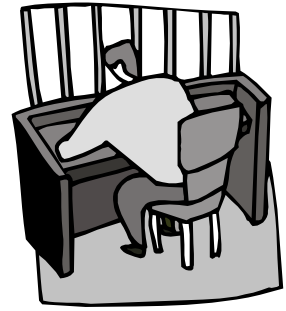


Section 1.4, continued
Faulty Pronoun References



Implied Pronoun Reference

Sometimes, a sentence is incorrectly written when the pronoun refers to an implied noun that isn't explicitly stated. Pronouns should **not** refer to possessive nouns or to adjectives. Look at a few examples.

Example 4: OHenry's stories always have twists in the resolution. He wrote many of them while in jail. **wrong**

There are two pronouns in the second sentence. Can you pick out what each of the pronouns refers to? *Them* obviously refers to *stories*, so that pronoun is clear. But what does *he* refer to? It is implied that *he* refers to *OHenry*, but *OHenry* in the first sentence is used as a possessive noun, *OHenry's*. Possessive nouns shouldn't be used as antecedents so this sentence should be rewritten.

OHenry's stories always have twists in the resolution. OHenry wrote many of them while in jail. **correct**

OHenry wrote stories with twists in the resolution. He wrote many of them while in jail. **correct**



Example 5: Vince's coffee cup was empty because he drank it all. **wrong**

In this sentence, what is the antecedent for *it*? The implied antecedent is coffee, but coffee in this sentence is used as an adjective to describe cup.

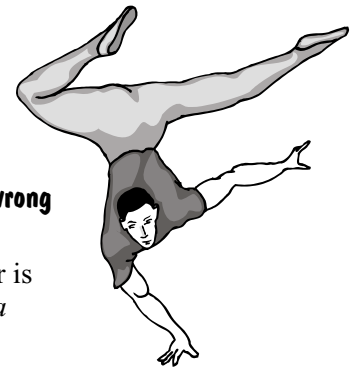
Vince's coffee cup was empty because he drank all of his coffee. **correct**

Be careful **not** to use pronouns to refer to an implied *idea* in a sentence. Especially be careful that the pronouns **this**, **that**, **it**, and **which** have clear antecedents and don't refer to an implied idea.

Example 6: Mabry is a skilled acrobat, and that was clear in his video. **wrong**

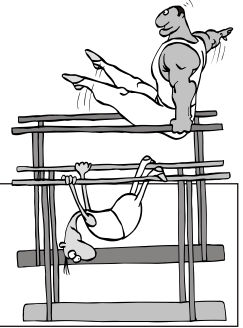
What is the antecedent for *that*? *Acrobat* is not the antecedent for *that* and neither is *Mabry*. The pronoun *that* is incorrectly referring to the entire idea that *Mabry is a skilled acrobat*.

Mabry is a skilled acrobat, and his skills were clearly seen in his video. **correct**



Verbals

Section 7.5 Parallel Sentence Parts



Pre-View 7.5

- **Parallel structure** – having like grammatical parts joined together

Parallel structure means using like grammatical parts to emphasize a similarity between ideas.

Making Series With Coordinating Conjunctions Parallel

When using a coordinating conjunction — *and*, *or*, *but* — in a series, you must always use the same grammatical elements joined by the conjunction to keep the sentence parallel. A grammatical element could be an adverb, an adjective, a noun, a prepositional phrase, etc. Don't get hung up on the *names* of the grammatical elements. By this point, however, you should be able to recognize different grammatical elements even if you can't remember their exact names.

Example 1: The man was old, lonely, and a miser. **NOT parallel**

↑ ↑
adjectives noun



This sentence is not parallel. It uses the coordinating conjunction *and* to make three comparisons about the man. *Old* and *lonely* are adjectives, and *miser* is a noun. You can't join adjectives with a noun with *and*.

You can make this sentence parallel by making all the comparisons adjectives, or you can reword the sentence by taking out the *and*. Look at the two corrected sentences below.

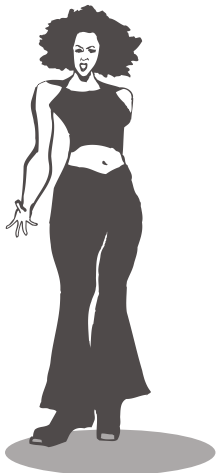
The man was old, lonely, and miserly. **parallel**

↑ ↑ ↑
adjectives

The old, lonely man was a miser. **parallel**

Example 2: The model learned to speak well, walking with poise, and that she must apply makeup correctly.

↑ ↑ ↑
infinitive participial phrase subordinate clause



Is this sentence above parallel? No, it is not parallel because it has different grammatical elements joined by *and*.

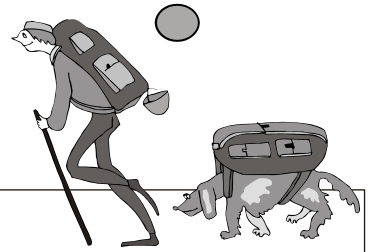
The model learned to speak well, to walk with poise, and to apply makeup correctly.

↑ ↑ ↑
infinitives

Is the sentence above parallel? Yes, it is now parallel because the grammatical elements are all the same type, infinitives (*to* + a verb).

Verbals

Section 7.6 Sentence Combining



Pre-View 7.6

- **Correlative conjunctions** – conjunctions, such as *either . . . or*, *neither . . . nor*, *not only . . . but also*, *both . . . and*
- **Parallel** – having the same grammatical structure

Combining the ideas from two different statements into one sentence can be an effective writing strategy. You’ve already seen how to combine statements with both equal and unequal emphasis (in Sections 5 and 6). Now let’s look more closely at combining statements with equal emphasis by using **correlative conjunctions** that join verbals or long prepositional phrases. These types of sentences are usually longer and look a little “messier,” but you have already practiced the basics. Just remember that when you combine two sentences with verbals or prepositional phrases, the parts must be **parallel** (grammatically equal).

Example: Combine the following two statements into one sentence by giving each equal emphasis.

Statement 1: Hikers traveling to the bottom of the Grand Canyon cannot afford to become dehydrated.

Statement 2: They also cannot allow their blood sugar to drop.

A good way to combine these statements is to use the correlative conjunctions *neither . . . nor*. But when using correlative conjunctions, be careful to make both parts parallel.

Hikers traveling to the bottom of the Grand Canyon can afford neither to become dehydrated nor to allow their blood sugar to drop. **parallel**

Notice that *neither to become . . .* and *nor to allow . . .* are parallel because *to become* and *to allow* both start infinitive phrases.

Hint: In many cases, you can look at only the first one or two words after each correlative conjunction to determine parallelism. First, identify the correlative conjunctions. Then look at only the first one or two words after them. Ignore the rest of the words.

Hikers traveling to the bottom of the Grand Canyon can afford neither to become dehydrated nor by allowing their blood sugar to drop. **NOT parallel**

Now notice that *neither to become . . .* and *nor by allowing . . .* are NOT parallel. *To become* starts an infinitive phrase and *by allowing* starts a prepositional phrase.

Although hikers traveling to the bottom of the Grand Canyon cannot afford to become dehydrated, they also cannot allow their blood sugar to drop. **NOT equal**

There is nothing grammatically wrong with this sentence, but since it is a complex sentence that uses a subordinate conjunction (*although*), it does not give both statements **equal** emphasis. Instead, it gives more emphasis to the second statement.

Section 8.2, continued

Sentence Structure Variety

Now use the skill of sentence combining to revise a paragraph so that the sentences have a variety of structures.



Example 8: Read the following paragraph.

(1) In 1903 Edouard Benedictus, a French scientist, accidentally knocked over a glass flask. (2) When he looked down to pick up the broken flask, he was astonished to see that all the broken pieces still held together. (3) The flask had contained a liquid plastic. (4) The clear plastic had evaporated. (5) A thin coat of the plastic remained in the flask. (6) The plastic was keeping the broken pieces together. (7) He realized its potential to be useful in the automotive industry. (8) Most automobile injuries from crashes at that time came from the glass from broken windshields.

Notice that the first two sentences do not have the same structure; they have variety. But then notice that sentences 3-8 are all simple sentences with the same structure. How can sentences 3-8 be combined most effectively to give the paragraph a variety of sentence structures? The ideas from the sentences can be combined to create more sophisticated sentence structures.

The flask had contained a liquid plastic that had evaporated, and a thin coat of the plastic remaining in the flask was keeping the broken pieces together. Since most automobile injuries from crashes at that time came from the glass from broken windshields, he realized its potential to be useful in the automotive industry.

The five simple sentences have been combined into two complex sentences. The entire paragraph now has a variety of sentence structures, and no two consecutive sentences have the same pattern.

Example 9: (1) Just as a book shouldn't be judged by its cover, the beauty of nature is not always evident by first appearances. (2) Plants that appear to be weeds during the winter can yield the most lovely flowers come spring. (3) In the animal world, a peacock's splendor is only discovered once he spreads his great tail feathers for display. (4) Sometimes the ordinary can transform into something quite remarkable. (5) Clumsy cygnets become graceful swans. (6) Lusterless caterpillars become beautiful butterflies.

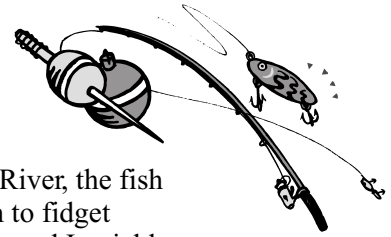


Sentences 4-6 are all simple sentences with the same structure. They can also be improved by sentence combination.

Sometimes the ordinary can transform into something quite remarkable: clumsy cygnets become graceful swans, and lusterless caterpillars become beautiful butterflies.

Colons can be used to list examples after a complete sentence. By using a colon instead of starting a new sentence, you show that the ideas after the colon are direct examples. Combining sentences in this way is just another method to add variety.

Section 9.1, continued
Recognizing Mode



Example 1: On a hot day in August at our favorite spot on the Broad River, the fish weren't biting as they usually do, and my brother and I began to fidget restlessly. After asking our parents for permission, my brother and I quickly abandoned our fishing poles and scampered our way to an old Indian mound in search of arrowheads. To our astonishment, we found more than arrowheads left behind by an ancient civilization. We found ourselves face-to-face with an apparition that would forever brand our memories.

narrative

This introductory paragraph addresses the prompt and is clearly written in a narrative mode. To address the prompt, the writer begins to describe an unforgettable childhood memory. The paragraph is narrative because it describes the setting, *a hot day in August at our favorite spot on the Broad River*, and it begins to tell a sequence of events.

Simply writing about childhood or about childhood memories in general would not create a narrative. Look at some examples that appear to address the topic but are not written in a narrative mode.

Example 2: Childhood is an important time for all of us to learn new things and develop our own unique personalities. My own childhood was rich in such experiences, and I can recall many memories that have shaped who am I today. These memories document milestones, such as learning to ride a bicycle and discovering a love for computer games.

**not
narrative**

By talking about childhood memories in general, this paragraph is not narrative. Notice that it does not tell a story; it has no setting and no sequence of events.

Example 3: I will never forget the time I had a parakeet. I named him Teebie and taught him how to talk. He was so smart that I just left his cage door open so he could fly out whenever he liked. He would sometimes wake me by pecking me gently on the lips. He was an amazing bird.

**not
narrative**

This essay is about a childhood memory of a pet parakeet, but it is not narrative. It is not a story, it does not have a setting, and it does not tell about an event or a series of events.

Now consider beginning sentences. Can you tell which of these is clearly narrative and which ones are not?

Example 4: As I watched my best friend ride away with her family in the moving van, the realization of how different life would be from now on came crashing into my thoughts.

narrative

Example 5: The day started like any other day, with cereal for breakfast and my mother's constant reminders to pack a lunch, but everything changed once the phone rang.

narrative