

STRATEGIES FOR USING POWERPOINT SLIDES AND TRANSPARENCIES WITH *THE GREGG REFERENCE MANUAL* AND THE *WORKSHEETS*

TRANSPARENCIES H-1 TO H-6. Use these transparencies to introduce (or reteach) *how to look things up* in *The Gregg Reference Manual*. These transparencies use a problem-and-solution approach to explain how to look things up.

Display Transparencies H-1 and H-2 to emphasize using the index of *The Gregg Reference Manual*. After you have led your students through Transparency H-1, have them consult ¶103 to determine that a question mark is the right punctuation for this sentence. In the same way, have them consult page 317 to determine that *among* is the right word to use in the example depicted on Transparency H-2.

Display Transparency H-3 to present *consulting lists of topics* in *The Gregg Reference Manual* for solutions to problems. Observe ¶328 at the bottom of the transparency until your students have determined for themselves that *federal* is the correct form.

Display Transparencies H-4 and H-5 to present *playing the numbers*. For the first problem, ask your students to consult ¶¶421–422 to determine that *Forty* is the correct form. For the second problem, ask your students to explain why ¶¶429–431 and 535–538 are irrelevant. Then ask them to consult ¶620 to determine that *lb* is the correct plural form.

Display Transparency H-6 to present *looking for specific words*. When discussing the index entries under *Commas*, point out grammatical terms they may not understand (for example, *transitional expressions*). Ask them to consult Appendix D to find the definition of such terms.

Slides 1-1 to 1-40. Use these slides to introduce (or reteach) the basic rules for the *major punctuation marks*.

Display Slides 1-1 to 1-9 to introduce (or reteach) the three marks of *terminal punctuation* (the period, the question mark, and the exclamation point). Display Slides 1-1 to 1-4 to discuss ¶¶101a, 110a, 104, 119a, and 103. Note that the first example on Slide 1-1 makes a statement about the writer's views, even though it begins with the words *I question*. Use the second example to point out when a sentence ends with an abbreviation, the period that marks the end of the abbreviation also serves to mark the end of the statement. In Slide 1-2, which provides examples of direct and indirect questions for ¶110a and ¶104, point out the difference in word order. In a direct question, the

verb typically precedes the subject; in this case, *is* precedes the subject *policy*. In an indirect question, the verb follows the subject; in this case, *is* follows *policy*. In Slide 1-3, which presents an example for ¶119a, an exclamation expresses strong feeling and requires an exclamation point. In Slide 1-4, which presents two examples from ¶103, point out that both make polite requests. However, the first example asks someone a favor and requires that person to give a yes-or-no response. The second example does not call for a yes-or-no answer; it requires someone (*you*) to take action (in this case, letting another person know whether you are planning to stay overnight or not).

Display Slide 1-5 to introduce (or reteach) ¶¶101b, 111, and 119a. In these examples underlining is used to highlight the elliptical expressions. Ask students to explain why a period, a question mark, or an exclamation point is used in each case. Display Slides 1-6 and 1-7 to introduce (or reteach) ¶107a and b. Use the example on Slide 1-6 to point out that the three numbered elements are needed to complete the introductory statement, whereas in the example of a displayed list on Slide 1-7, the introductory statement is complete by itself.

Display Slides 1-8 and 1-9 to illustrate the difference between using 1 or 2 spaces after a period (or any other punctuation mark) at the end of a sentence. Explain that the use of 1 space is now the general standard but the use of 2 spaces is not incorrect and should be used whenever necessary to maintain a strong visual break between the sentences.

Display Slides 1-10 to 1-17 to introduce (or reteach) ¶122, the basic rule for using *commas that set off nonessential expressions*, and to present examples of various types of nonessential expressions.

Display Slides 1-18 to 1-27 to introduce (or reteach) ¶¶123–124, the basic rules for using *commas that separate elements within a sentence* to clarify their relationship to one another. Discuss the examples that require a comma to separate elements within a sentence.

Display Slides 1-28 to 1-31 to introduce (or reteach) ¶¶126–132, the basic rules for using *commas within a sentence*.

Display Slides 1-32 and 1-33 to introduce (or reteach) ¶¶176 and 178, the basic rules for using the *semicolon*. Explain that a period may be preferable to a semicolon when the independent clauses are long and

would make an extremely long sentence. Also explain that a period is preferable when the clauses are not closely related. (See ¶176b in the manual for an example.) Also point out that a comma follows the transitional expression when it introduces the second independent clause.

Display Slides 1-34 and 1-35 to introduce (or reteach) ¶187, the basic rule for using the *colon*. If your students have difficulty grasping when to use a colon or a semicolon in sentences like those provided on this transparency, encourage them to take the sure way out and treat the clauses as independent sentences.

Display Slides 1-36 to 1-40 to introduce (or reteach) ¶¶181 and 182, the basic rules for using a *semicolon or a colon with for example, namely, and that is*. Here again, point out that a comma follows these transitional expressions when they introduce the second clause in the sentence.

Slides 2-1 to 2-18. Use these slides to introduce (or reteach) the basic rules for *other marks of punctuation*.

Display Slides 2-1 to 2-3 to introduce (or reteach) ¶¶183, 201, and 219, the basic rules for using *dashes, parentheses, and commas to set off expressions introduced by for example, namely, and that is*.

Display Slides 2-4 to 2-15 to introduce (or reteach) the basic rules for using *quotation marks*. Display Slide 2-4 and the example for ¶227 to point out that when a quoted statement falls at the end of a larger statement, the period goes *inside* the closing quotation mark. Also note that a comma typically separates the introductory words from the quoted material that follows. Display Slide 2-5 to show how the direct question illustrated on Slide 2-4 is transformed here into an indirect question.

Display Slide 2-6 and use the example for ¶253a to explain that when a quoted statement falls at the beginning of a sentence, the period that normally ends a statement is in this case replaced by a comma. Then display Slide 2-7 and use the example for ¶254 to highlight the difference when a quoted question falls at the beginning of a statement. In this case the quoted question retains the question mark.

Display Slide 2-8 to explain that when a quoted exclamation falls at the beginning of a sentence, the quoted exclamation retains the exclamation point.

Display Slides 2-9 and 2-10 to illustrate the use of a comma or a colon before a quoted sentence that falls at the end of a larger sentence.

Display Slide 2-11 to explain that when a quotation falls at the end of a sentence, a period always goes inside the closing quotation mark.

Display Slides 2-12 to 2-14 to explain that the placement of a question mark depends on whether the quotation is a question embedded in a statement or a statement embedded in a question. When the quoted

material is a question at the end of a statement (as in Slide 2-12), the question mark goes *inside*. If the quoted material is a statement at the end of a question (as in Slide 2-13), the question mark goes *outside*. If students should ask what happens when a quoted question falls at the end of a question (as in Slide 2-14), explain that the question mark in that case would fall *inside* and refer the students to ¶257.

Display Slides 2-15 to 2-18 to introduce (or reteach) the basic rules for using *quotation marks, italics, and underlining*. Refer students to ¶287 in the manual for a list of the most commonly used foreign expressions that are now considered part of the English language. If students ask what the term *mouse potato* means (in the example on Slide 2-17), ask them to consult the glossary of computer terms for the definition at <<http://www.gregg.com>>.

Slides 3-1 to 3-24. Use these slides to introduce (or reteach) the basic rules for *capitalization*.

Display Slides 3-1 to 3-6 to explain the *function of capitalization*—namely, to give distinction, importance, and emphasis to words (see the introduction to Section 3 on page 93 of the manual). That is why the first word of a sentence is capitalized: to indicate distinctively and emphatically that a new sentence has begun.

Display Slides 3-7 to 3-13 to introduce (or reteach) the basic rules for the *capitalization of proper nouns*. Note that here again these terms are capitalized to convey the special importance and distinction of the persons, places, and things that they refer to. Point out that the term *federal government* (on Slide 3-8) is not typically capitalized except by federal employees, who as insiders would assign the term a special significance that outsiders would not. Make use of the insider-outsider concept to explain why the rules of capitalization vary from one style manual to another. The differences arise because the authors of these manuals assign or withhold importance, emphasis, and distinction depending on where they stand in relation to the thing being named.

Display Slides 3-14 to 3-18 to introduce (or reteach) the basic rules for the *capitalization of common nouns*. To help your students grasp the difference between proper and common nouns, you might explain that the expression *the White House* (the home of the U.S. President) is capitalized to indicate its special importance and to distinguish it from *the white house next door* or *any white house*. You might also warn your students about the Tarzan Syndrome, the tendency to capitalize words that do not deserve this special distinction or emphasis. Explain that when Jane gave birth to a son, she told Tarzan that they were now the parents of a *boy* (using a common noun). Tarzan, misunderstanding, thought she was giving a formal name to the child and thereafter called

him *Boy*. Urge your students to be more like Jane and less like Tarzan.

You might also point out that short forms such as *company* (on Slide 3-16) and *university* (on Slide 3-17) are capitalized in formal or legal writing when the short form is intended to evoke the full authority of the full official name.

Display Slides 3-19 to 3-24 to introduce (or reteach) the basic rules for *capitalization of titles*. When displaying Slide 3-24, explain that the titles of local officials (such as *mayor*) are often capitalized in internal documents and even in the local newspaper, because within that limited context *the Mayor* is viewed as a very important person. Similarly, the titles of company officials are often capitalized in internal documents because of the importance that these people have within their organization. By the same token, organizational terms such as *the board of directors* or *the advertising department* are usually capitalized in internal documents because of the importance they have from an insider's perspective; they would be lowercased when viewed from an outsider's perspective.

Slides 4-1 to 4-14. Use these slides to introduce (or reteach) the basic rules for *expressing numbers*. Explain that two sets of basic rules are in wide use: the *figure style* (which uses figures for most numbers above 10) and the *word style* (which uses figures for most numbers above 100). Students need to be familiar with both styles and be prepared to use each appropriately as the situation demands.

Display Slides 4-1 to 4-12 to introduce (or reteach) the *figure style of numbers*. Stress that the figure style is most commonly used in business documents and technical material. In this kind of writing, most numbers represent significant quantities or measurements that need to stand out for emphasis or quick comprehension. If students inquire why the numbers 1 through 10 are expressed in figures in the statement of the basic rule in Slide 4-1, explain that these numbers should be in figures when they need to stand out for quick comprehension.

Display Slides 4-2 to 4-12 for additional rules and examples for the figure style. In Slide 4-7 the examples that illustrate the treatment of numbers in dates can be used to illustrate the use of commas in dates. In Slide 4-8 use the example *from \$4.95 to \$9* to point out that it is not necessary to add a decimal point and two zeros to \$9 except in a column of figures. Use the examples in Slides 4-10 to 4-12 to explain that numbers used in *technical* references to age, periods of time, and measurements are expressed in figures even when they are below 11, whereas numbers used in *nontechnical* references to these elements are expressed in words even when they are above 10. To make this point, compare the technical references to *a 20-year mortgage* and *packages over 5 pounds* with the

nontechnical reference to *over twenty years ago* and *need to lose five pounds*.

Display Slides 4-13 and 4-14 to introduce (or reteach) the *word style of numbers*. Point out that the word style is used chiefly in nontechnical material and certain high-level executive communication where the writing is of a more formal nature and the use of figures would give numbers an undesired emphasis and obtrusiveness. Also use the examples to explain that numbers like *three hundred* and *ninety-five million* may be spelled out when they appear alone in a sentence but should be put in figures when they appear together with numbers like 350 and 125 million. Refer to ¶¶407–470 in *The Gregg Reference Manual* for rules covering those situations that require special handling.

Slides 5-1 to 5-15. Use these slides to introduce (or reteach) several rules for *abbreviations*. Define abbreviation as a shortened form of a word or phrase used primarily to save space. Explain that abbreviations occur most frequently in technical writing, statistical material, tables, and notes. As you discuss each of the basic rules on these slides, ask the students to identify the meaning of each abbreviation. Ask students to identify other abbreviations for each rule. Stress the importance of following company standards and using a dictionary. To review punctuation and spacing rules for abbreviations, display Slides 5-7 to 5-15 and refer students to ¶¶506–513 in the manual. Refer students to the remaining rules in Section 5 for special rules on abbreviations (especially ¶541 regarding abbreviations for business expressions).

Slides 6-1 to 6-19. Use these slides to introduce (or reteach) basic rules for *forming plurals*. Refer to *The Gregg Reference Manual* for additional examples for each rule. Ask students to identify other examples as you discuss each rule. Stress the importance of referring to a dictionary whenever they are uncertain about the plural form of a word.

Refer to the remaining rules in Section 6 (¶¶601–626) for special cases for forming plurals. Ask students to critique realistic business documents for the correct forms of plurals.

Slides 6-20 to 6-33. Use these slides to introduce (or reteach) basic rules for *forming possessives*. Display Slides 6-20 to 6-23 to discuss possessives of singular nouns, Slides 6-24 to 6-27 to discuss possessives of plural nouns, and Slides 6-28 to 6-33 to discuss possessive pronouns.

On Slide 6-20 note that words like *Illinois* and *Arkansas* end with a *s* but not with a *s* sound. It is for that reason these words require an apostrophe plus *s*. On Slide 6-21, point out that some people spell *boss's* without the final *s*. Ask your students to try saying

your boss' approval aloud (without the extra *s* sound), and they'll quickly understand why the correct form is *boss's*. Display Slide 6-22 and ask your students to try pronouncing *goodness's*, *Massachusetts's*, *New Orleans's*, and *Los Angeles's* with the extra *s* sound. That will help them understand why these words require only an apostrophe to form the possessive.

On Slide 6-24, call attention to the use of an apostrophe in *ten dollars' worth*. Omitting the apostrophe before *worth* is a common error.

On Slide 6-27, note that the two examples—*the editors in chief's judgments* and *my sons-in-law's Internet start-up*—are correct but extremely awkward. Ask students to revise the two examples to avoid the possessive form: for example, *the judgments of the editors in chief* and *the Internet start-up of my sons-in-law*.

On Slides 6-28 to 6-31 caution students never to use an apostrophe with the possessive forms of *personal pronouns*. On Slides 6-32 and 6-33 note that an apostrophe plus *s* is used to form the possessive of *singular indefinite pronouns*.

Use Slides 10-54 to 10-57 to help students identify the possessive forms for *I*, *you*, *he*, *she*, *it*, *we*, and *they*. To reinforce the difference between possessive forms and contractions that sound like them, display Slides 10-58 to 10-61.

For a discussion of the difference between *who's* and *whose*, display Slide 10-83. Refer students to ¶¶627–652 in the manual for other special rules for forming possessives.

Slides 6-34 to 6-41. Use these slides to discuss *forming plural and possessive forms of surnames*. Stress the importance of never changing the spelling of names.

Slides 7-1 to 7-19. Use these slides to introduce (or reteach) basic *spelling rules*. Emphasize that the authority for spelling in *The Gregg Reference Manual* is the 2003 printing of *Merriam-Webster's Collegiate Dictionary*, Eleventh Edition. Point out that the rules in Section 7 are only guides and many exceptions to the rules do exist. Using an up-to-date dictionary is critical when in doubt regarding the spelling of a word.

Display Slides 7-1 to 7-4 to introduce (or reteach) ¶¶701–704—spelling guides that indicate when a final consonant should or should not be doubled. Ask students to identify other words as examples or exceptions for these rules.

Display Slides 7-5 to 7-10 to introduce (or reteach) ¶¶705–708 and 710. Ask students to identify other words as examples or exceptions for these rules.

Display Slides 7-11 to 7-13 to introduce (or reteach) ¶712—spelling guides for *ie* and *ei* words. Refer students to the rhyme for the *i-before-e* rule on page 197 of the manual. Ask students to identify other examples or exceptions for this rule.

Display Slides 7-14 to 7-19 to introduce (or reteach) ¶¶715 and 716—spelling guides for words ending in *ize*, *ise*, and *yze* and words ending in *cede*, *ceed*, and *sede*.

As a classroom exercise, ask students to critique realistic business documents for spelling errors. Discuss the nonverbal message of spelling errors in business documents and potential risks in terms of present and future business. Ask students to identify how spelling errors can be avoided: spell checkers, careful proofreading, verification against a dictionary, proofreading with the help of another person. Instruct students to always proofread documents carefully, even if they have used a spell checker to verify the spellings. Emphasize that spell checkers do not catch words that are spelled correctly but used incorrectly in context.

Ask students to review ¶719 in the manual for commonly confused words. Note that a spell checker would not catch an instance where the incorrect word was used. Ask students to review ¶720 for troublesome words that are often misspelled. Discuss ways students can use the two lists to reduce spelling errors.

Slides 8-1 to 8-29. Use these slides to introduce (or reteach) the basic rules for *compound words*. Explain that some compound words are written as solid words, some are written as separate words, and some are hyphenated. Remind your students that the only way to be sure of the spelling of a compound noun is to check a manual or a dictionary.

Display Slides 8-1 to 8-4 to introduce (or reteach) ¶¶801, 802, and 811—basic rules for *compound nouns and verbs*. Demonstrate that compound nouns and verbs follow no set pattern in the way they are written. When displaying Slides 8-2 to 8-4, emphasize the need to distinguish a compound noun from a verb phrase that consists of the same elements. Note the slight difference in wording that distinguishes a *get-together* from *to get together*.

Display Slides 8-5 to 8-7 to introduce (or reteach) ¶¶809 and 840—the basic rules for *gender-free nouns*. Ask students to identify other examples for the two rules. Ask students to critique realistic business documents for the use of gender-free nouns. You may also want to use this transparency in conjunction with a discussion of ¶¶1050–1053 (which deal with the agreement of pronouns with common-gender antecedents and indefinite-pronoun antecedents).

Display Slides 8-8 to 8-24 to introduce (or reteach) basic rules for *compound adjectives*. Display Slides 8-8 to 8-13 to present ¶¶813, 814, and 815—three basic rules for compound adjectives. As you discuss each rule, ask students to identify other examples. Discuss ¶813 and the accompanying examples to demonstrate what happens when an adjective phrase or clause is converted to a compound adjective.

In many cases (like the examples on Slide 8-8), the phrase or clause is simply condensed to a few essential words (*long-term*, *well-known*). Sometimes they undergo a change in word order (*exempt from taxes* becomes *tax-exempt*). Sometimes (like the examples on Slide 8-9), they undergo a change in form (*for two weeks* becomes *two-week*, *who speaks softly* becomes *soft-spoken*). In the examples on Slide 8-12, the first two display normal form and normal word order when they occur elsewhere in a sentence (*that lasts all day*, *part of the time*). However, in the final example (*I work part-time*), *part-time* retains the condensed form: as a result, it must also retain the hyphen.

Display Slides 8-14 to 8-17 to introduce (or reteach) ¶¶816 through 819—additional basic rules for *compound adjectives*. As you discuss each rule, ask students to identify other examples. On Slide 8-14 note that *high-speed* and *red-carpet* are not hyphenated in the *after* examples because they are in normal form and normal word order. On Slide 8-15 *three-hour* and *20-year* are not hyphenated in the *after* examples because they appear in normal form (*three hours* and *20 years*). When compound nouns (see Slide 8-16) and proper names (see Slide 8-17) are used as adjectives, they are not hyphenated because they can be readily grasped as a unit in each case.

Display Slides 8-18 to 8-24 to introduce (or reteach) ¶¶820, 821, 822, 823, 826, and 831—additional basic rules for *compound adjectives*. Explain that the examples on Slides 8-18 to 8-21 are hyphenated *before* and *after* because in either position the elements are not in normal word order (*is friendly-looking* rather than *looks friendly*). Note that the *after* examples on Slides 8-22 to 8-24 are not hyphenated because the elements are in normal word order. Ask students to identify other examples for these rules.

Display Slides 8-25 to 8-29 to introduce (or reteach) ¶¶833 through 836—basic rules for *hyphenation with prefixes and suffixes*. Note the exceptions on Slides 8-27 and 8-28 where a few *co* words and one *de* word require a hyphen. Ask students to identify other examples for these rules.

Slides 9-1 to 9-14. Use these slides to introduce (or reteach) the basic rules for *word division*. Many word processing programs provide automatic hyphenation. As a result, some students may feel that word division at the end of a line will take care of itself. However, certain situations exist in which judgment is required. Emphasize the importance of referring to a dictionary. Ask students to identify other examples for each rule.

Slides 10-1 to 10-5. Use Slide 10-1 to introduce (or reteach) the *principal parts of common regular verbs* (¶1030a). Explain that the principal parts of a verb are the four simple forms upon which all tenses and other modifications of the verb are based.

On Slides 10-1 and 10-2 note that the first six words—*ask*, *confirm*, *need*, *reveal*, *maintain*, and *taxi*—simply add *ed* or *ing* to the root word (present form).

On Slide 10-2, explain also that some verbs require a minor change in the ending of the present form before *ed* and *ing* (for example, *planned* and *shipped*).

On Slide 10-3 use *occur* and *compel* to explain that a *two-syllable* root word ending in a vowel plus a consonant *with the accent on the second syllable* must double the final consonant before *ed* and *ing*. Explain that similar words with the accent on the first syllable (like *offer* and *travel*) require no change in the root word.

On Slide 10-4 use *receive*, *agree*, *die*, and *tie* to show that only *d* (rather than *ed*) is added, and note the change of *ie* to *y* (in *die* and *tie*) before *ing*.

On Slide 10-5 use *carry* and *hurry* to show that *y* changes to *i* before *ed* (*carried*, *hurried*) but does not change before *ing* (*carrying*, *hurrying*). Use *obey* and *annoy* to show that there is no change in a root word ending in a vowel plus *y*.

Slides 10-6 to 10-20. Use these slides to introduce (or reteach) the *principal parts of common irregular verbs* (¶1030b). Point out that there is no rule for forming the past and the past participle for many verbs; that is why they are called irregular. The present participle is formed regularly except for the doubling of the final consonant in certain root words before *ing* (for example, *beginning*, *forgetting*, *getting*, *running*, *setting*, *sitting*, and *swimming*) and the dropping of the final *e* from other root words before *ing* (for example, *choosing*, *coming*, *driving*, *giving*, *losing*, *shaking*, and *writing*). Also note that the word *lie* (like *die* and *tie*) changes *ie* to *y* before *ing* (*lying*, *dying*, and *tying*).

Transparencies 10-1 to 10-6. Use these transparencies to introduce (or reteach) the formation of *verb tenses*, using *to see* as a model (¶¶1031–1034 and 1036). Also refer your students to the chart on pages 274–275 in the manual so that they can clearly see how the verbs *to be* and *to have* are used in the formation of verb tenses. As you discuss the conjugation of *to see*, you may want to display selected slides from the sequence 10-1 through 10-15 again and ask your students to use the principal parts of some of these regular and irregular verbs to form the tenses under discussion (following the pattern of *to see*).

Display Transparency 10-1 to introduce (or reteach) the *present, past, and future tenses* (¶¶1031–1032). After you review the conjugation of *to see* in the present, past, and future tenses, note that the use of *shall* in the first person (*I*, *we*) is limited these days to the most formal speech and writing. (Under ordinary circumstances, *will* is used with all three persons.) For full discussion of the use of *shall* and *will*, refer your students to the entry *Shall-will* in Section 11.

Display Transparency 10-2 to introduce (or reteach) *the perfect tenses* (§1033). Present the conjugation of *to have* (the helping verb) in the present, past, and future tenses. Also note that the past participle of the main verb (*seen*) remains unchanged in all three perfect tenses.

Display Transparencies 10-3 and 10-4 to present the *progressive tenses* (§1034). Use Transparency 10-3 to present the conjugation of *to be* (the helping verb) in the present, past, and future progressive tenses. Note that the present participle of the main verb (*seeing*) remains unchanged in all three tenses. Use Transparency 10-4 to present the conjugation of *to be* in the present perfect, the past perfect, and the future perfect progressive tenses. Also note that the present participle of the main verb (*seeing*) remains unchanged in all six progressive tenses.

Display Transparencies 10-5 and 10-6 to introduce (or reteach) *passive and perfect passive tenses* (§1036). Review the conjugation of *to be* (the helping verb) in the present, past, and future passive tenses as well as in the three perfect passive tenses. You may also want to emphasize that these passive forms use *to be* plus the *past* participle, whereas the progressive forms use *to be* plus the *present* participle.

Slides 10-21 to 10-45. Use these slides to introduce (or reteach) the basic rules of *subject-verb agreement*.

Display Slides 10-21 to 10-23 to present §§1001 and 1002. If your students are not familiar with the concepts of number and person, use Transparencies 10-1 to 10-6 (showing the conjugation of a verb) and Slide 10-46 (showing personal pronouns in all three persons in the singular and plural).

Display Slides 10-24 to 10-27 to introduce (or reteach) §§1003 through 1005. In discussing the related examples on Slides 10-26 and 10-27, point out that sentences of this type usually sound better if the second subject is plural; then the verb can be made plural as well.

Display Slides 10-28 to 10-30 to introduce (or reteach) §§1006 through 1008. Encourage your students to read the examples without the intervening phrases or clauses so that they can make sure the subjects and verbs agree.

Display Slides 10-31 to 10-34 to introduce (or reteach) §§1009, 1010, 1012, and 1013.

Display Slides 10-35 to 10-38 to introduce (or reteach) §§1018 and 1019. Point out that *The jury have not yet agreed* is grammatically correct but sounds funny nonetheless. For that reason, inserting a phrase such as *the members of* before *the jury* better conveys the idea that the jury is not acting as a unit.

Display Slides 10-39 to 10-42 to introduce (or reteach) §§1023, 1025, and 1027.

Display Slides 10-43 to 10-45 to introduce (or reteach) §§1028 and 1029.

Slides 10-46 to 10-61. Use these slides to introduce (or reteach) the basic rules for *personal pronouns* (§§1054–1056).

Slides 10-62 to 10-70. Use these slides to introduce (or reteach) §§1049–1053, the rules for *pronoun-antecedent agreement*. If a question comes up concerning how to choose a pronoun when the antecedent consists of two nouns—one singular and one plural—that are joined by *or* or *nor*, refer your students to §1049c, note. Also use Slides 10-69 and 10-70 to discuss ways to avoid an awkward sentence that results from the use of *he* or *she* (or a similar expression). Refer your students to §1053a, note, in the manual for further details.

Slides 10-71 to 10-83. Use these slides to introduce (or reteach) §§1060, 1061, and 1063, the basic rules for *compound personal pronouns* and *interrogative and relative pronouns*.

Slides 10-84 to 10-101. Use these slides to introduce (or reteach) the basic rules for *adjectives and adverbs*.

Display Slides 10-84 to 10-86 to define an *adjective*. In discussing adjectives, point out that a compound modifier such as *power-hungry* (on Slide 10-85) is a stripped-down version of a relative clause (as in the example directly above—*who hungers for power*).

Display Slides 10-87 to 10-89 to define an *adverb*.

Display Slides 10-90 to 10-93 to introduce (or reteach) §§1065 through 1067. Use the example *Joe seemed friendly* (on Slide 10-93) to make an observation embodied in §1069a: although the *ly* ending usually signifies an adverb, a few adjectives also end in *ly*—for example, *friendly*, *costly*, *lively*, *lovely*, *lonely*. With respect to the incorrect example *I feel badly* (on Slide 10-92) explain that the only way you can feel badly is to have your fingertips cut off.

Display Slides 10-94 to 10-101 to introduce (or reteach) §1071. On Slide 10-94 note that a word like *thin* doubles the *n* before adding *er* and *est*. Also note on Slide 10-96 that a word like *happy* changes the *y* to *i* before adding *er* and *est*. Warn students about not making *double comparisons*; for example, *more better*, *less thinner*. In the second Jim example on Slide 10-98, explain that the comparative form *taller* is correct because Jim is being compared with his two brothers one at a time. In the second Trudy example on Slide 10-99, explain that without the word *else* it would appear that Trudy is not on the staff. Similarly, in the second Chicago example on Slide 10-100, explain that without the word *other* it would appear that Chicago is not in Illinois.

Slides 10-102 to 10-109. Use these slides to introduce (or reteach) the basic rules for *prepositions*.

Display Slides 10-102 to 10-106 to present a list of common prepositions. Note that the object of a preposition needs to be in the objective case. By way

of example, point to *between you and me* on Slide 10-103 and indicate why *between you and I* is wrong. You could also display Slide 10-50 and point to the example *They gave Jim and me free tickets*. Note that the preposition *to* is understood (though not expressed) and requires a pronoun in the objective case (*me*).

Use Slides 10-107 to 10-109 to introduce (or reteach) ¶¶1078 and 1079. Ask your students to say these sentences out loud. In that way they may develop some real sense of why some prepositions are unnecessary and why some prepositions need to be retained.

Slides 10-110 to 10-113. Use these slides to introduce (or reteach) parallelism in *sentence construction* (¶1081). In the wrong example on Slide 10-110 point out that *stimulating* is an adjective and *challenge* is a noun. The corrected version uses two adjectives—*stimulating* and *challenging*.

The wrong example on Slide 10-111 uses two adjectives (*easy* and *efficient*) and an independent clause (*it is relatively inexpensive*). The corrected version uses three adjectives—*easy*, *efficient*, and *inexpensive*.

In the wrong example on Slide 10-112 the enumerated items consists of an infinitive phrase (*how to deal . . .*), a participial phrase (*coping with . . .*), and a dependent clause (*what the . . .*). The corrected version on Slide 10-113 uses three nouns—*ways*, *techniques*, and *role*.

Slides 10-114 to 10-116. Use these slides to introduce (or reteach) *dangling constructions* (¶1082). To help your students understand what makes a phrase dangle, explain that in the wrong example on Slide 10-114, it would seem that the *questions* had studied the cost estimates. In the corrected version, the doer of the action of *studying* is the subject of the sentence—I.

In the wrong example on Slide 10-115, it would seem that the *coupon* was obtaining the booklet. In the corrected version, the doer of the action of *obtaining* is the subject of the sentence—you.

In the wrong example, on Slide 10-116, the *errors* seem to be analyzing the data. In the corrected version, the doer of the action of *analyzing* is the subject of the sentence—I.

Slides 11-1 to 11-12. Use these slides to introduce (or reteach) *usage* (¶1101). For reasons of space these slides provide only examples without explanatory text. Thus, for example, when discussing the entry for *between-among*, explain that *between* is used when referring to two things and *among* when referring to three or more things.

Transparency 12-1. Discuss the definition of *proofreading* (¶1201a). Point out that a spell checker will not catch all errors; ask students to identify the types of errors that a spell checker will not catch. (Refer

them to pages 350–351 in the manual.) Remind students that they must read carefully and thoughtfully. Discuss the different types of mistakes to watch for in the proofreading process. Use Transparency 12-1 to illustrate ¶1202b.

Transparency 12-2. Discuss the definition of *editing* (¶1201b). Use Transparency 12-2 to introduce (or reteach) the factors to consider in the editing process (¶1203a–h). Use this transparency in conjunction with Transparencies 12-3 through 12-8, which show the most commonly used proofreaders' marks. You could also ask your students to look at the charts on pages 358–359 (which show the same proofreaders' marks) as you discuss each correction on this transparency.

Transparencies 12-3 to 12-8. Use these transparencies to introduce (or reteach) the *proofreaders' marks*. Emphasize the importance of using proofreaders' marks in the editing and proofreading process. When you introduce the worksheets, display Transparencies 12-3 through 12-8 so that your students will know how to correct the errors they find in the editing exercises. You may also want to prepare transparencies showing an edited document and the final version. (See, for example, pages C-16 and C-18.)

Transparencies 13-1 to 13-4. Use these transparencies to illustrate four *letter styles*: modified-block letter style—standard format (Transparency 13-1), modified-block letter style—with indented paragraphs (Transparency 13-2), block letter style (Transparency 13-3), and simplified letter style (Transparency 13-4). You may also want to discuss letter templates available with word processing programs (see the introduction to Section 13, pages 363–364).

Display Transparency 13-1 to introduce (or reteach) the *modified-block letter style—standard format*, still the most commonly used letter style. Ask students to identify the features of this style: (1) the date line, the complimentary closing, the company signature, and the writer's identification all begin at center; (2) all other lines begin at the left margin. Ask students to identify the letter parts illustrated in this letter (and discussed in the specified paragraphs):

- A Letterhead (¶¶1310–1311)
- B Date Line (¶1313d–f)
- C Inside Address (¶¶1316–1336)
- D Salutation (¶¶1338–1341)
- E Message (¶¶1344–1345)
- F Complimentary Closing (¶1346)
- G Company Signature (¶1347)
- H Writer's Signature Block (¶¶1348–1354)
- I Reference Initials (¶1355)
- J File Name Notation (¶¶1356–1357)
- K Enclosure Notation (¶1358)
- L Delivery Notation (¶1359)
- M Copy Notation (¶¶1361–1364)

Display Transparency 13-2 to introduce (or reteach) the *modified-block letter style with indented paragraphs*. Ask students to identify the features of this style: (1) the date line, the complimentary closing, the company signature, and the writer's identification all begin at center; (2) all other lines begin at the left margin except the first line of each paragraph, which is indented 0.5 inch. Ask students to identify the letter parts illustrated in this letter (and discussed in the specified paragraphs):

- N Return Address (§1312)
- O Reference Notation (§1315)
- P Attention Line (§1337)
- Q Paragraph Indentions (§1344f)
- R Postscript (§1365)

Display Transparency 13-3 to introduce (or reteach) the *block letter style*. Ask students to identify the key feature of this style: all lines begin at the left margin. Ask students to identify the letter parts illustrated in this letter (and discussed in the specified paragraphs):

- S Confidential Notation (§1314)
- T International Address (§1336)
- U Subject Line (§§1342–1343)
- V Displayed Extract (§1345a)

Display Transparency 13-4 to introduce (or reteach) the *simplified letter style*. Ask students to identify the features of this style: (1) all lines begin at the left margin, (2) the salutation is replaced by an all-capital subject line, (3) the complimentary closing is omitted, (4) the writer's identification is typed in all-capital letters on one line, and (5) open punctuation is always used. Ask students to identify the letter parts illustrated in this letter (and discussed in the specified paragraphs):

- W Subject Line (in place of a salutation) (§1342)
- X Complimentary Closing (§1346)
- Y Writer's Signature Block (§1349a)
- Z Justified Right Margin (§1344g)

Transparency 13-5. Use Transparency 13-5 to introduce (or reteach) the placement of the return address, the name of the writer, the confidential notation, and the mailing address on an *envelope* (see §1368). Note the use of capital and small letters in the mailing address, the same style that is used for the inside address. Note the advantage for computer users of being able to use the envelope feature of a word processing program to reproduce the inside address on the envelope without any retyping. Also note that the state name may be spelled out or presented as a two-letter abbreviation. Either style is acceptable to the U.S. Postal Service.

Transparency 13-6. Use Transparency 13-6 to introduce (or reteach) the *all-cap style for a mailing address on an envelope* (see §1369). This style uses no punctuation and many abbreviations. Explain that this style was developed primarily for the use of mass mailers. While the U.S. Postal Service (USPS) encourages the use of this style for envelopes individually prepared, note that the OCR equipment used by the USPS can read the "inside address" style just as well. Since this all-cap style is not suitable for use in the inside address, anyone who follows this style will have to type the envelope address anew.

Transparencies 13-7 to 13-8. Use these transparencies to illustrate two formats for *memos*: a memo with a block-style heading (Transparency 13-7) and a memo with an alternative block-style heading (Transparency 13-8). You may also want to discuss memo templates available on word processing programs (§1374).

Display Transparency 13-7 to introduce (or reteach) a *memo with a block-style heading* format. In this format, *all* the elements in the memo heading and the memo itself are blocked at the left margin. Also note that the use of a typed signature line or initials is optional. If the writer of the memo intends to insert a handwritten signature or initials above the typed signature line, leave 3 blank lines for the insertion; otherwise, leave only 1 blank line. Also note that 1 or 2 blank lines may be used to separate the heading from the text. This transparency (like the illustration on page 422 of the manual) uses 2 blank lines. The illustration on page 425 of the manual uses only 1 blank line.

Display Transparency 13-8 to introduce (or reteach) an *alternative memo format*. In this format, the word *MEMORANDUM* (or *MEMO*) appears on a line by itself; the first guide word in the heading simply reads *TO:* (instead of *MEMO TO:*, as on Transparency 13-7). Also note that the writer of this memo chooses to write her initials next to her typed name in the heading. In this case no typed signature line appears below the memo message.

Transparencies 13-9 to 13-13. Display Transparency 13-9 to introduce (or reteach) the formatting of e-mail headings. Use Transparencies 13-10 and 13-11 to illustrate how an e-mail message looks before it is sent and after it is received. Display Transparency 13-12 to show how to refer to attachments. Use Transparency 13-13 to illustrate one way of responding to an e-mail message; point out how all the short responses are embedded (using boldface type) in the original message. Indicate that using a color such as red would make the responses stand out more clearly from the original message.

Transparencies 14-1 and 14-2. Use these transparencies to illustrate an informal business report and an academic report. Display Transparencies 15-2 and

15-4 to illustrate quoted material displayed as an extract (§1424d).

Display Transparency 14-1 to introduce (or reteach) the format of an *informal business report*. What distinguishes an *informal* report from a *formal* report is that the informal report has no front matter. The information that would go on a separate title page in a formal report appears at the top of the first page in an informal report and is immediately followed by the body of the report. Note that this transparency illustrates only two levels of text headings: side heads and run-in heads. However, other heading arrangements may be used. (See §§1425–1426.)

Note that 1 or 2 blank lines may separate the title from the body of the report. This transparency (like the illustration on page 453 in the manual) uses 2 blank lines to achieve a more open look.

Display Transparency 14-2 to introduce (or reteach) the format of an *academic report*. Ask students to identify the differences between the format of an academic report and the format of an informal business report: (1) the first page uses a top margin of 1 inch (rather than 2 inches) and (2) a block of copy (including the writer's name) goes in the upper right corner.

Transparencies 15-1 to 15-4. Use these transparencies to introduce (or reteach) functions of *notes*: (1) they provide *comments* and (2) they serve as *source references*. Emphasize that many variations for notes exist, but indicate that the business style featured in *The Gregg Reference Manual* employs the simplest punctuation and the most straightforward presentation of the necessary data without any sacrifice in clarity or completeness.

Display Transparency 15-1 to present two format styles of a *source reference note* for a *book title*. Note that the book title may be italicized or underlined. Point out that the only difference between the *business* and the *academic* styles occurs in the treatment of three elements; the name of the publisher, the place of publication, and the year of publication. Also note that the number at the start of the note should be on the line for endnotes, but a superscript (raised) figure is now commonly used in footnotes. Mention that §§1513–1535 discuss how to construct notes for all types of material. You may also want to discuss executing notes using the footnote and endnote features of word processing software (§§1503b, 1505b).

Display Transparency 15-2 to present the format for *footnotes*. Note the use of superscript (raised) figures in the text to refer to the numbered footnotes at the bottom of the page. Point out that the second footnote in this illustration reflects the format shown on Transparency 15-1 for a reference to a book title. You may also want to discuss executing footnotes using the footnote feature of word processing software

(§1503b). You may also want to point out the format for a displayed extract (§1424d) as illustrated in Transparencies 15-2 and 15-4.

Display Transparency 15-3 to present the format for *endnotes*. Point out that endnotes are becoming more popular because they leave the text pages looking less cluttered. However, until the reader turns to the endnotes section, the reader will not know whether the endnote contains a comment of substance (as in the first endnote on this transparency) or simply a source reference (as in the second endnote on this transparency). You may also want to discuss executing endnotes using the endnote feature of word processing software (§1506).

Display Transparency 15-4 to present the format for a *textnote*. Note that the textnote in this illustration reflects the business-style format for a reference to a book title (shown in Transparency 15-1) except in one respect: no number is needed to introduce the textnote since it appears in the text at the point where it is needed. You may also want to point out the format for a displayed extract (§1424d) as illustrated in Transparencies 15-2 and 15-4.

Transparency 15-5. Use Transparency 15-5 to illustrate how notes based on Web and e-mail sources may be formed. Call attention to the use of angle brackets (< >) to set off a URL or an e-mail address; this permits other punctuation to be used before and after the URL without any danger that this punctuation will be mistakenly considered part of the URL or e-mail address.

To help your students learn how to decode URLs and e-mail addresses, refer them to the discussion in §§1508–1509. To show them how to divide a URL or e-mail address at the end of a line, refer them to §1510.

Transparency 15-6. Use Transparency 15-6 to introduce (or reteach) the format for a *bibliography*. Ask students to identify how the style for the entries in a bibliography differs from the style for entries in a list of endnotes: (1) the name of the first author is inverted (last name first) and (2) page numbers are not used unless the work being cited is part of a larger work. Also note that the entries in Transparency 15-6 reflect the business style. For the academic style, see §1549c. Mention that when a state name (such as *Massachusetts*) is used to identify the place of publication (as in the second entry), it is abbreviated in the traditional style (*Mass.*) and not in the two-letter style used in mailing addresses (*MA*).

Display Transparency 15-3 again to point out how the formatting of an endnote differs from the formatting of an entry in a bibliography.

Transparencies 17-1 to 17-5. Use these transparencies to introduce (or reteach) the overall content

for a résumé and the various formats for résumés. Emphasize that there is no one correct format; individuals must select a format that best presents their qualifications for the job they want to get. You may also want to discuss résumé templates available with some word processing programs.

Display Transparencies 17-1 and 17-2 to introduce (or reteach) the *chronological-style résumé emphasizing dates*. The chronological style is the most widely used résumé style and presents a person's employment history sequenced by date, starting with the most current job and working backward. On Transparency 17-1 call attention to the following features on this opening page: the heading (A), the objective statement (B), and experience (C). Note in particular that in this sample résumé, the dates for each job are featured in the left column, starting with the most recent job. The listing of jobs continues on the second page of the résumé (see Transparency 17-2). Generate a class discussion on when this style would be most effective.

Display Transparency 17-2 to introduce (or reteach) the remaining sections of a *chronological-style résumé*. Note the continuation of the Experience section, with the jobs listed in reverse chronological order. Also call attention to the following features on this page: education (H), continuing education (I), computer skills (J), and community service (K). Note that other sections can be added to this résumé (using such headings as professional affiliations, professional activities, military service, and special interests) if they will provide job-related information.

Display Transparency 17-3 to introduce (or reteach) a *chronological-style résumé emphasizing job titles*. Note the use of job titles (A) rather than dates in the first column. Also note the arrangement of specific achievements for each job in a single paragraph (C), and compare it with the bulleted format used on Transparency 17-1. Generate a class discussion on when this style would be most effective.

Display Transparencies 17-4 and 17-5 to introduce (or reteach) the *functional-style résumé*. Note on these transparencies that the achievements of this person have been grouped under four functional headings (B): marketing experience, administrative experience, writing skills, and computer skills. Note further that these four headings are closely tied into the wording of the objective statement (*in which marketing and administrative experience plus strong writing and computer skills can be used*). Generate a class discussion on when this style would be most effective.

Transparency 17-6. Use Transparency 17-6 to illustrate a one-page résumé for a person recently out of school or soon to graduate. Point out that this format is appropriate for a person without a great deal of job experience. Note that the educational background is presented first and in much greater detail than would usually be the case.

Transparencies 17-7 and 17-8. Use Transparencies 17-7 and 17-8 to illustrate the format for a résumé that can be scanned by an optical character reader. Point out that boldface, italics, underlining, bullets, and other graphic devices are not used in order to ensure that the résumé will be scannable. Also point out that an OCR will be searching the résumé for certain keywords related to the job opening. The more keywords located in the résumé, the more likely the résumé will be selected for further evaluation.

Use Transparency 17-8 to point out that asterisks (but not bullets) may be used to introduce items in a displayed list. Also point out that turnover lines must be flush left rather than indented.

Transparencies 17-9 to 17-11. Use these transparencies to introduce (or reteach) three other employment documents: *application letter*, *follow-up letter after an interview*, and *acceptance letter*. Mention that the general guidelines in ¶1708 in the manual apply to all employment communications.

Display Transparency 17-9 to introduce (or reteach) the *application letter*. Call attention to the two-column arrangements in the body of the letter (C) which relates the writer's qualifications to the job requirements stated in the ad for the organization. You may also want to discuss how an application letter and a résumé should be correlated: same type and color of paper, same font for heading on both documents, same font for text, most important details from résumé repeated on letter in appropriate manner. You may also want to discuss the importance of the application letter in terms of the initial contact with a potential employer.

Display Transparency 17-10 to introduce (or reteach) the *follow-up letter*. Ask students to identify the significance of a follow-up letter: (1) to thank the interviewer for meeting with you, giving you better insight into the available job and the organization you would be working for, and considering your qualifications in light of the available job; (2) a means to remind the potential employer why you would be an asset to the organization; (3) a means to offer additional information about your qualifications if they were not fully discussed during the interview; and (4) a means to address questions that arose during the interview that you were not fully prepared to answer at the time. Discuss the importance of using the same letter style, type elements, and stationery as was used for the application letter and résumé.

Display Transparency 17-11 to introduce (or reteach) the *acceptance letter*. Ask students to identify the significance of an acceptance letter: (1) to formally accept the job, (2) to confirm the key details of your working arrangements, and (3) to express your pleasure in coming to work for the organization and the person who has offered you the job. Discuss the importance of using the same letter style, type elements,

and stationery as was used for the application letter and résumé.

Transparency 18-1. Use Transparency 18-1 to introduce (or reteach) *forms of address*. This transparency is intended only as a sample of what appears in Section 18. Because of space limitations in that section, only the masculine forms of address have been given in some categories. Call attention to an important note that appears in the introduction to Section 18 (page 579). This note shows how to adapt the masculine forms of address for use with women's names.

Transparency 18-1 shows what the feminine forms will look like when the appropriate substitutions are made. Discuss the relationship of the inside address and the salutation in a letter.

For additional examples of forms of address and matching the inside address and salutation in a letter, display Transparency 13-1 (modified-block letter style—standard format), Transparency 13-2 (modified-block letter style—with indented paragraphs), Transparency 13-3 (block letter style), Transparency 17-9 (application letter), and Transparency 17-11 (acceptance letter).

How to Look Things Up: Use the Index

Problem: Will you please let me borrow your BMW convertible this weekend [. OR ?]

Solution: Consult the detailed index at the back of the manual.

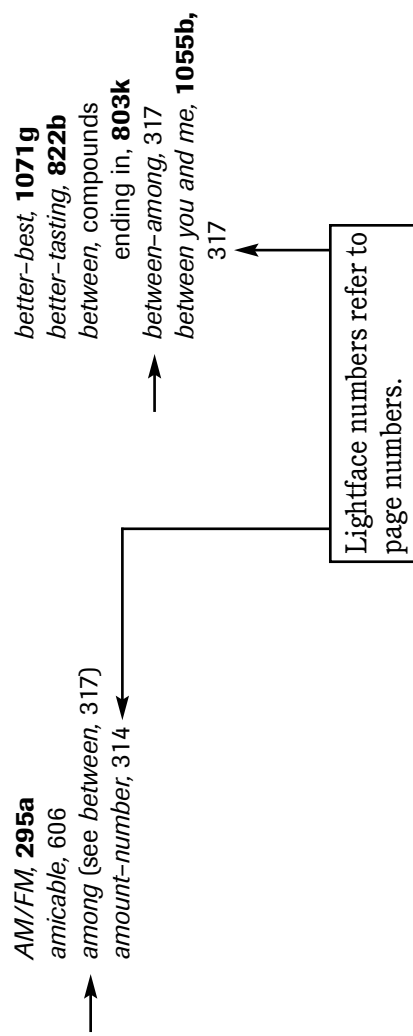
<p>Periods, 101–109 in abbreviations, 506–513, 515–518 with brackets, 296 before coordinating conjunctions, 126b (see also <i>and</i>) with dashes, 213, 214a, 215a with decimals, 105, 299 in displayed lists, 106–107 don'ts concerning, 109 as ellipsis marks (...), 275–281, 291, 299o with elliptical expressions, 101b at end of commands, 101, 103 at end of definitions, 1431 (note) at end of indirect questions, 104 at end of requests, 103 at end of statements, 101, 110b with headings, 108</p>	<p>Question marks, 110–118 before coordinating conjunctions, 126b dash with, 208, 214b, 215a after direct questions, 110–113 at end of elliptical questions, 111 at end of questions, 110 at end of requests, 103, 113 113 at end of rhetorical questions, 110b at end of statements, 112 exclamation point in place of, 119b to express doubt, 118</p>	<p>Reports (<i>cont.</i>) ... turned table in bound, 1641b unbound, 1404a → Requests, 103, 113, 124a Résumés, 1712–1717</p>
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Boldface numbers
refer to rule
numbers.

HOW TO LOOK THINGS UP: USE THE INDEX (CONTINUED)

Problem: His estate will be evenly divided [between? among?] his five children.

Solution: Consult the detailed index.



HOW TO LOOK THINGS UP: CONSULT LISTS OF TOPICS

Problem: These transactions must comply with [Federal? federal?] regulations.

Solution: Check the topical index on the inside front cover.

Business organizations, **320–324, 520–521, 1020, 1326, Appendix C: Rules 6–11**

→ Capitalization, **196–199, 272–273, 301–366, 514**
Charts and graphs, **1642**

Check the list of topics at the start of the appropriate section.

Special Rules (§§311–366)

Personal Names (§§311)

Titles With Personal Names (§§312–317)

Family Titles (§§318–319)

Names of Organizations (§§320–324)

→ Names of Government Bodies (§§325–330)

Check the appropriate sequence of rules to find the answer.

328 Capitalize *federal* only when it is part of the official name of a federal agency, a federal act, or some other proper noun.
the *Federal* Reserve Board the *Federal* Insurance Contributions Act
BUT: . . . subject to *federal*, state, and local laws.

How to Look Things Up: Play the Numbers

Learn what each section number stands for. For example:

The 300 series of rules refers to CAPITALIZATION.

The 400 series of rules refers to NUMBERS.

The 500 series of rules refers to ABBREVIATIONS.

The 600 series of rules refers to PLURALS and POSSESSIVES.

Problem: [40? Forty?] percent of our employees are over 50 years old.

Solution: Check the list of topics at the start of Section 4 (Numbers).

Special Rules (§§407–470)

Dates (§§407–412)

Money (§§413–420)

→ At the Beginning of a Sentence (§§421–422)

How to Look Things Up: Play the Numbers (continued)

Problem: 5 lbs? 5 lb?

Solution: Consult the detailed index and select the most appropriate rule numbers.

weekly, **1069b**

weigh (see *way*, 210)

weight (see *wait*, 210)

weight (*wt.*), **541**

→ Weights, **429–431, 535–538, 620**

As an alternative, consult the list of topics at the start of Section 6.

Forming Plurals (§§601–626)

Basic Rule (§601)

Nouns Ending in *S*, *X*, *CH*, *SH*, or *Z* (§§602–603)

...

Proper Names (§§615–617)

Titles With Personal Names (§618)

→ Abbreviations, Letters, Numbers, Words, and Symbols (§§619–625)

Plural Endings in Parentheses (§626)

HOW TO LOOK THINGS UP: LOOK UP SPECIFIC WORDS

? ?

Problem: It is (,) therefore (,) essential that we meet next Wednesday.

Solution: First, consult the detailed index for the specific word.

theoretically, **138b**
there (see *their*, 209)
→ *therefore*, **122, 124b, 138–142, 178, 290f**, 328, 343

If the word is not listed, check another entry in the index.

Commas, **122–175**, 14
with academic abbreviations, **122f, 157**
...
→ with essential expressions, **122, 131–132, 137, 139–142, 149–150**
...
→ with nonessential expressions, **122, 127d, 131–132, 137–153**
...
→ with transitional expressions, **122c, 135c, 138–143, 178–183**

For words that look alike or sound alike, see ¶719.

For words that are commonly misspelled, see ¶720.

For usage problems involving specific words, see Section 11.

PRESENT, PAST, AND FUTURE TENSES (¶¶1031–1032)

INFINITIVE

to see

PRESENT TENSE

First Principal Part

I see
you see
he or she sees

we see
you see
they see

PAST TENSE

Second Principal Part

I saw
you saw
he or she saw

we saw
you saw
they saw

FUTURE TENSE

Helping Verb (*shall* OR *will*)

+

I *shall* see
you will see
he or she will see

Main Verb (first principal part)

we *shall* see
you will see
they will see

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PERFECT TENSES (§1033)

INFINITIVE	to see	
PRESENT PERFECT TENSE	I have	seen
Helping Verb (present tense of <i>have</i>)	you have	seen
+	he or she <i>has</i>	seen
Main Verb (past participle)	we have	seen
	you have	seen
	they have	seen
PAST PERFECT TENSE	I had	seen
Helping Verb (past tense of <i>have</i>)	you had	seen
+	he or she had	seen
Main Verb (past participle)	we had	seen
	you had	seen
	they had	seen
FUTURE PERFECT TENSE	<i>I shall</i> have	seen
Helping Verb (future tense of <i>have</i>)	you will have	seen
+	he or she will have	seen
Main Verb (past participle)	we <i>shall</i> have	seen
	you will have	seen
	they will have	seen

PROGRESSIVE TENSES (§1034)

INFINITIVE

to see

PRESENT PROGRESSIVE TENSE

Helping Verb (present tense of *be*)

+

Main Verb (present participle)

I *am* seeing
you *are* seeing
he or she *is* seeing

we *are* seeing
you *are* seeing
they *are* seeing

PAST PROGRESSIVE TENSE

Helping Verb (past tense of *be*)

+

Main Verb (present participle)

I *was* seeing
you *were* seeing
he or she *was* seeing

we *were* seeing
you *were* seeing
they *were* seeing

FUTURE PROGRESSIVE TENSE

Helping Verb (future tense of *be*)

+

Main Verb (present participle)

I *shall* be seeing
you *will* be seeing
he or she *will* be seeing

we *shall* be seeing
you *will* be seeing
they *will* be seeing

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PROGRESSIVE TENSES (§1034)

INFINITIVE	to see	
PRESENT PERFECT PROGRESSIVE TENSE Helping Verb (present perfect of <i>be</i>) + Main Verb (present participle)	I have been you have been he or she <i>has</i> been we have been you have been they have been	seeing seeing seeing seeing seeing seeing
PAST PERFECT PROGRESSIVE TENSE Helping Verb (past perfect of <i>be</i>) + Main Verb (present participle)	I had been you had been he or she had been we had been you had been they had been	seeing seeing seeing seeing seeing seeing
FUTURE PERFECT PROGRESSIVE TENSE Helping Verb (future perfect of <i>be</i>) + Main Verb (present participle)	I <i>shall</i> have been you will have been he or she will have been we <i>shall</i> have been you will have been they will have been	seeing seeing seeing seeing seeing seeing

PASSIVE TENSES (§1036)

INFINITIVE

to see

PRESENT PASSIVE TENSE

Helping Verb (present tense of *be*)

+

Main Verb (past participle)

I *am* seen
you *are* seen
he or she *is* seen

we *are* seen
you *are* seen
they *are* seen

PAST PASSIVE TENSE

Helping Verb (past tense of *be*)

+

Main Verb (past participle)

I *was* seen
you *were* seen
he or she *was* seen

we *were* seen
you *were* seen
they *were* seen

FUTURE PASSIVE TENSE

Helping Verb (future tense of *be*)

+

Main Verb (past participle)

I *shall* be seen
you *will* be seen
he or she *will* be seen

we *shall* be seen
you *will* be seen
they *will* be seen

PERFECT PASSIVE TENSES (§1036)

INFINITIVE	to see	
PRESENT PERFECT PASSIVE TENSE		
Helping Verb (present perfect of <i>be</i>)	I have been you have been he or she <i>has</i> been	seen seen seen
+		
Main Verb (past participle)	we have been you have been they have been	seen seen seen
PAST PERFECT PASSIVE TENSE		
Helping Verb (past perfect of <i>be</i>)	I had been you had been he or she had been	seen seen seen
+		
Main Verb (past participle)	we had been you had been they had been	seen seen seen
FUTURE PERFECT PASSIVE TENSE		
Helping Verb (future perfect of <i>be</i>)	I <i>shall</i> have been you will have been he or she will have been	seen seen seen
+		
Main Verb (past participle)	we <i>shall</i> have been you will have been they will have been	seen seen seen

PROOFREADING (§1202)

§1202b. Watch out for substitutions and omissions that change the meaning of the original material.

Original: This kind of transaction is not legal.

Copy: This kind of transaction is now legal.

Original: Tom has reached the acme of his career.

Copy: Tom has reached the acne of his career.

Original: Our workers should live near their jobs.

Copy: Our workers should lie near their jobs.

Original: I was ticketed for reckless driving.

Copy: I was ticketed for wreckless driving.

Original: He's proud of his flat stomach.

Copy: He's proud of his fat stomach.

Original: There is no room for you in the van.

Copy: There is room for you in the van.

EDITING (§1203)

§1203. Watch out for errors in grammar, usage, spelling, punctuation, capitalization, and other matters of style.

Everyone[#] of the sales reps^a ~~have~~^{has} made ~~less~~^{fewer} calls in the past six months ~~then~~^{than} they did in the previous six months^e

Our company's^y attorneys^z ~~have~~^{say} advised^s us to proceed^u with the negotiations.

Why is it that[/] whenever we launch a new product^u the company cuts our marketing dollars?⁸

Please attend the Managers' meeting on monday^u May 3rd, at ~~two~~² p. m.

PROOFREADERS' MARKS (§1206)

PROOFREADERS' MARK

SS □ Single-space

ds □ Double-space

+l# → Insert 1 line
space

-l# → Delete (remove)
1 line space

DRAFT

SS [I have heard
he is leaving.

ds [When will you
have a decision?

+l# → Percent of Change
16.25

-l# → Northeastern
regional sales

FINAL COPY

I have heard
he is leaving.










When will you
have a decision?

Percent of Change
16.25











Northeastern
regional sales

PROOFREADERS' MARKS (§1206)

PROOFREADERS' MARK

-  Delete space
-  Insert space
-  Move as shown
-  Transpose
-  Spell out
-  OR  Insert a word
-  OR  Delete a word or a punctuation mark

DRAFT

to  gether
 It  may be
 it is  not true
 belie vable
 is  it so
 2 years ago
 16 Elm  St.  is
 How much  it?
 it may  not be true. 

FINAL COPY

together
 It may not be
 it is true
 believable
 it is so
 two years ago
 16 Elm Street
 How much is it?
 it may be true

PROOFREADERS' MARKS (§1206)

PROOFREADERS' MARK

- ^ OR ˆ Insert a letter
- Ⓢ OR Ⓣ Delete a letter and close up
- Ⓢ Add on to a word
- ˆ OR / Change a letter
- ˆ OR ˆ Change a word
- Stet (don't delete)
- / Lowercase a letter (make it a small letter)
- ≡ Capitalize

DRAFT

temperature
 commitment to buy
 a really good day
 this supercedes
 but if you can't
 I was very glad
 federal government
 Janet L. greyston

FINAL COPY







temperature
 commitment to buy
 a really good day
 this supersedes
 but if you can't
 I was very glad
 federal government
 Janet L. Greyston

PROOFREADERS' MARKS (§1206)

PROOFREADERS' MARK	DRAFT	FINAL COPY
✓ Raise above the line	in her new book ²	in her new book ²
∧ Drop below the line	H ² SO ⁴	H ₂ SO ₄
◉ Insert a period	Mr. Henry Grenada	Mr. Henry Grenada
↗ Insert a comma	a large, old house	a large, old house
↘ Insert an apostrophe	my children's car	my children's car
“ ” Insert quotation marks	he wants a "loan"	he wants a "loan"
= Insert a hyphen	a first-rate job	a first-rate job
	ask the co-owner	ask the co-owner
⎵ Insert a one-em dash or change a hyphen to a one-em dash	Success—at last!	Success—at last!
	Here it is—cash!	Here it is—cash!

PROOFREADERS' MARKS (§1206)

PROOFREADERS' MARK

	Insert italics
	Delete italics
	Change to boldface
	Delete boldface
	Change to lightface
	Insert underline
	Delete underline
	Insert parentheses
	Start a new paragraph

DRAFT

Do it now, Bill!

Do it now! *no ital*

CONFIDENTIAL

Ship by June 1 *no bf*

Ship by June 1 *no bf*

an issue of Time *U/L*

a very long day

left today (May 3)

¶ If that is so

FINAL COPY

Do it *now*, Bill!

Do it now!

CONFIDENTIAL

Ship by June 1

Ship by June 1













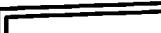



an issue of Time

a very long day


left today (May 3)

If that is so

PROOFREADERS' MARKS (§1206)

PROOFREADERS' MARK	DRAFT	FINAL COPY
 Indent 2 spaces	Net investment in  tangible assets	Net investment in tangible assets
 Indent 0.5 inch	 As a general rule, leave a top margin	As a general rule, leave a top margin
 Move to the right	\$38,367,000 	\$38,367,000
 Move to the left	 Anyone can win!	Anyone can win!
 Center	 Table A-15 	Table A-15
 Align horizontally	Bob Muller TO: 	TO: Bob Muller
 Align vertically	 Jon Peters  Ellen March	Jon Peters Ellen March

MODIFIED-BLOCK LETTER STYLE— STANDARD FORMAT (PAGE 366)

A	 Computata Consultants Inc. 600 East Algonquin Road Arlington Heights, IL 60005-4332 Telephone: 847-555-4605 Fax: 847-555-5236 Web: www.comp-con.com	B	December 4, 2006	HEADING
C	Ms. Susan W. Morales 2839 Clary Street Fort Worth, Texas 76111-4326	D	Dear Ms. Morales:	OPENING
E	We were pleased to receive your letter of application for a sales position with Computata Consultants. At the moment we do not have an opening in the Fort Worth area, but we do need a field representative who is based in Lubbock and can cover the northwestern part of the state. If you would like to be considered for this position, please complete the enclosed application and return it to me. As it happens, I will be attending a convention in Fort Worth next month. I would be delighted to meet with you while I'm in town and describe the job that is available. When you return your completed application, please let me know whether you would be free to meet me at 4 p.m. on Wednesday or Thursday of the first week of January. I look forward to hearing from you.			BODY
F	Sincerely,			CLOSING
G	COMPUTATA CONSULTANTS INC.			CLOSING
H	<i>Kenneth R. Willmott</i> Kenneth R. Willmott National Sales Manager			CLOSING
I	bjn			
J	jobapp6d4			
K	Enclosure			
L	By FedEx			
M	cc: Ms. A. Rossi			

MODIFIED-BLOCK LETTER STYLE— WITH INDENTED PARAGRAPHS (PAGE 368)

Center vertically

N 1600 Fulton Road
Cleveland, OH 44113-3003
November 20, 2006

O In reply to: Invoice 57389

HEADING

P Accounting Department
Byfield & Duff
Post Office Box 268
Freeport, ME 04032-0268

Dear Byfield & Duff:

Q Over two months ago I ordered a pair of hiking boots, size 5. You acknowledged my order, informed me that you were temporarily out of stock, and told me I could expect delivery within four weeks.

Today I received Invoice 57389, billing me for two log carriers that I did not order and have not received. May I ask that you cancel this invoice. If the log carriers arrive, I will refuse delivery and have them shipped back to you at once.

Sincerely,

(Mrs.) Doris T. Hagerty

Doris T. Hagerty

OPENING

BODY

CLOSING

R PS: I'm still eager to have those boots. When may I expect to receive them?

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BLOCK LETTER STYLE (PAGE 369)

**Satellite Traders Inc.**

1500 Balboa Street

San Francisco, CA 94118-3519

Phone: +1-415-555-6000

Fax: +1-415-555-6143

www.sateltrade.com

jpgage@sateltrade.com

John P. Gage
President

↓ 0.5 inch

October 2, 2007

S**CONFIDENTIAL**

↓ 2x

↓ 4x

Mr. Philip Wurlitzer Jr.
Executive Vice President
Satellite Traders Inc.
Apartado Aero 11255
Bogota, D.E.
COLOMBIA**T**

↓ 2x

Dear Phil:

↓ 2x

U

Subject: Your Request for Early Retirement

↓ 2x

I presented your request to the Board of Directors last Friday. They were entirely sympathetic to your reasons for wanting to take early retirement, but they did express concern over the timing. Al Barnes, in particular, raised the following points in a memo he sent me today.

↓ 2x

V

Ask Phil to identify people in the Bogota office he considers prospective candidates for his position. Please ask him to spell out their present qualifications and estimate the time it would take to groom any one of these people for his job.

↓ 2x

If you and I can identify at least one qualified candidate acceptable to Al and the other directors, I know they will move quickly to honor your request.

↓ 2x

Sincerely,

↓ 4x

John

John P. Gage

↓ 2x

HEADING**OPENING****BODY****CLOSING**npl
wurlitzrp071002
c: A. J. Barnes
C. L. Florio
R. T. Washington*The Gregg Reference Manual*

SIMPLIFIED LETTER STYLE (PAGE 370)



Business Training Consultants

Suite 1401
5600 Sherwood Avenue
Minneapolis, MN 55424

t 612.555.9300
f 612.555.0492
e btconsulting@attbi.com

March 6, 2007

6x

Mrs. Rita Selden
680 Forrest Road, NE
Atlanta, GA 30312

3x

W

THE SIMPLIFIED LETTER

3x

You will be interested to know, Mrs. Selden, that a number of years ago the Administrative Management Society developed a letter format called the simplified style. This is a sample.

2x

1. It uses the block style as well as open punctuation.
2. It omits the salutation and the complimentary closing.
3. It uses a subject line, typed in all-capital letters and preceded and followed by two blank lines. The word *Subject* is omitted.
4. It identifies the signer by an all-capital line that is preceded by four blank lines and followed by one blank line if further notations are used.
5. It tries to achieve a brisk but friendly tone and uses the addressee's name at least in the first sentence.

2x

Perhaps, Mrs. Selden, you ought to give this style a trial.

X

(Ms.) Helen F. Holub

5x

Y

HELEN F. HOLUB, DIRECTOR, SECRETARIAL TRAINING

2x

jb
seldenr736

HEADING

OPENING

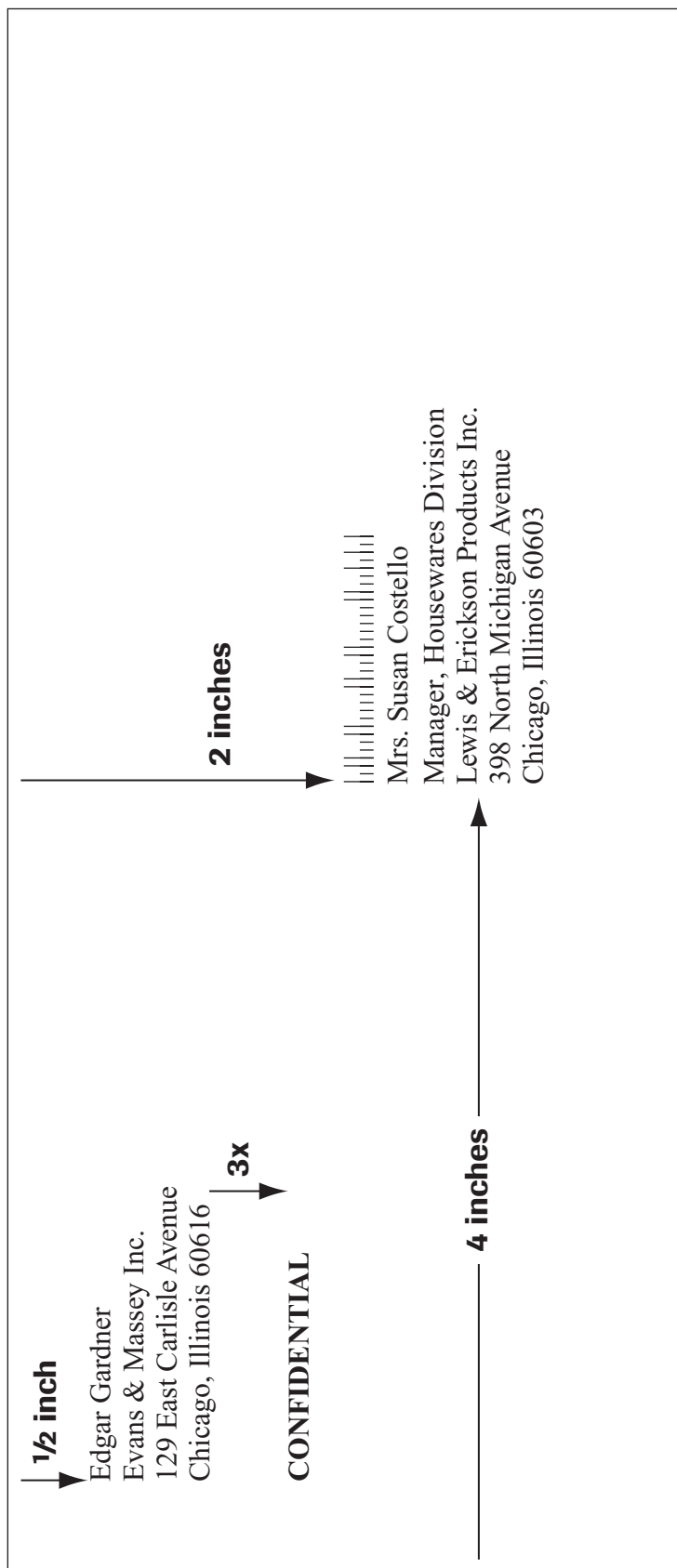
Z

BODY

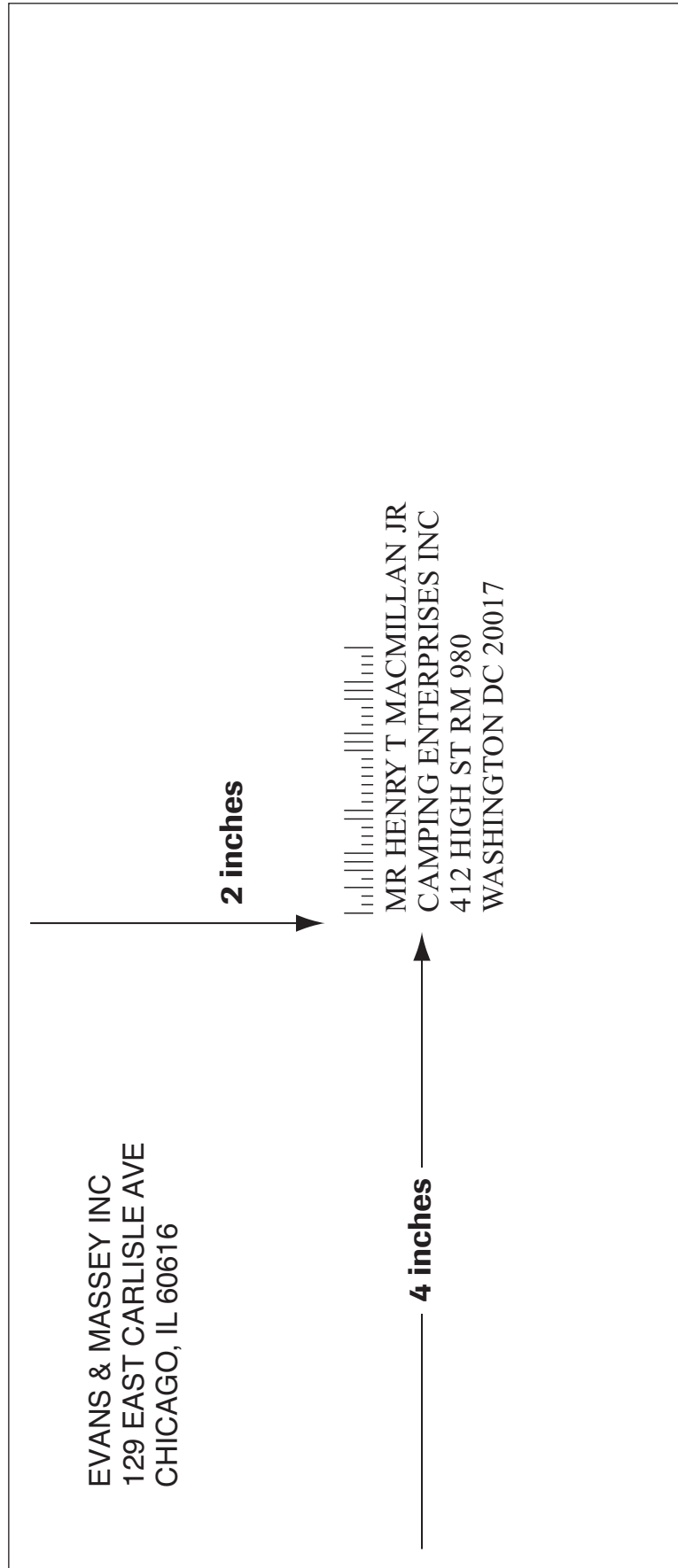
CLOSING

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“INSIDE ADDRESS” STYLE FOR A MAILING ADDRESS ON AN ENVELOPE (PAGE 414)



ALL-CAP STYLE FOR A MAILING ADDRESS ON AN ENVELOPE (PAGE 416)



MEMO WITH A BLOCK-STYLE HEADING FORMAT (PAGE 422)

<p>↓ 6x ↓</p> <p>MEMO TO: Joanne Malik, Forrest Talbot, Lee Wriston ↓2x</p> <p>FROM: Sally Klein ↓2x</p> <p>DATE: February 9, 2007 ↓2x</p> <p>SUBJECT: Convention Invitation ↓2x or 3x</p> <p>We have just been invited to make a one-hour presentation on catalog marketing at the annual convention of the International Marketing Institute. The convention will be held on November 12–15 at the Camelback Inn in Scottsdale, Arizona. I don't have all the details we need in order to start planning the presentation, but I would like you to block out these dates on your calendar now so as to avoid any schedule conflicts later on.</p> <p>This invitation represents an excellent opportunity for us to show the profession some of the exciting things we have done in the past few years, and it could bring us a number of new clients next year. Let's give it our best shot.</p> <p>As soon as I receive more information from the program coordinator, I'll set up a luncheon at which we can decide how best to proceed.</p> <p>Sally SK ↓2x job imiconvn070209</p>	<p>HEADING</p> <hr/> <p>BODY</p> <hr/> <p>CLOSING</p>
---	--

MEMO WITH A BLOCK-STYLE HEADING FORMAT (PAGE 423)

MEMORANDUM

TO: Bernard O'Kelly ↓**2x**
COPIES TO: Steve Kubat, Pat Rosario
FROM: Janet R. Wiley JRW
DATE: April 7, 2006
SUBJECT: Test Marketing Arrangements ↓**2 or 3x**

Dear Bernie: ↓**2x**

Let me try to summarize the outcome of our excellent meeting last Friday, in which we discussed how your group might sell our product lines to the markets you serve. ↓**2x**

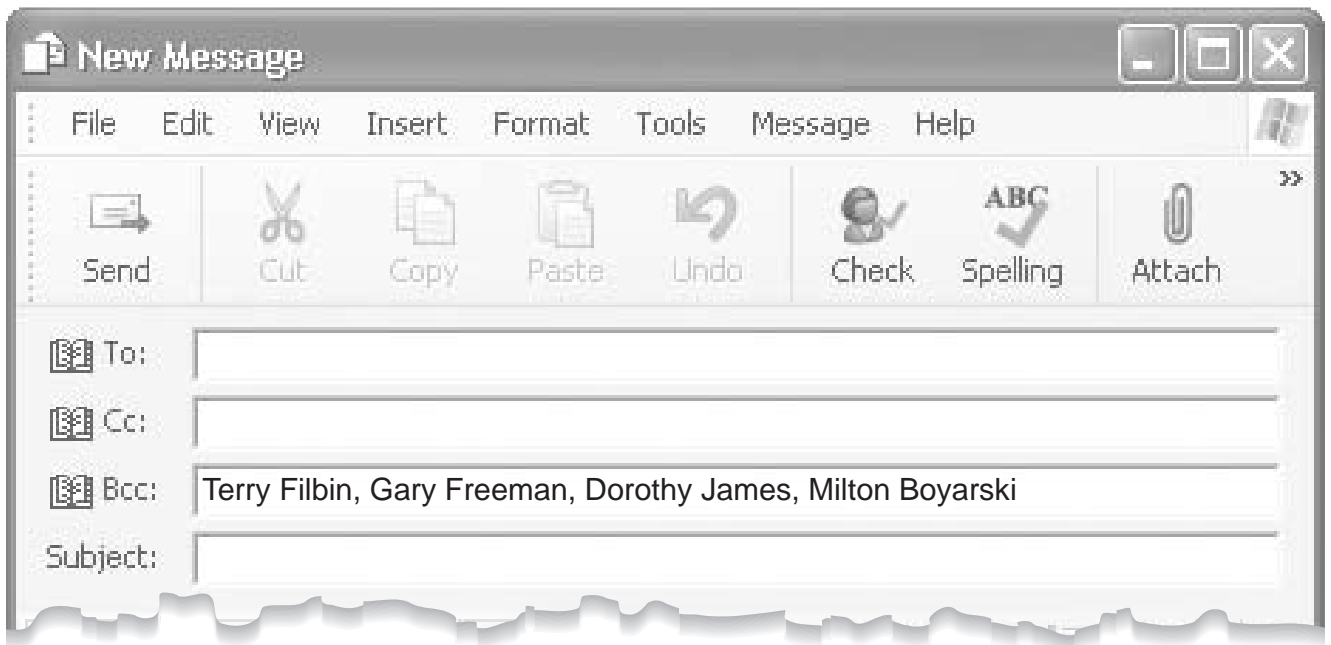
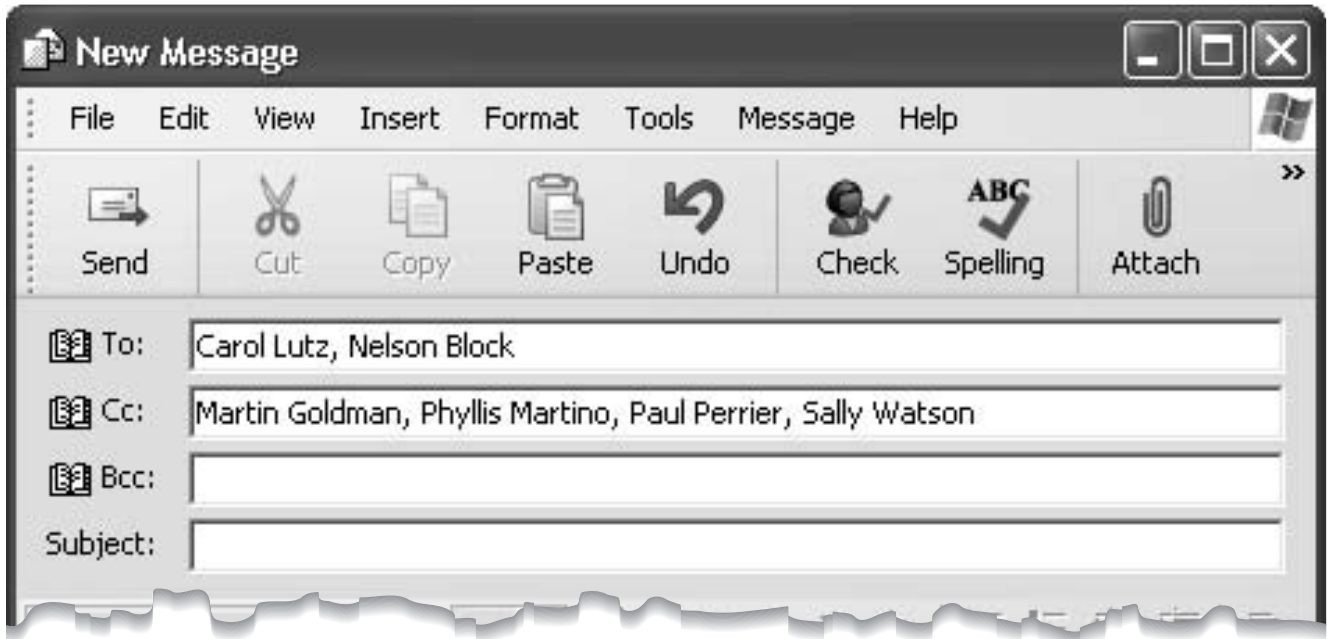
1. Steve Kubat, chief product manager for my group, will provide you with product descriptions, catalog sheets, ad mats, and current price lists. If you need additional information, just call Steve (or me in his absence) and we'll be glad to help in any way that we can. ↓**2x**
2. We will pay you an 18 percent commission on all orders you generate for our products. Please forward a copy of these orders to Steve, who will arrange to have the commission credited to your account. ↓**2x**
3. We very much appreciate your offer to give us three hours at your weeklong sales meeting next month to present our products to your field staff. We'll be there. ↓**2x**
4. We have agreed to give this new arrangement a six-month test to determine (a) how much additional sales revenue you and your people can produce with our products and (b) what effect, if any, this special marketing effort will have on your sales of other products. At the end of the test period, we will analyze the results and decide whether to continue the arrangement, modify it in some way, or abandon it altogether. ↓**2x**

I don't think we'll be abandoning it, Bernie. In fact, I feel quite confident that this new arrangement is going to produce significant gains in sales and profits for both of us. I look forward to working with you to make it all happen. ↓**2x**

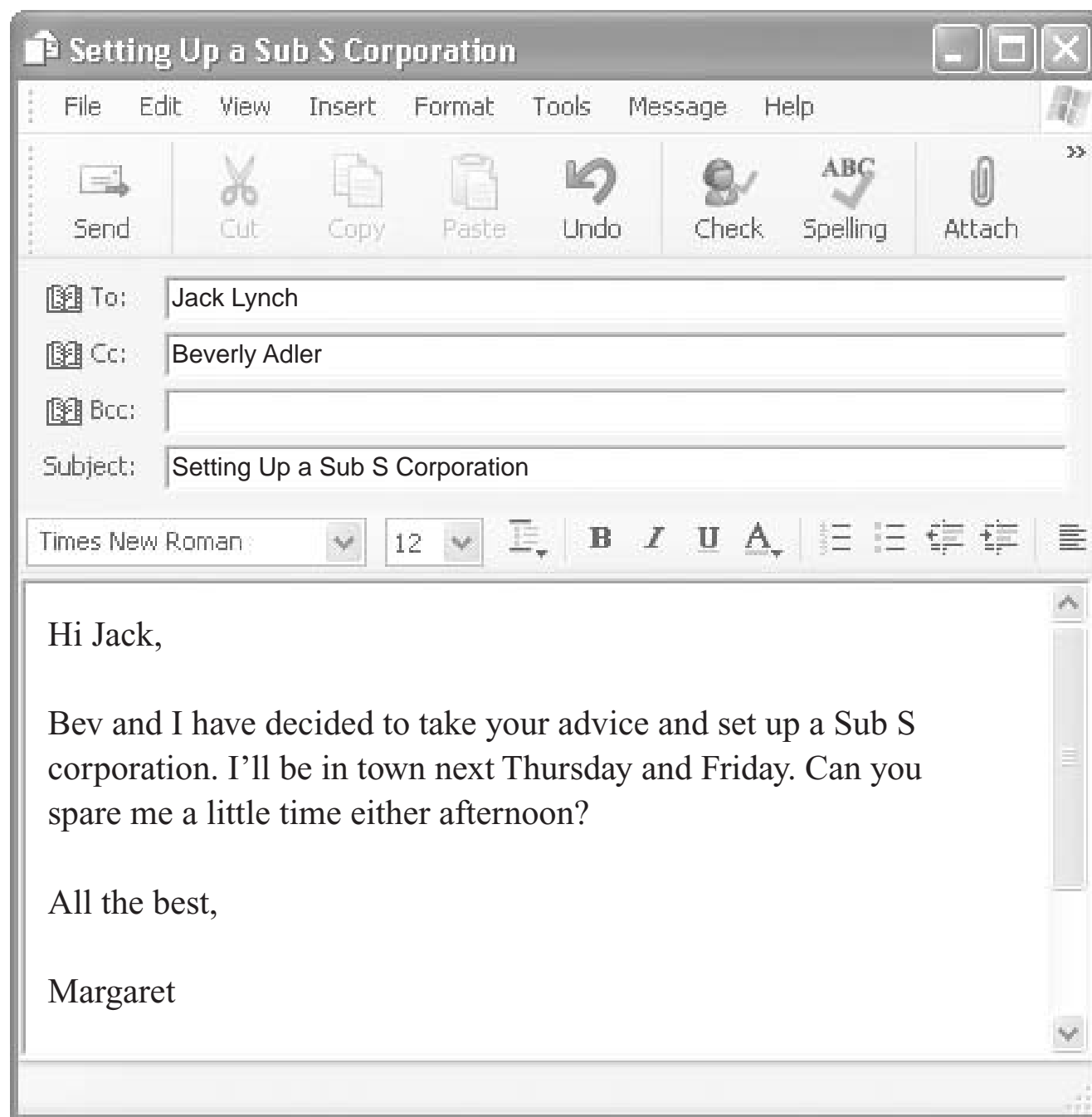
imm
okellyb647

The Gregg Reference Manual

E-MAIL HEADING (PAGE 430)

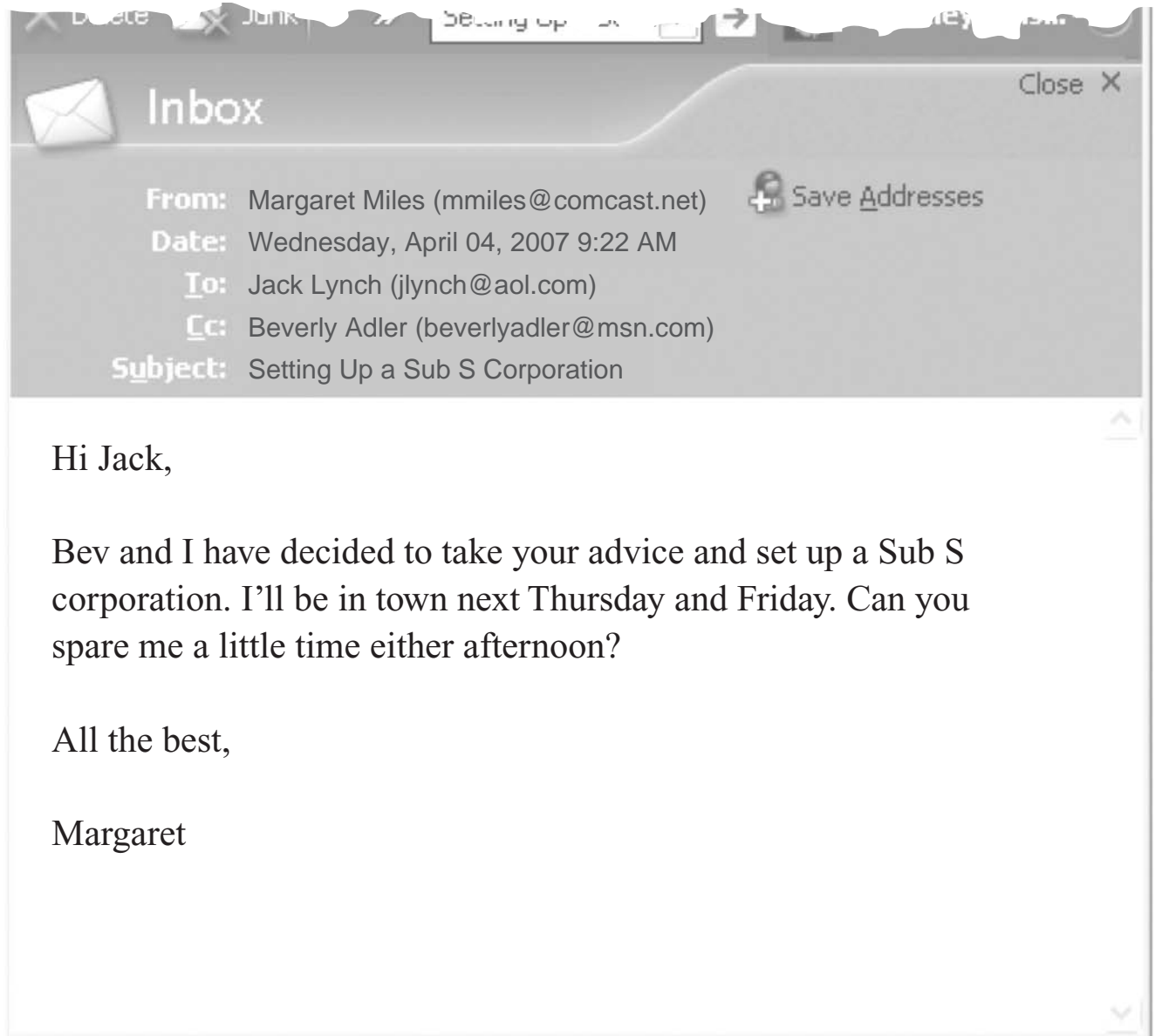


E-MAIL MESSAGE SENT (PAGE 434)

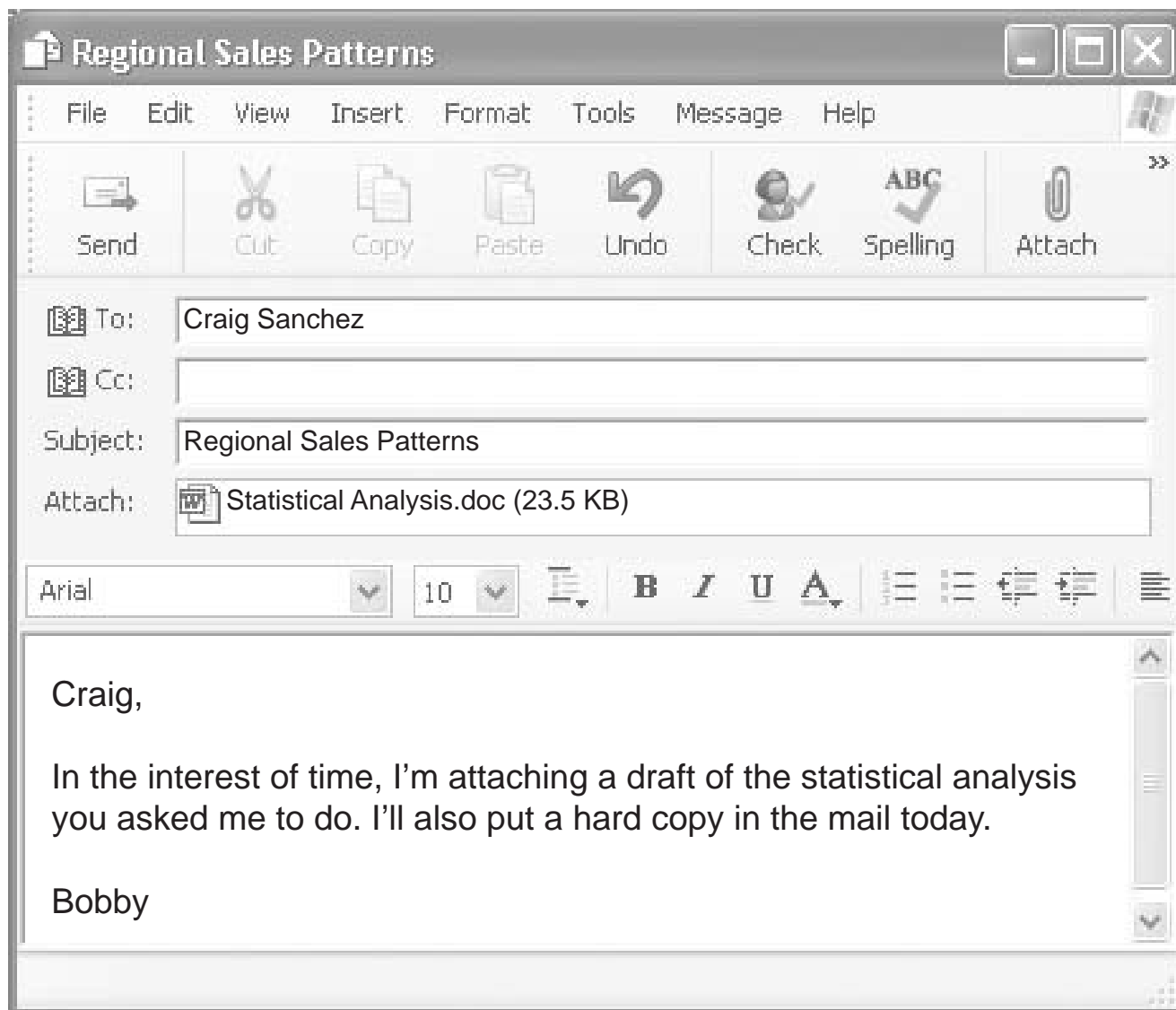


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E-MAIL MESSAGE RECEIVED (PAGE 435)



E-MAIL ATTACHMENT (PAGE 437)



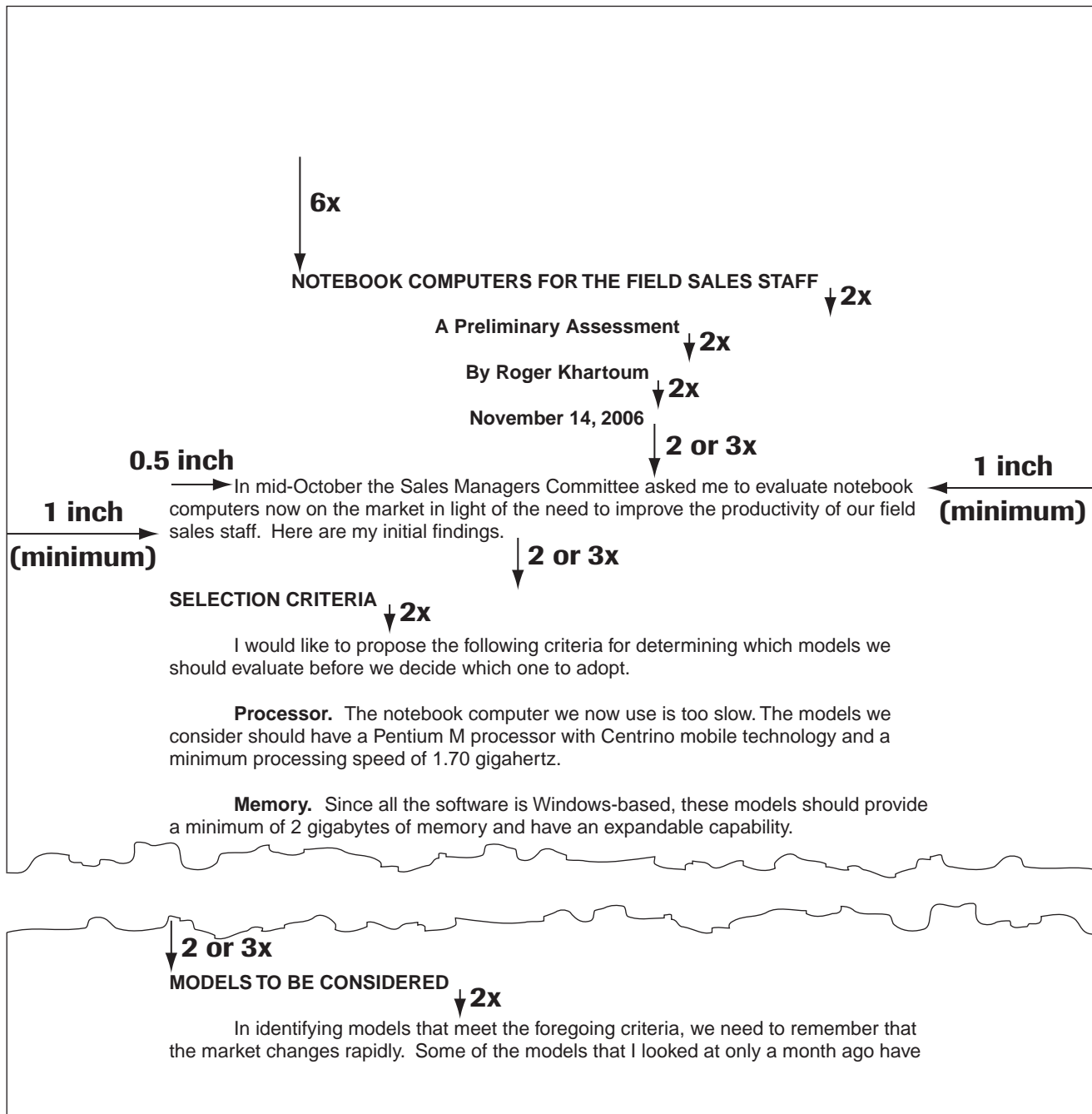
E-MAIL RESPONSE (PAGE 439)

the date of the all-day seminar, unfortunately, will have to be changed. In rescheduling the seminar, it would help us to know which of the following Fridays works best for your group: September 22, September 29, October 6, or October 13? **The September dates won't work for us, but either of the October dates is fine.**

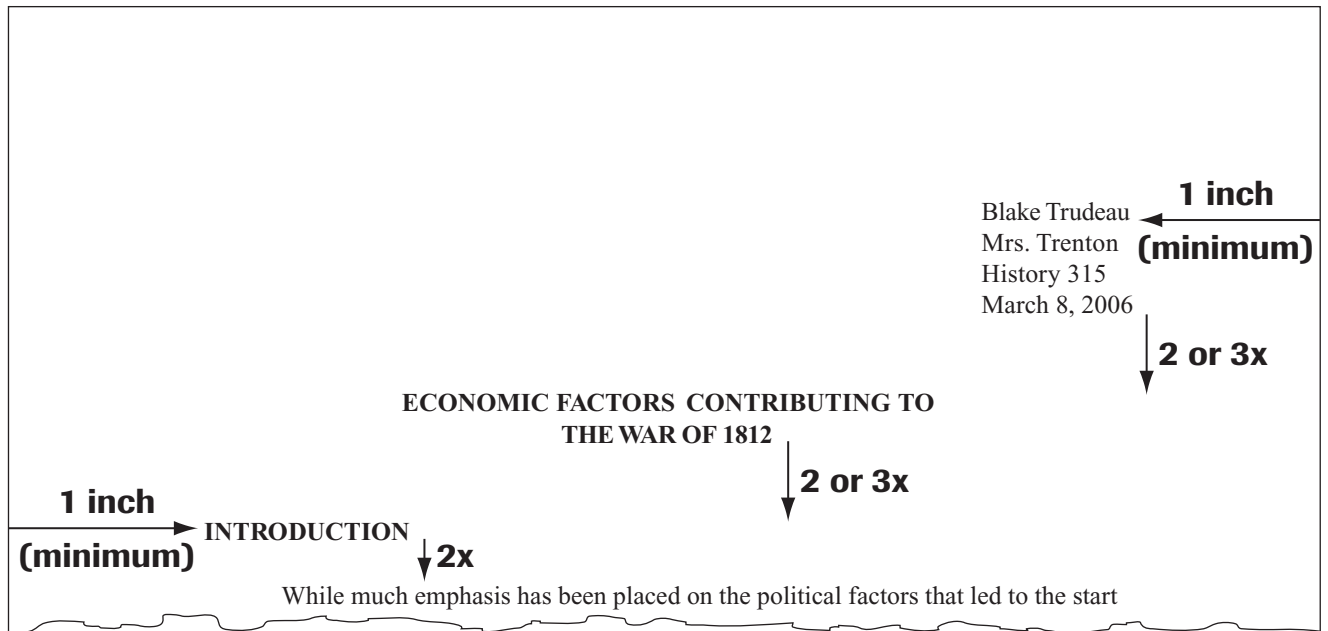
How many people from your organization will be attending? **12**

Would you like us to make hotel reservations for you, or would you prefer to make your own? **We'll make our own.**

INFORMAL BUSINESS REPORT (PAGE 445)



ACADEMIC REPORT (PAGE 453)



How to Cite a Printed Book (Page 491)

BUSINESS STYLE

- ¹Author, *book title*, publisher, place of publication, year of publication, page number
[if reference is being made to a specific page].
- ¹Bill Bryson, *A Short History of Nearly Everything*, Broadway Books, New York, 2003, p. 384.

ACADEMIC STYLE

- ¹Author, *book title* (place of publication: publisher, year of publication), page number
[if reference is being made to a specific page].
- ¹Bill Bryson, *A Short History of Nearly Everything* (New York: Broadway Books, 2003), p. 384.

BUSINESS STYLE: . . . publisher, place of publication, year of publication . . .

ACADEMIC STYLE: . . . (place of publication: publisher, year of publication) . . .

FOOTNOTES (PAGE 479)

into the new century.¹ According to one source: ↓ **2x**

The Internet—also known as the *Net*—is the world’s largest computer network. . . . The Internet isn’t really one network—it’s a network of networks, all freely exchanging information.

The networks range from the big and formal (such as the corporate networks at AT&T, General Electric, and Hewlett-Packard) to the small and informal (such as the one in John’s back bedroom, with a couple of old PCs bought at an electronic parts store) and everything in between.²

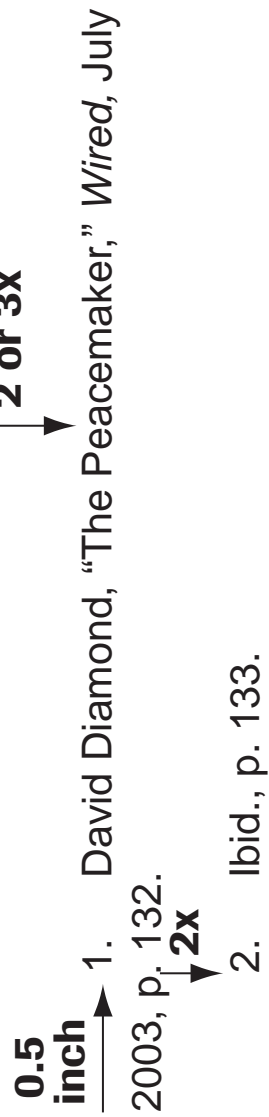
0.5 inch → 0.5 inch ↓ **2x**

↓ **2x**

¹ For a detailed analysis of these technological developments, see Chap. 2, pp. 29–38.

↓ **2x**

² John R. Levine et al., *The Internet for Dummies*, 8th ed., IDG Books, New York, 2002, p. 10.



recommended by the U.S. Postal Service. As for the abbreviations devised to hold down the length of place names in addresses, here is what one authority had to say:

And all you people with beautiful words in your addresses: Cut 'em down. There's a bright golden haze on the MDWS; a fairy dancing in your GDNS; and a safe HBR past the happy LNDG at the XING, where no hope SPGS. Environmentalists are now GRN, as in how GRN was my VLY. . . . Is the language not lessened when words like *meadow*, *gardens*, *harbor*, *landing*, *crossing*, *green*, *valley*—even *islands* (ISS)—are disemvoweled? (William Safire, *In Love With Norma Loquendi*, Random House, New York, 1994, p. 166.)

HOW TO CITE ONLINE MATERIALS (PAGES 492, 495, 496, 498)

ONLINE BOOK

¹Author, *book title*, publisher, place of publication, year of publication, page number (if needed), <URL>, **accessed on** date.

¹William Still, *The Underground Railroad*, Porter & Coates, Philadelphia, 1872, <<http://invictus.quinnipiac.edu/ugrrmain.html>>, accessed on May 28, 2007.

ONLINE MAGAZINE ARTICLE

²Author [if known], “article title,” *name of magazine*, date, <URL>, **accessed on** date.

²“Know Your Digital Parasites,” *Slate*, August 12, 2003, <<http://slate.msn.com/id/2086911>>, accessed on September 14, 2007.

ONLINE NEWSLETTER

³Author [if known], “article title” [if appropriate], *title of publication*, series title and series number [if appropriate], volume number and issue number [if appropriate], sponsoring organization, place [may be omitted], date, page number.

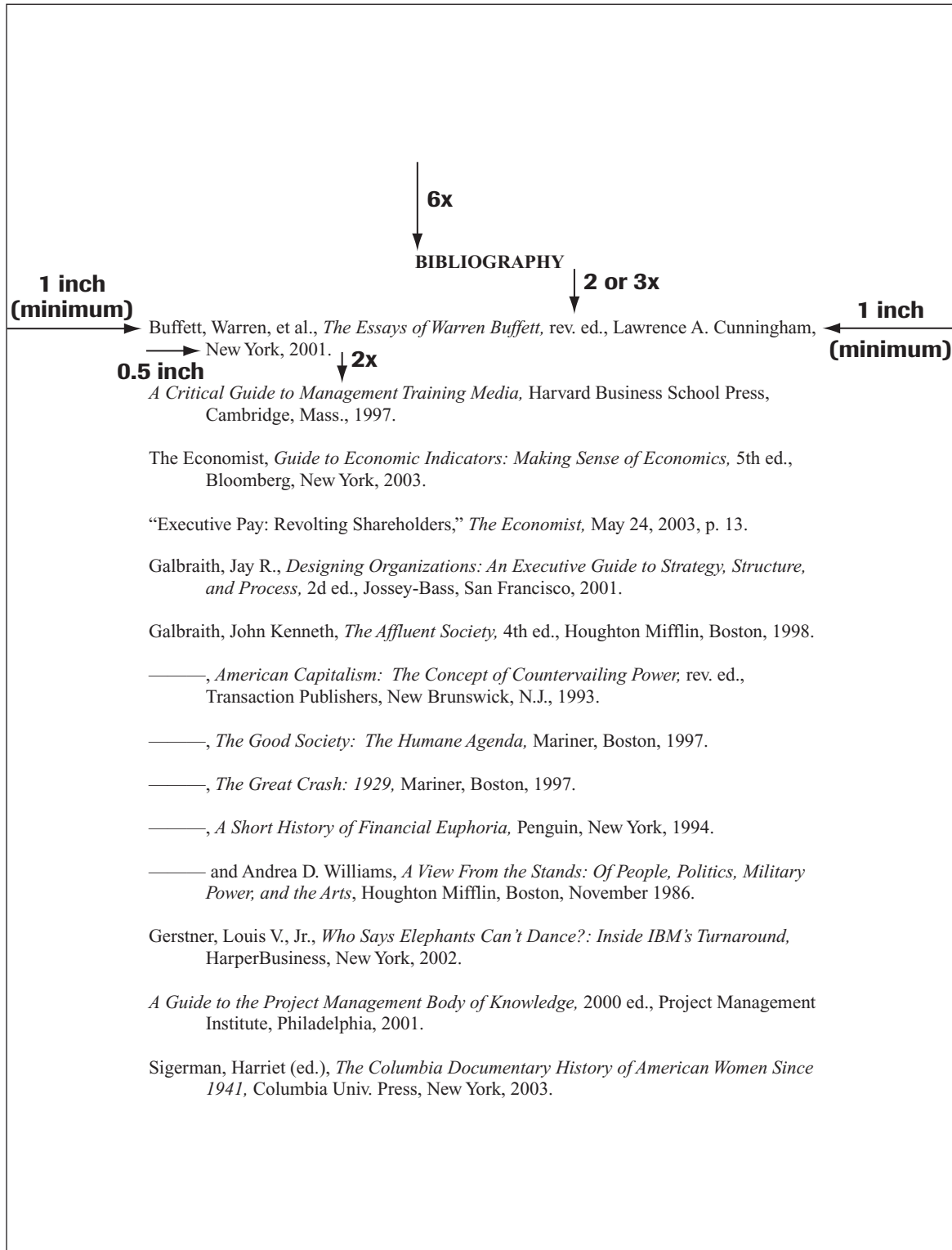
³Barbara Wallraff, “The State of Our Art,” *Copy Editor*, August–September 2003, pp. 1, 6–7.

E-MAIL MESSAGE

⁴Name of author, “subject line,” **e-mail message**, date.

⁴Ann Valdez, “Taking the Spin Out of Corporate Communications,” e-mail message, July 9, 2007.

BIBLIOGRAPHY (PAGE 506)



RÉSUMÉ—CHRONOLOGICAL STYLE (EMPHASIZING DATES), PAGE 1 (PAGE 556)

A ALISON L. BUMBRY

AB

Apartment 145
395 West Center College Street
Yellow Springs, Ohio 45387

Phone: 937-555-7944
Fax: 937-555-8341
E-mail: alumbry@aol.com

B **OBJECTIVE:** A marketing management position in which marketing and administrative experience plus strong writing and computer skills can be used to maximize sales and profitability of one or more product lines.

C **EXPERIENCE:**

July 2001–Present **D** ADMINISTRATIVE COORDINATOR FOR DIRECTOR OF MARKETING, Zimmer & Boyle Inc., Dayton, Ohio

- E** • Created and managed a database to control budgeted expenses for advertising and promotion.
- F** • Participated in designing and implementing market research studies to determine potential size of market for new product lines.
- G** • Coordinated focus group sessions to determine customer attitudes toward our product lines and those of competitors.
- Initiated desktop publishing program to create space ads, catalogs, and mailing pieces. Saved the company over \$50,000 in the first year of operation.

February 1999–
June 2001 ADMINISTRATIVE ASSISTANT TO SALES MANAGER
Zimmer & Boyle Inc., Dayton, Ohio

- Analyzed field sales reports and wrote summaries highlighting problems requiring immediate action and those suggesting need for changes in product design, order fulfillment procedures, and customer service.
- Resolved customer complaints by taking direct action whenever possible or by routing the complaint to the appropriate person. Followed up to ensure complaint was properly handled.
- Supervised a secretary who handled all correspondence and clerical tasks.

May 1997–
January 1999 SECRETARY TO MARKETING MANAGER
Crouch and Cowar Incorporated, Toledo, Ohio

- Developed detailed marketing plans, working from rough outlines provided by marketing manager.
- Created and managed a segmented database of names of customers and qualified prospects for direct marketing campaigns.
- Wrote copy for mail campaigns and catalogs.
- Established media contacts to obtain free publicity for new products and special offers.

RÉSUMÉ—CHRONOLOGICAL STYLE (EMPHASIZING DATES), PAGE 2 (PAGE 557)

ALISON L. BUMBRY

Page 2

September 1995–
April 1997

ASSISTANT TO DIRECTOR OF PUBLIC RELATIONS
The Toledo Museum of Art, Toledo, Ohio

- Wrote news releases for new exhibits and special events.
- Wrote, designed, and laid out fund-raising brochures.
- Established and maintained effective media contacts with regional newspapers and TV and radio stations.

H EDUCATION:

B.S. in marketing, 1995; minor in English
Arizona State University, Tempe, Arizona

G

- Wrote feature articles for *The Arizona Sundial* during sophomore and junior years.
- Created (with two partners) an on-campus birthday celebration service. Managed the service during junior and senior years. Tested various direct marketing techniques to solicit orders from parents of students.

I CONTINUING
EDUCATION:

Courses in copywriting, telemarketing techniques, niche marketing, and computer graphics, Wright State University, Dayton, Ohio, 2001–2003.

J COMPUTER
SKILLS:

Microsoft Office XP Pro, Microsoft Word 2002, Corel WordPerfect Office 2002, CorelDRAW Graphics Suite 11, Adobe PageMaker 7.0, Adobe Illustrator 10.0, Adobe Photoshop 7.0, Microsoft PowerPoint 2002, QuarkXPress 5.01, Peachtree Accounting 2002 9.0, Microsoft Money 2003.

K COMMUNITY
SERVICE:

Wrote, designed, and laid out annual fund-raising brochures (since 2001) for the Dayton Homeless Shelter Coalition, using desktop publishing and computer graphics software.

The Gregg Reference Manual

RÉSUMÉ—CHRONOLOGICAL STYLE

(EMPHASIZING JOB TITLES), PAGE 1 (PAGE 558)

ALISON L. BUMBRY

AB

Apartment 145
395 West Center College Street
Yellow Springs, Ohio 45387

Phone: 937-555-7944
Fax: 937-555-8341
E-mail: alumbry@aol.com

OBJECTIVE: A marketing management position in which marketing and administrative experience plus strong writing and computer skills can be used to maximize sales and profitability of one or more product lines.

EXPERIENCE:

- A** Administrative Coordinator for Director of Marketing ZIMMER & BOYLE INC., Dayton, Ohio, July 2001–Present **B**
- C** Created and managed a database to control budgeted expenses for advertising and promotion. Participated in designing and implementing market research studies to determine the potential size of market for new product lines. Coordinated focus group sessions to determine customer attitudes toward our product lines and those of competitors. Initiated desktop publishing program to create space ads, catalogs, and mailing pieces; saved the company over \$50,000 in the first year of operation.
- Administrative Assistant to Sales Manager ZIMMER & BOYLE INC., Dayton, Ohio, February 1999–June 2001
- Analyzed field sales reports and wrote summaries highlighting problems requiring immediate action and those suggesting a need for changes in product design, order fulfillment procedures, and customer service. Resolved customer complaints by taking direct action whenever possible or by routing the complaint to the appropriate person; followed up to ensure the complaint was properly handled. Supervised a secretary who handled all correspondence and clerical tasks.
- Secretary to Marketing Manager CROUCH AND COWAR INCORPORATED, Toledo, Ohio, May 1997–January 1999
- Developed detailed marketing plans, working from rough outlines provided by the marketing manager. Created and managed a segmented database of names of customers and qualified prospects for direct marketing campaigns. Wrote copy for mail campaigns and catalogs. Established media contacts to obtain free publicity for new products and special offers.

RÉSUMÉ—FUNCTIONAL STYLE, PAGE 1 (PAGE 560)

ALISON L. BUMBRY

AB

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OBJECTIVE:

A marketing management position in which marketing and administrative experience plus strong writing and computer skills can be used to maximize sales and profitability of one or more product lines.

B

A ACHIEVEMENTS:

MARKETING EXPERIENCE

B

- C**
- Participated in designing and implementing market research studies to determine potential size of market for new product line.
 - Coordinated focus group sessions to determine customer attitudes toward our product lines and those of competitors.
 - Analyzed field sales reports and wrote summaries highlighting problems requiring immediate action and those suggesting need for changes in product design, order fulfillment procedures, and customer service.
 - Developed detailed marketing plans, working from rough outlines provided by marketing manager.

ADMINISTRATIVE EXPERIENCE

B

- C**
- Controlled budgeted expenses for advertising and promotion.
 - Resolved customer complaints by taking direct action whenever possible or by routing the complaint to an appropriate person. Followed up to ensure complaint was properly handled.
 - Established and maintained effective media contacts with regional newspapers and TV and radio stations to obtain free publicity for new products and special offers.
 - Supervised a secretary who handled all correspondence and clerical tasks.

WRITING SKILLS

B

- C**
- Wrote copy for mail campaigns and catalogs.
 - Wrote summaries of field sales reports to underscore need for immediate action.
 - Wrote copy for fund-raising brochures for art museum.

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RÉSUMÉ—FUNCTIONAL STYLE,
PAGE 2 (PAGE 561)

ALISON L. BUMBRY

Page 2

COMPUTER SKILLS

B

C

- Initiated an in-house desktop publishing program. Saved the company over \$50,000 in the first year of operation.
- Designed and laid out space ads, catalogs, mailing pieces, and fund-raising brochures.
- Created and managed a database to control budgeted expenses for advertising and promotion.
- Created and managed a segmented database of names of customers and qualified prospects for direct marketing campaigns.
- Microsoft Office XP Pro, Microsoft Word 2002, Corel WordPerfect Office 2002, CorelDRAW Graphics Suite 11, Adobe PageMaker 7.0, Adobe Illustrator 10.0, Adobe Photoshop 7.0, QuarkXPress 5.01, Microsoft PowerPoint 2002, Peachtree Accounting 2002 9.0, Microsoft Money 2003.

D EMPLOYMENT HISTORY:

- Administrative coordinator for the director of marketing, Zimmer & Boyle Inc., Dayton, Ohio, July 2001– Present.
- Administrative assistant to the sales manager, Zimmer & Boyle Inc., Dayton, Ohio, February 1999–June 2001.
- Secretary to the marketing manager, Crouch and Cowar Incorporated, Toledo, Ohio, May 1997–January 1999.
- Assistant to the director of public relations, the Toledo Museum of Art, Toledo, Ohio, September 1995–April 1997.

EDUCATION:

B.S. in marketing, 1995; minor in English
Arizona State University, Tempe, Arizona

- Wrote feature articles for *The Arizona Sundial* during sophomore and junior years.
- Created (with two partners) an on-campus birthday celebration service. Managed the service during junior and senior years. Tested various direct marketing techniques to solicit orders from parents of students.

CONTINUING EDUCATION:

Courses in copywriting, telemarketing techniques, niche marketing, and computer graphics, Wright State University, Dayton, Ohio, 2001–2003.

COMMUNITY SERVICE:

Wrote, designed, and laid out annual fund-raising brochures (since 2001) for the Dayton Homeless Shelter Coalition, using desktop publishing and computer graphics software.

RÉSUMÉ—ONE-PAGE STYLE (PAGE 562)

RALPH A. PINKHAM
148 Biscay Road
Damariscotta, Maine 04543
207-555-3266

OBJECTIVE: To gain experience as a bank teller as a first step toward a career in banking.

A EDUCATION: *A.A. in business management, 2005*
University of Maine, Augusta, Maine

Courses in accounting, business communication, business management, finance, and office technology. **E**

B Academic scholarships, 2003–2005. Member of the intramural wrestling team, 2003–2004. Tutor in a university-sponsored community literacy program, 2004–2005. **E**

C EXPERIENCE: *Sales associate, Reny's, Damariscotta, Maine, June 2005–Present*

Handled cash and credit card transactions, using electronic cash register. Helped customers with product selections and suggested tie-in purchases. Resolved customer problems. Assisted in taking inventory and restocking shelves. Suggested special promotions and helped design merchandise displays. **E**

Cashier, Pinkham's Plantation, Damariscotta, Maine, May 2000–August 2003

Worked part-time in family-owned business. Handled cash and credit card transactions. Advised customers on planting and care of purchased items. Set up special seasonal displays and recommended special pricing arrangements to boost sales. **E**

D SKILLS: Strong number sense and quick mastery of electronic cash register and calculators. Proven ability to handle large amounts of money accurately. Outgoing personality with the ability to grasp and respond to customers' needs and concerns. Excellent communication skills in writing, over the phone, and face to face. Mastery of Microsoft Office and Lotus Notes software. Facility in the use of e-mail and accessing information on the Web. **E**

SCANNABLE RÉSUMÉ, PAGE 1 (PAGE 566)

A

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E-mail: alumbry@aol.com

B OBJECTIVE

A position in marketing management in which marketing experience and administrative expertise plus writing skills and computer skills can be used to promote sales growth and exceed profit goals for one or more product lines.

B MARKETING SKILLS

- C** Design and implementation of market research studies. Assessment of potential market size for new product lines. Coordination of focus group sessions. Assessment of customer attitudes toward product lines. Analysis of field sales reports. Pinpointing of problems for immediate action. Pinpointing of need for changes in product design, order fulfillment procedures, and customer service. Development of detailed marketing plans based on input from marketing manager.

B ADMINISTRATIVE SKILLS

- C** Control of advertising and promotion expense budgets. Resolution of customer complaints. Contacts with newspapers, TV stations, and radio stations for free publicity. Supervision of secretary.

B WRITING SKILLS

- C** Preparation of copy for mail campaigns, catalogs, and fund-raising brochures. Summaries of field sales reports.

B COMPUTER SKILLS

- C** Start-up of in-house desktop publishing program, with first-year savings of \$50,000. Design and layout of space ads, catalogs, mailing pieces, and fund-raising brochures. Creation and management of database for control of advertising and promotion expense budgets. Creation and management of segmented database of customers and qualified

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SCANNABLE RÉSUMÉ, PAGE 2 (PAGE 567)

H ALISON L. BUMBRY

Page 2

B EMPLOYMENT HISTORY

- D** * Administrative coordinator for director of marketing, Zimmer and Boyle Inc., Dayton, Ohio, July 2001–Present. **I**
* Administrative assistant to sales manager, Zimmer and Boyle Inc., Dayton, Ohio, February 1999–June 2001. **I**
* Secretary to marketing manager, Crouch and Cowar Incorporated, Toledo, Ohio, May 1997–January 1999.
* Assistant to director of public relations, the Toledo Museum of Art, Toledo, Ohio, September 1995–April 1997.

B EDUCATION

- E** B.S. in marketing, 1995, minor in English, Arizona State University, Tempe, Arizona.

Writer of feature articles for The Arizona Sundial during sophomore and junior years. **I**
Cofounder and manager of on-campus birthday service. Testing of various direct marketing techniques to solicit orders.

B CONTINUING EDUCATION

- F** Courses in copywriting, telemarketing techniques, niche marketing, and computer graphics, Wright State University, Dayton, Ohio, 2001–2003.

B COMMUNITY SERVICE

- G** Writing, design, and layout of annual fund-raising brochures for the Dayton Homeless Shelter Coalition.

APPLICATION LETTER (PAGE 570)

A ALISON L. BUMBRY

AB Apartment 145
395 West Center College Street
Yellow Springs, Ohio 45387

Phone: 937-555-7944
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March 3, 2005

Mr. Oliver Digby
Director of Human Resources
Hunt and Ketcham Inc.
1228 Euclid Avenue
Cleveland, Ohio 44115

Dear Mr. Digby:

B You advertised for a marketing manager in the March 2 *Plain Dealer*. I have used many Hunt and Ketcham texts in my computer courses, so I know that your company publishes books of consistently high quality. As the following comparison shows, my experience and background come close to satisfying all of the requirements stated in your ad.

C Your Requirements	My Qualifications
College degree	B.S. in marketing plus continuing education courses in marketing and computer software applications
Knowledge of technical publishing market	Over six years' experience in sales and marketing divisions of two educational publishing companies
Field sales experience	Extensive contact with field sales reps and customers, resolving a wide range of sales support and customer service problems

The enclosed résumé will provide additional information about my marketing experience.

D I would appreciate the chance to meet with you and discuss the ways in which I can help Hunt and Ketcham achieve its marketing objectives and its profit goals. I will call your office on March 14 to determine whether there is a convenient time for you to see me.

Sincerely,

FOLLOW-UP LETTER (PAGE 571)

ALISON L. BUMBRY

AB

Apartment 145
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March 25, 2005

Mr. Oliver Digby
Director of Human Resources
Hunt and Ketcham Inc.
1228 Euclid Avenue
Cleveland, Ohio 44115

Dear Mr. Digby:

- A** Thank you for taking the time last Friday to explain why my lack of field sales experience in the technical publishing market prevents me from being considered for the marketing manager's position at Hunt and Ketcham.
- B** Thank you, moreover, for arranging an interview that same day with your director of sales. Ms. Cantrell gave me a very detailed picture of a field rep's responsibilities. She also stated that in light of all my prior experience in educational publishing, I ought to make the transition to technical publishing very easily. I was encouraged to learn that after a year or two of experience in the field, I would be a strong candidate for any marketing manager's position that might open at that time.
- C** Ms. Cantrell has promised to let me know within the next four weeks whether she is in a position to offer me a field rep's job. If she does, I very much look forward to seeing you again. In any event, thank you for all the help you have given me.

Sincerely,

Alison L. Bumbry

Alison L. Bumbry

The Gregg Reference Manual

ACCEPTANCE LETTER (PAGE 573)

ALISON L. BUMBRY

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April 29, 2005

Ms. Jennifer Cantrell
Director of Sales
Hunt and Ketcham Inc.
1228 Euclid Avenue
Cleveland, Ohio 44115

Dear Jennifer:

- A** I am very pleased to accept the job of field sales representative, with the state of Ohio as my territory. What especially appeals to me is that this job not only represents an excellent opportunity in itself; it provides a springboard for higher-level marketing jobs with Hunt and Ketcham.
- B** The materials that Oliver Digby sent me answered all my questions about compensation arrangements and company policies. All the necessary paperwork has now been completed and returned. As I understand it, you want me to start work on June 6, spending the month in Cleveland for orientation and training. I assume that someone in your department will provide me with information about my accommodations during the month of June.
- C** I am genuinely excited about the prospect of working with you and for you. From our conversations I can tell how supportive you are of the people who report to you. When I think of how much I will learn under your supervision, I realize just how lucky I am to be joining Hunt and Ketcham.
- D** If there is anything you think I should be reading or doing in the next month, please let me know. I would welcome the chance to get a head start on the job before I actually report for work on June 6.

Sincerely,

Alison L. Bumbry
Alison L. Bumbry

The Gregg Reference Manual

FORMS OF ADDRESS—FOR A MAYOR (1801–1811)

Inside Address: The Honorable . . . (*full name*)
 Mayor of . . . (*city*)
 City, State ZIP Code

OR: The Mayor of the City of . . .
 City, State ZIP Code

Salutation: Dear Mr. Mayor: OR: Dear Madam Mayor:

OR: Dear Mayor . . . (*last name*):

