CHAPTER 20: EXACTNESS
20a. Accurate and precise word choice conveys meaning efficiently.
   (1) Accuracy is essential.
   (2) Connotations enrich meaning.
   (3) Specific and concrete words are usually stronger than general and abstract ones.
   (4) Figurative language can contribute to exactness.

20b. Exact word choice requires an understanding of idioms.

20c. Fresh expressions are more distinctive than worn-out ones.

CHAPTER 21: CONCISENESS: AVOIDING WORDINESS AND NEEDLESS REPETITION
21a. Every word should count; words or phrases that add nothing to the meaning should be omitted.
   (1) Redundancy
   (2) Unnecessary words
   (3) Expletives

21b. Combining sentences or simplifying phrases and clauses can eliminate needless words.

21c. Repetition is useful only when it improves emphasis, clarity, or coherence.

21d. Pronouns and elliptical constructions can eliminate needless repetition.

CHAPTER 22: CLARITY AND COMPLETENESS
22a. Articles, pronouns, conjunctions, or prepositions are sometimes necessary for clarity and completeness.
   (1) Use of articles
   (2) Omitted conjunctions or prepositions

22b. Verbs and auxiliaries that are sometimes omitted in speech are necessary in writing to avoid awkwardness or to complete meaning.

22c. Complete comparisons are needed in writing to complete the meaning if it is not suggested by the context.

22d. The intensifiers so, such, and too need a completing phrase or clause.
CHAPTER 23: SENTENCE UNITY: CONSISTENCY
23a. Making the relationship of ideas in a sentence immediately clear helps the reader.

23b. Arranging details in a clear sequence makes your point clear.

23c. Mixed metaphors and mixed constructions are illogical.
   (1) Mixed metaphors
   (2) Mixed constructions

23d. Faulty predication can lead to problems.

23e. Unnecessary shifts are disconcerting.
   (1) Faulty is... when, is... where, or is... because constructions
   (2) Definitions clarify the precise meaning of words.

CHAPTER 24: SUBORDINATION AND COORDINATION
24a. Careful subordination can combine a series of related short sentences into longer, more effective units.
   (1) Adjectives and adjective phrases
   (2) Adverbs and adverb phrases
   (3) Appositives and contrasting elements
   (4) Subordinate clauses

24b. Using subordination and coordination is preferable to stringing several main clauses together.
   (1) Subordinate structures for ideas that are less important than main ideas
   (2) Coordinate structures for ideas of equal importance
   (3) Logical connection of ideas by subordinate and coordinate structures

24c. Faulty or excessive subordination can confuse the reader.

CHAPTER 25: COHERENCE: MISPLACED PARTS AND DANGLING MODIFIERS
25a. Placing modifiers near the words they modify clarifies meaning.
   (1) In formal English, place modifiers such as *almost, only, just, even, hardly, nearly,* and *merely* immediately before the words they modify for emphasis and clarification of meaning.
   (2) Place a modifying prepositional phrase to indicate clearly what the phrase modifies.
   (3) Place adjective clauses near the words they modify.
(4) Revise “squinting” constructions — modifiers that may refer to either a preceding or a following word.
(5) Revise awkward constructions that split an infinitive.

25b. There are several ways to revise dangling modifiers.
   (1) Revise dangling participial phrases.
   (2) Revise dangling phrases containing gerunds or infinitives.
   (3) Revise dangling elliptical adverb clauses.

CHAPTER 26: PARALLELISM
26a. Similar grammatical elements need to be balanced.
   (1) Parallel words and phrases
   (2) Parallel clauses
   (3) Parallel sentences

26b. Parallels need to be clear to the reader.

26c. Correlatives can be used with parallel structures.

CHAPTER 27: CONSISTENCY: AVOIDING SHIFTS
27a. Consistent tense, mood, and person

27b. Consistent person and number

27c. Shifts between direct and indirect discourse

27d. Consistent tone and style

27e. Consistent perspective and viewpoint

CHAPTER 28: PRONOUN REFERENCE
28a. Clear antecedents

28b. Clear references

28c. Broad or implied references

28d. Awkward use of *it* or *you*
CHAPTER 29: EMPHASIS
29a. Words at the beginning or end of a sentence receive emphasis.

29b. When surrounded by cumulative sentences, a periodic sentence receives emphasis.

29c. When ideas are arranged from least important to most important, the most important idea receives the most emphasis.

29d. Forceful verbs can make sentences emphatic.
   (1) The active is more emphatic than the passive voice.
   (2) Action verbs and forceful linking verbs are more emphatic than forms of have or be.

29e. Repeating important words gives them emphasis.

29f. Inverting the standard word order of a sentence gives it emphasis.

29g. Balanced sentence construction provides emphasis.

29h. A short sentence following one or more long ones is emphasized.

CHAPTER 30: VARIETY
30a. A series of short, simple sentences sounds choppy.

30b. Writing sounds monotonous when too many sentences begin the same way.
   (1) Begin with an adverb or an adverbiaal clause
   (2) Begin with a prepositional phrase or a verbal phrase
   (3) Begin with a sentence connective—a coordinating conjunction, a conjunctive adverb, or a transitional expression
   (4) Begin with an appositive, an absolute phrase, or an introductory series.

30c. Stringing simple sentences together to make compound sentences is less effective than experimenting with sentence structure.
   (1) Make a compound sentence complex.
   (2) Use a compound predicate in a simple sentence.
   (3) Use an appositive in a simple sentence.
   (4) Use a prepositional or verbal phrase added to a simple sentence.
   (5) Use additional conjunctions to increase the compounds in a sentence.
30d. Occasionally using words or phrases to separate subject and verb can vary the conventional subject-verb sequence.

30e. When surrounded by declarative sentences, a question, an exclamation, or a command adds variety.