262
Problem One. The importance of the comma	262
SENTENCE CONNECTORS	264
Problem Two. The Great Punctuation Game, first version	269
Problem Three. Mastering sentence connectors	270
Problem Four. Experiments with the comma splice	273
SEPARATORS	274
Problem Five. The Great Punctuation Game, second version	276
SERIES CONNECTORS	278
Problem Six. The Great Punctuation Game, championship version	280