

Principles of Effective Communication



Copyright © 2018 Christian Liberty Press

Copyright © 2018, 2003 by Christian Liberty Press — *Updated Edition*

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, without written permission from the publisher. Brief quotations embodied in critical articles or reviews are permitted.

A publication of

Christian Liberty Press

502 West Euclid Avenue
Arlington Heights, Illinois 60004

www.christianlibertypress.com

Scripture references are conformed to The Holy Bible, New King James Version ©1982, Thomas Nelson, Inc., so that modern readers may gain greater comprehension of the Word of God.

Shewan, Edward J., Garry J. Moes, and Kathleen A. Bristley

APPLICATIONS OF GRAMMAR, BOOK 4

ANALYSIS FOR COMMUNICATING EFFECTIVELY

Includes glossary and index

1. English Language—Grammar and Composition

Copyediting by Diane Olson

ISBN 978-1-629821-26-9 (print)

Printed in the United States of America

Preface

This book is intended to lay a proper foundation for the student's effectiveness in communicating with the English language. The student will learn the basics of English grammar, including the definition and usage of verbs, nouns, adjectives, adverbs, and other parts of speech. In addition, the student will examine how these are to be properly used in phrases, clauses, sentences, paragraphs, and composition. The *Applications of Grammar* series is designed to develop students' skills in using the rules of grammar to communicate effectively for the glory of God.

While some today would discard the need for grammar, this text affirms that the learning of grammatical rules and their proper usage is foundational to good communication. The distinctions between words, their relation to each other in a sentence, and the rules that govern language are the basic building blocks of writing well.

This text is designed to be read carefully by the student so that he may review the grammar knowledge he has already learned and build upon it with new writing skills. Each lesson should be read carefully and reviewed as necessary. Some of the words used in the text may be new to the student's vocabulary, and their spelling unfamiliar. Therefore, a glossary and index are located at the back of this volume to provide students and teachers with additional reference material.

Many of the lessons will require use of a dictionary. While an unabridged dictionary would be useful, a standard, full-sized, collegiate-level dictionary will be more useful. Small, pocket-size, or greatly abridged desktop editions will likely not provide the amount of information which the student will need to complete many of the lessons in this book. It would also be helpful if the student had access to a set of encyclopedias or other reference works. These will be useful in the several writing assignments included in this textbook. If your school or home does not have adequate resources of this nature, you should visit your local library.

THE AUTHORS

Edward J. Shewan is a writer and editor for Christian Liberty Press. He graduated from Valparaiso University with a B.S.E.E. degree in 1974. After a year of mission work in Africa, he attended the Moody Bible Institute's Advanced Studies Program in 1976. Subsequently, he served in Chicago city churches for ten years. In 1983 he graduated from Trinity Evangelical Divinity School with the M.Div. degree. Ed is married and has three daughters. He is the author of *How to Study: A Practical Guide from a Christian Perspective* and *Writing a Research Paper*, both of which are published by Christian Liberty Press.

Garry J. Moes is a free-lance writer, textbook author, and editorial communications consultant from Murphys, California. He earned his B.A. in journalism from Michigan State University, East Lansing Michigan, and did postgraduate research at Scandinavian Christian University's Nordic College of Journalism in Sweden. He was a writer, reporter, and editor for The Associated Press for twenty-one years, and has been an essayist, international correspondent, and executive editor for several Christian periodicals.

Kathleen A. Bristley is a free-lance writer and copyeditor for Christian Liberty Press. Kathy has worked on a number of publications for the Orthodox Presbyterian Church, including *Pressing Toward the Mark: Essays Commemorating Fifty Years of the Orthodox Presbyterian Church*. She attended Covenant College and is the mother of four sons.

Table of Contents

Introduction - - - - - **ix**

Unit 1 Thinking and Writing - - - - - **1**

LESSON 1: WHAT IS MY GOAL? - - - - - 2

LESSON 2: WHO IS MY AUDIENCE? - - - - - 6

LESSON 3: WHAT IS MY TOPIC? - - - - - 7

LESSON 4: WHAT IS MY STANCE TOWARD THE TOPIC? - - - - - 9

LESSON 5: HOW AM I GOING TO SUPPORT MY TOPIC? - - - - - 11

LESSON 6: WRITING STRATEGY - - - - - 13

LESSON 7: TOPIC BUILDERS - - - - - 17

LESSON 8: UNITY AND COHERENCE - - - - - 21

LESSON 9: TRANSITIONAL MATERIAL - - - - - 26

LESSON 10: RESOURCES AND WRITING - - - - - 28

LESSON 11: UNIT REVIEW - - - - - 34

Unit 2 Writing a Research Paper - - - - - **37**

LESSON 12: WHAT IS A RESEARCH PAPER? - - - - - 37

LESSON 13: WHERE DO I BEGIN? - - - - - 40

LESSON 14: SELECTING AND LIMITING YOUR TOPIC - - - - - 43

LESSON 15: INITIAL LIBRARY RESEARCH - - - - - 44

LESSON 16: FOCUS YOUR THOUGHTS - - - - - 47

LESSON 17: PREPARE A GENERAL OUTLINE - - - - - 48

LESSON 18: IN-DEPTH RESEARCH - - - - - 51

LESSON 19: PREPARE A DETAILED OUTLINE - - - - - 54

LESSON 20: WRITE YOUR FIRST DRAFT - - - - - 54

LESSON 21: DO ADDITIONAL RESEARCH - - - - - 54

LESSON 22: EDIT THE FIRST DRAFT AND WRITE THE SECOND - - - - - 55

LESSON 23: TYPING YOUR FINAL DRAFT - - - - - 55

LESSON 24: PROOFREAD YOUR PAPER - - - - - 63

LESSON 25: PRODUCE THE FINAL DRAFT - - - - - 63

Unit 3 Writing an Article of Opinion - - - - - **75**

LESSON 26: THE ARTICLE OF OPINION - - - - - 75

LESSON 27: SOUNDNESS OF ARGUMENT—PART 1 - - - - - 76

LESSON 28: SOUNDNESS OF ARGUMENT—PART 2	81
LESSON 29: SOUNDNESS OF ARGUMENT—PART 3	84
LESSON 30: PRESENTATION	95
LESSON 31: THINK BEFORE YOU WRITE	98
LESSON 32: THE WRITING PROCESS	100
LESSON 33: UNIT REVIEW	103

***Unit 4 The Mechanics of Good Writing* - - - - - 109**

LESSON 34: PROPER NOUNS AND ADJECTIVES	109
LESSON 35: GROUPS AND EVENTS	110
LESSON 36: OTHER PROPER NAMES	112
LESSON 37: TITLES AND OTHER CAPITALIZATION	113
LESSON 38: END PUNCTUATION	115
LESSON 39: A CAUSE TO PAUSE	116
LESSON 40: SIGNS ALONG THE WAY	124
LESSON 41: INDENTATION AND ALTERNATIVES	130
LESSON 42: SPACING AND ALIGNMENT	132
LESSON 43: UNIT REVIEW	133

***Unit 5 Colorful Writing* - - - - - 139**

LESSON 44: SYNONYMS AND ANTONYMS	139
LESSON 45: HOMONYMS AND HOMOGRAPHIS	140
LESSON 46: TROPES	142
LESSON 47: DIALOGUE	146
LESSON 48: PARAPHRASING	148
LESSON 49: AMPLIFYING MEANING	150
LESSON 50: DESCRIPTIVE WRITING	152
LESSON 51: SKETCHES	154
LESSON 52: UNIT REVIEW	157

***Unit 6 Nouns and Pronouns* - - - - - 161**

LESSON 53: NOUNS	161
LESSON 54: PLACING NOUNS	163
LESSON 55: PLURALS OF NOUNS	165
LESSON 56: MORE ABOUT NOUNS	169
LESSON 57: PRONOUNS	173
LESSON 58: PLACING PRONOUNS	176
LESSON 59: UNIT REVIEW	180

Unit 7 Verbs, Verbals, and Participles	183
LESSON 60: VERBS	183
LESSON 61: PLACING VERBS	186
LESSON 62: VERBALS	193
LESSON 63: PRINCIPAL PARTS OF VERBS	196
LESSON 64: UNIT REVIEW	201
Unit 8 Five Other Parts of Speech	205
LESSON 65: ADJECTIVES	205
LESSON 66: ADVERBS	207
LESSON 67: PREPOSITIONS	209
LESSON 68: CONJUNCTIONS	210
LESSON 69: INTERJECTIONS, ETC.	212
LESSON 70: UNIT REVIEW	214
Unit 9 Phrases and Clauses	217
LESSON 71: PHRASES	217
LESSON 72: CLAUSES	221
LESSON 73: UNIT REVIEW	225
Unit 10 Sentences	227
LESSON 74: COMMON SENTENCE ERRORS	227
LESSON 75: CORRECTING FAULTY COORDINATION	230
LESSON 76: PRONOUN AND ANTECEDENT AGREEMENT	237
LESSON 77: PLACEMENT OF MODIFIERS	240
LESSON 78: PARALLEL STRUCTURE	243
LESSON 79: UNNECESSARY SHIFTS IN SENTENCES	246
LESSON 80: SENTENCE CONCISENESS	248
LESSON 81: COMBINING AND REVISING SENTENCES	252
LESSON 82: UNIT REVIEW	258
Appendix Irregular Verbs	263
Glossary	265
Index	271

Introduction

THE CHRISTIAN VIEW OF LANGUAGE

Students often wonder why they have to study grammar and composition when they already know how to talk and write. Although basic communication skills may be evident, every student needs to thoroughly learn not only how language works but how to use it accurately. In order to speak and write well, students must acquire a proper understanding of grammatical definitions, functions, structures, and rules so that they may verbalize their thoughts with clarity and precision. Few skills are more important to Christian students than the ability to effectively communicate through the written and spoken word.

The student will be able to study language more purposefully if he begins with an understanding of the Christian view of language. Sadly, some students merely study language and grammar because they have been made to do so. They fail to grasp that, because we are made in God's image, good communication is essential to our service for God. As an image bearer of God, the student should consider how the Bible can direct his study of language. Through faith in Jesus Christ he can be reconciled to God and learn how to use language to the end for which it was created. Because language did not originate with us, we do not have the right to use it any way we wish. We must be guided by the Bible. Language skills are not neutral; they must be oriented toward reading, writing, and speaking the truth in love. Linguistic abilities should be developed as part of the student's chief end to glorify God and enjoy Him forever.

GOD IS THE ORIGIN OF LANGUAGE

In the beginning God created the heaven and the earth. And the earth was without form and void; and darkness was upon the face of the deep. And the Spirit of God moved over the face of the waters. And God *said* ... (Genesis 1:1-3).

God is the origin of language, for the three Persons of the Trinity spoke to each other before time began. When the Father, the Son, and the Holy Spirit speak to each other eternally, their communication is perfect; there is never one word of misunderstanding! The Son of God is called the *Word* of God and the Holy Spirit searches the mind of God and communicates with spiritual words (1 Corinthians 2:10-13). When God created the heavens and the earth, He spoke it into existence by the Word of His power. When He spoke, He uttered a series of sounds—audible symbols which communicated His meaning and brought the creation into being. When God spoke, His Word conveyed both infinite power and eternal meaning—*infinite power* because He manifested His absolute will, and *eternal meaning* because He expressed His infinite mind. His infinite wisdom is revealed in creation, and the creatures He has made serve the purpose of communicating His glory. Thus the rock, for example, is used as a picture of God's unchanging character. Creation itself was designed to provide the basic terms and environment for language.

GOD GAVE MAN THE GIFT OF LANGUAGE

When God created man in His own image, He gave him the gift of language—the ability to communicate with words. He gave man the ability, like Himself, to convey meaning with his words, but He did not impart the infinite creative power of His speech. Thus, God’s Word is the final authority, and men are to speak in submission to that Word. The language of man is to be subject to God, for man by his speech has no power to create or change what God has made. Yet there is a great power to human speech. It not only sets on fire the course of our lives but the course of history as well (James 3:6).

Because language is a gift of God, it has a purpose. It was given first of all as the means by which God would communicate to man. As such, it has a high and holy place in our lives. From the beginning God chose to communicate with man. The first words spoken to Adam and Eve were His charge, “Be fruitful, and multiply, and replenish the earth...” (Genesis 1:28). God’s desire to communicate with Adam and Eve in the Garden of Eden was central to their fellowship. They “heard the voice of the Lord God walking in the cool of the day...” (Genesis 3:8). Secondly, language was given so that man would respond to God. God created mankind to praise His name and answer His call. Thirdly, it was given for men to communicate with each other in subjection to God’s word. People were given the ability to talk to one another and thereby develop marriage, the family, and other social relationships. The primary instrument for building these relationships is verbal communication. God’s purpose for language should direct our study of it.

RULES FOR COMMUNICATION

For many students, rules are a burden to be disregarded. But the student who is willing to submit to God’s order will seek to develop precision in communicating. Because God is a God of order and truth, He has demonstrated the proper use of language in His speech from the dawn of history. For people to communicate properly and effectively with one another, God not only gave language but with it the basic principles of good communication. This does not mean that we have a divinely revealed set of rules from God, but we can learn from the Bible’s use of language and build upon the principles that have been learned in the past. In particular, the Bible and the Christian religion have had a central role in molding the English language.

Consequently, the study of grammar—the body of rules for speaking and writing—should be based on the fact that God is the Creator of language and thereby the originator of its order. Good grammar reflects His logic and manifests the orderly structure of His mind. By learning the rules of proper usage, the student will know how to make his thoughts known and communicate in a compelling manner. His purpose is not simply to be able to communicate, however, but to use language effectively to communicate God’s truth.

Language and grammar are not mere human conventions which spring from chance evolution to fill a human need. Language expresses a people’s culture, religion, and history. This is why language changes over time. Each language has its own characteristics and rules of usage. But every language displays an underlying unity with other languages. Every language is a verbal system of communication. Each has similar patterns of grammar, though not expressed in exactly the same way. Yet at bottom, the basic principles of grammatical structure are common to every language, which is why writings from one language can be translated into another. While the basic principles of grammar may be adapted in unique ways, these are derived from the original language given by God to man.

LANGUAGE CORRUPTED BY SIN

After our first parents sinned, the same Voice that spoke the world into existence now stood in judgment over mankind. And the language that had been given as a gift to man by the Father of Truth had now been distorted by the Father of Lies. That which was created to praise and worship God had now been used to rebel against the Author of language. Man's fellowship with the Living God had been broken and he no longer desired to hear Him speak.

In addition, the Bible tells us that after the Great Flood, men united by a common language sought unity apart from God at the Tower of Babel. Seeing this, God confused their one language by dividing it into many, and scattered them over the face of the whole earth. Language was thus changed by God to keep men from disobeying His mandate. Because of these different languages there are now barriers between men when they communicate; and sin has continued to pervert the use of language, making it an instrument of lies and manipulation. Today, there are those who would reject all form and grammar and seek to justify any use of language and any breaking of the rules of grammar. As a result, confusion reigns in many quarters, and many people have great difficulty clearly articulating their thoughts in speech and writing.

THE RESTORATION OF LANGUAGE IN JESUS CHRIST

God chose to restore language in His Son. Jesus, as the second Adam, was sent into the world to undo the sin of the first Adam and its consequences (Romans 5:19). Jesus, who is the Word, was with God in the creation because He is God (John 1:1-3). Jesus is the *logos* or revelation of God to man, for God has spoken to us in His Son (Hebrews 1:2). There is no other name under heaven given among men, whereby we must be saved (Acts 4:12). God's will to communicate with man was one factor that motivated Him to restore language to its rightful state in Christ Jesus. By His death and resurrection, Christ not only provides forgiveness of sin, but also newness of life to those who receive Him by faith. As the Truth, Christ calls His disciples to speak the oracles of God (1 Peter 4:11), lay aside lies, and speak truth to one another (Ephesians 4:25). Jesus is the true source of the meaning of all things. He declared, "I am the Alpha and Omega, the beginning and the ending, saith the Lord, which is, and which was, and which is to come, the Almighty" (Rev. 1:8). As R. J. Rushdoony states:

Christ's statement has reshaped Western languages and grammars, and, through Bible translation, is reshaping the languages of peoples all over the world. Bible translation is an exacting task, because it involves in effect the reworking of a language in order to make it carry the meaning of the Bible. This means a new view of the world, of God, time and language.... Our ideas of grammar, of tense, syntax, and structure, of thought and meaning, bear a Christian imprint.¹

Students who profess the Christian faith should have a unique appreciation of the role of verbal communication. It is the Christian, above all, who should seek to be clear and accurate in his use of the written word. His God-given duty is to use language with integrity and accuracy for the sake of promoting the gospel and Kingdom of Jesus Christ. Noah Webster saw this in his day when he wrote:

If the language can be improved in regularity, so as to be more easily acquired by our own citizens, and by foreigners, and thus be rendered a more useful instrument for the propagation of science, arts, civilization and Christianity; if it can be rescued from the

1. Rousas J. Rushdoony, *The Philosophy of the Christian Curriculum* (Vallecito, CA: Ross House Books, 1985), p. 49-50.

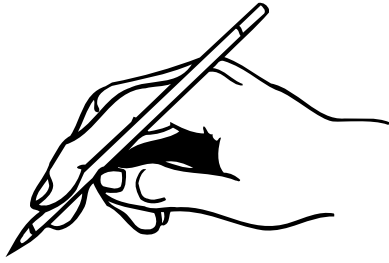
mischievous influence of ...that dabbling spirit of innovation which is perpetually disturbing its settled usages and filling it with anomalies; if, in short, our vernacular language can be redeemed from corruptions, and...our literature from degradation; it would be a source of great satisfaction to me to be one among the instruments of promoting these valuable objects.²

To show that the Christian has the marvelous opportunity to employ language and its power for the service of the gospel, Gary DeMar asserts:

Ideas put to paper and acted upon with the highest energy and uncompromising zeal can change the world. Even the worst ideas have been used for this very purpose. If minds are going to be transformed and civilizations changed, then Christians must learn to write and write well. Writing is a sword, mightier than all the weapons of war because writing carries with it ideas that penetrate deeper than any bullet. Writing about the right things in the right way can serve as an antidote to the writings of skepticism and tyranny that have plundered the hearts and minds of generations of desperate people around the world ...³

Language as the gift of God needs to be cultivated for serving God. It will not only help the student in academic studies, but in every area of communication, at home, at church, and on the job. Proper English skills are a great asset in serving Christ effectively in one's calling. The student's skill in using English will make a good first impression when he sits for an interview and as he labors in the workplace. The student should take advantage of the time and opportunity he now has available to develop proficiency in English communication. May God bless you as you seek to glorify Him, not only by learning the proper use of English, but in using God's gift of language to spread His Word to every nation.

2. Noah Webster, *An American Dictionary of the English Language* (New York, NY: S. Converse, 1828); reprint by (San Francisco, CA: Foundation for American Christian Education, 1987), preface.
3. Gary DeMar, *Surviving College Successfully* (Brentwood, TN: Wolgemuth & Hyatt Publishers, Inc., 1988), p.225.



Unit 5

Colorful Writing

In the previous unit, we considered some of the ways to make your writing mechanically correct, clear, effective, and appropriate. Still, there is more to good writing than these functional considerations. Good writing is also *creative*. To be creative means to be inventive and original, able to produce something of value that is *fresh* and *new*. In some respects, the ability to be an exceptionally creative writer is a God-given talent. That does not mean, however, that people who are not specially endowed in this area of human life cannot become better writers. This unit will outline some ideas that everyone can employ and practice to be creative and interesting in their writing.

LESSON 44: SYNONYMS AND ANTONYMS

In this lesson, we will consider words that have the same or opposite meanings. These words will help you to communicate more effectively, both in the written and spoken word. They also can breakup the dull and colorless wording that often passes as good communication. Use these words wisely.

SYNONYMS

Synonyms are words that have the same or similar meanings. Thinking of a synonym is “easy,” but choosing the *right* synonym is not always as “effortless.” Of course, there is no such thing as a true “synonym,” since each word has its own connotation, usage, and import. As we all know, a *house* is not a *home*, all *women* are not *ladies*, and *homely* does not necessarily mean *plain*. In addition, as new words are added to the English language, they are initially used as synonyms of current words—but shortly they begin to change and take on nuances of their own. Consequently, using synonyms adds color to one’s writing, but they should be chosen carefully.


ANTONYMS

Antonyms are words that have opposite meanings. Likewise, thinking of an antonym and selecting the right one are two different things. As you attempt to make your writing interesting and vivid, you should make every effort to choose the best antonym that suits your topic and fits the context. If you question the appropriateness of a particular word, be sure to consult a major dictionary to find the various definitions and connotations that the term may hold.

Sometimes antonyms are formed by the simple addition of a *prefix* which changes the meaning of a word to its opposite. Each of the prefixes below means **not**.

EXAMPLES:


un- + true	⇒ untrue	im- + perfect	⇒ imperfect
dis- + like	⇒ dislike	ir- + reverent	⇒ irreverent
mis- + understand	⇒ misunderstand	il- + legal	⇒ illegal
in- + sincere	⇒ insincere	a- + moral	⇒ amoral

 **EXERCISE A** Write at least one *homonym* for each of the following words. Some of these words may have two homonyms. Write them both if you can.

- | | | | |
|----------|-------|----------------|-------|
| 1. peace | _____ | 11. their | _____ |
| 2. deer | _____ | 12. wrest | _____ |
| 3. would | _____ | 13. shear | _____ |
| 4. herd | _____ | 14. sew | _____ |
| 5. know | _____ | 15. whether | _____ |
| 6. rain | _____ | 16. stationary | _____ |
| 7. who's | _____ | 17. shone | _____ |
| 8. new | _____ | 18. shutter | _____ |
| 9. scent | _____ | 19. led | _____ |
| 10. flue | _____ | 20. passed | _____ |

 **EXERCISE B** Define the following *homonyms* and *near-homonyms*.

- complement something that completes
compliment an expression of regard or praise
- slay _____
sleigh _____
- principle _____
principal _____
- course _____
coarse _____
- counsel _____
council _____
consul _____
- do _____
due _____
- capital _____
capitol _____
- accept _____
except _____

 **EXERCISE C** Define the following *homographs* according to their various meanings. As you look them up in a dictionary, take note of any differences in pronunciations associated with each meaning.

1. row _____
row _____
row _____
2. air _____
air _____
air _____
3. bow _____
bow _____
bow _____
bow _____
4. lead _____
lead _____

LESSON 46: TROPES

It has been said that things are not always the way they seem. This idea can be applied to writing. Words can be used in creative ways to make the meanings of our communications something brighter, grander, more clever, more subtle, or more ingenious than they might appear at first glance. The term *trope* means *the use of a word or expression in a figurative way*. In this lesson, we will consider some terms which are associated with the creative meanings of speech and written communications.

DENOTATION AND CONNOTATION

These terms apply to the *meaning* of words.

■ **Denotation**

Denotation is the literal, most ordinary, dictionary meaning of a word.

EXAMPLE:

He saw a **tiger**.

Tiger = a large, ferocious Asian mammal of the cat family, tawny in color with black stripes

■ **Connotation**

Connotation is the meaning that is implied in, suggested by, or associated with a word.

EXAMPLE:

When he plays football, he's a real **tiger**.

Tiger = a person who acts aggressively or ferociously, preys upon others, or pounces like a tiger

A good writer becomes aware of the hidden meanings of words and uses certain words in various contexts to communicate a full range of meanings. Yet, he may avoid words with certain associations so as to prevent readers from getting notions that are not intended. Train yourself to know both the **denotation** and **connotation** of the words that you use. Notice, for example, the difference in the *connotations* of the following pairs of words which have similar *denotations*:

tightfisted	—	thrifty
picky	—	discriminating
meddle	—	intervene
finicky	—	fastidious

SYNECDOCHE

A *synecdoche* (sin-EK-doh-kee) is a figure of speech in which *a part of a thing represents the whole*.

EXAMPLES:

The general summoned the **horse**. (Meaning: The general summoned the *cavalry*.)

My brother has some new **wheels**. (Meaning: My brother has a new *car*.)

METONYMY

Somewhat akin to synecdoche, is **metonymy** (meh-TAH-nih-mee), a term of Greek origin which means “substitute meaning.” In metonymy, two different items are so closely related that they take on the characteristics of each other. The term can apply to items that may be very different in reality but may have similar appearance or qualities.

EXAMPLE:

The doctor gave up the **scalpel** in favor of medical research. (Meaning: The doctor gave up the *practice of surgery* in favor of medical research.)

OXYMORON

An **oxymoron** is a combination or blending of two contradictory or inconsistent terms. The word itself is an example. *Oxys* is Greek for “sharp” and *moros* is Greek for “stupid or foolish.” Thus an oxymoron may be said to be a cleverly foolish expression.

EXAMPLE:

They were **cautiously eager** to proceed into the dark cave.

ANTITHESIS

Antithesis is the more deliberate contrasting of two ideas or terms for the purpose of highlighting their differences.

EXAMPLE:

One man’s trash is another man’s treasure.

APOSTROPHE

Apostrophe is an imaginary addressing of a person or thing that is absent or dead; the addressing of an inanimate object as if it could hear and understand.

EXAMPLE:

“O Death, where is thy sting? O Grave, where is thy victory?” (1 Cor. 15:55; cf. Isaiah 25:8).

HYPERBOLE

Hyperbole is the use of gross exaggeration (not to be taken literally) for the purpose of making a point.

EXAMPLE:

You can argue with me until doomsday, but I will never agree with you.

LITOTES

Litotes (ly-TOH-teez) is the use of understatement to convey an opposite meaning or to increase an effect.

EXAMPLE:

The millionaire lived in a modest forty-room apartment with a meager staff of twenty servants.

SIMILE

A *simile* (SIH-mih-lee) is a comparison using *like* or *as*.

EXAMPLE:

He runs like a deer.

METAPHOR

A *metaphor* (MEH-tah-for) is an implied comparison without the use of *like* or *as*.

EXAMPLE:

When he plays football, he is a real tiger.

PERSONIFICATION

Personification is the giving of human characteristics to objects, ideas, or animals.

EXAMPLE:

The waves danced along the shore.

There are two other literary devices which are not “figures of speech” in the same way that the above tropes are, but they are usually grouped with the above because they also give special distinction to speech and writing. These are *alliteration* and *onomatopoeia*.

ALLITERATION

This device involves the repetition of word sounds—particularly initial sounds.

EXAMPLE:

“While I nodded, nearly napping, suddenly there came a tapping...” (Edgar Allen Poe)

ONOMATOPOEIA

Onomatopoeia (on-oh-mah-toh-PEE-ah) is the use of words whose pronunciation sounds like their meanings.


EXAMPLES:

pop, sizzle, buzz, crackle, hiss, crunch

 **EXERCISE A** Identify the *figure of speech* or *literary device* used in each of the following sentences.

metonymy

1. The White House issued no public statement about the incident.
2. Just then, several skiers whooshed down the hill past me.
3. Some modern thinkers are foolish sages indeed.
4. This lovely weed certainly has a fragrant stench.
5. She’s not the friendliest person I know.
6. Tommy yelped like a whipped puppy after his dad punished him.
7. “Fair is foul and foul is fair” (*Shakespeare*).
8. I heard dinner calling me to the table.
9. When he saw her costume, his jaw dropped to the floor.
10. “What a tale of terror, now their turbulency tells!” (*Poe*)
11. “Give us this day our daily bread...”
12. “Rain, rain, go away, come again some other day.”

 **EXERCISE B** Write your own examples of the following *tropes* and *literary devices* or cite examples from famous literature or other readings.

Simile

Hyperbole

Alliteration

Apostrophe

Metonymy

Metaphor

Litotes


Onomatopoeia

Oxymoron

Personification

Synecdoche

Antithesis

 **EXERCISE C** Write synonyms—with different connotations—for the following words. Use a thesaurus if necessary. See the examples at the top of page 143.

- | | | | |
|----------|-------|---------------|-------|
| 1. funny | _____ | 4. arrogant | _____ |
| 2. naive | _____ | 5. cunning | _____ |
| 3. wise | _____ | 6. deliberate | _____ |

LESSON 47: DIALOGUE

One of the best ways to make your writing interesting is to include **dialogue**—conversations between people—and **monologue**—conversation with oneself. Obviously, not every type of writing lends itself to the use of dialogue. *Storytelling* (narrative writing) clearly does, however. If you are especially creative, you may also find ways to introduce dialogue or conversation-like sentences into other forms of writing.

MECHANICAL CONSIDERATIONS

There are some mechanical considerations which you should learn before trying to write dialogue. These have to do mostly with punctuation and paragraphing.

■ Direct Quotation

Enclose direct statements by your characters within *quotation marks*.

“What’s for dinner?” Fran asked.

■ Attribution

Use *attribution* (identity of the person speaking) for each quoted statement.

“What’s for dinner?” Fran asked.

Note: Attribution may not always be necessary. The identity of the speaker may be omitted if the source of the quotation is clear from the context.

“What’s for dinner, Mom?” Fran asked.

“Guess. We’re having one of your favorite dishes.”

■ Location of Attribution

To prevent monotony, vary the location of your attribution.

“Speak, Lord, for Your servant hears,” Samuel said.

Samuel said, “Speak, Lord, for Your servant hears.”

“Speak, Lord,” Samuel said, “for Your servant hears.”

However, do not put attribution in the middle of a quotation if the result would be awkward or would disrupt the natural flow of the quotation.

AWKWARD: “We shall not,” the protesters chanted, “be moved.”

BETTER: “We shall not be moved,” the protesters chanted.

■ Punctuation

Place commas and ending punctuation marks *inside* the closing quotation marks. (See previous examples.)

■ Paragraphing

Use a new paragraph each time the speaker changes.

■ Quotation Marks

If a quotation is longer than one sentence, place quotation marks only at the beginning of the first sentence and the end of the last sentence. Do not enclose each sentence individually.

■ Long Quotations

If a speaker changes subjects during a long quotation, start a new paragraph with quotation marks at the beginning. Place closing quotation marks only at the end of the entire quotation.

“And that,” the chairman said, “is a summary of our plans for this project.

“Before I close, however,” he added, “let me discuss one more subject....”

■ A Quotation within a Quotation

Use single quotation marks (‘ ... ’) to enclose a quotation within a quotation.

Eli said to Samuel, “Go, lie down; and it shall be, if He calls you, that you must say, ‘Speak, Lord, for Your servant hears.’” (1 Samuel 3:9, NKJV)

■ Capitalization

Use a small letter to begin the second part of a sentence in a quotation that is interrupted by its attribution. Use a capital letter if the second part of the quotation is a new sentence.

“I have been thinking for awhile,” she said, “but I can’t remember the name of that book.”

“I have been thinking for awhile,” she said. “Regrettably, I can’t remember the name of that book.”

RHETORICAL CONSIDERATIONS

■ Choosing Appropriate Verbs

The word *said* is a good, all-purpose word for use with attribution and may be used repeatedly in dialogue. However, for variety, you may wish to consider other *appropriate* verbs as substitutes to more accurately relate the style of the expression. Here are some possibilities, which obviously depend on the context of the dialogue:

added	cried	howled	muttered	snapped	stated
agreed	declared	indicated	remarked	sobbed	stuttered
announced	giggled	laughed	shouted	sputtered	whispered

On the other hand, do not be so eager to avoid “said” that you inappropriately use stilted words such as *declaimed*, *articulated*, *phonated*, *marked*, etc.

■ Gestures and Facial Expressions

Written dialogues are records of conversations. You probably are aware that conversations usually consist of more than words. Since most people use gestures and facial expressions as part of their conversations, your dialogues will be more realistic if you intersperse such elements among your quotations.

Randy’s brow furled for several moments. Then, raising his arm and pointing a finger upward, he said, “Pardon me, ma’am?”


“Yes, sir?”

“Could you recommend a suitable perfume for an older woman?”

“How old?”

“A great-grandmother.”

With a nod and blink of understanding, the clerk reached under the glass counter. “This has been a favorite for many years,” she said, holding a “Gardenias & Lace” sampler to Randy’s nose.

 **EXERCISE** On a separate sheet of paper, write brief dialogues that might take place in the following settings: (1) on the basketball floor, (2) at Starbucks, and (3) on the debate team.

LESSON 48: PARAPHRASING

Paraphrasing is the process of putting into your own words the thoughts and expressions of other writers—the rewording of a piece of writing. When paraphrasing, you should seek to retain all the ideas of the original text, but to put those ideas into another form. Good paraphrasing is more than mere substituting of synonyms for each word of the original author. Instead, it recasts the original idea as a fresh, new expression.

ADVANTAGES

Paraphrasing has several advantages as a practice exercise in creative writing. Beyond the practice advantages, paraphrasing also is useful in your actual writing.

- It forces you to stretch your vocabulary by learning the meaning of words used by the original author and by searching for other words which express the ideas in a new light.
- It stretches your thinking by making you fully appreciate the meaning of other people’s writings.
- It provides an opportunity to make difficult or obscure passages easier to read.
- It provides an opportunity to shorten lengthy or wordy passages or to expand overly concise ones with fuller meaning.

GUIDELINES

Here are some guidelines for paraphrasing:

Paraphrasing Guidelines
1. Give proper credit to the original author when using his ideas.
2. Carefully read the original writing. Reread it until you completely understand what the author is trying to say. Find all of his ideas. Look up definitions for words you do not understand.
3. Unless no substitute words can be found, avoid reusing the language of the original. Choose your own words. Rework the sentences, clauses, and phrases in a way that naturally expresses the ideas as you would think them.
4. Keep all of the original ideas. Do not leave out significant facts or meanings, even those that are implied rather than expressed. Do not add ideas which are not in the original or insert your own opinions. If you paraphrase a direct quotation, do not keep the quotation marks.
5. Try to preserve the original author's "tone"—humor, formalness, informality, sarcasm, etc.
6. Check your paraphrase after you have written it to make sure it meets the above requirements. Rewrite it if necessary.

PARADIGMS

Original:

Therefore you are inexcusable, O man, whoever you are who judge, for in whatever you judge another you condemn yourself; for you who judge practice the same things. But we know that the judgment of God is according to truth against those who practice such things. And do you think this, O man, you who judge those practicing such things, and doing the same, that you will escape the judgment of God?


—Paul, the Apostle, (Romans 2:1-3, NKJV)

Paraphrase:

No matter who you are, if you judge anyone, you have no excuse. When you judge another person, you condemn yourself, since you, the judge, do the same things. We know that God's judgment is right when He condemns people for doing these things. When you judge people for doing these things but then do them yourself, do you think you will escape God's judgment?

—Romans 2:1-3, "God's Word," God's Word to the Nations Bible Society

Note: Great care must be given when paraphrasing the Bible. Many who have tried to do this have **NOT** preserved the original meaning, but have inserted their own opinions about what God has said. **No paraphrase of the Bible should ever be considered God's inspired Word.** That claim can only be made for the original text and those translations which have been faithfully carried out under God's special care in preserving His truth through the ages.

 **EXERCISE** Reread the guidelines for paraphrasing in this lesson and then paraphrase the following on-line news articles. Use separate sheets of paper to do this exercise.

1. As unions have made good on their initial objectives—shorter work days, safe working conditions, and so on—many have moved on to funding liberal causes such as abortion-on-demand and school-based sexual-health clinics, opposing conservative causes such as school choice and welfare reform, and strongly supporting liberal candidates. Federal Election Commission records show that union political action committees over the past decade gave more than \$362 million to Democrats and only \$25 million to Republicans. Union leaders say they’re representing their members, but about one third of union members voted Republican in the [November 2002] elections. (<http://www.worldmag.com/world/issue/11-30-02/cover_1.asp>)
2. The Constitution is quite clear on the matter. It says copyrights are to be granted for “limited times.” I don’t know any definition of “limited” that would mean 75 years plus a 20-year extension plus the chance of getting another extension later. The whole issue was argued three centuries ago, and it was established as a principle of democracy that, when the author is dead, his work becomes the property of all. This was modified slightly to allow the first generation after his death to continue to collect royalties, presumably to protect widows and children. But that’s all that was intended. There was no argument ever made for a third- or fourth-generation royalty, much less a perpetual assignment of royalties to a corporation that never dies. (<<http://www.nationalreview.com/comment/comment-bloom112202.asp>>)

LESSON 49: AMPLIFYING MEANING

Throughout much of your writing in life you will find it necessary to explain the meaning of some of the words and ideas about which you are writing. In fact, the writing of **extended definitions** or “amplified meanings” can be seen as a whole category of creative writing. Inexperienced writers often resort to dictionary definitions. For example, if writing about “liberty,” they might say something like: “According to Webster, liberty is....” That is not very creative, although there are times when literal, denotative meanings are useful.

WAYS TO EXTEND DEFINITIONS

Here are some ways to write more significant *meaning* into your literary efforts:

Ways of Amplifying Meaning	
1.	Work synonyms into your writing to show the meaning of a word or topic. A thesaurus (printed or electronic) is a good source of synonyms. Many dictionaries also list synonyms.
2.	Use antonyms to show what the word or idea does not mean.
3.	Provide the reader with the word’s history , its origins in other languages, or how the meaning has changed through the passage of time. An unabridged dictionary has information about each word’s history.
4.	Use illustrations, stories, and examples to show what the word means in the lives of real people.
5.	Quote from other writers who have given particular context or meaning to the word or idea about which you are writing. You might also expand upon the quotation or paraphrase it to further bring out the meaning you intend.
6.	Use a combination of the above methods to reinforce the meaning.


Read the following example in which the nineteenth-century English preacher Charles Haddon Spurgeon explores the meaning of the word “trust” as it is used in Psalm 62:8—“Trust in Him at all times.”

 **EXAMPLE:**

Faith is as much the rule of temporal as of spiritual life; we ought to have faith in God for our earthly affairs as well as for our heavenly business. It is only as we learn to trust in God for the supply of all our daily need that we shall live above the world. We are not to be idle, that would show we did not trust in God, who works hereto, but in the devil, who is the father of idleness. We are not to be imprudent or rash; that were to trust chance, and not the living God, who is a God of economy and order. Acting in all prudence and uprightness, we are to rely simply and entirely upon the Lord at all times.

Let me commend to you a life of trust in God in temporal things. Trusting in God, you will not be compelled to mourn because you have used sinful means to grow rich. Serve God with integrity, and if you achieve no success, at least no sin will lie upon your conscience. Trusting God, you will not be guilty of self-contradiction. He who trusts in craft, sails this way today, and that way the next, like a vessel tossed about by the fickle wind; but he that trusts in the Lord is like a vessel propelled by steam; she cuts through the waves, defies the wind, and makes one bright silvery straightforward track to her destined haven. Be you a man with living principles within; never bow to the varying customs of worldly wisdom. Walk in your path of integrity with steadfast steps, and show that you are invincibly strong in the strength which confidence in God alone can confer. Thus you will be delivered from anxious care, you will not be troubled with evil tidings, your heart will be fixed, trusting in the Lord. How pleasant to float along the stream of providence! There is no more blessed way of living than a life of dependence upon a covenant-keeping God. We have no care, for He cares for us; we have no troubles, because we cast our burdens upon the Lord.

Notice the different ways that the author explains the meaning of trust. Among other things, he uses the *synonyms* “faith” and “confidence” along with related words and phrases such as “rely,” “fixed,” “steadfast,” and “cast our burdens.” He uses a number of phrases and clauses which contain fairly straightforward *denotative meanings* of trust (“... to rely simply and entirely upon the Lord ...”). He also shows *what trust is not*: it does not mean idleness or acting rashly according to our own wits. He uses the *illustration* of two kinds of ships to show how trust works and does not work. He shows the *consequences* of both trust and unbelief, thereby showing more about what these mean. He uses an imperative sentence at one point (“Walk in your path of integrity....”) to instruct the reader how to trust.

 **EXERCISE** Write a paragraph or paragraphs exploring the meaning of “God’s grace.” Try to incorporate some or all of the ways of amplifying meaning listed on page 150 to your writing. Use separate sheets of paper to do this exercise.

LESSON 50: DESCRIPTIVE WRITING

Good writing often includes *description*. Description is writing that gives the reader a mental image of a scene, person, situation, etc. Some writing is “pure description”; that is, its sole purpose is to paint a mental picture of the chosen subject. But description can also be used to enhance other forms of writing, such as the narrative, expository writing, or even argumentation.

To write descriptions well, you must go beyond simply telling readers what you see, hear, or feel. You must get the reader to sense and experience what you experience. Description, by definition, involves the senses. Good description will involve as many of the senses as are appropriate and possible: sight, sound, smell, taste, and touch.

WRITING DESCRIPTIVELY

Here are some suggestions for good descriptive writing:

■ Determining Your Point of View

There are two classifications of “point of view”: physical and mental. “Physical point of view” refers to the position from which you (and your readers) are observing your subject. It may be from a hillside, a seashore, or through a window. If you are describing a mountain scene, is your vantage point from the top of the mountain looking down, from a valley looking up, from an airplane, or from a mountain trail? Is the view distant or nearby? “Mental point of view” refers to your attitude, intellectual ideas, or emotional feelings about your subject: like or dislike, boredom or enthusiasm, happiness or gloom, etc.

■ Selecting Appropriate Details

Especially select details that appeal to the senses. You should include only details that can be observed from your point of view. If you can’t “see” it, you can’t adequately describe it. Be selective of details. You may “see” many details, but you do not need to include everything. Choose only those details that add something significant to the mental point of view. Which details will best contribute to the impression you want to leave with your reader? Of course, always be honest; do not deliberately deceive your reader by hiding details which *are necessary to an honest, focused impression*.

■ Arranging Details Carefully

A random listing of anything and everything in sight will not focus your reader on the precise impression you wish to leave. Guide the reader by writing details in an order that is easy for him to mentally follow: right to left, left to right, top to bottom, bottom to top, near to far, far to near, order of prominence in the scene, general to particular, etc. If you change the order or point of view during the course of the description, be sure to alert the reader to that fact.

■ Emphasizing Nouns and Verbs

Using concrete nouns and verbs is usually better than using many adjectives and adverbs. Amateur writers tend to rely too heavily on modifiers. *Choose nouns and verbs with descriptive meanings built in*. For example, instead of an ordinary adjective-noun combination such as “red, crested bird,” use a concrete noun that includes that description, “cardinal.” Instead of “fell straight down,” say “plunged.”

■ Using Comparisons and Contrasts

Often things can be described by comparing them with or contrasting them to other objects or scenes. Metaphors and similes can be useful in this regard.

Read the following historic description of the capital city of the Mediterranean island of Sardinia.

 **EXAMPLE:**

Cagliari is its capital city. It is situated on the northeast shore of a large bay on the south coast of the island, has a spacious and safe harbor defended by several forts, and is the emporium of all the trade of the island. Cagliari is very picturesque when viewed from the sea, as it covers the slope and summit of a promontory, the highest part of which is crowned by a noble castle.

The streets of the city are narrow, steep, and poorly paved. In the early morning they are swept by galley slaves, the dull clink of whose heavy fetters jars on the nerves. There is a loveliness in the fresh, gentle breeze of the early morning, which is peculiar to warm climates. But, as in other lands, the richer people do not value these fresh, calm hours, and it is only the poorer ones who are astir. The church bells are ringing for early mass, and the worshipers, chiefly of the peasant class, look very gay in their endless variety of dresses—for each class, and each trade, has its distinctive costume.

The little streets are a universal workshop, for everyone plies his trade in the open air: the carpenter, the cobbler, the tinman, and the tailor—all hard at work. Everybody seems to be acquainted with everybody else, and what a chattering there is! Pretty girls are picking grain to be ground in the family mill, and old women are busily spinning, while little children are eating figs and bread in the sunshine, and rolling round in the dirt, as childhood delights in doing the world over.

Down in the market place the noise increases and the scene defies description. Numerous dogs, lank, starved-looking creatures, roam about in all directions. Every morning, when the city gates are opened, crowds of them are waiting to enter. They go to the market and all round the town, devouring the refuse which they find.

As noon approaches, doors are shut and locked, shutters are closed, and quiet reigns everywhere. “Cagliari dines, and after dinner Cagliari sleeps.” The Sardinian is fond of the good things of the table, and he is also a firm believer in the siesta. Later in the day, the city wakes up; and the people take a turn in the public walk that winds around the castle-crested hill on which the city stands. Lovely views are obtained of the surrounding country. There lies the great salt lake, where in the winter season may be seen large flocks of brilliant flamingoes. At sunset, the drums beat as a signal for the soldiers to retire to their quarters. There is no twilight here, for the sun goes down quickly.

—Dunton Larkin, *Australia and the Islands of the Sea*


Notice that the author begins by stating his *initial point of view* (“... when viewed from the sea...”). He then switches to a closer view: the streets. He also uses activity to describe the scene. Notice that he adds to his *physical point of view* a *time-related point of view*, following the scenes of the city from morning to nightfall. There are many examples of *sense-related* words and phrases: bells ringing, people chattering, dull clink of slave chains, fresh and gentle breezes, drums beating. At one point, he cleverly describes the chaotic marketplace by saying that it “defies description,” but then goes on to give some details of the chaos by focusing selectively on the many roaming dogs. In the last paragraph, after “the city wakes up,” he illustrates how it does: the people take walks. Near the end, after making a general statement about “lovely views,” he adds the details of the “great salt lake” and “brilliant flamingoes.”

Examine also how the author sometimes supplies *deeper meanings*, as we discussed in the last lesson. For example, after saying that the harbor is “safe,” he explains that word by adding that the harbor is “defended by several forts.” In another example, he uses descriptive details to explain what he means when he calls the streets a “universal workshop.”

 **EXERCISE A** List some concrete, *descriptive nouns* and *verbs* used in the example above.

1. Nouns _____

2. Verbs _____

 **EXERCISE B** On a separate sheet of paper, write a couple of *descriptive paragraphs* of your own. Select a “live” scene or situation, or find a painting or photographic image (still or video) to describe. (A travelogue video from your local library or video store may be used.) You might even describe an interesting place you have visited, if your memory is strong and vivid enough to supply details.

LESSON 51: SKETCHES

Whereas *descriptions* usually deal with scenes and situations, *sketches* are descriptions of people. There are two types of sketches: *character sketches* and *type sketches*. Character sketches are word portraits of *specific people*. They present information that sets off the person being described from others. They describe individual personality traits and physical or historical features of that particular person. A type sketch does the opposite. It describes a general class of people, rather than an individual. This description has also been called a *stereotype*.

CHARACTER SKETCHES

Here are some guidelines for writing *character sketches*:

■ Choosing a Suitable Character

You might consider someone you know well—a friend, family member, relative, or notable public figure. Or you might choose someone who is especially interesting because of his unique personality, appearance, or qualities. You will have to do some research, if the person is obscure.

■ Disclosing a General Impression

Consider the general impression you wish to give the reader about this person. Put this general impression in a sentence at or near the beginning of your sketch. Then provide the reader with details to support this general impression.

■ Selecting Details Carefully

Use some of the same techniques you learned in the previous lesson on descriptions. Choose details which bring out the general impression but which set the person apart from others of the same sex, age, profession, etc. Include necessary details; exclude unnecessary details.

■ Enlarging the Character

Develop the character by using a variety of methods, including *description of appearance, examples of activities, quotations, how others view the person, and how the individual reacts* to situations or other people. Verbally place the individual in his typical environment or surroundings. Be sure that, as you develop your character, you avoid descriptions that could apply to anyone. Your goal is to describe this unique individual.

Writing character sketches is similar to writing biography, which is generally a longer character sketch. Someone has made the following observations and warning about this type of writing:

Biography is a quicksilver art. Setting the task to know men from the past, it forces its practitioners to find their subjects from a cold trail, to revive ideas from documents, to bring life from shadows. Whether this proves easy or hard depends on the subject. Great men, men who bestride their times and shape them by their presence, appear easy to portray—but appearances are often deceiving. Great men usually create copious records, leave many trails, and generate a personal mythology. And in that very bulk of evidence lies a pitfall of plenty to trap the biographer.

—Frank Vandiver

TYPE SKETCHES

Here are some guidelines to keep in mind when writing a stereotype or *type sketch*:

■ Choosing a General Class of People

Select a **general class** of people, not a specific person: typical sports fans, gossips, practical jokers, used car salesmen, bookworms, health-food fanatics, etc. You might choose a class of people whom you admire or dislike—those who amuse you or annoy you. Last but not least, select a class of people who will be understood or recognized by your readers.

■ Disclosing a General Impression

Begin with a **broad description** or **impression**. It is not necessary to make long introductions.

■ Developing the Subject's Character

Describe typical appearances. Use comparisons, vivid words (especially nouns and verbs), and words that appeal to the senses. Note actions typical of these kinds of people. Use anecdotes, incidents, and examples. You might use quotations or sayings that are typical of these people. Humor and sarcasm are often effective tools in type sketches (*Note, however, "Being Honest and Fair" below*).

■ Selecting Details Carefully

Remember, *you are trying to leave an impression* on your reader concerning your subject. **Select details** that contribute to that impression and avoid those that distract from the impression or prove your stereotype to be false. This is particularly true *if you are trying to highlight some specific trait* of your subject. Details related to specific physical characteristics probably will not be needed, because you are not describing a specific individual. Physical descriptions should be limited to those which are typical of the class about which you are writing.

■ Being Honest and Fair

It is not right to take overly broad brushstrokes in your portrait of a stereotype. All geniuses are not sloppy dressers, of course. If you suggest that geniuses typically are slovenly in their personal appearance, make sure you remind your reader in some way that others may not be. It is easy to hurt people by stereotyping specific individuals. Avoid being unkind in your use of humor or sarcasm.

Here is an example of a character sketch that also includes material that qualifies as a type sketch. This example shows how the two kinds of sketches can be used together to increase their individual effectiveness.

 **EXAMPLE:**

No golden eagle, warm from the stamping press of the mint, is more sharply impressed with its image and superscription than was the formative period of our government by the genius and personality of Thomas Jefferson.

Standing on the threshold of the nineteenth century, no one who attempted to peer down the shadowy vista, saw more clearly than he the possibilities, the perils, the pitfalls and the achievements that were within the grasp of the Nation. None was inspired by purer patriotism. None was more sagacious, wise and prudent, and none understood his countrymen better.

By birth an aristocrat, by nature he was a democrat. The most learned man that ever sat in the [P]resident's chair, his tastes were the simple ones of a farmer. Surrounded by the pomp and ceremony of Washington and Adams' courts, his dress was homely. He despised titles and preferred severe plainness of speech and the sober garb of the Quakers.

"What is the date of your birth, Mr. President?" asked an admirer.

"Of what possible concern is that to you?" queried the President in turn.

"We wish to give it fitting celebration."

"For that reason, I decline to enlighten you; nothing could be more distasteful to me than what you propose, and, when you address me, I shall be obliged if you will omit the 'Mr.'"


If we can imagine ... , a sheet of paper resting on the crowns of Washington and Jefferson would have lain horizontal and been six feet two inches from the earth, but the one was magnificent in physique, of massive frame and prodigious strength, ... the other was thin, wiry, bony, active, but with muscles of steel, while both were as straight as the proverbial Indian arrow.


Jefferson's hair was of sandy color, his cheeks ruddy, his eyes of a light hazel, his features angular, but glowing with intelligence and neither could lay any claim to the gift of oratory.

Washington lacked literary ability, while in the hand of Jefferson, the pen was as masterful as the sword in the clutch of Saladin or Godfrey of Bouillon. Washington had only a common school education, while Jefferson was a classical scholar and could express his thoughts in excellent Italian, Spanish, and French, and both were masters of their temper.


Jefferson was an excellent violinist, a skilled mathematician and a profound scholar. Add to all these his spotless integrity and honor, his statesmanship, and his well curbed but aggressive patriotism, and he embodied within himself all the attributes of an ideal [P]resident of the United States....

—Edward S. Ellis, *Great Americans of History: Thomas Jefferson, A Character Sketch*
<<http://www.pinkmonkey.com/dl/library1/digi267.pdf>>

 **EXERCISE A** On a separate sheet of paper, write a *character sketch* of at least 125 words about a friend, relative, famous person, historical figure, or literary character.

 **EXERCISE B** On a separate sheet of paper, write a *type sketch* of at least 125 words. Choose a stereotype of interest to you or select one of the following: truck drivers, grandfathers, librarians, today's young professionals, TV addicts, computer whizzes, garden-club ladies, cynics, the Pharisees, golfers, bowlers, high school football players, typical cheerleaders, homeschoolers, "super-moms," the "virtuous wives" of Proverbs 31:10-31, or the Christian husbands of Ephesians 5:25-33.

LESSON 52: UNIT REVIEW


 **EXERCISE A** Underline the correct word in parentheses to fit the meaning of the sentence.

1. It is extremely important not to (altar, alter) the meaning of Scripture by paraphrasing.
2. The thane of Cawdor was greedy and wanted the (throne, thrown) of England for himself.
3. We will begin reading the play (hear, here), at the beginning of the second act.
4. A proverb is a statement of (principle, principal) more than a rule of law.
5. The heels of her feet were (course, coarse) due to the dry, winter weather.
6. My youth leader (cent, scent, sent) me a reminder about the Saturday mission project.
7. The company name was printed at the top of his business (stationery, stationary).
8. Our freedom has allowed us to forget that (their, there, they're) is a price to follow Christ.
9. To start a business of your own, you need an adequate amount of (capital, capitol).
10. In A.D. 155, Polycarp, the faithful elder of the church at Smyrna, was burned at the (steak, stake).

 **EXERCISE B** In the blank at the end of each sentence, write a synonym for the word in **dark print**.

1. The birth of a baby is always a miraculous **event** in a family's life. _____
2. The **sense** of the cryptic message was hard to discern. _____
3. The **job** of building a coalition of nations to stop terrorism was immense. _____
4. You must follow the **rules** of the game if you wish to play. _____
5. The business **stores** inventory in various locations all over the county. _____

6. The **main** event will be held in the Grand Ballroom of the Palmer House. _____
7. He felt quite **fatigued** after his transplant surgery. _____
8. A beluga whale **consumes** about 40 to 80 pounds of food a day. _____
9. The young man **pursued** his dreams to the neglect of his family. _____
10. The programers **developed** a database designed for their unique needs. _____

 **EXERCISE C** Test your vocabulary and spelling ability by underlining the correct word in parentheses in each of the following sentences. Check a dictionary if necessary.

1. A (dairy, diary) is a book used to record (personal, personnel) thoughts.
2. There is a (statue, statute, stature) of Stonewall Jackson on the grounds of the West Virginia State (Capitol, Capital) building.
3. Christians have formed many interpretations of the (prophecy, prophesy) of Daniel.
4. The Seventh Commandment requires (marital, martial) faithfulness.
5. San Diego's (climatic, climactic) conditions are often described as ideal.
6. The film director employed a variety of amazing special (affects, effects).
7. The movie was (all together, altogether) hilarious.
8. The Israelites wandered for forty years in the (deserts, desserts) of the Sinai Peninsula.
9. The fugitive was able to (allude, elude) the police for four days.
10. Chocolate syrup is the perfect (complement, compliment) for vanilla ice cream.
11. The children were (anxious, eager) to see their loving grandparents.
12. The climbers' (descent, decent) from the mountain was slow and treacherous.

 **EXERCISE D** Fill in the blanks for the following:

1. The term *trope* means _____.
2. *Denotation* is _____.
3. *Connotation* is _____.
4. Give definitions or descriptions of the following figures of speech or literary devices:

Synecdoche

Metonymy

Oxymoron

Antithesis

Apostrophe

Hyperbole

Litotes

Simile


Metaphor

Personification

Alliteration

Onomatopoeia

5. *Attribution* in dialogue is _____
_____.
6. If a quotation is longer than one sentence, place quotation marks _____
_____.
7. Paraphrasing is _____
_____.
8. List three ways to add *meaning* to your writing.
 - a. _____
 - b. _____
 - c. _____
9. In writing description, it is wise to use words that appeal to the five _____.
10. The two kinds of sketches are _____ sketches and _____ sketches. What is the difference between these two?

 **EXERCISE E** In the following article, identify the various elements that make it a *character sketch*.

Joshua Redivivus [“Joshua brought back to life”]: That is to say, Moses’ spy and pioneer, Moses’ successor and the captain of the Lord’s covenanted host come back again. A second Joshua sent to Scotland to go before God’s people in that land and in that day; a spy who would both by his experience and by his testimony cheer and encourage the suffering people of God. *For all this Samuel Rutherford truly was* [italics added]. As he said of himself in one of his letters to Hugh Mackail, he was indeed a spy sent out to make experiment upon the life of silence and separation, banishment and martyrdom, and to bring back a report of that life for the vindication of Christ and for the support and encouragement of His people. It was a happy thought of Rutherford’s first editor, Robert M’Ward, his old Westminster Assembly secretary, to put at the top of his title-page, Joshua risen again from the dead, or, Mr. Rutherford’s Letters written from his place of banishment in Aberdeen.

In selecting his twelve spies, Moses went on the principle of choosing the best and the ablest men he could lay hold of in all Israel. And in selecting Samuel Rutherford to be the first sufferer for His covenanted people in Scotland, our Lord took a man who was already famous for his character and his services. For no man of his age in broad Scotland stood higher as a scholar, a theologian, a controversialist, a preacher and a very saint than Samuel Rutherford. He had been settled at Anwoth on the Solway in 1627, and for the next nine years he had lived such a noble life among his people as to make Anwoth famous as long as Jesus Christ has a Church in Scotland. As we say Bunyan and Bedford, Baxter and Kidderminster, Newton and Olney, Edwards and Northampton, Boston and Ettrick, M’Cheyne and St. Peter’s, so we say Rutherford and Anwoth.

His talents, his industry, his scholarship, his preaching power, his pastoral solicitude and his saintly character all combined to make Rutherford a marked man both to the friends and to the enemies of the truth. His talents and his industry while he was yet a student in Edinburgh had carried him to the top of his classes, and all his days he could write in Latin better than either in Scotch or English. His habits of work at Anwoth soon became a very proverb. His people boasted that their minister was always at his books, always among his parishioners, always at their sick-beds and their death-beds, always catechising their children and always alone with his God. And then the matchless preaching of the parish church of Anwoth. We can gather what made the Sabbaths of Anwoth so memorable both to Rutherford and to his people from the books we still have from those great Sabbaths: *The Trial and the Triumph of Faith; Christ Dying and Drawing Sinners to Himself*; and such like. Rutherford was the ‘most moving and the most affectionate of preachers,’ a preacher determined to know nothing but Jesus Christ and Him crucified, but not so much crucified, as crucified and risen again—crucified indeed, but now glorified. Rutherford’s life for his people at Anwoth has something altogether superhuman and unearthly about it. His correspondents in his own day and his critics in our day stumble at his too intense devotion to his charge; he lived for his congregation, they tell us, almost to the neglect of his wife and children. But by the time of his banishment his home was desolate, his wife and children were in the grave. And all the time and thought and love they had got from him while they were alive had, now that they were dead, returned with new and intensified devotion to his people and his parish....

—Alexander Whyte, “Joshua Redivivus”

<<http://www.puritansermons.com/ruth/rwhyte01.htm>>