

Grammar for High School

A Sentence-Composing Approach— The Teacher's Booklet

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If the new grammar is to be brought to bear on composition, it must be brought to bear on the rhetoric of the sentence. . . . With hundreds of handbooks and rhetorics to draw from I have never been able to work out a program for teaching the sentence as I find it in the work of contemporary writers.

—Francis Christensen, “A Generative Rhetoric of the Sentence”

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To the memory of Francis Christensen, the first to see the light: Christensen’s life’s work made possible this “program for teaching the sentence as [it is found] in the work of contemporary writers.” We are deeply grateful to him, our silent partner, for helping us work out the program found in the sentence-composing approach.

—Don and Jenny Killgallon

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Background Information

Whenever we read a sentence and like it, we unconsciously store it away in our model-chamber; and it goes with the myriad of its fellows, to the building, brick by brick, of the eventual edifice which we call our style.

—Mark Twain

Like a building rising brick by brick, writing unfolds one sentence at a time. The quality of sentences largely determines the quality of writing. The goal of this worktext is to provide sentence-composing activities to help students build better sentences. Through imitating model sentences by professional writers and subsequently replicating in their own writing the grammatical structures those sentences contain, students can achieve that goal.

Sentence composing, an approach developed over thirty years by co-author Don Killgallon, is a unique, eminently teachable rhetoric of the sentence. Its distinguishing feature is the linking of the three strands of the English curriculum—grammar, writing, and literature—through exclusive use of literary model sentences for students to manipulate, imitate, and replicate in their own writing.

A research study was conducted (2005 by Don Killgallon) at the University of Maryland about students' perceptions of the structural differences between literary sentences and nonliterary sentences. The conclusion of the study is that, although students can easily identify literary sentences, they cannot approximate the structure of those sentences in their own writing.

When students were asked to tell how sentences written by students could become more like those by professional writers, a typical response was this: "Sentences of students could become more like the professional ones if the students looked at the various types of grammatical structures used and tried to duplicate them."

Through the activities in *Grammar for High School: A Sentence-Composing Approach*, teachers will be able to teach students how to build better sentences by learning those "various types of grammatical structures" and how to "duplicate them."

Grammar for High School

Although based on grammatical structures commonly taught in secondary English classes, the sentence-composing approach differs greatly from traditional teaching of grammar. The activities in grammar books—naming of sentence parts and parsing of sentences—dissect dead sentences.

For all your rhetorician's rules
Teach nothing but to name his tools.

—Samuel Butler, *Hudibras*

Background Information

Grammar for High School: A Sentence-Composing Approach does much more than name the tools. It teaches students to *use* those tools to build better sentences through the application of grammar to writing improvement, using rich sentences from literature as models, often from books taught or read independently during the high school years.

Vast are the differences between sentences from many high school grammar books and sentences from literature books, a chasm between artificial sentences concocted to illustrate subjects, verbs, phrases, clauses (*grammar books*), and real sentences composed by effective writers to impact readers (*literature books*)—sentences like the hundreds of varied model sentences in this book. (*Please see Grammar of the Greats, pages 8–16, for a complete list.*)

Children learn grammar, including varied sentence structure, by reading good books, picking up literary sentence patterns subconsciously through imitation—the same way they learn to speak.

... one purpose of writing is the making of texts, very much the way one might make a chair or a cake. One way to learn how to make anything is to have a model, either for duplication or for triggering one's own ideas.

—Miles Myers, former director,
National Council of Teachers of English
Theory and Practice in the Teaching of Composition

A Sentence-Composing Approach

The hallmark of the approach is the integration of grammar, writing, and literature through repeated, varied, and systematic practice using only professional sentences as models for imitation. Sentence-composing practice includes four sentence manipulation activities: unscrambling, combining, imitating, expanding.

Background Information

The Four Sentence-Composing Activities:

1. **UNSCRAMBLING TO IMITATE**—Given a list of scrambled sentence parts of an imitation of a model sentence, students unscramble the list to match the structure of the model. *Purpose: to break down the imitation task into manageable steps by isolating the sentence parts of the model.* (An example from the worktext is on page 50.)
2. **COMBINING TO IMITATE**—Given a list of short sentences, students combine those sentences to match the structure of the model. *Purpose: to convert sentences into sentence parts equivalent to those in the model and thereby imitate the structure of the model.* (An example from the worktext is on page 51.)
3. **IMITATING ALONE**—After learning how to imitate a sentence, given just a model sentence, students imitate it by using their own content but the structure of the model. *Purpose: to practice using structures found in professionally written sentences to internalize those structures for use independently.* (An example from the worktext is on page 51.)
4. **EXPANDING**—Given a model sentence with a sentence part deleted at the caret mark (^), students create compatible content and structure to add. *Purpose: to practice adding structures found in professionally written sentences.* (An example from the worktext is on page 52.)

In the development of each of the fourteen tools in this worktext, the four kinds of sentence-composing activities are presented in ascending level of challenge, from most reliant on the model to least, from imitation (*unscrambling, combining, imitating alone*) to creation (*expanding*).

Why Sentence Composing Works

Sentence composing provides acrobatic training in sentence dexterity. All four sentence-composing techniques—unscrambling, combining, imitating, expanding—use literature as a school for writing with a faculty of professional writers.

Growth in sentence composing and variety stems from two processes, both taught through *Grammar for High School: A Sentence-Composing Approach*:

1. **addition**—the ability to add structures associated with professionally written sentences; and
2. **transformation**—the ability to convert structures into ones associated with professionally written sentences.

Background Information

For both processes, this worktext provides many activities for teaching students to build better—often *much* better—sentences. Through learning, practicing, and applying the grammatical tools of professional writers, students improve their own writing.

Sentence composing influences the development of unique style. Authors have a signature sentence style that markedly enhances their writing. After exposure to, and imitations of, hundreds of diverse professional sentence styles, many students, with their newly acquired clear understanding of “style,” will create their own distinctive style.

Grammar of the Greats

Over 200 authors, 250 titles, and 600 sentences are the basis for practices in *Grammar for High School: A Sentence-Composing Approach*. The way the best writers of our time use the grammatical tools taught in this worktext is the heart and soul of the worktext.

Included are model sentences from books read independently by high school students (J. K. Rowling's Harry Potter series), novels often taught in the senior high grades (Harper Lee's *To Kill a Mockingbird*, John Steinbeck's *Of Mice and Men*, Ernest Hemingway's *The Old Man and the Sea*, William Golding's *Lord of the Flies*), and others. All of them, listed below, provide a mentorship for students in building better sentences, an apprenticeship in learning the "grammar of the greats."

Alexander Key, *The Forgotten Door*

Alexander Petrunkevitch, "The Spider and the Wasp"

Alice Walker, *In Search of Our Mothers' Gardens*

Anatole France (quotation about writing)

Ann Patchett, *Bel Canto*

Anne Morrow Lindbergh, *Gift from the Sea*

Anne Tyler, *Back When We Were Grownups*

Anne Tyler, *Digging to America*

Anne Tyler, *Saint Maybe*

Anne Tyler, *The Amateur Marriage*

Annie Dillard, "Death of a Moth"

Annie Dillard, *An American Childhood*

Annie Proulx, "Dump Junk"

Annie Proulx, "Man Crawling Out of Trees"

Annie Proulx, *Bad Dirt*

Armstrong Sperry, *Call It Courage*

Audrey Niffenegger, *The Time Traveler's Wife*

Barbara Kingsolver, *Animal Dreams*

Barbara Kingsolver, *Pigs in Heaven*

Barbara Kingsolver, *The Bean Trees*

Barry Commoner, *The Politics of Energy*

Grammar of the Greats

Bernard Malamud, "The Prison"

Bernard Malamud, *The Fixer*

Bill and Vera Cleaver, *Where the Lilies Bloom*

Bill Brittain, *The Wish Giver*

Bruce Catton, *The American Story*

Bruce Catton, "Grant and Lee: A Study in Contrasts"

Carson McCullers, *The Heart Is a Lonely Hunter*

Charles Frazier, *Cold Mountain*

Christy Brown, *Down All the Days*

Christy Brown, *My Left Foot*

Cynthia Rylant, *Missing May*

D. H. Lawrence, "The Prussian Officer"

Daniel Keyes, *Flowers for Algernon*

David Guterson, *Snow Falling on Cedars*

David McCullough, *Truman*

Deems Taylor, "The Monster"

Diane Ackerman, "The Face of Beauty"

Diane Ackerman, *A Natural History of the Senses*

Donald M. Murray, "The Maker's Eye: Revising Your Own Manuscripts"

Doris Lessing, "A Mild Attack of Locusts"

Dylan Thomas, "Quite Early One Morning"

E. B. White, "Once More to the Lake"

E. Everett Evans, "The Shed"

Edgar Allan Poe, "The Fall of the House of Usher"

Edmund Ware, "An Underground Episode"

Edward Abbey, "Aravaipa Canyon"

Eleanor Coerr, *Sadako and the Thousand Paper Cranes*

Elizabeth Bowen, "Foothold"

Ellen Goodman, *Close to Home*

Grammar of the Greats

Ernest Hemingway, "The Snows of Kilimanjaro"
Ernest Hemingway, *A Farewell to Arms*
Ernest Hemingway, *The Old Man and the Sea*
Eugenia Collier, "Sweet Potato Pie"
Evan Connell, Jr., "The Condor and the Guests"
F. R. Buckley, "Gold-Mounted Guns"
F. Scott Fitzgerald, *The Great Gatsby*
Fannie Flagg, *Standing in the Rainbow*
Flannery O'Connor, "The Life You Save May Be Your Own"
Flannery O'Connor, "The River"
Frances Hodgson Burnett, *A Little Princess*
Frances Hodgson Burnett, *The Secret Garden*
Frank Bonham, *Chief*
Frank McCourt, *Teacher Man*
Frank Rooney, "Cyclist's Raid"
Franz Kafka, *The Metamorphosis*
Gary Soto, "Barbie"
Gaston Leroux, *The Phantom of the Opera*
George Orwell, "A Hanging"
George Orwell, "Shooting an Elephant"
Gerda Weissmann Klein, "All But My Life"
Gina Berriault, "The Stone Boy"
Gregory Clark, *A Social Perspective on the Function of Writing*
Gregory David Roberts, *Shantaram*
Gwendolyn Brooks, "Helen"
Hal Borland, *When the Legends Die*
Harper Lee, *To Kill a Mockingbird*
Henry Sydnor Harrison, "Miss Hinch"
Ian McEwan, *Atonement*

Grammar of the Greats

Ian McEwan, *Enduring Love*

Ian McEwan, *Saturday*

Isabel Allende, *Daughter of Fortune*

Isak Dinesen, "The Roads Round Pisa"

J. D. Salinger, "For Esme—with Love and Squalor"

J. D. Salinger, "The Laughing Man"

J. D. Salinger, *Franny and Zooey*

J. D. Salinger, *Raise High the Roof Beam, Carpenters*

J. D. Salinger, *The Catcher in the Rye*

J. K. Rowling, *Harry Potter and the Chamber of Secrets*

J. K. Rowling, *Harry Potter and the Goblet of Fire*

J. K. Rowling, *Harry Potter and the Half-Blood Prince*

J. K. Rowling, *Harry Potter and the Order of the Phoenix*

J. K. Rowling, *Harry Potter and the Prisoner of Azkaban*

J. K. Rowling, *Harry Potter and the Sorcerer's Stone*

J. R. R. Tolkien, *The Hobbit*

J. R. R. Tolkien, *The Lord of the Rings*

Jack Finney, "Of Missing Persons"

Jack London, "To Build a Fire"

James Baldwin, "Every Good-bye Ain't Gone"

James Ramsey Ullman, *Banner in the Sky*

Jessamyn West, "The Child's Day"

Jhumpa Lahiri, *The Namesake*

Joan Aiken, "A Necklace of Raindrops"

Joan Aiken, "Searching for Summer"

John Burnham Schwartz, *Reservation Road*

John Christopher, *The Guardians*

John F. Kennedy, *Profiles in Courage*

John Grisham, *The Broker*

Grammar of the Greats

John Hersey, *Hiroshima*
John Irving, *A Prayer for Owen Meany*
John Knowles, *A Separate Peace*
John Le Carre, *Absolute Friends*
John McMurtry, "Kill 'Em! Crush 'Em! Eat 'Em Raw!"
John Steinbeck, "Flight"
John Steinbeck, "Johnny Bear"
John Steinbeck, "The Snake"
John Steinbeck, *Cannery Row*
John Steinbeck, *Of Mice and Men*
John Steinbeck, *The Grapes of Wrath*
John Steinbeck, *The Pearl*
John Steinbeck, *The Red Pony*
John Updike, *Terrorist*
Jon Katz, "How Boys Become Men"
Joseph Conrad, "The Idiots"
Judith Guest, *Ordinary People*
Julia Alvarez, "Snow"
Kate Chopin, "A Respectable Woman"
Katherine Anne Porter, *Ship of Fools*
Katherine Mansfield, "Bliss"
Keith Donohue, *The Stolen Child*
Kenneth Brower, *The Starship and the Canoe*
Kurt Vonnegut, "How to Write with Style"
Langston Hughes, "Thank You, M'am"
Langston Hughes, *The Big Sea*
Lars Eighner, "On Dumpster Diving"
Laura Hillenbrand, *Seabiscuit*
Lee Stringer, *Grand Central Winter*

Grammar of the Greats

Leo Tolstoy, "The Death of Ivan Ilych"
Lincoln Steffens, *A Boy on Horseback*
Lloyd Alexander, *The Book of Three*
Lloyd Alexander, *The High King*
Lois Duncan, *A Gift of Magic*
Lois Lenski, *Strawberry Girl*
Lois Lowry, *Number the Stars*
Lois Lowry, *The Giver*
Loren Eiseley, "The Brown Wasps"
Louisa May Alcott, "Onawandah"
Madeleine L'Engle, *A Wind in the Door*
Madeleine L'Engle, *A Wrinkle in Time*
Maia Woiciechowska, *Shadow of a Bull*
Malcom X and Alex Haley, *The Autobiography of Malcom X*
Margaret Atwood, "Fiction: Happy Endings"
Marguerite Henry, *Misty of Chincoteague*
Marjorie Kinnan Rawlings, *The Yearling*
Mark Bowden, *Black Hawk Down*
Mark Twain, *The Adventures of Tom Sawyer*
Martin Luther King, Jr., "I Have a Dream"
Mary Elizabeth Vroman, "See How They Run"
Mary Gordon, *Final Payments*
Maya Angelou, *The Heart of a Woman*
Maya Angelou, *Wouldn't Take Nothing for My Journey Now*
Michael Crichton, *Jurassic Park*
Michael Crichton, *Prey*
Michael Crichton, *State of Fear*
Michael Crichton, *Travels*
Mildred D. Taylor, *Roll of Thunder, Hear My Cry*

Grammar of the Greats

Mina P. Shaughnessy, *Errors and Expectations*
Mitch Albom, *The Five People You Meet in Heaven*
Mitch Albom, *Tuesdays with Morrie*
Monica Charles, *To Live with a Legend*
Morris West, *The Clowns of God*
Mortimer Adler, "How to Mark a Book"
Nancy and Benedict Freedman, *Mrs. Mike*
Nancy Mairs, *Plaintext*
Ortiz Cofer, "The Myth of the Latin Woman"
P. D. James, *A Certain Justice*
P. M. Forni, *Choosing Civility*
Paul Horgan, "To the Mountains"
Paul Roberts, *Understanding English*
Phyllis Reynolds Naylor, *Shiloh*
Pierre Boulle, *Planet of the Apes*
Ralph Ellison, "Flying Home"
Ray Bradbury, "A Sound of Thunder"
Ray Bradbury, "All Summer in a Day"
Ray Bradbury, *Fahrenheit 451*
Ray Bradbury, *The Martian Chronicles*
Rebecca Wells, *Ya Yas in Bloom*
Richard E. Byrd, *Alone*
Richard Lederer, *The Miracle of Language*
Richard Wright, *Black Boy*
Robert Cormier, *Take Me Where the Good Times Are*
Robert Lipsyte, *The Contender*
Robert Ludlum, *The Moscow Vector*
Robert Ludlum, *The Prometheus Deception*
Robert Murphy, "You've Got to Learn"

Grammar of the Greats

Robert C. O'Brien, *Mrs. Frisby and the Rats of NIMH*

Rosa Guy, *The Friends*

Sarah Orne Jewett, "A White Heron"

Saul Bellow, "A Father-to-Be"

Saul Bellow, "Leaving the Yellow House"

Scott O'Dell, *Island of the Blue Dolphins*

Sherman B. Nuland, "Cruel and Unusual"

Sherwood Anderson, *Winesburg, Ohio*

Shirley Jackson, "Charles"

Shirley Jackson, "The Lottery"

Stephen Crane, "Horses—One Dash"

Stephen Crane, "The Blue Hotel"

Stephen Crane, "The Open Boat"

Stephen E. Ambrose, *Nothing Like It in the World*

Stephen King, *Bag of Bones*

Stephen King, *Everything's Eventual*

Stephen King, *Hearts in Atlantis*

Stephen King, *Needful Things*

Stephen King, *On Writing*

Stephen King, *The Eyes of the Dragon*

Sue Miller, *While I Was Gone*

Susan Sontag (*quotation about revising*)

The Bible

Theodore Waldeck, "Certain, Sudden Death"

Thomas Wolfe, "The Men of Old Catawba"

Tobias Wolff, *Old School*

Toni Cade Bambara, "Raymond's Run"

Toni Morrison, *Beloved*

Tracy Chevalier, *The Girl with a Pearl Earring*

Grammar of the Greats

Tracy Kidder, *Among Schoolchildren*

Tracy Kidder, *Home Town*

Truman Capote, *The Grass Harp*

Virginia Woolf, "Lappin and Lapinova"

Wallace Stegner, *Crossing to Safety*

Walter Dean Myers, *Legend of Tarik*

Walter Lord, *A Night to Remember*

Walter Lord, *The Night Lives On*

William Bennett, "Should Drugs Be Legalized?"

William Faulkner, "A Rose for Emily"

William Faulkner, "Wash"

William Golding, *Lord of the Flies*

William H. Armstrong, *Souder*

William Stafford, "A Way of Writing"

Imitation: The Foundation of Sentence Composing

Students often write sentences the way they speak sentences, unaware of the *difference* in conversational syntax and literary syntax. In her classic book *Errors and Expectations*, Mina P. Shaughnessy describes the problem: “Students impose the conditions of speech upon writing.”

Through abundant and exclusive use of hundreds of professional model sentences, *Grammar for High School: A Sentence-Composing Approach* demonstrates how literary sentences *differ* from conversational sentences—in short, how writing differs from speaking.

Within each student is an inborn capacity to learn by imitating others—in talking or walking, in choosing clothes or grooming hair, in hitting a tennis ball or throwing a baseball, *and in composing sentences*. Imitating professional model sentences is the foundation of the sentence-composing approach to sentence improvement. It is a bridge between the conversational sentences of students and the literary sentences of authors. Through imitation, students can learn to build sentences like J. K. Rowling, Maya Angelou, John Steinbeck, Ernest Hemingway, Stephen King—or any author.

Stylistic imitation is a perfectly honorable way to get started as a writer (and impossible to avoid, really; some sort of imitation marks each new stage of a writer’s development). . . .

—Stephen King, *On Writing*

Creation: The Goal of Sentence Composing

From Imitation to Creation

In the worktext, when students imitate models to reflect the syntax of Angelou or Hemingway or Rowling or Steinbeck and so many others, they resemble an art student drawing from a Picasso painting to mirror its style, a music student fashioning a piece to reflect Mozart. In any endeavor—artistic or otherwise, in building a skyscraper, or in building a sentence—all imitative processes are akin to creative processes: a model is both an end point and a starting point. Something is borrowed from the model, and something is begun from it. Something is retained, and something is originated.

In imitating model sentences, students borrow something (structure) and contribute something (content), through a merging of imitation and creation.

Imitation is, in short, a conduit to originality, a link to creation.

A baby learns to speak sentences by imitating the sentences of people who know how to talk. The baby thereby learns the oral tools of language, and then applies those tools to build speech in unique ways. A student can learn to write sentences by imitating the sentences of authors. The student thereby learns the structural tools of literary sentences, and then applies those tools to build sentences in unique ways. Providing authors for students as mentors places students on the shoulders of giants. From that vantage point, their vision of how to build better sentences will be amazingly clear. Imitation is the sincerest form of flattery, yes—but also, for sure, profound pedagogy.

As a result of completing this worktext, students sense the link between imitation, which is the foundation of sentence composing, and creation, which is its goal.

Imitation “allows students to be creative, to find their own voices as they imitate certain aspects of other voices.”

—Paul Butler, “Imitation as Freedom”

As students work through the worktext, they assimilate the grammatical tools of authors, creating their own “toolbox,” out of which they can develop their unique style, discovering their own significant voices as writers, but lastingly hearing the whispering of other voices—Harper Lee’s, John Steinbeck’s, Ernest Hemingway’s, William Golding’s and all the rest in the worktext, voices that help them discover their own.

Suggestions for Sequencing and Assessing the Worktext

Teaching the Worktext in One, Two, or Three Grade Levels

In some high schools, teachers will teach the entire worktext in one year in a grade level chosen by the teachers of that grade level or mandated by the supervisory staff. In other schools, the material can be divided across two or three grade levels.

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Harper Lee's <i>To Kill a Mockingbird</i>	Page 30
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Phrases

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Reviewing the Tools:

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Suggestions for Sequencing and Assessing the Worktext

TWO-YEAR PLAN—SECOND YEAR

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Mixing the Tools	Page 108
Practices using two or more <i>different tools</i> within the same sentence.	
Punctuating Like a Pro	Page 134
A focus on the special punctuation practices of professional writers, with activities on learning and applying those practices to students' writing.	
Writing Like a Pro	Page 152
An application of the entire worktext to students' writing, focusing on sentence-composing tools, their variations, and special punctuation in the writing of William Golding, author of <i>Lord of the Flies</i> . After a review, students will use those same tools and punctuation to write a new episode for <i>Lord of the Flies</i> , written in Golding's style.	

THREE-YEAR PLAN—FIRST YEAR

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Suggestions for Sequencing and Assessing the Worktext

THREE-YEAR PLAN—SECOND YEAR

Reviewing the Tools Through Popular Novels

Words

Harper Lee's *To Kill a Mockingbird* Page 30

Phrases

John Steinbeck's *Of Mice and Men* Page 63

Clauses

Ernest Hemingway's *The Old Man and the Sea* Page 90

Multiplying the Tools. Page 96

Practices using two or more of the same tool within the same sentence.

THREE-YEAR PLAN—THIRD YEAR

Mixing the Tools Page 108

Practices using two or more different tools within the same sentence.

Punctuating Like a Pro Page 134

A focus on the special punctuation practices of professional writers, with activities on learning and applying those practices to students' writing.

Writing Like a Pro Page 152

An application of the entire worktext to students' writing, focusing on sentence-composing tools, their variations, and special punctuation in the writing of William Golding, author of *Lord of the Flies*. After a review, students will use those same tools and punctuation to write a new episode for *Lord of the Flies*, written in Golding's style.

Assessing and Grading the Performance of Students

With any of these plans, students' work from the worktext can be evaluated in three ways:

1. REVIEW SECTIONS—At the end of each of the parts of the worktext, the review sections can function as unit tests that are easy to grade and accurately mirror the level of students' achievement.
2. CREATIVE WRITING APPLICATIONS—The "Creative Writing" activities throughout the worktext—for examples, see pages 106, 114, 120—can be used as graded papers. In addition to other grading criteria, both activities can be graded on the student's use of the target tool, plus any other tools previously covered from the worktext.

Suggestions for Sequencing and Assessing the Worktext

3. REGULAR COMPOSITION PROGRAM—To extend learning beyond the worktext and to integrate the sentence-composing tools within your composition program, require students to use the tools in papers you assign. To simplify and speed grading, have students visually code the tools (*highlighting, underlining, bolding, italicizing, etc.*) within their papers, using a different code for each kind of tool.

Tips for Teaching the Sentence-Composing Tools

The essential section of the worktext is Using the Sentence-Composing Toolbox (pages 11–94). There, students learn, practice, imitate, and replicate in their own writing fourteen tools for building better sentences.

All fourteen tools are developed in the worktext similarly. First, the tool is clearly defined and quickly characterized. Then the tool is practiced five different ways:

PRACTICE 1: MATCHING

PRACTICE 2: UNSCRAMBLING TO IMITATE

PRACTICE 3: COMBINING TO IMITATE

PRACTICE 4: IMITATING

PRACTICE 5: EXPANDING

What follows are teaching suggestions for each part of the instructional sequence for teaching any of the fourteen tools and the creative writing activities that accompany each.

Introducing the Tool

- Before teaching each tool, present visually (on a board, transparency, projected computer screen, etc.) three or four professional sentences copied from the worktext containing that tool **in boldface**.
- Have the example sentences read aloud so students begin processing the vocabulary, meaning, and organization prior to analyzing the way the sentence is built (syntax).
- Tell students to read just the boldface sentence parts in each of the example sentences and to jot down several ways they are alike. (For example, opening adjectives all begin the sentence, describe the subject, and are either single words or phrases.)

Practice 1: Matching (See example on page 14.)

- Tell students before they attempt the matching to read through all the sentences in the left column, and all the sentence parts in the right column to start a process of elimination and make logical connections.
- After (or before) the matching, have students cover the left column (sentences) and compose original sentences into which they insert the sentence parts from the right column. A variation: cover the right column (sentence parts) and compose original sentence parts to insert into the sentences in the left column. The

Tips for Teaching the Sentence-Composing Tools

sentence parts should be in the form of the current target tool: for example, appositive phrase, or delayed adjective, adverb clause, etc.

- Review the places where the tool can occur in a sentence by locating the carets in each of the sentences in the left column. Use these terms: *opener, S-V split, closer*.
- From a novel the class studies, have students locate five sentences that illustrate the target tool and underline it.
- Using their located sentences, have students in partners construct matching exercises like the ones in the worktext, then exchange them with other partnerships to do the matching.

Practice 2: Unscrambling to Imitate

(See example on page 15.)

- To help students see the correspondence between the sentence parts in the model and those in the scrambled list, have students, before they unscramble the parts, go through the model, one sentence part at a time, and locate the equivalent sentence part in the scrambled list.
- Once students have successfully unscrambled the list to produce an imitation of the model sentence, have them write their own imitations, one sentence part at a time. A variation is to limit all students to imitating the parts in segments: just the first sentence part (and then go around the class to hear results), then the second sentence part (and then hear the results from everyone), etc. This process reinforces understanding of the sentence parts of the model and facilitates imitating that model.

Practice 3: Combining to Imitate

(See example on page 16.)

- This practice is more challenging than unscrambling because students are not given the form of the desired sentence parts. Instead, they must convert the sentences into the form of the desired sentence parts: for example, appositive phrase, infinitive phrase, adjective clause, adverb clause, or whatever grammatical tool is the focus.
- Have students convert each sentence, one sentence at a time, into the equivalent sentence part in the model. For example, the first sentence becomes the first sentence part of the model. The second sentence becomes the second sentence part of the model, and so forth. This segmented sentence combining reinforces understanding of the structure of the model and simplifies imitating that model.

Tips for Teaching the Sentence-Composing Tools

Practice 4: Imitating (See example on page 16.)

- To simplify imitating the model sentence, have students first divide the model into sentence parts, and then imitate one part at a time.
- To monitor the activity, have students recite just the first sentence part of their imitations of the model so that you and classmates can hear the structure of that sentence part. Continue this recitation for each of the remaining sentence parts. The effect of this activity is that students whose parts don't match the model become easily aware of the discrepancy and can revise.
- Have students count off by 3's (1-2-3, 1-2-3, and so forth). The number they say is the model they imitate. After students finish their imitations, have the sentences read aloud while the class guesses what model was imitated. Assign a paragraph on a personal experience (sports victory, sickness, embarrassing moment, act of courage or kindness, etc.). As students narrate the experience, they should "bury" imitations of the three model sentences. Tell them that all of the sentences in the paragraph—not just the three imitations—should be high quality. Success means no one can guess what three sentences were imitations of the models because all of the sentences—not just the imitations—are written well.

Practice 5: Expanding (See example on page 17.)

- Challenge students to add parts of various lengths. For example, students in row one compose short additions; in row two, medium additions; in row three, long additions, etc. Next round, change the lengths assigned to the rows: students in row one compose medium additions; row two, long additions; row three, short additions. And so forth. A variation: have individual students compose three additions for the *same sentence*: one short, one medium, one long. To make the task even more challenging, have students put different content in each of the three additions.
- For practice in adding parallel structure, have students add two or more of the same kind of tool at the caret mark. For example, if the target tool is the participial phrase, have students add two or three, not just one, to illustrate quickly and clearly the meaning of "parallel structure."

Tips for Teaching the Sentence-Composing Tools

Composing a Paragraph (See example on page 106.)

Composing a paragraph is an exercise in story expanding. It consists of a starter sentence by an author for students to use as the first sentence of the first paragraph of a long story. Emphasize to students that their paragraphs are only the first paragraph of that story, not the entire story. Their challenge is to compose a focused and memorable beginning for that story. The purpose of this activity is to foster a focused introduction of a character or a setting, not plot (which, after all, cannot be developed successfully in just one paragraph) and to apply the target tool just covered, plus other sentence-composing tools previously taught.

- Read and discuss the starter sentences so students are familiar with the content.
- For each of the starter sentences, have students jot down situations that could be developed, and then make a list on their papers of other ideas from fellow students. From that list of diverse situations, students can choose the one situation they prefer to develop for their paragraphs.
- Provide practice in developing the starter sentences by having students write a second sentence immediately following each starter sentence, one containing the target tool plus other sentence-composing tools previously covered. Discuss the results.
- Use the activity, perhaps, as a graded assessment, a kind of unit test, covering all of the tools you've taught thus far and requiring those tools in students paragraphs.
- To simplify grading, ask students to visually code the various tools they've included: for example, *italics* for appositive phrases, **boldface** for participial phrases, underlining for adverb clauses, etc. For papers not word processed, perhaps a system of underlining or highlighting could achieve the same purpose.

Reviewing the Tools (See example on page 63.)

After each of the major parts of the section Using the Sentence-Composing Toolbox, conduct the review. In each case, the sentences are from a novel chosen because of its inclusion in many high school programs.

- Use the reviews as graded unit tests, taken alone, or, perhaps with less able students, in partners (so each can peer teach the other).
- Use the writing activity at the end of the review as a graded assessment of students' achievements.

Tips for Teaching the Sentence-Composing Tools

WORDS—*To Kill a Mockingbird* by Harper Lee, with the review on pages 30–32. The first four tools in the worktext are reviewed: *opening adjectives*, *delayed adjectives*, *opening adverbs*, *delayed adverbs*. The review ends with an application of those four kinds of descriptive words to a paragraph that could be inserted into *To Kill a Mockingbird*.

PHRASES—*Of Mice and Men* by John Steinbeck, with the review on pages 63–66. The six phrases in the worktext are reviewed: *absolute*, *appositive*, *participial*, *prepositional*, *gerund*, *infinitive*. The review ends with an application of those six phrases to a paragraph that could be inserted into *Of Mice and Men*.

CLAUSES—*The Old Man and the Sea* by Ernest Hemingway, with the review on pages 90–93. *Independent* and *dependent clauses* (*adjective*, *adverb*, *noun*) in the worktext are reviewed. The review ends with an application of those types of clauses to a paragraph that could be inserted into *The Old Man and the Sea*.

Varying the Tools

This section, divided into two parts—“Multiplying the Tools” and “Mixing the Tools”—extends what students learned about the fourteen tools in the first part of the worktext. Here, they learn and practice two important ways authors vary the use of those fourteen tools—through including more than one of the same kind of tool within a sentence (*multiplying*), and through including two or more different kinds of tools within a sentence (*mixing*).

Multiplying the Tools (See example on page 96.)

The practices teach a very important variation in the use of the fourteen tools covered and reviewed in the first part of the worktext: **multiples of the same tool within the same sentence**. In addition to fostering elaboration, the practices develop parallel structure.

- First review the fourteen tools. Present the fourteen sentences from Harry Potter without labeling the kind of tool. (The worktext does identify the kind.) Have students work with partners to identify them, and then explain to the class how they could tell the type of tool.

The Sentence-Composing Tools

Part One: With a partner, identify the tool in boldface, and prepare to explain your choice to the class. *Tell whether the tool is single (only one) or multiple (two or more of the same tool)*. Here are the fourteen tools covered in this worktext:

Tips for Teaching the Sentence-Composing Tools

Words: *opening adjective, delayed adjective, opening adverb, delayed adverb*

Phrases: *absolute phrase, appositive phrase, participial phrase (present or past), gerund phrase, prepositional phrase, infinitive phrase*

Clauses: *independent clause, adjective clause, adverb clause, noun clause*

1. Fudge, **a portly little man in a long, pinstriped cloak**, looked cold and exhausted.
2. **At daybreak on a fine summer's morning**, when the Riddle House had still been well kept and impressive, a maid had entered the drawing room to find all three Riddles dead.
3. The first thing they saw was Peeves the Poltergeist, **who was floating upside down in midair and stuffing the nearest keyhole with chewing gum**.
4. **Hating himself, repulsed by what he was doing**, Harry forced the goblet back toward Dumbledore's mouth and tipped it for Dumbledore to drink the remainder of the horrible potion inside.
5. **To make Dudley feel better about eating "rabbit food,"** Aunt Petunia had insisted that the whole family follow the same diet, too.
6. **Slowly, very slowly**, the snake raised its head until its eyes were on a level with Harry's.
7. He raised the wand above his head and brought it swishing down through the dusty air as **a stream of red and gold sparks shot from the end like a firework, throwing dancing spots of light onto the walls**.
8. Harry knew **that Dumbledore was going to refuse, that he would tell Riddle there would be plenty of time for practical demonstrations at Hogwarts, and that they were currently in a building full of Muggles and must therefore be cautious**.
9. The gigantic snake was nearing Frank, and then, **incredibly, miraculously**, it passed him, following the spitting, hissing noises made by the cold voice beyond the door.
10. **Furious**, Harry threw his ingredients and his bag into his cauldron and dragged it up to the front of the dungeon to the empty table.
11. Soon, the crowd of gnomes in the field started walking away in a staggering line, **their little shoulders hunched**.

Tips for Teaching the Sentence-Composing Tools

12. **He raised the wand above his head and brought it swishing down through the dusty air** as a stream of red and gold sparks shot from the end like a firework, throwing dancing spots of light onto the walls.
13. **Conjuring up portable, waterproof fires** was a specialty of Hermione's.
14. Harry was on his feet again, **furious, ready to fly at Dumbledore**, who had plainly not understood Sirius at all.

Part Two: With your partner, add one more of the same tool to each of the fourteen sentences. Make up the content creating multiples.

Example

Single Tool: Soon, the crowd of gnomes in the field started walking away in a staggering line, **their little shoulders hunched**. (*one absolute phrase*)

Multiple Tools: Soon, the crowd of gnomes in the field started walking away in a staggering line, **their little shoulders hunched, their steps unsteady from too many sips of elderberry wine**. (*multiple absolute phrases*)

Answers

1. *appositive phrase (pages 40–43)*
2. *prepositional phrase (pages 44–47)*
3. *adjective clause (pages 74–78)*
4. *participial phrase (pages 48–52)*
5. *infinitive phrase (pages 58–62)*
6. *opening adverb (pages 22–25)*
7. *adverb clause (pages 80–84)*
8. *noun clause (pages 86–89)*
9. *delayed adverb (pages 26–29)*
10. *opening adjective (pages 14–17)*
11. *absolute phrase (pages 34–38)*
12. *independent clause (pages 68–78)*
13. *gerund phrase (pages 54–57)*
14. *delayed adjective (pages 18–21)*

Tips for Teaching the Sentence-Composing Tools

Mixing the Tools

(See example on page 108.)

The practices teach a very important variation in the use of the fourteen tools covered and reviewed in the first part of the worktext: **a mixture of different tools within the same sentence**. In addition to encouraging elaboration, the practices develop sentence variety.

Using the same worksheet used for multiplying the tools (pages 28–29), have students, individually or in partners, add a different tool to each of the fourteen sentences from the Harry Potter novels, and identify the position they used: opener, S-V split, or closer.

Example

Original: Soon, the crowd of gnomes in the field started walking away in a staggering line, **their little shoulders hunched**. (*Contains one absolute phrase, closer position.*)

Mixture: Soon, **after the revelry to celebrate the coming of the solstice and its magical light ended**, the crowd of gnomes in the field started walking away in a staggering line, **their little shoulders hunched**. (*Contains from the original sentence one absolute phrase, closer position, plus an added adverb clause, opener position.*)

Punctuating Like a Pro

(See example on page 134.)

Throughout the preceding sections of this worktext students have had extensive practice in well-formed sentence structure. Consequently, they will tend to avoid the kinds of sentence-boundary problems that sometimes appear in the writing of high school students: namely, fragments, run-ons, and comma splices.

At this point, then, it should be clear to students why the sentence structures of professional sentences are worth using in their own writing. With a firm foundation in professional sentence structure, and a desire to improve their own sentences, students should now be ready to focus on *the special punctuation practices of authors* by learning semicolons, colons, and dashes.

Many students—perhaps most—use only commas within sentences because they don't feel confident using other punctuation.

Students, like the fictional Charlie from the story *Flowers for Algernon*, don't know how. In that sci-fi story by Daniel Keyes, Charlie, a retardate who undergoes an experimental operation to raise his intelligence to genius level, describes what he mistakenly thinks his teacher, Miss Kinnian, taught him about punctuation. As the following excerpt demonstrates, he is, well, way off the mark:

Tips for Teaching the Sentence-Composing Tools

Today, I lerned, the comma, this is a comma (,) a period, with a tail, Miss Kinnian, says its importent, because, it makes writing better, she said, somebody, coud lose, a lot of money, if a comma, isnt, in the, right place, I dont have any money, and I dont see, how a comma, keeps you from losing it. Miss Kinnian says a period is punctuation too, and there are lots of other marks to lern. You got to mix the marks up, she showed? me" how. to mix!them(up., and now; I can!mix up all kinds" of punctuation, in! my writing? (Punctuation,is; fun!)

After Charlie gains super-high intelligence and becomes self-taught, he correctly learns punctuation: *After I figured out how punctuation worked, I read over all my old Progress Reports. . . . Boy, did I have crazy spelling and punctuation!*

Present the excerpt from *Flowers for Algernon* to students, but this time with no punctuation. Have them add correct punctuation, and then compare results with each other.

The Power of Punctuation

Directions: Here is the excerpt from *Flowers for Algernon*, presented twice: first, the original passage from the story showing Charlie's ignorance of correct punctuation and spelling; next, the same passage with no punctuation. Punctuate that second version, dividing it into correctly punctuated sentences. Also, correct Charlie's spelling. Be prepared to explain your choices.

Crazy Punctuation: Today, I lerned, the comma, this is a comma (,) a period, with a tail, Miss Kinnian, says its importent, because, it makes writing better, she said, somebody, coud lose, a lot of money, if a comma, isnt, in the, right place, I dont have any money, and I dont see, how a comma, keeps you from losing it. Miss Kinnian says a period is punctuation too, and there are lots of other marks to lern. You got to mix the marks up, she showed? me" how. to mix!them(up., and now; I can!mix up all kinds" of punctuation, in! my writing? (Punctuation,is; fun!)

No Punctuation: Today I lerned the comma this is a comma a period with a tail Miss Kinnian says its importent because it makes writing better she said somebody coud lose a lot of money if a comma isnt in the right place I dont have any money and I dont see how a comma keeps you from losing it. Miss Kinnian says a period is punctuation too, and there are lots of other marks to lern. You got to mix the marks up she showed me how to mix them up and now I can mix up all kinds of punctuation in my writing punctuation is fun

Tips for Teaching the Sentence-Composing Tools

Writing Like a Pro

(See pages 152–162.)

This final section of *Grammar for High School: A Sentence-Composing Approach* is an application of the entire worktext through activities on the writing style of William Golding in his widely taught novel *Lord of the Flies*.

First, through sentences from Golding’s novel, students review the tools and professional punctuation marks covered in the worktext. Then, they use them to write, in Golding’s style, with his distinct grammatical tools, a new episode for *Lord of the Flies*.

Success here indicates students have succeeded as apprentices to the practitioners of “the grammar of the greats.”

References: The Original Sentences

This section presents the results of the practices in the worktext, the original sentences on which the practice was based. Those original sentences are for comparison with students' sentences. Never should the originals automatically be considered superior simply because they were written by published authors. Sometimes, student versions are better and deserve applause.

Pages 3–4: *Chunking to Imitate*

Part One:	1a.	2b.	3b.
Part Two:	1b.	2b.	3a.
Part Three:	1a.	2a.	
Part Four:	1b.	2a.	

Pages 6–7: *Unscrambling to Imitate*

1. Mall strolling is recreational activity, sometimes quite costly.
2. Behind the pool, zigzagging in back of the cabana, was a skittering gecko.
3. After the cartoons and previews, the kids were just becoming interested when the fire alarm sounded.
4. On that aisle, the tempting, brightly colored candies and lifesavers, sweet and tasty, were beckoning to children in their kiddie seats within their mom's grocery carts.

Pages 8–9: *Combining to Imitate*

1. Laughing and yelling and celebrating, the team cavorted inside the locker room.
2. She raced fast, determined, her lungs bursting.
3. Afraid, Clark walked down the alley and hoped that he was alone there.
4. The arena was full, a huge cavern with fans, bright lights, and exciting music.

Pages 14–17: *Opening Adjective*

Practice 1: *Matching*

1. **Lonesome**, I wanted to run away and be gone from this strange place.
2. **Frantic**, never turning my head—because the water buffalo had started his charge, I felt behind me, my hand pleading for that rifle.
3. **Alive**, the elephant was worth at least a hundred pounds, but dead, he would only be worth the value of his tusks, five pounds, possibly.
4. **Able to move now**, he rocked his own body back and forth, breathing deeply to release the remembered pain.
5. **Hot and dusty and over-wearied**, he came to our door and eased his heavy pack and asked for refreshment, and Devola brought him a pail of water from our spring.

References: The Original Sentences

Practice 2: *Unscrambling to Imitate*

Uncomfortable, Kendra spotted the soft inviting sofa, hopefully.

Practice 3: *Combining to Imitate*

Slow, weary, his cautionary steps were caused by the surrounding over-excited horses.

Practice 5: *Expanding*

1. **Rigid**, I began climbing the ladder's rungs, slightly reassured by having Finny right behind me.
2. **Miserable** and **disconsolate**, he wandered about the many tents, only to find that one place was as cold as another.
3. **Small** and **narrow though it was as yet**, my limited reading helped me to know something of a world beyond the four walls of my study.

Pages 18–21: *Delayed Adjective*

Practice 1: *Matching*

1. Milk, **sticky and sour on her dress**, attracted every small flying thing from gnats to grasshoppers.
2. It seemed dreadful to see the great beast lying there in agony, **powerless to move and yet powerless to die**.
3. The water in this pool has a dark clarity, like smoked glass, **transparent but obscure**.
4. Picture poor old Alfie coming home from football practice every evening, bruised and aching, agonizingly tired, **scarcely able to shovel the mashed potatoes into his mouth**.
5. I am an enthusiastic laundress, **capable of sorting a hamper full of clothes into five subtly differentiated piles**, but a terrible housekeeper.

Practice 2: *Unscrambling to Imitate*

They sang like angels, **pure** and **sweet**.

Practice 3: *Combining to Imitate*

She knew how her sisters were feeling, **happy to help**.

Practice 5: *Expanding*

1. The man toppled to one side, crumpled against the railing, **dead**.
2. The spiders lie on their sides, **translucent** and **ragged**, their legs drying in knots.
3. He was twenty-six, dark-haired and **pleasant, strong, willing, and loyal**.

Pages 22–25: *Opening Adverb*

Practice 1: *Matching*

1. **Clearly**, to sneak up on a giraffe was far more difficult than I had imagined.
2. **Promptly at six o'clock**, he would reach Peter's rooms, let himself quietly in, and go about the early chores, building a fire, making half a dozen breakfast muffins, heating water for tea.

References: The Original Sentences

3. **Slowly, magnificently**, the ship rose out of the water, gleaming in the moonlight.
4. **Weakly, tentatively**, the dying woman let herself back against the pillows.
5. **Curiously**, in summer and winter, maggots are uncommon in dumpsters.

Practice 2: *Unscrambling to Imitate*

Afterward, Jasmine, who had read the novel for over two hours, sat up in the bed with her nightly snack, a mini Oreo cookie.

Practice 3: *Combining to Imitate*

Inside, the younger children were involved with games while Laura was being tutored near them by their teacher.

Practice 5: *Expanding*

1. **Finally**, she came back to the kitchen, carrying Daphne in a white knit romper that showed off her curly black hair.
2. **Then, finally**, we began to cut for the autopsy.
3. **On and on**, they drove through the darkness, and though the rain stopped, the wind rushed by and whistled and made strange sounds.

Pages 26–29: *Delayed Adverb*

Practice 1: *Matching*

1. He stretched out his hands, **blindly, frantically**, waving them in the air to ward off the attack from the dinosaur he knew was coming.
2. We all had a drink together, native and European alike, quite **amicably**.
3. In hunting season, all kinds of small game turn up in dumpsters, some of it, **sadly**, not entirely dead.
4. She watched the children troop in, **noisily**, an ancient nursery rhyme running through her head.
5. His body glided quietly across the room, **noiselessly** and **smoothly**.

Practice 2: *Unscrambling to Imitate*

When she told him, she tried to excuse herself a bit, **lamely**.

Practice 3: *Combining to Imitate*

The girl crossed Washington Avenue, **confidently** and **purposefully**.

Practice 5: *Expanding*

1. The elephant was dying, in great agony, very **slowly**.
2. We touched the sheets covering the corpse, **gingerly**, at the edge of the fabric.
3. Griffin was light and fast, his gloves a red blur tapping away at Alfred's face, **easily** and **steadily** as rain on a roof.

References: The Original Sentences

Pages 30–32: *Reviewing the Tools* Harper Lee's *To Kill a Mockingbird*

Review 1: *Identifying*

1. OADV
2. OADJ
3. OADV
4. OADV
5. OADJ
6. DADJ
7. DADV
8. DADJ
9. DADV
10. DADJ

Review 2: *Imitating*

1. D
2. E
3. A
4. B
5. C

Pages 34–38: *Absolute Phrase*

Practice 1: *Matching*

1. He clapped twice, like a schoolteacher calling the children to attention, and she was up and stumbling, **her left foot asleep**.
2. The little boy stared at her silently, **his nose and eyes running**.
3. He foresaw that mankind might split into two species, **one following the technological path which he described, the other holding on as best it could to the ancient folkways of natural living**.
4. The poor little row of forget-me-nots along the wall came out bravely, **their tiny starlike blossoms all blue and white and speckled red**.
5. The dinosaur ran, **its pelvic bones crushing aside trees and bushes, its taloned feet clawing damp earth, leaving prints six inches deep wherever it settled its weight**.

Practice 2: *Unscrambling to Imitate*

The last pair in the dance contest stepped quickly and swirled rhythmically to the Latin song, **the couple spinning and ending the dance on the final beat**.

Practice 3: *Combining to Imitate*

Liam, **his pants hiked up above the surface of the water**, moved his feet further into the lake and waded towards his dog.

References: The Original Sentences

Practice 5: *Expanding*

1. The dead man's face was coated with mud, **the eyes wide open, the teeth bared and grinning with an expression of unendurable agony.**
2. Ted Munday perched like a giant grasshopper on the balcony, **knees up, bowler tipped against the dying rays.**
3. **Hair soaking, shoulders wet,** I made it to the hotel desk.

Pages 40–43: *Appositive Phrase*

Practice 1: *Matching*

1. There was no one in The Hot Spot store but Mr. Shiftlet and the boy behind the counter, **a pale youth with a greasy rag hung over his shoulder.**
2. Once they were in her office, **a small room with a large, welcoming fire,** Professor McGonagall motioned to Harry and Hermione to sit down.
3. In our clenched fists, we held our working cards from the shop, **those sacred cards that we thought meant security.**
4. Gen Watanabe, **the young man who worked as Mr. Hosokawa's translator,** leaned over and spoke the words in Japanese to his employer.
5. A gray cat, dragging its belly, crept across the lawn, and a black one, **its shadow,** trailed after.

Practice 2: *Unscrambling to Imitate*

The model, **a tall thin blonde with a long mane and long legs,** walked down the runway, eyeing the audience.

Practice 3: *Combining to Imitate*

A fascinating historical speaker, Professor Southwick has visited many museums for study of the medieval period, and at every visit the curators want him to give another lecture.

Practice 5: *Expanding*

1. Vivi had a summer earache, **the very worst kind because you can't swim or even get your head wet.**
2. A few days after I went into the hospital for that crick in my neck, another brother, **an outstanding football player in college,** was undergoing spinal surgery in the same hospital two floors above me.
3. **A professional individualist,** William T. Stead seemed almost to have planned his arrival on deck later that night when the Titanic hit the iceberg.

Pages 44–47: *Prepositional Phrase*

Practice 1: *Matching*

1. **Above the fields and pastures,** the mountains were just becoming visible as the morning fog burned away.
2. **Down the hill, past the Palace Flophouse, down the chicken walk, and through the vacant lot** came an old Chinaman.
3. Our first year in New York we rented a small apartment with a Catholic school nearby, taught by the Sisters of Charity, hefty women in long black gowns and bonnets that made them look peculiar, **like dolls in mourning.**
4. By 5:00 P.M. of the afternoon of the funeral, the company president had begun, discreetly of course, **with care and taste,** to make inquiries about his replacement.

References: The Original Sentences

5. **Without railroads or rivers**, there was no way to move products of any size from the territories in the West to markets on the East Coast or in Europe.

Practice 2: *Unscrambling to Imitate*

On the veranda, during the flower festival, those dainty gloved matrons wore their insincere, frozen smiles.

Practice 3: *Combining to Imitate*

Both laughter and tears are signs of deep emotion, **with contrasting feelings of intense happiness or sadness**.

Practice 5: *Expanding*

1. **Up and down the lumberyard fence**, old roses were dying.
2. I despised team sports, spending some of the wretchedest afternoons of my life sweaty and humiliated **behind a field-hockey stick and under a basketball hoop**.
3. Woodbridge College, **in western Pennsylvania**, was a small school, but it exuded a sense of quiet prosperity, of exclusivity beyond the norm.

Pages 48–52: *Participial Phrase*

Practice 1: *Matching*

1. Many birds and crocodiles swallowed small stones, which collected in a muscular pouch in the digestive tract, **called the gizzard**.
2. She was trying to teach me to smile, **spreading the muscles around my mouth with her fingers**.
3. Grampa, **fumbling with his chest**, had succeeded in buttoning the buttons of his blue shirt into the button-holes of his underwear.
4. **Blinded by the blaze of the spells that had blasted from every direction**, deafened by a series of bangs, Harry blinked and looked down at the floor.
5. His tutor, **addicted to baseball**, listened to George's violin with a radio earplug in place.

Practice 2: *Unscrambling to Imitate*

The mice were dining on pieces of garbage, **chopping them with their teeth to soften them and sniffing them for fresh scents**.

Practice 3: *Combining to Imitate*

Not thinking to hide in the box, I stood behind the door, knowing that my sister would discover me there after little searching.

Practice 5: *Expanding*

1. My teachers wished me to write accurately, **always selecting the most effective words and relating the words to one another unambiguously, rigidly, like parts of a machine**.
2. Children love to play in piles of leaves, **hurling them into the air like confetti, leaping into soft unruly mattresses of them**.
3. Hours of wintertime had found me in the treehouse, **looking over at the schoolyard, spying on multitudes of children through a two-power telescope Jem had given me, learning their games, following Jem's jacket through wriggling circles of blind man's bluff, secretly sharing their misfortunes and minor victories**.

References: The Original Sentences

Pages 54–57: *Gerund Phrase*

Practice 1: *Matching*

1. Building the railroad involved **building a grade, laying ties, laying rails, spiking in rails, filling in ballast**.
2. God had not struck Westley dead for **taking His name in vain or for lying in the temple**.
3. **Making notes in the margins of a book** is literally an expression of your differences, or agreements of opinion, with the author.
4. In the process of **gaining our rightful place** we must not be guilty of wrongful deeds.
5. Getting old is just a matter of **getting easier to see through until all your failing insides are in plain view and everyone's business**.

Practice 2: *Unscrambling to Imitate*

We had to study without **tiring** and listen without **daydreaming**.

Practice 3: *Combining to Imitate*

Before **taking the nasty medicine**, James put it down on the sink near the toothpaste tube.

Practice 5: *Expanding*

1. Some parents, upon **learning that their child had been replaced by changelings**, had their hair turn white overnight, were stunned into catatonia, heart attacks, or sudden death.
2. I remember the bitter fifth-grade conflict I touched off by **elbowing aside a bigger boy named Barry and seizing the cafeteria's last carton of chocolate milk**.
3. **Extracting bullets and treating knife wounds** were routine procedures, and Eliza lost her horror of blood and learned to stitch human flesh as calmly as formerly she had embroidered sheets for her trousseau.

Pages 58–62: *Infinitive Phrase*

Practice 1: *Matching*

1. My mother told me about dressing in her best party clothes on Saturday nights and going to the town's plaza **to promenade with her girlfriends in front of the boys they liked**.
2. Seventeenth century European women and men sometimes wore beauty patches in the shape of hearts, suns, moons, and stars, applying them to their breasts and faces, **to draw an admirer's eye away from any imperfections, which, in that era, too often included smallpox scars**.
3. **To prevent their getting separated and wandering in different directions**, they went in single file, with Frodo leading.
4. When Ulysses S. Grant and Robert E. Lee met in the parlor of a modest house at Appomattox Court House, Virginia, on April 9, 1865, **to work out the terms for the surrender of Lee's Army of Northern Virginia**, a great chapter in American life came to a close, and a great new chapter began.
5. The trick of growing up is **to remember to grow**.

Practice 2: *Unscrambling to Imitate*

Fredericka began **to lie that she'd waited for the letter for a month and to rationalize for not having opened it during her vacation**.

References: The Original Sentences

Practice 3: *Combining to Imitate*

To garner respect and to make his employees happier, the boss periodically distributed appropriate, earned compliments.

Practice 5: *Expanding*

1. To produce a progression of drafts, each of which says more and says it more clearly, a writer has to develop a special kind of reading skill.
2. It was a place to relax, a place to be happy.
3. The only way to keep playing professional football was to wear the suffocating armor, to play to defeat, to follow orders silently, and to renounce spontaneity for joyless drill.

Pages 63–66: *Reviewing the Tools* John Steinbeck's *Of Mice and Men*

Review 1: *Identifying*

1. P (present)
2. PREP
3. AB
4. P (past)
5. G
6. INF
7. AP
8. (A) PREP (B) AB
9. (A) P (past) (B) INF
10. (A) PREP (B) INF
11. (A) P (present) (B) P (present) (C) INF
12. (A) AP (B) PREP (C) PREP
13. (A) PREP (B) P (present) (C) P (present)
14. (A) AP (B) G (C) PREP
15. (A) AP (B) AP (C) AP

Review 2: *Imitating*

1. D
2. C
3. E
4. A
5. B

References: The Original Sentences

Pages 68–73: *Clause Types (Independent, Dependent)*

Practice 1: *Matching*

1. If you scribble your thoughts any which way, your readers will surely feel that you care nothing about them.
2. By passing through the heart, the electric current during the death penalty distorts normal ventricular rhythm into an ineffective wormlike wriggling called fibrillation, **which has the same effect as cardiac arrest.**
3. Tarantulas apparently have little or no sense of hearing, for a hungry tarantula will pay no attention to a loudly chirping cricket placed in its cage **unless the insect happens to touch one of its legs.**
4. Five score years ago, a great American, in **whose symbolic shadow we stand,** signed the “Emancipation Proclamation.”
5. If, when you’ve finished reading a book, the pages are filled with your notes, you know **that you have read actively.**

Practice 2: *Unscrambling to Imitate*

After school, Jeremy cruised by the shopping mall, **which had grown with the addition of twenty stores and which was loved by the high school students.**

Practice 3: *Combining to Imitate*

How I had climbed the mountain uninjured as a novice in this dangerous sport made me feel a false confidence, and I was too sure of myself.

Practice 5: *Expanding*

1. I checked into the Paradise Hotel, which proudly advertised hot and cold running water.
2. In the afternoon, **when her husband Tom was at work,** Mary sometimes gave tea parties for the neighborhood cats.
3. As each swelling was popped, a large amount of yellowish-green liquid burst forth, **which smelled strongly of petrol.**

Pages 74–78: *Adjective Clause*

Practice 1: *Matching*

1. His black hair, **which had been combed wet earlier in the day,** was dry now and blowing.
2. Ragno ate only flies, **which he plucked from spider webs.**
3. Grabbing the weapon from the limp fingers, he sprung to his feet and began firing wildly in the general direction of the running man, **who stopped to fire back.**
4. Sometimes one finds in fossil stones the imprint of a leaf, long since disintegrated, **whose outlines remind us how detailed, vibrant, and alive are the things of this earth that perish.**
5. Out of the hole came an old battle-torn bull gopher, **who mauled and bit the little gopher so badly that he crept home to his burrow and lay in his great chamber for three days recovering.**

Practice 2: *Unscrambling to Imitate*

No one but Shanique, **whose job was leader,** argued convincingly.

References: The Original Sentences

Practice 3: *Combining to Imitate*

Into the field, I led my friend, who had never felt any falling crystals on her face and who had known fresh snow only from emailed pictures.

Practice 5: *Expanding*

1. He was quite tanned, and his hair, **which was almost exactly like his mother's in color and quality**, was a little sun-bleached on top.
2. The orchards, **whose black branch tips had been inspected throughout the winter for latent signs of life**, suddenly bloomed, all at once.
3. John, **who is an older man**, falls in love with Mary, and Mary, **who is only twenty-two**, feels sorry for him because he's worried about his hair falling out.

Pages 80–84: *Adverb Clause*

Practice 1: *Matching*

1. The twins were enchanted by the sound of my voice and began at once to coo and clap their chubby hands **while long strings of drool ran down their chins**.
2. **Although he tried not to think of it**, at twenty-nine Tommy Castelli's life was a screaming bore.
3. The drops of blood from the injured soldier fell very slowly, **as they fall from an icicle after the sun has gone**.
4. The Buffalo Bar sounded like a terrible place, but **when you walked down the night street, over the wooden sidewalks, when the long streamers of swamp fog, like waving, dirty bunting, flapped in your face, when finally you pushed open the swing doors and saw men sitting around talking and drinking, and Fat Carl coming along toward you**, it seemed pretty nice.
5. To my right is Gretchen, who's got her chin jutting out **as if it would win the race all by itself**.

Practice 2: *Unscrambling to Imitate*

Before the sun came up, the grass was covered by shimmering light dew.

Practice 3: *Combining to Imitate*

Although many of the buttons were from discarded coats and worn-out blouses, the collage they created was diverse in dabs of bright colors and pastels and gleaming silver and gold.

Practice 5: *Expanding*

1. **While I brushed my teeth**, I watched the mirror closely and became aware of my skull, of the fact that my teeth were rooted in bone, and that my jawbones and all the other bones lay just under the surface of what I could see.
2. On stormy nights, **when the tide was out**, the bay, fifty feet below the house, resembled an immense black pit, from which arose mutterings and sighs **as if the sands down there were alive and complaining**.
3. During the whole of a dull, dark, and soundless day in the autumn of the year, **when the clouds hung oppressively low in the heavens**, I had been passing alone, on horseback, through a singularly dreary tract of country, and at length found myself, **as the shades of the evening drew on**, within view of the melancholy House of Usher.

References: The Original Sentences

Pages 86–89: *Noun Clause*

Practice 1: *Matching*

1. Survivors still wonder **why they lived** when so many others died.
2. He looked over to **where the huge, filthy buzzards sat**, their naked heads sunk in the hunched feathers.
3. It was April and sunny outside, and I wondered **how many Aprils I had left, how many sunny days**.
4. **What little blood he had left** trickled thinly down his wrist.
5. Robert's mother declared **that Robert had his father's crazy genes**.

Practice 2: *Unscrambling to Imitate*

No one noticed **that the thin boy in the back of the room was an infiltrator, taking notes as he concealed his intent**.

Practice 3: *Combining to Imitate*

Not wanting to appear as a coward, he dived down from the cliff, hoping **that his buddies would accept him soon into their fraternity**.

Practice 5: *Expanding*

1. What matters is **what you do in this world, not how you come into it**.
2. They felt **that they were surrounded, that escape, should they need to escape, was cut off**.
3. I could never tell the students in my classes **how I lived over one of the last waterfront bars in Brooklyn, how every night I struggled to drown out the sounds of rowdy sailors, how I stuffed cotton wool in my ears to muffle the shrieking and laughing, how the pounding of the jukebox in the bar below jolted me nightly in my bed**.

Pages 90–93: *Reviewing the Tools*

Ernest Hemingway's *The Old Man and the Sea*

Review 1: *Identifying*

1. NC
2. INDC
3. ADJC
4. ADVC
5. INDC
6. ADJC
7. NC
8. ADVC
9. (A) NC (B) ADVC
10. (A) ADVC (B) INDC (C) ADVC
11. (A) ADJC (B) ADVC (C) ADJC

References: The Original Sentences

- | | | | | |
|--------------|----------|----------|----------|----------|
| 12. (A) ADVC | (B) NC | (C) NC | | |
| 13. (A) ADVC | (B) ADVC | (C) INDC | | |
| 14. (A) INDC | (B) INDC | (C) INDC | (D) INDC | |
| 15. (A) INDC | (B) ADVC | (C) INDC | (D) ADVC | (E) ADVC |

Review 2: *Imitating*

1. C
2. E
3. A
4. D
5. B

Pages 96–107: *Multiplying the Tools*

Practice 1: *Matching*

1. **Belching dirt and stones, and carrying blown branches along in its torrent,** the water had turned into an ugly, angered river. (*participial phrases*)
2. She looked neither right nor left, **her eyes focusing straight ahead, her face glowing with the quiet joys of Sunday.** (*absolute phrases*)
3. The true nature of the damage to the *Titanic* may be partly revealed as exploration of the wreck continues over the coming years, but it will often be hard to tell **what was done by the iceberg and what was caused by the impact as the ship struck the ocean floor.** (*noun clauses*)
4. **Rain-drenched, fresh, vital, full of life,** spring enveloped all of us. (*opening adjectives*)
5. **To his home, to his comfort, to the bringing up of their children, to the garden and her greenhouse, to the local church, and to her patchwork quilts,** Margaret had happily given her life. (*prepositional phrases*)
6. **On and on,** they walked, but the view did not vary. (*opening adverbs*)
7. He believed the only three valid purposes microwaves served were **reheating coffee, making popcorn, and putting some heat on take-out from places like Cluck-Cluck Tonite.** (*gerund phrases*)
8. With a gentle forefinger, he stroked the turtle's throat and chest **until the turtle relaxed, until its eyes closed and it lay languorous and asleep.** (*adverb clauses*)
9. She failed to see a shadow, **which followed her like her own shadow, which stopped when she stopped, and which started again when she did.** (*adjective clauses*)
10. In New York, **the most important state in any Presidential race, and a state where politics were particularly sensitive to the views of various nationality and minority groups,** Democrats were joyous and Republicans angry and gloomy. (*appositive phrases*)
11. If Sam had looked back, he might have seen not far below Gollum turn again, and then with a wild light of madness glaring in his eyes come, **swiftly but warily,** creeping on behind, a slinking shadow among the stones. (*delayed adverbs*)
12. A voice suddenly shouted at me, **loud and strong and angry,** although I couldn't understand the words. (*delayed adjectives*)
13. The monster dinosaur twitched its jeweler's hands down **to fondle the men, to twist them in half, to crush them like berries, to cram them into its teeth and its screaming throat.** (*infinitive phrases*)
14. The blood no longer pulsed, but **it continued to seep,** and Messner stopped to blot it away with a napkin. (*independent clauses*)

References: The Original Sentences

Practice 2: *Unscrambling to Imitate*

1. **Before the first scrimmage was played and after the last game ended in defeat**, the team rallied despite the outcome. (*adverb clauses*)
2. **Hysterical and down on her knees**, Matilda crumbled as though the plaster ceiling were falling on her. (*opening adjectives*)
3. The mermaid and the dolphin went diving down, **under the swimmers and under the boat, amid fish and whales and sharks and jellyfish, across the lagoon and below the surface, and into the mermaid's home**. (*prepositional phrases*)
4. **A few daffodils were coming up in the back garden but they looked dwarfed and timid beside the tree so each of the blossoms strained toward the sunny side of the garden**. (*independent clauses*)
5. **Laughing and singing off key**, her brother yelled into the microphone, which screeched loudly and died. (*participial phrases*)
6. **Intentionally, spitefully**, Carrie threw her books on the desk in the corner of her roommate's messy area. (*opening adverbs*)
7. The semifinalist controlled his nerves by **taking several deep breaths before the dive and realizing what he stood to lose from a fearful unsteady board approach**. (*gerund phrases*)

Practice 3: *Imitating*

1. absolute phrases
2. delayed adjectives
3. infinitive phrases
4. noun clauses
5. adjective clauses
6. appositive phrases
7. delayed adverbs

Practice 4: *Expanding*

1. **Slow and listless**, he looked as if he had slept in his clothes, and in fact he often did, after a marathon programming session. (*opening adjectives*)
2. He was an elderly man, **thin and frail**. (*delayed adjectives*)
3. **Now, thinly, slowly**, the melody of the morning, the music of evil, of the enemy sounded, but it was faint and weak. (*opening adverbs*)
4. Griffin was light and fast, his gloves a red blur tapping away at Alfred's face, **easily and steadily as rain on a roof**. (*delayed adverbs*)
5. Mr. Barnett, **his face red and his eyes bulging**, immediately pounced on her. (*absolute phrases*)
6. There they all were now, **the cream of the school, the lights and leaders of the senior class**, with their high I.Q.'s and expensive shoes, pasting each other with snowballs. (*appositives phrases*)
7. Then they came, **up the street and around the house**. (*prepositional phrases*)
8. What she remembered was Emmanuel, **laughing, glinting in the sun, kneeling his wagon toward them**, as they walked tardily home from school. (*present participial phrases*)
9. There were sounds of **sweeping and cleaning out**, and a moment later he appeared, his hands full of tops and marbles and old dusty kites and junk collected through the years. (*gerunds*)
10. Slowly, I crawled on, **stopping to listen, to glance back, to measure the distance between me and the spring**. (*infinitive phrases*)

References: The Original Sentences

11. A laugh trembled at his lips, but **nobody else laughed** so **he tasted his drink**. (*independent clauses*)
12. I saw that my old friend, **who had outfoxed Dearie and Ebersole and the Dean of Men, who had gone around and begged his teachers to help him, who had taught me to drink beer by the pitcher and curse in a dozen different intonations**, was crying a little bit. (*adjective clauses*)
13. Inman fired his rifle **until his right arm was weary from working the ramrod, until his jaw was sore from biting the ends off the paper cartridges**. (*adverb clauses*)
14. My first draft of my writing usually has only a few elements worth keeping, and I have to find out **what those are** and build from them and throw out **what doesn't work**, or **what simply is not alive**. (*noun clauses*)

Pages 110–115: Opener Mix

Practice 1: Matching

1. **Immediately, although everything else remained as before, dim and dark**, the black shapes became terribly clear. (*opening adverb, adverb clause, delayed adjectives*)
2. **Carefree, open-collared, my eyes alight, my veins full of the spring, as a dancer's shoes should be full of champagne**, I stood, in love and at ease and always young, on the packed lower deck. (*opening adjective, past participial phrase, two absolute phrases, adverb clause*)
3. **Above the smoke-blackened fortress and the burial mound, whose fresh earth was already frost-covered**, the clouds had grown heavy. (*prepositional phrase, adjective clause*)
4. **If I had any kind of intelligence, beyond mere sniffing survival skills**, I would have attempted an agonizing reappraisal of my life. (*adverb clause, prepositional phrase*)
5. **Slumped glumly on Anna's piano bench before the meal, arms folded, chin on his chest**, he surveyed the goings-on through a scrim of cynicism. (*past participial phrase, two absolute phrases*)

Practice 2: Unscrambling to Imitate

1. **After the audit from the central office, calculating the bottom line with care and trying to balance the books**, the accountant was frustrated by the deficit. (*adverb clause, two present participial phrases*)
2. **On July 4th, while the fireworks over the fairground and the audience burst forth**, Rory Calhoun was the only fireman. (*prepositional phrase, adverb clause*)
3. **A mildly inattentive student, listening closely a small percentage of the time**, Jordan used the rich expressiveness of his pleasantly deceptive face and a whimsical smile to create an appearance that charmed teachers. (*appositive phrase, present participial phrase*)
4. **Hanging from the tree, his hands barely grasping the shaky limb**, Kowalski screamed with renewed vigor. (*present participial phrase, absolute phrase*)
5. **Under the bed, wrapped in towels from the bathroom**, was the secret puppy. (*prepositional phrase, past participial phrase*)

Practice 3: Imitating

1. opening adverb, prepositional phrase
2. present participial phrase, prepositional phrase
3. opening adverb, adverb clause
4. opening adverb, prepositional phrase
5. opening adjective, past participle, present participial phrase

References: The Original Sentences

Practice 4: Expanding

1. **Later, when it was dark**, they returned to the car lot, exhausted and laughing, drinking beer from brown paper bags. (*opening adverb, adverb clause*)
2. **After the tyrannosaur's head crashed against the hood of the Land Cruiser, shattering the windshield**, Tim was knocked flat on the seat, blinking in the darkness, his mouth warm with blood. (*adverb clause, present participial phrase*)
3. **Wearing a well-worn but starched and pressed khaki military uniform, all the patches and badges removed**, Joel Backman strutted out of the Rudley Federal correctional Facility at five minutes after midnight, fourteen years ahead of schedule. (*present participial phrase, absolute phrase*)
4. **On that first morning, when Sara sat at Miss Munchkin's side, aware that the whole schoolroom was devoting itself to observing her**, she had noticed very soon one little girl, about her own age, who looked at her very hard with a pair of light, rather dull, blue eyes. (*prepositional phrase, adverb clause, delayed adjective phrase*)
5. **Leaning against the wall in the hall downstairs near the cloak-stand, covered with cloth of gold, ornamented with gold cords and tassels that had been polished up with metal powder**, was a coffin-lid. (*present participial phrase, two past participial phrases*)

Pages 116–121: S-V Split Mix

Practice 1: Matching

1. The canoe, **stripped of sail and mast, without a paddle to guide it in the swift-racing current**, twisted and shifted in the rushing waters. (*past participial phrase, prepositional phrase, infinitive phrase*)
2. Ricky, **nineteen, not overburdened with brains**, worked down at Sonny's Sunoco. (*delayed adjective, past participial phrase*)
3. The rooster she wounded with the stick, **mortified and angered, vengeful**, flew up on to her head and in fury clawed her hair. (*two past participles, delayed adjective*)
4. Every year, this aged old hat, **patched, frayed, and dirty**, sorted new students into the four Hogwarts houses. (*two past participles, delayed adjective*)
5. The curtains, **red, with a blue and green geometrical pattern**, were drawn, and seemed to reflect their cheerfulness throughout the room. (*delayed adjective, prepositional phrase*)

Practice 2: Unscrambling to Imitate

1. Stanley Kramer, **a remarkable young quarterback, leading his team to a championship season**, practiced with the determination of a super athlete. (*appositive phrase, present participial phrase*)
2. Vasant, **his foot resting on the ball, crouching**, looked intently toward the goal down the field from him. (*absolute phrase, present participle*)
3. George Smiley, **the Federal Express driver, who was dedicated to on-time delivery**, drove up the congested street of the destination on the day the package was due. (*appositive phrase, adjective clause*)
4. Cheryl Lusky, **an agile long-limbed gymnast, who had won in the preliminaries and during the Olympics**, felt pride with her accomplishment. (*appositive phrase, adjective clause*)
5. The library, **a warm, comfortable room with inviting chairs in cozy corners, one holding a calico cat**, was lined with bookshelves filled with classics, best-sellers, children's stories, magazines, and newspapers. (*appositive phrase, absolute phrase*)

References: The Original Sentences

Practice 3: *Imitating*

1. appositive, adjective clause
2. absolute phrase, present participial phrase
3. adjective clause, appositive phrase, infinitive phrase
4. two delayed adjectives, past participle, one delayed adjective
5. three delayed adjectives, past participial phrase, one delayed adjective

Practice 4: *Expanding*

1. The twins, **smearly in the face, eating steadily from untidy paper sacks of sweets**, followed them in a detached way. (*delayed adjective phrase, present participial phrase*)
2. Mrs. Botkin, **an egg-shaped little woman with wispy white hair that lay on her forehead like valentine lace, looking at her husband**, started to say something. (*appositive phrase, participial phrase*)
3. The clerk, **a snappy-looking fellow, wearing a red bow tie, with a pink baby face but not a wisp of hair on his head**, tried to talk me into buying one big bottle. (*appositive phrase, present participial phrase, prepositional phrases*)
4. A bird somewhere, **lonely and lost, singing**, called for its friends. (*two delayed adjectives, present participle*)
5. A month later, at about four o'clock in the afternoon, a dusty old four-door, green Packard car, **packed full of people, songbooks, and clothes, with sound equipment on the top and on the running boards**, drove up to the Smith house. (*past participial phrase, prepositional phrases*)

Pages 122–127: Closer Mix

Practice 1: *Matching*

1. Benny caught the boy by the shoulder **before he could run to the bear, which was bawling and snapping at the chain**. (*adverb clause, adjective clause*)
2. Rivera was standing in the middle of the boxing ring, **his feet flat on the lumpy canvas, planted like a tree**. (*absolute phrase, past participial phrase*)
3. The iceberg towered, **wet and glistening far above the forecastle deck of the *Titanic***. (*delayed adjective, present participial phrase*)
4. The Danes had destroyed their own naval fleet, **blowing up the vessels one by one, as the Germans approached to take over the ships for their own use**. (*present participial phrase, adverb clause*)
5. The man invaded the bull's terrain too deeply, and he was on the bull's horns, **being tossed up in the air, his legs and arms like a doll's, limp and falling**. (*present participial phrase, absolute phrase, delayed adjective, present participle*)

Practice 2: *Unscrambling to Imitate*

1. The children were laughing in the playground, **in Central Park, that green, inviting refuge that borders the gray skyscrapers of New York**. (*prepositional phrase, appositive phrase*)
2. The deer had leaped over the fence in an abrupt shift, but when it hit the ground, sudden confusion overtook it, and it turned in all directions, **dazed, staggering**. (*past participle, present participle*)
3. The project was complex and long, **the length caused by elaborate detailed explanations about literary symbolism and stylistic devices, which made it a challenging long-range assignment**. (*absolute phrase, adjective clause*)
4. Then the teacher reprimanded the student, **the bully of the gym class, a mean, oversized ugly troublemaker, agitated, frustrated, wanting to pick a fight but trying to deny it**. (*two appositive phrases, two past participles, two present participial phrases*)

References: The Original Sentences

5. In the evening, Harry retired quietly to the storage room in the attic, **studying the pages of his favorite book, glancing at them one at a time, able to imagine himself with every character, able to accompany them wherever they went.** (two present participial phrases, two delayed adjective phrases)

Practice 3: Imitating

1. absolute phrase, past participial phrase
2. delayed adjective, past participle, prepositional phrase
3. appositive phrase, present participial phrase, adverb clause
4. two present participial phrases, present participle, delayed adjective
5. adjective clause, present participial phrase, adverb clause

Practice 4: Expanding

1. She was in the doorway, **excited and afraid.** (past participle, delayed adjective)
2. There were two people there, **a man and a woman, eating sandwiches standing up.** (appositive phrase, present participial phrase)
3. He was twenty at the time, **a tall young man in ill-fitting clothes, his hair very black and cut too short, his face a shade too thin, with dark whiskers, which always showed no matter how often he shaved.** (appositive phrase, two absolute phrases, prepositional phrase, adjective clause)
4. He spent three days propped up in bed, **listening to the radio, reading comic books, and barking orders for Cokes, root beers, ginger ale, ice cream, and anything else he could think of, while poor Mary Margaret, a worrier from birth, wandered from room to room looking for Dorothy, clearly wondering where in the world she had gone and if she was ever coming back.** (three present participial phrases, adverb clause containing an appositive phrase, present participial phrase containing two noun clauses)
5. This was a moment she normally savoured, **standing glass in hand, her head resting against the gritty brickwork, smelling the sea-freshness brought up with the tide, star-gazing on clear nights, feeling at one with the throb of the never-sleeping city, a privileged spectator, secure in her own inviolate world.** (present participial phrase, absolute phrase, three present participial phrases, appositive phrase, delayed adjective phrase)

Pages 128–132: Other Mix

Practice 1: Matching

1. **Among the flowers, there was a freak plant, a zinnia with six bronze petals and two red.** (*opener: prepositional phrase; closer: appositive phrase*)
2. Mrs. Hatching, **silent for the moment, stood looking at them proudly, her bright eyes slowly moving from face to face.** (*S-V split: delayed adjective phrase; closer: absolute phrase*)
3. **When she reached the crest of the ridge, she rested after the climb, sitting on a rock outcrop that commanded a prospect back into the river valley.** (*opener: adverb clause; closer: present participial phrase*)
4. **After supper, wearing a green eyeshade, she would sit at her desk, totaling figures and turning the pages of her ledgers until the street-lamps had gone out.** (*openers: prepositional phrase, present participial phrase; closers: two present participial phrases, adverb clause*)
5. **On that first morning, when Sara sat at Miss Munchkin's side, aware that the whole schoolroom was devoting itself to observing her, she had noticed very soon one little girl, about her own age, who looked at her very hard with a pair of light, rather dull, blue eyes.** (*openers: prepositional phrase, adverb clause, opening adjective phrase; closers: prepositional phrase, adjective clause*)

Practice 2: Unscrambling to Imitate

1. **Near a path of gravel and dirt, Jeremy looked out from behind a bush, spying a rattlesnake on a rock.** (*opener: prepositional phrase; closer: present participial phrase*)

References: The Original Sentences

2. Rafael, **silenced by his demanding coach**, was humiliated, **crying**, and **resentful of the coach's condescending tone**. (*S-V split: past participial phrase; closer: present participle, delayed adjective phrase*)
3. **After the final bell of the day**, a cheerful collection of students, **released pretty much from class demands**, raced eagerly to enter their beloved cars right outside the rear entrance to the academic high school. (*opener: prepositional phrases; S-V split: past participial phrase*)
4. **During the short break**, the skaters came off the ice and sat down, **their breath quieting**, **their heartbeats calming gradually**, **their minds thinking energizing and hopeful thoughts**. (*opener: prepositional phrase; closer: three absolute phrases*)
5. That single word, **uttered in the anger of a thoughtless taunt about small players**, **shunned by the team**, was the ruination of a blossoming spirit, **the destruction of growing confidence**. (*S-V split: past participial phrase; closer: appositive phrase*)

Practice 3: Imitating

1. **opener**: absolute phrase; **closer**: present participial phrase, two absolute phrases
2. **S-V split**: appositive phrase; **closer**: appositive phrase, adverb clause
3. **opener**: two opening adjectives plus a past participle; **closer**: a delayed adjective and a delayed adjective phrase
4. **opener**: prepositional phrases; **closer**: appositive phrase, absolute phrase, adverb clause
5. **opener**: prepositional phrase; **closer**: appositive phrase, present participial phrase

Practice 4: Expanding

1. The only other person in the room, **a husky young man with a broken nose**, came over to Jelly, **his hand outstretched**. (*S-V split: appositive phrase; closer: absolute phrase*)
2. **Quiet, frightened, and wishing just to dump T. J. on his front porch and get back to the safety of our own beds**, we hastened along the invisible road, **brightened only by the round of the flashlight**. (*opener: opening adjective, past participle, present participial phrase; closer: past participial phrase*)
3. Beneath the dragon, **under all his limbs and his huge coiled tail**, and **about him on all sides**, **stretching away across the unseen floors**, lay countless piles of precious things, **gold wrought and unwrought, gems and jewels, and silver red-stained in the ruddy light**. (*opener: two prepositional phrases, present participial phrase; closer: four appositive phrases*)
4. **Finally, with slow steps, her head down**, she wandered about the pillared rooms, **laying her hand to things, her lips quivering, until finally she sat alone in the darkening wine room, waiting**. (*opener: opening adverb, prepositional phrase, absolute phrase; closer: present participial phrase, absolute phrase, adverb clause, present participle*)
5. **After a minute**, two of the creatures, **a doe and her fawn, moving hesitantly down the slope**, stood looking at him, **curiously**. (*opener: prepositional phrase; S-V split: appositive phrase, present participial phrase; closer: delayed adverb*)

Pages 136–139: Semicolon

Practice 1: Matching

1. A beam of light fell across the grass, hit the bottom of the tree, and illuminated its branches; there, crouching among the budding leaves, was Crookshanks.
2. Sometimes the mountain was brilliant above us, as it had been when we first saw it; sometimes it was partially or wholly obscured by tiers of clouds.
3. That night Tao Chi'en realized that he could not care for Eliza alone; he needed help.
4. The past and the future are cut off; only the present remains.

References: The Original Sentences

5. The water was wonderfully calm; in some places, where the seaweed wasn't too thick, you could see the bottom.

Practice 2: *Unscrambling to Imitate*

1. Some frisky little kids ran around the newly built hall of the elementary school; leaping them a step at a time, they started to run up the stairs.
2. The penniless, new freshman college student had written home and was now waiting; he walked quickly toward the mailboxes of the first-year dormitory, approaching them with what might be described as a panic.
3. She had never hoped she would be in the semifinals of the high diving competition, wanting to check out of the entire world of sports in high school, rather than constant practice, constant stress; competition was not a great idea in the middle of her struggles with her difficult academic program.
4. Alfred visited the museum because it was a source of employment, and if he got that job as an apprentice, he would be content; only after an apprenticeship could he be hired, and then only for a year, but that would be encouraging and helpful.
5. After a while Samantha thought of turning herself in to the police to end it, but after she reached the station, things changed; one of her conspirators called her from his cell phone and started yelling at her.

Practice 3: *Expanding*

1. He came to the corner of the rock and paused, sank until his belly softly scraped the sand, and became one with the bottom's shadows; **then, sinuous as a snake, he began to flow around the rock.**
2. His pickup truck was parked outside the gate; **in the caged back end of it there was a pig.**
3. **Dr. Phillips threw off his leather coat and built a fire in the tin stove;** he set a kettle of water on the stove and dropped a can of beans into the water.
4. Sometimes the elephant would get his tusks stuck between the bars of the cage and snort irritably as he tried to get free; **sometimes he got infections around the tusk line.**
5. **The day my son started kindergarten he renounced corduroy overalls with bibs and began wearing blue jeans with a belt;** I watched him go off the first morning with the older girl next door, seeing clearly that an era of my life was ended, my sweet-voiced nursery-school tot replaced by a long-trousered swaggering character who forgot to stop at the corner and wave good-bye to me.

Pages 140–144: *Colon*

Practice 1: *Matching*

1. They learned the names of the different architectural styles: cape, saltbox, raised ranch, garrison.
2. Then she heard it: the sound she had been born to hear, the footstep her ears had been made to echo.
3. The woman brought out three outfits: a summer dress, a pants suit, and a lacy gown the color of mother-of-pearl.
4. The writing would be awful: huge, scrawling words sloping horizontally down the page with no dots, dashes or commas between them and, of course, no such thing as a question or exclamation mark anywhere.
5. Word carpentry is like any other kind of carpentry: you must join your sentences smoothly.

Practice 2: *Unscrambling to Imitate*

1. Whenever she was either bored or irritated, she had only one way of responding: withdrawal.
2. This was what I loved when I closed my heavy-lidded eyes: I loved a dream about the beach, beautiful waves tumbling in at my feet as I sank slowly into serenity.

References: The Original Sentences

3. She had seen him suddenly, and she was not prepared for it, so this time she would anticipate her emotions: frantic, darting excitement, the growing anticipation of a child or an actor, an awful, uncontrollable crush.
4. Her awful secret is more horrible and a lot more painful than could be revealed in these tapes of interviews: it is a secret that goes into other circumstances from her past, a dark and desperate secret that is rooted in something terrifying and heart-breaking.
5. She reviewed what she had from her worn, old purse: the ticket stub, the comb, the beat-up wallet where she kept pictures showing family members at various celebrations, receipts crumpled into little handfuls of paper, reminding her of purchases from the past.

Practice 3: *Expanding*

1. He could never escape them, no matter how much or how far he ran: **a man going on sixty could not run that far.**
2. So much had been achieved: **senior rank, a prestigious job with a boss she liked and admired, this flat, her car, more money than she had ever before earned.**
3. I awoke to a jolting piece of news: **the unions at my newspaper had gone on strike.**
4. She wrote of many things: **her new curtains, the hot summer, the coat she had had remodeled, the scarcity of eggs, the mysterious disappearance of two good silver spoons, the bronchitis my sister had in August, the trouble her stove was giving her, and the way Boston was getting dustier all the time.**
5. Not far away was Gollum's island, of which Bilbo knew nothing, and there in his hiding-place he kept a few wretched oddments, and one very beautiful thing, very beautiful, very wonderful: **a ring, a golden ring, a precious ring.**

Pages 146–149: *Dash*

Practice 1: *Matching*

1. On her mind was the supper she wanted to fix for Paul D—something difficult to do, something she would do just so—to launch her newer, stronger life with a tender man.
2. Next day Dad came home with more news—good news to him, bad news to me.
3. The house was crammed with ancient and dusty junk—they saved it all—from the attic to the cellar.
4. Now she saw him as he was—a poacher, stealing off with his coat bulging with pheasants and partridges to drop them stealthily into a three-legged pot in his smoky little cottage.
5. Although we imagine we live in different nations—France, Germany, Japan, the U. S.—in fact we inhabit the same state, the State of Fear.

Practice 2: *Unscrambling to Imitate*

1. There were older girls with us—Clare in middle school frequently played with girls the same age as the rest of us—and they remained with us kidding with slight sarcasm about our uniforms from our school.
2. He leaned in toward Jackson, eyes riveted as though on a criminal, starting to intimidate—it's the kind of behavior a policeman in a criminal investigation would try when he intended quick easy compliance forced from the suspect.
3. In the kitchen, where a collection of cookie jars was arranged—Jenny had a huge sweet tooth—sat the plate that she had just brought from the living room and had placed on the already cluttered counter.
4. She had given Melinda and her family—hurricane refugees, all in desperate need, with no food and clothing or medicine and supplies—almost half her bonus to buy some fast food and used clothing.
5. Brookie's pets—a cat and dog, plus a couple of hamsters—started chewing rugs and furniture, gnawing when the family members weren't looking and when the contents of their dinners had been very bland.

References: The Original Sentences

Practice 3: *Expanding*

1. He then called the medical officer, who confirmed that a nine-day-old infant, sleeping in its crib, had been bitten on the foot by an animal the grandmother—the only person actually to see it—claimed was a lizard.
2. It had been a shock to Mitchell, after several years in Wyoming, to see New England again—its maddening choked roads, tangled brush, the trees absorbing light, all drenched in shadow.
3. He heard the front-door lock turning, and by the sound of the door opening and closing—a style of entering a place with economy, and of easing the door shut behind her—he knew it was Daisy.
4. It was such an ordinary, prosaic place here—this old, dusty, seldom-used shed.
5. The third day—it was Wednesday of the first week—Charles bounced a seesaw onto the head of a little girl and made her bleed, and the teacher made him stay inside all during recess.

Pages 150–151: *Review*

1. COLON (*for list*): The mountains were miles away from the house of the family, and sometimes they were altogether hidden by weather: cloud, rain, or wind alive with dust.
2. COLON (*for explanation*): He made another vow that he would keep to the end of his life: he would never do any work that exploited someone else, and he would never allow himself to make money off the sweat of others.
3. DASH: Since it was late afternoon—that time is prime telemarketing time—we braced for one more unwelcome sales pitch.
4. COLON (*for explanation*): We had a dispute about whether the rider had to be on his horse at the finish, and it happened so often that the horse came in alone that we made a rule: a horse, with or without his rider, won or lost the race.
5. DASH: Suppose—a ridiculous supposition, I know, but just suppose—we fell in love and ended up together.
6. SEMICOLON: There is a scar on my husband's head; his hair hides it.
7. COLON (*for list*): She is surprised to hear certain things about his life: that all his parents' friends are Bengali, that they had had an arranged marriage, that his mother cooks Indian food every day, that she wears saris and a bindi.
8. SEMICOLON: The bombardment was finished once the jets had sighted their target and alerted their bombardier; as quick as the whisper of a scythe, the war was finished.
9. COLON (*for explanation*): In the hospital, she learned a simple, obvious thing that she had always known, and everyone knew: that a person is, among all else, a material thing, easily torn, not easily mended.
10. SEMICOLON: Sarah Jones was profoundly distressed by the fact that George Morton's body had been recovered; in some part of her mind, she had been hoping against hope that he would turn up alive.

Pages 152–157: *Writing Like a Pro*

Practice 1: *Identifying the Tools*

1. (A) NC
2. (A) OADJ
3. (A) AP (B) DADJ
4. (A) PREP (B) AP
5. (A) INDC (B) ADJC
6. (A) AP (B) AP

References: The Original Sentences

Practice 1: *Imitating the Tools*

- A. MODEL 3
- B. MODEL 1
- C. MODEL 5
- D. MODEL 4
- E. MODEL 6
- F. MODEL 2

Practice 2: *Identifying the Tools*

- 7. (A) OADV (B) PREP
- 8. (A) P (B) DADJ
- 9. (A) ADVC (B) ADVC
- 10. (A) P (B) INDC
- 11. (A) OADV (B) G
- 12. (A) INDC (B) AP

Practice 2: *Imitating the Tools*

- G. MODEL 10
- H. MODEL 12
- I. MODEL 8
- J. MODEL 9
- K. MODEL 11
- L. MODEL 7

Practice 3: *Identifying the Tools*

- 13. (A) AB (B) P (C) P
- 14. (A) AP (B) AP (C) PREP
- 15. (A) INF (B) INF (C) AP
- 16. (A) P (B) P (C) P
- 17. (A) P (B) P (C) P
- 18. (A) OADV (B) AB (C) INDC

Practice 3: *Imitating the Tools*

- M. MODEL 16
- N. MODEL 14
- O. MODEL 18
- P. MODEL 13
- Q. MODEL 15
- R. MODEL 17

References: The Original Sentences

Practice 4: *Identifying the Tools*

- | | | | |
|--------------|----------|----------|----------------------|
| 19. (A) DADJ | (B) P | (C) ADJC | |
| 20. (A) INDC | (B) ADVC | (C) INDC | |
| 21. (A) ADVC | (B) INDC | (C) INDC | (D) PREP |
| 22. (A) ADVC | (B) INF | (C) INDC | (D) INF |
| 23. (A) DADV | (B) PREP | (C) ADVC | (D) AP |
| 24. (A) INDC | (B) P | (C) INDC | (D) P (E) DADJ (F) P |

Practice 4: *Imitating the Tools*

- S. MODEL 24
- T. MODEL 22
- U. MODEL 19
- V. MODEL 23
- W. MODEL 20
- X. MODEL 21

Prewriting the Episode

Good answers to the prewriting questions demonstrate understanding of the novel itself—its characters, themes, conflicts, and symbols. Those answers will help to generate content for the sequel. If students are unfamiliar with the novel, have them go online to read a summary of the story.

A Noble Thing

Because I remained in the third form [grade] three times as long as anyone else, I had three times as much of sentence analysis, learned it thoroughly, and thus got into my bones the essential structure of the ordinary English sentence—which is a noble thing.

—Sir Winston Churchill