# TABOO LIST*

1. **No Name --** Let us not belabor the obvious.

2. **Incorrect Heading --** Your name, period, date, and assignment must appear in the upper right hand corner of the first page.

3. **Illegible Handwriting --** You may use manuscript or cursive, but your work must be readable. (*Of course, you may also type or use a word-processor.)*

4. **Unacceptable Paper --** Use only the front side of standard notebook paper. Paper will be unacceptable if it is fringed, two-sided, or abused.

5. **Unacceptable Writing Materials --** Use blue or black ink only for all regular assignments. You should bring two pens to class in case one runs out of ink.

6. **Unacceptable Corrections --** Use the proofreading marks given in class or correction fluid.

7. **Unacceptable Margins --** Respect the margins provided on notebook paper.

8. **Incorrect Punctuation of a Title --** When in doubt, ask. Otherwise, follow these guidelines:

| **"Quotation Marks"** | **<u>Underlining</u> OR *Italics*** |
|---|---|
| short story | novel |
| short poem | book-length poem |
| chapter in a book | full-length book |
| article in a magazine | name of magazine |
| article in a newspaper | name of newspaper |
| entry in an encyclopedia | name of encyclopedia |
| episode of television series | name of television series |
| song | opera |
| essay | movie |
| ✓ *Also direct quotations, words used in a special sense, slang, or dialogue* | ✓ *Also names of ships, airplanes, trains, works of art, words or numbers used as such, and foreign words and phrases* |

9. **Mechanical Errors That Are Gross Illiteracies --** Proofread carefully for the following:
   - Failure to capitalize **I**
   - Incorrect use of **its** or **it's**
   - Incorrect use of **they're**, **their**, or **there**
   - Incorrect use of **two**, **to,** or **too**
   - Incorrect use of **your** or **you're**
   - Use of the words **hisself, theirselves**, **alot**
   - Failure to capitalize a proper noun (specific person, place, thing)
   - Failure to capitalize the first word of a sentence
   - Failure to punctuate the end of a sentence
   - Failure to indent for a paragraph
   - Misspelling of **literature, poem**, **poetry**, **writing, author**
   - Error in use or spelling of any other words on the "No Excuse Word List"

10. **Plagiarism -- Deliberate plagiarism** is claiming, indicating, or implying that the ideas, sentences, or words of another are one's own. It includes copying the work of another, or following the work of another as a guide to ideas and expression that are then presented as one's own. **Accidental plagiarism** is the improper handling of quotations and paraphrases without a deliberate attempt to deceive. If the plagiarism is accidental, the student may correct and rewrite the paper, but will be penalized a letter grade.

**** Polynesian word for a sacred prohibition put upon people, things, or acts which makes them untouchable, unmentionable, and absolutely forbidden.***

# *Proofreading Marks*

| The mark | What it means | How to use it |
|---|---|---|
|  | Delete: take out something here. | carr mufflers should ~~should~~ |
|  | Insert: add something here. | You afraid o mice. (are, f) |
|  | Add space here. | Jugglersbuy alot of eggs. |
|  | No space: close the gap. | some body |
|  | Delete and close the gap. | the girraffe |
|  | New paragraph here. | "Yes," said Jack. "All right," said Jill. |
|  | No paragraph: keep sentences together. | The meeting was brief. It lasted twenty minutes. |
|  | Transpose: switch these things. | friends both were |
|  | Change or insert this letter. | loke sucess (i, c) |
|  | Make this a capital letter. | old dr. smith |
|  | Make this a small letter. | My Uncle lost a Shovel. |
|  | Spell it out. | His 2 friends are Fido & Spot. |
|  | Insert a period. | It was raining. I got wet. |
|  | Insert a comma. | "London, England," he said. |
|  | Insert an apostrophe. | Its a dogs life. |
|  | Insert quotation marks. | "You're a pane," said the door. |
|  | Is this correct? Check it. | Columbus sailed in 1942. (?) |

# The Kiss of Death

Any of the following errors appearing in an essay will cause it to receive the Kiss of Death. These are all major errors that are totally unacceptable in AP-level writing. Check your typed papers VERY carefully before turning them in for grading because the "kiss" has consequences….

If your paper comes back to you with the "kiss" on it, you must use this list to figure out what's wrong, correct it, and resubmit the following day. ***Receiving the Kiss of Death on your essay results in an automatic loss of 15%.***

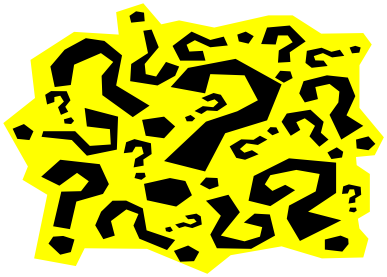
- subject/verb agreement errors (SVA)
- pronoun/antecedent agreement errors (PNA)
- confusing any of the following pairs
  - you're/your
  - whose/who's
  - there/their
  - too/to
  - its/it's
- use of first person
- use of second person
- starting sentences with FANBOY coordinating conjunctions
- run-ons (RO)
- comma splices (CS)
- sentence fragments (SF)

# THE GOSPEL

## ACCORDING TO STRUNK & WHITE*

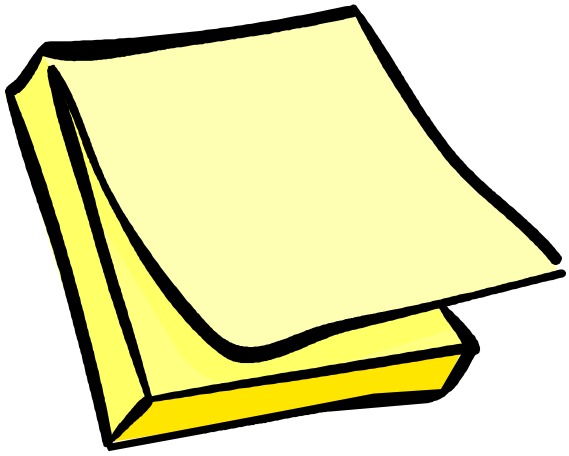
1. Form the possessive singular of nouns by adding ‘s.
2. In a series of three or more terms with a single conjunction, use a comma after each term except the last.
3. Enclose parenthetic expressions between commas.
4. Place a comma before a conjunction introducing an independent clause.
5. Do not join independent clauses by a comma.
6. Do not break sentences in two.
7. Use a colon after an independent clause to introduce a list of particulars, an appositive, an amplification, or an illustrative quote.
8. Use a dash to set off an abrupt break or interruption and to announce a long appositive or summary.
9. The number of the subject determines the number of the verb.
10. Use the proper case of pronoun.
11. A participial phrase at the beginning of a sentence must refer to the grammatical subject.
12. Choose a suitable design and hold to it.
13. Make the paragraph the unit of composition.
14. Use the active voice.
15. Put statements in positive form.
16. Use definite, specific, concrete language.
17. Omit needless words.
18. Avoid a succession of loose sentences.
19. Express co-ordinate ideas in similar form.
20. Keep related words together.
21. In summaries, keep to one tense.
22. Place the emphatic words of a sentence at the end.

*The Elements of Style* by William Strunk and E. B. White



# Post It Revisions

1. Re-read your essay, and number each paragraph.
2. Think of an **open-ended question** for each paragraph. Your questions should seek specific advice for improvement. Write your questions in the margin.
3. Give your paper to a friend, and ask him or her to respond to each question by writing his or her advice on a Post-It Note. He or she should then affix the sticky note beside your question.
4. Give your essay and suggested revisions to another friend. Once he or she has read the essay and notes, ask your friend what changes he or she agrees with.



# CRISP IT

A Style Revision Lesson
By Dixie Dellinger, MA

CRISP your writing.

**C** ut words
**R** educe clauses
**I** ntensify verbs
**S** harpen diction
**P** ack phrases

First, **C**ut words. Cut out every word that can be spared. That gets "due to the fact that" and "in order to" and all other wordy constuctions that don't say anything. Without harping on any single "pet peeve," it calls attention to meaning.

Next, **R**educe clauses. Almost all clauses can be reduced in some way; to appositives or phrases, etc.

Then, **I**ntensify verbs. Circle verbs and intensify the weak ones.

After that, **S**harpen diction. Find the very BEST words for the audience and the purpose. Pay attention to the level of diction that is best for the writer to address that audience about that subject on that occasion and change any words that are either "higher" or "lower" than is best.

Finally, **P**ack phrases. Move them behind the nouns. Instead of "A proposal presented by Derek Bok, the president of Harvard University, was defeated," pack it to "Harvard president Derek Bok's proposal failed."

Presenting some wordy sentences selected from first drafts, counting the words, and then CRISP-ing them, can create a kind of class game to see who can reduce the sentence to the fewest words needed to convey the sense. One or two such lessons heightens consciousness of "writing with punch." After that, if still necessary, I can just return a paper and say, "It needs CRISPing on the second page," or—better-- "CRISP p.2."

When all that is done, the writing will be as tight as possible. Empty writing without thought will show up when it isn't hidden in a fog of words. Then, most attention must be paid to the thought behind expression—the *real* matter of concern in our teaching.

Of course,—like all such exercises—it should not strain the writing. The aim is strength—not body-building.

# REVISION SYMBOLS

| # | Code | Explanation |
|---|---|---|
| | | **General Marks** |
| | √ | Expressive words or phrases, good points, well-written sentences marked; perhaps something will be underlined in your paper as well |
| |  | Just do it! Don't tell me what you're going to do. |
| | **INC** | Incomplete… |
| | **HUH?** | Here be confusion or illogic! ***(Do you do this just to irritate me?)*** |
| | **SK** | Skimpy -- add more information, develop in greater detail |
| | **RS** | Restate the question or assignment as part of your answer |
| | **Q** | Quote(s) needed |
| | **TITLE** | Title is inappropriate, absent or stolen (i.e., ***plagiarism***) |
| | | **Structure and Support** |
| 1. | **TS** | Topic sentence missing, flawed, or incorrect in some way |
| 2. | **¶?** | Paragraph organization unclear -- needs restructuring |
| 3. | **VG** | Weak support--examples or details needed ***(Take a stand, name names, be specific!)*** |
| 4. | **WDY** | Wordiness -- "Padded" writing, pretentious ***(like "Extinguish the illumination")*** |
| 5. | **<—>** | Transitions needed |
| | | **Style** |
| 6. | **AWK** | Awkward -- not a grammatical error but weak and confusing |
| 7. | **COM** | Sentence combining needed **[*perhaps bracketed in your paper*]** |
| 8. | **ACT** | Action verbs needed -- Kill the beasts ***is, are, was, were,*** and all their kin! |
| 9. | **/ /** | Make these elements parallel ***(noun and noun; -ing and -ing; to… and to...,*** etc.***)*** |
| 10. | **WC** | Word choice is incorrect usage or a better word is available |
| | | **Grammar and Usage** |
| 11. | **SP** | Spelling error -- misspelled words may be circled in your paper |
| 12. | **PUNC** | Punctuation error |
| 13. | **CAP** | Capitalization error |
| 14. | **NS** | Not a sentence -- ***fragment*** needs to be expanded or connected to another sentence; ***run-on*** needs to be subordinated, coordinated, or cut apart |
| 15. | **PN** | Pronoun problems -- no antecedent or wrong pronoun ***(Who he?Him is a friend)*** |
| 16. | **V** | Verb problems -- agreement, tense, or voice ***(Mistakes is been made before)*** |

Name _____ Hour _____ Date _____

Piece Being Revised _____

# Changes Made Chart

Based on research by Nancy Comley et al.

| Type of Change | WORD | PHRASE | SENTENCE | *THEME |
|---|---|---|---|---|
| DELETION | 1 | 2 | 3 | 4 |
| SUBSTITUTION | 2 | 4 | 6 | 8 |
| ADDITION | 3 | 6 | 9 | 12 |
| REORGANIZATION | 4 | 8 | 12 | 16 |

*Theme = An Extended Statement of One Idea

In the space below, explain your choices as a writer.

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

On your paper, highlight all figurative language added – simile, metaphor, personification...

Box five words which you believe to be just the right choices,

Put a star by the single best sentence you have written.

# Suggestions for Revising Prose

**by Craig Waddell**
**Rensselaer Polytechnic Institute**
**http://www.rpi.edu/dept/llc/writecenter/web/revise.html**

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## 1. Write in the active voice

***Faulty:*** In each picture the responses are shown.
***Better:*** Each picture shows the responses.

## 2. Use personal pronouns (I, we, our) when they are appropriate and especially when they clarify your text

***Faulty:*** It has been found experimentally that genetically altered strawberries are frost-resistant.
***Better:*** In this experiment, we found that genetically altered strawberries are frost-resistant.

## 3. Write sentences that have people doing things

***Faulty:*** It was decided that company policy be changed to allow employee selection of personal leave days.
***Better:*** The personnel committee decided to change company policy and allow employees to select their own personal leave days.

## 4. Avoid nominalizing (transforming verbs and adjectives into nouns)

***Faulty:*** We conducted an investigation of the accident.
***Better:*** We investigated the accident.

## 5. Avoid stringing nouns together and creating what scientist Peter Medawar describes as "one huge noun-like monster in constant danger of falling apart.

***Faulty:*** Early childhood thought disorders misdiagnosis often occurs as a result of unfamiliarity with recent research literature describing such conditions.
***Better:*** Physicians unfamiliar with the literature on recent research often misdiagnose disordered thought in young children.

## 6. Maintain parallelism

***Faulty:*** The new regulations could cause problems for both the winners and for those who lose.
***Better:*** The new regulations could cause problems for both winners and losers.

## 7. Emphasize important words by placing them where they receive natural stress, either at the beginning or, for even greater emphasis, at the end of a sentence

***Faulty:*** Rather than being a judge who pronounces the verdict, the teacher becomes an editor who guides students' writing with this method.
***Better:*** With this method, the teacher becomes an editor who guides students' writing, rather than a judge who pronounces the verdict.

## 8. Place subordinate ideas in subordinate constructions

***Faulty:*** The value is 50 watts and is best determined by actual test.
***Better:*** The value, which is best determined by actual test, is 50 watts.

## 9. Substitute descriptive verbs for vague verbs

***Faulty:*** He went to the island.
***Better:*** He sailed to the island.

## 10. Substitute lean words for ponderous expressions

***Faulty:*** Align the tubes in such a manner that they all heat at the same time.
***Better:*** Align the tubes so they all heat at the same time.

## 11. Substitute familiar for unfamiliar words

***Faulty:*** Everyone should be cognizant of the danger of explosion.
***Better:*** Everyone should be aware of the danger of explosion.

## 12. Avoid overused expressions common to the business world

***Faulty:*** Utilization of crystal clear goals and objectives will optimize our capacity to prioritize our concerns so that we will impact upon the major thrust of our company's future plans and prospects.
***Better:*** If we clarify our goals and objectives, we will be better able to concentrate on what is most important for our company's future.

## 13. Cut unnecessary words

***Faulty:*** After a time interval of one to two minutes, the tone usually stops.
***Better:*** After one to two minutes, the tone usually stops.

## 14. Be precise

***Faulty:*** The cost must not be prohibitive.
***Better:*** The cost should not exceed $100 per thousand gallons.

## 15. Avoid confusing pronouns

***Faulty:*** As the temperature falls, a compressive stress is exerted by the bezel on the glass because of its greater temperature coefficient.
***Better:*** As the temperature falls, the bezel, because of its greater temperature coefficient, exerts a compressive stress on the glass.

## 16. Keep sentence elements in their proper order

***Faulty:*** The sample to be analyzed first must be put into solution.
***Better:*** The sample to be analyzed must first be put into solution.

## 17. Avoid dangling modifiers

***Faulty:*** Walking up the hill, my umbrella was blown away by the wind.
***Better:*** While I was walking up the hill, the wind blew away my umbrella.

## 18. Reduce strings of prepositional phrases

***Faulty:*** The October 31 deadline for submission of proposals in response to an invitation from the National Science Foundation also applies to unsolicited proposals.
***Better:*** The deadline for both solicited and unsolicited proposals to the National Science Foundation is October 31.

Guidelines with more detail at http://www.rpi.edu/web/writingcenter/wc_web/school/style.htm

In-depth guidelines with grammar and mechanics at http://www.hu.mtu.edu/~cwaddell/Basic_Prose_Style.html

for a moment the place was lifeless and then two men emerged from the path and came into the opening by the green pool they had walked in single file down the path and even in the open one stayed behind the other both were dressed in denim trousers and in denim coats with brass buttons both wore black shapeless hats and both carried tight blanket rolls slung over their shoulders the first man was small and quick dark of face with restless eyes and sharp strong features every part of him was defined small strong hands slender arms a thin and bony nose behind him walked his opposite a huge man shapeless of face with large pale eyes with wide sloping shoulders and he walked heavily dragging his feet a little the way a bear drags his paws his arms did not swing at his sides but hung loosely

--john steinbeck of mice and men

the old man was thin and gaunt with deep wrinkles in the back of his neck the brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks the blotches ran well down the sides of his face and his hands had the deep creased scars from handling heavy fish on the cords but none of these scars were fresh they were as old as erosions in a fishless desert everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated

--ernest hemingway the old man and the sea

he had changed since his new haven years now he was a sturdy straw haired man of thirty with a rather hard mouth and a supercilious manner two shining arrogant eyes had established dominance over his face and gave him the appearance of always leaning aggressively forward not even the effeminate swank of his riding clothes could hide the enormous power of that body he seemed to fill those glistening boots until he strained the top lacing and you could see a great pack of muscle shifting when his shoulder moved under the thin coat it was a body capable of enormous leverage a cruel body his speaking voice a gruff husky tenor added to the impression of fractiousness he conveyed there was a touch of paternal contempt in it even toward people he liked and there were men at new haven who hated his guts

--f scott fitzgerald the great gatsby

his face was like a law of nature a thing one could not question alter or implore it had high cheekbones over gaunt hollow cheeks gray eyes cold and steady a contemptuous mouth shut tight the mouth of an executioner or a saint

--ayn rand the fountainhead

End of a Ch. For a moment the place was lifeless, and then two men emerged from the path and came into the opening by the green pool. They had walked in single file down the path, and even in the open one stayed behind the other. Both were dressed in denim trousers and in denim coats with brass buttons. Both wore black, shapeless hats and both carried tight blanket rolls slung over their shoulders. The first man was small and quick, dark of face, with restless eyes and sharp, strong features. Every part of him was defined: small, strong hands, slender arms, a thin and bony nose. Behind him walked his opposite, a huge man, shapeless of face, with large, pale eyes, with wide, sloping shoulders; and he walked heavily, dragging his feet a little, the way a bear drags his paws. His arms did not swing at his sides, but hung loosely.

(p.2) NY: Bantam, 1937 --John Steinbeck, Of Mice and Men

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(pp.9-10) NY: Charles Scribner's Sons, 1952 --Ernest Hemingway, The Old Man and the Sea

He had changed since his New Haven years. Now he was a sturdy straw-haired man of thirty with a rather hard mouth and a supercilious manner. Two shining arrogant eyes had established dominance over his face and gave him the appearance of always leaning aggressively forward. Not even the effeminate swank of his riding clothes could hide the enormous power of that body -- he seemed to fill those glistening boots until he strained the top lacing, and you could see a great pack of muscle shifting when his shoulder moved under the thin coat. It was a body capable of enormous leverage -- a cruel body. His speaking voice, a gruff husky tenor, added to the impression of fractiousness he conveyed. There was a touch of paternal contempt in it, even toward people he liked -- and there were men at New Haven who had hated his guts.

(p.7) NY: Charles Scribner's Sons, 1925 --F. Scott Fitzgerald, The Great Gatsby

End of a Ch. His face was like a law of nature -- a thing one could not question, alter or implore. It had high cheekbones over gaunt, hollow cheeks; gray eyes, cold and steady; a contemptuous mouth, shut tight, the mouth of an executioner or a saint.

(pp.15-16) NY: NAL, 1943 --Ayn Rand, The Fountainhead

# The Red-Headed League" by Sir Arthur Conan Doyle

**Directions:** The following paragraph from "The Red-headed League" presents Watson's description of Holmes, minus the capitalization and punctuation. Read the selection, trying to determine where each sentence ends. Then, as I read the paragraph aloud, use proofreading marks to insert necessary capitals, commas, semicolons, and hyphens.

my friend was an enthusiastic musician being himself not only a very capable performer but a composer of no ordinary merit all the afternoon he sat in the stalls wrapped in the most perfect happiness gently waving his long thin fingers in time to the music while his gently smiling face and his languid dreamy eyes were as unlike those of holmes the sleuth hound holmes the relentless keen witted ready handed criminal agent as it was possible to conceive in his singular character the dual nature alternately asserted itself and his extreme exactness and astuteness represented as i have often thought the reaction against the poetic and contemplative mood which occasionally predominated in him the swing of his nature took him from extreme languor to devouring energy and, as i knew well he was never so truly formidable as when for days on end he had been lounging in his armchair amid his improvisations and his black-letter editions then it was that the lust of the chase would suddenly come upon him and that his brilliant reasoning power would rise to the level of intuition until those who were unacquainted with his methods would look askance at him as on a man whose knowledge was not that of other mortals when i saw him that afternoon so enwrapped in the music at st james s hall i felt that an evil time might be coming upon those whom he had set himself to hunt down

# The Red-Headed League" by Sir Arthur Conan Doyle

## Original Paragraph:

My friend was an enthusiastic musician, being himself not only a very capable performer but a composer of no ordinary merit. All the afternoon he sat in the stalls wrapped in the most perfect happiness, gently waving his long, thin fingers in time to the music, while his gently smiling face and his languid, dreamy eyes were as unlike those of Holmes the sleuth-hound, Holmes the relentless, keen-witted, ready-handed criminal agent, as it was possible to conceive. In his singular character the dual nature alternately asserted itself, and his extreme exactness and astuteness represented, as I have often thought, the reaction against the poetic and contemplative mood which occasionally predominated in him. The swing of his nature took him from extreme languor to devouring energy; and, as I knew well, he was never so truly formidable as when, for days on end, he had been lounging in his armchair amid his improvisations and his black-letter editions. Then it was that the lust of the chase would suddenly come upon him, and that his brilliant reasoning power would rise to the level of intuition, until those who were unacquainted with his methods would look askance at him as on a man whose knowledge was not that of other mortals. When I saw him that afternoon so enwrapped in the music at St. James's Hall I felt that an evil time might be coming upon those whom he had set himself to hunt down.

# Sentence Style

**Directions:** One sentence in each of the following pairs of sentences is by the writer whose name is listed. Which sentence seems the better sentence to you? Why? The value of this activity lies in discussion of the two forms, not in finding the right answer. Be prepared to explain your preferences.

1. Ben Sweetland
   A. Success is not what you do, but how you do it.
   B. Success is a journey, not a destination.

2. Henry David Thoreau
   A. We are servants not masters of our machines.
   B. Men have become tools of their tools.

3. Lord Chesterfield
   A. You must look into people as well as at them.
   B. The inner self is as important as the outer shell.

4. C. D. Jackson
   A. Great ideas need landing gear as well as wings.
   B. Inspiration without perspiration is but a daydream.

5. Ralph Waldo Emerson
   A. Sometimes the price we pay to be paid is too high.
   B. Money often costs too much.

6. George Bernard Shaw
   A. To be in hell is to drift; to be in heaven is to steer.
   B. Control is the only difference between a life of misery and a life of joy.

7. Mark Twain
   A. If you can read but don't, you might as well be illiterate.
   B. The man who does not read good books has no advantage over the man who can't read them.

8. William M. Thackeray
   A. Laughter helps make life pleasant.
   B. A good laugh is sunshine in a house.

9. Will Henry
   A. The wishbone will never replace the backbone.
   B. The backbone will never be replaced by the wishbone.

10. Earl Wilson
    A. If you think nobody cares if you're alive, try missing a couple of car payments.
    B. Try missing a couple of car payments if you think nobody cares if you're alive.

# Sentence Style

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Original sentences by named authors are highlighted. I take the blame for the re-writes. MsEff

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   A. Success is not what you do, but how you do it.
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   A. We are servants not masters of our machines.
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# The Symbolism of the Battle Royal in *Invisible Man*

Use the sentences below as the basis for an essay that explains the symbolism of the battleroyal in Invisible Man. Include evidence from the text to support these claims. Feel free to improve upon the ideas presented below. These sentences are just a foundation.

1. The battle royal is in Chapter 1 of *Invisible Man*.
2. Ralph Ellison wrote *Invisible Man.*
3. The battle royal seems to be more than a literal description.
4. The description if of ten black boys.
5. The black boys are slugging it out with each other.
6. The slugging occurs in front of the town's most influential white citizens.

7. The battle royal is presented in a way.
8. The way makes the battle royal symbolic.
9. The battle royal is symbolic of the plight of the black person in white society.

10. Here is an early sign that the battle royal symbolizes blacks being oppressed by white.
11. It is the white blindfold.
12. The white blindfold is placed over the eyes of each black fighter.

13. This detail suggests this.
14. The blacks have blinded themselves to this reality.
15. The reality is that whites are their real enemy.
16. The blacks have done this in exchange for a little money.

17. The blacks are unable to see the truth.
18. The blacks fight each other.
19. The blacks do not fight their true oppressor.

20. Here is the result of blacks fighting each other in the boxing ring.
21. Here is the result of blacks fighting each other in society at large.
22. The result is what the narrator describes as "complete anarchy."

23. The battle royal suggests this.
24. Blacks will be victimized so long as this happens.
25. Blacks continue to fight each other.
26. Blacks do not fight whites.
27. If so, the struggle between the narrator and Tatlock shows this.
28. The path of humility is the path of defeat.
29. The narrator is close to knocking out Tatlock.
30. Tatlock is larger than the narrator.
31. The narrator hears a white voice.
32. The white voice calls out, "I got my money on the big boy."
33. The narrator asks himself his.
34. Might this be a moment for humility?
35. Might this be a moment for nonresistance?

36. The narrator is considering nonresistance.
37. Just at this point he is hit by a vicious blow.
38. Just at this point he is knocked unconscious.

39. Ellison has a symbolic point.
40. The symbolic point seems clear.
41. Whites will take advantage of blacks.
42. These blacks practice humility.
43. These blacks practice nonresistance.
44. Whites will have these blacks beaten into full submission.

45. This is true of the battle royal as a whole.
46. It is a symbolic statement.
47. The statement is that blacks will be cruelly victimized.
48. The statement is that blacks will be painfully victimized.
49. The victimization will go on as long as blacks allow themselves to be blinded by white racists.
50. The victimization will go on as long as blacks allow themselves to be controlled by white racists.

# *Invisible Man* by Ralph Ellison

Sentence-Combining Worksheet
& Final Examination

**Directions:** Combine these sentences in the sets provided below. The sentence that has been underlined in each set is to be your base clause.

**1.** *Invisible Man* is a novel.
2. Ralph Ellison wrote the novel.
3. The novel records a journey.
4. The journey is from innocence.
5. The journey is to experience.
6. The journey is from the south.
7. The journey is to the north.

**8.** The hero becomes aware.
9. The awareness is of his blackness.
10. The awareness is of his invisibility.
11. The invisibility is to whites.
12. The awareness occurs gradually.

**13.** The awareness occurs through episodes.
14. The episodes are seven.
15. The episodes are confrontations.
16. The confrontations are violent.

**17.** The first is the "Battle Royal."
18. The Battle Royal is a match.
19. The match is in boxing.
20. The match is staged.
21. The staging is for entertainment.
22. Whites are entertained.

23. The hero is blindfolded.
**24.** The hero fights with other blacks.
25. The blacks are his friends.
26. The friends have also been blindfolded.

27. The hero is goaded.
28. The goading is by fear.
29. The goading is by taunts.
30. The taunts are from the crowd.
31. The goading is by anger.
**32.** The hero lashes out.
33. The lashing is at his opponents.

**34.** His humanity is denied.
35. The denial is by whites.
36. The whites are sadistic.

**37.** The hero becomes an animal.
38. The animal is cornered.
39. The animal is fighting.
40. The fight is for its life.

**41.** The hero is given a briefcase.
42. The gift is after the match.
43. The gift is a symbol.
44. The gift symbolizes completion.
45. The completion of one part.
46. The part is of education.
47. The gift symbolizes a commencement.
48. The commencement is of awareness.

**NOTE:** The review is incomplete. To finish it, the other six episodes need to be discussed. Get it?

# Revising Victor Hugo's Descriptive Words

**Directions:** Below is an excerpt from Hugo's *Les Miserables.* Hugo wrote in French, so this passage has been translated. It describes eight-year-old Cosette who is the epitome of the bedraggled, abused orphan, (if you've seen the image that has been used to advertise Les *Miserables,* that is Cosette.) Hugo's translated prose has been left intact except for the underlined word(s). Your job is to become the translator by replacing the underlined word(s) with a more precise synonym. **Each** underlined word or phrase represents only **one** of Hugo's words. So replace the entire underlined area with only one word. The purpose is to present a unified picture of Cosette as an unfortunate waif who would be pretty under different circumstances. Read the entire paragraph first to get a sense of direction. Use a thesaurus. Write your word choices directly above the underlined word(s).

Cosette was unattractive. Happy, she might, perhaps, have been pretty. We have already sketched this small pathetic face. Cosette was slender and colorless. She was nearly eight years old, but one would hardly have thought her six. Her big eyes, indented in a sort of darkened area were almost put out by constant lamenting. The corners of her mouth had that bend of customary grief, which is seen in the condemned and in the hopelessly sick. . . . The light of the fire which was glistening upon her, made her bones stick out and made her slenderness terribly seen. As she was always quivering, she had gotten the habit of bringing her knees together. Her whole dress was nothing but a worn-out piece of cloth, which would have motivated compassion in the summer, and which motivated strong dismay in the winter. . . . Her skin showed here and there, and black and blue spots could be noted, which recorded the places where the Thenardiess had touched her. Her uncovered legs were red and coarse. The depressions under her collar bones would make one tear up. The whole person of this child, her walk, her attitude, the sound of her voice, the time between one word and another, her looks, her silence, her least motion, expressed and uttered a single idea: fear.

Fear was distributed all over her; she was, so to say, covered with it; fear drew back her elbows against her sides, drew her heels under her skirt, made her take the least possible room, kept her from breathing more than was absolutely necessary, and had become what might be called her bodily habit, without possible variation, except of increase. There was in the depth of her eye an expression of amazement blended with consternation.

The same passage as translated from the French by Charles E. Wilbur

Cosette was ugly. Happy, she might, perhaps, have been pretty. We have already sketched this little pitiful face. Cosette was thin and pale. She was nearly eight years old, but one would hardly have thought her six. Her large eyes, sunk in a sort of shadow were almost put out by continual weeping. The corners of her mouth had that curve of habitual anguish, which is seen in the condemned and in the hopelessly sick. . . . The light of the fire which was shining upon her, made her bones stand out and rendered her thinness fearfully visible. As she was always shivering, she had acquired the habit of drawing her knees together. Her whole dress was nothing but a rag, which would have excited pity in the summer, and which excited horror in the winter. . . . Her skin showed here and there, and black and blue spots could be distinguished, which indicated the places where the Thenardiess had touched her. Her naked legs were red and rough. The hollows under her collar bones would make one weep. The whole person of this child, her gait, her attitude, the sound of her voice, the interval between one word and another, her looks, her silence, her least motion, expressed and uttered a single idea: fear.

Fear was spread all over her; she was, so to say, covered with it; fear drew back her elbows against her sides, drew her heels under her skirt, made her take the least possible room, prevented her from breathing more than was absolutely necessary, and had become what might be called her bodily habit, without possible variation, except of increase. There was in the depth of her eye an expression of astonishment mingled with terror.

# Comparing Styles

The following selections, by two different authors, describe similar scenes. Compare and contrast the author styles -- diction, syntax, connotation, tone and total effect.

## Selection 1-- From *The Sun Also Rises* by Ernest Hemingway

The dancing-club was a bal musette in the Rue de la Montagne Sainte Genevieve … Some one asked Georgette to dance, and I went over to the bar. I was really very hot and the accordion music was pleasant in the hot night. I drank a beer, standing in the doorway and getting the cool breath of wind from the street. Two taxis were coming down the steep street. They both stopped in front of the Bal. A crowd of young men, some in jerseys and some in their shirtsleeves got out. I could see their hands and newly washed, wavy hair in the light from the door … They came in. As they went in, under the light I saw white hands, wavy hair, white faces, grimacing gesturing, talking. With them was Brett. She looked very lovely and she was very much with them … I was very angry. Somehow they always made me angry. I know they are supposed to be amusing and you should be tolerant, but I wanted to swing on one, any one, anything to shatter that superior, simpering composure … there was a crowd on the floor and Georgette was dancing with the tall blond youth, who danced big-hippily, carrying his head on one side, his eyes lifted as he danced … We left the floor and I took my coat off a hanger on the wall and put it on.

## Selection 2 -- From *The Great Gatsby* by F. Scott Fitzgerald

There was dancing now on the canvas in the garden; old men pushing young girls backward in eternal graceless circles, superior couples holding each other tortuously, fashionably, and keeping in the corners -- and a great number of single girls dancing individualistically or relieving the orchestra for a moment of the burden of the banjo or the traps … I was still with Jordan Baker. We were sitting at a table with a man of about my age and a rowdy little girl, who gave way upon the slightest provocation to uncontrollable laughter. I was enjoying myself now. I had taken two finger bowls of champagne, and the scene had changed before my eyes into something significant, elemental, and profound … my eyes fell on Gatsby, standing alone on the marble steps and looking from one group to another with approving eyes. His tanned skin was drawn attractively tight on his face and his short hair looked as though it were trimmed everyday … a sudden emptiness seemed to flow now from the windows and the great doors, endowing with complete isolation the figure of the host, who stood on the porch, his hand up in a formal gesture of farewell.

# The Three Bears:
## "An Adventure in Sentence Combining"

**1** Once upon a time, there were three bears. There was a mother bear, a father bear, and a baby bear. The three bears lived in the forest. The forest was dark. The forest was big. One day the bears decided to go out for a walk before breakfast. Their porridge was too hot. The bears left the house. They left their bowls of porridge on the table to cool.

**2** Goldilocks was a cute little girl. Goldilocks had long golden hair. She was walking in the forest one day. She was alone. Goldilocks came upon the bears' home. The bears' home was vacant. The door was open. She walked through the door. Goldilocks didn't knock.

**3** Goldilocks went into the kitchen. She saw three bowls of porridge. The bowls of porridge were on the table. One bowl was large. One bowl was middle-sized. One bowl was large. Goldilocks picked up a spoon. Goldilocks tasted the porridge from the small bowl. The porridge tasted good. Suddenly Goldilocks realized how hungry she was. Her long walk had given her an appetite. Goldilocks ate all the porridge from the small bowl.

**4** Goldilocks went into the living room. She saw three chairs in the living room. One chair was large. One chair was middle-sized. One chair was small. Goldilocks sat in the small chair. The small chair broke into a hundred pieces. Goldilocks found herself on the floor. The hundred pieces scattered all over the floor.

**5** Goldilocks went upstairs. The bedroom was upstairs. She saw three beds in the bedroom. One bed was large. One bed was middle-sized. One bed was small. Goldilocks tested the small bed. Goldilocks climbed into the small bed. The small bed was comfortable. Goldilocks felt sleepy from her long walk in the forest. Goldilocks went to sleep in the small bed.

**6** The three bears came home. The bears had been walking in the woods. The three bears went into the kitchen. The baby bear discovered that his porridge had been eaten. The baby bear was unhappy. The three bears went into the living room. The baby bear discovered that his chair had been broken. The baby bear was unhappy. The three bears went upstairs. The baby bear discovered Goldilocks. Goldilocks was asleep in his bed. Goldilocks woke up. Goldilocks saw the bears. The bears were shocked to see her. She was shocked to see them. Goldilocks screamed and ran home. Goldilocks was frightened. She would be safe at home.

# Collaborative Style Activity, Part 1

**Directions**:
For this activity, you'll translate passages of one writer into the style of another. Some key features of each author's style are listed below. In your groups, work to rewrite each quotation as it might have been written by the other author. We'll share the translations with groups and the entire class.

Group Members:

_____

_____

_____

_____

## Features of Nathaniel Hawthorne's Style:

Words with Greek and Latin roots (some of his clear favorites are *lurid, physiognomy, retribution, malefactress, evanescent, impelled, ignominy)*

Archaic forms from the Elizabethan-Jacobean period appropriate to the stories about Puritans (such as *wottest, verily, prithee, sayest, hath, betwixt,* and *behoof)*

Litotes, or understatement, in which something is expressed by a negation of the contrary ("The age had not so much refinement that any sense of impropriety restrained the wearers of petticoat and farthingale from . . . wedging their not insubstantial persons . . . nearest to the scaffold at an execution." Chapter 2, p. 5 8)

Subordinate clauses and parenthetical expressions ("It was a circumstance to be noted, on the summer morning when our story begins its course, that the women, of whom there were several in the crowd, appeared to take a peculiar interest in whatever penal infliction might be expected to ensue." Chapter 2, p. 58)

(Excerpts from Nathaniel Hawthorne. *The Scarlet Letter.* NY: Signet, 1980.)

## Features of Ernest Hemingway's Style:

Sparse, journalistic description ("Nick was hungry. He did not believe he had ever been hungrier. He opened and emptied a can of pork and beans and a can of spaghetti into the frying pan." p. 1278)

Simple words ("He turned on his side and shut his eyes. He was sleepy. He felt sleep coming. He curled up under the blanket and went to sleep." p. 1280)

Minimal subordination — frequent use of simple, declarative sentences (subject-verb-object sentences) ("Nick looked down into the pool from the bridge. It was a hot day. A kingfisher flew up the stream. It was a long time since Nick had looked into a stream and seen trout. They were very satisfactory." p. 1275)

Direct phrasing — describes characters' emotions and thoughts matter-of-factly ("The beans and spaghetti warmed. Nick stirred them and mixed them together. They began to bubble, making little bubbles that rose with difficulty to the surface. There was a good smell." p. 1278)

(Excerpts from Ernest Hemingway. "Big Two-Hearted River." *The American Tradition in Literature. Vol II.* .9th Ed. Boston: McGraw-Hill, 1999.)

# Style Example Quotations

AN EXERCISE IN STYLE

| HAWTHORNE | | HEMINGWAY |
|---|---|---|
| 1. "There was, moreover, a boldness and rotundity of speech among these matrons, as most of them seemed to be, that would startle us at the present day, whether in respect to its purport or its volume of tone." (Chapter 2, p. 58) | | 1. |
| 2. "It was wonderful, the vast variety of forms into which she threw her intellect, with no continuity, indeed, but darting and dancing. Always in a state of preternatural activity, soon sinking down, as if exhausted by so rapid and feverish a tide of life, and succeeded by other shapes of similar wild energy." (Chapter 6, p. 97) | | 2. |
| 3. "Misshapen from my birth-hour, how could I delude myself with the idea that intellectual gifts might veil physical deformity in a young girl's fantasy!" (Chapter 4, p. 78) | | 3. |
| 4. | | 4. "They opened the door and went out. It was very cold. The snow had crusted hard. The road ran up the hill into the pine trees."("Cross Country Snow," p. 188) |
| 5. | | 5. "He liked to look at them, though. There were so many good-looking girls. Most of them had their hair cut short." ("Soldier's Home," p. 147) |
| 6. | | 6. "In the fall the war was always there, but we did not go to it anymore. ("In Another Country," p. 267) |
| 7. | | 7. "Gee, I could listen to my old man talk by the hour, especially when he'd had a couple or so of drinks." ("My Old Man," p. 202) |

(Excerpts from Nathaniel Hawthorne. *The Scarlet Letter.* NY: Signet, 1980; and from Ernest Hemingway. *The Short Stories of Ernest Hemingway.* NY: Scribners, 1939.)

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# Style Analysis "Translation" Assignment

**Prompt:** Select and type a passage that you think is well written with a distinctive style by an established author. Then "translate" and type the passage as if it were written by another established author with an equally distinctive style.

You can pick any pair of authors — for example, rewriting a passage from Hemingway as though Jane Austen might have done it. Your task is to demonstrate that you have internalized the concepts of style analysis and can create new prose that reflects this understanding.

**Example below:** Excerpt from *The Sun Also Rises* and the student "translation" in the style of Henry James

The chauffeur came out, folding up the papers and putting them in the inside pocket of his coat. We all got in the car and it started up the white dusty road into Spain. For awhile the country was as much as it had been; then, climbing all the time, we crossed the top of a col, the road winding back and forth on itself, and then it was really Spain. There were long brown mountains and a few pines and far-off forests of beech-trees on some of the mountainsides. The road went along the summit of the col and then dropped down, and the driver had to honk, and slow up, and turn out to avoid running into two donkeys that were sleeping in the road. We came down out of the mountains and through an oak forest, and there were white cattle grazing in the forest. Down below there were grassy plains and clear streams, and then we crossed a stream and went through a gloomy little village, and started to climb again. We climbed up and up and crossed another high col and turned along it, and the road ran down to the right, and we saw a whole new range of mountains off to the south, all brown and baked-looking and furrowed in strange shapes.

from *The Sun Also Rises* by Ernest Hemingway (1926)

Decisively folding up the papers and placing them in the inside pocket of his coat, our chauffeur stepped out with a look of assurance in his eye. With a suppressed sigh, we got in the glistening automobile, smoothing our travel-worn clothes as the car rambled through white clouds of dust on the road up to Spain. For awhile, the country lulled us with its monotony; then, climbing all the while with our tension, the road peaked on a col, the winding road finally exhausting our nerves, putting us in the arms of Spain. Stretching out everywhere were sepia mountains fostering lonely pines, and several of the distant ranges supported beech-tree forests. After journeying along the summit of the col, we peacefully descended, dozing in our tranquility, until our chauffeur stridently honked and swerved from two donkeys sleeping in the road, a pair of jackasses not caring where they rest in the heat of the day. We continued, now fully awake, into a valley of a sturdy oak forest, and white cattle with large calm eyes grazed quietly among the trees. Soon greeting our ears was the whispering of the wind over grassy plains, and our eyes met with tripping little crystal streams after crossing one of these brooks, and we passed through a small, melancholy village, beginning a steep grade that pulled us rather unwillingly to the peak of a second col. As we drifted off to the right, an entirely different range of mountains came into view in the south, scorched dark brown and battered into a bizarre horizon that sent ominous shadows down our direction.

Student sample, Hemingway as rewritten in the style of Henry James:

# WRITING TECHNIQUES: Fifteen Ways to Vary Sentence Structure

| GRAMMATICAL STRUCTURE | EXAMPLE |
|---|---|
| 1. Subject alone | 1. John won the scholarship. |
| 2. Article plus subject | 2. The boy was John. |
| 3. Adjective plus subject' | 3. Brave men fought the battle. |
| 4. Prepositional phrase as adjective | 4. From our group only the best players were chosen. |
| 5. Prepositional phrase as adverb | 5. Like a robot, she moved across ~he room. |
| 6. Participial phrase | 6. Urging the child to be brave, the doctor administered-the shot. |
| a. Past participial | a. The race over, the runners rested. |
| b. Perfect participial | b. Having urged his horse to lie down, the rider quickly dismounted. |
| 7. Infmitive used as subject | 7. To succeed was her goal. |
| 8. Gerund used as subject | 8. Raising funds for the project was fun. |
| 9. Postponed subject | 9. There are several reasons for the outcome. |
| 10. Adverb clause first | 10. When Joan walked by the other girls stared. |
| 11. Adverb clause last (note punctuation) | 11. The other girls stared at Joan when she walked by. |
| 12. Noun clause | 12. Whoever finds the keys must turn them in. |
| 13. Inversion (Use sparingly!) | 13. Came the dawn. |
| 14. Object first | 14. A trip to Europe, Ann decided, was what she really wanted. |
| 15. Conjunction first | 15. But Earl has yet to make a decision. |

# Modifiers for *MODERN* Sentences

**SENTENCE PARTS THAT MODIFY NOUNS:** The following sentence parts can modify a noun. This means only that these sentence additions affect, or alter, the meaning of words that function as nouns. This disclaimer is needed since adjective is not quite accurate for all the following.

| **Single-Word Modifiers** | ***Examples*** |
|---|---|
| 0. noun appositive | the horse, ***Rapscallion***,<br>my teacher, ***Ms. Effinger***, |
| 1. determiner | ***the*** horse, ***a*** horse, ***an*** apple |
| 2. adjective | ***strong*** horse, ***wild*** horse, ***dark*** night |
| 3. noun-as-adjective | ***male*** horse, ***Clydesdale*** horse<br>***son's*** teacher, ***baby*** chicken |
| 4. progressive participle | ***trotting*** horse, ***singing*** cowboy |
| 5. perfect participle | ***tired*** horse, ***twisted*** thinking |

| **Word-Group Modifiers** | ***Examples*** |
|---|---|
| 6. noun appositive phrase | the horse, ***an elegant dapple gray mare***,<br>the teacher, ***an Oklahoma tyrant***, |
| 7. adjective appositive | the horse, ***strong and proud***,<br>the teacher, ***confused and conceited***, |
| 8. adjective phrase | the horse, ***as strong as twelve men***,<br>the sun, ***as bright as gold***, |
| 9. prepositional phrase | the horse ***from the Scottish breed***<br>the girl ***with the jump shot*** |
| 10. infinitive phrase | the horse ***to watch during the race***<br>the car ***to buy if you have money*** |
| 11. progressive participial phrase | ***Trotting proudly***, the horse<br>the horse, ***tossing its mane in triumph***, |
| 12. perfect participial phrase | ***Tired after an hour's run***, the horse<br>the sun, ***hidden by the clouds***, |
| 13. adjective clause | The horse ***which you see in the parades***<br>the actor ***who won the par***t |
| 14. nominative absolute | the horse, ***its hooves clomping against the cobblestones***,<br>***His face contorted with pain***, the man |

**SENTENCE PARTS THAT MODIFY VERBS:** The following sentence parts can modify verbs, though, they cannot strictly be called adverbs. This means only that these sentence additions affect, or alter, the meaning of words that function as verbs.

| **Auxiliaries** | ***Examples*** |
|---|---|
| 15. modal | ***can*** trot, ***might*** sing, ***did*** weep |
| 16. progressive | ***is*** trotting, ***was*** dancing |
| 17. perfect | ***has*** trotted, ***had*** tried |

| **Single-Word Modifiers** | ***Examples*** |
|---|---|
| 18. adverb (time) | trots ***often***, cries ***frequently*** |
| 19. adverb (place) | trots ***here***, lives ***there*** |
| 20. adverb (manner) | trots ***easily***, sings ***proudly*** |

| **Word-Group Modifiers** | ***Examples*** |
|---|---|
| 21. noun phrase (time) | trots ***every morning***<br>prays ***each evening*** |
| 22. prepositional phrase | trots ***along the track***<br>rests ***in the shade*** |
| 23. infinitive phrase | trots ***to please its trainer***<br>works ***to earn spending money*** |
| 24. adverb clause | trots ***as soon as it is commanded***<br>lives ***where the road divides*** |

# The *CUMULATIVE* Sentence

**Cumulative** means to increase by successive additions. A cumulative sentence is one which begins with a ***CORE*** sentence part and has at least one layered addition. Note the difference in a compound sentence and a cumulative sentence.

a. | He walked down the street
| he smiled at all the children.

1 | CORE
1 | CORE

b. | He walked down the street,
| smiling at all the children.

1 | CORE
2 | Addition

Additions to a mature sentence, or **CORE**, can occur as **ladders** or **steps**. ***Ladder additions*** are single words or word groups which are added equally to the **CORE** sentence. They do not progress in steps. Like rungs on a ladder, they seem equal; no ***one*** addition is more specific than any other. Thus, ***ladder additions*** are *coordinate*, or *parallel*. Here is a diagram:

1 | Every day is a special day,
2 | decorated with wonder,
2 | loaded with promise, and
2 | filled with surprise.

1 | CORE
2 | perfect part. phrase
2 | perfect part. phrase
2 | perfect part. phrase

Complete this ***ladder*** sentence:

1 | A person who wants to be a success must set three goals:

2 | to _____,

2 | to _____,

2 | to _____,

**Steps *additions*** are sentence parts which are added first to the **CORE** sentence, and then to the progressively *related* sentence parts. They are *"step-by-step"* additions, like stairs. Each step in connected to those before and after it and *all* are needed to climb the *"stairs."* Each addition is more *specific* than the one before it. Thus, **step additions** are subordinate or *layered*.. Here is a diagram:

1 | He stretched out on the sand,
2 | eying the moon,
3 | a fat wafer of bright light.

1 | CORE
2 | progressive participle phrase
3 | noun appositive

Complete this ***steps*** sentence:

1 | The bird zoomed down from the treetops,

2 | its wings extended ,

3 | _____ .

1 | CORE
2 | nominative absolute
3 | _____

Use the **GRAPH** provided, filling it in to show the structure of each of the following sentences.

A. Dating is sometimes like a contest, a contest which requires the partners to take roles, each assuming that the other partner wants this role, as if competition and role fulfillment were obligations.

1 |_____ , (CORE)
  2 |_____ , (noun appositive)
    3 |_____ , (nominative absolute)
    3 |_____ , (adverb clause )

B. Creativity is disciplined genius, a science and art, the science fed by diligent practice, the art nourished by divine inspiration.

1 |_____ , (CORE)
  2 |_____ , (noun appositive)
    3 |_____ , (nominative absolute)
    3 |_____ , (nominative absolute)

## Exercises for *CUMULATIVE* Sentences

1. The following sentence is a **core** of a sentence:

   ***Kim slept soundly.***

   Add sentence parts to this **core** as directed below. Write a *new* sentence *each* time. *You will write five **mature** sentences. Check your punctuation. If you need help, review your modifiers chart.*
   a. Begin the sentence with a participle phrase.
   b. Begin the sentence with an adverb clause.
   c. End the sentence with a nominative absolute.
   d. Add adjective appositives. Place the after the word "***Kim***."
   e. Choose and label at least one **addition** of your own. Place it where it best serves your purpose.

2. Here is a ***cumulative sentence*** that you can use to begin a narrative:

   ***The garbage disposal, huffing and puffing, garbled up the last shreds of the food, its mouth still open, gasping for more.***

   Continue the narrative, perhaps describing and reporting on the disposal's actions. Make sure you continue to develop the **personification** of the disposal.

3. In small groups, choose one of the following **core** sentences to expand. be prepared to share your group's cumulative collaborative "jewel."
   a. Pictures flashed..
   b. He looked at the sky.
   c. The traffic moved.
   d. He awoke.
   e. I saw the one.
   f. He saw her face.
   g. She walked slowly.
   h. He lay.

# Building Sentences with Absolutes

Combine the sentences in each set below into a single clear sentence with at least one absolute phrase. Here's an example:

- The paperboy stood shivering in the doorway.
- His teeth were chattering.
- His palm was extended.

*Sample combination:* His teeth chattering, his palm extended, the paperboy stood shivering in the doorway.

**Exercise:** Combine the sentences in each set below, using at least one absolute.

1. Ed and the little man climbed the stairs together.
   Each was lost in his own strange world.

2. I sat on the highest limb of a sturdy oak tree.
   Its branches were reaching to the clouds.
   The branches were reaching as if to claim a piece of the sky.

3. The wolf trots away.
   His head and tail are erect.
   His hips are slightly to one side and out of line with his shoulders.

4. The raccoon goes down on all fours and strides slowly off.
   Her slender front paws are reaching ahead of her.
   Her slender front paws are like the hands of an experienced swimmer.

5. My grandparents were holding hands in a New York City subway train.
   Their faces were old.
   Their faces were beautifully lined.
   Their gray heads were almost touching.

6. I sat huddled on the steps.
   My cheeks were resting sullenly in my palms.
   I was half listening to what the grownups were saying.
   I was half lost in a daydream

7. One sunny morning I whipped down the Roxbury Road on my bicycle.
   The front spokes were melting into a saw blade.
   The wind was shrilling tunes.
   The tunes came through the vent holes in my helmet.

8. Arthur fidgets on his high-legged chair.
   A pencil is poking out from behind his ear.
   Arthur is in his box-like office.
   His office is in the old Loft's candy factory on Broome Street.

9. An elderly woman shuffles slowly to a park bench and sits down heavily.
   Her wig is slightly askew.
   Her wig is ash-blond.
   Her wig is showing tuffs of hair.
   The hair was thin.
   The hair was gray.

10. There were several species of turtle.
    These species took to the sea between 90 million and 100 million years ago.
    The turtles had stubby legs.
    Their legs were adapting into flippers.
    The flippers were streamlined.

# Sentence Revising with Absolute Phrases

**Exercise:** *Rewrite each sentence or set of sentences below according to the instructions in parentheses.*

1. (*Combine the two sentences below: turn the second sentence into an absolute phrase and place it in front of the first sentence.*)
   - The storks circled above us.
   - Their slender bodies were sleek and black against the orange sky.

2. (*Combine the two sentences below: turn the second sentence into an absolute phrase and place it after the first sentence.*)
   - On the tops of the hills, the grass stands at its tallest and greenest.
   - Its new seed plumes rise through a dead crop of last year's withered spears.

3. (*Create two absolute phrases by eliminating the words in **bold**.*)
   - Odysseus comes to shore, **and** the skin **is** torn from his hands, **and** the sea water **is** gushing from his mouth and nostrils.

4. (*Combine the three sentences below: turn the second and third sentences into absolute phrases, and position them at the start of the sentence to establish a clear cause-effect relationship.)*)
   - Norton vowed never to marry again.
   - His first marriage ended in divorce.
   - His second marriage ended in despair.

5. (*Omit **when**, and turn the main clause--in bold--into an absolute phrase.*)
   - When the double giant Ferris wheel circles, **the swaying seats are more frightening than a jet plane flying through a monsoon.**

6. (*Combine the following four sentences into a single sentence with a present participle phrase and two absolute phrases.*)
   - All afternoon the caravan passed by.
   - The caravan shimmered in the winter light.
   - Its numberless facets were gleaming.
   - The hundreds of wagon wheels were turning in the dust in slow and endless motion.

7. (*Combine the following five sentences into a single sentence with a present participle phrase and three absolute phrases.*)
   - Six boys came over the hill.
   - The boys were running hard.
   - Their heads were down.
   - Their forearms were working.
   - Their breaths were whistling.

8. (*Begin your new sentence with "The buildings sit empty," and turn the rest of the sentence into an absolute phrase.*)
   - Jagged pieces of glass stick out of the frames of the hundreds of broken windows in the buildings that sit empty.

9. (*Combine these sentences by replacing the period with a comma and eliminating the word in bold.*)
   - Proud of my freedom and bumhood, I stood in the doorway of the boxcar, rocking with the motion of the train.
   - My ears **were** full of the rushing wind and the clattering wheels.

10. (*Combine these three sentences by turning the first sentence into an absolute phrase and the third into a subordinate clause beginning with "where."*)
    - His hair was wet from the showers.
    - He walked in the icy air to Luke's Luncheonette.
    - There he ate three hamburgers in a booth with three juniors.

## Building Sentences with Absolutes

**ANSWERS:** In most cases more than one effective combination is possible.

1. Ed and the little man climbed the stairs together, each lost in his own strange world.
2. I sat on the highest limb of a sturdy oak tree, its branches reaching to the clouds as if to claim a piece of the sky.
3. The wolf trots away, his head and tail erect, his hips slightly to one side and out of line with his shoulders.
4. Her slender front paws reaching ahead of her like the hands of an experienced swimmer, the raccoon goes down on all fours and strides slowly off.
5. Their faces old and beautifully lined, their gray heads almost touching, my grandparents were holding hands in a New York City subway train.
6. Half listening to what the grownups were saying and half lost in a daydream, I sat huddled on the steps, my cheeks resting sullenly in my palms.
7. One sunny morning I whipped down the Roxbury Road on my bicycle, the front spokes melting into a saw blade, the wind shrilling tunes through the vent holes in my helmet.
8. A pencil poking out from behind his ear, Arthur fidgets on his high-legged chair in his box-like office in the old Loft's candy factory on Broome Street.
8. An elderly woman, her ash-blond hair slightly askew and showing tuffs of thin gray hair, shuffles slowly to a park bench and sits down heavily.
10. Between 90 million and 100 million years ago, several species of turtle took to the sea, their stubby legs adapting into streamlined flippers.

## Sentence Revising with Absolute Phrases

**ANSWERS:** In most cases more than one effective combination is possible.

1. Their slender bodies sleek and black against the orange sky, the storks circled above us.
2. On the tops of the hills, the grass stands at its tallest and greenest, its new seed plumes rising through a dead crop of last year's withered spears.
3. Odysseus comes to shore, the skin torn from his hands, the sea water gushing from his mouth and nostrils.
4. His first marriage having ended in divorce and his second in despair, Norton vowed never to marry again.
5. The double giant Ferris wheel circles, the swaying seats more frightening than a jet plane flying through a monsoon.
6. All afternoon the caravan passed by, shimmering in the winter light, its numberless facets gleaming and the hundreds of wagon wheels turning in the dust in slow and endless motion.
7. Six boys came over the hill, running hard, their heads down, their forearms working, their breaths whistling.
8. The buildings sit empty, jagged pieces of glass sticking out of the frames of the hundreds of broken windows.
9. Proud of my freedom and bumhood, I stood in the doorway of the boxcar, rocking with the motion of the train, my ears full of the rushing wind and the clattering wheels.
10. His hair wet from the showers, he walked in the icy air to Luke's Luncheonette, where he ate three hamburgers in a booth with three juniors.

# A Closer Look at the Cumulative Sentence

## Components: Base + Modifiers

### Base = (Simple sentence or its compounds)

***SAMPLE BASE: She stood on the diving board.***

**Kinds of Modifiers**

1. Adjective phrase/cluster (adds information to a specific noun).

   ***She stood on the diving board,*** alert, graceful, and poised.

2. Noun phrase/cluster (provides another noun--usually more specific--for a noun in the base).

   ***She stood on the diving board,*** a polished chrome tower.

3. Verb phrase/cluster.

   ***She stood on the diving board,*** shaking slightly, tensing her muscles, concentrating on the water below.

4. Absolutes (a combination of a noun and a verbal)

   ***She stood on the diving board,*** toes gripping the edge, eyes focused on the water.

**Position of Modifier:** A sentence has a subject, verb, and often an object. The normal order is S - V - O. Modifiers may be placed in one of four positions in that sentence order.

1. Before the subject (Mod + S + V + O)

   Brushing her hair back, ***she stood on the diving board.***

2. Between subject and verb (S + Mod + V + O)

   ***She,*** a picture of poise, ***stood on the diving board.***

3. Between verb and object (S + V + Mod + O)

   ***She stood,*** erect and alert, ***on the diving board.***

4. After the object (S + V + O + Mod)

   ***She stood on the diving board,*** her arms stretched out in front.

# **PASSAGES:** *"Real" Writing for Stylistic Analysis*

## From ***Mercy*** by David L. Lindsey

The traffic on the Southwest Freeway moved like a sluggish equatorial serpent, worming west under the moist glare of a moribund sun, a copper fire sinking through a hazy atmosphere of ninety-one percent humidity. (Page 84)

His tie was loosened and the recent loss of sleep was showing on him by scoring the flesh around his eyes with deep, seemingly indelible lines, creases that aged him by years and functioned as symbols of the years deducted from his life because he had served long, cruel hours in the company of death. (Page 340)

## From ***"A" Is for Alibi*** by Sue Grafton

Colin was kneading bread, his back to me, his concentration complete. His hair was the same pale no-color shade as Nikki's, silky like hers where it curled down on his neck. His arms looked wiry and strong, his hands capable, fingers long. He gathered the edges of the dough, pressing inward, turning it over again. He looked like he was just on the verge of adolescence, beginning to shoot up in height but not awkward yet. Nikki touched him and he turned quickly, his gaze sliding over to me at once. I was startled. His eyes were large, tilted slightly, an army-fatigue green, his lashes thick and dark. His face was narrow, chin pointed, ears coming to a delicate point, a pixie effect with the fine hair forming a point on his forehead. The two of them looked like an illustration from a faerie book -- fragile and beautiful and strange. His eyes were peaceful, empty, glowing with acute intelligence. I have seen the same look in cats, their eyes wise, aloof, grave. (Page 138)

In moments, I could see the young man in his face, which was sagging now and worn, pouches beneath his eyes, hair slicked down, cheeks turning soft at the jawline as though the flesh were beginning to warm and melt. (Page 151)

## From "The Sound of Thunder" by Ray Bradbury

Out of the mist, one hundred yards away, came Tyrannosaurus rex.

It came on great oiled, resilient, striding legs. It towered thirty feet above half of the trees, a great evil god, folding its delicate watchmaker's claws close to its oily reptilian chest. Each lower leg was a piston, a thousand pounds of white bone, sunk in thick ropes of muscle, sheathed over in a gleam of pebbled skin like the mail of some terrible warrior. Each thigh was a ton of meat, ivory and steel mesh. And from the great breathing cage of the upper body those two delicate arms dangled out in front, arms with hands which might pick up and examine men like toys, while the snake neck coiled. And the head itself, a ton of sculptured stone, lifted easily upon the sky. Its mouth gaped, exposing a fence of teeth like daggers. Its eyes rolled, ostrich eggs, empty of all expression save hunger. It closed its mouth in a death grin. It ran, its pelvic bones crushing aside trees and bushes, its taloned feet clawing damp earth, leaving prints six inches deep wherever it settled its weight. It ran with a gliding step, far too poised and balanced for its ten tons. It moved into a sunlit arena warily, its beautifully reptile hands feeling the air.

## From *The Martian Chronicles* by Ray Bradbury

There was a smell of Time in the air tonight. Tomas smiled and turned the fancy in his mind. There was a thought. What did Time smell like? Like dust and clocks and people. And if you wondered what Time sounded like it sounded like water running in a dark cave and voices crying and dirt dropping down upon hollow box lids, and rain. And, going further, what did Time look like? Time looked like snow dropping silently into a black room or it looked like a silent film in an ancient theater, one hundred billion faces falling like those New Year balloons, down and down into nothing. That was how Time smelled and looked and sounded. And tonight -- Tomas shoved a hand into the wind outside the truck -- tonight you could almost touch Time.

# From "I Have No Mouth and I Must Scream" by Harlan Ellison

Then we heard . . . I don't know . . .Something moving toward us in the darkness. Huge, shambling, hairy, moist, it came toward us. We couldn't even see it, but there was the ponderous impression of bulk, heaving itself toward us. Great weight was coming at us, out of the darkness, and it was more a sense of pressure, of air forcing itself into a limited space, expanding the invisible walls of a sphere. Benny began to whimper. There was the smell of matted, wet fur in the cavern.

There was the smell of charred wood.

There was the smell of dusty velvet.

There was the smell of rotting orchids.

There was the smell of sour milk.

There was the smell of sulphur, or rancid butter, of oil slick, of grease, of chalk dust, of human scalps. AM was keying us. He was tickling us. There was the smell of--

I heard myself shriek, and the hinges of my jaws ached. I scuttled across the floor, across the cold metal with its endless lines of rivets, on my hands and knees, the smell gagging me, filling my head with a thunderous pain that sent me away in horror. I fled like a cockroach, across the floor and into the darkness, that something moving inexorably after me. The others were still there, gathered around the firelight, laughing . . . their hysterical choir of insane giggles rising up into the darkness like thick, many-colored wood smoke. I went away, quickly, and hid.

Oh, sweet Jesus sweet Jesus, if there ever was a Jesus and if there is a God, please please please let us out of here, or kill us. The Machine hated us as no sentient creature had ever hated before. And we were helpless. And it was hideously clear: If there was a sweet Jesus and if there was a God, the God was AM.

AM went into my mind. AM said, very politely, in a pillar of stainless steel bearing neon lettering:

HATE. LET ME TELL YOU ABOUT HATE. HATE. HATE.

AM said it with the sliding horror of a razor blade slicing my eyeball. AM said it with the bubbling thickness of my lungs filling with phlegm, drowning me from within. AM said it with the shriek of babies being ground beneath blue-hot rollers. AM said it with the taste of maggoty pork. AM touched me in every horrible way I had ever been touched, and devised new ways, at his leisure, there inside my mind.

## From *The Bonfire of the Vanities* by Tom Wolfe

On the brass andirons at this moment was a stack of carefully chosen New Hampshire hardwood logs, sculpturally perfect, perfectly clean, utterly antiseptic, buggered with enough insecticide to empty a banana grove of everything that moves, permanently installed, never to be lit. (Pages 435-436)

When he realized that he had to move both hands in order to pick up the coat, and when the effort caused the manacles to cut into his wrists, a flood of humiliation . . . and shame! . . . swept over him. This was himself, the very self who existed in a unique and sacrosanct and impenetrable crucible at the center of his mind, who was now in manacles . . . in the Bronx . . . Surely this was a hallucination, a nightmare, a trick of the mind, and he would pull back a translucent layer . . . and . . . The rain came down harder, the windshield wipers were sweeping back and forth in front of the two policemen. (Page 468)

He looked at the sky and listened to the sounds, just the sounds, the orotund tropes and sententiae, the falsetto songs, the inquisitory shouts, the hippo mutterings, and he thought: I'm not going back in there, ever. I don't care what it takes to keep me out, even if I have to stick a shotgun in my mouth. The only shotgun he had was, in fact, double-barreled. It was a big old thing. He stood on 161st Street, a block from Grand Concourse, in the Bronx, and wondered if he could get both barrels in his mouth. (Page 501)

It was small, dirty, bare, run-down, painted Good Enough for Government Work cream, except that the paint was missing in splotches here and there and peeling off in miserable curls in other places. (Pages 664-665)

Sherman felt a paralyzing sadness. So heavy . . . couldn't move. In this sad moldering little room were seven other men, seven other organisms, hundreds of pounds of tissue and bone, breathing, pumping blood, burning calories, processing nutrients, filtering out contaminants and toxins, transmitting neural impulses, seven warm and grisly unpleasant animals rooting about, for pay, in the entirely public cavity he used to think of as his soul. (Page 667)

# From *The Bonfire of the Vanities* by Tom Wolfe

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2 | In this sad moldering little room
1 | were seven other men ,
2 | seven other organisms ,
3 | hundreds of pounds of tissue and bone ,
4 | breathing ,
4 | pumping blood ,
4 | burning calories ,
4 | processing nutrients ,
4 | filtering out contaminants and toxins ,
4 | transmitting neural impulses ,
2 | seven warm and grisly unpleasant animals
3 | rooting about ,
4 | for pay ,
4 | in the entirely public cavity
5 | he used to think of as his soul .

## From *Mercy* by David L. Lindsey

His tie was loosened and the recent loss of sleep was showing on him by scoring the flesh around his eyes with deep, seemingly indelible lines, creases that aged him by years and functioned as symbols of the years deducted from his life because he had served long, cruel hours in the company of death. (Page 340)

1 | His tie was loosened
1 | and the recent loss of sleep was showing on him
  2 | by scoring the flesh around his eyes
    3 | with deep, seemingly indelible lines ,
      4 | creases that
        5 | aged him by years and
        5 | functioned as symbols of the years
          6 | deducted from his life
            7 | because he had served long, cruel hours
              8 | in the company of death .

## From *"A" Is for Alibi* by Sue Grafton

In moments, I could see the young man in his face, which was sagging now and worn, pouches beneath his eyes, hair slicked down, cheeks turning soft at the jawline as though the flesh were beginning to warm and melt. (Page 151)

  2 | In moments,
1 | I could see the young man in his face ,
  2 | which was sagging now and worn ,
    3 | pouches beneath his eyes ,
    3 | hair slicked down ,
    3 | cheeks turning soft at the jawline
      4 | as though the flesh were beginning to warm and melt .

## From “The Sound of Thunder” by Ray Bradbury

2 | Out of the mist ,
3 | one hundred yards away ,
1 | came Tyrannosaurus rex .

1 | It came on great oiled, resilient, striding legs .

1 | It towered thirty feet above half of the trees ,
2 | a great evil god ,
2 | folding its delicate watchmaker’s claws
3 | close to its oily reptilian chest .

1 | Each lower leg was a piston ,
2 | a thousand pounds of white bone ,
3 | sunk in thick ropes of muscle ,
3 | sheathed over in a gleam of pebbled skin
4 | like the mail of some terrible warrior .

1 | Each thigh was a ton of meat, ivory and steel mesh .

2 | And from the great breathing cage of the upper body
1 | those two delicate arms dangled out in front ,
2 | arms with hands
3 | which might pick up and examine men like toys ,
4 | while the snake neck coiled .

1 | And the head itself, / / lifted easily upon the sky .
2 | a ton of sculptured stone,
3 | lifted easily upon the sky .

1 | Its mouth gaped ,
2 | exposing a fence of teeth like daggers .

1 | Its eyes rolled ,
2 | ostrich eggs ,
2 | empty of all expression save hunger .

1 | It closed its mouth in a death grin .

1 | It ran ,
2 | its pelvic bones crushing aside trees and bushes ,
2 | its taloned feet clawing damp earth ,
3 | leaving prints six inches deep
4 | wherever it settled its weight .

1 | It ran with a gliding step ,
2 | far too poised and balanced for its ten tons .

1 | It moved into a sunlit arena warily ,
2 | its beautifully reptile hands feeling the air .

# STYLE: Learning from Ellison's *Invisible Man*

**Sample:** The following sentence from page 71 is graphed below. Note that there are alternative ways to graph this same sentence.

> *Up ahead I saw the one who thought he was a drum major strutting in front, giving orders as he moved energetically in long, hip-swinging strides, a cane held above his head, rising and falling as though in time to music.*

*Up ahead*
*I saw the one*
*who thought he was a drum major*
*strutting in front,*
*giving orders*
*as he moved energetically*
*in long, hip-swinging strides,*
*a cane held above his head,*
*rising and falling*
*as though in time to music.*

**Passage One:** Everyone fought hysterically . . . the blood spattering from my chest. (Page 23)

**Passage Two:** It was a beautiful college . . . where the road turned off to the insane asylum. (Page 34)

**Passage Three:** I always come this far and open my eyes . . . but recall only the drunken laughter of sad, sad whores. (Page 35)

**Passage Four:** His voice was mellow and with more meaning than I could fathom . . . with the rich man reminiscing on the rear seat. (Page 39)

**Passage Five:** I headed the car through the red-brick campus . . . helping us poor, ignorant people out of the mire and darkness. (Page 99)

**Passage Six:** As the sound of vespers . . . and the moon a white man's bloodshot eye. (Pages 109-110)

**Passage Seven:** As the organ voices died . . . through the contained liquid of her large uplifted eyes. (Pages 116-117)

# In the Steps of the Masters

1. **Studies serve for delight,**
   **for ornament,**
   **and for ability.** *(Sir Francis Bacon)*

   Cars serve for transportation,
   for recreation,
   and for ostentation.

   _____ serve for _____,
   for _____,
   and for _____.

2. **Some books are to be tasted,**
   **others to be swallowed,**
   **and some few to be chewed and digested.** *(Sir Francis Bacon)*

   Some _____ are to be _____,
   others to be _____,
   and some few to be _____.

3. **It is about time that we realize**
   **many women make better teachers than mothers,**
   **better actresses than wives,**
   **better diplomats than cooks** *(Marya Mannes)*

   It is about time that we realize
   many _____ make better _____ than _____,
   better _____ than _____,
   better _____ than _____.

4. **Different as they were –**
   **in background,**
   **in personality,**
   **in underlying aspirations –**
   **these two great soldiers had much in common.** *(Bruce Catton)*

   _____ as they were –
   in _____,
   in _____,
   in _____ --
   these two _____ have/had much in common.

Name _____ Hour _____ Date _____

**Writing Skills Development Sheet** Number ____

_____ **1.** _____

**(Revision)** _____

_____ **2.** _____

**(Revision)** _____

_____ **3.** _____

**(Revision)** _____

_____ **4.** _____

**(Revision)** _____

_____ **5.** _____

**(Revision)** _____

# STYLE AND GOOD STYLE

by Monroe C. Beardsley

RECENTLY I had occasion to look over a couple of manuscripts that had been pretty heavily copy-edited for the press. The copy-editors had very different suggestions for ideas about the ideal direction in which to mould the hapless works that had come their way, but one thing they did thoroughly agree upon: namely, that the authors did not know how to write, and would be helpless without an editor. The main trouble was apparently not grammar, or punctuation, or consistency of capitalization, but style.

Reading these manuscripts, comparing the harshly-cancelled original sentences with the neatly-written substitutes between the lines, led me to reflect again on the puzzling nature of style—a quality so evident to the sensitive reader, and yet so difficult to lay hold of and to talk sensibly about. It brought home to me the paradox of the situation in which one person undertakes to improve the style of something written by another. *A* writes his piece of discursive prose, say, and shows it to *B*. *B*, the style-improver, may be a copy-editor or a teacher correcting a composition by a student, or may even be *A* himself at some later time. How is it possible for *B* to improve *A*'s work? It can't be that *A* has failed to say what he wanted to say, because if he hasn't said it, how does *B* know what it is? And if *A has* said what he wanted to say, what can be wrong with the style?

Whether or not this is a real paradox, and, if so, how deep it goes, is one of the questions that I shall be trying to answer. Evidently it calls for a careful consideration of the nature of style: what style is precisely, and what it means to change the style of a sentence.

It's just as well for us to recognize at the start that there are several very different concepts of style, or uses of the term. I will distinguish the three main ones briefly, so as to get my bearings.

First, there is the concept of *a* style (that is, the distinctive style of an author or a particular work). When we think of *a* style, in this sense, we have in mind, no doubt, certain recurrent features of the writing. *A* style is a set of stylistic features. To escape a futile circularity in this definition, we must go on to say what a stylistic feature is—that is, what features of a discourse count as elements of style, and which do not.

Second, there is the concept a *good style*. The style-improver claims to make the style better, and presumably is guided by some criteria of evaluation. He must be able to say what is a fault of style, and why it is a fault, and how that fault can be eliminated—without creating some other fault.

Third, there is the concept of style itself—a part or aspect of the discourse, somehow distinguishable from what is called the substance or content.

The first concept will not concern us here; it is of aesthetic interest and importance, but we can set it aside. My chief attention will be on the second concept. My aim is to look at certain problems about style from the point of view of the style-improver—especially of the teacher who hopes not only to improve particular pieces of work by his students, but also to give them some guiding principles, or at least teach them a knack, so that they may become, as far as may be, their own style-critics.

Because of the special point of view I am adopting, I feel free to use the term "good style" in a modest way. When I speak of good style in this context I do not mean excellence or distinction—style that can claim special aesthetic merit. I mean only *not-bad style*, that is, style that is free of faults. It may seem over-generous to award this commendation to what may, at its best, pass unnoticed; but I think experienced teachers will agree with me that to achieve good style, even in the modest sense, is no mean feat. And it is no small ambition for a teacher or copy-editor to set himself the task of eliminating stylistic faults and helping others eliminate the faults in their own writing.

But in order to inquire what good style, or better style, is, I must lay the groundwork by giving, in summary, my answer to the third, and most fundamental question: what is style itself?[1] There are, then, three parts to my discourse: I shall consider what style is, and what good (or better) style is, and I shall discuss some of the practical consequences.

## I

Many charming, clever, and memorable things have been said about style—most of which turn out to be highly misleading when subjected to analysis. One of the best things was said by Pascal, in his twenty-third *Pensée*, and I would like to take it as my text: "Words differently arranged have a different meaning, and meanings differently arranged have different effects."[2] When this double-barrelled aphorism is properly understood (that is, when I have gotten through telling you how *I* want to construe it), it sums up concisely the two theses I shall defend here, and

From REFLECTIONS ON HIGH SCHOOL: NDEA Institute Lectures 1965, ed. Gary Tate (Tulsa: University of Tulsa, 1966) pp. 91–105. Reprinted by permission of Gary Tate and the author.

1. The view sketched here has been formulated more precisely and fully in my *Aesthetics: Problems in the Philosophy of Criticism* (New York: Harcourt Brace Jovanovich, Inc., 1958), pp. 221–27. How much I have learned from and relied upon, William K. Wimsatt, Jr., will be evident to anyone who has read his essay on "Style as Meaning" in *The Prose Style of Samuel Johnson* (New Haven: Yale University, 1941; paperbound 1963).
2. Trans. W. F. Trotter (New York: Modern Library, 1941), p. 11.

it contains the two truths (the *only* two really general and fundamental truths) about style. Anyone who grasps their implications, and follows them out consistently in practice, will find that the consequences are far-reaching.

The clearest way to say what style is, I think, is to say what a *difference* in style is. Take two sentences or parts of sentences, $S_1$ and $S_2$. We say that they differ in style when two things are true about them. First, they differ to some extent in *meaning*. And second, the difference is not on the plane of overt or explicit meaning, but on the plane of covert or implicit meaning. The distinction between explicit and implicit meaning is one that requires a certain amount of analysis to elucidate, but let me say in a general way what sorts of things I have in mind, and leave it to the examples to clarify the distinction. Implicit meaning includes what we would ascribe to the connotations rather than to the plain dictionary sense of a word, and it includes what we would consider to be merely suggested, or hinted, or intimated by a sentence rather than to what the sentence plainly states.

It is relatively easy to see what we are talking about when we compare two similar English expressions with respect to their style. If they don't differ at all in meaning, there is no difference in style (but this, as Pascal says, is almost impossible, for if there are different words, or the same words in a different order, there is almost certain to be some difference in meaning, however small and subtle). If the meanings differ in some explicit way, there is no difference in style. It follows from this analysis that the concept of style is inherently comparative, and therefore variable with the context of concern. To isolate a particular stylistic feature in any discourse is always to think of a particular element of implicit meaning in terms of which that discourse might differ from some other one. This is the first of my two theses, then: that style is detail of implicit meaning.

To clarify and support this thesis I require a few examples. And I will take them from a book on style that is regarded by many people with great affection and respect —the E. B. White revision of William Strunk, Jr.'s *The Elements of Style*.[3] I'm not choosing this as a bad example; when I speak critically of it, I do so more in sorrow than in anger. I can only say: what a pity that even so sound and sensible a book is so confused! In the final chapter, contributed by White, the view of style I have been sketching above is clearly stated and subscribed to: "Style has no such separate entity; it is non-detachable, unfilterable" (p. 55)—in other words, it is inseparable from meaning. But unfortunately the logical implications of this thesis are seldom kept in view.

Consider first the advice to use the active voice rather than the passive voice or constructions based on the verb "to be." "Many a tame sentence of description or exposition," say Strunk and White (p. 14), "can be made lively and emphatic by substituting a transitive in the active voice for some such perfunctory expression as *there is*, or *could be heard*." Here is a clear-cut example of stylistic advice: how to make your sentence more lively and emphatic. Now take a look at some of their examples. The first one is this: Don't say "There were a great number of dead leaves lying on the ground;" but say "Dead leaves covered the ground." Granted there is a significant difference in style here. But isn't that a difference of meaning? For one thing, there are more leaves in the second sentence. The second one says that the ground was covered; the first one only speaks of a "great number." Stylistic advice is a rather odd sort of thing if it consists in telling students to pile up the leaves in their descriptions. Suppose the student brings the corrected paper back to his instructor and says, "Pardon me. You told me to say the leaves covered the ground, but actually they didn't; there was quite a bit of ground showing through. Still, there *were* a great many. Do I get a lower grade just for telling the truth?" What answer can the conscientious style-expert give to that?

Now, you may say, well it's not as if the student had used an exact number. Suppose he wrote, "There were 261 leaves on the ground," and his instructor commented in the margin: "Don't say there were 261; say there were 893—that will be more effective." This would of course be telling the student to lie. Since this difference in meaning would be explicit, the change from 261 to 893 would not be a change in style. But isn't the change from "a great many leaves" to "covered the ground" a kind of lie, too —or at least a considerable exaggeration? Naturally it is more lively and emphatic, but is it honest? True, the deception will be partially concealed, because it is conveyed implicitly rather than explicitly, but that does not make it less reprehensible.

Take another example that Strunk and White use to illustrate the same rule about liveliness and emphasis. Don't say "The reason he left college was that his health became impaired;" say "Failing health compelled him to leave college." What's the difference here? Again, it is a difference in meaning—in the picture of the situation that is conjured up by the different words and different grammar. In the one case, the health grew worse, and finally after some indecision, he left college—though health was not necessarily the sole consideration. The second sentence implies worse health: it left the student no choice. Naturally it is a more dramatic story. But is this what stylistic advice is all about? Are Strunk and White saying, "Never mind about the exact truth; always try to make things as dramatic as possible, provided you don't get caught in any explicit and easily detectable misstatements"?

The same sort of question can be raised about a great many of the Strunk-White examples. "Put statements in a positive form," they urge—"Make definite assertions" (p. 14). For instance, don't say "He was not very often on time," but rather "He usually came late." Now it seems to me that if I were asked about so-and-so's punctuality I might very well reply, "He was not very often on time," if I wanted to be careful not to overstate the matter, or to suggest that so-and-so came *very* late, or that he was deliberate and inconsiderate in coming late, etc. I am saying precisely what I want to mean, and ought to mean. What right has anyone to tell me *not* to mean this?

One more example: "Use definite, specific, concrete language," say Strunk and White (p. 15). If you take this

3. New York: Macmillan, 1959.

seriously, it means, "Don't write philosophy, because that will require abstract language." But here is one of their examples: don't say "A period of unfavorable weather set in;" say "It rained every day for a week." But this is like the leaves example; the second sentence gives us a higher rainfall.

My immediate purpose is not to question the advice given, though I suppose some of my skepticism has already emerged. I am coming to the question of good style shortly. My argument is that a difference of style is always a difference in meaning—though implicit—and an important and notable difference of style is always a sizeable difference in meaning. Some of the Strunk-White examples involve so considerable and obvious a change that it is questionable whether they are really stylistic changes. For example: don't say "He did not think that studying Latin was much use;" say "He thought the study of Latin useless" (p. 14). Now being useless (i.e., having no use at all), and not being of much use, are clearly different things. If anybody advised me to say the second after I had said the first, I would be rather annoyed—I would tell him not to go putting words in my mouth. I don't think that studying Latin is much use; but I would certainly not want to say that it is useless. I'm afraid our style-advisers got carried away on this one.

I can't resist one more example—this one not from Strunk and White but from a religious publication via the filler-spaces in *The New Yorker*.

> Words that sound happy put your reader in the right frame of mind to say "yes" to your request. Remember that a negative word or an unfriendly expression should never be used if there is a positive way to express the same thought. You might say: "We regret that we are unable to supply you with the item ordered. Is there another item which we may send you on the same subject?"
>
> But your reader-reaction will be 100 per cent improved if you rephrase that sentence to read: "Fortunately for you, although the specific item you ordered is out of print, we have another which might serve your purpose."

Nothing could be plainer than that this change of style is a radical change in meaning. None of us would countenance such a bland invitation to write "words that sound happy" in order to con the subnormal reader into the appropriate "reader-reaction"—so that he gets the impression that you are practically doing him a favor by not sending him the item he ordered. But we encourage this sort of confusion when we speak of style as though it *were* detachable and manipulable independent of meaning—when we define style as the "how" of writing vs. the "what"—when, in short, we lose sight of the fact that style is nothing but meaning. That is what encourages people to entertain the absurd idea that, as this writer says, there is both a "positive" and a "negative . . . way to express the same thought."

## II

Now, if we are agreed about what style is, we can go on to the second question: what is *good* (i.e., not-bad) style? I assume that there are such things as *faults* of style—or at least there are pieces of discourse that are faulty *in* style—and so the basic question is what such a fault may be. Then the absence of such faults will be goodness of style.

There is one sort of problem about good style that I want to make sure we set aside here. A person who accepted a dinner invitation at the White House in a long Faulknerian sentence, or who wrote a letter of condolence in early Hemingwayese, has no doubt committed some sort of error involving style. The error is not an error *of* style, I think, but an error in the choice of style; the result is not bad style, necessarily, but *inappropriate* style. It is a lack of decorum. In fact, it is just the sort of error that one might commit if he took some of the Strunk and White advice too earnestly. "The latter sentence [the one not recommended] is less direct, less bold, and less concise," they say at one point (p. 13). But what kind of reason is this? In effect, they are saying, "Always write so as to *appear* like a bold, decisive, forthright sort of person. Never mind how you actually feel, or what the occasion is; just act bold."

What I am concerned with, then, is stylistic fault, and again I take my cue from Pascal. "Meanings differently arranged have different effects"—or, as I should put it, when meanings are combined, some combinations are better than others. But there are different ways of being better. When explicit meanings are wrongly combined, you get a logical fault (this is oversimplifying somewhat, but take it as a first approximation). The trouble with a sentence like "He married his widow's younger sister" is that it describes a logical impossibility. There's nothing wrong with the style. Freedom from logical error is good logic—though of course it may not be great cogency. But suppose the fault lies in the way explicit meanings are combined with *implicit* meanings. Then we have a fault of style. My second thesis is that such a fault is also a logical fault, though its locus is different from ordinary explicit logical error. In short, good style is logical congruity of explicit and implicit meaning. When what a sentence suggests or hints, and what its words connote, bear out the implications of the explicit meaning of the sentence, we have no fault of style; but when there is a clash, something must be remedied. And since we take the explicit meaning as primary, we think of the implicit meaning as what requires to be altered, so we say that the style is bad—just as we say that the hat is too small for the head, rather than that the head is too large for the hat.

As Wimsatt puts it (paperbound ed., p. 10), "Bad style is not a deviation of words from meaning, but a deviation of meaning from meaning."

To prove this thesis would be more of a task than I could undertake here—it is, in fact more of a task than anyone has ever undertaken. But a few examples will show how it can be supported, and you can test it further on your own favorite examples of horrible style.

My examples will come, again, from Strunk and White—and it is a tribute to their slim volume that it yields so many provocative examples. "Place the emphatic words of a sentence at the end," they advise at one point, in boldface italics (p. 26). "The proper place in the sentence for the word or group of words that the writer desires to

make most prominent is usually the end." This puts the cart before the horse. It is not correct to say that the emphatic words of a sentence should be placed at the end; it is correct to say that whatever words *are* placed at the end of an English sentence will thereby be given emphasis. In all practical discussions of style, it is essential to distinguish two kinds of things that can be said. They are related as the factual and the evaluative, the *is* and the *ought*.

The first kind of statement is what might be called a *stylistic fact*, or a rhetorical fact. For example, "Whatever you place at the end of a sentence will tend to be emphasized." Or, "In general, the active voice carries with it a tone of greater assurance and decisiveness than the passive voice." Many inexperienced writers make mistakes because they do not grasp these facts about the very nature of English constructions. And the teacher can help a great deal merely by pointing these things out. "Look, by placing this at the end, you implicitly claim that it is more important than what you put earlier. Is this what you want to claim?" Or, "Look; here you use the passive voice; the active voice would make the sentence more direct and forthright. Which do you prefer?" In this way, a teacher sensitizes his students to stylistic facts so that they become more and more aware of exactly what they *are* saying, implicitly. But there is no call for the Strunk-White imperative here. The instruction is in the conditional form, like instruction in checkers, gardening, golf, or winemaking: "If you do such-and-such, then such-and-such a meaning will result." Strunk and White's second sentence can be taken in this conditional form.

So there are stylistic facts; are there also *stylistic rules*, or recommendations? There may be, as I said, rules of appropriateness: such-and-such is the accepted style for a thank-you note. But what more can we say? What reason can we give for condemning style, quite apart from what the writer wished to do? Some of the Strunk-White examples of poor style break down at once if we suppose a different context. Take the first example under the sentences just quoted. They reject this sentence: "Humanity has hardly advanced in fortitude since that time, though it has advanced in many other ways." They substitute: "Humanity, since that time, has advanced in many other ways, but it has hardly advanced in fortitude." Suppose you wrote the first sentence, and your copy-editor substituted the second one. Couldn't you simply reply that the first one says exactly what you want to say? From this reply there is no appeal. The second sentence, but not the first one, suggests that what is important is the lack of advance in fortitude. As far as style is concerned, one sentence is no better than the other; they simply say (implicitly) different things, and the question is (or ought to be) which is true.

But when Strunk and White condemn one sentence and praise the other, it is clear that they are making a hidden assumption. They are thinking of the sentence in the context of a sort of Baconian essay on the subject of fortitude. It's not easy to illustrate this assumption very briefly. But imagine something like this foreshortened context:

> Man is a miracle, or many miracles; but the most miraculous fact about him is his fortitude, his capacity to endure and to survive incredible hardships. Think of the conditions under which neolithic man kept going—the winters, the wild animals, the long distances of his migrations. Humanity has hardly advanced in fortitude since that time, though it has advanced in many other ways.

Here if we feel a slackness at the end, and a sort of betrayal of expectations, we can affirm a fault of style. For the end of the last sentence implicitly denies what the first sentence quite explicitly states: namely, that fortitude is the important topic under discussion. So there is a logical conflict after all, and this is the stylistic fault. Note that it is quite independent of the writer's intention and the reader's antecedent desires: it is internal to the discourse itself.

Compare another example that illustrates the same principle, though Strunk and White place it under the heading of active vs. passive voice. They cite: "I shall always remember my first visit to Boston," and continue "This is much better than 'My first visit to Boston will always be remembered by me'" (p. 13). But what's wrong with the latter sentence? If we look for the relevant stylistic fact, we find that it is the same one just considered. Putting the personal pronoun at the end rather than at the beginning of the sentence gives it an emphatic position, and the emphasis is increased by the unusual syntax. Compare these two analogous sentences:

(1) The police department will always remember my first visit to Boston.
(2) My first visit to Boston will always be remembered by the police department.

It would be silly to say that in this case the passive voice makes the second sentence "less direct, less bold, and less concise." I suppose it is less direct, but it is more dramatic and striking, because of its ominous overtones.

So it is not the active-passive difference that is important here. The difference is that the second sentence given by Strunk and White ("My first visit to Boston will always be remembered by me") implicitly claims that there is something noteworthy about *my* remembering it, as opposed to somebody else's remembering it. It says, in effect, "Others may forget it, but *I* certainly won't." Now this suggestion in itself can't make the sentence stylistically bad. One could invent a context in which it would be better than the sentence Strunk and White recommend. But they are tacitly thinking of it as in a context where the main topic under discussion has been, or is to be, the trip itself, its causes and consequences. And in *this* context, the implicit suggestion that there is something significant about *my* remembering it rather than somebody else introduces an irrelevant point. In effect, the sentence says, "It is important that *I* remember it," but the context shows that it is *not* important, because it has no logical bearing upon the other matters at hand.

At one point in their book, Strunk and White come close to making this point explicitly. They begin unpromisingly by giving advice that verges upon complete nullity. First they state their rule: "Use the active voice" (p. 13)—just like that, in so many words. But a little later they say, "This rule does not, of course, mean that the writer should entirely discard the passive voice, which is frequently con-

venient and sometimes necessary." All we need now is some explanation of how to tell when it is convenient and when necessary—but the much-praised conciseness of *The Elements of Style* naturally prevents them from pausing to give any such explanation. However, their example and comment are important. Compare "The dramatists of the Restoration are little esteemed today" with "Modern readers have little esteem for the dramatists of the Restoration." The authors add, "The first would be the preferred form in a paragraph on the dramatists of the Restoration; the second, in a paragraph on the tastes of modern readers." Excellent; right to the point. The difference in style is a difference in what is suggested about the focus of attention in the whole discourse. And the rightness or wrongness of the style depends on how that suggestion actually comports with the remainder of the discourse.

Some people may be puzzled by this sort of talk about style. In order to show what style is, and what good style is, you have to work out the implicit meanings and state them baldly for examination. Then they are no longer implicit, of course, and the explication of them may seem forced and artificial. But implicit meanings can be understood and can be stated explicitly; and that is the only way to exhibit their connections or divergences. This is what I call style-analysis. And it is essential if our discussions of style are not to degenerate into murky rhapsody or painfully misleading aphorism.

Perhaps I am stacking the cards too much for my second thesis by choosing examples that have already been selected, or constructed, to illustrate particular stylistic faults. So let me venture out of the laboratory for a brief field trip in the outside world of prose. My first specimen is one that came to hand not long ago in a book review by Elizabeth Janeway. She referred to the author of this book[4] as "a mistress of nearly impenetrable prose," and offered the following example:

> The tyranny of happiness forms the nucleus of the defense apparatus employed by the woman who does not quite dare to break out, though restless, but who must continually seek a validation for her way of life.

Now granted this would be much clearer if we had a context in which "the tyranny of happiness" was defined. But even with that explanation on hand, there would still be stylistic trouble. And that comes largely because the connotations of the words are constantly working against the basic logical pattern proposed by the very same words. They are also working against each other.

We are told that the woman does not "dare to break out" of something (I suppose, the frustrations of her second-class status as married woman); she is compelled to "seek a validation" for her way of life. So far, so good, though we could follow the logical order of relationships better if the sequence of phrases in the sentence reflected that order. The next step—which would be clearer if it followed rather than preceded the end of the sentence—is to note that in order to find that validation, the woman requires a "defense apparatus." But "defense" is hardly the *mot juste* here, since it suggests some sort of enemy or attack, and leads us to look around in the context for hints as to what it is—only to return empty-handed. Then the "defense apparatus" is said to have a "nucleus," and again we try to fit the connotations into the picture—if there is a nucleus it holds things together, or is the center, or is surrounded by other material, etc. No apparatus that is readily conceivable has, in the strict sense, a nucleus—though it may have a most important part. Finally (but this is put first), the nucleus is said to be formed by the tyranny of happiness. Is it the tyranny itself, or the acceptance of such tyranny, or some theory about such tyranny, or something else, that the woman relies on for her validation? The syntax, apparently elliptical, claims a causal connection that is unwarranted by the rest of the context, as far as we have it here. And that is the secret of its failure—as style.

It is always interesting, and often instructive, to see what reviewers pick out as objectionable in the style of the books they review. Recently Joseph Epstein, reviewing a book[5] in the *New Republic* (June 5, 1965), wrote:

> Although every so often Coser will get off a cleanly barbaric sentence like "Geographical dispersion shades into or overlaps with functional differentiation," he occasionally achieves a graceful prose style and almost always commands a forceful one.

This example suggests many reflections—more than I will try to tease out now. It is just the sort of sentence of which Strunk and White would be likely to say: "Avoid abstract nouns. Be concrete. Be definite. Be forceful." But the trouble does not lie in the abstract nouns, I think, and they would not even obtrude on our attention if it weren't for the *active* and *concrete* verbs between them—namely "shades into" and "overlaps with." It is the connotations of these words that throw us off and leave us baffled when we try to figure out what is the exact relationship between geographical dispersion and functional differentiation that is being asserted.

Last week, in a hotel in Denver, I found a booklet containing information about restaurants and other tourist attractions.[6] One of the items read as follows:

> LE PROFIL—1560 Sherman St. (222-0758).
>
> Richly adorned and unique of its kind, here dinner is an experience. French and Continental cuisine with an air of Paris sophistication is skillfully prepared and served with care. This is truly a swish dining emporium. The atmosphere is relaxed but polished.

I'm sure any composition teacher would itch to get at this piece of prose; it exhibits such a fascinating range of defects. But I pass by the dubiously attached modifier and the curious redundancy in the first sentence, and what philosophers would call a "category mistake" in the second sentence (I mean that it is not strictly the cuisine but the food that is served). These certainly introduce meanings that distract from the basic order of thought—they strew logical red herrings along the path of sense. But my favorite sentence is the third. "Truly a swish dining emporium"! It would be hard to find two words whose connotations—whose whole ambiences of meaning—are more at odds with one another.

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4. Edith de Rham, *The Love Fraud*, (New York: Clarkson N. Potter, 1965); see *The New York Times*, March 28, 1965.
5. Lewis Coser, *Men of Ideas* (New York: Free Press, 1965).
6. Colorado Guestguide, Vol. 7, 1965 summer edition, p. 8.

## III

I promised some concluding remarks on practical applications, but as I look back it seems to me that I have drawn the practical consequences pretty much as I went along. However, it may be well to summarize my argument concisely, and take one more look to see whether other useful points emerge.

The steps of my argument are these. (1) Different words or a different order of words make different meanings—at least, they do if they make a difference in style, because style is detail of implicit meaning. (2) Therefore, if the teacher advises a change of words, or of word order, he is recommending a different meaning. And if he says one stylistic feature is better than another, he is saying that it is better to mean one thing rather than another. (3) No meaning as such is better than any other, considered solely from the stylistic point of view. (Of course there are moral and political and religious and other criteria in terms of which it is better to mean one thing rather than another.) (4) Therefore, if a change of meaning betters the style, that betterment must lie in the relationships of meanings. (5) The objective relationships that meanings have to each other are logical; meanings are compatible or incompatible, they are connected by causation, implication, coordination, subordination, etc. (6) Therefore, faults of style must be faults of logic; and good style must be compatibility of implicit and explicit meaning.

The practical problem for the writer is that of managing his implicit meanings so that they do not impede or divert or conceal or obstruct his explicit meanings. It is a continuous tactical problem. The strategy of writing is large-scale organization of meanings—the main steps of the argument, explicit logical relationships. What is left is management of the small-scale, subtler, and under-the-surface meanings to make them carry the thought forward, adding details on the side (so to speak), but details that fit in and enrich the thought—and perhaps show how the writer looks upon his own argument: how confident or doubtful he is, how detached or involved, how serious or playful, and so on.

A teacher who fully realizes that to change style is always to change meaning will never take his role as style-critic lightly, I think. He will shy away from simple absolute rules. He will not speculate about intentions, but focus on the discourse itself, and the way its parts work, or do not work, together. His main effort will be to help his pupils understand what I have called stylistic facts, so that they can become sensitive and discerning readers of their own work. And above all when he is faced with a hard writing-problem, he will insist that the sovereign remedy is to think out the logical connections clearly, and then make sure that the syntax and diction mirror those connections as clearly as possible.

I think I have time to play around with one final example from Strunk and White—or rather from White's concluding chapter—and to draw another moral from it. The moral (to state it first) is that the doctrine of style as meaning and of good style as logical relevance has a liberating effect on the style-critic (the teacher or copy-editor); if he really accepts the doctrine, and all its consequences, he should become tolerant of very different styles and undictatorial about his own recommendations.

White has some fun with variations on Thomas Paine: "These are the times that try men's souls." And the last and most outrageous variation is this: "Soulwise, these are trying times." White raises the question what is wrong with this—but he wisely makes no attempt to answer this question. Less wisely, no doubt, I rush in to fill the gap. Because it may seem that here, at any rate, is a stylistically bad sentence whose stylistic badness has nothing to do with logic, and therefore a sentence that can be rejected out of hand without taking into account relationships of meaning at all. Now of course, this sentence is a comedown from the original, and we can see how it differs and why it differs. "Trying times" and "times that try men's souls" are far from synonymous—a situation can be trying, in the modern sense, without constituting a real trial of one's whole self. And the "X-wise" construction has taken on foundation-board and executive-level overtones, besides its native vagueness and indeterminateness. "Soulwise, these are trying times" is flippant in tone, not deeply concerned. It reminds me of a crazy line from an S. J. Perelman television script: "A man in my position doesn't have as much freedom, choicewise."

But now suppose young Tom Paine were to bring you the first installment of a political piece he is writing, called *The American Crisis*. You open it up and read the first sentence: "Soulwise, these are trying times." Somehow it won't do. But what can you tell him? First, you can help him see the relevant stylistic facts, so that he knows exactly what he has said, explicitly and implicitly. You cannot prove to him, I think, that his sentence in itself is bad style. It might make an excellent beginning of a piece by Perelman. But, second, you can ask what kind of book this sentence is to be the beginning of—you can read further into the context. If the next sentence says, explicitly, that these times are not for the summer soldier and the sunshine patriot, but call for deep commitment and solemn purpose, then you can tell him that, in this context, the first sentence is bad style. For it says, implicitly, that the situation is not serious and that the writer does not care deeply about what is happening.

Let us suppose that, armed with this new insight, Tom Paine goes away to meditate. If you have helped him discern the logical jarring in his discourse, and have made him want to eliminate it, you have done your job. The rest is up to him. But of course if he returns the next day saying, "I've got it! Listen to this: 'These are the times that try men's souls,'" then you can congratulate yourself, as well as him. Unfortunately, few of our students are likely to come up to this level. So we had better be content with the more limited purpose of showing what is wrong, and why. But—and this is my parting plea—when we give reasons to argue that the style is faulty, let us make sure that we give *good* reasons. For bad reasons are worse than none at all.