Story Grammar for Elementary School

A Sentence-Composing Approach—The Teacher’s Booklet

DON and JENNY KILLGALLON
Story always tells us more than the mere words, and that is why we love to write it, and to read it.

—Madeleine L'Engle,
“Introduction,” *A Wrinkle in Time*

* * * *

Story also tells us grammar.
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*Story Grammar for Elementary School: A Sentence-Composing Approach* provides understanding of the structure of good sentences, with activities to learn, practice, and use grammatical tools associated with authors.

The purpose of *Story Grammar* is to give students a clear sense of good sentences to help them know how to build better sentences like those of authors. The worktext is a virtual apprenticeship in sentence composing mentored by authors.

The title of this worktext refers to the sources of the hundreds of model sentences: stories, long and short, many of which are instantly recognizable and familiar to students and teachers. It is a narrative treasury in miniature, a rich curriculum for grammar, teaching the story in the sentence (interesting content), and the sentence in the story (grammatical structure).

**Brick by Brick**

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 *Story Grammar* is to provide sentence-composing activities to help students build better sentences. Through imitating model sentences by authors and subsequently replicating in their own writing the grammatical structures those sentences contain, students can achieve that goal.

An approach to teaching writing developed by coauthor Don Killgallon, sentence composing is a unique, eminently teachable rhetoric of the sentence. Its distinguishing feature is the linking of the three strands of the English language arts curriculum—grammar, writing, and literature—through exclusive use of literary model sentences for students to manipulate and imitate.

In 2005, Don Killgallon conducted a research study at the University of Maryland about students’ perceptions of the syntactic differences between literary sentences and nonliterary sentences. The conclusion of the study is that, although students can easily identify literary sentences, they cannot duplicate 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 authors, a typical response was this: “Sentences of students could become more like the ones written by authors if the students looked at the various types of grammatical structures used and tried to duplicate them.”
Background Information

Through the activities in *Story Grammar*, teachers will be able to help students build better sentences by teaching them those “various types of grammatical structures” and how to “duplicate them.”

**The Sources for the Model Sentences**

Over 100 authors, 150 titles, and 300 sentences are the basis for practices in *Story Grammar*. Model sentences were chosen because they illustrate the grammatical constructions (sentence-composing tools) taught in this worktext. Included are award winners (Katherine Paterson’s *Bridge to Terabithia*), books read independently by students (J. K. Rowling’s *Harry Potter* series), and novels often taught in school (E. B. White’s *Charlotte’s Web*). Those and many other sentences from recognizable stories provide students an apprenticeship in learning the “grammar of the greats” and building better sentences.

Vast are the differences between sentences from many grammar books and sentences from literature books, a chasm between artificial sentences concocted to illustrate nouns, verbs, adjectives, adverbs (*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 “Meet Your Invisible Teachers,” pages 100–111 of the worktext, for a complete list of story titles used in Story Grammar.*)
Students often write sentences the way they speak sentences, unaware of the difference in conversational syntax and literary syntax. In her classic *Errors and Expectations*, Mina P. Shaughnessy describes the problem: “Students impose the conditions of speech upon writing.”

Instead of focusing on speech, *Story Grammar* demonstrates, through abundant and exclusive use of model sentences by authors, how literary sentences differ from conversational sentences.

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 model sentences by authors 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, E. B. White, Kate DiCamillo, Madeleine L’Engle, Katherine Paterson, Roald Dahl—or any author of stories for children and young adolescents.

Children learn grammar, including varied sentence structure, by reading good books, picking up literary sentence patterns subconsciously through imitation—the same way they learned to speak. In *Story Grammar*, students read and imitate hundreds of rich sentences, all by authors, their invisible teachers.

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*
From Imitation to Creation

In *Story Grammar*, when students imitate models to reflect the syntax of J. K. Rowling, E. B. White, Kate DiCamillo, Madeleine L’Engle, Roald Dahl 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 as mentors for students 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 sincerest flattery, yes—but also, for sure, profound pedagogy.

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

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 unconsciously 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—J. K. Rowling’s, E. B. White’s, Kate DiCamillo’s, Madeleine L’Engle’s, Roald Dahl’s and all the rest in *Story Grammar*, voices that help them develop their own.
The sentence-composing approach differs greatly from strict grammatical instruction. 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*

*Story Grammar* 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 student’s school years.

In the past, teachers have neglected the sentence as a way to teach writing, using instead sentences as specimens for dissection, thinking that grammatical dissection of sentences, such as diagraming, would lead to improved sentences, that “knowing” would result in “doing.” Nothing much happened. Sentence composing reverses the order, on the assumption that “doing” results in “knowing,” that imitation leads to acquisition, and acquisition, ultimately, to original use of the grammatical tools.

*Story Grammar* is an owner’s manual for tools to build better sentences. It has two main parts. Part one, called “Sentence Parts,” teaches what those tools are. Part two, called “Sentence Positions,” teaches where to use them within a sentence.

**PART ONE “SENTENCE PARTS”** covers six concepts in grammar: subject, predicate, tool, word, phrase, clause. Those six are indispensable in reaching the goal of building better sentences.

**PART TWO “SENTENCE POSITIONS”** covers three places within a sentence where tools can be effectively used to add detail and elaboration: opener, S-V split, closer.
Subjects

A sentence tells people something about a topic. The topic is called the *subject* of the sentence.

**SUBJECT FACTS**  
*(Examples are from *Charlie and the Chocolate Factory* by Roald Dahl.)*

<table>
<thead>
<tr>
<th>(1) Subjects can be at the very beginning of the sentence.</th>
<th>The poor fellow, looking thin and starved, was sitting there trying to eat a bowl full of mashed-up green caterpillars.</th>
</tr>
</thead>
</table>
| (2) Subjects can be someplace else in a sentence—even at the end. | In the town, actually within sight of Charlie's house, was an enormous chocolate factory!  
*The sentence could have the subject at the beginning, too.* An enormous chocolate factory was in the town, actually within sight of Charlie's house.  
*Either way, the subject is the same—whether it's at the beginning or the end of the sentence—because it's the topic of the sentence.* |
| (3) Subjects can be long. | The one food that Oompa-Loompas longed for more than any other was the cacao bean. |
| (4) Subjects can be short. | The cacao bean is chocolate. |
| (5) Subjects can do just one thing. | Charlie wolfed down the candy bar. |
| (6) Subjects can do more than one thing. | Charlie grabbed the candy bar and quickly tore off the wrapper and took an enormous bite. |
| (7) Sentences can have just one subject. | Twice a day, on his way to and from school, little Charlie Bucket had to walk right past the gates of the chocolate factory.  
*(continued)* |
| (8) Sentences can have more than one subject. | Lots of children and many grown-ups pushed their ways into The Chocolate Room. |
| (9) Sentences must have subjects—or they won't make sense! | ? (no subject) would eat ten Oompa-Loompas for breakfast and come galloping back for a second helping. Without a subject, we don’t know who or what would eat ten Oompa-Loompas for breakfast and come galloping back for a second helping. |
A sentence tells people something about a subject. The comment about the subject is called the **predicate**.

**PREDICATE FACTS**
*(Examples are from *Charlie and the Chocolate Factory* by Roald Dahl.)*

<table>
<thead>
<tr>
<th>(1) Predicates usually come after the subject.</th>
<th>The poor fellow, looking thin and starved, was sitting there trying to eat a bowl full of mashed-up green caterpillars.</th>
</tr>
</thead>
</table>
| (2) Predicates can sometimes come before the subject. | In the town, actually within sight of Charlie's house, was an enormous chocolate factory!  
Rearranged, the sentence could have the predicate after the subject. An enormous chocolate factory was in the town, actually within sight of Charlie's house.  
Either way, the predicate is the same—whether it's at the beginning or the end of the sentence—because it's the comment about the subject. |
| (3) Predicates can be short. | The one food that Oompa-Loompas longed for more than any other was the cacao bean. |
| (4) Predicates can be long. | Charlie climbed onto the bed and tried to calm the three old people who were still petrified with fear. |
| (5) Predicates can tell just one thing. | Charlie wolfed down the candy bar. |
| (6) Predicates can tell more than one thing. | Charlie grabbed the candy bar and quickly tore off the wrapper and took an enormous bite. |

*(continued)*
<table>
<thead>
<tr>
<th>(7) Sentences must have predicates— or they won’t make sense!</th>
<th>Five children and nine grown-ups? (no predicate)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>Without a predicate, we don’t know what five children and nine grown-ups did.</em></td>
</tr>
</tbody>
</table>
Tools

A sentence tells people something about a topic. The topic is called the subject of the sentence. The comment about the subject is called the predicate. All sentences need a subject and a predicate, but good sentences usually have something else: tools, which are sentences parts of different shapes and sizes that build better sentences.

The primary goal of this worktext is to increase the number of tools in students’ grammar toolboxes, and to teach students how to use each tool like an author.

### TOOL FACTS
(Examples are from Charlie and the Chocolate Factory by Roald Dahl.)

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) A tool can be at the very beginning of the sentence.</td>
<td>Looking thin and starved, the poor fellow was sitting there trying to eat a bowl full of mashed-up green caterpillars.</td>
</tr>
<tr>
<td>(2) A tool can be at the very end of the sentence.</td>
<td>The old people in the bed all leaned forward, craning their scraggy necks.</td>
</tr>
<tr>
<td>(3) A tool can be somewhere in-between the beginning and the ending of the sentence.</td>
<td>Mrs. Salt and Mrs. Teavee, the only women now left in the party, were getting very out of breath.</td>
</tr>
<tr>
<td>(4) A tool can be a word.</td>
<td>Little Charlie sat very still on the edge of the bed, staring.</td>
</tr>
<tr>
<td>(5) A tool can be a phrase.</td>
<td>It was a very beautiful thing, this Golden Ticket.</td>
</tr>
<tr>
<td>(6) A tool can be a dependent clause.</td>
<td>As the gates closed with a clang, all sight of the outside world disappeared.</td>
</tr>
<tr>
<td>(7) Sentences can have more than one tool.</td>
<td>While they were talking, Mr. and Mrs. Bucket, Charlie’s mother and father, had come quietly into the room, and now were standing just inside the door, listening.</td>
</tr>
</tbody>
</table>
Words

In this worktext, this term refers to a word in an unusual place in the sentence: either the beginning or delayed until later. Intentionally unnamed in this worktext, four kinds are taught: opening adjective, opening adverb, delayed adjective, delayed adverb.

Students practice and use all of these special words in Story Grammar. If you’d like to know more about them, see these worktexts in this series: Grammar for Middle School: A Sentence-Composing Approach, and Grammar for High School: A Sentence-Composing Approach.

Examples of Words

OPENING ADJECTIVE—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.

Harry Potter and the Goblet of Fire

OPENING ADVERB—Slowly, the snake raised its head until its eyes were on a level with Harry’s.

Harry Potter and the Sorcerer’s Stone

DELAYED ADJECTIVE—Harry was on his feet again, furious.

Harry Potter and the Order of the Phoenix

DELAYED ADVERB—The gigantic snake was nearing Frank, and then, miraculously, it passed him, following the spitting, hissing noises made by the cold voice beyond the door.

Harry Potter and the Goblet of Fire
Phrases

A phrase is a sentence part made up of a group of words that act together. There are many kinds of phrases, and most of them are covered but intentionally unnamed in this worktext, which focuses on building better sentences by using phrases as tools, not on naming them. However, phrase names are given in other worktexts in this series: Grammar for Middle School: A Sentence-Composing Approach, and Grammar for High School: A Sentence-Composing Approach. If you’d like to know more about phrases, see those worktexts.

Students practice and use all of these phrases in Story Grammar.

Examples Of Phrases

ADJECTIVE PHRASE—A sentence part beginning with an adjective.

Harry now carried a large cage that held a beautiful snowy owl, asleep with her head under her wing.

*Harry Potter and the Sorcerer’s Stone*

APPOSITIVE PHRASE—An identification of a person, place, or thing, often beginning with a, an, the.

Fudge, a portly little man in a long, pinstriped cloak, looked cold and exhausted.

*Harry Potter and the Prisoner of Azkaban*

INFINITIVE PHRASE—A sentence part always beginning with to plus a verb.

To make Dudley feel better about eating “rabbit food,” Aunt Petunia had insisted that the whole family follow the same diet, too.

*Harry Potter and the Goblet of Fire*

PARTICIPIAL PHASE (present)—A description always beginning with a word that ends in -ing.

The owls circled the tables, looking for the people to whom their letters and packages were addressed.

*Harry Potter and the Goblet of Fire*
PARTICIPIAL PHRASE (past)—A description usually beginning with a word that ends in -ed.

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.

*Harry Potter and the Half-Blood Prince*

PREPOSITIONAL PHRASE—A sentence part beginning with a preposition, a word like about, above, across, after, along, at, before, behind, below, beyond, by, down, except, from, in, inside, like, near, off, on, over, outside, to, through, under, up, upon, with, within, without, or any word that makes sense in this blank:

It was ____ the box.

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. (Two consecutive prepositional phrases)

*Harry Potter and the Chamber of Secrets*
Clauses

A clause, like a phrase, is also a group of words, but, unlike a phrase, a clause has a subject and its predicate. Almost all clause types are covered but intentionally unnamed in this worktext. This worktext focuses on building better sentences by using clauses as tools, not on naming them. However, clause names are given in other worktexts in this series: *Grammar for Middle School: A Sentence-Composing Approach*, and *Grammar for High School: A Sentence-Composing Approach*. If you'd like to know more about clauses, see those worktexts.

There are two kinds of clauses: *independent* and *dependent*.

An independent clause can be a sentence:

*Example:* The grasshopper jumped six feet.

A dependent clause cannot be a sentence because it is only a sentence part:

*Example:* 1. because the grasshopper jumped six feet  
OR  
2. which jumped six feet

In the first example of dependent clauses, readers don’t know what happened because the grasshopper jumped six feet. In the second example, readers don’t know what the word *which* means—because it could refer to anyone or anything else that can jump six feet! Both examples, like all dependent clauses, are sentence parts, not sentences.

To make complete sense, a dependent clause must be joined to an independent clause within the same sentence. A dependent clause *depends* on an independent clause for meaning, just as a child depends on adults for care.

**Two Kinds of Dependent Clauses: Adverb, Adjective**

(The third kind—noun clause—is not covered in *Story Grammar for Elementary School* because of its relative complexity. However, it is taught in other worktexts in this series: *Grammar for Middle School: A Sentence-Composing Approach*, and *Grammar for High School: A Sentence-Composing Approach*.)

ADVERB CLAUSES give more information about the rest of the sentence. The first word of an adverb clause is usually one of these: after, although, as, as if, as though, before, because, if, since, though, until, when, while.
Examples of Adverb Clauses  
(Form A Series of Unfortunate Events by Lemony Snicket)

1. As I said at the very beginning, the book you are holding in your hands does not have a happy ending.
2. My father was devoured by a manatee, and my mother was washed ashore when she was pregnant with me.
3. Unless you have been very, very lucky, you have undoubtedly experienced events in your life that have made you cry.
4. Klaus, after Sunny was born, did not like her at all, but by the time she was six weeks old, the two of them were thick as thieves.

ADJECTIVE CLAUSES give more information about a part of the sentence, usually the part adjacent to the adjective clause. The first word of an adjective clause is usually one of these: where, which, who, whom, whose.

Examples of Adjective Clauses  
(Form A Series of Unfortunate Events by Lemony Snicket)

1. Behind Count Olaf stood the hook-handed man, who smiled and waved a hook at the youngsters.
2. He found a small scrap of paper and tore it into strips, which he used to mark significant parts of the book.
3. Violet, who usually moved slowly in the mornings, nodded and immediately got out of bed and went to the cardboard box to find some proper clothing.
4. They found some of their least favorite spices, including dried parsley, which scarcely tastes like anything, and garlic salt, which forces the taste of everything else to flee. (Two adjective clauses)

Nonrestrictive vs. Restrictive Adjective Clauses

Nonrestrictive—Describes a person, place, or thing, and is punctuated with commas: His black hair, which had been combed wet earlier in the day, was dry now and blowing.

J. D. Salinger, “The Laughing Man”

The nonrestrictive adjective clause doesn’t identify the black hair; it describes it. Since there are pauses before and after which had been combed wet earlier in the day, two commas are needed.
Restrictive—Identifies a person, place, or thing and is not punctuated with commas:
Already we knew that there was one room in that region above stairs which no one had seen in forty years. Since there is no pause before this adjective clause, no comma is needed.

William Faulkner, “A Rose for Emily”

The restrictive adjective clause identifies the specific room. What room? The one which no one had seen in forty years.

In this worktext, only nonrestrictive adjective clauses are taught since they are the kind that add descriptive detail and elaboration to students’ writing.
An opener is a word, phrase, or dependent clause that begins a sentence. A comma separates an opener from the rest of the sentence.

**Examples of Openers**

**Words:**

1. **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.  
   *Harry Potter and the Goblet of Fire*

2. **Slowly,** the snake raised its head until its eyes were on a level with Harry’s.  
   *Harry Potter and the Sorcerer’s Stone*

3. **Wordlessly,** Dumbledore gestured to Harry to come to his side.  
   *Harry Potter and the Half-Blood Prince.*

**Phrases:**

1. **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.  
   *Harry Potter and the Half-Blood Prince*

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.  
   *Harry Potter and the Chamber of Secrets*

3. **To make Dudley feel better about eating “rabbit food,”** Aunt Petunia had insisted that the whole family follow the same diet, too.  
   *Harry Potter and the Goblet of Fire*
Dependent Clauses:

1. As Harry shivered and drew his robes tightly around him, he heard what sounded like a thousand fingernails scraping an enormous blackboard.

   *Harry Potter and the Chamber of Secrets*

2. Although he could tell it was daylight, he kept his eyes shut.

   *Harry Potter and the Sorcerer’s Stone*

3. When Harry got outside again, he found Ron being violently sick in the pumpkin patch.

   *Harry Potter and the Chamber of Secrets*
S-V Splits

An S-V split is a word, phrase, or dependent clause that comes between a subject and its verb. Commas separate an S-V split from the rest of the sentence.

Examples of S-V Splits

Words:

1. A giant spider, hairy, was advancing on Ron, clicking its pincers menacingly.
   Harry Potter and the Prisoner of Azkaban

2. A hundred or so tufty little plants, purplish, were growing there in rows.
   Harry Potter and the Chamber of Secrets

3. Bellatrix’s face, flushed, had turned an ugly, blotchy red.
   Harry Potter and the Deathly Hallows

Phrases:

1. Fudge, a portly little man in a long, pinstriped cloak, looked cold and exhausted.
   Harry Potter and the Prisoner of Azkaban

2. Neville, clutching his wrist, hobbled off with Madame Hooch, who had her arm around him.
   Harry Potter and the Sorcerer’s Stone

3. The brutal-faced Death Eater, last to leave the tower top, was disappearing through the door.
   Harry Potter and the Half-Blood Prince

Dependent Clauses:

1. Aunt Petunia, whose face had been buried in her handkerchief, looked around at the sound.
   Harry Potter and the Deathly Hallows

2. Professor Snape, who seemed to have attained new levels of vindictiveness over the summer, gave Neville detention, and Neville returned from it in a state of nervous collapse, having been made to disembowel a barrel full of horned toads.
   Harry Potter and the Goblet of Fire
3. Harry, who had not had the heart to tell her that Dobby was taking everything she made, bent lower over his History of Magic essay.

*Harry Potter and the Order of the Phoenix*

**NOTE:** All three dependent clauses above are adjective clauses. Adverb clauses rarely occur in the S-V split position.
Closers

A closer is a word, phrase, or dependent clause that ends a sentence. A comma separates a word closer or phrase closer or adjective clause closer from the rest of the sentence. For an adverb clause, however, a comma is used only when there is a pause between it and the rest of the sentence.

Examples of Closers

Words:
1. Harry was on his feet again, furious.
   *Harry Potter and the Order of the Phoenix*
2. Justin Finch Fletchley was lying on the floor, rigid.
   *Harry Potter and the Chamber of Secrets*
3. Charlie was shorter than Ron, thickset.
   *Harry Potter and the Deathly Hallows*

Phrases:
1. A voice came suddenly out of the shadows, a soft, misty sort of voice.
   *Harry Potter and the Prisoner of Azkaban*
2. Uncle Vernon and Aunt Petunia froze where they stood, staring at Dudley as though he had just expressed a desire to become a ballerina.
   *Harry Potter and the Deathly Hallows*
3. The Fanged Frisbee zoomed around the common room, attempting to take bites of the tapestry.
   *Harry Potter and the Half-Blood Prince*

Dependent Clauses:
1. He glanced at Snape, whose black eyes glistened.
   *Harry Potter and the Chamber of Secrets*
2. 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.
   *Harry Potter and the Sorcerer’s Stone*
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.

*Harry Potter and the Prisoner of Azkaban*

**Punctuation of Adverb Clause Closers.** If there’s a pause before an adverb clause closer, use a comma. If not, no comma is needed.

**Pause: Comma**

1. His voice seemed sad, although he was trying to be cheerful. (Pause between *sad* and *although.*)

   Theodore Taylor, *The Cay*

2. Goblins do not usually venture very far from their mountains, unless they are driven out and are looking for new homes or are marching to war. (Pause between *mountains* and *unless.*)

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

3. They made a great fuss about wading the river, since they all hated and feared running water. (Pause between *river* and *since.*)

   C. S. Lewis, *The Chronicles of Narnia: Prince Caspian*

**No Pause: No Comma**

4. The boy showed his white teeth in a bright smile as he stood beside the children. (No pause between *smile* and *as.*)

   Louisa May Alcott, “Onawandah”

5. A horse never kicked up a fuss if someone he liked explained things to him. (No pause between *fuss* and *if.*)

   John Steinbeck, *The Red Pony*

6. The barn was pleasantly warm in winter when the animals spent most of their time indoors. (No pause between *winter* and *when.*)

   E. B. White, *Charlotte’s Web*
Performance Goal of This Worktext

After doing all of the practices and other activities in *Story Grammar*, students should be able to use words, phrases, and dependent clauses as openers, S-V splits, and closers to build their sentences.
The hallmark of the sentence-composing approach is the linking of grammar, writing, and literature through repeated, varied, and systematic practices using only authors’ sentences as models for imitation. Sentence-composing practices include three sentence-manipulation activities: unscrambling, imitating, expanding.

(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 47.)

(2) **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 authors’ sentences to internalize those structures for use independently. (An example from the worktext is on page 52.)

(3) **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 authors’ sentences. (An example from the worktext is on page 53.)

**How Sentence Composing Works**

Sentence composing provides acrobatic training in sentence dexterity. All three sentence composing activities—unscrambling, imitating, expanding—use literature as a school for writing with a faculty of authors.

Growth in sentence composing and variety stems from two processes, both taught through *Story Grammar*:

(1) **addition**—the ability to add structures associated with authors’ sentences; and

(2) **transformation**—the ability to convert structures into ones associated with authors’ sentences.

For both processes, the worktext provides many activities for teaching students to build better—often much better—sentences. Through learning, practicing, and applying the grammatical tools of authors, students improve their own writing.
Teaching *Story Grammar* in One or Two Grade Levels

In some schools, teachers will teach the entire book in one grade level, chosen by the teachers of that grade level or mandated by the supervisory staff. In other schools, the book’s contents could be easily divided across two grade levels, with this suggested sequence:

**TWO-YEAR PLAN—FIRST YEAR**

- **STORY GRAMMAR** ....................................................................................................... 1
- **IMITATING STORY SENTENCES** .................................................................................. 2
- **SENTENCE PARTS** ...................................................................................................... 10
  - **SUBJECTS AND PREDICATES** ................................................................................. 10
  - **TOOLS (Words, Phrases, Clauses)** .......................................................................... 18
- **Reviewing Sentence Parts:**
  - *The Bad Beginning* by Lemony Snicket ................................................................... 37
- **WRITING STORY SENTENCES (a bad character)** ...................................................... 91
- **MEETING YOUR INVISIBLE TEACHERS** ................................................................. 100

**TWO-YEAR PLAN—SECOND YEAR**

- **STORY GRAMMAR** ....................................................................................................... 1
- **IMITATING STORY SENTENCES (review)** ................................................................... 2
- **SENTENCE POSITIONS** .............................................................................................. 44
  - **OPENER** ............................................................................................................. 44
  - **S-V SPLIT** ........................................................................................................... 56
  - **CLOSER** ............................................................................................................. 70
- **Reviewing Sentence Positions:**
  - *The End* by Lemony Snicket ................................................................................. 83
- **WRITING STORY SENTENCES (a good character)** .................................................... 91
- **MEETING YOUR INVISIBLE TEACHERS** ................................................................. 100

**Assessing and Grading the Performance of Students**

Students’ work can be evaluated in three ways:

1. **STORY GRAMMAR**—At the end of each major section of the worktext is an activity for students to demonstrate growth in sentence composing. Using an author’s sentence chosen from a list to start a paragraph, students write just the first paragraph of a long story. They are told that the story would take many
Suggestions for Sequencing and Assessing

pages to finish, but all they have to write is the first paragraph. They are challenged to make each of their sentences as well-built as the author’s sentence they chose to begin their story. These paragraphs could be graded primarily for variety in sentence length and structure. A sample is on page 34 of the worktext.

(2) REVIEW SECTIONS—At the end of each of the two major sections—”Sentence Parts” and “Sentence Positions“—are reviews. They can function as easily graded unit tests to assess and mirror the level of students’ achievement.

SENTENCE PARTS (pages 10–42)—A Series of Unfortunate Events: The Bad Beginning by Lemony Snicket, with the review on pages 37–42. The review covers subjects, predicates, and tools, and ends with an application of tools to a paragraph similar to ones in The Bad Beginning.

SENTENCE POSITIONS (pages 44–90)—A Series of Unfortunate Events: The End by Lemony Snicket, with the review on pages 83–90. The review covers openers, S-V splits, and closers, and ends with an application of tools to a paragraph similar to ones in The End.

■ Use the reviews as graded unit tests, taken alone, or, perhaps with less able students, in partners (so each can peer teach).

■ Use the paragraph expansion activity at the end of the review as a graded assessment of students’ achievements during the preceding unit: Words, Phrases, or Clauses.

■ Challenge students to add more paragraphs to the expanded paragraph to develop it into a short story, using as part of the writing style sentence composing tools they’ve learned so far.

(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 sentence part (word, phrase, dependent clause) and position (opener, S-V split, closer).

For example, at the end of the first section, “Sentence Parts,” assign a paragraph with an emphasis on using the parts covered: subjects, predicates, and especially
tools. Since the most important skill from a writing standpoint is the inclusion of varied tools, perhaps students could underline them in their paragraphs, and grading could focus primarily on whether those tools are varied in length, number, and kind.
All tools are developed in the textbook a similar way. Throughout the worktext, similar kinds of activities practice those tools. Here are some strategies for varying those activities.

**Matching**
*(See page 45 for an example.)*

- 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 sentence parts should be in the form of the current target skill: for example, *words, phrases, dependent clauses*.

- 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 reads, have students locate five sentences that illustrate the target tool (*subjects and predicates, phrases, dependent clauses, openers, S-V splits, closers*) 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.

**Downsizing**
*(See page 45 for an example.)*

- The purpose of this activity, combining two sentences into one, is to have students use the target tool with ease and to see how it increases the quality of writing by using fewer words.

- Have students work in partners to combine the two sentences, a relatively easy task. Challenge them to see which partners can complete all of the combining the fastest, and perhaps, as partners finish, have them stand up. Students will enjoy the speed challenge, and the novelty of standing up to demonstrate their success.
Teaching the Sentence-Composing Practices

Unscrambling to Imitate
(See page 47 for an example.)

- 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: 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 parts (and then hear the results from everyone), and so on. This process reinforces the class’s understanding of the structure of each sentence part of the model, and therefore facilitates imitating that model.

Exchanging
(See page 49 for an example.)

- Since the goal of this activity is duplicating the target tool (word, phrase, dependent clause), have students in a round-robin recitation state what they chose as a replacement for the given word, phrase, or clause. Hearing the various possibilities reinforces everyone’s understanding of the particular tool, and demonstrates the range of possible replacements for the tool.

- Challenge students to come up with multiple exchanges. If the activity calls for exchanging a phrase, have them suggest two or three phrases that would work. If it calls for exchanging a dependent clause, have them suggest multiple replacements for the given dependent clause.

Imitating
(See page 52 for an example.)

- 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 their classmates can hear the structure of that sentence part. Continue this choral 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.
Teaching the Sentence-Composing Practices

- Have students count off by threes (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 are well-built.

Expanding
(See page 53 for an example.)

- Challenge students to add parts of various lengths. For example, students in row one compose short additions; row two, medium additions; row three, long additions, and so on. 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 completely different content in each of the three additions.

Story Grammar
(See page 54 for an example.)

The purpose is to provide a starting device for narration and to apply the target tool just covered, plus other sentence-composing tools previously covered.

- Read and discuss the five starter sentences so students are familiar with the content.

- Provide practice in developing the starter sentences by having students write a second sentence immediately following each of the five starter sentences, one containing the target tool plus other sentence-composing tools previously covered. Discuss the results.

- For each of the five starter sentences, have students jot down situations that could be developed from each starter sentence, 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.

- Use the activity, perhaps, as a graded assignment, a kind of unit test, covering all of the tools you’ve taught thus far and requiring those tools in their paragraphs.
This activity, an exercise in paragraph expanding, consists of a ten-sentence plain paragraph to be transformed into a memorable paragraph through additions (at the caret marks) of specified kinds of tools practiced earlier. The content is based on an incident from one of the Lemony Snicket novels; however, even students unfamiliar with the novels can succeed because the incident is summarized for them.

- Before students expand the paragraph on their own, have students in groups of ten count off by 10’s (1-2-3-4-5-6-7-8-9-10, 1-2-3-4-5-6-7-8-9-10, etc.), then compose the sentence of the number they receive. Have students recite their sentences as a chain: first, the student with number 1, then number 2, and so forth—to hear the group paragraph. Discuss the results. Then have students do the entire paragraph on their own for classwork or homework.

- Each paragraph has exactly ten sentences for expansion. For each sentence, ask students to volunteer their additions at the caret marks. Note the kinds, lengths, and structures students add.

- Select one caret, and then call upon students to read what they added there, naming the tool they inserted.

- Write a plain, basic, ten-sentence paragraph, and then have students take turns adding sentence-composing tools to improve that paragraph.

- Assign students a similar activity for a piece of writing they’ve already done. Ask them to revise that piece by adding sentence-composing tools to their sentences, and highlighting those additions.

- To simplify grading of any revised pieces, ask students to visually code the various tools they’ve added in their revision: for example, *italics*. For papers not word-processed, perhaps a system of underlining or highlighting could achieve the same purpose.

Students use their “magical” tools from throughout the worktext to write an original episode for the Potter story using the tools as described in the following manner. The episode is based upon the student’s creation of either a good character or a bad character to feature in the episode. (See pages 92–99 in *Story Grammar* for other guidelines for the episode).
Teaching the Sentence-Composing Practices

Requirements: Sentence-Composing Tools

- **Imitations**: Include within your episode *three imitations* of any of the model sentences on pages 95–99. Hide them inside your episode so readers can’t guess which sentences are imitations.

- **Tools**: Use frequently the *words, phrases, dependent clauses* you learned in this worktext. Make some tools short (*1–5 words*), some medium (*6–10 words*), some long (*11 or more words*).

- **Positions**: Put tools in different positions: *openers, S-V splits, closers*. Sometimes, within the same sentence, use two or all three positions.

- **Multiple Tools**: Occasionally, within the same sentence, use more than one of the same kind of tool. (*See page 98 for examples.*)

- **Mixed Tools**: Sometimes, within the same sentence use two or more different kinds of tools. (*See page 98 for examples.*)
This section presents the results of the practices in the worktext, most often the original sentences on which a practice was based. Those original sentences are for comparison with students’ sentences. **Important:** 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 2–9: Imitating Story Sentences**

**Practice 1: Chunking**

1. b
2. b
3. b
4. a
5. b

**Practice 2: Chunking Imitations**

1. There was a wet spot / all outside the bath tub, / puddles where Skip hadn’t cleaned up at all.
2. Holding the stuffed rabbit / was like petting a real rabbit, / but its nose / was hard and plastic.
3. The lead singer / began moving his body / in sync with the beat and backup singers, / with his microphone against his mouth / bobbing right along with his movements.
4. With a thrill, / occurring from a sudden but high wave, / Alfredo experienced a height / that he had never reached, / as if he were being totally lifted up / by a powerful giant hand.

**Practice 3: Unscrambling Imitations**

1. Vera, the shortest girl at the dance, was still a step behind us, struggling with her loose, new pair of shoes.
2. Levar, the last boy in the pool, was always several laps behind us, complaining in that whining, baby voice of his.
3. Only one rabbit was safe, looking out of its warren, shaking at each gun shot, quivering when looking at burly hunters.
4. Mainly short people were left, standing quietly in their places, wondering about the selection process, hoping while questioning in their minds.

**Practice 4: Unscrambling to Imitate**

1. In the closet hung a blouse and a dress and several colorful skirts.
2. Later, after the audience left, the actress went back, walking around proudly.
3. When the cat curled up to snooze, the child would sneak up beside the cat’s soft bed and purr.
4. The sun seemed to be shining on their faces while they sat relaxed, eating.

**Practice 5: Imitating Famous Authors**

1. c—Inside the house lived a kind-hearted woman, who laughed and distributed cookies to the children.
2. b—Randolph Hammer and his greedy buddies would devour the dessert, slurping up chocolate ice cream, poking into each other’s bowls, and burping while other diners frowned.
3. a—Knocked down by one of his brothers, the small bundle of boy fell, dropping his basketball, forced his legs up again, and started back to play.

4. b—Then ended the stormiest weather that they had ever endured.

5. b—Violet, who was so loud that her voice carried into every crevice of the kitchen, screamed and called her husband.

Pages 10–16: Subjects and Predicates

Practice 1: Matching

1. Four dolphins, swimming side by side, were pushing the raft through the water.
2. To say he was handsome would be gross exaggeration.
3. The meat, dry-cured for the feeding of the dogs, hung in the smoke-house.
4. Over the last few hours, a gusting wind had blown a good deal of loose brush down to the bottom of the hill near the little cemetery.
5. Returning with two strips of meat for the small dragon, Eragon found the dragon sitting on the windowsill, watching the moon.

Practice 2: Identifying Subjects

1. The fierce black eyes of the man and the laughing blue eyes of the goose girl
2. Driving snow, a wind that cut like a hot knife, and darkness
3. The wicked eyes, the ancient face, the fierce look, the enormous size of the two-and-a-half-ton hippo

Practice 3: Identifying Predicates

1. lost interest in Eragon and awkwardly explored the room
2. felt something cold on his ankles and looked under the tablecloth and saw two more of the huge worms around his ankles
3. raised its head to listen, then flew off, picked three flowers from a tree growing near the river, and brought them over to the children

Practice 4: Identifying Subjects and Predicates

1. She and her father (2 subjects) unrolled the paper across the kitchen and knelt with a box of crayons between them (2 predicates).
2. The tall skinny Bean and dwarfish pot-bellied Bunce (2 subjects) drove their machines like maniacs, raced the motors, and made the shovels dig at a terrific speed (3 predicates).
3. The four children and the Dwarf (2 subjects) went down to the water's edge, pushed off the boat with some difficulty, and scrambled aboard (3 predicates).
4. subject
5. tool
6. tool
7. predicate
8. subject
9. tool
10. predicate
11. (A) tool (B) subject (C) predicate
12. (A) predicate (B) predicate (C) predicate
13. (A) tool (B) predicate (C) predicate
14. (A) tool (B) predicate (C) predicate
15. (A) subject (B) tool (C) predicate

Practice 2: Matching
1. An owl screeched, cutting through the silence.
2. Templeton, asleep in the straw, heard the commotion and awoke.
3. Because he was so small, Stuart was often hard to find around the house.
4. The old witch ate it, bones and all, almost to the last morsel, enough for four strong men.
5. Throwing back his head, Billy dropped the squirming night crawler into his mouth and chewed and chewed.

Practice 3: Unscrambling to Imitate
1. Everyone sang a song, smiling.
2. Zee and Dominic, the only boys still part of the band, were feeling very out of touch.
3. Climbing under the porch, Molly reached for the kitten and hoped for its rescue.
4. Worms, pink and squirmy from the dark and fertile dirt, filled the can.
5. Al was bending over the television in the den, completely focused on the problem.
6. A scary cat, black and very slow, crept down our sidewalk.
7. Ricky moaned, seated on the bench with his bandaged swollen hand.
8. Shea, a very clever thirteen-year-old and an always excellent student, started her project.
9. We drew pictures, to use pastels and charcoal, to sketch for fun and a new hobby.
10. The kitten, who had lapped up its milk, was starting to make a ball of sleeping fur.

Practice 4: Adding Tools
NOTE: These are the original sentences. Accept students’ additions that (1) are sentence parts not sentences, and (2) make sense with the rest of the sentence.

1. Lavinia Nebbs walked down the midnight street, down the late summer night silence.
2. To qualify for the racing team in junior high, she would have to practice every day.
3. The third girl, holding her own mirror, used an eyebrow pencil to give herself a heavy brow.
4. Presently, she heard voices.

5. Dad talked Mom into naming the baby after one of his favorite writers, some weird old bird who's buried out west in the middle of a desert.

6. Steven, who thought he had never been so mortally embarrassed, had gone into a kind of shock.

7. As five o’clock drew near, Stuart became more and more nervous.

8. On Monday afternoon, while I was sitting on our front steps waiting for Paul to give Charles his break, Tarren drove up.

9. Papa sat on a bench in the barn, his broken leg stretched awkwardly before him, mending one of Jack’s harnesses.

10. Beside the entrance way, looking at her with dark, unblinking eyes, the biggest rat she had ever seen appeared.

**Practice 5: Identifying Clauses**

1. (A) dependent (B) independent
2. (A) independent (B) independent
3. (A) independent (B) dependent
4. (A) independent (B) independent
5. (A) dependent (B) independent (C) dependent
6. (A) independent (B) dependent (C) independent
7. (A) independent (B) independent (C) independent
8. (A) independent (B) dependent (C) dependent
9. (A) dependent (B) independent (C) dependent
10. (A) independent (B) dependent (C) independent

**Practice 6: Telling the Kind of Tool**

1. (A) independent clause, (B) dependent clause
2. (A) independent clause, (B) phrase, (C) dependent clause
3. (A) dependent clause, (B) independent clause, (C) word, (D) word
4. (A) independent clause, (B) phrase, (C) word, (D) phrase
5. (A) phrase, (B) phrase, (C) independent clause, (D) word
6. (A) independent clause, (B) dependent clause, (C) dependent clause, (D) dependent clause, (E) dependent clause
7. (A) word, (B) word, (C) phrase, (D) independent clause, (E) phrase
8. (A) phrase, (B) independent clause, (C) phrase, (D) independent clause, (E) phrase, (F) dependent clause
9. (A) dependent clause, (B) independent clause, (C) phrase, (D) word, (E) word, (F) phrase
10. (A) word, (B) independent clause, (C) independent clause, (D) independent clause, (E) dependent clause, (F) phrase

**Practice 7: Imitating Sentences by Authors**

Accept every imitation that is built more or less like its model.
Practice 8: Reviewing the Tools

1. Unsteadily, she limped across the room and sat in her chair by the window.
2. When the bell rang for recess, he put on his red jacket and walked outside, alone.
3. Charles Wallace began to speak, suddenly, with none of the usual baby preliminaries, using entire sentences.
4. Once, in a house on Egypt Street, there lived a rabbit who was made almost entirely of china.
5. Hungry, Thomas ate two portions of meat, nothing else.
6. Henry, the elevator operator, is always making jokes about me and Sheila.
7. The bear was charging across the shallows in the creek and knocking up sheets of water high in the bright sun, charging with her fur up and her long teeth bared, filling the canyon with that awful coughing roar.
8. Seeing the sick pony, Jody knew that the pony was worse, with eyes closed and sealed shut with dried mucus.
9. Rosalind had never seen so many clothes in one place, not even in the Boston department stores.
10. A chill ran down my spine as I looked behind me and saw one of the lions leisurely sauntering down into the moat, heading in my direction.
11. As the family was about to eat dinner, the phone rang, and since Mrs. Quimby was standing near it, she answered.
12. From behind Bilbo came the great spider, who had been busy tying Bilbo up while he dozed.
13. Little Nutbrown Hare, who was going to bed, held on tight to Big Nutbrown Hare's very long ears.
14. The truck drivers, when they heard that Maxie Hammerman had been released, were furious.
15. When Harry got outside again, he found Ron being violently sick in the pumpkin patch.

Pages 37–42: Reviewing Sentence Parts
A Series of Unfortunate Events: The Bad Beginning by Lemony Snicket

Review 1: Subjects, Predicates, Tools

1. Klaus Baudelaire, the middle child and the only boy, liked to examine creatures in tide-pools. (predicate)
2. The children sat there, stunned, scared. (subject)
3. Swiftly, the children put away the clean oatmeal bowls in the kitchen cupboards, which watched them with painted eyes. (tool)
4. Klaus, the biggest reader of the three children, a very smart lad, was the most likely to know vocabulary words and foreign phrases. (predicate)
5. Violet, Klaus, and Sunny walked slowly to the front door and peered through the peephole, which was in the shape of an eye. (subject)
6. As Violet spoke, Mr. Poe reached into his pocket for his handkerchief, covering his mouth, and coughed many, many times into it. (subject)
7. As I said at the very beginning, the book you are holding in your hands does not have a happy ending. (tool)
8. The Baudelaire parents had an enormous library in their mansion, a room filled with thousands of books on nearly every subject. (tool)
9. Biting down on her hand to keep from crying out in pain, Violet felt the place in her shoulder where she had been struck. (predicate)
10. The entire house of Count Olaf sagged to the side, like a crooked tooth. (tool)
Review 2: Words, Phrases, Clauses

1. Violet, Klaus, and Sunny looked at one another, uncertainly.
2. Their parents had died, suddenly.
3. Occasionally, Violet and Klaus would speak to each other.
4. Sunny was very small for her age, scarcely larger than a boot.
5. In the darkness, Violet looked like a ghost in her white wedding gown moving slowly across the stage.
6. Violet then went over to the cardboard box and took out the ugliest of the clothes that Mrs. Poe had purchased, the outfits the Baudelaire orphans would never wear no matter how desperate they were.
7. Violet, Klaus, and Sunny continued weeping as they washed the dishes.
8. Violet, who usually moved slowly in the mornings, immediately got out of bed and went to the cardboard box to find some proper clothing.
9. Behind Count Olaf stood the hook-handed man, who smiled and waved a hook at the youngsters.
10. If you are literally jumping for joy, it means you are leaping in the air because you are very happy.

Review 3: Imitating Snickety Sentences

1. D—Tamara saw a young child run past her as the pouring rain began.
2. C—Danny, who often performed poorly in the classroom, listened and calmly got out of his seat and went to the front board to write a dazzling sentence.
3. E—Holding one of the kittens its mother abandoned in a corner of the barn, she begged her own sympathetic mom with calculated pleas.
4. A—As the last day of summer dawned over the vacationing children, they thought about all the wonderful things they and their friends had enjoyed daily.
5. B—In my attic, I have hung a collection of clothes that is interesting to me, including a Hawaiian muumuu in which I can dance a few hula steps, a long gown of lace with a trimming of satin along the neck, and a silk shawl from a lady named Gabriella.
6. I—Harry lifted Mr. Brown’s vase and held it, carefully.
7. H—Regrettably, Schwartz told the audience a bad joke, but they laughed politely.
8. J—Don and Jenny counted their blessings when they saw their garden, which was a colorful and happy space Don created for them every summer after a million trips to the nursery.
9. F—At the front door, Aunt Edna welcomed her youngest niece, a petite girl who carried a small fragrant bouquet.
10. G—To begin the lunch for Fred, Suzie retrieved the soup from the closest cabinet that stood near the kitchen’s oak table and opened it up to start a series of steps for her brother’s meal.

Practice 1: Matching

1. Spellbound, Nancy stood like a stone image, gazing down into the face of Jacob Aborn. (word)
2. Although Wilbur the pig loved the spider’s children and grandchildren dearly, none of the new spiders ever quite took Charlotte’s place in his heart. (dependent clause)
3. Inside Mrs. O’Brien’s kitchen, pies were baking in the oven. (phrase)
4. Quickly, I turned on the light and caught my nightmare sitting at the foot of my bed. (word)
5. Taking the potion from the Wise Man, the young man drank it in a single gulp, and immediately fell into a deep sleep. (phrase)

6. When I turned around and the dog saw me coming, he went off into the woods. (dependent clause)

**Practice 2: Downsizing**

1. Tired, Eragon fell asleep with the small dragon cradled against him.
2. Desperate, Ralph climbed back into the ambulance.
3. Ahead, Taran heard a thrashing among the leaves.
4. Reluctantly, the boy fastened the collar on the bear cub.
5. Retching, Charles Wallace buried his face in the unicorn’s mane, with his fingers clenching the silver strands as the wind tried to drag him from the unicorn’s back.
6. On the big ship, things began to happen.
7. Grabbing his bloody nose in both hands, he started rocking and moaning.
8. A thoroughbred of the streets, Jemmy acted on instinct.
9. Comforted by unexpected support from her sister, Ramona scrubbed her face with her soggy Kleenex.
10. To hide the tears, he lowered his eyes.
11. As she stepped forward, the wharf tilted upward and she felt curiously lightheaded.
12. After the bed was made, I built a fire.
13. Before Jess got to the creek bed, the puppy licked his face raw and sent a stream down his jacket front.
14. When Mr. Bilbo Baggins of Bag End announced that he would shortly be celebrating his eleventy-first birthday with a party of special magnificence, there was much talk and excitement in Hobbiton.
15. If you have no intention of loving or being loved, then the whole journey is pointless.

**Practice 3: Unscrambling to Imitate**

1. Irritated, Rhea and Roger argued over the amount, and Rhea pocketed the change. (word)
2. Horrified, Mike and Kevin gazed into the flames, and Mike began the rescue. (word)
3. Tired, Henry wanted ten minutes of sleep, only that. (word)
4. Curious, Betsy asked two questions about it, only two. (word)
5. Singing softly, the sitter strolled over to the baby’s crib. (phrase)
6. Acting quickly, the doctor ran over to the accident victim. (phrase)
7. Discouraged by their inability to get the answer, the two girls asked someone else about their strategy. (phrase)
8. Excited by the request to perform a solo, the young soprano practiced the song with her voice coach. (phrase)
9. After the children in nursery school heard that none of the expected ice cream was being delivered by the man in the ice cream truck, they all started whining. (dependent clause)
10. When the members of the band saw that some of the teenage audience were being mistreated by an adult with an ugly tattoo, they all stopped playing. (dependent clause)

**Practice 4: Exchanging**

Accept exchanges that blend well with the rest of the original sentence.
Practice 5: *Imitating Sentences by Authors*

1. E—Since she was remembering her unhappiness and her tears, it was like moving into a dark closet.
2. A—Instinctively, the dog sniffed out the only bone in the yard.
3. B—Moving his legs as fast as he could in a marathon race around the city, James hung on for a respectable fast finish at the end.
4. C—Keeping a dollar in her pocket so that unexpected circumstances and opportunities could not escape, she started to travel.
5. D—As the sun sets over the ocean, looking out is always beautiful.

Practice 6: *Expanding*

1. Feeling rather like an idiot, Harriet left the dining room. (*phrase*)
2. When Fudge saw me upside down, he clapped his hands and laughed. (*dependent clause*)
3. Suddenly, she had an almost overwhelming desire to look around, to see what was behind the other doors and down the other corridors. (*word*)
4. In the moonlight, Sophie caught a glimpse of an enormous long pale wrinkly face with the most enormous ears. (*phrase*)
5. To add to his distress, he had been badly sun-burned during the day, and he kept twisting and turning on the raft in a vain attempt to find a comfortable position. (*phrase*)

Pages 56–68: *S-V Split*

Practice 1: *Matching*

1. An elderly woman, toothless, stepped out. (*word*)
2. The women, who were never asked to do more than stay at home, cook food, and make clothing, now must take the place of the men and face the dangers beyond the village. (*dependent clause*)
3. Chantilly, the neighbor girl’s cat, was sunning on the porch steps. (*phrase*)
4. Gwydion, watchful, sat with his knees drawn up and his back against an enormous elm. (*word*)
5. Gilly, armed with an absence excuse more like a commendation for bravery in battle, went back to school. (*phrase*)
6. The first floor, because it was closest to the garbage in the empty lot, was where the rats lived. (*dependent clause*)

Practice 2: *Downsizing*

1. The horse, startled, reared slightly.
2. Sophie, squinting, saw several tremendous tall figures moving among the rocks about five hundred yards away.
3. At one point a raven, lustrous, flapped out from a bush and flew alongside us.
4. The china rabbit’s head, apparently, had been in twenty-one pieces and now was put back together into one.
5. A trail of blood, smeared, followed him.
6. Henry, the elevator operator, is always making jokes about me and Sheila.
7. Her father’s voice, coming through the furnace pipes, sounded hollow and far away.
8. The fish, covered with onions, was frying in the pan.

9. The Monster, at the first motion, lunged forward with a terrible scream.

10. The first student, a shy boy with a slightly flat voice, took the stage.

11. Lesley, when she felt the lawn mower bearing down on her, abandoned her half of the wide handle and leaped out of the way.

12. Gwydion, whose eyes were everywhere at once, caught sight of them instantly.

13. Mrs. Rachel, before she closed the door, took mental note of everything that was on that table.

14. Mr. Posey, who was close to tears by now, told the truth.

15. The aspirin pill, which she got down the boy’s throat with no little difficulty, came up again promptly, along with the bowl of soup she’d coaxed down earlier.

**Practice 3: Unscrambling to Imitate**

1. Susie Stockton, opening up the birthday gift, did not stop. *(phrase)*

2. Buddy Brown, watching over the young children, did not yell. *(phrase)*

3. Chris Burke, who looked out over the playing fields on campus, smiled and then remembered and then treasured the memories. *(dependent clause)*

4. The clergyman, who stood in front of the congregation each week, prayed and then sang and then delivered his sermon. *(dependent clause)*

5. Jefferson, the smallest puppy, was nibbling a treat and wagging his tail in the puppy pen while others jumped around. *(phrase)*

6. Kira, the first customer, was holding a snowball and getting money from her purse after the store opened up. *(phrase)*

7. The cat, whose fluffy fur spilled over the velvet sofa, came from under the pillow and began to purr. *(dependent clause)*

8. The toddler, whose wobbly feet stumbled over everything, persisted with a big grin and began to laugh. *(dependent clause)*

9. The dolls, hoping, put on their smiles after they saw the children entering. *(word)*

10. The gardeners, resting, held up their digging while they watched the rabbits playing. *(word)*

**Practice 4: Exchanging**

Accept exchanges that blend well with the rest of the original sentence.

**Practice 5: Imitating Sentences by Authors**


2. D—Virginia, who had always made the best applesauce, started to taste it.

3. A—Before the thunder clap, the audience, looking up at the dark sky and waiting on the unprotected grass and murmuring, hoped that it was acceptable weather.

4. B—The child’s playtime was wonderful, and his toys, his entertainment, were fun and contained in a room of happiness.

5. E—Now the birds, loud and frantic, flew through the trees, and the sky, angry and violent and stormy, raged around them.
Practice 6: Expanding

1. Nancy, an attractive titian blond, grinned up at her friend. *(phrase)*
2. Both Hardy boys, although they were uncomfortably wet, decided to stay and see what they could find out. *(dependent clause)*
3. The gwythaints, which at a distance had seemed no more than dry leaves in the wind, grew larger and larger as they plunged toward horse and riders. *(dependent clause)*
4. A woman, in an ugly black dress, stood before them. *(phrase)*
5. This leader, whose word was law among boys who defied authority for the sake of defiance, was no more than twelve or thirteen years old and looked even younger. *(dependent clause)*

Pages 70–82: Closer

Practice 1: Matching

1. There was Crook Arm, whose left arm dangled down uselessly by his side with two of his fingers missing. *(dependent clause)*
2. She set two fried eggs before him with two slabs of coarse bread, toasted. *(word)*
3. Gilly gave little William Ernest the most fearful face in all her repertory of scary looks, sort of a cross between Count Dracula and Godzilla. *(phrase)*
4. I started calling him Fang because when he smiles all you can see are the top two side teeth next to the big space. *(dependent clause)*
5. In the fishpond, the hippo belched, not softly. *(word)*
6. Then Jesse gave a great whoop and leapt into the stream, splashing mightily. *(phrase)*

Practice 2: Downsizing

1. The huge boiled night crawler worm sprawled limply in the center of the platter, steaming.
2. Gwydion sat upright, tense.
3. The man was about fifty, overweight.
4. As the bull reached the cape, the man swung it alongside, slowly.
5. His hair was almost gold in color, gleaming.
6. On and on ran Ralph the mouse, down the hill, under doors, around and under beds and dressers.
7. He was carrying a book, my old worn-out picture dictionary.
8. He must be up early in the morning, to milk the cow and bring in wood and work the crops.
9. They were all creatures of the wild, accustomed to being hunted.
10. The giant roared strange words at Tarik, fearful words that made his skin crawl.
11. Every girl in the seventh grade slides to the ground when Willard Hughes walks by.
12. They took the kitten into the house, where the very old woman gave it a warm bath and brushed its fur until it was soft and shiny.
13. My heart was pounding as Chester the cat unlocked the cage door with his paw.
14. Vasilissa put the skull on the end of a stick and darted away through the forest, running as fast as she could and finding her path by the skull’s glowing eyes, which went out only when morning came.
15. His arm grew numb, then began to prickle, as if hundreds of red-hot needles were jabbing him.
Practice 3: Unscrambling to Imitate

1. Maura Kate was on the beach, collecting some seashells. (phrase)
2. Sam was in art class, creating a statue. (phrase)
3. The pianist played then for the entire class, smiling. (word)
4. The rain came here with a sudden arrival, pouring. (word)
5. The eager girl had her hands on the book, with great anticipation and excitement. (phrase)
6. The powerful hurricane hit the coast of the bay, with great speed and damage. (phrase)
7. The toddler waddled toward her dad, whose arms extended reassuringly toward his daughter. (dependent clause)
8. The dog chased after its owner, whose frisbee dangled teasingly from his hand. (dependent clause)
9. Brooks wanted to play in Cymbals, the band for sporting events. (phrase)
10. Freddy tried to dance with Mandy, the girl with the latest moves. (phrase)

Practice 4: Exchanging

Accept exchanges that blend well with the rest of the original sentence.

Practice 5: Imitating Authors

1. C—Everybody went outside but Sharon, the new girl coming from another school.
2. E—The lifeguard reached the crowded shallow end after a worried mother yelled to him that there had been an accident.
3. A—Quietly, Shea took herself to the side of the playground, holding her candy in her pocket.
4. B—Near him in the line, he could hear the crying kid, who was perhaps his best friend.
5. D—Bucky tossed the baby in the air before the kid could crawl to her mother, who was ranting and raving at the teenager.

Practice 6: Expanding

1. Not daring to turn her head, from a corner of her eye she grew aware of a strange, humped shadow, motionless. (word)
2. The houses in the outskirts were all exactly alike, small square boxes painted gray. (phrase)
3. Another jagged bolt of lightning stretched across the sky, making the cave glow white above us. (phrase)
4. When he spoke, there appeared before him a giant, nearly twice his size. (phrase)
5. Our teacher Miss Ellis flinched at the pop of Gilly’s gum but continued to talk in her calm, professional voice, while Gilly picked at the bits of gum stuck in her straggly bangs and her cheeks and chin. (dependent clause)

Pages 83–90: Reviewing Sentence Positions
A Series of Unfortunate Events: The End by Lemony Snicket

Review 1: Finding Lemony Tools

1. Finally, the baby uttered a word. (word, opener)
2. This ring, with its long secret history, was in your home for years, and your parents never mentioned it. (phrase, S-V split)
3. His father on some mornings would come into Klaus’s room to wake him up and find him asleep, clutching his flashlight in one hand and his book in the other. (phrase, closer)

4. The snake seemed to be laughing, although perhaps it was just appreciating the youngest child scratching behind its tiny, hooded ears. (dependent clause, closer)

5. In the dim glow of the flashlight, the children could not see clearly the expression on his face. (phrase, opener)

6. Sighing, she gazed up at the tall mast of the boat, where a tattered sail drooped limply in the still air. (word, opener; dependent clause, closer)

7. To her horror, she found that her vision was becoming blurry, as if the fungus was growing over her eyes. (phrase, opener; dependent clause, closer)

8. Like all people, the children came across plenty of things that they were unable to explain, from the hypnosis techniques of Dr. Orwell to the breaking of Klaus’s heart by a girl named Fiona. (phrase, opener; phrase, closer)

9. Putting down the harpoon gun, Count Olaf began to pick at the tape with his dirt-encrusted fingernails, peeling away at the nameplate to reveal another name underneath. (phrase, opener; phrase, closer)

10. Until the sun set on the rippling horizon of the sea, the Baudelaire orphans sat all afternoon and sipped and wondered what lay at the heart of their sad lives, when every secret, every mystery, and every unfortunate event had been peeled away. (dependent clause, opener; dependent clause, closer)

Review 2: Placing Lemony Tools

Note: Accept any meaningful arrangement, even though it may differ from the original arrangement.

1. To quiet the little girl in the hot weather, her father dipped her bare feet in the water of the fountain, until the little girl was screaming with laughter. (phrase, opener; dependent clause, closer)

2. Hugging one another in relief, the Baudelaire children found themselves laughing, which is a common reaction among people who have narrowly escaped death. (phrase, opener; phrase, closer)

3. The Baudelaires hugged the snake, particularly Sunny, who had a special attachment to the playful reptile. (phrase, closer; dependent clause, closer)

4. The Baudelaires, actually, did not believe in magic, although their mother had a nifty card trick she could occasionally be persuaded to perform. (word, S-V split; dependent clause, closer)

5. A long time ago, before Sunny was born, Violet and Klaus had begun an argument at breakfast over taking out the garbage. (phrase, opener; dependent clause, opener; phrase, closer)

6. Her belly, full and round from her pregnancy, rose and fell with calm, deep breaths, while her hands lay gently on her chest, as if she were comforting herself, or her child. (phrase, S-V split; two dependent clauses, closers)

7. Realizing that the facilitator’s feet were not injured after all, the islanders gasped, which requires a large intake of breath, a dangerous thing to do if spores of a deadly fungus are in the air. (phrase, opener; dependent clause, closer; phrase, closer)

8. For a minute, the four castaway children did nothing but weep, letting their tears run down their faces and into the sea, which some have said is nothing but a library of all the tears in history. (phrase, opener; phrase, closer; dependent clause, closer)

9. From the depths of the sea, a mysterious figure approached, almost like a question mark, rising out of the water. (phrase, opener; two phrases, closers)

10. They had just walked around a grand piano, which was sticking straight out of the ocean, as if it had fallen from the sky, when something caught the Baudelaire eyes, a tiny white figure scurrying toward them. (three dependent clauses, closers; phrase, closer)
Review 3: Writing Like Lemony

1. C—Chrissy, Carla, and Cindy, like all sisters, wanted to receive the most for their birthday.
2. E—In time, when students are remembering thoughtfully about schooling, having been educated by some warm, skillful teachers, they realize all kinds of important lessons.
3. D—The raven pecked at a seed that lay near the garden, a watermelon seed left from the picnic, and started to open it with its beak.
4. A—I can picture her then, standing in a sunlit kitchen she used to visit in the quiet of the morning, opening the door of the refrigerator with one hand and pulling out the milk with the other.
5. B—On a bench on the boardwalk, the kid sat and glanced around, staring at the bicyclists and thinking sadly about his accident.

Review 4: Retooling Snickety Sentences

1. Finally, the baby uttered a word.
2. Over the villain’s nefarious chuckle, the children could hear the sound of approaching thunder.
3. Sighing, she gazed up at the tall mast of the boat, where a tattered sail drooped limply in the still air.
4. As Count Olaf continued to brag, the youngest Baudelaire was peering into the jar.
5. As they walked out of the arboretum, led by their clay-footed facilitator, the Baudelaire orphans wondered about their own unfortunate history, and that of their parents and all the other castaways who had washed up on the shores of the island.
6. Willa, whose head was unusually large, decided against a garden hose that was encrusted with barnacles.
7. A navigational compass, as any good inventor knows, is made from a small piece of magnetized metal and a simple pivot.
8. Byam, whose mustache was unusually curly, discarded some batteries he had found.
9. The girl, named after the Baudelaires’ mother, howled and howled.
10. The baby clutching the boat, whose story had just begun, would soon vanish from this chronicle.
11. She lived with her siblings in a house owned by a terrible woman, a violent drunkard who was famous for having killed a man in her youth with nothing but her bare hands and a very ripe cantaloupe.
12. Count Olaf stood proudly at the front of the boat, leaning against a carving of an octopus attacking a man in a diving suit that served as the boat’s figurehead.
13. Count Olaf led the way, balancing the harpoon gun on one shoulder, and interrupting the silence every so often to demand coffee, fresh juice, and other equally unobtainable breakfast items.
14. The three children looked at one another, remembering their time on that boat, and recalling that they had considered throwing Count Olaf overboard.
15. The Baudelaire children hugged the snake, particularly Sunny, who had a special attachment to the playful reptile.
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