

TEST BANK



Fourth Edition

The New
Century Handbook

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LONGMAN RESOURCES

FOR INSTRUCTORS

DIAGNOSTIC and EDITING

TESTS and EXERCISES

to accompany

Longman 2008 English Handbooks

Tenth Edition

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Longman Resources for Instructors: *Diagnostic and Editing Tests and Exercises to accompany Longman 2008 English Handbooks, Tenth Edition*

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DESCRIPTION OF THE MATERIALS IN THIS INSTRUCTORS' SUPPLEMENTAL TEXT

This instructors' supplemental text to Longman handbooks contains eight diagnostic tests and twenty-four exercises—objective tests and exercises of grammatical, mechanical, and sentence structure skills—with answers keyed to *LB Brief*, Third Edition (Aaron); *The Longman Handbook for Writers and Readers*, Fifth Edition (Anson/Schwegler); *The Longman Writer's Companion*, Fourth Edition (Anson/Schwegler); *The Brief English Handbook*, Eighth Edition (2007 copyright) (Dornan/Dees); *The New Century Handbook*, Fourth Edition (Hult/Huckin); *The Brief New Century Handbook*, Fourth Edition; *The Brief New Century Handbook with Exercises*, Fourth Edition (Hult/Huckin); and *The Writer's Brief Handbook*, Sixth Edition (Rosa/Eschholz). Also included are answers to the questions with a classification of the skills tested in these diagnostic tests, and below are directions for administering, scoring, and interpreting the diagnostic tests. All eight tests in the text have similar formats. Instructors who want to use these tests as pre- and post-tests may use any pair of tests.

The text also contains nine editing tests that approximate the editing students will have to do to their own work. Answers for the editing tests also are included in this text. These tests will provide either diagnostic information or practice in editing skills.

This text additionally contains a brief essay on using a writing sample to test writing ability. Instructors will find more information from The National Testing Network in Writing and from professional organizations, such as the National Council of Teachers of English. Because research on testing—its techniques and theory—is ongoing, instructors should use these resources to guide the development of the testing program.

The tests and exercises included in this instructors' supplemental text are also available in TestGen, a computer program that allows instructors flexibility in creating tests. The accompanying QuizMaster Utility lets instructors maintain student records and create reports from these records. The TestGen program includes some of the following features for instructors to utilize: tests in outline form or question view; easily created tests by dragging and dropping methods; ability to view or print descriptor information for each question; ability to export tests in text or in HTML; and more.

TESTING PROCEDURES AND EVALUATION

Administering the Test

Each student will need a copy of the test. If the tests are to be machine-scored, each student will also need an IBM pencil and answer sheet. If the tests are to be used for class discussion of grammatical issues, students may mark on their tests.

The directions to the test items are contained within each test. Each test has 50 questions and can be completed in a 50-minute period.

Scoring the Test

The test may be scored by hand or by machine if the school has facilities for machine scoring. Each of the tests in this text has its own answer key with references to the relevant sections of each of the designated handbooks.

Interpreting the Results

The tests are indicators of mastery of specific information and skills—grammatical, mechanical, and compositional. These tests are not measures of general writing ability since no norms or standards of performance exist for any of the tests. Instructors should go over the individual test to see whether the information tested reflects that covered in the courses.

Diagnostic

The test results can be used to determine what skills or information need to be taught to a class. Instructors should supplement the information from the tests with that gained from reading students' papers.

Placement

The scores may also be used as *one* piece of information to determine a student's placement. However, because the tests have not been normed and because they are not measures of writing ability, the tests should not be used as the sole means of placement of students in a writing class. In addition, scores on the test should be considered as a band of about six to eight points.

Instructors in any department will want to use these scores, then, as *one* tool of assessment; they will also want to use other tools—writing samples and editing tests—to determine each student's ability. They will want to evaluate the effectiveness of *all* of these tools in a department's placement process.

USING A WRITING SAMPLE

The assessment of writing ability has changed radically over the years, for writing research and theory have informed the development of new methods of assessment and the refinement of existing methods. The number of professional organizations and publications offering resources for writing teachers has increased. Moreover, the political importance and implications of assessment of what constitutes good writing have become apparent. At the same time, exit and entrance exams have proliferated to meet the calls for accountability in writing instruction.

Perhaps the most noticeable change has been the increasing use of the writing sample as the profession's preferred tool of measurement. Many teachers prefer the writing sample for a number of reasons: because developments in scoring methods have increased its reliability; because research on the writing process that has elucidated its complexity also has indicated the difficulty of correlating subskills, such as knowledge of grammar and punctuation, with writing ability; because the growing use of a writing sample has signified the increased professionalism of writing instruction. The writing sample has thus become a staple in the assessment of writing ability. Because of its popularity, you may need to develop a writing-sample test as part or all of your institution's measurement of students' writing ability. If so, the following sample writing prompts for an essay and the various references should make the process easier.

If you have to develop a writing-sample test, first determine the following logistics regarding the testing itself: date, time, place, supplies, proctors, scoring methods, raters, training, and posting of results. Although your common sense will provide much of the direction you will need, you will find invaluable information in Edward M. White's 1986 book on evaluation, *Teaching and Assessing Writing: Recent Advances in Understanding, Evaluating, and Improving Student Performance*, published by Jossey-Bass. White's expertise and practicality make the book an excellent resource.

As you make arrangements for the testing, you and the other faculty will need to devise and test several possible essay questions or writing prompts. Here you will find the research of the past years helpful. For instance, on the issue of what kind of writing you want students to produce, the conventional choices have been arguments—considered more difficult—or narratives—considered less difficult. However, research by Rosemary Hake (“How Do We Judge What They Write?”) indicates that raters more often misjudge an essay of pure narration than they do an essay of narration incorporated into exposition, what James Kenneavy labels persuasive discourse (154). Thus, Hake advocates prompts that have students incorporate narration into exposition (examples of such writing prompts are at the end of this essay).

Other research indicates that the quality of student writing remains the same whether writing prompts ask for opinions about public issues or for introspection on the writers' lives, notes Gordon Brossell in his “Current Research and Unanswered Questions in Writing Assessment” (171). Karen Greenberg's research at CUNY further suggests that differences in the wording of the prompts do not produce corresponding differences in the quality of written responses (qtd. in Brossell 170), a contradiction of traditional “wisdom” in the field. Finally, Brossell has found that students write best when prompts have a moderate level of rhetorical specification about purpose, audience, speaker, and subject, noting as well that these prompts should have “a short introductory statement followed by a charge to the writer” (173).

To summarize, then, research thus far suggests that prompts can be on either personal or public topics, should incorporate narration into exposition, and should have a moderate level of specificity about the rhetorical situation. However, research indicates that the most critical factor in devising prompts is adequate testing before their use in a writing-sample test. Such testing detects unanticipated problems in wording, in interpretation, and in interest level (Brossell 171). Thus, you will want to begin devising and testing possible prompts for your writing-sample test as soon as possible. If you find it impossible to develop your own prompts, you may use the two that follow this essay. Developing your own prompts, however, is important because the process compels you and your committee to refine your criteria for your writing courses and for students' writing.

As you work, you will find White's book and the following two texts particularly helpful. The Greenberg, Weiner, and Donovan text contains an annotated bibliography by William Lutz. The bibliography can lead you to sources that will be helpful to you in your work.

Greenberg, Karen L., Harvey S. Wiener, and Richard A. Donovan, eds. *Writing Assessment: Issues and Strategies*. New York: Longman, 1986.

Myers, Miles. *A Procedure for Writing Assessment and Holistic Scoring*. Urbana: ERIC and NCTE, 1980.

Finally, a selected bibliography of other publications about assessment appears at the end of this section of the instructors' supplemental text.

Once you complete the testing itself, the formidable task of scoring the essays remains. In this process you will need to discuss what you want the test to accomplish. Do you want it to distinguish general levels of writing ability to place students into writing courses, or do you want it to diagnose specific writing problems? Your choice of scoring method will depend upon the purpose of the test and your own evaluation of the methods, about which extensive research and considerable controversy exist. The texts cited, as well as the text listed in Lutz's annotated bibliography, will provide helpful information as you select your scoring method and organize the training for raters. The two most commonly used scoring methods are holistic scoring and primary-trait scoring. Both Miles Myers's and Edward White's books offer detailed explanations of holistic scoring. White contrasts holistic grading that is based on an impression of the paper as a whole, with the detailed, analytic marking of papers often used in a writing course (120-21). This holistic scoring is not merely a gut-level response to a set of papers; it works only when readers are properly trained to rate essays and prepared to maintain standards throughout the scoring. Holistic grading, as White explains, produces a ranking of the essays written by a given group of students on a topic, thus enabling placement of students into writing courses of different levels of difficulty (120-21). Holistic scoring, however, does not provide a diagnosis of the kinds of writing problems students have. Primary-trait scoring does yield some diagnostic information. It shares basic premises with holistic scoring but can single out a trait to be evaluated or scored for each essay (White 120). Even primary-trait scoring, however, provides a very limited diagnosis of students' writing problems. Despite the limitations, both types of scoring are useful in placing students into various levels in writing classes. White provides criteria for both holistic and primary-trait scoring, while Myers focuses on criteria for holistic scoring. Although both authors provide criteria for scoring, they stress that such criteria will be those of the faculty devising the test. Thus, even if you use the prompts at the end of this essay, you will still want to develop the criteria for scoring the essays.

The discussion of scoring indicates the virtual impossibility of using writing-sample tests to yield thorough diagnostic information about students' writing. Although recent research on modifying primary-trait scoring to increase the number of traits scored is encouraging (National 17), analytic scoring of essays is still too time-consuming to perform on a mass scale. Thus, many researchers advocate use of a writing-sample test and an "objective" tool of measurement for the most thorough assessment of students' writing ability.

Whatever combination of tests you use to assess students' writing ability, the final step is record-keeping. The needs of the committee, the department, and your institution will guide you. White offers suggestions that you can consult as you develop your system.

Recent issues, for instance, have indicated two significant developments in testing. One is the use of multiple writing samples to measure students' writing ability. This development reflects the emphasis in composition on writing as a process of discovery and on the portfolio method of assessment. The second is the use of longer time periods—up to three hours—for a single testing session to allow for revision and the use of prewriting in a writing-sample test. You and your faculty will want to discuss both of these developments so that your writing-sample test and its scoring can reflect your own theories about writing.

Thus, this discussion and the tests in this packet are part of current efforts in the profession to link writing assessment to writing instruction. Because calls for accountability proliferate almost daily, those who know current composition theory, practice, and research must become involved in assessment at all levels—national, state, institutional, and classroom. When informed professionals link writing assessment to writing instruction, more effective instruction and a more coherent curriculum ultimately result.

Sample Writing Prompts

Listed below are two essay questions that you may wish to use or adapt for a writing-sample test.

1. You have fifty minutes to write and revise an essay for a friend or relative of your parents (favorite aunt, uncle, or family friend) in which you develop an idea on the following topic and support it with references to your own experience or to your reader's experience: How do families treat male and female children differently?
2. You have fifty minutes to write an essay for a favorite adult (teacher, coach, aunt, or uncle) in which you discuss the following topic by developing a central idea and supporting it with references to your own experience and to this adult's experience: What are two or three ways that your generation differs from your parents' generation?

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EDITING TEST I

Name _____

Edit the following passages for comma splices, sentence fragments, and run-ons only. Each entry may have more than one error.

- 1) The waves pounding on the stern of the small green sailboat. Then it rounded the sharp curve in the bay so the wind and current now were flowing together. The two pushed the small craft safely home into its own small inlet.

- 2) A popular person in our small community is my friend Clara. Readily recognized because of her amazing laugh. Its power and infectious delight never cease to captivate me.

- 3) The middle-aged woman startled all her friends. Who gaped in disbelief as she quit her job, broke off her engagement, and moved halfway across the country to start a new life. Surprisingly, she's happy, sometimes rash moves are good ones.

- 4) Shaney and Tannie seem alike in many ways, both earn good grades and have quick, zany senses of humor. Tannie, however, loves sports and the outdoors while Shaney prefers lying on the couch to read novels or to watch videos.

- 5) John and his friends from high school decided to take a month-long camping trip across the country last August. Because they had finished college and were moving to different parts of the country. Amazingly, John's '72 Cutlass made the trip safely.

EDITING TEST II

Name _____

Edit the following passage. Correct any errors in capitalization, spelling, and punctuation. Divide the passage into paragraphs. Make only essential changes.

- 1) When my husband Joe had cancer surgery five years ago, each of his family members responded just as I knew they would. John, his father, decided to organize the family's calls. Because, of course, everything would run so much more smoothly. Thus Jane, Matt, and Jim recieved detailed sheets of instructions in the mail. Telling them which days to telephone r.j. smith hospital to talk to Joe and what presents to send. Jane, enraged, promptly threw a tantrum. Calling Matt and me to complain about her father's overbearing behavior. "I," she yelled, "am a Psychiatrist who knows how to handle these situations, i am not still a child." Matt also responded predictably. By avoiding the situation. He threw himself into his work. Normally a late sleeper, Matt took to leaving at 5:00 a.m., driving on the deserted expressway and arriving at work before six a.m. In addition, he didn't return until 11:00 p.m. When he would fall into bed so exhausted that he couldn't worry about Joe. Jim, too, responded predictably. He fumed inside for weeks, ignored John's instructions, and sent cartons of books to Joe. So that he would never be bored. The books were funny. Because Jim had read Norman Cousins' book about the healing power of laughter. Within a few months, Joe recovered from the surgery—in spite of his family.

EDITING TEST III

Name _____

Edit the following passage. Correct any errors in capitalization, spelling, and punctuation. Divide the passage into paragraphs. Make only essential changes.

- 1) Voice lessons have not met my expectations. I thought professor rosman's methods, goals, and repertoire would be predictable and stuffy. Not startling and thoroughly unconventional. I knew rosman's methods were unusual at my first lesson in setember of 1990. When he asked me to pretend that I could only make grunts and had no control of my jaw muscles. Another time I had to say "Unique New York" as I went sang scales. At one lesson I even had to sing all my songs with "brr" as my only word. Rosman's goals for me were not, to my releif, to make me sound like an opera singer. Because I wanted to sound like a torch singer. Like Linda Ronstadt with the Nelson Riddle orchestra. Rosman wanted me to enjoy singing. To support my voice with good air flow, and to sing the words as I would speak them. He didn't make me sing opera or art songs. Although I did like the italian and french songs I sang. I sang songs that stretched my voice's range and songs that I liked. Songs such as "Can't Help loving That Man of Mine" and "September song." My favorites were "The Water is wide," a folk song that James Taylor has recorded, and "Amazing Grace," a song that Judy Collins has recorded. Voice lessons have been fun. Not what I expected.

EDITING TEST IV

Name _____

Edit the following passage. Correct any errors in capitalization, spelling, and punctuation. Divide the passage into paragraphs. Make only essential changes.

- 1) Mary Strong is a librarian. Who is called Mary Prunella Clapsaddle Jones by her close friends. Because she collects strange names as other people collect rare stamps. Petite and pretty, she is witty, kind, and startlingly frank.

- 2) Marian and Matt are lifelong enemies. Because they are so much alike. She is bright, competitive, and energetic, he prides himself on his intellectual ability, his innate superiority, and his persistence. Whenever the two are together, fireworks flare.

- 3) Marooned on the mud flat, our skiff was useless for the next few hours. Until the tide came in. We sat on the bank, swatted mosquitos, and sniped at each other. We were not happy campers.

- 4) The wind streaming around the tall buildings, roaring down the empty cross streets. Its force lifted my loose shoe and flung it into the rain-soaked street. I was shocked and shoeless in Chicago.

- 5) When she was nineteen, she joined the Dolphin Players. Which produced quality plays in various small theaters in the city. She remained active in the group until she was twenty-five. When she moved to New York City to become a professional actress.

EDITING TEST V

Name _____

Edit the following passage. Correct any errors in capitalization, spelling, and punctuation. Divide the passage into paragraphs. Make only essential changes.

- 1) My first sailing trip taught me two valuable lessons. First I realized that I always needed to take extra provisions. When we set out, the sky was blue and cloudless, the breeze was warm. We ate our picnic lunch within the first hour. Then we sailed for two more hours. All the way up Shinglehouse Slough. When we headed home, we realized that the tide had already turned and that we had to hurry, however, the wind had died. We decided to row. We rowed until we were near Charleston bridge. Where the boat snagged on a mud flat. John and I piled out and started to push the boat through the shallow water. Hurrying to get to the deeper channel before the tide was completely out. The sun was now gone, fog and wind were swirling around the boat. We wanted more food and warmer clothing, both were at home, not in the boat. Then I learned my second lesson nature is powerful. As we reached deeper water, we realized that the waves were growing steadily higher. Although the fog was beginning to lift. Soon we were surfing on top of the waves in our little skiff. Propelled by the wind and the current. I began comparing how far I could swim with how far away the shore was. I sat huddled in the bottom of the boat. In an inch of water from the waves' spray. Finally, we nosed the boat into the narrow inlet. We scrambled out. Mother nature was a tough teacher.

EDITING TEST VI

Name _____

Edit the following passage. Correct any errors in capitalization, spelling, and punctuation. Divide the passage into paragraphs. Make only essential changes.

- 1) When Muriel decided to take up smoking a cigar. she shocked her friends and family, also she horrified her husband Arnold. Because everyone disapproved of her cigar smoking, Muriel began to avoid her friends, family, and husband. Instead, she started to research the history of cigars, furthermore, she began to hang around the local cigar stores on broadway avenue. There she met some fascinating people. Who had knowledge of the wide variety of cigars produced around the world. If Muriel wanted to know about Russian cigars she asked josef asknessazy questions, however, if she wanted to understand why cuban cigars were considered so fine, she asked juan canolos. After she had hung around the cigar shops for months, had read twenty books, and had read the last five years' issues of Puff, Muriel felt she knew enough about cigars to defend her habit to anyone. Furthermore, she decided to open her own cigar shop in her neighborhood. Arnold agreed. So that he could see more of her. The two opened a small cigar store a few months later. Muriel worked hard, she found a suitable vacant building for the new store. Arnold helped her secure the loan, moreover, he was a cosigner. The two cleaned the building, repainted it, and rented the necessary furniture. They now own a thriving business in the heart of portland. Muriel and Arnold are an American success story.

EDITING TEST VII

Name _____

Edit the following passages for comma splices, sentence fragments, and run-ons only. Each entry may have more than one error.

- 1) The wind howling in the scraggly trees and barren bushes. Then it stopped and the pounding rains started, they went on for the next forty hours without diminishing in force.
- 2) Kate Smith was a famous singer. Known for her rendition of "God Bless America" and for her propensity for accidents. During the latter years of her life she broke one leg twice by falling in the same hotel ballroom.
- 3) Joan and Rich are two friends who are both characters in different ways, Joan is totally outrageous in her behavior and will say and do anything, while Rich is witty, but not courageous.
- 4) Physical injuries can produce innovative adaptations. A good friend, who was a professional potter, had to give up pottery when her spine was injured. Because she couldn't apply the pressure necessary to center and hold the clay in place. Now she is a first-rate quilter, showing her work in galleries across the nation.
- 5) The recent rash of air-traffic controller errors prompted an investigation by the FAA. Which found that most errors were a result of pilots and controllers not being able to understand each other's words. The FAA made a startling recommendation: voice training for both groups.

EDITING TEST VIII

Name _____

Edit the following passage. Correct any errors in capitalization, spelling, and punctuation. Divide the passage into paragraphs. Make only essential changes.

- 1) Winifred, my aunt, had a great fondness for hard cider. As the British call it. She was quite a law-abiding lady, with hair pulled back in a bun and hose with very straight seams, prim in most respects. Until the aroma of hard cider filled her nostrils. Then she would lift one of her carefully tweezed eyebrows ever so slightly, murmur a vague but polite excuse to those present, and head directly for the cider. The family all of whom knew these alarming symptoms only too well immediately would launch their individual strategic maneuvers. To divert her attention from the cider. Uncle Bob a man who hated confrontation and who loved mysteries usually began his own campaign to find the cider source first. Before she found it. Aunt martha was more direct, she would grab Winifred's arm with the force of a well-muscled wrestler and pull her toward the kitchen for a "friendly talk." Uncle John was the cagiest, therefore he was the most successful. With utmost discretion infinite patience and resolute determination he would trail Winifred. As if he had no particular interest in where or what she was doing, then he would just happen to engage her in a heated conversation on her favorite topic: the royal society for the prevention of cruelty to animals. Because of these strategies, the family managed to keep Winifreds cider consumption to a minimum. Until the fateful summer of 1979. The swill summer we called it later.

EDITING TEST IX

Name _____

Edit the following passage. Correct any errors in capitalization, spelling, and punctuation. Divide the passage into paragraphs. Make only essential changes.

- 1) Racquetball is my favorite sport, so I play it two or three times a week. Except for the weeks of midterms and finals. I play with two boys and one girl. We usually play at the John G. and Jane J. Brown recreational center. You have to pay two dollars for the court, even if your a member. Some kids think that's awful, but I think its fair. Tuesdays I play with Joe my neighbor and classmate. He's a wild and crazy guy on the courts. Swinging wildly and forcefully he hits the ball so hard sometimes that it makes a whistling noise. As it zooms past me to smack into the wall. Although we have played racquetball together for two years I have yet to return one of those killer balls. My other steady partner is Conrad. A friend who used to play tennis competitively. Conrad plays only for the fun of the game. My own game has improved dramatically since we began playing together a year ago. Because I've learned how to catch the ball as it comes off the wall and how to serve the ball so that its almost unreturnable. Last spring I learned the drop and the half-volley shots. Now our games are more fun for both of us. My other partner Shirley is learning to play racquetball so we just volley for an hour. Although Shirley used to play tennis she hasn't played for a long time, thus her game is rusty. Our practice has improved her game. Playing with all three is great fun and great exercise.

