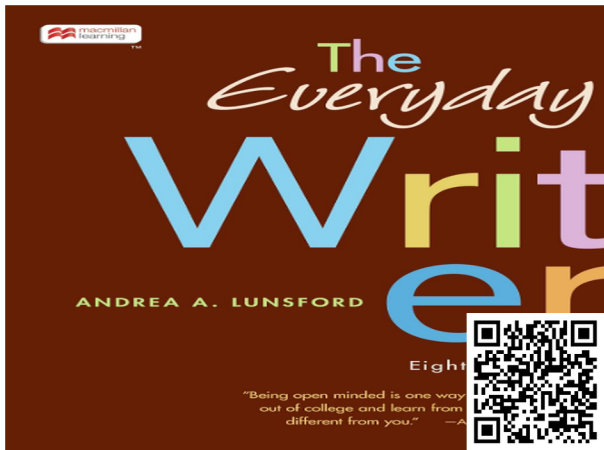


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The *Everyday*

Writ er

ANDREA A. LUNSFORD

Eighth Edition

"Being open-minded is one way to get the most
out of college and learn from others who are
different from you." —Andrea A. Lunsford

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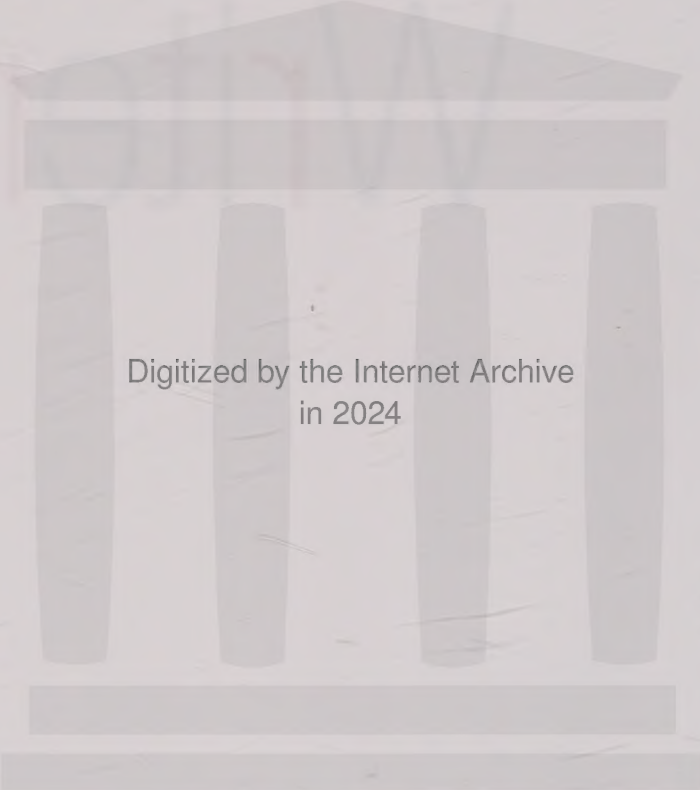
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The
Everyday
Writer



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The Everyday Writer

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How to Find Help in This Book

The Everyday Writer provides a writing reference you can use easily on your own — at work, in class, even on the run. Its many menus and features will help you find the information you need.

Quick Access Menu On the inside front cover you'll find a brief overview of the book's contents, divided into twelve color-coded sections that correspond to the book's parts.

Contents The inside back cover has a table of contents that includes chapter titles, most major headings, and sample writing. It gives a closer look inside each chapter.

Part Contents On the back of each part divider, you'll find the contents of that part listed in depth, with page numbers.

The Top Twenty The Top Twenty section provides guidelines for recognizing, understanding, and editing the most commonly identified issues in student writing today.

Lists of Examples for Citing Your Sources Each documentation style has its own color-coded section — gold for MLA style, green for APA style, and purple for *Chicago* style. Look for Lists of Examples within each section to find models for citing sources. Source maps illustrate the process of citing common types of sources.

Glossaries and Index The index lists everything covered in the book. You can look up a topic either by its formal name (*ellipses*, for example) or, if you're not sure what the formal name is, by a familiar word you use to describe it (such as *dots*). The index also includes definitions of important terms. A glossary of usage, which helps with commonly confused words, appears in the glossary/index section at the back of the book as well.

Revision Symbols The list of symbols at the back of the book can help you learn more about marks or comments that an instructor or reviewer may make on your draft.

Page navigation help

- Guides at the top of every page.** Headings on left-hand pages tell you what chapter you're in, while headings on the right identify the section. Tabs identify the chapter number and section letter.
- "Multilingual" icons.** Help for speakers of all varieties of English is integrated throughout the book. Content that may be of particular interest to international students and other English language learners is identified with a "Multilingual" icon. Boxed tips called **"Language, Culture, and Context"** set off additional help. A directory to all content for multilingual writers appears at the back of the book.
- Hand-edited examples.** Many examples are hand-edited, allowing you to see an error or unconventional usage and its revision at a glance. Pointers make examples easy to spot on the page.
- Boxed tips.** Many chapters include **"Quick Help"** boxes that provide an overview of important information. These are listed in the Index. **"Talking the Talk"** boxes offer help with academic language and concepts. **"Considering Disabilities"** boxes offer tips on making your work accessible to audiences with different abilities.

The diagram illustrates how to find help in the book using four numbered callouts:

- 1** Points to the top of the page, where the chapter number (254) and section letter (26a) are located, along with the section title (Style Matters!).
- 2** Points to the "Language, Culture, and Context" box, which provides additional help for multilingual writers.
- 3** Points to the "Quick Help" box, which provides an overview of important information.
- 4** Points to the "Considering Disabilities" box, which offers tips on making work accessible to audiences with different abilities.

The sample page shown is from Chapter 254, Section 26a, titled "Style Matters!". It includes a "Quick Help" box for editing language and style, a "Talking the Talk" box for style in technical writing, a "Language, Culture, and Context" box for bringing in other languages, and a "Considering Disabilities" box for your whole audience.

254 26a Style Style Matters!

Quick Help
Editing for Language and Style

- Check to see that your language reflects a level of formality appropriate to your audience, purpose, and topic.
- Unless you are writing for a specialized audience familiar with technical jargon, either define technical terms or replace them with simpler words that are easy to understand.
- Revise pompous language, euphemisms, and double negatives.
- Consider the connotations of words carefully. If you say someone is *pushy*, be sure you mean to be critical; otherwise, use a word like *assertive*.
- Use both general and specific words. If you are writing about general category beds, for example, do you give the reader detail (an antique four-poster bed)?

Talking the Talk
Style in Technical Writing

For some types of writing, varying sentence structure and word choice are always acceptable. Many technical writers, particularly those writing manuals that will be translated into other languages, are given strict rules for sentence structure and length. One common rule, for example, requires writers to adhere to a strict word count and limit all of their sentences to no more than 25 words. Learn the style conventions of your field as fully as possible, and bring them to bear on your own sentence revisions.

Understand mood and conditional sentences Grammar 35h 327

IF CLAUSES EXPRESSING A CONDITION THAT DOES NOT EXIST

► If the sale of tobacco were banned, tobacco companies would suffer.

One common error is to use *would* in both clauses. Use the subjunctive in the *if* clause and *would* in the main clause.

had
 ► If I would-have played harder, I would have won.

Conditional sentences

Sentences that use an *if* clause don't always require subjunctive forms. Each of the following conditional sentences makes different assumptions about whether or not the *if* clause is true.

Language, Culture, and Context

Bringing In Other Languages or Language Varieties

Even when you write in English, you may want or need to include words, phrases, or whole passages in another language or language variety. If so, consider whether your readers will understand that language and whether you need to provide a translation or more context. (See 23a for more on bringing in other languages.) You might also consider that even when communicating in English, words in U.S. academic English may have a different meaning from those same words in another variety of English. If you are writing about forms of citizen protest, for example, the term *woke* (aware of injustice) has a completely different meaning from its traditional one (past tense of "wake") in academic English.

Considering Disabilities

Your Whole Audience

Remember that considering your whole audience means thinking about members with varying abilities and special needs. Roughly one in five Americans lives with a disability. All writers need to think carefully about how their words connect with such diverse audiences. For example, consider running an accessibility check on a slide presentation. And remember that certain fonts and colors you find accessible will not be so for those with certain disabilities. And if you are preparing a video, be sure to enable closed captioning to accommodate audiences with hearing impairments.

A note from Andrea

Recently, I joined a group of college-bound high school seniors who were selecting quotations they wanted to appear next to their photos in their upcoming graduation program. I was especially drawn to the student who chose the last lines of “The Hill We Climb,” written by poet, spoken word artist, and activist Amanda Gorman for the 2021 presidential inauguration. Gorman ends the poem anticipating a new day, confident in the presence of “light, / If only we’re brave enough to see it. / If only we’re brave enough to be it.” The student said the lines capture perfectly how she feels as she is making the transition from high school to college, from one stage of life to the next. The last couple of years have been tough for her and her classmates. But they are resilient, she said, and hopeful for what comes next — for the opportunity, the “light” — beyond the graduation ceremony.

As I think about students using this book, I wonder what words you might choose to guide you on your college journey. Perhaps Gorman’s words resonate for you, too, for these times call for all of us to look for the light and to find the courage not just to see but to *be* that light. Gorman’s words invite you to search during your college career, seeking new knowledge, coming to know and to understand a wide range of perspectives, and coming to know yourself as well, growing into the best person you can be — and standing up and speaking up and speaking out for what is fair and just.

A guide to making choices as a writer and speaker As you pursue these goals, you will be doing so through your writing, speaking, and thinking. And that’s where this textbook comes in: on almost every page, it invites you to think carefully about the *choices* you will make in all the writing and speaking you do — and about how those choices will shape who you will be. It invites you to make the choices you need to make to get your ideas across to a wide and diverse range of audiences — and to recognize the opportunities as well as the risks that choices always entail.

This eighth edition of *The Everyday Writer* aims to help you examine your own values and biases, become aware of your own ways of seeing and knowing, and become a strong critical reader and writer and speaker who can check facts like a pro and distinguish whether information is true, false, or manipulated (see Chapters 8 and 11 on evaluating texts). This book will also guide you in practicing rhetorical listening, the kind that is open to a wide range of perspectives; in understanding that

And that’s where this textbook comes in: on almost every page, it invites you to think carefully about the *choices* you will make in all the writing and speaking you do — and about how those choices will shape who you will be.

you may need to be open to changing your mind; and in practicing clear, ethical, and empathetic communication in academic, professional, and everyday writing situations (see Chapter 1, “A Writer’s Opportunities”).

The major tool we have for such communication is language, and in our case, the English language. *The Everyday Writer* will remind you that there are forms and dialects of English, many based on regional or ethnic or occupational varieties, and that all forms of English are vital and valid. Expressing yourself in Black English, Cajun English, the English of New England or the Pacific Northwest or the Navajo nation — or some other form — is a *choice* you will make based on purpose, audience, genre, and message. One form of English, sometimes called Standardized English and referred to in this book as U.S. academic English, is one that no one grows up speaking. It’s not a traditional dialect like the one you use in your home community, but a set of patterns that have been sanctioned over time — that is *made standard* — by schools, government, business, and other institutions, and that call for common communication across differences. Your school and your instructors may expect you to write and speak primarily in U.S. academic English.

A tool for practicing critical thinking about language That doesn’t mean you shouldn’t think carefully and critically about these expectations and about your own choices in addressing them. As linguist Max Weinreich pointed out, such a “standard” language (and almost all countries have them!) is a “dialect with an army and a navy.” That is to say, U.S. academic English has been the language of the powerful. It is important, then, to understand just how such a dialect has worked to empower and privilege some and to disempower and silence others. Such is certainly the case in this country, from the efforts of the earliest colonists — white people from Europe — who founded colleges to force Indigenous Peoples to learn and speak English, to the attempts to withhold literacy from enslaved peoples, to the dismissal of regional, ethnic, and even occupational dialects as “substandard.” Everyone who has been penalized or ridiculed for the way they speak or write has felt such bias.

Resistance to such efforts also has a long history in the United States, from Indigenous Peoples’ insistence on maintaining their languages or cultures, to the secret schools set up in church basements to teach reading and writing, to the long struggles for access to education for all, and to the efforts of academic organizations to argue for the legitimacy and power of all languages and forms of language. In the United States, associations of teachers and scholars of writing have issued resolutions and statements establishing the validity of all languages and arguing for students’ right to their own language. Indeed, calls for such linguistic justice and narrative

justice (the right of people to use their own languages and to tell their own stories) have grown increasingly powerful during the last decades. In 2021, for instance, a special committee of the largest organization of writing teachers in the United States issued a statement on anti-Black racism and Black linguistic justice demanding that schools and teachers recognize and value and teach about Black language.

The Everyday Writer recognizes and respects the validity and beauty of all languages and all forms of English and is itself written in what I hope is an informal, user-friendly, and expansive version of U.S. academic English — that is, a version characterized by features I hope can be understood by speakers of a wide range of dialects and languages. But this text aims not at prescription — not at insistence that students must write and speak in some standardized way — but at inclusiveness, at welcoming varieties of English as well as explorations and experimentations with language and dialects and styles. It also aims to promote language awareness and to value all voices. (See Chapters 22–25 in the Language and Style section.) Toward this end, I have had the gift of counsel, conversation, and sage advice from a group of scholars and teachers who have shared so much knowledge and wisdom with me. This edition of *The Everyday Writer* and its resources have especially benefited from the astute insights of three very special colleagues

But this text aims not at prescription — not at insistence that students must write and speak in some standardized way — but at inclusiveness, at welcoming varieties of English as well as explorations and experimentations with language and dialects and styles.

(you might be in one of their classes!): Staci Perryman-Clark, professor and director of the Institute for Intercultural and Anthropological Studies at Western Michigan University; Jamila Kareem, assistant professor of writing and rhetoric at University of Central Florida; and Kendra Bryant, assistant professor and director of composition at North Carolina A&T State University. Their generosity, vision, hard-nosed reasoning, and great good humor have left their marks on every part of this text.

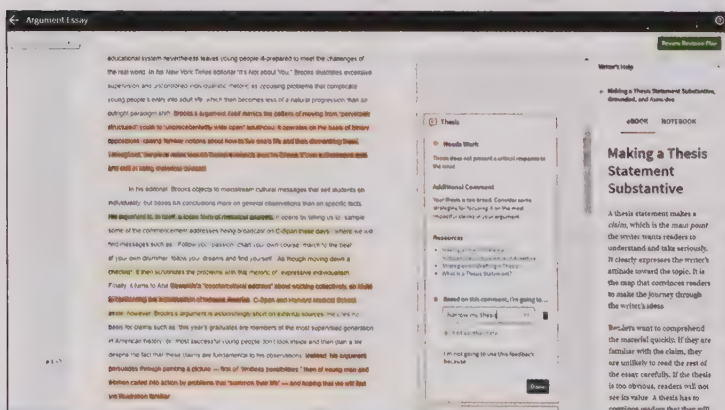
The eighth edition of *The Everyday Writer* invites you to use language and rhetoric responsibly and effectively — and to make research-based choices that will allow you to become the speaker and writer and thinker you most want to be. In these challenging times, *The Everyday Writer* hopes to be a friendly, easy-to-use guide you can turn to every day as you discover, shape, and use your personal, professional, and academic voice to “be the light” and to get into what civil rights icon John Lewis called the “good trouble” of standing up and speaking out for the values you believe in.

What's different about this edition?

The Everyday Writer, Eighth Edition, is a friendly, easy-to-use tool for civil discourse and for promoting open-minded inquiry and rhetorical experimentation among new academic writers. Readers who are familiar with previous editions of the handbook will notice the following changes.

 **Achieve** is a dedicated composition space for writing instructors and students of all comfort levels with course technology. It provides trusted content with a robust e-book, as well as diagnostics with personalized study plans. Achieve's writing tools break down the writing process for students, make revision choices more visible to instructors, and guide students through drafts, peer review, plagiarism checks, reflection, and revision. Achieve supports instructors with prebuilt writing assignments and rubrics, engages students in and outside of class, and helps to promote equity in the classroom.

- *Andrea Lunsford's approach* and advice are evident in the interactive e-book, engaging video tutorials, adaptive quizzes, built-in writing prompts, and more — all designed to deliver a coherent learning experience and to make prep, practice, and review easy.
- *Reflection tools* allow students to articulate the choices they're making as writers and promote the transfer of skills to writing in other courses and beyond the classroom environment.
- *Commenting tools* allow instructors to provide feedback that's efficient and effective, tie it to draft goals for greater focus, and link to e-book content for reference within the platform.



Commenting tools in Achieve allow instructors and peer reviewers to focus their feedback and point to help in the e-book.

- A *revision plan* feature helps students engage meaningfully in the revision process by translating instructor and peer feedback into actionable revision strategies.
- Built-in *peer review* gives students a scaffolded framework for providing feedback to their peers using the same tools their instructor has already modeled; the tool allows instructors to monitor student progress and to comment on feedback students give to their peers.
- A *seamless and connected drafting experience* means that everything is in one place and the writing process is made transparent, with next steps for action clear.

An emphasis on critical language awareness The eighth edition invites student writers to see themselves in the history of higher education and emphasizes the need to be aware of the choices and opportunities that users of language have and use in a range of rhetorical scenarios. A *revised opening chapter* provides a frame for the handbook as a tool for developing the habits of open-minded readers, listeners, writers, and speakers and for balancing the risks and rewards of the choices we make as communicators. Revisions to the *language and style chapters* (Chapters 22–25) emphasize the connections between language and identity and promote linguistic justice.

New strategies for critical reading, critical thinking, and fact-checking Writing with sources is a foundational skill for college, and too many students arrive with little experience in finding sources, questioning the sources they read online, and approaching them with skepticism. New advice for lateral reading and evaluating sources (11c) and revised tips for fact-checking (see 7e and 8f) help students respond to the information and misinformation in news sources and in social media — and help them balance open-mindedness and skepticism as they evaluate sources. New advice in 10e and 10h encourages students to seek out sources they might have otherwise overlooked.

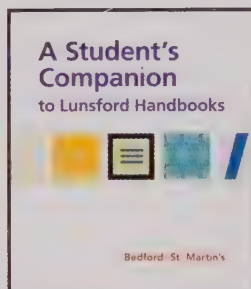
A broader presentation of research Substantially revised coverage of the research process broadens the notions of “expert” and “expertise” and emphasizes lived experience and community research as inclusive alternatives to traditional “scholarly” research.

New visual help for writers and new student models New graphic organizers for argument writing help visual learners plan and execute (9k). New student-written argument, research, and professional documents (9m and 17b, and Chapter 60) provide useful models and annotations that teach.

Fresh perspectives from new contributing authors *Staci M. Perryman-Clark* (Western Michigan University) and *Jamila M. Kareem* (University of Central Florida) helped us rethink terminology and pedagogy; helped us revise chapters on research, language, and style; wrote online learning activities; and contributed to substantial and meaningful conversations about equity, inclusion, and linguistic justice. *Kendra N. Bryant* (North Carolina A&T State University) revised chapters in *Teaching with Lunsford Handbooks* to emphasize anti-racist teaching and best practices for teaching with a handbook.

New resource for developing college writers in corequisite composition

A new workbook for students in support or corequisite composition sections provides a wide range of activities to help students practice the skills and habits they need to be successful academic writers. *A Student's Companion to Lunsford Handbooks* is designed specifically to help underprepared students improve their reading and writing performance—with material on time management and etiquette, substantial coverage of reading strategies, graphic organizers for visual learners, and more than sixty exercises on writing, research, and grammar.



A new resource for corequisite composition

What hasn't changed?

Rhetorical grounding *The Everyday Writer* is built on the idea that empowering writers and strengthening their skills starts with creating awareness of the choices they have and encouraging reflection on the choices they make.

Highly visual; friendly and easy to use The handbook's friendly design and plentiful illustrations, checklists, and boxes encourage students to open the book and use it. We've worked hard to make sure that information in the book is easy to find and inviting to read.

Comprehensive coverage of critical thinking, critical reading, and argument *The Everyday Writer* supports students with practical advice to help them complete the most common types of college reading and writing assignments.

Awareness that academic writing is multimodal Throughout the book, rhetorical considerations assume that students are producing a variety of print and digital compositions — websites, wikis, annotated playlists, presentations, and more.

Integrated advice about U.S. academic English Information for multilingual writers is integrated throughout the book and accessible to students from all language, cultural, and educational backgrounds. Look for the “Multilingual” icon  and boxes called “Language, Culture, and Context.”

True Tales of *The Everyday Writer* A comic-style insert tells seven real students’ stories about using *The Everyday Writer* to find help in various writing situations. Award-winning comics artist GB Tran (author and illustrator of *Vietnamerica*) brings students’ experiences with the book to life.

What *else* hasn’t changed? Bedford/St. Martin’s puts you first.

From day one, our goal has been simple: to provide inspiring resources that are grounded in best practices for teaching reading and writing. For more than forty years, Bedford/St. Martin’s has partnered with the field, listening to teachers, scholars, and students about the support writers need. We are committed to helping every writing instructor make the most of our resources.

How can we help you?

- Our editors can align our resources to your outcomes through correlation and transition guides for your syllabus. Just ask us.
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- Our *Bits* blog on the Bedford/St. Martin’s English Community (community.macmillan.com) publishes fresh teaching ideas weekly, such as Andrea Lunsford’s “Teacher to Teacher” blog — which features hundreds of posts, including her popular Multimodal Mondays posts. You’ll also find easily downloadable professional resources like *Teaching with Lunsford Handbooks*.
- Contact your Bedford/St. Martin’s sales representative or visit macmillanlearning.com to learn more.

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DIGITAL

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- *Popular e-book formats*. For details about our e-book partners, visit macmillanlearning.com/ebooks.
- *Inclusive Access*. Enable every student to receive their course materials through your LMS on the first day of class. Macmillan Learning's Inclusive Access program is the easiest, most affordable way to ensure all students have access to quality educational resources. Find out more at macmillanlearning.com/inclusiveaccess.

Your course, your way

No two writing programs or classrooms are exactly alike. Our Curriculum Solutions team works with you to design custom options that provide the resources your students need. (Options below require enrollment minimums.)

- *Fore Words for English*. Customize any print resource to fit the focus of your course or program by choosing from a range of prepared topics, such as Sentence Guides for Academic Writers.
- *Macmillan Author Program (MAP)*. Add excerpts or package acclaimed works from Macmillan's trade imprints to connect students with prominent authors and public conversations. A list of popular examples or academic themes is available upon request.
- *Mix and Match*. With our simplest solution, you can add up to 50 pages of curated content to your Bedford/St. Martin's text. Contact your sales representative for additional details.
- *Add your own original course- or program-specific materials*.

Acknowledgments

I am deeply grateful to Michelle Clark, editor extraordinaire, whose wisdom, clear-eyed judgment, efficiency, and great good humor sparkle on every page of this book: I am one very fortunate author to have had her guidance, her inspiration, and her friendship. I am also especially grateful to Aislyn Fredsall, whose editorial help on the documentation sections of the book, on my *Bits* blog posts, on the Achieve activities, and on *Teaching with Lunsford Handbooks* repeatedly saved the day; to Dan Johnson, Adam Whitehurst, and Allison Hart for their heroic work on handbook media; to Diana Blume for her brilliant contributions to art and design; to William Boardman for another beautiful cover; to Julie Dock for her meticulous copyediting; and to Ryan Sullivan, the best content project manager ever.

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I owe special thanks to the group of student writers whose work and voices appear in and enrich this book and the digital content: Michelle Abbott, Carina Abernathy, Brett Bittiger, Alec Braun, Jamie Bridgewater, L.J. Bryan, Tony Chan, Yishi Chen, Cyana Chilton, Samyuktha Comandur, Matteo Cuervels, Justin Dart, Ayadhiri Diaz, Brittany Dirks, Halle Edwards, Caroline Fairey, Paola García-Muñiz, John Garry, Allyson Goldberg, Ashley Harris, Cameron Hauer, Joanna Hays, Kiara James, Jackson Kim, James Kung, Emily Lesk, Isaias Lima, Brandon Ly, Keith Mackler, Luisa Matalucci, Liz McElligott, Hebron Mekuria, William Murray, Thanh Nguyen, Stephanie Parker, Rachel Quarta, Rachel Ramirez,

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Finally, and always, I continue to learn from students everywhere, who serve as the major inspiration for just about everything I do; from the very best sisters, nieces, and nephews anyone has ever had; and from my beloved grandnieces, Audrey and Lila: this book is for all of you.

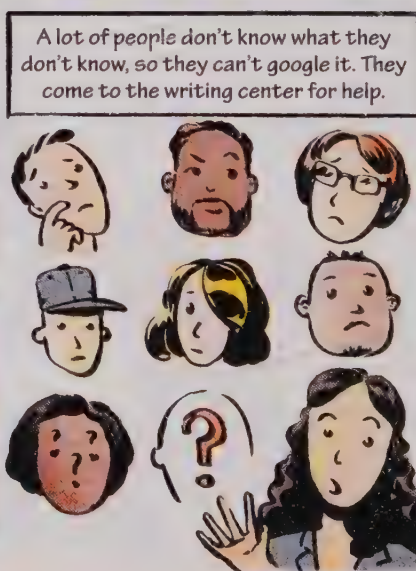
Andrea A. Lunsford

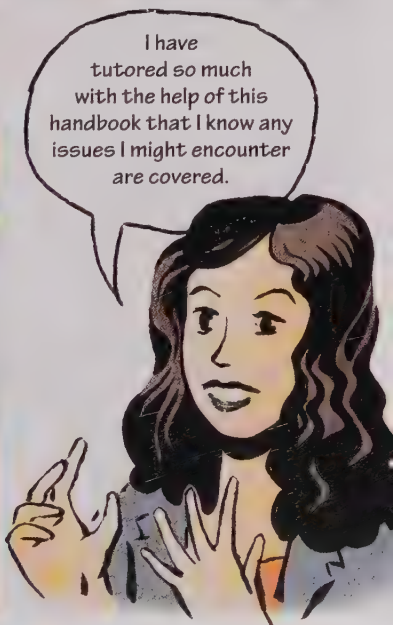
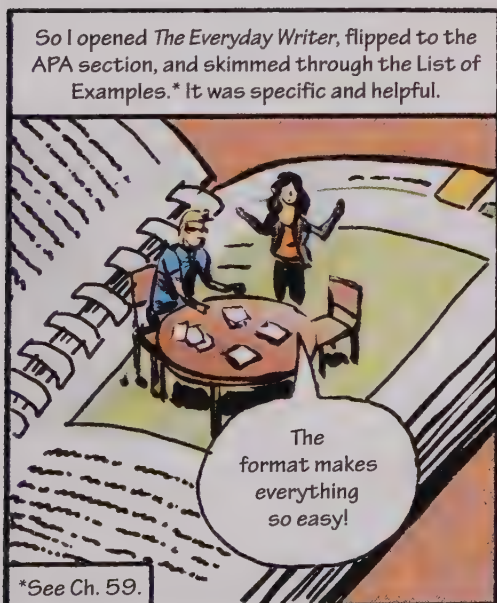
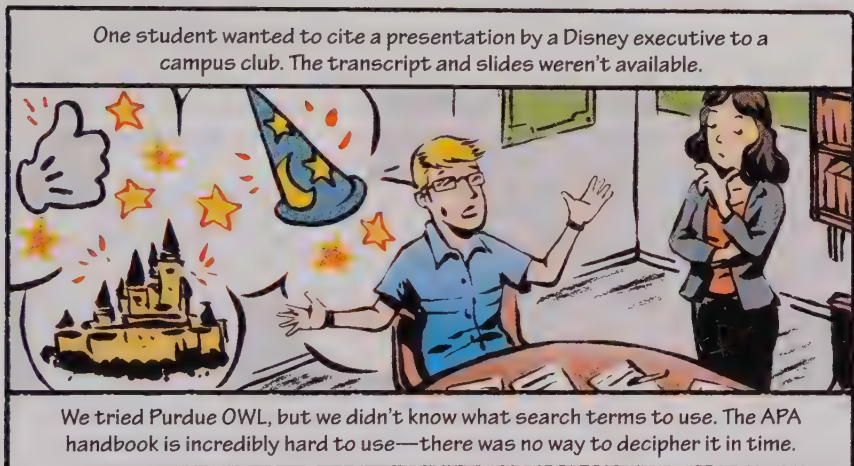
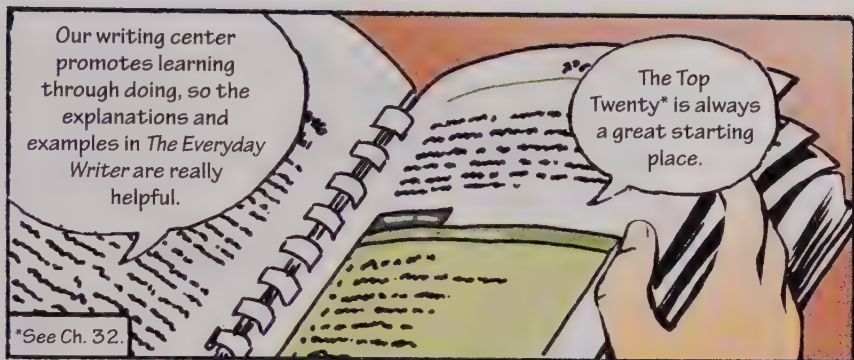
TRUE TALES OF THE EVERYDAY WRITER

Hi!
I'm Andrea
Lunsford.

When I
talked to the seven
students you're about
to meet, they told me
how *The Everyday Writer*
has helped them. Read
their exciting true
stories....









I'm
Fernando
Sanchez.

I'm a
sophomore
at San José
State studying
graphic design.

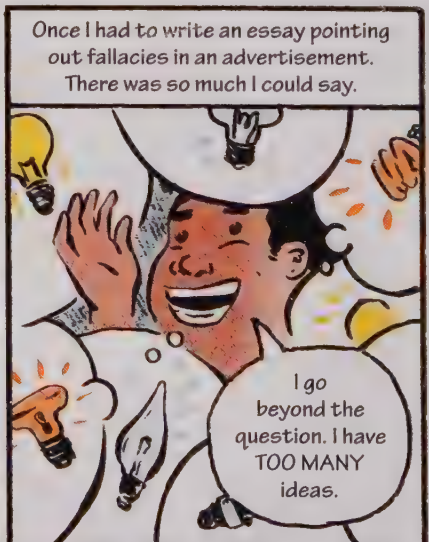


I'm from a
small country
town called
Arbuckle, near
Sacramento.

When
I grew up, it was
normal for me to see
people walking lambs
down the street.



It's a different world here in Silicon
Valley. I'm surrounded by companies
that need design, that need new ideas.



Once I had to write an essay pointing
out fallacies in an advertisement.
There was so much I could say.

I go
beyond the
question. I have
TOO MANY
ideas.

So I ended up on clustering in *The Everyday Writer*,* for generating ideas.

*See 3a.

It took me a while to try clustering. But when I actually tried it, I could see how useful it is.



It kept me from dragging in information that didn't belong.

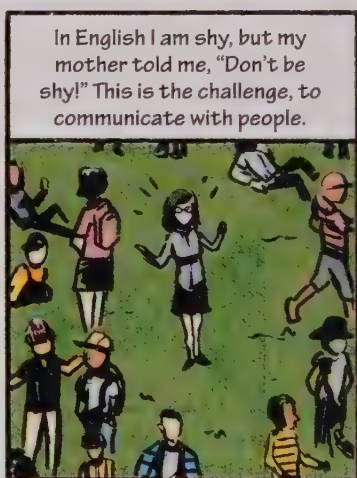
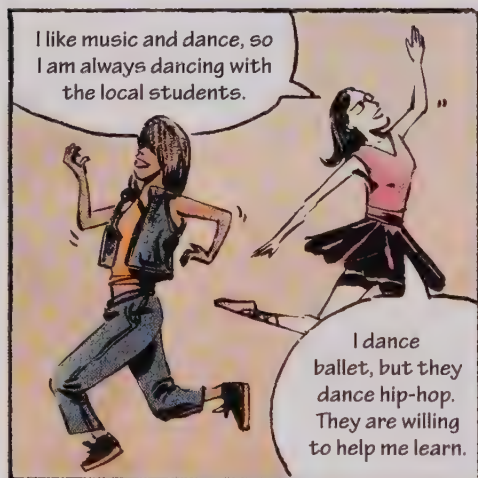
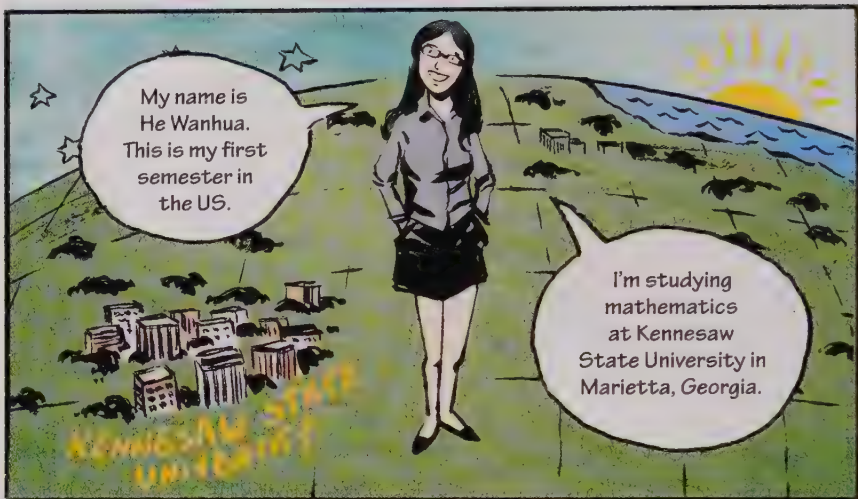
I could SEE when I was getting to something that wasn't related to my topic.



The *Everyday Writer* saved my grade for that class.



It's a friendly book. It's like sitting down with a teacher who's actually showing you: "Try this out!"



In China *she* and *her* are one word. I use LearningCurve with my handbook, and after I practice, I have improved.

Her is going
She cup of

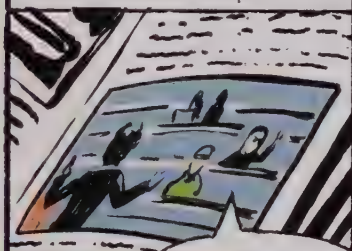
Communicating in writing gives me time to think about my words.



When I write in English, I'm blunt in my description.

I never think about how to make my essay more vivid.

But *The Everyday Writer* explains different ways to develop writing, like definition or comparison.*

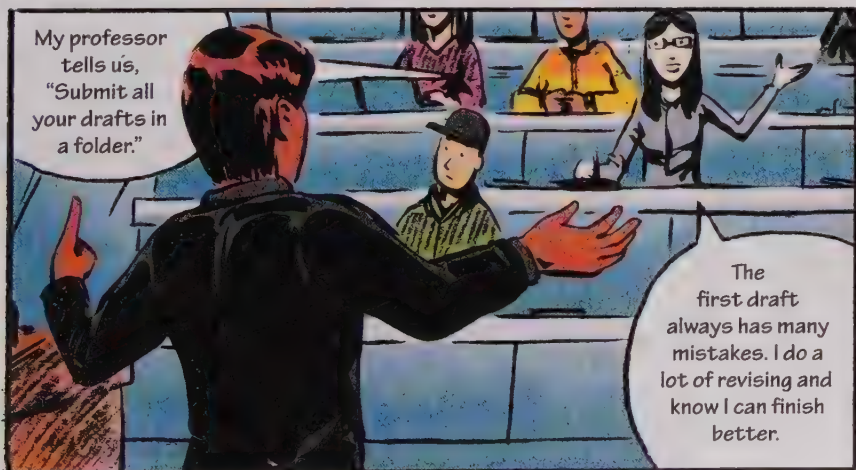


Learning these techniques improved my essay quality.

*See 4c.

My professor tells us, "Submit all your drafts in a folder."

The first draft always has many mistakes. I do a lot of revising and know I can finish better.





I'm hoping to play baseball professionally and then segue to a career in a major league front office. My business classes require me to analyze different business situations, and I'm doing literary analysis for my English major. It's a challenge to navigate the different discourse communities.

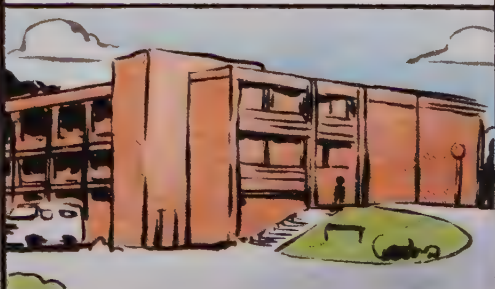


I also move between different spheres as a baseball player and a writing tutor.



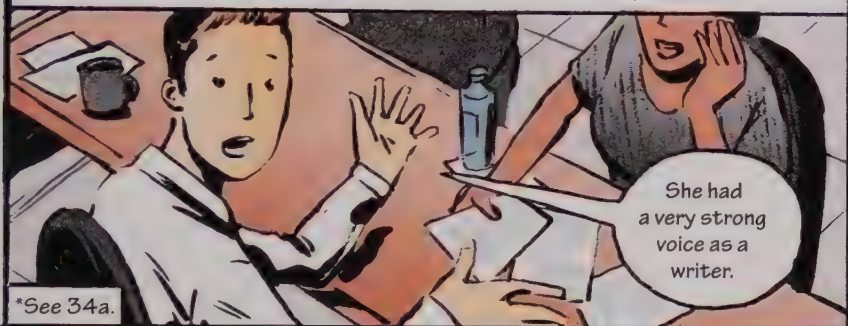
I leave baseball practice, put on a nice shirt, and then go to the writing center.

I speak Spanish as a second language. As a tutor, I deal with a lot of multilingual students.



Many of them are grappling not only with a second language but with the expectations that accompany academic writing in the United States.

One of my early tutoring experiences was with a student who had a lot of trouble with the order of her words,* in making the transition from Spanish to English.

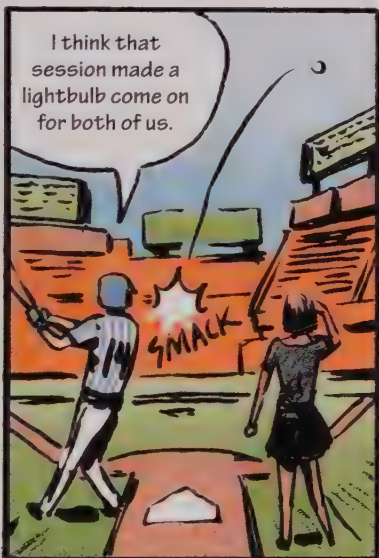


I told her, "If you follow the advice in *The Everyday Writer* and get more comfortable with English word order...



...you can meet the conventions of US academic writing so you don't lose the meaning."

I think that session made a lightbulb come on for both of us.





I really hated writing in elementary and middle school—I didn't think I was any good at it. But in high school I had a really good teacher who got me into English.



Now I'm a junior working on a degree in English at Virginia Military Institute.



I've spent a lot of time in the grammar section of *The Everyday Writer*. I needed to learn some basic grammar again when I came to college. Sentence-level issues can shape the way your argument is perceived, so I really love working with this section of the book.



I'm taking a legal writing class, and we're supposed to be really direct. The information on passive and active voice* in the book was really helpful.

*See 35g.



Glossaries and Index

There is nothing like looking, if you want to find something.

— J. R. R. TOLKIEN

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Index with Glossary of Terms

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See **coordinating conjunctions**;

correlative conjunctions;

subordinating conjunction

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A word (such as *moreover* or *nevertheless*) that modifies an **independent clause** following another independent clause. A conjunctive adverb generally follows a semicolon and is followed by a comma: *Thoreau lived simply at Walden; however, he regularly joined his aunt for tea in Concord.*

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conjunctions (*both . . . and*, *either . . . or*, *neither . . . nor*, *not only . . . but also*) used to connect equivalent elements.

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