

# **Paragraphs for High School**

A Sentence-Composing Approach

**The Teacher's Booklet**

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## THE ADDITION FACTOR

The purpose of *Paragraphs for High School: A Sentence-Composing Approach* is threefold:

- to teach students that good writing often results from the addition of sentence parts to sentences, and sentences to paragraphs
- to provide students varied activities via authors' sentences and paragraphs demonstrating and practicing the power of those additions
- to challenge students to include similar additions in their own sentences and paragraphs.

Pioneering linguist Francis Christensen proclaimed a profound observation about good writing: it is the “add-ons” that differentiate the writing of professionals from the writing of students. In his landmark work *Notes Toward a New Rhetoric*, he said, “Composition is essentially a process of addition.” He means, essentially, that good writers say more through adding sentence parts to sentences, sentences to paragraphs: in other words, good writing often results from elaboration. State-mandated and other writing tests confirm this characteristic of good writing: the biggest reason students perform poorly on such tests is failure to elaborate.

Once students acquire the same structures that authors use to add to their writing, those structures—sentence-composing tools—generate content in their writing—in short, elaboration. Imitating the additions used by authors through the sentence-composing techniques for paragraphs contained in *Paragraphs for High School: A Sentence-Composing Approach* provides **the how**, and thereby also enhances **the what**.

The worktext teaches those sentence-composing additions—called “tools” in the book—by saturating students with authors' sentences and paragraphs to acquire those tools through repeated practices and varied activities: imitating paragraphs, unscrambling paragraphs, building paragraphs, expanding paragraphs, creating paragraphs. All of them emphasize ways to provide additions to writing, and therefore elaboration, so that students' writing may more nearly resemble that of authors.

In the past, teachers used authors' paragraphs mainly as specimens for dissection, not as models for imitation. Instruction rarely went beyond “topic sentence” and “clincher sentence” and types of content (comparison, contrast, definition, narration, process, and so forth). Far too often, results were concocted anemic paragraphs bearing no resemblance to paragraphs of good writers.

*Paragraphs for High School: A Sentence-Composing Approach* eschews such pedagogy in favor of imitation of real paragraphs, worthy models written by accomplished authors. With this approach, students succeed, students ranging from least able to most able. With only a single sentence or a single paragraph as the focus, and with frequent imitation through varied activities, students succeed, often astonishingly, in writing paragraphs like those of authors.

Students see clearly that authors, in their sentences and paragraphs, write well largely because they say more, and say it better. Christensen singles out “the addition factor” as the key to good writing, and he’s right:

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*Texture provides a descriptive or evaluative term.  
If a writer adds to few of his nouns or verbs or independent clauses,  
the texture may be said to be thin. The style will be plain or bare.  
The writing of most of our students is thin—even threadbare.  
But if he [or she] adds frequently or much or both,  
then the texture may be said to be dense or rich.*

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

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To learn more of Francis Christensen’s theories about writing, which are the underpinnings for the sentence-composing approach, read this compilation of his essays on the rhetoric of sentences and paragraphs: *Notes Toward a New Rhetoric*, Francis and Bonniejean Christensen, Third Edition, edited by Don Stewart. Highly recommended.

## THE SENTENCE-COMPOSING APPROACH

Like a building rising brick by brick, paragraphs unfold one sentence at a time. The quality of sentences largely determines the quality of paragraphs. The focus of this worktext is to help students build better sentences, and through them, better paragraphs, by imitating model sentences and paragraphs by authors.

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

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*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*

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### A SENTENCE-COMPOSING APPROACH

The hallmark of the approach is the integration of grammar, composition, and literature through repeated, varied, and systematic practice using only authors' sentences as models for imitation. Sentence-composing practices in the worktext include mainly four recurring sentence-manipulation activities: unscrambling, combining, expanding, imitating. In the first part of the worktext, which focuses on sentences, and in the second part, which focuses on paragraphs, all four are used repeatedly, always with authors' sentences or paragraphs as starting points.

### THE MAIN SENTENCE-COMPOSING ACTIVITIES

**Matching:** Students match the sentence part to the sentence where it belongs.

*Purpose:* to isolate a certain kind of sentence part (appositive, absolute, participle) to show how they are alike, and to demonstrate the various positions within the sentences where that sentence part can be placed. (An example from the worktext is on page 36.)

**Combining to Imitate:** Given a list of basic sentences, students combine those sentences to match the structure of the sentence model or paragraph model. *Purpose:* to convert sentences into sentence parts equivalent to those in the

*model and thereby imitate the structure of the model.* (An example from the worktext is on page 37.)

**Unscrambling to Imitate:** Given a list of scrambled sentence parts of an imitation of a model sentence or a model paragraph, students unscramble the list to match the structure of the model. *Purpose: to break down the imitation task into manageable steps by isolating the sentence parts of the model.* (An example from the worktext is on page 41.)

**Imitating Alone:** After learning how to imitate a sentence or a paragraph, given just an author's model sentence or model paragraph, students imitate it by using their own content but the structure of the model. *Purpose: to practice using structures found in professionally written sentences and paragraphs to internalize those structures for use independently.* (An example from the worktext is on page 43.)

**Expanding:** Given a model sentence or a paragraph with sentence parts deleted at the caret marks (^), students create compatible content and structure to add. *Purpose: to practice adding structures found in professionally written sentences.* (An example from the worktext is on page 45.)

## WHY SENTENCE COMPOSING WORKS

Sentence composing provides acrobatic training in sentence dexterity. All four sentence-composing techniques—unscrambling, imitating, combining, expanding—use literature as a school for writing with a faculty of professional writers to teach students to build better sentences and paragraphs.

Growth in the writing of students stems from two processes, both taught through *Paragraphs for High School: A Sentence-Composing Approach*:

***addition***—the ability to add structures associated with professionally written sentences; and

***transformation***—the ability to convert structures into ones associated with professionally written sentences.

For both processes, this book provides many activities for teaching students to build better—often *much* better—sentences and paragraphs.

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

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*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

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## IMITATION: THE FOUNDATION OF SENTENCE COMPOSING

Steeped in the sentences and paragraphs of authors, *Paragraphs for High School: A Sentence-Composing Approach* is designed to expand students' linguistic repertoire through imitation of the tools authors use in building sentences and paragraphs.

The size of one's syntactic repertoire is proportionate to the number of different syntactic structures one can manipulate within a single sentence. Enlarging that repertoire through imitation is essential in *Paragraphs for High School: A Sentence-Composing Approach*.

### BAD IMITATION VS. GOOD IMITATION

For years, teachers have tried to use imitation to teach writing, too often without success: for example, reading and discussing a persuasive essay before students write their own. Teachers advise students to use the professional essay as a model. Almost none do. They can't. They write an essay, but, except superficially, the result is disappointingly unlike the proffered model; superficial imitation and deep frustration abound.

It's not surprising, really. Because the model is overwhelming, not much rubs off on students covered by that kind of imitation. Like trying to eat a whole turkey instead of just a slice, it's just too much to swallow.

Not so when imitating just one sentence or one paragraph model—quick to read, easy to analyze, often fun to imitate. For students and their teachers, unlike longer models (essays, stories, and so forth), sentences or paragraph models are undaunting. *It is, then, at the sentence and paragraph levels that imitating is most productive because the student imitations do greatly resemble the proffered professional models.* No choking here, because one sentence can be easily swallowed—and digested.

### IMITATION REDUX

Classical rhetoric books are filled with examples of copying verbatim from the masters in order to learn the styles that distinguish their writing, and also imitating those styles through repeated practices to internalize them for personal use in writing.

Sentence composing revives that time-tested practice, but narrows the focus to the imitation of sentences and paragraphs, especially the specific tools authors use to build their sentences, and creates an apprenticeship for students with the masters of the writer's craft. Sentence imitating demonstrates that professional sentences have “architecture,” and that the structure of the sentence is its blueprint. Students can, with surprising and remarkable ease, build their own sentences with similar architecture from the same blueprint.

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*Writing is architecture, not interior decoration.*

—Ernest Hemingway

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The ultimate purpose of imitation is liberation, the freedom to create a unique, individualistic writing style based upon an expanded repertoire of choices gleaned from imitation: first, imitation to learn, and then to create.

Why is imitation an effective, perhaps natural, method for teaching writing? Unfortunately but understandably, students often write the way they talk, importing speech patterns into their writing, unaware of the *difference* in conversational style and literary style. In her classic book *Errors and Expectations*, Mina P. O'Shaughnessy describes the problem: "Students impose the conditions of speech upon writing." Good writers build sentences; others just say them written down. Also, today's world of instant, unedited electronic writing via texting and emailing makes matters worse.

Through abundant and exclusive use of authors' sentences and paragraphs as models, *Paragraphs for High School: A Sentence-Composing Approach* demonstrates how literary style differs from conversational style—in short, how good writing differs from speech.

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 or writing paragraphs*. Imitating authors' model sentences and paragraphs is the foundation of the sentence-composing approach to writing improvement. It is a bridge between the conversational style of students and the literary style of authors. Through imitation, students can learn to build sentences and paragraphs like J. K. Rowling, Maya Angelou, John Steinbeck, Ernest Hemingway, Stephen King—or any author.

At the start of your instruction from the worktext, perhaps you might like to involve your students in discussing the value of imitating as a means of learning. Begin by having students jot down ten to fifteen activities they learned to do through imitating someone who knows how to do those activities, and go around the room to ask students to share some of them. Then, ask how imitating might be used to improve writing, perhaps using some of these quotations to kindle the discussion.

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## WRITERS ON IMITATING

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**Directions:** Explain what the writer means, and tell whether you agree.

1. Imitation is the sincerest form of flattery.

Anonymous

2. Imitation is at least 50 percent of the creative process.

Jamie Buckingham

3. In literature imitations do not imitate.

Mark Twain

4. A prudent man should always follow in the footsteps of great men and imitate those who have been outstanding. If his own prowess fails to compare with theirs, at least it has an air of greatness about it. He should behave like those archers who, if they are skillful, when the target seems too distant, know the capabilities of their bow and aim a good deal higher than their objective, not in order to shoot so high but so that by aiming high they can reach the target.

Machiavelli

5. Imitation, if it is not forgery, is a fine thing. It stems from a generous impulse, and a realistic sense of what can and cannot be done.

James Fenton

6. It is by imitation, far more than by precept, that we learn everything; and what we learn thus, we acquire not only more efficiently, but more pleasantly.

Edmund Burke

7. 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

## CREATION: THE GOAL OF SENTENCE IMITATION

### IMITATION WITH INVENTION

Imitation and invention are not mutually exclusive. The dichotomies are there: form/function; imitation/creation; writing process/writing product. Dichotomies, however, are differences, not necessarily divisions. Perhaps the differences are complementary, not contradictory: a symbiosis of diverse elements. As is often the case when one movement succeeds another, and the passage of time starts the pendulum swinging in the opposite direction, perhaps *thesis* (writing process approach) and *antithesis* (mimetic approach) can become *synthesis*, a mutually supportive merger enhancing the teaching and learning of writing through imitation **and** invention.

To encourage the free expression of thought in writing increases fluency, but not skill. The result is more writing, but not more *skillful* writing. Imitation links skill to fluency—a combination that is a creative act.

### FROM IMITATION TO CREATION

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

In imitating model sentences or paragraphs, students borrow something (structure) and contribute something (content), through a merging of imitation and creation. Imitation is, in short, a conduit to originality, a link to creation.

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

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

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

—Paul Butler, “Imitation as Freedom”

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As students work through *Paragraphs for High School: A Sentence-Composing Approach*, they assimilate the tools of professional writers, creating their own “toolbox,” out of which they can develop their unique style, discovering their own significant voices as writers, but lastingly hearing the whispering of other voices—Harper Lee’s, John Steinbeck’s, Ernest Hemingway’s, William Golding’s, and all the rest of the hundreds in the worktext, voices that help students discover their own voices.

## LEARNING TO WRITE

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Whenever I read a book or a passage that particularly pleased me, in which a thing was said or an effect rendered with propriety, in which there was either some conspicuous force or some happy distinction in the style, I must sit down at once and set myself to ape [imitate] that quality. **That, like it or not, is the way to learn to write.**

Perhaps I hear some one cry out: But imitation is not the way to be original! It is not; nor is there any way but to be born so. Nor yet, if you are born original, is there anything in this training that shall clip the wings of your originality.

Before he can tell what cadences he [or she] truly prefers, the student should have tried all that are possible; before he can choose and preserve a fitting key of words, he should long have practiced the literary scales; and it is only after years of such gymnastic that he can sit down at last—legions of words swarming to his call, dozens of turns of phrase simultaneously bidding for his choice—that he himself will know what he wants to do and be able to do it.

—Robert Louis Stevenson, writer

## SUGGESTIONS FOR SEQUENCING THE WORKTEXT

### TEACHING WORKTEXT IN ONE, TWO, OR THREE GRADE LEVELS

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

#### TWO-YEAR PLAN: YEAR #1

##### Building Better Sentences

Best Sentences. . . . .	4–16
Show Me How: Sentences . . . . .	17–31
Sentence-Composing Tools . . . . .	32–111
Good Marks . . . . .	112–136

#### TWO-YEAR PLAN: YEAR #2

##### Building Better Paragraphs

The Sentence–Paragraph Link. . . . .	1–3
Best Paragraphs. . . . .	137–140
Show Me How: Paragraphs . . . . .	141–150
Imitating Paragraphs . . . . .	151–172
Unscrambling Paragraphs . . . . .	173–183
Building Paragraphs . . . . .	184–203
Partnering with a Pro . . . . .	204–223

#### THREE-YEAR PLAN: YEAR #1

##### Building Better Sentences

Best Sentences. . . . .	4–16
Show Me How: Sentences . . . . .	17–31
Sentence-Composing Tools . . . . .	32–34
Good Marks . . . . .	112–136

**THREE-YEAR PLAN: YEAR #2**

**Building Better Paragraphs**

**(PART 1)**

The Sentence–Paragraph Link. . . . .1–3

Best Paragraphs. . . . .137–140

Show Me How: Paragraphs . . . . .141–150

**THREE-YEAR PLAN: YEAR #3**

**Building Better Paragraphs**

**(PART 2)**

Imitating Paragraphs . . . . .151–172

Unscrambling Paragraphs . . . . .173–183

Building Paragraphs . . . . .184–203

Partnering with a Pro . . . . .204–223

## TIPS FOR TEACHING THE SENTENCE-COMPOSING TOOLS

The first section of the worktext is “Building Better Sentences.” There, students learn, practice, and apply in their own writing tools for building stronger sentences for paragraphs.

All sentence-composing tools are developed in the worktext similarly. First, the tool is clearly and quickly defined and characterized.

Students see sentences without the tool, then with the tool, to demonstrate the power of the addition of the tool to the meaning and style of the sentence. Here is the example from the section on the identifier tool (appositive).

### WITHOUT IDENTIFIERS

I came to philosophy as a last resort.  
Ned came in and let the boarders out.  
The dictionary had a picture of an aardvark.

### WITH IDENTIFIERS

A professional football player, print and television journalist, academic English teacher and world-traveler, I came to philosophy as a last resort.

John McMurtry, “Kill ’Em! Crush ’Em! Eat ’Em Raw!”

Ned, the lanky high-school student who cleaned the cages and fed the animals morning and evening, came in and let the boarders out.

Sue Miller, *While I Was Gone*

The dictionary had a picture of an aardvark, a long-tailed, long-eared, burrowing African mammal living off termites caught by sticking out its tongue as an anteater does for ants.

Malcolm X and Alex Haley, *The Autobiography of Malcolm X*

Then the tool is practiced six different ways (for example, see “The Identifier,” pages 35–49):

**Activity 1:** Matching

**Activity 2:** Combining

**Activity 3:** Substituting



**Activity 4:** Unscrambling

**Activity 5:** Imitating

**Activity 6:** Expanding

What follows are teaching suggestions for each part of the instructional sequence for teaching any of the sentence-composing tools and the writing activities that accompany them.

## COVERING THE TOOLS

Before teaching each tool, present visually (board, transparency, projected computer screen, download) three or four professional sentences copied from the worktext containing that tool **in boldface**.

Have the example sentences read aloud so that students begin processing the vocabulary, meaning, organization as a preliminary to analyzing the way the sentence is built (syntax).

Tell students to read just the boldface sentence parts in each of the example sentences to jot down several ways those parts are alike. (For example, appositives identify something named in the sentence, are usually adjacent to that name, use commas, and so forth.)

### ACTIVITY 1: MATCHING (See example on page 36.)

- Tell students before they attempt the matching to read through all the sentences in the left column and all the sentence parts in the right column to start a process of elimination and make logical connections.
- After (or before) the matching, have students cover the left column (sentences) and compose original sentences into which they insert the sentence parts from the right column. A variation: cover the right column (sentence parts) and compose original sentence parts to insert into the sentences in the left column. The sentence parts should be in the form of the current target tool: for example, the identifier (appositive phrase).
- Once students have seen multiple examples of the target tool, have them jot down a definition of the tool that includes its various features, and then assemble a complete definition from the contributions of individual students in the class.
- Review the places where the tool can occur in a sentence by locating the carets in each of the sentences in the left column. Use these terms: *opener*, *S-V split*, *closer*.

## ACTIVITY 2: COMBINING (See example on page 37.)

- Students combine two sentences into just one by inserting the underlined sentence part into the first sentence at the caret. This activity reinforces students' understanding of the particular sentence-composing tool, gives practice in placing that tool in several places—opener, S-V split, or closer.
- Have students read all of the underlined sentence parts in the second of the two sentences to be combined into one. Then have them jot down how they are all similar. For example, they will notice when combining with the identifier (appositive) that most of them begin with one of these little words: *a, an, the*. They will see the various lengths of appositives: short, medium, long.

## ACTIVITY 3: SUBSTITUTING (See example on page 40.)

- After the matching activity, where students learned the form of the particular sentence-composing tool, and after the combining activity, where they learned places within a sentence that can hold that tool, students now are ready to create their own examples of the tool.
- Vary this activity by asking students to come up with several substitutions for the tool within the sentence—not just one substitution. Have students, one at a time, state the substitution they like best, and go around the room hearing from all students. This oral activity reinforces understanding of the tool by hearing many examples, this time created by the students themselves, not authors.

## ACTIVITY 4: UNSCRAMBLING TO IMITATE (See example on page 41.)

- 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 parts in both the scrambled list and the model sentence.
- 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 forth. The segmentation reinforces awareness of the structure of the sentence parts of the model and facilitates imitating those sentence parts in that model.

**ACTIVITY 5: IMITATING** (See example on page 43.)

- To simplify imitating the model sentence, have students first divide the model into sentence parts, and then imitate one part at a time.
- To monitor the activity, have students recite just the first sentence part of their imitations of the model so that you and classmates can hear the structure of that sentence part. Continue this recitation for each of the remaining sentence parts. The effect of this activity is that students whose parts don't match the model become easily aware of the discrepancy and can revise.
- Have students count off by 5s (1-2-3-4-5, 1-2-3-4-5, 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. This interactive activity reinforces understanding of sentence imitating, and spotlights successful imitations and—just as important—unsuccessful attempts glaringly different from the structure of the model sentence.
- Assign a paragraph on a personal experience (sports victory, sickness, embarrassing moment, act of courage or kindness, and so forth). As students narrate the experience, they should “bury” imitations of their choice of one or two of the five model sentences. Emphasize with students that all of the sentences in their paragraph—not just their imitations—should be high quality. Success means no one can guess which sentences were imitations of the models because all of the sentences—not just the imitations—are written well.

**ACTIVITY 6: EXPANDING** (See example on page 45.)

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

## ASSESSING STUDENTS' WRITING

### WRITING APPLICATION WITHIN THE WORKTEXT

The writing activities throughout the worktext can be used as graded papers. There are two kinds of writing applications: paragraphs and longer papers.

For paragraphs, the steps of the writing process are listed for students, including specific requirements. For an example, see pages 48–49.

For longer papers, the general requirements are described. For an example, see pages 134–135.

Since the specifics of the writing assignments are tailored to the skills and concepts students have learned up to that point in the worktext, students' writing should be graded primarily on their use of those skills, *especially the sentence-composing tools*.

### WRITING PROGRAM WITHIN YOUR CURRICULUM

To extend learning beyond the worktext and to integrate the sentence-composing tools within your composition program, require students to use the tools in papers you assign. To simplify and speed grading, have students visually code the tools (*highlighting, underlining, bolding, italicizing, or other visuals*) within their papers, using a different code for each kind of tool. Here is what the rubric might look like for the writing assignment from pages 80–84:

#### GRADING GOALS

YES	NO	1. CONTENT: Your paragraph reads like the first paragraph of a 300-page novel. In other words, it begins but does NOT complete a story. Also, it reads like the first paragraph of a professionally written story.
YES	NO	2. LENGTH: The paragraph is twelve to fifteen sentences and between 1½ and 2 double-spaced typed pages.
YES	NO	3. PRESENTATION: Your paragraph is visually inviting and attractive and easy to read. It is typed, double-spaced.
YES	NO	4. CREATIVE TITLE: Uses an original, memorable title that does not reveal the content of your paragraph.

## SENTENCE-COMPOSING TOOLS

YES	NO	<p>5A. VISUAL IDENTIFICATION OF TOOL: Every example of the tools is indicated as follows:</p> <p><i>Appositives are italicized.</i></p> <p><u>Absolutes are underlined.</u></p> <p><b>Present participles are boldfaced.</b></p> <p><b><u>Past participles are underlined and boldfaced.</u></b></p> <p><b>Important:</b> If these codes are impossible, make up your own codes, but attach an explanation of those codes, stapled to the top sheet of your final copy.</p>
YES	NO	5B. CORRECT IDENTIFICATION OF TOOLS: All sentence parts you identify as absolutes, appositives, participles (present or past) are in fact absolutes, appositives, participles. For ALL four tools, try the removability test.
YES	NO	5C. LENGTH: Some tools are short (1–5 words), some are medium (6–10 words), and some are long (11+ words).
YES	NO	5D. POSITION: Some are openers (at the beginning of the sentence), some are S-V splits (in the middle), and some are closers (at the end).
YES	NO	5E. NUMBER and VARIED ARRANGEMENT: Some sentences have none, some sentences have just one, and some sentences have two or more of the same tool—sometimes arranged consecutively, other times arranged nonconsecutively.
YES	NO	5F. TOOLS IN COMBINATION: Some sentences contain a mixture of different tools.
YES	NO	5G. JUSTIFICATION: Each tool is used for a good reason and its use is therefore justified. If a tool tells the reader something that is common knowledge or unnecessary, the tool is unjustified because it wastes the reader's time or insults the reader's intelligence.

## PEER RESPONSE AND REVISION

Within the worktext's writing assignments, students are asked to take their drafts to peers for review. Below is a very simple but effective method for peer-response sessions where students exchange their drafts for suggestions. The format described below is based upon word processing, specifically the five mental processes writers experience in responding to a draft on a computer screen. It requires only one class session to introduce to students,

who quickly understand the process, and can immediately use it for peer response. Here is an introductory activity to try.

## PEER RESPONSE

Help improve the writer's draft by offering one-sentence suggestions. Each suggestion must begin with one of these words: KEEP, ADD, DELETE, MOVE, or CHANGE. (*Not all five words are always applicable; choose only those that are.*) Within the same sentence, give the specific reason for that suggestion beginning with the word *BECAUSE*. The first (KEEP) is a compliment; the rest (ADD, DELETE, MOVE, CHANGE) are suggestions to be addressed when the writer revises the draft.

**Directions:** This is the introductory paragraph for an essay contrasting two kinds of war poems: romantic, realistic. Read it carefully, and then jot down at least four comments (only one KEEP). At the end of your peer review, write a paragraph describing the strengths of the paper and a paragraph explaining the major weaknesses. Be sensitive and courteous.

(1) "Cavalry Crossing a Ford" by Walt Whitman and "War Is Kind" are both Civil War poems; however, the similarity ends there. (2) I like the Crane poem better because it shows how war really is. (3) In Whitman's poem, a celebration of the glory of war, the flags "flutter gaily." (4) Whitman's picture of soldiering is colorful. (5) Crane's images of battle are bitter. (6) In "Cavalry Crossing a Ford," Whitman describes a bunch of soldiers crossing a "silvery river," threading a serpentine path between "green islands." (7) The column of men, uniforms undirtied by battle's filth, is in no hurry, and the horses stop to drink. (8) "War Is Kind" conveys, however, a sense of the commotion and panic of battle.

## SAMPLE RESPONSES

1. KEEP your vivid word choice like "threading a serpentine path" and your appositive tool ("a celebration of the glory of war") and absolute tool ("uniforms undirtied by battle's filth") BECAUSE they make your writing vivid through such clear images.
2. CHANGE "a bunch of soldiers" in sentence 5 to something more specific and less conversational in word choice BECAUSE "a bunch of soldiers" sounds like slang and, in addition, makes the reader wonder exactly how many soldiers is "a bunch."
3. ADD the name of the author of "War Is Kind" in sentence 1 BECAUSE you give the name of the author of the other poem and need to be consistent.
4. MOVE sentence 5 to the end of the paragraph, and provide examples of Crane's bitter images of battle.

5. DELETE sentence 2 BECAUSE it is irrelevant to the assignment, which is to compare the two poems, and, furthermore, gives your readers the impression that you are stalling before you get to the assigned topic for your paper.

### SUMMARY PARAGRAPHS

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**Strengths:** Your paragraph shows a good understanding of the two poems, and informs the reader about their differences. It includes a clear focus—the differences between them in their views of war—and explains those differences well, including use of actual lines from the poems.

**Weaknesses:** You quote from only one poem, but readers would benefit from quotes from both poems. Also, you sometimes are inconsistent. In the first sentence you mention the name of only one of the poets instead of naming both. Another inconsistency is in tone. Most of the wording is seriously “academic,” but slang like “bunch of soldiers” is jarring and inappropriate for this kind of literary paper.

## TEACHING PARAGRAPHS THROUGH SENTENCE COMPOSING

This part of the worktext focuses on paragraphs of authors, and how they build them through sentence-composing skills. It emphasizes the addition of sentence parts to a paragraph's sentences, and additional sentences to paragraphs. The focus is on "the addition factor" as a way of improving writing. (For more, see pages 1–2.)

Activities develop traditional concepts and skills about effective paragraphs, but in nontraditional ways: through imitation rather than prescription—usually using model paragraphs by authors, but also paragraphs and longer writing from real students.

### BEST PARAGRAPHS (See pages 137–140.)

- This section is intended to raise awareness of students about the importance of "adding" content to the sentences in their paragraphs.
- Students are presented with two versions of an author's paragraph, one without the tools, one with the tools, to contrast the two versions and demonstrate quickly the power of additional sentence parts in building strong paragraphs.

### SHOW ME HOW: PARAGRAPHS (See pages 141–150.)

- A follow-up to the section earlier on imitating sentences, activities here apply the process to paragraphs.
- The last activity (pages 144–145) asks students to imitate the opening paragraph from a famous book. Once they have completed that assignment, have students read their imitations and see if their classmates can guess which of the paragraphs is the model they used.
- **Paragraph Writing:** Students imitate an opening paragraph of a novel by a famous author, with the option to continue their story by adding more paragraphs, similar to the student sample story included.

### IMITATING PARAGRAPHS (See pages 151–172.)

- Here the focus is on two major kinds of paragraphs: descriptive and narrative. Students study and imitate various models by authors.
- **Paragraph Writing:** After analyzing descriptive model paragraphs of authors, then imitating them, students write their own similar paragraphs describing an object, a place, a person. They then focus on narrative model paragraphs and write an imitation of their choice of one of the models to open a story (or other kind of writing, such as a report), with the option to continue by adding more paragraphs, similar to the student sample included.



### UNSCRAMBLING PARAGRAPHS (See pages 173–183.)

- These activities implicitly teach coherence and organization in paragraphs, both within and among the paragraph's sentences. Sentence parts are scrambled for students to arrange coherently. The resulting sentences are out-of-order, and must then also be arranged coherently.
- Creating this kind of activity is easy. Have students select a paragraph from a book studied by the class, scramble its sentences, and then exchange their scrambled sentences with another student for unscrambling.
- **Paragraph Writing:** After unscrambling professional examples of each type of paragraph, students then write original paragraphs: narrative, informative, process, memory, explanatory, descriptive. Instead of having students write six different paragraphs, one for each type, you may wish to assign one or more types, or have students select their own.

### BUILDING PARAGRAPHS (See pages 184–203.)

- The emphasis here is expression of content. Throughout the activities, students are given only very basic, bland sentences to combine. In the first half of the section, students are given a model paragraph to approximate when they combine a series of basic sentences. In the second half, students, without model paragraphs to guide them, must combine the basic sentences of the paragraph in whatever way will make the expression of content mature, varied, and interesting.
- The focus is how to assemble the raw material for a paragraph into a well-built paragraph. Activities provide practice in how to compose paragraphs through greater elaboration and stronger expression of content.
- **Paragraph Writing:** In a long essay with paragraphs made up of only basic sentences, students combine those sentences, transforming them from bland to interesting, plain to varied, and inept to professional.

### PARTNERING WITH A PRO (See pages 204–223.)

- By the time they reach this final section of the worktext, students will have analyzed and imitated many varied sentences and paragraphs of pros as their mentors. Now they go beyond imitating to create paragraphs with pros as their partners, and virtual co-authors, using the tools for sentences and paragraphs learned from those pros earlier.
- At the end of the section, this time unaided—but inspired—by pros, they go solo in a major writing activity.

- **Paragraph Writing:** In the first part of this section, students create and add details and sentence-composing tools to five stripped-down versions of paragraphs, each written by a different author—partnering with five pros. In the second and last part of the section (and the entire worktext), students write independent of models and authors. They choose a book from a list of favorite novels, and then write two paragraphs about an event for one of those books—either retelling an event already in the story, or creating a new event for a sequel to the book. In this last writing activity of *Paragraphs for High School: A Sentence-Composing Approach*, inspired but not directed by a pro, students make all the decisions themselves: what to say, how much to say, and how to say it.

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*Writers learn to write by paying a certain sort of attention  
to the works of their great and less great predecessors  
in the medium of written language, as well as  
by merely reading them.*

—John Barth, writer

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## REFERENCES

What follows are the original sentences and paragraphs from the activities in the worktext. **You may want to copy the ones for a particular section to show students the originals for comparison.** If you do, be sure to praise students who meet—or even exceed—the originals. You’ll be surprised at how often your students will, well, amaze you in topping themselves, and even the original authors!

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## REFERENCES: BEST SENTENCES (pages 4–16)

### ACTIVITY 1

- 1a. Carrie (*subject*)
- 1b. looked up (*predicate*)
- 1c. her eyes dazed from the heat and the steady, pounding roar of the water from the shower (*tool*)
  
- 2a. To the surprise of one and all (*tool*)
- 2b. in the first days of the war fever (*tool*)
- 2c. Stobrod (*subject*)
- 2d. enlisted in the army (*predicate*)
  
- 3a. As the contest for the State Legislature that would name his successor raged in Missouri (*tool*)
- 3b. Senator Benton (*subject*)
- 3c. stood fast by his post in Washington (*predicate*)
- 3d. outspoken to the end in his condemnation of the views his constituents now embraced (*tool*)
  
- 4a. More than midway down the block (*tool*)
- 4b. Janet Gordon (*subject*)
- 4c. who had been one of Clara's best friends (*tool*)
- 4d. came out to pick up the baby (*predicate*)
  
- 5a. Out of breath from running (*tool*)
- 5b. we three (*subject*)
- 5c. stood (*predicate*)
- 5d. staggering (*tool*)
- 5e. coughing (*tool*)

## References

- 6a. The feeling of family (*subject*)
- 6b. a rare and treasured sentiment (*tool*)
- 6c. pervades and accounts for the inability of the people to leave the barrio (*predicate*)
- 6d. a place of closeness (*tool*)
  
- 7a. To demonstrate sisterhood and brotherhood with the plants and animals (*tool*)
- 7b. the old-time people (*subject*)
- 7c. made animal masks and costumes (*predicate*)
- 7d. transforming the human figures of the dancers into the animal beings they portrayed (*tool*)
  
- 8a. The trip to the hospital (*subject*)
- 8b. was a nightmare (*predicate*)
- 8c. all three children crying (*tool*)
- 8d. Cheri chain-smoking (*tool*)
- 8e. his head ringing with bourbon and fatigue (*tool*)
  
- 9a. On a bus trip to London from Oxford University (*tool*)
- 9b. a young man (*subject*)
- 9c. obviously fresh from a pub (*tool*)
- 9d. spotted me and went down on his knees in the aisle (*predicate*)
- 9e. breaking into his Irish tenor's rendition of "Maria" from *West Side Story* (*tool*)
  
- 10a. Once (*tool*)
- 10b. at the Library of Congress in Washington (*tool*)
- 10c. I (*subject*)
- 10d. was shown the contents of Lincoln's pockets on the night that he was shot at Ford's Theater (*predicate*)

- 10e. a Confederate bank note (*tool*)
- 10f. perhaps acquired during the President's recent excursion to the fallen capital of Richmond (*tool*)
- 10g. and a pocket knife (*tool*)

## ACTIVITY 2

1. When they set down their empty soda glasses, each of the ladies had a chocolate moustache on her upper lip.
2. To qualify for the racing team in junior high, she would have to practice every day.
3. My brother Buckley went on a day-trip to the Museum of Natural History in New York, where he'd fallen in love with the huge skeletons on display.
4. 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.
5. My mother had always been stunning, but when she was dying, she was as beautiful as anyone I had ever seen.
6. Rob settled down, his back against the wall, trying to ignore the smell.
7. Sara watched him as he walked, a small figure for his ten years, wearing faded blue jeans and a striped knit shirt that was stretched out of shape.
8. Clad in royal purple and ermine, he was seated upon a throne, which was at the same time both simple and majestic.
9. Very slowly, as if his head were made of heavy metal, Miles looked up.
10. Across the stalk land, into the pine woods, into the climbing, brightening glow of the dawn, the boy followed the dog, whose anxious pace slowed from age as they went.

## **REFERENCES: SHOW ME HOW: SENTENCES (pages 17–31)**

### **ACTIVITY 1**

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1. b
2. b
3. b
4. a
5. a
6. a
7. b
8. a
9. b
10. a

### **ACTIVITY 2**

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1. a and c
2. a and b
3. b and c
4. b and c
5. a and b
6. b and c
7. a and b
8. b and c
9. b and c
10. a and b

### ACTIVITY 3

1. b
2. e
3. a
4. c
5. d

### ACTIVITY 4

1. In his closet, he always stored a suit of white linen, a constant reminder of his marriage, a dried flower pinned to one lapel.
2. Jasmine talked on about the party with her voice subdued by the surrounding sounds of the others, her smile flickering on her face.
3. Rafael was eating a messy hot dog that dribbled off his lips and his chin, which was stained by the mustard.
4. Pondering four choices on the multiple-choice question, Irene jumped to a conclusion but then started thinking hard about the two other choices, which began to make sense.
5. He calculated the complicated formula in his head with no problem, and then recorded it with total accuracy, checking it against other incorrect answers, which faded then disappeared beside his solution.

### ACTIVITY 5

Accept any imitations that approximate the structure of the model sentence.

## REFERENCES: THE IDENTIFIER (pages 35–49)

### ACTIVITY 1

1. A bald slight man, he reminded me of a baby bird.
2. The paper had a black spot on it, the black spot Mr. Summers had made the night before with the heavy pencil in the coal-company office.
3. This was 1979, the year that showed us we could make our own destinies.



## References

4. One of them, a tan cow named Blind Tillie, was Cold Sassy's champion milk producer.
5. My father was an intimidating giant of a man, a former college football player, six foot two and a swollen 245 pounds, with thick, meaty hands, every finger broken and bent.

## ACTIVITY 2

1. A weary old man, he stepped off the porch and with heavy footsteps and a heavier heart started the hike back to the car.
2. The third child of eleven brothers and sisters, Harriet was a moody, willful child.
3. The guidepost of her ancestors, the North Star would soon be visible and would point the way when the birds had all gone South.
4. 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.
5. The only immigrant in my class, I was put in a special seat in the first row by the window apart from the other children so that Sister Zoe could tutor me without disturbing them.
6. The real estate agent, an old man with a smiling, hypocritical face, soon joined them.
7. Manuel, the herder who shot himself in the foot, had been operated on.
8. The coachman, a hard-faced, gnarled little fellow, saluted Sir Henry Baskerville, and in a few minutes we were flying swiftly down the broad, white road.
9. Angel and Jose, the Puerto Rican boys, cackled like hens when the medicine ball knocked him over like a ten pin.
10. After a minute, two of the creatures, a doe and her fawn, moved hesitantly down the slope and stood looking at him curiously.
11. There they were in the schoolroom again, the five boys and Lina and the teacher.
12. Stephanie was pointing at a picture, a big faded photograph in a frame by the mirror.
13. Paddy became friendly with a cow from a near-by field, a big, fat, brown animal with sleepy eyes and an enormous tail that coiled about its hind legs like a rope.
14. Harry sat down between Dudley and Uncle Vernon, a large beefy man with very little neck and a lot of mustache.
15. From every window blows an incense, the all-pervasive blue and secret smell of summer storms and lightning.

### ACTIVITY 3

Accept any appositives that fit the context and style of the original sentence.

### ACTIVITY 4

1. He turned the car, a four-wheel-drive model, to gain more traction.
2. An extremely gifted young man with a talent for words and numbers, Gerard was the school's highest scorer on the S.A.T.
3. They parked themselves on the edge of a bridge hoping for a fish to bite, a big one, a little one, anything but nothing.
4. A smashing success from its first appearance, the web site was developed in weeks by students.
5. In that event a Canadian skier emerged with a gold medal, a young woman with an agile body, with tremendous speed, and a skill of absolutely perfect control.

### ACTIVITY 5

Accept any imitations that approximate the structure of the model sentence.

### ACTIVITY 6

1. Mrs. Botkin, an egg-shaped little woman with wispy white hair that lay on her forehead like valentine lace, looked at her husband and started to say something.
2. A large, florid man, Henry Wingo seemed to fill up every room he entered with a superabundance of energy.
3. Harry Herman offered to let Stretch sit in his favorite chair, a big lawn chair that was the only one Harry had ever found to accommodate his big behind.
4. I used to have a cat, an old fighting tom, who would jump through the open window by my bed in the middle of the night and land on my chest.
5. At work he was training a new employee, a stocky, bearded man named Rafael.
6. There was Pepe, the tall smiling son of nineteen, a gentle, affectionate boy, but very lazy.
7. Buck the dog stood and looked on, the successful champion, the dominant primordial beast who had made his kill and found it good.
8. The sun was the blessing of the morning, the one celebrating element, an aesthete with no purpose except to shed radiance.

9. He tried to remember every little thing so he could store it away for later, the ticket man nodding them into the building as if it was just another fight night, the other boxers looking him up and down in the dressing room as if he'd be an opponent some day, the extra care Henry and Bud took winding the cloth strips around his hands.
10. He heard every little sound of the gathering night, the sleepy complaint of settling birds, the love agony of cats, the strike and withdrawal of little waves on the beach, and the simple hiss of distance.

## REFERENCES: THE ELABORATOR (pages 50–66)

### ACTIVITY 1

1. He began scrambling up the wooden pegs nailed to the side of the tree, his back muscles working like a panther's.
2. Hands and limbs swollen with venom, my face and bare skin welted red.
3. A seared man, his charred clothes fuming where the blast had blown out the fire, rose from the curb.
4. He paused at the intersection, the arches of his sneakers teetering on the curb.
5. The young man walked down the frozen land, his heavy shoes making the snow crackle.

### ACTIVITY 2

1. Her knees half-bent, she stood in the middle of the courtyard.
2. A dust rag in her hand, my mother wandered by and stood in the doorway, listening intently.
3. Our respiration normal, the three of us strolled as casually as we could to the front yard.
4. Their eyes watering, they saw, flat on the floor in front of them, a troll even larger than the one they had tackled out cold.
5. His gun still drawn, slowly rising from his hiding place, he took a step forward when suddenly the bush behind him seemed to explode.
6. The small dragon, its eyes closed, wrapped its tail around the bedpost contentedly.
7. A windjammer, its sails set, seemed to be passing along the starboard side.
8. Two hard-faced men, both cradling submachine guns, stood watching him closely from the adjacent guard station.

## References

9. A thick scarf, its ends tucked into his coat, was crossed over his chest.
10. Harry, fear spreading up his numb legs, watched Riddle stop between the high pillars and look up into the stone face of Slytherin, high above him in the half-darkness.
11. At the foot of one of the trees, the boy's father sat, the lantern still burning by his side.
12. For a moment we stood in silence, only the forest sounds cracking the stillness.
13. They were just outside the entrance to the hole, each one crouching behind a tree with his gun loaded.
14. The eyes were cold, the skin around them wrinkled and leathery as though from long staring into harsh sunlight and bleak winds.
15. He was wearing Boy Scout pants, and on the back of his head was a skullcap made from the crown of a man's felt hat, the edge turned up and cut into sharp points that were ornamented with brass.

### ACTIVITY 3

Accept any absolutes that fit the context and style of the original sentence.

### ACTIVITY 4

1. Frightened, her breath gasping, she hid in the corner of the closet.
2. His feet sore, Jay limped over to the coach.
3. They put on their aprons and cooked their burgers, each carefully looking at the meat after turning patties over.
4. Only the smoke detector alarm in the basement of the house was audible, its shriek wailing and upsetting.
5. The referee, who had been watching, his whistle at his mouth, froze.

### ACTIVITY 5

Accept any imitations that approximate the structure of the model sentence.

## ACTIVITY 6

1. His fingers smarting, the shamefaced Taran hurried from the cottage and found Coll near the vegetable garden.
2. Their sharp edges gone, he continued to work with the leaf, pulling off half-inch-wide strips and laying them in a pile.
3. A large car, its horn honking loudly, sped through the intersection against the red light.
4. She sat down, her fingers tightening on the container.
5. On impulse, he went in, bought a bag of gumdrops, and went on up the street, his mouth full of candy.
6. Sitting alone in the dark, his leg aching, some mosquitoes finding him again, he started crying.
7. Exhausted, stomach rumbling, mind spinning over the same unanswerable questions, Harry fell into an uneasy sleep.
8. The creatures, some sitting on chairs, others reclining on a sofa, were all watching him intently.
9. The whole surface of the wall was an intricate map of cracks, some several inches wide, others as fine as hairs.
10. I was alone and orphaned, in the middle of the Pacific Ocean, hanging on to an oar, an adult tiger in front of me, several sharks beneath me, a storm raging about me.

## REFERENCES: THE DESCRIBER (pages 67–84)

### ACTIVITY 1

1. In the other narrow bed, his brother went on sleeping, undisturbed by the alarm clock's rusty ring.
2. I took a turn at the oyster table, prying the oyster loose from its shells with the blunt-nosed knife.
3. Working carefully from a small beginning, he soon had a roaring fire over which he thawed the ice from his face.
4. The bird, pinned for a moment to the sky with his father's bullet, was suspended in midair, and then it fell.
5. Holding a hand before her eyes so that other patients and visitors should not see, she began to weep.

## ACTIVITY 2

1. Walking along in a lonesome glen, I came across a bear cub separated from its mother.
2. Bathed in tears, she was seen ceaselessly wandering around the little village.
3. Picking his way down a narrow gorge, Mortenson stepped off ice and onto solid ground for the first time in more than three months.
4. Dismayed at how difficult it was to carry a heavy cello that half mile to school, I switched to the more portable flute.
5. Lifting me off the floor by my skinny shoulders, she would lead me around the room in an impromptu waltz.
6. The hangman, standing on the gallows, produced a small cotton bag like a flour bag and drew it down over the prisoner's face.
7. His tiny feet, encased in short black boots with steel buckles, would have neatly fitted into a delicate lady's dancing slippers.
8. The rain, falling straight down, bounced in the wet street.
9. Romey's fried ham and Devola's biscuits, slathered thick with real butter and honey, had sustained us.
10. Professor Kazan, wearing a spotlessly white tropical suit and a wide-brimmed hat, was the first ashore.
11. It went slowly down the road, taking its time.
12. Our reunion with Mother in California was a joyous festival, studded with tears, hugs, and lipsticked kisses.
13. Meanwhile, she sat stiffly in the chair, trying not to show the pain it caused her.
14. Down the slope Becky halted and was staring upward at him, worried.
15. She sat in a rocking chair, her long legs curled under her, looking very calm and composed.

## ACTIVITY 3

Accept any participles that fit the context and style of the original sentence.

#### ACTIVITY 4

1. Terrified, I leaped across the room and bolted out the door into the emergency exit.
2. The proud child, holding her drawing, stood up and strolled over to him.
3. They chatted intensely about the TV series, working their way through scenes of escape, violence, heartbreak, murder.
4. Their books were protected with covers of dazzling material, colored with the wildest colors with images of singers, drummers, and guitarists.
5. After the rain stopped, Jen looked out the window, where a drenched tree stood, bowed with a lovely curve and a plum color.

#### ACTIVITY 5

Accept any imitations that approximate the structure of the model sentence.

#### ACTIVITY 6

1. Henry reached and touched the monkey's fur, meaning to smooth it down.
2. Locking his bare feet around the pony's sides, he jogged out of the yard.
3. The singer, standing at the back of the crowd, was as poorly dressed as the doctor's daughter was well dressed.
4. At eleven o'clock a man in a raincoat, dragging a lawn mower, tapped at my front door and said that Mr. Gatsby had sent him over to cut my grass.
5. Calling to each other, we worked all morning in opposite parts of the woods.
6. Flies buzzed around their corpses, lighting in the mucus of their noses, crawling in and out of their open mouths.
7. He pulled down the coffins from their shelves, shattering the old wood, spilling their contents onto the mausoleum floor.
8. Blinded and confused, the mouse was running straight away from his field.
9. Mosquitoes lit upon the exposed skin on my face, hands, and feet, biting me at will and drinking their fill of my blood.
10. Children love to play in piles of leaves, hurling them into the air like confetti, leaping into soft unruly mattresses of them.

## REFERENCES: THE COMBO (pages 85–103)

### ACTIVITY 1

1. Ratz, **tending bar, his prosthetic arm jerking monotonously**, filled a tray of glasses with draft Kirin beer. (*present participle, absolute*)
2. Many fishermen were around the skiff looking at what was lashed beside it, and one was in the water, **his trousers rolled up, measuring the skeleton with a length of line**. (*absolute, present participle*)
3. **Blue-lipped, the skin around his eyes and the corners of his mouth a dark exploded purple**, he looked like something an archeologist might find in the burial room of a pyramid, **surrounded by his stuffed wives and pets, bedizened with his favorite jewels**. (*past participle, absolute, past participle, past participle*)
4. **Concerned with her father who lay dying in the bedroom, but not wanting to miss the moon landing**, Phyllis was with her father when her mother called to come and see Neil Armstrong, **the famous astronaut**, set foot on the moon. (*past participle, present participle, appositive*)
5. All the time 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 under her loose breast**. (*appositive, present participle, absolute*)

### ACTIVITY 2

1. participle, absolute
2. absolute, appositive
3. absolute, participle
4. participle, absolute
5. appositive, participle
6. appositive, participle, absolute
7. absolute, participle, appositive
8. appositive, absolute, participle
9. appositive, participle, absolute, absolute
10. absolute, absolute, participle, appositive, participle



### ACTIVITY 3

1. He was sitting on his cot, his elbows on his knees, looking down. (*absolute, participle*)
2. After the tyrannosaur's head crashed against the hood of the Land Cruiser and shattered the windshield, Tim was knocked flat on the seat, blinking in the darkness, his mouth warm with blood. (*participle, absolute*)
3. The bartender had an artificial arm that was a Russian military prosthesis, a seven-function force-feedback manipulator, cased in grubby pink plastic. (*appositive, participle*)
4. Boo Boo Tannenbaum, the lady of the house, came into the kitchen, a small, almost hipless girl of twenty-five, dressed in knee-length jeans and a black turtleneck pullover. (*appositive, appositive, participle*)
5. Staring at each other inside the rowboat, the couple began to tell each other the stories of their lives, the ones that really mattered, the ones that remain secret until the right boy comes around the corner or the perfect girl comes walking down the street. (*participle, appositive, appositive*)

### ACTIVITY 4

Accept any combos that fit the context and style of the original sentence.

### ACTIVITY 5

1. c
2. a
3. d
4. e
5. b
6. i
7. j
8. f
9. g
10. h

## ACTIVITY 6

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. She remembered people crowded around a green table, each one bringing a different story and a different need to that smoky room, joined together in a moment of risk and hope.
3. Hagrid, the Hogwarts gamekeeper, came striding toward them, beetle-black eyes flashing over his great bristling beard.
4. The book lover has a few books or many, every one of them dog-eared and dilapidated, loosened by continual use, scribbled in from front to back.
5. The only happiness you have is writing something new, armpits damp, heart pounding, a piece of writing no one has yet seen.

## REVIEW (pages 97–102)

### PART ONE

1. **appositive** - *a big-shot politician he had never liked in high school*
2. **absolute** - *fear spreading up his numb legs*
3. **past participle** - *buddled under my blankets*
4. **past participle** - *dotted with sticker bushes, tumbleweed, and coiled rattlesnakes*
5. **appositive** - *a Mennonite fellow I always remembered for his happiness*
6. **present participle** - *revolving very slowly*
7. **past participle** - *embedded in layers of clean sand*
8. **absolute** - *his chin nuzzled into his breast in an effort to escape the vile wind*
9. **present participle** - *carrying an apple box of dirty clothes toward the wash tubs*
10. **past participle** - *lulled by the sun, by the gentle sound of the tennis ball, by the steady drone of Pittinger's voice, by the fact that there were just two minutes to go*

### PART TWO

11. **appositive** - *a perfect one from perfectly white snow*; **past participle** - *squeezed perfectly translucent so no snow remained all the way through*
12. **present participle** - *carrying swords*; **present participle** - *speaking oddly*

13. **appositive** - *the lady who ran the sewing shop*; **absolute** - *hands on her admirably slim hips*; **present participle** - *looking at the awning with an expression that seemed to be equally puzzled and admiring*
14. **appositive** - *an ugly urban place stinking of industrial fumes*; **absolute** - *the people housed in run-down tenements*; **absolute** - *a blade of grass barely in sight*
15. **appositive** - *the family who had ruled Austria for six hundred years*; **absolute** - *their subjects staring down with unreadable expressions*
16. **present participle** - *dragging through the frostlike dew on the young grass*; **absolute** - *the tired tracks with little lines between them where the hoofs had dragged*
17. **absolute** - *all in dark suits*; **present participle** - *standing on the front porch*
18. **present participle** - *scribbling in large ledgers*; **present participle** - *weighing coins in brass scales*; **present participle** - *examining precious stones through eyeglasses*
19. **appositive** - *the dirtiest, darkest, smelliest place in town*; **past participle** - *patronized by coal miners who never washed their faces and sometimes had such dangerous fights after drinking dago red that the sheriff had to come*
20. **absolute** - *my body deteriorating*; **present participle** - *disintegrating around me*; **present participle** - *dissolving until there's nothing left but my brain floating in a glass jar filled with clear liquid*; **absolute** - *my eyeballs drifting at the surface*; **absolute** - *tubes feeding what remains*

### PART THREE (Sample results are below.)

21. **A long appositive for the beginning of the sentence** - *A cherished memento of a lovely honeymoon in Mexico, the bracelet was something she never took off.*
22. **A long absolute for the ending of the sentence** - He could still not process what had happened to the investment, his mind clouded and confused by conflicting data on the spreadsheet in front of him on his screen.
23. **One present participle and one past participle, any position, any length** - Dozing fitfully on the sofa in the den, Ebony was interrupted by a crashing noise, located perhaps in the freezer compartment of the refrigerator in the adjacent kitchen.
24. **Three different tools, any position, any length (called a “combo”)** - The three children, all a part of the same family, the Browns who lived up the street, boarded the school bus, carrying the day's joys and woes on their faces as they carried their books in their arms.

25. Three of the *same* tool, any position, any length (called a “multiple”) - Ramona couldn’t stop admiring him, *the man who had transformed her life utterly, the best teacher she had ever seen, the kindest and most generous brother, uncle, and brother-in-law she knew.*

#### PART FOUR (A sample result is below.)

Kander and Jasmine, *a perky junior with velvet brown eyes, a new student who had transferred a few weeks ago into his high school from out-of-state*, left the cafeteria together, **strolling toward their math class third period, the late bell seconds away. Unfazed, hoping to extend their time together before the math test, speaking in a low, mock-serious voice**, he said, “This geometry test is probably going to kill me,” his mouth turning into a slight grin. Kander’s eyes met hers, **trying to read her response, wondering if she knew that the test stuff was just an excuse to keep on talking to her, the latest among the female population to make his heart leap. Smiling slightly, her right eyebrow arching in a wordless response**, Jasmine, **convinced that he was testing her**, was glad.

## REFERENCES: MORE TOOLS (pages 104–111)

### ACTIVITY 1

1. Then the efficient chaos, the same in every emergency room the world over, erupted.
2. Outside, the snow kept falling, drifting along the sides of houses, filling the roads.
3. She had tied rags around her shoulders to keep out the spring chill and was picking through the trash while her dog, a black-and-white terrier mix, played at her feet.
4. Mark Beckloff and I had just gone in on a house together, a dilapidated “mansion” on Holmes Street in the heart of Kansas City.
5. Seated with Stuart and Bret Tarleton on the cool shade of the porch of Tara, her father’s plantation, that bright April afternoon of 1861, the beautiful Scarlett O’Hara made a pretty picture.
6. The race track is dry for the pace lap, and then just after the green flag is waved, indicating the start of the race, there is a wall of rain, a torrential downpour that engulfs the track, and all of the cars spin out of control into the fields, and he drives through them as if the rain didn’t fall on him, like he had a magic spell that cleared the water from his path.
7. When Mortenson looked up, he saw the eyes of the fifty children who had followed him, ringing the opening in the ceiling as they lay on the roof, staring at the first foreigner they had ever seen in Korphe.

8. Like most boys his age, Henry liked girls a lot more than he could bring himself to admit, especially around other boys, who all tried to act cool, as if girls were some strange new species.
9. 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.
10. Water was everywhere, flooding the tile grooves, pooling around the rims of the squat toilets, dripping over the doorstep and into the dried-up garden behind the shack.

## ACTIVITY 2

### *Part One*

1. Bloodthirsty and brutal, the giants brought themselves to the point of extinction by warring amongst themselves during the last century.
2. Harry leaned forward to see Hagrid, who was red in the face and staring down at his enormous hands, his wide grin hidden in the tangle of his black beard.
3. Harry twisted his body around and saw a grindylow, a small, horned water demon, poking out of the weed, its long fingers clutched tightly around Harry's leg, its pointed fangs bared.
4. At that very moment, something hit his side of the car with the force of a charging bull, sending him lurching sideways into Ron, just as an equally heavy blow hit the roof.
5. Exhausted, stomach rumbling, mind spinning over the same unanswerable questions, Harry fell into an uneasy sleep.

### *Part Two*

1. Then, out of the shadows, a hooded figure came crawling across the ground like some stalking beast.
2. Ron Weasley, who was one of Harry's best friends at Hogwarts, came from a whole family of wizards.
3. Harry was on his feet again, furious, ready to fly at Dumbledore, who had plainly not understood Sirius at all.
4. Quickly, a giant spider, 6 feet tall and covered in hair, was advancing on Ron, clicking its pincers menacingly.

### ***Building Paragraphs***

Students will, of course, expand the paragraph differently. Accept and compliment variations that work.

## **REFERENCES: GOOD MARKS (pages 112–136)**

### **ACTIVITY 1**

1. She appeared to glow before him, and she was lovely—beautiful, sensuous, gifted, good-natured beyond belief.
2. The dog was not much to look at—a mixture of Georgia redbone hound and bulldog.
3. Sarah gave Caleb a shell—a moon shell, she called it—that was curled and smelled of salt.
4. Everything that I saw—the otter playing in the kelp, the rings of foam around the rocks that guarded the harbor, the gulls flying, the tides moving past the sandspit—filled me with happiness.
5. Her baby still had the power to stagger her at times—simply the fact that he was breathing, that all his organs were in their proper places, that blood flowed quietly and effectively through his small, sturdy limbs.

### **ACTIVITY 2**

1. He beat the creature off with his hands—it was trying to poison him to keep him quiet, as small spiders do to flies—until he remembered his sword and drew it out.
2. Jim and I decided to auction off everything—the furniture, his tools, the tires, the tire pump, the handle jack, and the gas pump with its pretty glass cylinder.
3. When I passed the Radley Place for the fourth time that day—twice at a full gallop—my gloom had deepened to match the house.
4. As for the terrors ahead—for Jess did not fool himself that they were all behind him—you just have to stand up to your fear and not let it squeeze you white.
5. When I tackled him—a rare event that night—it felt like I had slammed into the side of a mountain.
6. The third day—it was Wednesday of the first week—Charles bounced a see-saw onto the head of a little girl and made her bleed, and the teacher made him stay inside all during recess.

7. The doctors of Monterey—there were enough of them to take care of the ordinary diseases, accidents and neuroses—were running crazy.
8. The apartment was on the top floor—a small living-room, a small dining-room, a small bedroom, and a bath.
9. A tremendous number of schoolgirls—some of those who had been taken from their classrooms to work outdoors, clearing fire lanes—crept into the hospital.
10. It is a difficult lesson to learn today—to leave one's friends and family and deliberately practice the art of solitude for an hour or a day or a week.

### ACTIVITY 3

1. With the force of a bullet, the wad of chewing gum shot out of the keyhole and straight down Peeve's left nostril; he whirled upright and zoomed away, cursing.
2. Fenella hardly ever saw her grandma with her head uncovered; she looked strange.
3. She did not try to make her meals nauseating; she simply didn't know how not to.
4. The room was really dominated by a portrait, with its own light and a gilded frame; it was of a good-looking, fair-haired man in middle age, sitting behind a desk, wearing a business suit, and looking preeminently prosperous, rosy, and agreeable.
5. In the late twentieth century, veterinary medicine was scientifically advanced; the best zoos ran clinics little different from hospitals.

### ACTIVITY 4

1. Instead of facing problems, one runs away; one escapes into depressions, nervous breakdowns, drink, love affairs, or frantic, thoughtless, fruitless overwork.
2. The tyrannosaur bellowed angrily, and then the big hind leg came up and crashed down on the roof of the car; the claws slid off with a metal screech, barely missing Grant as he stood there, still unmoving.
3. He sat for a while with a stony face looking out the window; then, he turned and opened it.
4. A few stray white bread crumbs lay on the cleanly washed floor by the table; putting the lamp upon a low stool, he began to pick up the crumbs, carrying them to his mouth one by one with unbelievable rapidity.
5. The sound was like the scream of a rabbit caught in an owl's talons; my flesh crawled.
6. She felt as if her body had shrunk; it had grown small, and black and hard.

7. Evening was advancing toward the island; the sounds of the bright fantastic birds, the bee-sounds, even the crying of the gulls that were returning to their roosts among the square rocks, were fainter.
8. She had never seen anybody so charming and delightful; the woman's heart, asleep in the child, was vaguely thrilled by a dream of love.
9. She said she had some luggage and her children were sick; they were still vomiting from time to time, and so, for that matter, was she.
10. She had a rare culinary gift; she could skin a beef tongue, dress a hen, make twenty empanadas without drawing a breath, and spend hours on end shelling beans.
11. Her father's penmanship was small, precise, slightly feminine; her mother's had been a jumble of capital and lowercase.
12. Grandfather lay drawn up in a ball, groaning so dreadfully that I felt a chill like cold water at the roots of my hair; a moment or two after I came in, all at once he gave a great sigh and relaxed, stretching out his legs and laying his arm down on the coverlid.
13. A man who was wise found that his wisdom was needed in every camp; a man who was a fool could not change his folly with his world.
14. He had been standing, holding the reprint in his hand; now he had to sit down.
15. If you look cute, you are cute; if you look smart, you are smart.
16. What she saw was certainly not for many eyes; what she saw saved him.
17. His neck was fat; his throat bulged over his collar.
18. Reporters started writing; TV cameras began rolling.
19. I remember that goat; I regret him yet.
20. If there was no beast—and almost certainly there was no beast—in that case, well and good; if there was something waiting on top of the mountain—what was the use of three of them, handicapped by the darkness and carrying only sticks?

#### ACTIVITY 5

1. He reminded me of the mummies at the Egyptian Museum: fleshless, lipless, rigid.
2. The barn was huge, and next to it were four small log buildings: the granary and the smithy; the meat house, where hides and sides of beef were cured; and the poison house, which had shelves full of bottles containing medicines, potions, spirits, and solvents, all with corks or rags stuffed in their tops.



3. He wished for all nationalities a nation like our own: of the people, by the people, for the people.
4. A thin, acrid pall as of the tomb seemed to lie everywhere upon this room decked and furnished as for a bridal: upon the valance curtains of faded rose color, upon the rose-shaded lights, upon the dressing table, upon the delicate array of crystal backed with silver so tarnished that the monogram was obscured.
5. Then the sounds of the forest returned: the first tentative croak of a tree frog, the buzz of one cicada, and then the full chorus.

### ACTIVITY 6

1. Alan felt two strong, conflicting emotions: deep pity and wild exasperation.
2. Not far away was Gollum's island, of which Bilbo knew nothing, and there in his hiding-place he kept a few wretched oddments, and one very beautiful thing, very beautiful, very wonderful: a ring, a golden ring, a precious ring.
3. The room was monastic: a small bed, a tiny desk just large enough to hold a workstation monitor and keyboard.
4. Nearly everything in Ron's room seemed to be a violent shade of orange: the bedspread, the walls, even the ceiling.
5. The men in the seat were tired and angry and sad, for they had got eighteen dollars for every movable thing from the farm: the horses, the wagon, the implements, and all the furniture from the house.
6. They showed me the hidden things silence revealed: a pheasant craning its neck to spy on us from a thicket, a crow hopping from branch to branch, a raccoon snoring in its den.
7. He had never seen so many things he liked to eat at one table: roast beef, roast chicken, pork chops and lamb chops, sausages, bacon and steak, boiled potatoes, fries, Yorkshire pudding, peas, carrots, gravy, ketchup, and, for some strange reason, peppermint humbugs.
8. Before his wound started scabbing, it spit out a number of things: a collar button and a piece of wool collar from the shirt he had been wearing when he was hit by the bullet; a shard of soft gray metal as big as a quarter; and, unaccountably, something that closely resembled a peach pit.

9. And it seemed to me, separated from my own species, that I was nearer to others: the shy willet, nesting in the ragged tide-wash behind me; the sand piper, running in little unfrightened steps down the shining beach rim ahead of me; the slowly flapping pelicans over my head, coasting down wind; the old gull, hunched up, grouchy, surveying the horizon.
10. His room was furnished simply and with schoolmasterly taste: a few bookshelves and sporting trophies; a mantelpiece, crowded with greeting cards and signed photographs of boys and men; a worn oriental carpet; big easy-chairs; pictures on the wall of the Acropolis and the Forum.

### ACTIVITY 7

1. Everything is so broken: the roads, the buildings, the people—especially the people.
2. Something else is needed to get from sunup to sundown: a balm, a gentle touch, or nuzzling of some sort.
3. Our conversations centered around the kinds of subjects fifteen-year-olds talk about: school, friends, unbelievable parents, and, in our case, the piano.
4. Shortly before midnight, he stepped on the plane at the Dallas airport, a tall, thin, balding man of thirty-five, dressed entirely in black: black shirt, black trousers, black socks, black sneakers.
5. The kitchen table was loaded with enough food to bury the family: hunks of salt pork, tomatoes, beans, even scuppernongs.
6. They were like the sounds heard in a dream you have again and again at certain critical turns of life: the dream of being unprepared for a big exam, the dream of being naked in public, the dream of falling, the dream in which you hurry toward a corner in some strange city, sure your fate lies on the far side.
7. Late strollers were still out: a policeman, a night watchman, a rocket pilot, several lonely men coming home from some nocturnal rendezvous, four men and women issuing from a bar, laughing.
8. He befriended any number and species of animals: dogs, white mice, eagles, lions, boa constrictors, wolves.
9. The principles and practices of football and war are alike: mass hysteria, the art of intimidation, absolute command and total obedience, territorial aggression, censorship, inflated insignia and propaganda, blackboard maneuvers and strategies, drills, uniforms, formations, marching bands, and training camps.

10. From the room with aquariums came smells: formalin and dry starfish and sea water and menthol, carbolic acid and acetic acid, smell of brown wrapping paper and straw and rope, smell of chloroform and ether, smell of ozone from the motors, smell of fine steel and thin lubricant from the microscopes, smell of banana oil and rubber tubing, smell of drying wool socks and boots, sharp pungent smell of rattlesnakes, and musty frightening smell of rats.
11. He struggled clumsily for such a length of time that even my mind, shocked and slowed as it had been, was able to formulate two thoughts: that his leg was bound so that he could not move very well; and that he was struggling to unleash his hate against me.
12. In the beginning, in the evenings, his family went for drives, exploring their new environs bit by bit: the neglected dirt lanes; the shaded back roads; the farms where one could pick pumpkins in autumn and buy berries sold in green cardboard boxes in July.
13. They set three bowls of food before me: a salad made from dandelion leaves, watercress, and wild mushrooms; a hill of blackberries plucked from the thorns before dawn; and a collection of assorted roasted beetles.
14. My mother believed in light, nourishing food for colds: poached eggs, warm and consoling on a bed of soggy toast; chicken broth; baked potatoes, like hot little stoves one could hold in both hands before opening them and spreading them with butter and sprinkling them with salt.
15. This practice of speaking in front of his class allegedly overcame a variety of evils: standing in front of his fellows encouraged good posture and gave a child poise; delivering a short talk made him word-conscious; learning his current event strengthened his memory; being singled out made him more than ever anxious to return to the group.
16. Of course, there were things that bothered her: the Guardia Civil, with their machine guns and intimidating air; the fetidness of the toilets; the sometimes grueling heat, the deadness in the middle of the day, when everything closed down and there was no choice but to go back to one's hotel for a siesta.
17. Under the lightning that flamed in the skies, everything below stood out in clear-cut and shadowless distinctness: the bending trees; the billowy river, white with foam; the driving spray of spume flakes; the dim outlines of the high bluffs on the other side, glimpsed through the drifting clouds; and the slanting veil of rain.
18. There are four kids: a show-off boy in a scout uniform who keeps patting the hand of his huge father; two tall, skinny white girls in braces who could be sisters; and the Indian girl in overalls.

19. Like most first-time authors, I was filled with hope and despair upon the book's publication: hope that the book might succeed beyond my youthful dreams; despair that I had failed to say anything worth saying.
20. They had all been so full of assumptions: the assumption that the surgery would go smoothly; the assumption that she would spend one night in the hospital and then return home; the assumption that friends would be coming to the house two weeks later for dinner; the assumption that his wife's surgery was to be a minor trial in her life and not the end of it.

## REFERENCES: UNSCRAMBLING PARAGRAPHS (pages 173–183)

### NOTES

*(1) For unscrambling the sentences, and then unscrambling the paragraphs, accept any arrangements that make sense, even if they don't match the originals. The original sentences, and the original paragraphs, are below.*

*(2) There are five paragraph assignments in this section. You may decide to assign all five, or instead some selection from the five, perhaps even letting students choose ONE of the five to do.*

### ACTIVITY 1

1. The rear of the car lifted into the air for a moment, and then it thumped down with a muddy splash.
2. The dinosaur moved around the side of the car.
3. At the back the animal snorted, a deep rumbling growl that blended with the thunder.
4. The big raised tail blocked their view out of all the side windows.
5. It sank its jaws into the spare tire mounted on the back of the Land Cruiser and, in a single head shake, tore it away.

*You may want to cue the arrangement by giving this information to students to provide the arrangement of topics in the original paragraph:*

Sentence One: approach by animal

Sentence Two: car windows blocked

Sentence Three: sounds of animal

## References

Sentence Four: attack to part of the car

Sentence Five: lifting of the car

*Here is the original paragraph. Accept variations that make sense.*

The dinosaur moved around the side of the car. The big raised tail blocked their view out of all the side windows. At the back the animal snorted, a deep rumbling growl that blended with the thunder. It sank its jaws into the spare tire mounted on the back of the Land Cruiser and, in a single head shake, tore it away. The rear of the car lifted into the air for a moment, and then it thumped down with a muddy splash.

## ACTIVITY 2

1. Half of the world's books are written in English, and the majority of international telephone calls are made in English.
2. Nonetheless, it is now time to face the fact that English is a crazy language.
3. English has acquired the largest vocabulary of all the world's languages, perhaps as many as two million words, and has generated one of the noblest bodies of literature in the annals of the human race.
4. English is the most widely spoken language in the history of our planet, used in some way by at least one out of every seven human beings around the globe.
5. More than seventy percent of international mail is written and addressed in English, and eighty percent of all computer text is stored in English.

*You may want to cue the arrangement by giving this information to students to provide the arrangement of topics in the original paragraph:*

Sentence One: prevalence of the English language

Sentence Two: English books and phone calls

Sentence Three: English mail and computer text

Sentence Four: English vocabulary and literature

Sentence Five: craziness of the English language

*Here is the original paragraph. Accept variations that make sense.*

English is the most widely spoken language in the history of our planet, used in some way by at least one out of every seven human beings around the globe. Half of the world's books are written in English, and the majority of international telephone

calls are made in English. More than seventy percent of international mail is written and addressed in English, and eighty percent of all computer text is stored in English. English has acquired the largest vocabulary of all the world's languages, perhaps as many as two million words, and has generated one of the noblest bodies of literature in the annals of the human race. Nonetheless, it is now time to face the fact that English is a crazy language.

### ACTIVITY 3

1. They are more perfect versions of ourselves.
2. Cell division allows us as organisms to grow, to adapt, to recover, to repair—to live.
3. Distorted and unleashed, it allows cell cancers to grow, to flourish, to adapt, to recover, and to repair—to live at the cost of our living.
4. Cancer cells grow faster, adapt better.
5. That this seemingly simple mechanism—cell growth without barriers—can cause the grotesque and multifaceted illness of cancer is a testament to the unfathomable power of cell growth.

*You may want to cue the arrangement by giving this information to students to provide the arrangement of topics in the original paragraph:*

Sentence One:	power of cell growth
Sentence Two:	purposes of cell division
Sentence Three:	cell cancer growth
Sentence Four:	superiority of cell cancers
Sentence Five:	cell cancers reflect ourselves

*Here is the original paragraph. Accept variations that make sense.*

That this seemingly simple mechanism—cell growth without barriers—can cause the grotesque and multifaceted illness of cancer is a testament to the unfathomable power of cell growth. Cell division allows us as organisms to grow, to adapt, to recover, to repair—to live. Distorted and unleashed, it allows cell cancers to grow, to flourish, to adapt, to recover, and to repair—to live at the cost of our living. Cancer cells grow faster, adapt better. They are more perfect versions of ourselves.

ACTIVITY 4

- 1. A bond formed between us and our teammates that I thought would last for the rest of my life.
- 2. Because we had worked out so hard during the summer, he and I defeated their running game the whole night.
- 3. It was a joyful and rapturous night, one that happens all too infrequently in the brief transit of human life.
- 4. We would jump up, slapping each other’s helmets, pounding each other’s shoulder pads, trusting each other, and, by the end of that game, loving each other.
- 5. I can remember everything about that night, every play that either team ran, every block I missed or made, every tackle I was in on.
- 6. I fell in love with the heart of my team as we fought against the strength of an infinitely superior team.

*You may want to cue the arrangement by giving this information to students to provide the arrangement of topics in the original paragraph:*

Sentence One:	happiness on that night of the game
Sentence Two:	complete recall of events that night
Sentence Three:	bonding against the superior team
Sentence Four:	two players fighting that team
Sentence Five:	actions of those two players
Sentence Six:	lifelong bond of all the team

*Here is the original paragraph. Accept variations that make sense.*

It was a joyful and rapturous night, one that happens all too infrequently in the brief transit of human life. I can remember everything about that night, every play that either team ran, every block I missed or made, every tackle I was in on. I fell in love with the heart of my team as we fought against the strength of an infinitely superior team. Because we had worked out so hard during the summer, he and I defeated their running game the whole night. We would jump up, slapping each other’s helmets, pounding each other’s shoulder pads, trusting each other, and, by the end of that game, loving each other. A bond formed between us and our teammates that I thought would last for the rest of my life.

## ACTIVITY 5

1. Another required the assistance of the National Criminal Police and took two years.
2. The policeman was a hardened veteran.
3. Two others were solved within a few days.
4. In five of these, the murderer had called the police himself, and, full of remorse, confessed to having killed his wife or brother or some other relative.
5. He would never forget his first case, in which he had had to take into custody a violent and appallingly drunk worker at an electrical substation before he caused others harm.
6. All in all, he could look back upon an impressive career.
7. During his career he had brought in poachers, wife beaters, con men, car thieves, drunk drivers, burglars, drug dealers, rapists, and one deranged bomber.
8. The ninth case was solved to the police's satisfaction.
9. He had been involved in nine murder or manslaughter cases.

*You may want to cue the arrangement by giving this information to students to provide the arrangement of topics in the original paragraph:*

Sentence One:	impression of the policeman
Sentence Two:	his first case
Sentence Three:	types of criminals he arrested
Sentence Four:	cases involving nine deaths
Sentence Five:	solution to five of the deaths
Sentence Six:	two more solutions
Sentence Seven:	case requiring two years
Sentence Eight:	solution to ninth case
Sentence Nine:	assessment of his career

*Here is the original paragraph. Accept variations that make sense.*

The policeman was a hardened veteran. He would never forget his first case, in which he had had to take into custody a violent and appallingly drunk worker at an electrical substation before he caused others harm. During his career he had brought in poachers, wife beaters, con men, car thieves, drunk drivers, burglars, drug dealers, rapists, and one



## References

deranged bomber. He had been involved in nine murder or manslaughter cases. In five of these, the murderer had called the police himself, and, full of remorse, confessed to having killed his wife or brother or some other relative. Two others were solved within a few days. Another required the assistance of the National Criminal Police and took two years. The ninth case was solved to the police's satisfaction. All in all, he could look back upon an impressive career.

## REFERENCES: BUILDING PARAGRAPHS (pages 184–203)

### ACTIVITY 1

#### PARAGRAPH ONE

(1) Kowalski's partner found himself in the bottom of the boat, still alive. (2) The shark was circling them, jaws open wide. (3) Reaching for the gun, the partner saw Kowalski's corpse clutching onto it. (4) He reached toward the body but couldn't loosen the locked hand. (5) There was no help anywhere near them. (6) The only hope was the chest with the sharp spears, which could tear through flesh to injure with the power and pain delivered by the dangerous blades. (7) The partner found the chest, which lay below the deck. (8) The chest lifted through the hatch and offered what little desperate hope he had to try to kill the shark. (9) When the boat shifted from waves under it, he was hopeful that the angle was good, his strength and aim ready.

#### PARAGRAPH TWO

(1) In sleep, curled on her canopied crib, samples of toys and stuffed animals scattered all around her body, little Louise would dream of her special place, Plantland, where a magical sheepdog friend, Poppy, had regularly participated in crossing a river to save little girls from scary plants. (2) Crossing that river to save small girls every night, Poppy noticed that it flowed gently downstream except alongside the dark jungle, Fear. (3) Little Louise and Poppy hoped that no one would ever enter that frightening nightmare-producing Fear, Little Louise shuddering in terror from that jungle's darkness.

#### PARAGRAPH THREE

(1) Among the most beloved cowboys to have ridden the cinematic range, John Wayne appeared on screen over forty years. (2) He played a cowboy once, reprised it, always played it again, attracted a fan base, kept it always. (3) A hero as a young man, a presence on the screen, a lifelong celebrity, he was a source of admiration and envy, imitation and derision, even in the infancy of movies. (4) In the highlight of his career, he played every conceivable kind of cowboy, the final American symbol of rugged individualism.

## ACTIVITY 2

### PARAGRAPH ONE

(1) Manuel, leaning against the *barrera*, watching the bull, waved his hand, and the gypsy ran out, trailing his cape. (2) The bull, in full gallop, pivoted and charged the cape, his head down, his tail rising. (3) The gypsy moved in a zigzag, and as he passed, the bull caught sight of him and abandoned the cape to charge the man. (4) The gypsy sprinted and vaulted the red fence of the *barrera* as the bull struck it with his horns. (5) He tossed into it twice with his horns, banging into the wood blindly.

### PARAGRAPH TWO

(1) A slight rustling sound came from near my feet. (2) Glancing down, I saw the head and neck of a large black serpent moving slowly past me. (3) In a moment or two, the flat head was lost to sight among the close-growing weeds, but the long body continued moving slowly by, so slowly that it hardly appeared to move. (4) Because the creature must have been not less than six feet long, it took a very long time, while I stood thrilled with terror, not daring to make the slightest movement, gazing down upon it. (5) As it moved over the white ground, it had the appearance of a coal-black current flowing past me, a current not of water or other liquid but of quicksilver moving in a ropelike stream. (6) Turning, I fled from the spot, thinking that never again would I venture into that frightfully dangerous spot. (*slightly adapted*)

### PARAGRAPH THREE

(1) At that moment, the bird began to flutter, but the wings were uncoordinated. (2) Amid much flapping and a spray of flying feathers, it tumbled down, bumping through the limbs of the tree and landing at our feet with a thud. (3) Its long, graceful neck jerked twice into an S, then straightened out, and the bird was still. (4) A white veil came over the eyes, and the long white beak unhinged. (5) Its legs were crossed, and its clawlike feet were delicately curved at rest. (6) Even death did not mar its grace, because it lay on the earth like a broken vase of red flowers, and we stood around it, awed by its exotic beauty.

## ACTIVITY 3

### PARAGRAPH ONE

(1) He found himself stretched on the ground, one arm numb beneath him and the other held almost as helplessly in a tight tangle of forked branches, while both legs were pinned beneath the fallen tree. (2) His heavy shooting boots had saved his feet from being crushed to pieces, but if his fractures were not as serious as they might have been,

at least it was evident that he could not move from his present position till someone came to release him. (3) The descending twigs had slashed the skin of his face, and he had to wink away some drops of blood from his eyelashes before he could take in a general view of the disaster. (4) At his side, so near that under ordinary circumstances he could almost have touched him, lay George, alive and struggling but obviously as helplessly pinioned down as himself. (5) All around them lay a thick-strewn wreckage of splintered branches and broken twigs.

### PARAGRAPH TWO

(1) A few light taps upon the window pane made him turn to the window. (2) It had begun to snow again. (3) He watched sleepily the flakes, silver and dark, falling slanted against the lamplight. (4) The snow was falling on every part of the dark central plain, on the treeless hills, falling softly upon the Bog of Allen and, farther westward, softly falling into the dark ocean waves. (5) It was falling, too, upon every part of the lonely churchyard on the hill where Michael Furey lay buried. (6) The snow there had thickly drifted on the crooked crosses and headstones, on the spears of the little iron gate, on the barren thorns of plants. (7) His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling upon all the living and the dead. (*slightly adapted*)

### PARAGRAPH THREE

(1) Outside, upon the lawn, stood an iron deer. (2) Further up on the green stood a tall brown Victorian house, quiet in the sunlight, all covered with scrolls and rococo, its windows made of blue and pink and yellow and green colored glass. (3) Upon the porch were hairy geraniums and an old swing, which was hooked into the porch ceiling and which now swung back and forth, back and forth, in a little breeze. (4) At the summit of the house was a cupola with diamond leaded-glass windows and a dunce-cap roof.

### BEYOND THE PARAGRAPH

**Note:** The version below, one of many possibilities for the combining activity, reflects a use of three tools taught earlier in the worktext: the identifier (appositive) and the elaborator (absolute), and the describer (present or past participle). You may want to help students on the revision activity by pointing out sentences that could be combined using those tools. Below, appositives are *italicized*, absolutes underlined, present participles **bolded**, and past participles **bolded and underlined**.

The reduction of words from the original to the revision is approximately 33 percent. Before students start on their revisions, you may want to set this as a goal: to reduce the number of words by one-third.

### PARAGRAPH ONE (*Reduced from 124 to 91 words—27 percent fewer*)

(1) With his head against the wall, snoring slightly, in the far corner of the bar, a man slept. (2) The wall, *a hard, concrete barrier between the man and the rest of the world*, scratched the back of his neck uncomfortably, his skin turning red with each restless move he made. (3) Rats scurried amongst the corners of the room, **attempting to reclaim the areas this strange man had taken from them**, their noses sniffing out the new smells he had brought in with him, *the unpleasant stench of a man living homeless*.

### PARAGRAPH TWO (*Reduced from 136 to 86 words—37 percent fewer*)

(4) The place, *a bar frequented by seedy characters looking for cheap booze*, served as a haven for the man, *a shelter direly needed with the sudden cold weather the city was experiencing*, the snow falling increasingly harder with the passing hour. (5) **Protected from the elements and the cruel people of the city streets**, the man felt safe there, *a serene retreat*. (6) His face pink from the cold, the man sighed in his sleep, *an uneasy, disturbed sleep*, his breath blowing out warm air into the chilly room, his limbs twitching from his troubled dreams.

### PARAGRAPH THREE (*Reduced from 115 to 72 words—37 percent fewer*)

(7) He had once been a successful businessman; however, he had fallen onto hard times, **forcing him into bankruptcy and into the streets**. (8) From living on the streets for the past five years, his hands scrounging through trash cans for bits of unused food, he was no longer recognizable, **transformed from a handsome gentleman into a disheveled, unkempt wanderer from city to city**, his hands begging for food or money wherever he went.

### PARAGRAPH FOUR (*Reduced from 141 to 108 words—23 percent fewer*)

(9) Life had been hard on him these past few years, his face wrinkled and looking more like that of an old man than his actual thirty-five years. (10) Now he turned over uncomfortably in his sleep, the hard floor stabbing at the knots in his back, the bumps digging in, causing him to squirm, unable to find a comfortable position to sleep in. (11) He fondly remembered the days of his luxurious apartment, *a lavish dwelling in the sky, a penthouse with a commanding view of the skyline*, its rooms large and airy, its appearance clean and tidy and interior-decorated, *a vast contrast to this seedy bar*.

### PARAGRAPH FIVE (*Reduced from 134 to 89 words—34 percent fewer*)

(12) He sighed and turned back over, **pulling his ratty blanket around him**, *a ragged piece of cloth found in a trash can*, his body shivering in the cold January weather. (13) This

was what he had become, *a bum, a former master of the universe of high finance who wheeled and dealed from polished chrome-and-glass desks, living now in deep, very deep regret.* (14) Suddenly awake, he raised the bottle, gulping the rotgut wine, hoping for a rush of warmth, a feeble smile on his face as he sought liquored oblivion.

## REFERENCES: PARTNERING WITH A PRO (pages 204–223)

### ACTIVITY 1

#### PARAGRAPH ONE

1. Gently, Doodle took out a piece of string from his pocket, and, without touching the ibis, dead near him on the ground, looped one end around its neck.
2. Slowly, while singing softly “Shall We Gather at the River,” he carried the bird around to the front yard and dug a hole in the flower garden, next to the petunia bed.
3. Through the front window, in amazement, we were watching him, but he didn’t know it.
4. His awkwardness at digging the hole with the shovel, whose handle was twice as long as he was, made us laugh, and we covered our mouths with our hand, out of respect, so he wouldn’t hear.
5. When Doodle came into the dining room, we were at the table, seriously eating our cobbler.
6. He was pale, sad, lingering just inside the screen door.
7. “Did you get the scarlet ibis buried?” asked Daddy.
8. Eyes downcast, Doodle, nodding his head, didn’t speak.

#### PARAGRAPH TWO

1. When he was thirteen, my brother Jem, who was four years my senior, got his arm badly broken at the elbow.
2. When it healed, and when Jem’s fears of never being able to play football were assuaged, he was seldom self-conscious about his injury.
3. His left arm was somewhat shorter than his right.
4. When he stood or walked, the back of his hand was at right angles to his body, his thumb parallel to his thigh.
5. Actually, he couldn’t have cared less, so long as he could still pass and punt.
6. When enough years had gone by, enabling us to look back on them, we sometimes discussed the events leading to his accident.

### PARAGRAPH THREE

1. If you put a magnet on one end of a table and if you put a steel slug on the other end, nothing happens.
2. If you move the slug closer to the magnet, in slow increments of distance, a time will come when the shove you give the slug seems to propel it farther than it should.
3. The slug stops, but reluctantly, as if it has come alive, as though part of its liveliness is a resentment of the physical law that deals with inertia.
4. Another little push or two and you can almost, or perhaps even actually, see the slug trembling on the table, seeming to jitter and vibrate slightly, like one of those Mexican jumping beans you can buy in novelty shops, the ones which look like knuckle-sized knots of wood but which actually have a live worm inside.
5. The slug, wholly alive now, moves on its own, faster and faster, until it finally smacks into the magnet and sticks there.

### PARAGRAPH FOUR

1. When the first rain started, the migrant people huddled in their tents, wondering how long the rains would last, fearing the rising waters around their tents.
2. When puddles formed there, the men, out in the rain with shovels, built little dikes around the tents.
3. The beating rain worked at the canvas until it penetrated, sending streams down, the little dikes quickly washing out.
4. The water, coming inside, and the streams wet the beds and the blankets, the people sitting in wet clothes.
5. In desperation, they put up boxes, laying planks atop them.
6. Then, day and night, they sat on the planks.
7. Beside the tents, their old cars stood, water fouling the ignition wires and carburetors.
8. Cars useless, the people waded away, seeking higher ground, carrying their wet blankets in their arms.
9. They splashed along, carrying the children, carrying the very old, in their arms.

## PARAGRAPH FIVE

1. Until one morning in mid-November of 1959, few Americans—in fact, few Kansans—had ever heard of the village of Holcomb, Kansas.
2. Like the waters of the river, like the motorists on the highway, like the yellow trains streaking down the Santa Fe tracks, drama, in the shape of exceptional happenings, had never happened there.
3. The inhabitants of the village, numbering two hundred and seventy, were satisfied that this fact should be so, quite content to exist inside ordinary life, to work, to hunt, to watch television, to attend school socials, choir practice, meetings of the 4-H Club.
4. But then, on the earliest hours of that November morning, a Sunday morning, certain foreign sounds impinged on the nightly normal Holcomb noises, on the keening hysteria of coyotes, the dry scrape of scuttling tumbleweed, the racing receding wail of locomotive whistles.
5. At the time, not a soul in sleeping Holcomb heard them, four shotgun blasts that all told ended four human lives.
6. Afterward, the townspeople, theretofore sufficiently unfearful of each other to seldom trouble to lock their doors, found fantasy recreating those shotgun blasts over and over again, those somber explosions that stimulated fires of mistrust in the glare of which many old neighbors viewed each other strangely, and as strangers.

## ACTIVITY 2 (The author's additions are bolded.)

### PARAGRAPH ONE

(1) **Out of nowhere**, a scrawny brown rat materialized on the side bench, **nervous and breathless**. (2) The tiger looked as astonished as I was. The rat leapt onto the tarpaulin and raced my way. (3) **At the sight, in shock and surprise**, my legs gave way beneath me, **making me fall into the locker**. (4) **Before my incredulous eyes**, the rodent hopped over the various parts of the raft, jumped onto me, and climbed to the top of my head, **where I felt its little claws clamping down on my scalp, holding on for dear life**. (5) I grabbed the rat and threw it to the tiger. (6) I can still see it as it sailed through the air, **its outstretched claws and erect tail, its tiny elongated scrotum and pinpoint anus**. (7) The tiger opened its maw, and the squealing rat disappeared into it, **like a baseball into a catcher's mitt**. (8) Its hairless tail vanished, **like a spaghetti noodle sucked into a mouth**.

## PARAGRAPH TWO

(1) We saw his huge leg swing into the window, **slowly entering as he tried to make himself smaller and squeeze through the opening**. (2) Luke opened four jars of spiders and emptied them on his trouser leg. (3) The man's other leg slid through the window, and he arched his spine. (4) The first black widow sent her venom shooting through his bloodstream. (5) **In the light of the hallway** we saw those huge legs withdraw from the window **as a small civilization of spiders found themselves on the loose and alarmed**. (6) The spiders were in the folds and creases of his trousers. (7) He felt them moving on him, and he rolled down the roof, **panicked now, hurting and out of control**. (8) We heard his body hit the ground outside the window. (9) He was screaming now, **confused, rolling on the ground, beating at his legs and groin with his immense hands**.

## PARAGRAPH THREE

(1) The dinosaur came on great oiled, resilient, striding legs. (2) It towered thirty feet above half of the trees, **a great evil god, folding its delicate watchmaker's claws close to its oily reptilian chest**. (3) Each lower leg was a piston, **a thousand pounds of white bone, sunk in thick ropes of muscle, sheathed over in a gleam of pebbled skin like the mail of a terrible warrior**. (4) Each thigh was a ton of meat, ivory, and steel mesh. (5) From the great breathing cage of the upper body those two delicate arms dangled out front, **arms with hands which might pick up and examine men like toys, while the snake neck coiled**. (6) The head itself, **a ton of sculptured stone**, lifted easily upon the sky. (7) Its mouth gaped, **exposing a fence of teeth like daggers**. (8) Its eyes rolled, **ostrich eggs, empty of all expression save hunger**. (9) It closed its mouth in a death grin. (10) It ran, **its pelvic bones crushing aside trees and bushes, its taloned feet clawing damp earth, leaving prints six inches deep wherever it settled its weight**.

## PARAGRAPH FOUR

(1) **On a warm windy summer evening**, I drove over to see some friends, **whom I scarcely knew at all**. (2) Their lawn started at the beach and ran toward the front door for a quarter of a mile, **jumping over sun-dials and brick walks and burning gardens, finally when it reached the house drifting up the side in bright vines as though from the momentum of its run**. (3) Their house was even more elaborate than I expected, **a cheerful red-and-white Georgian Colonial mansion, overlooking the bay**. (4) The front of the house was broken by a line of French windows, **glowing now with reflected gold from the sun and wide open to the warm windy afternoon**.



## PARAGRAPH FIVE

(1) The pass was high and wide and he jumped for it, **feeling it slap flatly against his hands, as he shook his hips to throw off the halfback who was diving at him.** (2) The center floated by, **his hands desperately brushing Darling's knee as Darling picked his feet up high and delicately ran over a blocker and an opposing linesman in a jumble on the ground near the scrimmage line.** (3) He had ten yards in the clear and picked up speed, **breathing easily, feeling his thigh pads rising and falling against his legs, listening to the sound of cleats behind him.** (4) He smiled a little to himself as he ran, **holding the ball lightly in front of him with his two hands, his knees pumping high, his hips twisting in the almost girlish run of a back in a broken field.** (5) The first halfback came at him as he fed him his leg, **then swung at the last moment, took the shock of the man's shoulder without breaking stride, ran right through him, his cleats biting securely to the turf.** (6) There was only the safety man now, **coming warily at him, his arms crooked, hands spread.** (7) He tucked the ball in, **sprinted at him, driving hard, hurling himself along, his legs pounding knees high, all two hundred pounds bunched into controlled attack.** (8) He was sure he was going to get past the safety man. (9) **Without thought, his arm and legs working beautifully together,** he headed right for the safety man, **stiff-armed him, feeling the blood spurt instantaneously from the man's nose into his hand, seeing his face go awry, head turned, mouth pulled to one side.** (10) He pivoted away keeping his arm locked, **dropping the safety man as he ran easily toward the goal line.**

### ACTIVITY 3

*Perhaps have students rotate their papers to three or four classmates who can suggest places in the paragraphs where additions could be inserted.*



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