

Grammar for College Writing

A Sentence-Composing Approach—
Instructor's Manual

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*“When it comes to language, nothing is more satisfying than
to write a good sentence.”*

—Barbara Tuchman, author

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Definition

syntax |sin•taks| (noun) - the choice and arrangement of words, phrases, and clauses to create well-built sentences

"Syntax, my lad. It has been restored to the highest place in the republic."
—John Steinbeck, one of the most popular American writers,
winner of both prizes for literature: the Nobel and the Pulitzer

The Sentence-Composing Approach to Grammar

Sentence composing provides acrobatic training in sentence dexterity. All six sentence-composing techniques—*matching*, *unscrambling*, *combining*, *imitating*, *exchanging*, *expanding*—use literature as a school for writing with a faculty of professional writers. Growth in the composition of sentences stems from two processes, both taught through *Grammar for College Writing: 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.

For both processes, this worktext provides many activities for teaching students to build better—often *much* better—sentences. By learning, practicing, and applying the grammatical tools of authors, who serve as virtual mentors, students improve their writing.

Sentence composing encourages 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. That’s the point of grammar.

“What’s the point of grammar?” asked Achilles.

*“You ought to know by now,” replied Madame
Never-mind-that-I-am-paid-to-teach-you.*

*“Well, I don’t,” replied Achilles, “No one
ever bothered to explain it to us.”*

—Muriel Barbery, The Elegance of the Hedgehog

Applied Grammar

Teaching grammar has focused primarily on identification and classification of grammatical structures, often using very basic examples for things like parts of speech, phrases, clauses, and so on, examples often concocted solely to illustrate the particular structure. Research study after research study concluded that teaching grammar (*that kind*) had little or no effect on improving writing.

How could it? The intent never was to improve writing, only to increase knowledge of grammar—like telling someone the ingredients for a lasagna recipe: ricotta cheese, fennel seed, basil leaves, grated nutmeg, and so on—but not the procedure to make it. Because the recipe was incomplete, there'll be no lasagna.

The sentence-composing approach is a complete recipe for building better sentences that includes both necessary elements: the ingredients (*grammatical structures*) and the procedure (*assembling them within sentences the way authors do*). Its primary purpose is to *apply grammar* to writing at the sentence level by learning the grammatical tools of authors. Its distinguishing feature is the linking of grammar, writing, and literature through literary model sentences for students to manipulate and imitate.

At the University of Maryland, a research activity was conducted (by Don Killgallon) about students' perceptions of the structural differences between sentences by authors and sentences by college students. The conclusion of the study is that, although students can easily identify literary sentences by authors versus sentences by students, they cannot duplicate the structure of authors' sentences in their own writing. When students were asked how sentences written by students could become more like those by authors, a typical response was this: "Sentences of students could become more like ones by authors if students looked at the various types of grammatical structures authors use and try to duplicate them."

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

Although based on frequently taught grammatical structures such as phrases and clauses, 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*

Applied Grammar

Grammar for College Writing: A Sentence-Composing Approach does much more than name the tools. It teaches students to *use* those tools to build better sentences through linking grammar to writing and literature, using rich sentences by authors as models, often from books taught or read independently during the high school and college years. Vast are the differences between sentences from many 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 authors to impact readers (*literature books*)—sentences like the hundreds of model sentences in this book. (See “*Grammar of the Greats*,” pages 33–35, for a complete list of sources of those model sentences.)

Function over Form

Traditional grammar books group grammatical structures by form: words (nouns, verbs, adjectives, adverbs, and so on); phrases (prepositional, participial, infinitive, and so on); clauses (noun clauses, adjective clauses, adverb clauses).

Instead, the grammatical structures in *Grammar for College Writing: A Sentence-Composing Approach* are grouped by function, an approach that, although not traditional, makes sense and is easier for students to grasp.

"Grammar school never taught me anything about grammar."
—Isaac Goldberg, author

For example, once students learn that the function of nouns of any kind—words, phrases, or clauses—is to name something, that awareness helps them concentrate on how authors use noun words, phrases, clauses to build better sentences.

The Four Grammar Groups: Noun, Verb, Adjective, Adverb

Below is a summary of the new paradigm according to grammatical function: the sentence-composing tools, their abbreviations, and the pages in *Grammar for College Writing: A Sentence-Composing Approach* where they are introduced, learned, practiced, then used by students in a composition spotlighting the particular tool.

NOUN GROUP: THE NAMING TOOLS

appositive phrase = AP	pages 29–33
gerund phrase = G	pages 35–41
infinitive phrase = INF (<i>noun</i>)	pages 43–47
noun clause = NC	pages 49–55

VERB GROUP: THE NARRATING TOOLS

multiple verb - MV	pages 67–71
inverted verb - IV	pages 73–77

ADJECTIVE GROUP: THE DESCRIBING TOOLS

opening and delayed adjective = ADJ	pages 93–99
participial phrase (<i>present</i>) = P	pages 101–108
participial phrase (<i>past</i>) = PP	pages 101–108
prepositional phrase = PREP (<i>adjectival</i>)	pages 109–114
infinitive phrase = INF (<i>adjectival</i>)	pages 115–120
absolute phrase = AB (<i>adjectival</i>)	pages 121–127
adjective clause = ADJC	pages 129–136

ADVERB GROUP: THE EXPLAINING TOOLS

opening and delayed adverb = ADV	pages 149–155
prepositional phrase = PREP (<i>adverbial</i>)	pages 157–163
infinitive phrase = INF (<i>adverbial</i>)	pages 165–171
absolute phrase = AB (<i>adverbial</i>)	pages 173–179
adverb clause = ADVC	pages 181–190

Grammatical Clusters

Since the primary purpose of this worktext is building better sentences, and only secondarily identifying grammatical structures, the classification system for naming grammatical structures within the worktext is based upon *whatever appears first in a string of grammatical structures*. Whatever is first is foremost, and gives the structure its name, even if other kinds of grammatical structures are imbedded within it.

Those structures, called “sentence-composing tools” in the worktext, usually contain other tools, but the structure appearing first, the “head” structure—for example, an appositive phrase—is the one that determines its classification and gives it its name. In other words, what the worktext calls an appositive phrase may head a cluster of other grammatical structures bound to the appositive, but, for the purpose of building better sentences, the worktext classifies the entire cluster as an appositive phrase since its primary function is to do the work of appositives—namely, to identify.

Examples:

Appositive Phrase—He looked out a window at the silent small-town street, a street that he had never seen until yesterday.

Truman Capote, *In Cold Blood*

The appositive “a street” is extended by the restrictive adjective clause “that he had never seen until yesterday.” Because whatever is first is foremost, the cluster is classified as an appositive phrase sentence-composing tool.

Noun Clause—He thought about how the mice had nibbled the pony’s tail until it was stringy and thin.

John Steinbeck, *The Red Pony*

The noun clause “how the mice had nibbled the pony’s tail” is extended by the restrictive adverb clause “until it was stringy and thin.” Because whatever is first is foremost, the cluster is classified as a noun clause sentence-composing tool.

Inverted Verb—In the town, in little offices, sat the men who bought pearls from the fishermen.

John Steinbeck, *The Pearl*

A New Paradigm: Grammar by Function

The inverted verb “sat the men” is extended by the restrictive adjective clause “who bought pearls from the fishermen.” Because whatever is first is foremost, the cluster is classified as an inverted verb sentence-composing tool.

Picking his way down a narrow gorge, Mortenson stepped off ice and onto solid ground for the first time in more than three months.

Greg Mortenson and David Oliver Relin, *Three Cups of Tea*

The participial phrase is “picking his way” but it is extended by the prepositional phrase “down a narrow gorge.” Because whatever is first is foremost, the cluster is classified as a participial phrase sentence-composing tool.

Traditional approaches to grammar focus on single rather than clustered grammatical structures. That is why the sentences in many grammar books are anemic and so uninteresting. Those sentences lack texture, style, and substance, all of which come only from a clustering approach to grammatical analysis, the only approach feasible when using real sentences by real authors whose sentences are models for manipulation and imitation in the sentence-composing approach, the only kind of sentences in *Grammar for College Writing: A Sentence-Composing Approach*.

Imitation: The Foundation of Sentence Composing

Imitation as Pedagogy

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

The hallmark of the sentence-composing approach is the integration of grammar, writing, and literature through repeated, varied, and systematic practice using only authors’ sentences as models for manipulation and imitation.

The Difference Between Spoken and Written Sentences

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

Through abundant and exclusive use of hundreds of model sentences by authors, *Grammar for College Writing: A Sentence-Composing Approach* demonstrates how well-written sentences *differ from* conversational sentences—in short, how good writing differs from speech.

Imitating Model 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 building better sentences. Through imitation, students learn to build sentences like J. K. Rowling, Maya Angelou, John Steinbeck, Ernest Hemingway, Jhumpa Lahiri, Toni Morrison, Ian McEwan—or any author.

Imitation: The Foundation of Sentence Composing

"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*

"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, from a letter to George Bainton

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 *Grammar for College Writing: A Sentence-Composing Approach* 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.

Grammar Through Imitating

In the practices in the worktext, grammar is always secondary to writing. Making grammar front and center is a mistake, leading to paralysis from overanalysis. To illustrate why a strict grammatical description is undesirable, consider the following unfortunate scenario. Suppose you want students to imitate this model sentence:

Model Sentence:

On stormy nights, when the tide was out, the Bay of Fougere, fifty feet below the house, resembled an immense black pit, from which arose mutterings and sighs as if the sands down there had been alive and complaining.

Joseph Conrad, "The Idiots"

However, instead of showing students Conrad's sentence, you provide instead a strict, detailed grammatical description of Conrad's sentence, and then ask students to write a sentence matching that description.

ASSIGNMENT: Write one sentence having all of the grammatical structures described below.

Begin with an adverbial prepositional phrase, followed by an adverbial clause. Immediately after the clause, include the grammatical subject of the sentence's sole

Imitation: The Foundation of Sentence Composing

independent clause, modified by a brief adjectival prepositional phrase, which, in turn, should be followed by a nonrestrictive adverbial prepositional phrase. Continue your sentence by using a verb and a direct object to complete the sole independent clause and to illustrate this basic sentence pattern: S-V-DO. Next, add dependent clauses, one embedded within the other. Make the first of the two dependent clauses—that is, the “umbrella clause”—adjectival, being sure to invert its basic sentence pattern and to compound its subject. Within your inverted adjectival dependent clause, include another dependent clause, this time, however, an adverbial. Finish by putting a period at the end.

Obviously, from such a detailed, stifling grammatical description, no one could ever produce a sentence. The description of the grammar is accurate, yes, but is it useful for helping students build better sentences? No, because such overanalysis equals permanent paralysis.

Instead, a far better way is this: after teaching students how easy it is to imitate sentences by authors (in the worktext, pages 17–21), simply show students the model by Conrad and tell them to write a sentence more or less like his. That’s it. In minutes, students will write sentences virtually identical to the grammatical structures of the model sentence—*not knowing but intuiting the grammatical structures it contains*.

ASSIGNMENT: Write a sentence like this model.

Model Sentence:

On stormy nights, when the tide was out, the Bay of Fougere, fifty feet below the house, resembled an immense black pit, from which arose mutterings and sighs as if the sands down there had been alive and complaining.

Joseph Conrad, “The Idiots”

Result:

During rush-hour traffic, when his nerves were frazzled, Brent Hammond, twenty miles above the speed limit, hit his brakes, from which came sharp peals and leaden grindings as though the metal were alive and hurting.

Student

From Imitation to Creation

In the worktext, when students imitate models to replicate 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 his 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 symbiosis 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 intuitively the structural tools of literary sentences, and then applies those tools to build sentences in unique ways. Providing authors as mentors places students on the shoulders of giants. From that vantage point, their vision of how to build better sentences is amazingly clear. Imitation is sincerest flattery, yes—but also profound pedagogy.

As students work through the practices in this worktext, increasingly they realize 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”

Through the practices in this worktext, students assimilate the grammatical tools of professional writers, creating their own “toolbox,” out of which they can develop their own unique style, discovering their own significant voices as writers, but lastingly hearing the whispering of other voices—Harper Lee’s, John Steinbeck’s, Toni Morrison’s, J. K. Rowling’s, Ernest Hemingway’s, William Golding’s, and so many others in the worktext, voices that help them discover their own.

They learn to create—through imitation.

Creation: The Goal of Sentence Composing

"I read my way [as a young boy] through approximately six tons of comic books, progressed to Tom Swift, then moved on to Jack London's bloodcurdling animal tales. At some point I began to write my own stories.

Imitation preceded creation."

—Stephen King, *On Writing*

The Sentence-Composing Practices

Format for Developing Each Sentence-Composing Tool

Grammar for College Writing: A Sentence-Composing Approach provides numerous practices for learning and then using each sentence-composing tool. After describing the characteristics of the tool (*appositive phrase in the examples below*), students practice manipulating that tool through six graduated practices. Below are examples of the six practices, with teaching suggestions for each.

PRACTICE 1: MATCHING

Given a list of sentences, and a list of tools excerpted from those sentences, students match the tool with the sentence. Placed first in the sequence of practices, it reinforces students' new understanding of the characteristics of the particular tool.

Purpose: to introduce the new tool by seeing many examples, and then inserting each tool logically into the appropriate position.

Sentences:

1. There was no one in The Hot Spot store but Mr. Shiftlet and the boy behind the counter, ^.
Flannery O'Connor, "The Life You Save May Be Your Own"
2. I consider my own breakfast cereal, ^ .
Barbara Ehrenreich, *The Snarling Citizen*
3. In our clenched fists, we held our working cards from the shop, ^.
Gerda Weissmann Klein, "All but My Life"
4. Watanabe, ^, leaned over and spoke the words in Japanese to his employer.
Ann Patchett, *Bel Canto*
5. A gray cat, dragging its belly, crept across the lawn, and a black one, ^, trailed after.
Katherine Mansfield, "Bliss"

Appositive Phrases:

- a. a tasteless, colorless substance that clings to the stomach lining with the avidity of Krazy Glue
- b. the young man who worked as Mr. Hosokawa's translator
- c. its shadow
- d. those sacred cards that we thought meant security
- e. a pale youth with a greasy rag hung over his shoulder

The Sentence-Composing Practices

Suggestions:

- Tell students before they attempt the matching to read through all the sentences in the left column and all the examples of the tools 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 (tools) 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 focus tool: for example, appositive phrase.
- 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 to describe the possible positions: *opener, S-V split, closer*.
- From a novel the class studies, have students locate five sentences that illustrate the focus 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

A model sentence is presented, then a scrambled imitation of that model. Students rearrange the scrambled list of sentence parts to match the structure of the model, write an imitation of the model, and identify the focus tool in the model and their imitations. Students see the correspondence between like sentence parts in the model and the scrambled list.

Purpose: to break down the imitation task into manageable steps by isolating the sentence parts of the model.

MODEL: The proprietor, a little gray man with an unkempt mustache and watery eyes, leaned on the counter, reading a newspaper.

John Steinbeck, *The Grapes of Wrath*

- a tall thin blonde
- walked down the runway
- with a long mane and long legs
- the model
- eyeing the audience

The Sentence-Composing Practices

Suggestions:

- 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 part (and then hear the results from everyone), and so on. This process reinforces understanding of the sentence parts of the model and facilitates imitating that model.

PRACTICE 3: COMBINING

A model sentence is presented, then a list of short sentences for students to combine into one sentence that imitates the model. They then write an imitation of the model, and identify the focus tool in the model and their imitations. Students need to transform the short sentences into the equivalent sentence parts of the model being imitated.

Purpose: to convert sentences into sentence parts equivalent to those in the model and thereby imitate the structure of the model.

MODEL: A veteran bronc rider, Tom Black has ridden nine horses to death in the rodeo arena, and at every performance the spectators expect him to kill another one.

Hal Borland, *When the Legends Die*

- a. This sentence is about a fascinating historical speaker, Professor Southwick.
- b. He has visited many museums.
- c. His visits them for study of the medieval period.
- d. And at every visit the curators want him to give another lecture.

Suggestions:

- 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 those desired sentence parts.

The Sentence-Composing Practices

- 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.

PRACTICE 4: IMITATING

With just a model sentence presented, plus a sample imitation of that model, students write their own imitations of the same model. Here, students imitate the model with no help other than a sample imitation.

Purpose: to practice using structures found in professionally written sentences to internalize those structures for use independently.

MODEL: A golden female moth, a biggish one with a two-inch wingspread, flapped in the fire of the candle, drooped abdomen into the wet wax, stuck, flamed, and frazzled in a second.

Annie Dillard, "Death of a Moth"

Sample Imitation: A green garter snake, a skittish one with a six-inch length, slid toward the foot of the tree, parted grass in the wet yard, stopped, sensed, and disappeared in a flash.

Suggestions:

- 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 just that sentence part. Continue similarly for each of the remaining sentence parts. The effect of this activity is that students whose parts don't match the model quickly realize the discrepancy and can revise.
- 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, and so on). Tell them to "bury" imitations of the three model sentences within the paragraph. Challenge them to make

The Sentence-Composing Practices

sure that all of the sentences in the paragraph—not just the three imitations—are 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 well built.

PRACTICE 5: EXCHANGING

Given an author's sentence containing the focus tool, students substitute their own alternate tool for the one in the author's sentence. This practice, a collaboration between students and authors, with students adding a sentence part into the author's sentence, encourages high-level replacements to maintain the high quality of the author's sentence.

Purpose: to create an original focus tool that blends, in content and style, with an author's sentence and to set a high standard for students' use of that tool in their own writing.

Author's: A great many old people came and knelt around us and prayed, **the women and men with work-gnarled hands.**

Langston Hughes, *The Big Sea*

Yours: A great many old people came and knelt around us and prayed, **the retirees and grandparents with lots of extra time.**

Suggestions:

- Using the example for the activity, ask each student to list two or three alternate replacements of the same grammatical structure.
- Go throughout the class asking students to read the complete example sentence but inserting one of their replacements.
- Comment on the range of lengths, styles, content of the various replacements students created for the exchange.

PRACTICE 6: EXPANDING

Partner with the author by creating an appositive phrase at the caret mark.

Purpose: to practice adding grammatical structures found in authors' sentences.

The Sentence-Composing Practices

The speech at her funeral was brief but warm about the life of Nettie Cobb, **a woman who ^, a woman who ^**.

Stephen King, *Needful Things*

Suggestions:

- 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, 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 to provide practice in varying the lengths of additions.
- 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 practicing parallel structure, have students add two or more of the same kind of tool at the caret mark. For example, if the focus tool is the participial phrase, have students add two or three participial phrases, not just one, to illustrate quickly and clearly the meaning of “parallel structure.”

After the six practices, a composition activity applies the focus tool to an extended piece of writing. Each composition activity has a two-part format:

ASSIGNMENT, in which a thorough description of the writing task is provided, with an emphasis on why the focus sentence-composing tool is appropriate for that particular kind of writing;

PROCESS, in which specifications for planning, drafting, revising, and requirements for writing the final version are detailed.

Here is an example, the composition activity at the end of the development of the appositive phrase tool.

COMPOSITION: Technical Paper

ASSIGNMENT: Appositive phrases help readers understand unfamiliar terms because appositives define those terms. Write a five-paragraph essay about a disease, perhaps one you're already somewhat familiar with. Learn about the disease by researching your topic in the library or on the Internet. Include in your paper at least five terms unfamiliar to your readers. For each term, use an appositive tool to define the term so readers will clearly understand it. In addition to appositives, use other sentence-composing tools to enhance your writing.

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Process:

- Introduce your essay with a paragraph that defines the disease.
- Continue with these three paragraphs:
 - how the disease is diagnosed,
 - how the disease is treated, and
 - how the results of treatment are assessed.
- Conclude with a paragraph that describes new research on the disease or predicts future treatments.

"We live in a time when the words 'impossible' and 'unsolvable' are no longer part of the scientific community's vocabulary. Each day we move closer to trials that will not just minimize the symptoms of disease and injury but eliminate them."

—Christopher Reeve, actor (played Superman in movies),
who became paralyzed, testifying to the United States Congress

Literature Through the Sentence-Composing Approach

Savvy teachers look for opportunities to use literature as a way to teach students how to build better sentences. They prepare for class by identifying the sentence-composing tools evident in a particular selection, and then designing class activities or assignments to capitalize on those tools in the story, essay, novel, and so on. Below is an example based upon the frequently taught essay “A Hanging” by George Orwell.

ASSIGNMENT: Carefully and slowly, read “A Hanging” by famous author George Orwell (The essay is available online). Critical reading requires reading a selection several times, so reread the essay, and then answer these questions in note form in writing to use for a class discussion:

Content of the Essay:

1. Why doesn't Orwell tell the reader what crime the condemned man committed?
2. How does the incident involving the dog effect the narrative?
3. What realization comes to Orwell as he watches the prisoner walk to the gallows?
4. Paragraph 10 ends with six monosyllabic words: “one mind less, one world less.” In your own words, restate what those words mean. How many words did you require to restate their meaning? Why is Orwell's brevity effective in stating their meaning?
5. What is the POINT of Orwell's narrative, namely the idea that stays in the reader's mind after the reader finishes the essay? In a paragraph, state and explain the point.

Sentence-Composing Tools:

As we have seen, good writers like George Orwell use the sentence-composing tools we've learned: *appositive phrases*, *present and past participial phrases*, *absolute phrases*. Find examples of any of those tools in his essay, and for each do four things:

- a. Write the sentence and put the tool in ALL CAPS LIKE THIS.
- b. Explain where in the essay the sentence occurs.
- c. Identify the sentence-composing tool(s) in the sentence.
- d. Tell whether each tool is used effectively.

Example:

- a. DISILLUSIONED BY HIS FIRSTHAND EXPERIENCES OF PUBLIC LIFE UNDER BRITISH COLONIAL RULE, he returned to England and began a career in writing.
- b. A part of the biography of George Orwell at the beginning of the essay, this sentence shows the result of his work in India as a civil service employee there, and helps to explain how he became a writer instead.

Literature Through the Sentence-Composing Approach

- c. The opener (“Disillusioned . . . colonial rule”) is a past participial tool.
- d. Placed at the opening of the sentence, the past participial tool is effective because it provides information to explain why Orwell left civil service to become a writer.

Instructors: You may wish to locate the tools for students, or have students working in groups come up with the list, or have students locate the tools for themselves when they do the assignment.

DO ANY TEN TOOLS FROM THIS LIST.

Paragraph #1—two appositives

Paragraph #2—one appositive, one present participle

Paragraph #3—one present participle

Paragraph #4—two consecutive appositives

Paragraph #6—one present participle, two consecutive appositives

Paragraph #8—one past participle, one present participle

Paragraph #10—five consecutive absolutes, four consecutive present participles

Paragraph #11—one appositive, one present participle

Paragraph #12—one present participle

Paragraph #13—two nonconsecutive present participles, two nonconsecutive absolutes, two consecutive appositives

Paragraph #14—one present participle

Paragraph #15—two present participles

Paragraph #17—one past participle, one absolute, three consecutive infinitives

Paragraph #19—one present participle

Paragraph #20—one absolute

Composition Through the Sentence-Composing Approach

Here is a complete list of the tools and the compositions spotlighting them, all fully developed in the worktext.

Noun Group: The Naming Tools

TOOL

APPOSITIVE PHRASE
GERUND PHRASE
INFINITIVE PHRASE
NOUN CLAUSE

COMPOSITION

Technical Paper
Gerund Poem
Resume
Political Speech

Verb Group: The Narrating Tools

MULTIPLE VERB
INVERTED VERB

Cinematic Paragraph
Photographic Paragraph

Adjective Group: The Describing Tools

OPENING AND DELAYED ADJECTIVES
PARTICIPIAL PHRASE
PREPOSITIONAL PHRASE (*adjectival*)
INFINITIVE PHRASE (*adjectival*)
ABSOLUTE PHRASE (*adjectival*)
ADJECTIVE CLAUSE

Travel Essay
Action Paragraph
Descriptive Paragraph
Advertisement
Sports Report
Jigsaw Puzzle Paper

Adverb Group: The Explaining Tools

OPENING AND DELAYED ADVERBS
PREPOSITIONAL PHRASE (*adverbial*)
INFINITIVE PHRASE (*adverbial*)
ABSOLUTE PHRASE (*adverbial*)
ADVERB CLAUSE

Performance Review
Presidential Paragraph
A Great Start
Creative Narrative
Jigsaw Puzzle Paper

Reviewing The Sentence-Composing Toolbox

MULTIPLE TOOLS
MIXED TOOLS

Magazine Article
News Report

Additions: Tools For Better Writing

ALL TOOLS

Process Essay

Avoiding Plagiarism

One of the most difficult tasks of instructors is confronting actual or suspected plagiarism. With the proliferation of papers for sale on the Internet, and some students eager, even desperate to buy them, the likelihood of plagiarism increases. Perhaps the sentence-composing approach can help solve the problem by building in requirements for specific sentence-composing tools to otherwise generic types of compositions—for example, process essay, critical review, research paper.

The Internet is awash with opportunities for students to download papers on thousands of topics, the kind often assigned by instructors. Most are available for a price, with students easy bait, especially procrastinators who see the downloaded paper as a way out. Most of these papers are well-written, generic essays, term papers, research papers, and other types of writing frequently assigned by teachers. Unless teachers have specific, detailed requirements for assignments, the bought papers will often be indistinguishable from papers actually written by students.

Plagiarism Deterrent

The solution is to give students specific, detailed requirements that no paper for sale can illustrate, thus deterring plagiarism. *Specifications should always include requirements for the sentence-composing tools you've covered in your course.* The paper for sale is unlikely to reflect your particular detailed requirements, especially sentence-composing requirements.

Below is an example of the kind of assignment to design and then review with students before they start on the paper. It is based upon the composition assignment for a process essay (pages 223–28 in *Grammar for College Writing: A Sentence-Composing Approach*), reproduced in part below. At the end is a list of specific requirements unlikely to appear in any of thousands of process papers for sale on the Internet, requirements that can be met only if the students themselves write their papers. With your detailed, specific requirements, students see papers for sale as worthless. The composition activity below is a good model for how to design a composition assignment that will deter plagiarism and foster good writing.

COMPOSITION: Process Essay

ASSIGNMENT: Think about a technical or nontechnical process you know a lot about, perhaps more than most people. Then draft and revise an essay for educated adult readers explaining how that process works, happens, occurs, or functions.

Composition Through the Sentence-Composing Approach

Topic Selection

Choose a topic for an essay that will benefit your readers by providing new or improved knowledge or understanding of the process.

Examples:

How a human heart functions

How the confirmation process for Supreme Court nominees works

How prejudice works

How a hurricane forms

How a baby is born

How the circulatory or respiratory system works

How inflation works

How an IRS income tax audit is conducted

How a computer's memory functions

How a child becomes an adult

How HTML language works

How the stock market operates

How society favors attractive people

How leaves turn color in the fall

How a recession in the economy happens

How spyware or viruses get into your computer

How an eating disorder like anorexia or bulimia develops

How a digital camera works

How laughter promotes physical and emotional health

How DNA is replicated

How fame victimizes celebrities

How an iPod works (See sample essay on pages 226–28.)

SPECIAL FEATURE: For a captivating opening paragraph, imitate this model, adding your thesis sentence at the end. The purpose of a thesis sentence is to preview for your readers what your essay will be explaining.

Composition Through the Sentence-Composing Approach

Model Paragraph

This is a snail shell, round, full, and glossy as a horse chestnut. Comfortable and compact, it sits curled up like a cat in the hollow of my hand. Milky and opaque, it has the pinkish bloom of the sky on a summer evening, ripening to rain. On its smooth, symmetrical face is penciled with precision a perfect spiral, winding inward to the pinpoint center of the shell, the tiny dark core of the apex, the pupil of the eye. *[Add a thesis sentence here to preview your essay for your readers.]*

Anne Morrow Lindberg, *Gift from the Sea*

Sample Imitation

He is a newborn babe, fresh, beautiful, and playful as a puppy. Comfortable and trusting, he rests peacefully with his pacifier on the bosom of his mother's chest. Smiling and gentle, he has the blue eyes of his mother, glowing with innocence. On his adorable, sweet face is reflected by genetics a facsimile, blending closely the biological composition of his parents, the genetic structure of Mom and Dad, a DNA roadmap. *What his parents don't realize is that already taking place is an ongoing process inside his tiny body called DNA replication (thesis sentence).*

Process:

- Begin with an imitation of the model paragraph, ending with a thesis sentence previewing what your essay will be about.
- Using knowledge from personal experience, reading, or the Internet, draft several paragraphs clearly explaining the process.
- Select information and details that will educate, enlighten, inform, or even entertain your readers about the process to increase their knowledge and understanding.
- Avoid an overly technical style so that the process will be understandable by nontechnical but educated readers.
- Expand early drafts of the essay by adding numerous and varied sentence-composing tools for details of the process you are explaining. (Instructors: Specify the kind of tools that are required: for example, appositive phrases, participial phrases, adverb clauses, multiple or mixed tools, and so on. You may also ask students to code them visually: for example, *italics for appositive phrases*, **boldface for participial phrases**, underlining for adverb clauses, and so on. Alternatively, request the same code for all of the tools instead of a different code for each different tool.)
- Provide a clever, original title.
- End your essay with a memorable paragraph as good as the first paragraph of your essay—without imitating a model.

Composition Through the Sentence-Composing Approach

Essay Illustrating the Requirements

Show students a student sample paper illustrating that the requirements are numerous, detailed, and specific for success. This modeling discourages plagiarism through papers for sale on the Internet, reinforces the concepts, skills, and tools you've taught for the paper, and provides an example of a successful paper for students to refer to as they draft their own papers.

"iBaby Maybe"

(Sentence-composing requirements are in boldface.)

This is an iPod, **digital, small, and compact as a cell phone. Light-weight and attractive**, it lodges easily in the case on my belt like a deck of playing cards. **Amazing and efficient**, it stores in its small container incredible amounts of digitized music and video. On the iPod's sleek, smooth front is designed with efficiency a simple touch-control, **providing access to its operation, the digital command center, the key to my tunes.** *A technological marvel, the iPod is an ever-evolving ubiquitous device that interfaces with your computer and the Internet to provide audio and video entertainment. (thesis sentence)*

To use your new iPod, first install the iTunes program onto your computer. **Available as a free download, for either Macintosh or PC, the iTunes software is easy to install, taking only a few mouse clicks, with no snags or surprises.** From Apple's website, click on "Download iTunes," choose your operating system (Mac or PC), and the iTunes program hurls through cyberspace to your computer, **an incredible digital entertainment package only seconds away.**

The software has a link to the iTunes Store, **the reason for the free download.** To get an instant huge client base, to capture a huge market share of the home entertainment industry, including all types of music and video, to establish a virtual monopoly for easy and instant acquisition of entertainment media without having to visit a big box store, Apple provides, irresistibly and instantly, the software for free. From the iTunes Store to your computer to your iPod, the route is smooth, easy, and quick.

A vast music and video store in cyberspace, owned and operated by Apple, Inc., the iTunes Store is the source for virtually any tune, in any category imaginable, from rock to opera, and any film or TV video. Attractive in design and easy to use, a virtual one-stop home entertainment center a mouse click away, the iTunes Store website is easily navigated, even by first-timers, for accessing information about songs or albums, films or TV shows, and reading user reviews with a five-star rating system, and, of course, purchasing and downloading tunes, videos, podcasts, and applications.

Composition Through the Sentence-Composing Approach

With the iTunes software on your computer, the fun begins, including making libraries of music imported from CDs or other electronic means, customizing playlists to include songs of any category imaginable, like “Jogging Tunes,” “Oldies but Goodies,” “Romantic Vibes,” “Biggest Hits of Superstars,” or any collection that can be imported from the library of tunes stored on your computer. When your iPod is connected to your computer, your entire library of music and video, including your custom playlists, is automatically transferred to the device, effortlessly and quickly. The iTunes programming, sensitive to changes, will, immediately and automatically, “synch” your iPod, to update the device’s contents by adding to your iPod new music or video you’ve added to your computer, updating the device since the last time you connected your iPod to your computer.

First introduced by Apple in 2001, the iPod has become the tech gadget of the age, consumers of all ages around the world flocking to buy the new storage device for their music, replacing almost immediately the up-until-then popular Sony product, the Walkman, a portable cassette recorder that allowed people to listen to music via headphones larger than iPod earbuds. Because the iPod, unlike the Walkman, allowed for storage of digitized music within its box—instead of having to carry cassette tapes containing the music, Walkman portables quickly became obsolete, as did the cassettes that had been the mainstream media for recorded music.

Based upon mention of a pod in the space film *2001: A Space Odyssey*, the name “iPod,” instantly memorable, struck gold, starting a whole line of iThings like iMacs, iPhones, and others. Since its introduction, the iPod has gone through a number of generations, each adding new and remarkable features like Podcasts, which are downloadable spoken texts of every conceivable stripe, including foreign language lessons, university lectures, radio and TV broadcasts, spoken word audio books, and more.

In the nontech past, a device like the iPod, small, reliable, affordable, storing thousands of songs and playing them through tiny speakers inserted into your ears while you jog, walk, or just sit and groove on the music, would have been unthinkable.

In a sci-fi future, as the iPod shrinks to microscopic size, although unthinkable now, babies shortly after birth may have a tiny device implanted in their brains. Unable even to crawl, the tiny tech tot will be a little bundle of joy, the joy emanating from its iBrain, where the baby’s choices might be “Rock-a-Bye, Baby” for sleeping sweetly, and then, for waking rousingly, “We Will Rock You”—plus, for in between, every tune ever recorded, playable on demand by the iBaby. Maybe?

Composition Through the Sentence-Composing Approach

The sample process essay included *as a requirement* many of the sentence-composing tools covered in *Grammar for College Writing: A Sentence-Composing Approach*. The instructor had taught those tools prior to assigning the process essay, and required them for the students' papers. As part of the analysis of the sample essay, the instructor asked students to locate the sentence-composing tools in each paragraph.

ACTIVITY: FIND THE TOOLS IN THE SAMPLE ESSAY

Paragraph #1—three delayed adjectives, four opening adjectives, one present participle, one appositive

Paragraph #2—one infinitive, one opening adjective, three prepositional phrases, one present participle, one appositive

Paragraph #3—one appositive, three consecutive infinitives, one prepositional phrase, two delayed adjectives

Paragraph #4—two appositives, two consecutive past participles, three prepositional phrases, two opening adjectives, four gerunds used as objects of a preposition

Paragraph #5—two prepositional phrases, two gerunds used as objects of a preposition, four delayed adverbs, one adverb clause, one delayed adjective, one infinitive, one present participle

Paragraph #6—one past participle, one absolute, one present participle, one appositive, two adverb clauses

Paragraph #7—one past participle, one delayed adjective, one present participle, two prepositional phrases, one absolute, one adjective clause

Paragraph #8—one prepositional phrase, two delayed adjectives, two present participles

Paragraph #9—one prepositional phrase, two adverb clauses, one opening adjective, one absolute, one adjective clause, one delayed adjective

*"The noun, the verb, and the independent clause serve merely
as the base on which meaning will rise.*

The modifier is the essential part of any sentence."

—Francis Christensen, "A Generative Rhetoric of the Sentence"

To paraphrase Christensen, whose pioneering work kindled the sentence-composing approach: although a subject and a predicate are requirements, *additions* are the essential parts of any good sentence.

Quantity and Quality of Sentence Models

Approximately 275 authors, 350 titles, and 700 sentences from literature are the basis for the practices in *Grammar for College Writing: A Sentence-Composing Approach*. The way the best writers of our times use the grammatical tools taught in this worktext is the heart of the worktext. Included are model sentences from books read independently by students (J. K. Rowling's Harry Potter series), from novels, short stories, and essays taught in many high schools or colleges: 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 hundreds of others.

"A man will turn over half a library to make one book."
—Samuel Johnson, author

Below is a complete list of all 350 titles from which sentences were excerpted for teaching grammatical structures in *Grammar for College Writing: A Sentence-Composing Approach*. All of them provide a unique mentorship for students in building better sentences, an apprenticeship in learning the "grammar of the greats."

Abraham Lincoln, Gettysburg Address
Abraham Verghese, *Cutting for Stone*
Alan Sillitoe, *Saturday Night and Sunday Morning*
Albert Camus, "The Guest"
Aldous Huxley, *Brave New World*
Alexander Dumas, *The Count of Monte Cristo*
Alexander Petrunkevitch, "The Spider and the Wasp"
Alexandra Fuller, *Don't Let's Go to the Dogs Tonight*
Alex Kotlowitz, *Never a City So Real*
Algernon Blackwood, "The Tradition"
Alice Sebold, *The Lovely Bones*
Allegra Goodman, *Intuition*
Amelia Atwater-Rhodes, *Hawksong*
Ann Patchett, *Bel Canto*

Grammar of the Greats

Anne Lamott, *Bird by Bird*
Anne Morrow Lindbergh, *Gift from the Sea*
Anne Tyler, *Saint Maybe*
Anne Tyler, *The Amateur Marriage*
Annie Dillard, *An American Childhood*
Annie Dillard, "Death of a Moth"
Antoine de Saint Exupéry, *The Little Prince*
Anton Chekov, "The Bet"
Aristotle, *Metaphysics*
Armstrong Sperry, *Call It Courage*
Aron Ralston, *Between a Rock and a Hard Place*
Ayn Rand, *Anthem*
Barack Obama, *Dreams from My Father*
Barbara Ehrenreich, *The Snarling Citizen*
Barbara Huttman, "A Crime of Compassion"
Barbara Kingsolver, *Animal Dreams*
Barbara Kingsolver, *Animal, Vegetable, Miracle*
Barbara Kingsolver, *Pigs in Heaven*
Barbara Kingsolver, *The Bean Trees*
Bernard Malamud, "A Summer's Reading"
Bernard Malamud, *The Fixer*
Bernard Malamud, "The Prison"
Beverly Cleary, *Ramona and Her Father*
Bill and Vera Cleaver, *Where the Lilies Bloom*
Bill Brittain, *The Wish Giver*
Booker T. Washington, *Up from Slavery: An Autobiography*
Brian W. Aldiss, "Who Can Replace a Man?"
Brian Moore, *The Lonely Passion of Judith Hearne*
Bruce Catton, *The American Story*

Grammar of the Greats

Carl Stephenson, "Leiningen Versus the Ants"
Carolyn Keene, Nancy Drew series, *The Secret of Shadow Ranch*
Carson McCullers, *The Heart Is a Lonely Hunter*
Charles Frazier, *Cold Mountain*
Charles R. Joy, "Hindu Girl of Surinam"
Christopher Paul Curtis, *Bud, Not Buddy*
Christy Brown, *My Left Foot*
Chuck Palahniuk, *Fight Club*
Conrad Richter, "Early Marriage"
Cormac McCarthy, *No Country for Old Men*
Cornelia Funke, *Inkheart*
C. S. Lewis, *The Chronicles of Narnia*
Cynthia Rylant, *Missing May*
David Guterson, *The Other*
David McCullough, *Truman*
David Wroblewski, *The Story of Edgar Sawtelle*
Deborah and James Howe, *Bunnicula*
D. H. Lawrence, "The Rocking-Horse Winner"
Diane Ackerman, *A Natural History of the Senses*
Diane Ackerman, "The Face of Beauty"
Donald M. Murray, "The Maker's Eye: Revising Your Own Manuscripts"
Dorothy Canfield Fisher, "The Heyday of the Blood"
Dorothy Canfield Fisher, "The Apprentice"
E. B. White, "Once More to the Lake"
Edgar Allan Poe. "The Cask of Amontillado"
Edith Wharton, *Ethan Frome*
Edna Ferber, *Buttered Side Down*
Edward Abbey, "Aravaipa Canyon"
Edward P. Jones, *Lost in the City*

Grammar of the Greats

Edward P. Jones, *The Known World*
E. L. Doctorow, *The Waterworks*
Eleanor Coerr, *Sadako and the Thousand Paper Cranes*
Elizabeth Bowen, "Foothold"
Elizabeth Coatsworth, *The Story of Wang Li*
Elizabeth Howard, "Three Miles Up"
Elliott Merrick, "Without Words"
Eric Larson, *The Devil in the White City*
Ernest Hemingway, *A Farewell to Arms*
Ernest Hemingway, *The Old Man and the Sea*
Esther Averill, *Jenny and the Cat Club*
Esther M. Sternberg, *The Balance Within*
Eudora Welty, "A Worn Path"
Eugenia Collier, "Sweet Potato Pie"
Fannie Flag, *Standing in the Rainbow*
Flannery O'Connor, "Good Country People"
Flannery O'Connor, "The Life You Save May Be Your Own"
Flannery O'Connor, "The River"
Frank Bonham, *Chief*
Frank McCourt, *Teacher Man*
Frank Norris, *McTeague*
Franz Kafka, "In the Penal Colony"
Franz Kafka, *The Metamorphosis*
Fritz Leiber, "A Bad Day for Sales"
F. Scott Fitzgerald, *The Great Gatsby*
Gail Carson Levine, *Ella Enchanted*
Garrison Keillor, *Pontoon*
Gary Paulsen, *The Time Hackers*
Gaston Leroux, *The Phantom of the Opera*

Grammar of the Greats

Gene Zion, "Harry the Dirty Dog"
George Orwell, "A Hanging"
George Orwell, *Animal Farm*
George Orwell, "Shooting an Elephant"
Gerda Weissmann Klein, "All but My Life"
Glendon Swarthout, *Bless the Beasts and Children*
Greg Mortenson and David Oliver Relin, *Three Cups of Tea*
Hal Borland, *When the Legends Die*
Hans Augusto Rey, *Curious George*
Harper Lee, *To Kill a Mockingbird*
Harry Petrakis, "The Wooing of Ariadne"
Henry Sydnor Harrison, "Miss Hinch"
Hermann Hesse, *Siddhartha*
Ian McEwan, *On Chesil Beach*
Irwin Shaw, "The Eighty-Yard Run"
Isabel Allende, *Daughter of Fortune*
Jack London, *The Call of the Wild*
Jack London, "To Build a Fire"
James A. Michener, *The Bridges at Toko-Ri*
James Baldwin, "Letter to My Nephew"
James Baldwin, "Sonny's Blues"
James Baldwin, *Tell Me How Long the Train's Been Gone*
James Hilton, *Goodbye, Mr. Chips*
James Joyce, "The Boarding House"
James Joyce, *Dubliners*
James Joyce, *Portrait of the Artist as a Young Man*
James McBride, *Miracle at St. Anna*
James Thurber, "Mr. Monroe Holds the Fort"
James Thurber, "The Unicorn in the Garden"

Grammar of the Greats

James Thurber, "University Days"
Jared Diamond, *Collapse*
J. D. Salinger, "For Esme—with Love and Squalor"
J. D. Salinger, "Hapworth 16, 1924"
J. D. Salinger, *Raise High the Roof Beam, Carpenters*
J. D. Salinger, *The Catcher in the Rye*
J. D. Salinger, "The Laughing Man"
Jeannette Walls, *The Glass Castle*
Jeffrey Eugenides, *Middlesex*
Jeffrey Sachs, *The End of Poverty*
Jhumpa Lahiri, *Unaccustomed Earth*
J. K. Rowling, *Harry Potter and the Chamber of Secrets*
J. K. Rowling, *Harry Potter and the Deathly Hallows*
J. K. Rowling, *Harry Potter and the Goblet of Fire*
J. K. Rowling, *Harry Potter and the Prisoner of Azkaban*
J. K. Rowling, *Harry Potter and the Sorcerer's Stone*
J. M. Coetzee, *Disgrace*
Joan Aiken, *A Necklace of Raindrops*
Joan Aiken, "Searching for Summer"
Joanne Harris, *Gentlemen and Players*
John Christopher, *The Guardians*
John F. Kennedy, inaugural address
John F. Kennedy, *Profiles in Courage*
John Grogan, *Marley & Me*
John Hersey, *Hiroshima*
John Knowles, *A Separate Peace*
John McMurtry, "Kill 'Em! Crush 'Em! Eat 'Em Raw!"
John Steinbeck, *Cannery Row*
John Steinbeck, "Flight"

Grammar of the Greats

John Steinbeck, "Johnny Bear"
John Steinbeck, *Of Mice and Men*
John Steinbeck, *The Grapes of Wrath*
John Steinbeck, *The Pearl*
John Steinbeck, *The Red Pony*
John Updike, "Man and Daughter in the Cold"
John Updike, *Terrorist*
Jon Katz, "How Boys Become Men"
Joseph Conrad, "The Idiots"
Joseph Krumgold, *And now Miguel*
Joseph Krumgold, *Onion John*
Jostein Gaarder, *Sophie's World*
Joyce Weatherford, *Heart of the Beast*
J. R. R. Tolkien, *Silmarillion*
J. R. R. Tolkien, *The Hobbit*
Judith Ortiz Cofer, "The Myth of the Latin Woman"
Judith Ortiz Cofer, *Silent Dancing*
Kate Chopin, *The Awakening*
Julia Alvarez, "Snow"
Kate Chopin, "A Respectable Woman"
Kate DiCamillo, *The Miraculous Journey of Edward Tulane*
Katherine Anne Porter, *Ship of Fools*
Katherine Mansfield, "Bliss"
Katherine Mansfield, "The Voyage"
Katherine Neville, *The Eight*
Katherine Paterson, *Bridge to Terabithia*
Katherine Paterson, *Jacob Have I Loved*
Katherine Paterson, *The Great Gilly Hopkins*
Kazuo Ishiguro, *Never Let Me Go*

Grammar of the Greats

Keith Donohue, *The Stolen Child*
Kenneth Brower, *The Starship and the Canoe*
Kent Haruf, *Plainson*
Khaled Hosseini, *The Kite Runner*
Kim Edwards, *The Memory Keeper's Daughter*
Kim Harrison, *Every Which Way but Dead*
Kitty Burns Florey, *Sister Bernadette's Barking Dog*
Kurt Vonnegut, *Breakfast of Champions*
Kurt Vonnegut, "How to Write with Style"
Langston Hughes, "Thank You, M'am"
Langston Hughes, *The Big Sea*
Lars Eighner, "On Dumpster Diving"
Lemony Snicket, *A Series of Unfortunate Events: The End*
Leo Tolstoy, "How Much Land Does a Man Need?"
Leo Tolstoy, "The Death of Ivan Ilyich"
Lewis Carroll, *Alice's Adventures in Wonderland*
Lloyd C. Douglas, *The Robe*
Lois Lowry, *Number the Stars*
Lois Lowry, *The Giver*
Loren Eiseley, "The Brown Wasps"
Lorenz Graham, "Hitchhiker"
Louise Erdrich, *The Master Butchers Singing Club*
Louis Sachar, *Holes*
Lynn Caine, *Lifelines*
Madeleine L'Engle, *A Wrinkle in Time*
Malcolm Gladwell, *Blink*
Malcolm X and Alex Haley, *The Autobiography of Malcolm X*
Margaret Atwood, "Fiction: Happy Endings"
Margery Williams, *The Velveteen Rabbit*

Grammar of the Greats

Marguerite Henry, *Misty of Chincoteague*

Marilynne Robinson, *Gilead*

Marilynne Robinson, *Housekeeping*

Marjorie Kinnan Rawlings, *The Yearling*

Mark Bowden, *Black Hawk Down*

Mark Twain, *The Adventures of Tom Sawyer*

Mark Twain, "The Man That Corrupted Hadleyburg"

Markus Zusak, *The Book Thief*

Martin Luther King, Jr., *Where Do We Go from Here: Chaos or Community?*

Mary Ann Shaffer and Annie Barrows, *The Guernsey Literary and Potato Peel Pie Society*

Mary Doria Russell, *The Sparrow*

Mary Elizabeth Vroman, "See How They Run"

Maya Angelou, *I Know Why the Caged Bird Sings*

Maya Angelou, *The Heart of a Woman*

Maya Angelou, *Wouldn't Take Nothing for My Journey Now*

Michael Chabon, *The Amazing Adventures of Kavalier & Clay*

Michael Crichton, *Jurassic Park*

Michael Crichton, *State of Fear*

Michael Crichton, *Travels*

Michael Ondaatje, *Anil's Ghost*

Mildred D. Taylor, *Let the Circle Be Unbroken*

Mildred D. Taylor, *Roll of Thunder, Hear My Cry*

Mildred D. Taylor, *Song of the Trees*

Mitch Albom, *The Five People You Meet in Heaven*

Mitch Albom, *Tuesdays with Morrie*

Mortimer Adler, "How to Mark a Book"

Muriel Barbery, *The Elegance of the Hedgehog*

Nancy Mairs, *Plaintext*

Nathaniel Hawthorne, *House of the Seven Gables*

Grammar of the Greats

Neil Gaiman, *The Graveyard Book*
Norman Katkov, "The Torn Invitation"
Norman Mailer, *Tough Guys Don't Dance*
Octavia E. Butler, *Kindred*
O. Henry, "The Cop and the Anthem"
Orson Scott Card, *Ender in Exile*
Pat Conroy, *My Losing Season*
Pat Conroy, *South of Broad*
Paulo Coelho, *The Alchemist*
Paul Roberts, "How to Say Nothing in Five Hundred Words"
P. D. James, *A Certain Justice*
Perri Knize, *A Piano Odyssey*
Peter Abrahams, *Tell Freedom*
Ray Bradbury, "A Sound of Thunder"
Ray Bradbury, *Dandelion Wine*
Ray Bradbury, "Good-bye, Grandma"
Ray Bradbury, *The Illustrated Man*
Ray Bradbury, *The Martian Chronicles*
Ray Russell, "The Room"
Richard Connell, "The Most Dangerous Game"
Richard E. Kim, *Lost Names*
Richard Wright, *Black Boy*
Robert C. O'Brien, *Mrs. Frisby and the Rats of NIMH*
Robert Cormier, *Take Me Where the Good Times Are*
Robert Heinlein, *The Green Hills of Earth*
Robert Lipsyte, *The Contender*
Robert Ludlum, *The Moscow Vector*
Robert Ludlum, *The Prometheus Deception*
Robert Russell, *To Catch an Angel*

Grammar of the Greats

Roger Angell, *Five Seasons*
Ronald Rogers, "The Good Run"
Rosa Guy, *The Friends*
Roya Hakakian, *Journey from the Land of No*
Sara Gruen, *Water for Elephants*
Sarah Orne Jewett, "A White Heron"
Saul Bellow, "A Father-to-Be"
Scott O'Dell, *Island of the Blue Dolphins*
Sherwood Anderson, "Sophistication"
Sherwood Anderson, *Winesburg, Ohio*
Shirley Jackson, "The Lottery"
Sir Arthur Conan Doyle, *The Hound of the Baskervilles*
Stephen E. Ambrose, *Nothing Like It in the World*
Stephen Crane, "Horses—One Dash"
Stephen Crane, "The Open Boat"
Stephen Crane, *The Red Badge of Courage*
Stephenie Meyer, *New Moon*
Stephenie Meyer, *Twilight*
Stephen King, *Bag of Bones*
Stephen King, *Carrie*
Stephen King, *Cell: A Novel*
Stephen King, "Colorado Kid"
Stephen King, *Dreamcatcher*
Stephen King, *Everything's Eventual*
Stephen King, *From a Buick 8: A Novel*
Stephen King, *Hearts in Atlantis*
Stephen King, *Insomnia*
Stephen King, *It*
Stephen King, *Just After Sunset*

Grammar of the Greats

Stephen King, *Needful Things*

Stephen King, *On Writing*

Stephen King, "Rita Hayworth and Shawshank Redemption"

Stephen King, *Running Man*

Stephen King, *The Dead Zone*

Stephen King, *The Eyes of the Dragon*

Stephen King, *The Mist*

Stephen King, *The Shining*

Stephen King, *The Stand*

Stephen King, *UR*

Steve Allen, "The Public Hating"

Sue Miller, *While I Was Gone*

Susan Fromberg Schaeffer, *Time in Its Flight*

Susan Patron, *The Higher Power of Lucky*

Theodore Dreiser, *An American Tragedy*

Theodore Taylor, *The Cay*

Toni Morrison, *Beloved*

Toni Morrison, *Song of Solomon*

Toni Morrison, *The Bluest Eye*

Tracy Chevalier, *The Girl with a Pearl Earring*

Tracy Kidder, *Home Town*

Tracy Kidder, *Mountains Beyond Mountains*

Truman Capote, "A Ride Through Spain"

Truman Capote, *In Cold Blood*

Truman Capote, "Miriam"

Truman Capote, *The Grass Harp*

T. S. White, *The Book of Merlyn*

Virginia Woolf, *To the Lighthouse*

Wallace Stegner, *Crossing to Safety*

Grammar of the Greats

Walter Dean Myers, *Legend of Tarik*

Walter Lord, *A Night to Remember*

Walter Lord, *The Night Lives On*

Willa Cather, "Neighbor Rosicky".

Willa Cather, "Paul's Case"

Willard Price, "The Killer Shark"

William Golding, *Lord of the Flies*

William Faulkner, "A Rose for Emily"

William Faulkner, "Dry September"

William P. Young, *The Shack*

William Steig, "Sylvester and the Magic Pebble"

Yann Martel, *Life of Pi*

*"I think grammar is a way to attain beauty.
When you write, you can tell if you've written a fine sentence.
That's where it becomes wonderful, because you say to yourself,
'Look how well-made this is, how well-constructed it is!'
I find there is nothing more beautiful than the basic components of language.
It's magnificent, don't you think?"
—Muriel Barbery, *The Elegance of the Hedgehog**

References: The Original Sentences

This section presents the original sentences on which practices were based. Never should the originals automatically be considered superior simply because they were written by authors. Sometimes, student versions are as good as or better than the originals.

PAGES 8–14: ADDITIONS AND POSITIONS

*Although these are the original sentences, with the additions in **boldface**, accept and praise all variations that make sense. Some may be superior to the originals.*

1. **Finally**, I awoke, feeling able to talk to him.
2. **By the age of fifteen**, Gramps had been thrown out of high school for misbehavior, **punching the principal in the nose**.
3. **When you've finished reading a book**, if the pages are filled with your notes, you know that you read, **actively**.
4. **Cheerful, brimming with the irrepressible joy of his own intelligence**, Sandy Glass smiled most when he was angry.
5. **Footsore and irritable**, Burnham demanded **that the steward return to the wireless room for an explanation**.
6. **To keep the rain out of his nose**, he rolled up his shirt and placed it under his head, **tilting it just enough for the rain to flow down about his face**.
7. **After their father's death**, the girls hovered around her, **watched everything she did, followed her through the house**.
8. Joy leapt in his father's heart for his son, **who was quick to learn, thirsty for knowledge**.
9. He liked shooting things, **hammering things, smashing things, and wrestling with his father**.
10. **In the gathering shadows in front of the barracks**, they stood, **while their American friend came forward**.
11. **Their hiking lunches half devoured**, they stood in the dead city, **a heap of boys, daring each other in shrieky whispers**.
12. **Through the kitchen door outside**, her father carried the water, **slowly and carefully, taking oddly small steps**.
13. Maier Christian sat **on a log in the sun, his boots half-buried in slushy snow, and examined his forest plan**.
14. The voice that answered had an Indian lilt to its Canadian accent, **light, unmistakable, like a trace of incense in the air**.

References: The Original Sentences

15. To the left, off the kitchen, was a doorway and lay the screened porch, where twenty ranch hands used to eat dinner in the hot summer nights of harvest.
16. Below the pulpit stood the minister, sat the congregation, and lay the casket, pearly gray, decorated with a spray of white flowers.
17. Sarah, tears rolling down her cheeks, kissed Mack on the forehead, simply, and then held on to Nan when she again broke into sobs and moans.
18. Josef took him into his arms, stiffly, and thought suddenly how long it had been since he had heard the sound of Thomas freely crying, a sound that had once been as common in the house as the teakettle whistle.
19. When Walter finished cleaning my cuts and removing glass from my hair, I crept over to the bedroll and tried to find a comfortable place for my head, which was battered both front and back.
20. When our teacher laughed at his own jokes, which were rusty way before I had him, we laughed, too, forcing it sometimes to make him happy.
21. In a side canyon, on a late February morning, Indian Ed climbed across the rocks below the overhang, where the team had spent the night with their cache of stolen goods, two pack animals and a half dozen horses.
22. Later, to his relief, when he found the courage to check with his fingers, each tooth was still there, intact.
23. Barefoot, she came to greet him, holding her arms wide, embracing him, kissing him on the cheek.
24. At five the next morning, I rode my bicycle to the delivery point where Eugene Haverford used to sit in the darkness talking about the news of the day as I folded newspapers with skill and swiftness.
25. A baseball is made of a composition-cork nucleus, encased in two thin layers of rubber, one black and one red, surrounded by 12 yards of tightly wrapped blue-gray wool yarn, 45 yards of white wool yarn, 54 more yards of blue-gray wool yarn, 150 yards of fine cotton yarn, a coat of rubber cement, and a cowhide (formerly horsehide) exterior, which is held together with 216 slightly raised red cotton stitches.
26. There he stood, the most recent eructation of the ruling corporate elite, a class that reproduces itself solely by means of virtuous and proper hiccups, beaming at his discovery, sharing it with me, without thinking or even dreaming for a moment that I might actually understand what he was referring to.

References: The Original Sentences

27. **In early California**, there was no foundry **to make iron products like railroad tracks**, no vehicle company **to make carriages horse-drawn or for a train**, or no manufacturer **to make a locomotive or a gun or powder**.
28. **Although he was a good sentry, alert, ever ready to raise Cain**, the dog's valor had one flaw, **because if the intruders were armed, his head dropped, his tail turned in**.
29. The garden vegetation rose up, **sensuous and tropical in its profusion, an effect heightened by the gray, soft light and a delicate mist drifting from the sea, whose steady motion of advance and withdrawal made sounds of gentle thunder, then sudden hissing against the pebbles**.
30. Claude lay in the middle of the messy barn **on a hastily improvised bed of straw bales, one hand hanging slackly to the floor, palm up, fingers half curled beside a liquor bottle**.

PAGES 17–21: IMITATION: A STEP TO CREATION

Part One

1. 1b
2. 2a
3. 3b

Part Two

1. b
2. a
3. b

Part Three

1. b
2. a
3. a

Part Four

1. a
2. a
3. b

References: The Original Sentences

Part Five

Never insist on exact duplication of the model's structure. Accept all imitations that *approximate* the structure of the model. Approximations teach students new and better ways to build sentences.

PAGES 26–28: NOUN GROUP: THE NAMING TOOLS (REVIEW)

NOUN PHRASES:

Exchanging (1–5): Since the purpose is for students to create a sentence part compatible with the rest of the author's sentence, praise all attempts that demonstrate structure, style, and content equivalent to the author's.

Expanding (6–10): Here are the authors' original sentences.

6. **Being a troglodyte [caveman]** doesn't excuse you from having to learn. (*gerund*)
7. May always liked the weird ones best, **the ones you couldn't peg right off**. (*appositive*)
8. He preferred **visiting Madame Zeroni** and **listening to her many stories**. (*gerunds*)
9. Most of the natives Tommy knew did their shopping on King Street, **the town's shopping strip, a slice of chain department stores, auto dealerships, fast-food restaurants**. (*appositives*)
10. On this planet everything is in perfect order because everybody has learned to **relax, to give in, to submit**. (*infinitives*)

NOUN CLAUSES:

Exchanging (11–15): Since the purpose is for students to create a sentence part compatible with the rest of the author's sentence, praise all attempts that demonstrate structure, style, and content equivalent to the author's.

Expanding (16–20): Here are the authors' original sentences.

16. Because of the routines we follow, we often forget **that life is an on-going adventure**.
17. **What attracted Mrs. Frisby's attention the most** was a box in one corner of the room, a box with dials and a small light shining on the front.
18. The three children did not understand **how Count Olaf had entered their lives, or how he had managed to remain there, hatching scheme after scheme without anyone stopping him**.

References: The Original Sentences

19. I asked him once **why he had to go away, why the land was so important.**
20. There was a terrible moment when the father insisted **that Sarah Ruth belonged to him, that she was his girl, his baby, and that he was taking her to be buried.**

PAGES 30–33: 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. I consider my own breakfast cereal, **a tasteless, colorless substance that clings to the stomach lining with the avidity of Krazy Glue.**
3. In our clenched fists, we held our working cards from the shop, **those sacred cards that we thought meant security.**
4. 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

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

PRACTICE 3: COMBINING

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 4: IMITATING

Never insist on exact duplication of the model's structure. Accept all imitations that *approximate* the structure of the model. Approximations teach students new and better ways to build sentences.

PRACTICE 5: EXCHANGING

Since the purpose of this practice is for students to create a sentence part compatible with the rest of the author's sentence, praise all attempts that demonstrate structure, style, and content equivalent to the author's.

References: The Original Sentences

PRACTICE 6: *EXPANDING*

1. The speech at her funeral was brief but warm about the life of Nettie Cobb, a woman who had been slowly and bravely coming out of the shadows of insanity, a woman who had taken the courageous decision to try to meet once more with the world which had hurt her so badly.
2. Little Man, a very small six-year-old and a most finicky dresser, was brushing his hair when I entered.
3. The only immigrant in my class and the weakest speaker of English, I was put in a special seat in the first row by the window, apart from the other children so that the teacher could tutor me without disturbing them.

PAGES 37–40: GERUND PHRASE

PRACTICE 1: *MATCHING*

1. I tried **making funny faces, tickling them under their fat chins, dancing like a puppet, and whistling like a mockingbird**, but the twins simply watched, passive and inert as two dumb toads.
2. **Knowing the alphabet** was half the battle won, for I was soon able to put the letters together and to form little words.
3. He got a job with a storekeeper, whom he impressed by **memorizing both the wholesale and retail cost of every item in the cluttered stock and calculating, without pencil or paper, the profit that could be expected from each piece**.
4. Thirty-four, balding, hawk-faced, and intense, he had been dismissed by Johns Hopkins as a graduate student, for **planning gene therapy on human patients minus the proper FDS protocols**.
5. I started **making an iceball**, a perfect one from perfectly white snow, perfectly spherical, squeezed perfectly translucent so no snow remained all the way through.

PRACTICE 2: *UNSCRAMBLING*

I recalled a zany high school custom that I originated by **cheering with a boisterous girl named Zee-Zee and wearing the football team's championship jersey during homeroom**.

PRACTICE 3: *COMBINING*

Hiding borrowed objects, prevaricating, and pretending are three expectations of the game.

References: The Original Sentences

PRACTICE 4: IMITATING

Never insist on exact duplication of the model's structure. Accept all imitations that *approximate* the structure of the model. Approximations teach students new and better ways to build sentences.

PRACTICE 5: EXCHANGING

Since the purpose of this practice is for students to create a sentence part compatible with the rest of the author's sentence, praise all attempts that demonstrate structure, style, and content equivalent to the author's.

PRACTICE 6: EXPANDING

1. The first part of a medical student's clinical work involves **interviewing patients with various diseases**.
2. To be awake in the cool of morning on a bench near train tracks, hungry, with a little breeze blowing, and whatever book you were reading open in your lap, was a little like **listening for something you thought you might have heard a moment before**.
3. On **entering the door**, he walked straight up to his room without **speaking**.

PAGES 44–47: NOUN INFINITIVE

PRACTICE 1: MATCHING

1. Everything has **to evolve**, or else it perishes.
2. The stillest hour of the night had come, the hour before dawn, when the world seems **to hold its breath**.
3. How freeing it was, these days, **to travel alone**, with only a single suitcase to check.
4. **To say that she had chosen to remain a widow for the sake of her daughters** endeared her to a community that thrived on sacrifice.
5. **To crawl a hundred yards up the beach, to dig a pit with her clumsy flippers, and to lay her eggs** required enormous effort from the turtle.

PRACTICE 2: UNSCRAMBLING

He advised them **to skip the second part after finishing the first part**, and not to **tell the next class that he had allowed this**.

References: The Original Sentences

PRACTICE 3: *COMBINING*

She sometimes wanted **to indulge her daughter in shopping sprees and to let her buy from jewelry shops and boutiques.**

PRACTICE 4: *IMITATING*

Never insist on exact duplication of the model's structure. Accept all imitations that *approximate* the structure of the model. Approximations teach students new and better ways to build sentences.

PRACTICE 5: *EXCHANGING*

Since the purpose of this practice is for students to create a sentence part compatible with the rest of the author's sentence, praise all attempts that demonstrate structure, style, and content equivalent to the author's.

PRACTICE 6: *EXPANDING*

1. All men by nature desire **to know.**
2. **To do a thing really well,** one had to like doing it.
3. He taught me **to question all assumptions, to carefully read between all lines, to always think for myself.**

PAGES 50–53: NOUN CLAUSE

PRACTICE 1: *MATCHING*

1. I wondered **why she hated sunsets so much** because I've always liked them better than the sunrise.
2. At the far end of the library, a number of men had gathered into a tight, jostling ring around a very pretty, very young woman who was talking at **what must have been the top of her lungs.**
3. **That my father looked nothing like the people around me, and that he was black as pitch, my mother white as milk,** barely registered in my mind.
4. He liked **that bones were solid things,** surviving even the white heat of cremation.
5. I was carrying **what we had for food, hardtack and jerky and the few little yellow apples we picked up along the road here and there,** and our changes of shirts and socks, all by then filthy.

References: The Original Sentences

PRACTICE 2: UNSCRAMBLING

When he was listening to the coach after the end of the game, the quarterback sat on the bench and saw **that his team chose to ignore him on the field.**

PRACTICE 3: COMBINING

Juan realized **that there was something very different about Jorge, that Jorge had always been chosen, and that now he was going to be rejected.**

PRACTICE 4: IMITATING

Never insist on exact duplication of the model's structure. Accept all imitations that *approximate* the structure of the model. Approximations teach students new and better ways to build sentences.

PRACTICE 5: EXCHANGING

Since the purpose of this practice is for students to create a sentence part compatible with the rest of the author's sentence, praise all attempts that demonstrate structure, style, and content equivalent to the author's.

PRACTICE 6: EXPANDING

1. **How news travels through a town** is a mystery not easily to be solved.
2. When the children went on a hike, she packed bird and flower guides into their knapsacks, and quizzed them on their return to see **if they had learned anything.**
3. Mortenson told the crowd now watching him with rapt attention **that he was an American, that he'd come to climb the world's second tallest mountain, that he had become weak and sick and had walked here to find a jeep willing to take him on the eight-hour journey down to Skardu, Baltistan's capital.**

PAGES 57–60: REVIEWING THE NOUN TOOLS

REVIEW 1: IDENTIFYING NOUN TOOLS: SINGLES (1–5), MULTIPLES (6–10)

1. AP
2. NC
3. G
4. INF

References: The Original Sentences

5. AP
6. G
7. INF
8. G
9. NC
10. AP

REVIEW 2: IMITATING

1. D
2. A
3. B
4. E
5. C
6. H
7. I
8. J
9. F
10. G

PAGES 62–65: VERB GROUP: THE NARRATING TOOLS (REVIEW) _____

MULTIPLE VERB:

Exchanging (1–5): Since the purpose is for students to create a sentence part compatible with the rest of the author's sentence, praise all attempts that demonstrate structure, style, and content equivalent to the author's.

Expanding: Here are the authors' original sentences.

6. His dog **bounced out and circled the horse**, yelping with pleasure.
7. One day, in tears, I **climbed on to my bed, reached up my left foot, and knocked the little mirror that hung on the wall off its peg and on to the floor where it smashed in bits.**
8. Every hour he **woke with the cold, threw on more wood, turned over, and slept again.**

References: The Original Sentences

9. The men on the porch **sat down, looked at each other, looked at the yellow rope piled neat on the store shelves, glanced at the gun shells glinting shiny brass in their cartons, saw the silver pistols and long black metal shotguns hung high and quiet in the shadows.**
10. He **opened his eyes with a jerk, saw what the condemned man had dared to do, let his rifle fall, dug his heels into the ground, dragged his prisoner back so that he stumbled and fell immediately, and then stood looking down at him, watching him struggling and rattling his chains.**

INVERTED VERB:

Exchanging (11–15): Since the purpose is for students to create a sentence part compatible with the rest of the author's sentence, praise all attempts that demonstrate structure, style, and content equivalent to the author's.

Expanding: Here are the authors' original sentences.

16. On the back of his sweatshirt, drawn in bright red ink, was **another circular peace sign.**
17. From every window came **an incense, the all-pervasive blue and secret smell of summer storms and lightning.**
18. One of the girls in yellow was playing the piano, and beside her stood **a tall, red-haired young lady from a famous chorus, engaged in song.**
19. Appearing frightened and defiant were **five redeye, juvenile delinquents in dirty boots and jeans and jackets, one of them hugging the head and horns of a bull buffalo and all of them in tears.**
20. A tall boy with glittering golden hair and a sulky mouth pushed and jostled a light wheel chair along, in which sat **a small weary dying man, his weak dark whiskers flecked with gray, his spread hands limp on the brown blanket over his knees, his eyes closed.**

PAGES 68–71: MULTIPLE VERB

PRACTICE 1: MATCHING

1. While Dudley lolled around watching and eating ice cream, Harry **cleaned the windows, washed the car, mowed the lawn, trimmed the flowerbeds, pruned and watered the roses, and repainted the garden bench.**
2. When the headaches struck, the general **went to his room, undressed, turned off the light, locked the door, and didn't come out until the pain subsided.**

References: The Original Sentences

3. The corpse detail carried the bodies to a clearing outside, placed them on pyres of wood from ruined houses, burned them, put some of the ashes in envelopes intended for exposed X-ray plates, marked the envelopes with the names of the deceased, and piled them, neatly and respectfully, in stacks in the office.
4. She set the little creature down and felt quite relieved to see it trot away quietly into the woods.
5. Then she reached down toward him, picked the boy up by his shirt front, and shook him until his teeth rattled.

PRACTICE 2: UNSCRAMBLING

To begin the preparation, she took out the frozen piece of meat and cleaned off the counter, looked at the wrapped package, and then unwrapped the paper-thin cellophane around the large roast.

PRACTICE 3: COMBINING

Tentatively, Ambrose gave his answer, analyzed the dense, thorny problem, waited for the response patiently, and hoped.

PRACTICE 4: IMITATING

Never insist on exact duplication of the model's structure. Accept all imitations that *approximate* the structure of the model. Approximations teach students new and better ways to build sentences.

PRACTICE 5: EXCHANGING

Since the purpose of this practice is for students to create a sentence part compatible with the rest of the author's sentence, praise all attempts that demonstrate structure, style, and content equivalent to the author's.

PRACTICE 6: EXPANDING

1. The fallen rider twitched once and lay motionless, his legs bent at unnatural angles, a pool of his blood soaking through the sand.
2. By age four, I was pretty good with Dad's pistol, a big black six-shot revolver, and could hit five out of six beer bottles at thirty paces.
3. Grandma laid linoleum, repaired bicycles, wound clocks, stoked furnaces, swabbed iodine on ten thousand grievous wounds.

References: The Original Sentences

PAGES 74–76: INVERTED VERB

PRACTICE 1: *MATCHING*

1. Down the steps and upon the platform pounded **the feet of three flying policemen.**
2. From the far side of the hill, where Wilma was being buried, came **the sound of many voices rising and falling in response to Father John Brigham.**
3. Bounding down from branch to branch till he was just above their heads came **the most magnificent red squirrel that Caspian had ever seen.**
4. Tethered to the rear of the wagon stood **her saddle mare, Fancy, with pricked-up ears.**
5. The thing for Daisy to do was to rush out of the house, child in arms, but apparently there were **no such intentions in her head.**

PRACTICE 2: *UNSCRAMBLING*

In the dark corner of the old mansion **was a forgotten Teddy bear, never cuddled by the small hand of a child in the house.**

PRACTICE 3: *COMBINING*

Against the window, in a slate gray sky **came rain, tapping gently and rhythmically.**

PRACTICE 4: *IMITATING*

Never insist on exact duplication of the model's structure. Accept all imitations that *approximate* the structure of the model. Approximations teach students new and better ways to build sentences.

PRACTICE 5: *EXCHANGING*

Since the purpose of this practice is for students to create a sentence part compatible with the rest of the author's sentence, praise all attempts that demonstrate structure, style, and content equivalent to the author's.

PRACTICE 6: *EXPANDING*

1. In the kitchen of the apartment in Green Point **were a kettle, plastic cups, a jar of instant coffee, a bowl with sachets of sugar.**
2. Over the table, where a collection of cloth samples was scattered, **hung the picture that he had recently cut from an illustrated paper and had put in a pretty gilded frame.**

References: The Original Sentences

3. On the porch were three little boys of different sizes with identical speckled faces and one tall girl who had her hair up in so many aluminum curlers that it glared like a roof.

PAGES 79–82: REVIEWING THE VERB TOOLS

REVIEW 1: *IDENTIFYING VERB TOOLS*

1. MV
2. IV
3. MV
4. IV
5. IV
6. MV
7. IV
8. MV
9. IV
10. MV

REVIEW 2: *IMITATING*

1. C
2. E
3. A
4. B
5. D
6. I
7. F
8. H
9. G
10. J

References: The Original Sentences

PAGES 84–88: ADJECTIVE GROUP: THE DESCRIBING TOOLS

Part One

2, 4, 5 are adjectival prepositional phrases.

Part Two

1 and 4 are adjectival infinitive phrases.

Part Three

1. standing at the back of the crowd
2. curled in her burrow in the storeroom
3. picking his way down a narrow gorge
4. stunned into silence
5. carrying his huge shock of blond hair six feet three inches from the ground

Part Four

2 and 5 are absolute phrases.

Part Five

1. who had been one of Clara's best friends
2. where a clearing, overgrown with small bushes, ran up from the creek
3. whose nickname was Chuck
4. who had apparently recovered from her diarrhea
5. which died on deck

PAGES 89–92: REVIEW

ADJECTIVE WORDS

Exchanging (1–5): Since the purpose is for students to create a sentence part compatible with the rest of the author's sentence, praise all attempts that demonstrate structure, style, and content equivalent to the author's.

Expanding: Here are the authors' original sentences.

6. **Cheerful**, brimming with the irrepressible joy of his own intelligence, Sandy Glass smiled most when he was angry.
7. Jack's red hair, **thin**, had started falling out.
8. **Homesick**, we drifted away, huddling in makeshift shelters, lost for good.

References: The Original Sentences

9. At six foot two, he was built like an oak, **firm** and **straight-backed**.
10. Then there was the unforgettable gun, **long** and **deadly**.

ADJECTIVE PHRASES

Exchanging (1–5): Since the purpose is for students to create a sentence part compatible with the rest of the author’s sentence, praise all attempts that demonstrate structure, style, and content equivalent to the author’s.

Expanding: Here are the authors’ original sentences.

6. The elephant swung her trunk across the ground in front of her huge body, **fanning her ears like enormous leaves**. (*present participial phrase*)
7. The fallen rider twitched once and lay motionless, **his legs bent at unnatural angles**. (*absolute phrase*)
8. The sign of intelligence in reading is the ability **to read different things differently according to their worth**. (*infinitive phrase*)
9. On her monthly visits, **dressed in stone marten furs, diamonds, and spike heels**, she forced smiles and held her tongue. (*past participial phrase*)
10. Late in the afternoon, his canary bird, **in its gilt cage just over his head**, began to sing. (*prepositional phrase*)

ADJECTIVE CLAUSES

Exchanging (1–5): Since the purpose is for students to create a sentence part compatible with the rest of the author’s sentence, praise all attempts that demonstrate structure, style, and content equivalent to the author’s.

Expanding: Here are the authors’ original sentences.

6. We went out and blew the better part of two weeks’ pay for a handwoven Persian rug, **which we unfurled in the living room in front of the fireplace**.
7. I looked at my mother, **who nodded slightly**.
8. Over the portals of the Palace of the World Council, there are words cut in the marble, **which we are required to repeat to ourselves whenever we are tempted**.
9. The orchards, **whose black branch tips had been inspected throughout the winter for latent signs of life**, suddenly bloomed, all at once.
10. 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.

References: The Original Sentences

PAGES 94–97: ADJECTIVE TOOLS: OPENING AND DELAYED ADJECTIVES —————

PRACTICE 1: *MATCHING*

1. **Red with anger**, she stepped daintily across the clearing and struck me hard across the face.
2. Milk, **sticky and sour on her dress**, attracted every small flying thing from gnats to grasshoppers.
3. Our father was younger than the landlord, **leaner, stronger, and bigger**.
4. **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.
5. The anger was right out in the open now, **bright and pulsing like a boil**.

PRACTICE 2: *UNSCRAMBLING*

Alert from his Espresso, thinking about an attractive proposition suggested by his boss, Daniel started to scheme.

PRACTICE 3: *COMBINING*

When he sent the children to boarding school, he appeared often **bereft, lonelier, moodier, gloomier, adrift**.

PRACTICE 4: *IMITATING*

Never insist on exact duplication of the model's structure. Accept all imitations that *approximate* the structure of the model. Approximations teach students new and better ways to build sentences.

PRACTICE 5: *EXCHANGING*

Since the purpose of this practice is for students to create a sentence part compatible with the rest of the author's sentence, praise all attempts that demonstrate structure, style, and content equivalent to the author's.

PRACTICE 6: *EXPANDING*

1. They carried their shoes down the hall and stopped at the top landing where they could see into their father's room, **dark at the front of the house**.
2. He was only aware that the right side of his face was suddenly as hot as a furnace, and that blood, **warm, wet, and sticky**, was pouring down the side of his neck.
3. **Heavy-bodied, heavy-headed, and short-legged**, the drowning bulldog swam a round or two before he went down.

References: The Original Sentences

PAGES 104–107: PARTICIPIAL PHRASE

PRACTICE 1: *MATCHING*

1. In the livid light of the fluorescent tube over the kitchen sink, he made out a slender young man of about his own age, **slumped like a question mark against the door frame**.
2. The hangman, **standing still on the gallows**, produced a small cotton bag like a flour bag and drew it down over the prisoner's face.
3. We wandered about the stock exhibit, **gazing at the monstrous oxen and hanging over the railings where the prize pigs loved to scratch their backs**.
4. The stadium itself, two white concrete banks of seats, was as powerful and alien to me as an Aztec ruin, **filled with the traces of vanished rites, of supreme emotions and supreme tragedies**.
5. For two nights and days, **imprisoned in his crate**, the dog neither ate nor drank.

PRACTICE 2: *UNSCRAMBLING*

The loud sound of raindrops, **pounding down on the bedroom skylight**, got her thinking about the seedlings, **concerned about heavy water damage**.

PRACTICE 3: *COMBINING*

The puppy leaped from my arms, **wanting to join the other pups in the water from the hose in our neighbor's yard**.

PRACTICE 4: *IMITATING*

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PRACTICE 5: *EXCHANGING*

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PRACTICE 6: *EXPANDING*

1. The rain, **falling straight down**, bounced in the wet street.
2. **Lifting me off the floor by my skinny shoulders**, she led me around the room in an impromptu waltz.
3. **Calling to each other, hooting like owls loose in the daytime**, we worked all morning in opposite parts of the woods.

References: The Original Sentences

PAGES 110–13: PREPOSITIONAL PHRASE

PRACTICE 1: *MATCHING*

1. **Like all instructors of English**, he thought he had a novel in him somewhere and would write it someday.
2. Pressure against the body, **by a finger or the end of a pencil**, causes a tarantula to move off slowly for a short distance.
3. A dim line of portraits of ancestors, **in every variety of dress, from the Elizabethan knight to the buck of the Regency**, stared down upon us and daunted us by their silent company.
4. Electric bulbs, **in fixtures that combined gas and electricity**, were just beginning to light the newest buildings.
5. It had been an excellent pregnancy, **without medical restrictions**.

PRACTICE 2: *UNSCRAMBLING*

In the kitchen, with some water, the pills sat on a plate with a crack.

PRACTICE 3: *COMBINING*

One woman was dressed **in bright, vivid colors that flattered her, with accents of cheerful costume jewelry** highlighted by a bracelet dazzling with rhinestones.

PRACTICE 4: *IMITATING*

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PRACTICE 5: *EXCHANGING*

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PRACTICE 6: *EXPANDING*

1. **Outside the window, in the blue moonlight**, she could see a huge jagged slab of ice sticking up from the snow.
2. Somewhere **beyond the sink-hole, past the magnolia, under the live oaks**, a boy and a yearling ran side by side, and were gone forever.
3. Then he talked **of other matters, of Shropshire, of schools and school life in general, of the news in that day's papers**.

References: The Original Sentences

PAGES 116–19: ADJECTIVAL INFINITIVE PHRASE

PRACTICE 1: *MATCHING*

1. The sign of intelligence in reading is the ability **to read different things differently according to their worth.**
2. A child is a guest in the house **to be loved and respected, never possessed,** since he or she belongs to God.
3. A writer's work is a constant struggle **to get the right word in the right place, a struggle to find that particular word that will convey meaning exactly, that will persuade or soothe or startle or amuse the reader.**
4. Eating safely from dumpsters involves using the senses and common sense **to evaluate the condition of the found materials.**
5. There were a million ways **to ask what I wanted to know,** and I chose the worst one.

PRACTICE 2: *UNSCRAMBLING*

Expertly constructing the intricate board for the mathematical game, he put it on the table, and after a while we had an occupation **to focus our minds and attention.**

PRACTICE 3: *COMBINING*

Moving carefully, Tanya hopped and skipped across the stream, balancing unsteadily with her arms, placing her feet on the rocks in an attempt **to anchor her feet.**

PRACTICE 4: *IMITATING*

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PRACTICE 5: *EXCHANGING*

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PRACTICE 6: *EXPANDING*

1. By far the best way **to go through a dumpster** is to lower yourself into it.
2. There was usually a lot of junk mail and a few big envelopes for her mother, a pile **to dump on the kitchen table before she went up to her room to start her homework.**

References: The Original Sentences

3. Soon after the opening, quite a number of students who evidently were worthy, but who were so poor that they did not have any money **to pay even the small charges at the school** began applying for admission.

PAGES 123–26: ADJECTIVAL ABSOLUTE PHRASE

PRACTICE 1: *MATCHING*

1. My mother and I saw each other frequently, **our bond unbroken**.
2. The men found Rosie the elephant lying on her side, quivering, **her foot still chained to a stake**.
3. Some ants got out of the fire, **their bodies burnt and flattened**, and went off not knowing where they were going.
4. **His whole body rigid**, he swayed where he stood and then fell flat on his face, stiff as a board.
5. Slowly, **his muscles flexing tightly against his thin shirt, sweat popping off his skin like oil on water**, he lifted the truck in one powerful motion until the front was several inches off the ground and slowly walked it to the left of the road, where he set it down as gently.

PRACTICE 2: *UNSCRAMBLING*

A little girl, **her jump rope hanging where the teacher had attached it to her wrist**, scampered outside for recess.

PRACTICE 3: *COMBINING*

The sun was nearly as low as the garage roof, **its rays as penetrating as a needle's injection, its light blinding, its heat a raging unending inferno**.

PRACTICE 4: *IMITATING*

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PRACTICE 5: *EXCHANGING*

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References: The Original Sentences

PRACTICE 6: *EXPANDING*

1. I scanned the street but saw only two soldiers, **their backs turned to me**, guarding the truck.
2. For now, he could only sit on his suitcase, **his hands under his chin, his elbows burning his thighs**.
3. In the long mirror across the room she saw herself, **her hair hanging wild, her long bare legs scratched, her broadly smiling face dirt-streaked, her torn skirt dangling, her dog laughing up at her**.

PAGES 130–33: ADJECTIVE CLAUSE

PRACTICE 1: *MATCHING*

1. One figure, **whose wounds were so dreadful that he more resembled meat than man**, tried to rise but could not.
2. In a few minutes they were joined by the shortstop Chuck Kellerman and Mr. Quint, **who taught chemistry and was assistant baseball coach**.
3. They were shown into the drawing room, **where the count had appeared five minutes earlier**.
4. The good news is that we Americans are governed under a unique Constitution, **which allows us to write whatever we please without fear of punishment**.
5. 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**.

PRACTICE 2: *UNSCRAMBLING*

She maneuvered the soccer ball at her foot for five feet, and then kicked it with confident accuracy, passing it to a teammate, **who dodged then moved toward the goal**.

PRACTICE 3: *COMBINING*

I stepped outside into the sunshine, wandered about, and looked over the garden to the back corner, **where we had planted many daylilies**.

PRACTICE 4: *IMITATING*

Never insist on exact duplication of the model's structure. Accept all imitations that *approximate* the structure of the model. Approximations teach students new and better ways to build sentences.

References: The Original Sentences

PRACTICE 5: *EXCHANGING*

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PRACTICE 6: *EXPANDING*

1. This boy was now a savage, **whose image refused to blend with that ancient picture of a boy in shorts and shirt.**
2. I keep seeing your face, **which is also the face of your father and my brother.**
3. She lived in a small frame house with her invalid mother and a thin, sallow, unflagging aunt, **where each morning between ten and eleven she would appear on the porch in a lace-trimmed boudoir cap to sit swinging in the porch swing until noon.**

PAGES 137–40: REVIEWING THE ADJECTIVE TOOLS

REVIEW 1: *IDENTIFYING ADJECTIVE TOOLS: SINGLE TOOLS (1–5), MULTIPLE TOOLS (6–10)*

1. OADJ
2. DCADJ
3. P
4. P
5. PREP
6. DADJ
7. P
8. INF
9. AB
10. PREP

REVIEW 2: *IMITATING*

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

References: The Original Sentences

6. G
7. H
8. J
9. I
10. F

PAGES 145–48: REVIEW

ADVERB WORDS

Exchanging (1–5): Since the purpose is for students to create a sentence part compatible with the rest of the author’s sentence, praise all attempts that demonstrate structure, style, and content equivalent to the author’s.

Expanding: Here are the authors’ original sentences.

6. **Suddenly**, two monstrous arms issued from the bosom of the waters and seized me by the neck, dragging me down to the depths with irresistible force.
7. She had known it, **viscerally**, from the moment she read Graff’s letter.
8. Someone was humming under her breath, **sweetly**.
9. **Hesitantly** but **obediently**, he walked toward her and the waiting chair.
10. He swam, **noisily**, **clumsily**, his head always above the water.

ADVERB PHRASES

Exchanging (1–5): Since the purpose is for students to create a sentence part compatible with the rest of the author’s sentence, praise all attempts that demonstrate structure, style, and content equivalent to the author’s.

Expanding: Here are the authors’ original sentences.

6. **In the evening**, Siddhartha spoke to Govinda. (*prepositional phrase*)
7. She poured the mess into a skillet, **the eggs sizzling as they hit butter and hot iron**. (*absolute phrase*)
8. On a late February morning, Indian Ed climbed **across the rocks below the overhang where the team had spent the night with their cache of stolen goods**. (*prepositional phrase*)
9. We were sitting in the deep leather chairs, **the champagne in the ice-bucket and our glasses on the table between us**. (*absolute phrases*)

References: The Original Sentences

10. Crocker insisted on staying on the east bank for ten days, **to let the horses fatten up on the grass and to wait for the grass on the west bank to grow high enough to pasture the horses.** (*infinitive phrases*)

ADVERB CLAUSES

Exchanging (1–5): Since the purpose is for students to create a sentence part compatible with the rest of the author's sentence, praise all attempts that demonstrate structure, style, and content equivalent to the author's.

Expanding: Here are the authors' original sentences.

6. Swiftly, they climbed twenty feet up the largest tree, feeling for the branches, **as the animals stampeded all around them in the dust.**
7. He stared at the red, shivering reflection of a fire on the white wall of his tent **until he, exhausted and ill from the monotony of his suffering, fell asleep.**
8. **If every U. S. citizen ate just one meal a week (any meal) composed of locally and organically raised meats and produce,** we would reduce our country's oil consumption by over 1.1 million barrels of oil every week.
9. They came to Mars **because they were afraid or unafraid, because they were happy or unhappy, because they felt like Pilgrims or did not feel like Pilgrims.**
10. It was dark **when I got up in the morning, frosty when I followed my breath to school.**

PAGES 150–53: ADVERB TOOLS: OPENING AND DELAYED ADVERBS —————

PRACTICE 1: MATCHING

1. **Deep, deep,** the road went down between the high green-colored banks.
2. The wind blew the red velvet rose petals all about, **up, down,** and into small mounds of snow.
3. After a while some of the younger boys came out on the bridge and began to jump off, **cautiously and then exuberantly,** with whoops of fear.
4. **Overhead,** the sky was a fading strip of blue.
5. Most of the acrid smoke from a yak dung fire under the teapot, **mercifully,** escaped through a large open square in the ceiling.

PRACTICE 2: UNSCRAMBLING

Obviously, distance and expense determine decisions about where to vacation.

References: The Original Sentences

PRACTICE 3: *COMBINING*

In the past she sang for everyone, but then her voice started to disintegrate and in the end she sang **rarely, tentatively**, trembling at the beginning of each song.

PRACTICE 4: *IMITATING*

Never insist on exact duplication of the model's structure. Accept all imitations that *approximate* the structure of the model. Approximations teach students new and better ways to build sentences.

PRACTICE 5: *EXCHANGING*

Since the purpose of this practice is for students to create a sentence part compatible with the rest of the author's sentence, praise all attempts that demonstrate structure, style, and content equivalent to the author's.

PRACTICE 6: *EXPANDING*

1. In hunting season, all kinds of small game turn up in dumpsters, some of it, **sadly**, not entirely dead.
2. **Instinctively, protectively**, she curved herself around the box containing the new-born and wedged it into the backseat, where the pink blankets fell softly against the white vinyl upholstery.
3. He stretched out his hands, **blindly, frantically**, waving them in the air to ward off the attack from the dinosaur he knew was coming.

PAGES 159–62: PREPOSITIONAL PHRASE

PRACTICE 1: *MATCHING*

1. **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.
2. Jonas, **from his place in the balcony**, searched the auditorium for a glimpse of his father.
3. **Over the portals of the Palace of the World Council**, there are words cut in the marble, which we are required to repeat to ourselves whenever we are tempted.
4. A few minutes later, **with still no score on the board**, the tall black man dribbled slowly from one end of the court to the other, and heaved the ball up into the air, and it dropped into the basket.
5. **Amid a shower of dust**, the wall collapsed.

References: The Original Sentences

PRACTICE 2: UNSCRAMBLING

Snowflakes fell **in the yards like the breath of winter**, and the houses, **with a contented sigh**, calmed to a silence.

PRACTICE 3: COMBINING

In silence, in awe, we watched the baby animals and enjoyed the sunshine and looked over the abundant fields of the farm.

PRACTICE 4: IMITATING

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PRACTICE 5: EXCHANGING

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PRACTICE 6: EXPANDING

1. **With each sob**, he felt the tension drain away, replaced by a deep sense of relief.
2. **In a room above one of the stores**, where a dance was to be held, the fiddlers tuned their instruments.
3. Janet and the Tiger went racing back, **over the country and over the town, over houses and churches and mountains and rivers, across the park and along the street**.

PAGES 166–69: ADVERBIAL INFINITIVE PHRASE

PRACTICE 1: MATCHING

1. Carefully taking the burning match from his friend's fingertips, he set it in the bowl, and in short order we started a fire **to toast our palms and fingertips**.
2. **To grasp some of the more conspicuous similarities between football and war**, it is instructive to listen to the imperatives most frequently issued to professional football players by their coaches, teammates, and fans.
3. 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**.

References: The Original Sentences

4. Most writers scan their draft, reading as quickly as possible **to catch the larger problems of subject and form**, then move in closer and closer as they read and write, reread and rewrite.
5. **To qualify for the racing team in junior high**, she would have to practice every day.

PRACTICE 2: UNSCRAMBLING

To **guarantee success** and **to complete the test successfully**, most applicants quietly observed very successful employees.

PRACTICE 3: COMBINING

The excited children gathered around their teacher now **to hear the results of the contest, to cheer, to celebrate**.

PRACTICE 4: IMITATING

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PRACTICE 5: EXCHANGING

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PRACTICE 6: EXPANDING

1. **To pay the doctor**, she was forced to sell her last valuable possession, her husband's sewing machine.
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 find a quieter location for the filming**, Mrs. Cochran took me on a tour of the building.

PAGES 174–77: ABSOLUTE PHRASE

PRACTICE 1: MATCHING

1. Suddenly, he was exhausted, **the myriad of emotions taking their toll**.

References: The Original Sentences

2. It's beyond my skill as a writer to capture that day [9-11-2001], **the planes vanishing into steel and glass, the slow-motion cascade of the towers crumbling into themselves, the ash-covered figures wandering the streets.**
3. There is a hot breeze blowing through the window, **the cold sinking night air shifting the heat of the day up.**
4. All about, like a moving current, a mountain river, came the new air, **the oxygen blowing from the green trees.**
5. Amid the ferns, Grant saw the head of an animal, motionless, partially hidden in the fronds, **the two large dark eyes watching him coldly.**

PRACTICE 2: UNSCRAMBLING

Her fondest dream was of napping on a velvet lawn, **bright sun shining on her face and body**, under a sky of blue.

PRACTICE 3: COMBINING

There was the joke about a huge mouse that always turned me into a giggling fool, **the giggles obscuring the words of the joke for my listeners.**

PRACTICE 4: IMITATING

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PRACTICE 5: EXCHANGING

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PRACTICE 6: EXPANDING

1. He handed me a bound black notebook, the kind schoolchildren use for their lessons, **the pages lined to ensure the proper placement of words and sentences.**
2. In the brown gloom of the cellar, her face was white, **the fine, polished skin of it stretched smooth and lovely over the delicate bones.**
3. Laughing and shoving restlessly, damp-palmed with excitement, spectators came shuffling into the great concrete stadium, **some stopping to go to rest-rooms, some buying popcorn, some taking free pamphlets from the uniformed attendants.**

References: The Original Sentences

PAGES 183–85: ADVERB CLAUSE

PRACTICE 1: *MATCHING*

1. Love touched the hearts of the Brahmans' young daughters **when Siddhartha walked through the lanes of the town with the luminous forehead, with the eye of a king, with his slim hips.**
2. **If Jenny really only wanted a dog to hone her parenting skills,** I would have tried to talk her in off the ledge and maybe placate her with a goldfish.
3. President Roosevelt, **although he was only two years older than Truman,** seemed a haggard old man.
4. **If there is a hurricane,** you always see the signs of it in the sky for days.
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*

Donald and a few of his friends were by the fountain in the plaza, hoping to figure out a way to get away from the museum right behind them, **when chaperones and a guard approached them.**

PRACTICE 3: *COMBINING*

When the sun rises up in a liquid gray sky, the light stretches through the clouds in silver shafts, and all waking persons want to rise and begin.

PRACTICE 4: *IMITATING*

Never insist on exact duplication of the model's structure. Accept all imitations that *approximate* the structure of the model. Approximations teach students new and better ways to build sentences.

PRACTICE 5: *EXCHANGING*

Since the purpose of this practice is for students to create a sentence part compatible with the rest of the author's sentence, praise all attempts that demonstrate structure, style, and content equivalent to the author's.

PRACTICE 6: *EXPANDING*

1. **When we were children,** Hassan and I used to climb the poplar trees in the driveway of my father's house and annoy our neighbors by reflecting sunlight into their homes with a shard of mirror.
2. He shuddered gently, **as though he had a small motor which was idling inside.**

References: The Original Sentences

3. Kids wanted to fight us because we had red hair, because Dad was a drunk, because we wore rags and didn't take as many baths as we should have, because we lived in a falling-down house partly painted yellow and had a pit filled with garbage in front, because they'd go by our dark house at night and see that we couldn't even afford electricity.

PAGES 191–94: REVIEWING THE ADVERB TOOLS

REVIEW 1: *IDENTIFYING ADVERB TOOLS: SINGLE TOOLS (1–5), MULTIPLE TOOLS (6–10)*

1. INF
2. OADV
3. PREP
4. AB
5. DCADV
6. PREP
7. INF
8. DADV
9. AB
10. DCADV

REVIEW 2: *IMITATING*

1. C
2. E
3. D
4. A
5. B
6. H
7. I
8. F
9. G
10. J

References: The Original Sentences

PAGES 196–207: MULTIPLE TOOLS

PRACTICE 1: MATCHING AND IMITATING (*noun group*)

1. 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.** (*appositive phrases*)
2. He believed the only three valid purposes microwaves served were **re-heating coffee, making popcorn, and putting some heat on take-out from places like Cluck-Cluck Tonite.** (*gerund phrases*)
3. What grieved my father bitterly was **that the last words he said to his father were very angry words and that there could never be any reconciliation between them in this life.** (*noun clauses*)
4. Grant squeezed his fists together, and bit his lip, trying desperately **to remain motionless, to make no sound to alert the tyrannosaur.** (*infinitive phrases*)
5. 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*)

PRACTICE 2: EXPANDING

APPOSITIVE PHRASES

1. There was a speck above the island, **a figure dropping swiftly beneath a parachute, a figure that hung with dangling limbs.**
2. When the girls were born, expensive gifts arrived, **European dresses and cashmere blankets for their strollers.**
3. The park had the usual attractions, **a boardwalk, a Ferris wheel, roller coasters, bumper cars, a taffy stand, and an arcade where you could shoot streams of water into a clown's mouth.**

GERUND PHRASES

4. **Spraying bright colors, dancing, and singing** are all part of the excitement.
5. His parents had furnished the house by **taking his grandparents' few pieces from storage and by buying what else they needed from the cheaper London auction houses.**
6. **Traveling, talking before a captive audience, signing books, and meeting strangers** are exhilarating.

References: The Original Sentences

INFINITIVE PHRASES

7. He taught me **to question all assumptions, to carefully read between all lines, to always think for myself.**
8. He found himself wanting **to protect her instead, to carry her up flights of stairs, to wrap her in blankets, to bring her cups of custard.**

NOUN CLAUSES

9. He thought about **how the rats had gnawed ragged holes in the red saddle, and how the mice had nibbled Gabilan's tail until it was stringy and thin.**
10. **That my father looked nothing like the people around me and that he was black as pitch, my mother white as milk,** barely registered in my mind.

PRACTICE 3: MATCHING AND IMITATING (verb group)

1. Her father lived alone now, **made his own meals.** (*multiple verb*)
2. On the trees hang almost no more harvest and **are only a few gnarled apples that the pickers have rejected.** (*inverted verb*)
3. Against the white marble mantelpiece stood Eugene and **leaned his wife.** (*inverted verb*)
4. After deciding he would get nothing of interest from the two old men who comprised the entire staff of "The Weekly Islander," the feature writer from the Boston "Globe" took a look at his watch, **remarked that he could just make the one-thirty ferry back to the mainland if he hurried, thanked them for their time, dropped some money on the table cloth, weighted it down with the salt shaker so the onshore breeze wouldn't blow it away, and hurried down the stone steps.** (*multiple verb*)
5. Kino's hand leaped to catch the scorpion crawling down the rope that held the baby's hammock, but it fell past his fingers, **fell on the baby's shoulder, landed, and struck.** (*multiple verb*)

PRACTICE 4: EXPANDING

MULTIPLE VERB

1. At nine o'clock, one morning late in July, Gatsby's gorgeous car **lurched up the rocky drive to my door and gave out a burst of melody from its three-noted horn.**
2. One morning, when his son Rudolph had gone to town in the car, leaving a work team idle in his barn, his father **went over to his son's place, put the horses to the buggy rake, and set about quietly raking up those thistles.**

References: The Original Sentences

3. Polly **washed herself, combed her hair, and got dressed**, feeling meaner than a snapping turtle on account of not sleeping well.
4. In a matter of seconds they **picked up all the fruit, half dragged me out of the go-car, dumped the stuff at the bottom of it beneath the torn old cushion, and then pushed me in on top of it.**
5. The boat **bobbed, listed, righted itself again, dived bravely through treacherous whirlpools, and continued on its way toward the traffic light.**

INVERTED VERB

6. In the room by the window overlooking the land that had come down to him **was Jesse thinking of his own affairs and sat his mom patting his head.**
7. Only towards noon and in the early afternoon, when the sun sat high in the sky, **was there a brief respite and occurred a lull in the argument.**
8. Above, about, within it all, **was the rumble and roar of the city, the hurry and toss of thousands of human beings as hot for pleasure as himself, and on every side of him towered the glaring affirmation of the omnipotence of wealth.**
9. On a tarnished gilt easel before the fireplace **stood a crayon portrait of Miss Emily's father and appeared a hasty signature from the artist.**
10. In the kitchen of the flat in Green Point there **were a kettle, plastic cups, a jar of instant coffee, a bowl with sachets of sugar, and there stood a haggard gentleman.**

PRACTICE 5: MATCHING AND IMITATING (*adjective group*)

1. **Certain of herself, certain of her friends in the audience, certain of her voice and her success**, Carlotta flung herself into her part in the opera without restraint of modesty. (*opening adjective phrases*)
2. Our fist-fight, at recess, ended with my knees buckling and my lip bleeding while my friends, **sympathetic but out of range**, watched resignedly. (*delayed adjective and adjective phrase*)
3. On that fishing trip, I took along my son, **who had never had any fresh water up his nose and who had seen lily pads only from train windows.** (*adjective clauses*)
4. **Calling to each other, hooting like owls loose in the daytime**, we worked all morning in opposite parts of the woods. (*participial phrases*)
5. A tall boy with glittering golden hair and a sulky mouth pushed and jostled a light wheel chair along, in which sat a small weary dying man, **his weak dark**

References: The Original Sentences

whiskers flecked with gray, his spread hands limp on the brown blanket over his knees, his eyes closed. (*absolute phrases*)

PRACTICE 6: EXPANDING

OPENING ADJECTIVES

1. **Dizzy and sick to his stomach,** he really felt as if the whole car were moving beneath him.

DELAYED ADJECTIVES

2. He looked as if he were fourteen or fifteen, **frail and willow-wild,** in tennis shoes and blue jeans.

PARTICIPIAL PHRASES (*present*)

3. They lived together in peace and happiness, **working hard, incurring no debts, and showing kindness to all.**

PARTICIPIAL PHRASE (*past*)

4. Against the wall in the hall downstairs near the cloak-stand was a coffin-lid, **covered with cloth of gold, ornamented with gold cords and tassels that had been polished up with metal powder.**

PREPOSITIONAL PHRASES

5. The nurses would try to get him into the bathtub on Saturday nights, calling his name down the hallways, but he'd hide someplace **in the kitchen closet or under the dining-room table or in the old, unused coal bin in the cellar.**

INFINITIVE PHRASES

6. I discovered a new way **to communicate with the outside world** and a new way **to talk—with my left foot.**

ABSOLUTE PHRASES

7. She forgot even her sorrow at the sharp report of his gun and the piteous sight of thrushes and sparrows dropping silent to the ground, **their songs hushed and their pretty feathers stained and wet with blood.**

ADJECTIVE CLAUSES

8. We knew that one room in the attic, **which no one had seen in forty years, and which would have to be forced.**
9. To Richardson, **whose nerves were tingling and twitching like live wires, and whose heart jolted inside him,** this pause was a long horror.

References: The Original Sentences

10. The confused man, **who had never liked the words “booby” and “booby-hatch” and who liked them even less on one shining morning when there was a unicorn in the garden**, thought for a moment.

PRACTICE 7: MATCHING AND IMITATING (*adverb group*)

1. With a gentle forefinger, he stroked the turtle's throat and chest **until the horny-toad relaxed, until its eyes closed, and until it lay languorous and asleep.** (*adverb clauses*)
2. I heard them beyond the corral, **the dog barking and the lamb making its kind of noise and the ewe making her kind of noise.** (*absolute phrases*)
3. **In this day of man's highest technical achievement, in this day of dazzling discovery, of novel opportunities, loftier dignities and fuller freedoms for all**, there is no excuse for the kind of blind craving for power and resources that provoked the wars of previous generations. (*prepositional phrases*)
4. He swam, **noisily, clumsily**, his head always above the water. (*delayed adverbs*)
5. **Progressively and inexorably**, as I moved through high school, college, and pro leagues, my body was dismantled, piece by piece, by football injuries. (*opening adverbs*)

PRACTICE 8: EXPANDING

OPENING ADVERBS

1. **Slowly, painfully**, I ploughed through the whole twenty-six letters of the alphabet with my mother and gradually mastered each of them in turn.
2. Very **slowly** and very **carefully**, Harry got to his feet and set off again as fast as he could without making too much noise, hurrying through the darkness back toward Hogwarts.

DELAYED ADVERBS

3. He took a notebook out of his pocket and, **slowly, carefully**, began thumbing through it, reading notations on each page.
4. The teacher's smile shifted, **suddenly** and **ominously**, into a scowl that silenced the storm.

PREPOSITIONAL PHRASES

5. **Without any ritual, without ceremony**, they savored the warm bread and shared the wine and laughed about the stranger moments of the weekend.
6. We looked for it all **around the house, under the table, in the dark corners of the closets, in the toolbox, in the trash cans outside.**

References: The Original Sentences

ABSOLUTE PHRASES

7. They were walking in the direction of Robbie's apartment now, **the leaves rattling around their feet, a quarter moon flying through the wind-driven clouds overhead.**
8. Laughing and shoving restlessly, damp-palmed with excitement, they came shuffling into the great concrete bowl of the stadium, **some stopping to go to rest-rooms, some buying popcorn, some taking free pamphlets from the uniformed attendants.**

ADVERB CLAUSES

9. He wept **until he had cried out all the darkness, all the longing and all the loss, until there was nothing left.**
10. 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 of the Buffalo Bar and saw men sitting around talking and drinking, and Fat Carl coming along toward you,** it seemed pretty nice.

PAGES 215–21: MIXED TOOLS

PRACTICE 1: MATCHING AND IMITATING (*opener mix*)

1. **Grave and solicitous, intensely concentrated,** they crossed the porch and descended the other step to the lawn. (*two opening adjectives, past participial phrase*)
2. **A very slow speaker, averaging hardly a hundred words a minute,** Webster combined the musical charm of his deep organ-like voice, a vivid imagination, an ability to crush his opponents with a barrage of facts, a confident and deliberate manner of speaking and a striking appearance, to make his orations a magnet that drew crowds. (*appositive phrase, present participial phrase*)
3. **Slumped glumly on Anna's piano bench before the meal, his arms folded, his chin on his chest,** he surveyed the goings-on through a scrim of cynicism. (*past participial phrase, two absolute phrases*)
4. **In the red dust under the truck, panting,** the two dogs were stretched, their dripping tongues covered with dust. (*prepositional phrase, present participial phrase*)
5. **At parties, when all six-foot-five of him thundered into the room,** attention shifted to him like sunflowers turning to the sun. (*prepositional phrase, adverb clause*)

References: The Original Sentences

PRACTICE 2: EXPANDING (*opener mix*)

1. **Suddenly, on the right**, there was a gravel road all grown in with weeds. (*opening adverb, prepositional phrase*)
2. **Frightened, and lonesome for home**, I wanted to run away and be gone from this strange place. (*past participial phrase, opening adjective phrase*)
3. **When we had first met, at a small newspaper in western Michigan**, she was just a few months out of college, and serious adulthood still seemed a far distant concept. (*adverb clause, prepositional phrase*)
4. **Cheerful always, brimming with the irrepressible joy of his own intelligence**, Sandy Glass smiled most when he was angry. (*opening adjective phrase, present participial phrase*)
5. **On our fourth day in Mannar, as the afternoon was coming to an end**, I stood on the hill on the left. (*prepositional phrase, adverb clause*)

PRACTICE 3: MATCHING AND IMITATING (*S-V mix*)

1. Forty people, **dressed in black, somber**, nearly filled the little chapel. (*past participial phrase, delayed adjective*)
2. Sergeant Fales, **a big broad-faced man, who had fought in Panama and during the Gulf War**, felt anger with the pain. (*appositive phrase, adjective clause*)
3. At about four o'clock in the afternoon, the car, **a dusty old four-door green Packard, packed full of people, songbooks, and clothes, and sound equipment piled up on the top and on the running boards**, drove up to the Smith house. (*appositive phrase, past participial phrase*)
4. A framed picture of Prime Minister Jawaharlal Nehru, **handsome and pensive, one finger on his cheek**, hung opposite Ghosh's chair. (*two delayed adjectives, absolute phrase*)
5. The canoe, **stripped of sail and mast, without a paddle**, twisted and shifted in the rushing waters. (*past participial phrase, prepositional phrase*)

PRACTICE 4: EXPANDING (*S-V mix*)

1. Her husband, **the banker, who was a careful, shrewd man**, tried hard to make her happy. (*appositive phrase, adjective phrase*)
2. The great white bed, **huge as a prairie, composed of layer upon solid layer of mattress, blanket, and quilt**, almost filled the little shadowy room. (*delayed adjective phrase, past participial phrase*)

References: The Original Sentences

3. A great book, **rich in ideas and beauty**, a book that raises and tries to answer **great fundamental questions**, demands the most active reading of which you are capable. (*delayed adjective phrase, appositive phrase*)
4. One of his faculty colleagues, **a wry, Brooklyn-bred physicist**, who used to **teach at the City College of New York**, had observed to him that the college made you feel like an eighteenth-century live-in tutor responsible for educating the children of an English lord. (*appositive phrase, adjective clause*)
5. His teeth, **unstained and strong enough to shatter walnuts**, were still intact. (*past participial phrase, delayed adjective phrase*)

PRACTICE 5: MATCHING AND IMITATING (closer mix)

1. Then the face appeared before her, **floating in the darkness**, a horrible face **out of a nightmare**. (*present participial phrase, appositive phrase*)
2. There is a spider, **in the bathroom**, of uncertain lineage, **bulbous at the abdomen and drab**, whose six-inch mess of web works, **miraculously**, to keep **her alive and me amazed**. (*two prepositional phrases, delayed adjective phrase, adjective clause, delayed adverb, infinitive phrase*)
3. Boo drifted to a corner of the room, **where he stood with his chin up**, peering **from a distance at Jem**. (*adjective clause, present participial phrase*)
4. He slumped against a wall, **panting**, **the corded vein in his forehead inflamed**. (*present participial phrase, adverbial absolute phrase*)
5. It was good to sit there in Charley's kitchen, **my coat and tie flung over a chair**, **surrounded by soul food and love**. (*adjectival absolute phrase, past participial phrase*)

PRACTICE 6: EXPANDING (closer mix)

1. The men found Rosie the elephant lying on her side, **quivering**, **her foot still chained to a stake**. (*present participial phrase, adjectival absolute phrase*)
2. He felt stupid for having been lured inside, **foolish for not trusting his first impulses**, **to get as far away from the sour-faced man as possible**. (*delayed adjective phrase, noun infinitive phrase*)
3. Some ants got out of the fire, **their bodies burnt and flattened**, and went off **not knowing where they were going**. (*adjectival absolute phrase, multiple verb*)
4. He turned to face his sleeping grandson, **the long lashes and rounded cheeks reminding him of his own children**, when they were young. (*adverbial absolute phrase, adverb clause*)

References: The Original Sentences

5. Andy Schmeikl walked across and studied her, **up and down, his face pensive before breaking into a gaping smile.** (*two delayed adverbs, adjectival absolute phrase*)

PRACTICE 7: MATCHING AND IMITATING (mix in various positions)

1. **Amazingly**, there were moments when he believed **that someday, somehow, he was going to end up famous.** (opener: opening adverb, closer: noun clause)
2. **At midmorning**, the sailors caught an enormous shark, **which died on deck, thrashing wickedly in its death throes, while no one dared go near enough to club it.** (opener: prepositional phrase, closers: adjective clause, present participial phrase, adverb clause)
3. **From her hiding place in the narrow sliver of open doorway**, she could see the heavy uniformed man, **a holstered pistol at his waist, in the entrance to the kitchen, peering in toward the sink.** (opener: prepositional phrase, closers: adverbial absolute phrase, prepositional phrase, present participial phrase)
4. **Later, when it was dark**, they returned to the car lot, exhausted and laughing, **drinking beer from brown paper bags.** (openers: opening adverb, adverb clause, closer: present participial phrase)
5. **While he was reading the paper**, his wife, **a fat woman with a white face**, leaned out of the window, **gazing into the street, her thick white arms folded on window ledge under her loose breasts.** (opener: adverb clause, S-V split: appositive phrase, closers: present participial phrase, adjectival absolute phrase)

PRACTICE 8: EXPANDING (mix in various positions)

1. A child, **lifted on a man's shoulders to see over the crowd**, grinned at me, **his lips distended over a set of plastic vampire fangs.** (*past participial phrase, adjectival absolute phrase*)
2. **By the age of fifteen**, Gramps was thrown out of high school for **punching the principal in the nose.** (*prepositional phrase, gerund phrase*)
3. **An imperfect place**, Chicago is America's city, **dreaming America's dream.** (*appositive phrase, present participial phrase*)
4. **When Dad found Mary Charlene dead in her crib**, he stood there like he was in shock, **cradling her stiff little body in his arms**, and then **fell to his knees and screamed like a wounded animal.** (*adverb clause, present participial phrase, multiple verb*)
5. **What matters is what you do in this world**, not **how you come into it.** (*noun clause, noun clause, noun clause*)