

Paragraphs for Middle School

A Sentence-Composing Approach

The Teacher's Booklet

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

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

The practice of professional writers gives no support to the classroom notion that the paragraph should end with a clincher.

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



To the memory of Francis Christensen, the first to see the light:

Christensen's life's work made possible this “program for teaching the sentence as [it is found] in the work of contemporary writers.”

We are deeply grateful to him, our silent partner, for helping us work out the program found in the sentence-composing approach.

—Don and Jenny Killgallon

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THE ADDITION FACTOR

The purpose of *Paragraphs for Middle 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 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 Middle 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 Middle 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:

Texture provides a descriptive or evaluative term.

If a writer adds too 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”

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 coauthor Don Killgallon, sentence composing is a unique, eminently teachable method. Its distinguishing feature is the linking of the three strands of the English curriculum—grammar, writing, and reading—through exclusive use of structures of authors' sentences for students to internalize and then incorporate in their own writing.

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

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 Middle 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, *Paragraphs for Middle School: A Sentence-Composing Approach* 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.

*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

IMITATION: THE FOUNDATION OF SENTENCE COMPOSING

Steeped in the sentences and paragraphs of authors, *Paragraphs for Middle 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 Middle 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 cowered 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 manageable, 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 or one paragraph can be easily swallowed—and digested.

IMITATION REDUX

Classical rhetoric books are filled with examples of copying verbatim from the masters to learn the styles that distinguished their writing and also imitate 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.

Writing is architecture, not interior decoration.

—Ernest Hemingway

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

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.

Why is imitation of the sentences and paragraphs of authors an effective way to teach writing? Through abundant and exclusive use of authors’ sentences and paragraphs as models, *Paragraphs for Middle 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 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, Suzanne Collins, John Steinbeck, Harper Lee, Maya Angelou, 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 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.

WRITERS ON IMITATING

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 winning combination—to foster improved content and style.

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 or paragraph—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 authors as mentors for students 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.

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

—Paul Butler, “Imitation as Freedom”

As students work through *Paragraphs for Middle 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, J. K. Rowling’s, Yann Martel’s, Suzanne Collins’, and all the rest of the hundreds in the worktext, voices that help students discover their own.

LEARNING TO WRITE

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.* [Emphasis added.]

Perhaps I hear someone 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 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 gymnastics 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 THE WORKTEXT IN ONE, TWO, OR THREE GRADE LEVELS

In some middle schools, teachers will teach *Paragraphs for Middle School: A Sentence-Composing Approach* in one year in eighth grade. To provide a sentence-composing curriculum for all three grades, middle schools may use the other two middle school sentence-composing worktexts for the other two grades: *Sentence Composing for Middle School* for sixth grade and *Grammar for Middle School: A Sentence-Composing Approach* for seventh grade.

In other schools, *Paragraphs for Middle School: A Sentence-Composing Approach* can be divided across two or three grade levels. Below are divisions of the worktext for each year in a two-year or three-year plan.

TWO-YEAR PLAN—YEAR 1

Building Better Sentences

The Sentence-Paragraph Link.	1–2
Best Sentences.	3–13
Imitating Sentences	14–25
Sentence-Composing Tools	26–47
Tool Places	48–121
Out of Bounds.	122–138

TWO-YEAR PLAN—YEAR 2

Building Better Paragraphs

Best Paragraphs.	139–143
Expanding Paragraphs	144–160
Imitating Paragraphs	161–180
Unscrambling Paragraphs	181–191
Building Paragraphs	192–205

THREE-YEAR PLAN—YEAR 1

Building Better Sentences

The Sentence-Paragraph Link.	1–2
Best Sentences.	3–13

Imitating Sentences	14–25
Sentence-Composing Tools	26–47
Tool Places	48–121

THREE-YEAR PLAN—YEAR 2

Building Better Paragraphs (Part One)

Out of Bounds.	122–138
Best Paragraphs.	139–143
Expanding Paragraphs	144–160
Imitating Paragraphs	161–180

THREE-YEAR PLAN—YEAR 3

Building Better Paragraphs (Part Two)

Review of Tools.	114–121
Unscrambling Paragraphs	181–191
Building Paragraphs	192–205
Your Invisible Teachers.	206–214

TIPS FOR TEACHING THE SENTENCE-COMPOSING TOOLS

The first section of the worktext is “Building Better Sentences” (pages 3–138). There, students learn, practice, and apply in their own writing tools for building stronger sentences for paragraphs, and they learn and practice the three places to use those tools: opener, S-V split, closer.

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 opener position for tools.

1a. I went to sleep again.

1b. After a bit, lulled by the bobbing of the raft and by the soft, pleasant sounds of the sea against the oil barrel floats, I went to sleep again.

Theodore Taylor, *The Cay*

2a. He began to wonder if he should give up and go home.

2b. About midnight, huddled shivering under his blankets in the darkness, he began to wonder if he should give up and go home.

Thomas Rockwell, *How to Eat Fried Worms*

3a. He sat on the grass.

3b. Awkwardly, with his legs angled out in front of him, he sat on the grass.

Betsy Byars, *The Summer of the Swans*

4a. Things started to get easier.

4b. After the initial few weeks of school, when everything seemed gloomy and I still brooded a great deal about having left home, things started to get easier.

Ved Mehta, “A Donkey in a World of Horses”

5a. You would be prepared for any sort of remarkable tale.

5b. Truly, if you had heard only a quarter of what I have heard about Gandalf, you would be prepared for any sort of remarkable tale.

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

Then a tool's position is practiced five different ways (for example, see "The Opener," pages 49–67).

Activity 1: Matching

Activity 2: Combining

Activity 3: Unscrambling

Activity 4: Imitating

Activity 5: Exchanging

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.

ACTIVITY 1: MATCHING (See example on page 51.)

- 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.

ACTIVITY 2: COMBINING (See example on page 52.)

- 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's place in the sentence and gives practice in placing that tool in that place—the opener in this case.

ACTIVITY 3: UNSCRAMBLING (See example on pages 54–55.)

- To help students see the correspondence between the sentence parts in the model and those in the scrambled list, have students, before they unscramble the parts, go through the model, one sentence part at a time, and locate the equivalent sentence part in the scrambled list.
- Once students have successfully unscrambled the list to produce an imitation of the model sentence, have them write their own imitations, one sentence part at a time.

- A variation: Limit all students to imitating the parts in segments—just the first sentence part (and then go around the class to hear results), then the second sentence part (and then hear the results from everyone), and so 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 4: IMITATING (See example on page 58.)

- 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 fives (one, two, three, four, five; one, two, three, four, five; and so forth). The number they say is the model they imitate. After students finish their imitations, have them read the sentences 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 5: EXCHANGING (See example on pages 59–60.)

- 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 and its place in the sentence by hearing many examples, this time created by the students themselves, not authors.

ACTIVITY 6: EXPANDING (See example on page 63.)

- 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.

TEACHING PARAGRAPHS THROUGH SENTENCE COMPOSING

This part of the worktext, “Building Better Paragraphs,” focuses on paragraphs and how authors build them through sentence-composing tools learned and practiced in the first section of the worktext, “Building Better Sentences.” It emphasizes the addition of sentence parts to a paragraph’s sentences and the addition of sentences to paragraphs. The focus is on “the addition factor” as a way of improving writing. *(For more, see pages 1–2 in this teacher’s booklet.)*

Activities develop traditional concepts and skills about effective paragraphs but in nontraditional ways: through imitation rather than prescription.

BEST PARAGRAPHS (See pages 139–143 in the worktext.)

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.

EXPANDING PARAGRAPHS (See pages 144–160 in the worktext.)

Once again, activities emphasizing the importance of additions as enhancements to writing are the focus, designed to encourage elaboration in students’ writing. Students are given stripped-down versions of authors’ sentences and paragraphs and create short, medium, and long additions to add elaboration. Then they are given more paragraphs by authors with sentences omitted, and they create strong sentences to add that fit the context of the paragraph in meaning and style

IMITATING PARAGRAPHS (See pages 161–180 in the worktext.)

Students study and imitate various paragraph models by authors. In the first activities, students identify paragraphs that imitate a model, and then, one sentence at a time, imitate the sentences from the model paragraph. Next, students imitate a new model unaided. Various kinds of paragraphs serve as models, with content accessible by middle school students. These activities are valuable because they expose students to the kinds of sentence-composing tools found in the models, which students then intuit through imitating those paragraphs using the same sentence-composing tools.

UNSCRAMBLING PARAGRAPHS (See pages 181–191 in the worktext.)

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. After each series of unscrambling activities, students are assigned a similar kind of paragraph to write independent of any models, with an emphasis on students' application within their own paragraph of many of the sentence-composing tools seen in the paragraph models they unscrambled.

BUILDING PARAGRAPHS (See pages 192–205 in the worktext.)

The emphasis here reiterates the importance of elaboration for stronger writing of sentences and paragraphs. Students are given stripped-down versions of sentences in paragraphs by authors, with the sentence parts from the originals listed underneath each of the sentences of the paragraph. They then decide where to place those sentence parts for optimal effectiveness. In doing so, they make decisions about sentence arrangement and the relationship of placement to effect. Finally, students create additions to insert into sentences from authors' paragraphs. Here, they make decisions about two aspects: content of the additions and placement of those additions. This final section of *Paragraphs for Middle School: A Sentence-Composing Approach* underscores the recurrent theme throughout the worktext of elaboration by means of additions of sentence parts to sentences, and of sentences to paragraphs.

*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

THE GRAMMAR UNDERLAY

Paragraphs for Middle School: A Sentence-Composing Approach treats the three strands of the typical English language arts curriculum: *writing*, through the sentence and paragraph models for students to imitate or approximate to strengthen their writing; *literature*, through the exclusive inclusion of only carefully selected sentences and paragraphs by recognizable authors for students to read, analyze, and interpret; and, less obviously, *language*, through *applied grammar* throughout the worktext via the sentences and paragraphs by authors.

Although *Paragraphs for Middle School: A Sentence-Composing Approach* is intended primarily as a worktext to improve writing and secondarily reading, it also contains an underlay of grammar. After all, paragraphs consist of sentences, and sentences consist of sentence parts, which are the tools that build those sentences and the paragraphs that contain them.

Within the sentence section, the grammatical structures mentioned include three broad categories: *words, phrases, clauses*. If, however, you want to go deeper, below is a breakdown of the specific grammatical structures that are the sentence-composing tools covered in many of the activities in the worktext.

If your preference or program includes instruction in grammar, here are ways to help your students apply what they learn in grammar to their understanding and practice of good writing:

- Make a chart of the grammatical structures for display in the room for reference as students read model sentences and paragraphs from the worktext, and challenge them to identify any of the structures they contain.
- Assign each student a different grammatical structure to learn, with the responsibility of pointing out that structure in authors' sentences and paragraphs in the worktext. Since the teacher is the best student in the class, casting students as teachers will reinforce their understanding of the grammatical structure, empower the students to be responsible for teaching it to their peers, and create a peer teaching environment that fosters communication, reciprocity, and learning.
- When you present authors' sentences or paragraphs from the worktext, ask students to identify any grammatical structures they recognize from earlier in their course of study.
- After teaching certain grammatical structures, assign students to include and visually code them in their own writing. For example, if you have taught appositive phrases and participle phrases, ask students to *italicize* appositives, underline participles, and so forth.

- Have students locate and imitate assigned grammatical structures in what they are reading in your class or reading on their own.
- Create sentence-composing activities from the following list of grammatical tools to teach those tools, using varied activities like those in the worktext.

In the sentence-composing approach, grammatical structures are sentence parts that build sentences, and through them, paragraphs. Because their primary function is construction, namely, to build better sentences and paragraphs, they are called tools in the worktext.*

TOOLS BY TYPE

WORDS

1. **opening adjective**—An adjective word or phrase in the opener position of a sentence. It always precedes what is described.

single—**Wordless**, we split up.

Annie Dillard, *An American Childhood*

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

Michael Crichton, *Jurassic Park*

2. **delayed adjective**—An *adjective word or phrase in the S-V split or closer position of a sentence*. It always follows what is described.

single—His chin, **bristly with sparse whiskers**, rested on the back of one hand.
(S-V split)

Annie Dillard, *An American Childhood*

multiple—He was an elderly man, **thin** and **frail**. (*closer*)

Michael Crichton, *Jurassic Park*

*If you are interested in a more overt treatment of grammar via the sentence-composing approach, in which all these tools are taught and practiced through varied activities using authors' sentences, see *Grammar for Middle School: A Sentence-Composing Approach* (Heinemann).

3. **opening adverb**—*an adverb in the opener position of a sentence*. It always precedes what is described.

single—**Certainly**, no one had ever played a piece of music for her before.

Ann Patchett, *Bel Canto*

multiple—**Softly** but **persistently**, she was sobbing.

Keith Donohue, *The Stolen Child*

4. **delayed adverb**—*an adverb placed after the action described*.

single—What has changed, **decisively**, is the context in which the book might now be read.

Barack Obama, *Dreams from My Father*

multiple—When he saw that I was looking at him, he closed his eyes, **sleepily, angelically**, then stuck out his tongue.

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

PHRASES

5. **absolute**—*A phrase expanding the meaning of the sentence*. An absolute phrase is almost a complete sentence. As a test, you can make every absolute phrase into a sentence by adding *was* or *were*. Examples:

Instinctively, Harry looked at Dumbledore, who smiled faintly, the firelight glancing off his professor’s half-moon spectacles.

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

Test: The firelight [WAS] glancing off his half-moon spectacles.

They walked in silence for a moment through the fragrant woods, **the rusty pine needles gentle under their feet**.

Madeleine L’Engle, *A Wrinkle in Time*

Test: The rusty pine needles [WERE] gentle under their feet.

single—Two boys, **each carrying a shovel**, were coming across the compound.

Louis Sachar, *Holes*

multiple—They were walking in the direction of Robbie’s apartment now, **the leaves rattling around their feet, a quarter moon flying through the wind-driven clouds overhead.**

Stephen King, *UR*

Many absolute phrases begin with one of these words: *my, his, her, its, our, their* (possessive pronouns). Two examples:

single—Gasping, **his hands raw**, he reached a flat place at the top.

Richard Connell, “The Most Dangerous Game”

multiple—Caroline is tiny and exquisite, **her blonde hair framing a face that is glowing with laughter, her arms outstretched to whoever is taking the picture.**

Katherine Paterson, *Jacob Have I Loved*

6. **appositive**—*A phrase identifying a person, place, or thing already named in a sentence.* Appositives often begin with the words *a, an, or the*. They always answer one of these questions: Who is he? Who is she? Who are they? (*people*) What is it? What are they? (*places or things*)

single—**A bald slight man**, he reminded me of a baby bird. This answers the question: who is he? (*The appositive phrase tells who he is.*)

Tracy Chevalier, *The Girl with a Pearl Earring*

multiple—Most of the town’s natives did their shopping on King Street, **the town’s shopping strip, a slice of chain department stores, auto dealerships, fast-food restaurants.** (*The appositive phrase tells what King Street is.*)

Tracy Kidder, *Home Town*

7. **prepositional**—*A phrase that begins with any word that will fit in this blank: It was _____ the box. about the box, at the box, beyond the box, from the box, near the box, over the box, under the box, inside the box, outside the box, by the box, etc.*

single—The kids were lean and hard, **with callused hands and feet.**

Jeanette Walls, *The Glass Castle*

connected—This was Chicago, **on the eve of the greatest fair in history.** (*three connected prepositional phrases: on the eve and of the greatest fair and in history*)

Eric Larson, *The Devil in the White City*

multiple—In 1959, at the age of twenty-three, my father arrived at the University of Hawaii as that institution's first African student. (*three nonconnected prepositional phrases: in 1959 and at the age of twenty-three and at the University of Hawaii.*)

Barack Obama, *Dreams from My Father*

8. **participial**—A verbal phrase ending in “-ing” or “-ed” used to describe. A verbal is a verb that also functions like another part of speech. Participles show action, so they act like verbs, but they also describe, so they act like adjectives.

Present participial phrases always end in -ing. Unlike -ing verbs, which cannot be removed from a sentence, participles are removable.

Verb (not removable): He was **clearing his throat loudly**. If *clearing his throat loudly* were removed, the sentence would be ruined: *He was . . .* (incomplete sentence).

Present Participle (removable): **Clearing his throat loudly**, he stepped out from behind the bookshelves.

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

If *clearing his throat loudly* were removed, the sentence would not be ruined: *He stepped out from behind the bookshelves*. (complete sentence).

Difference Between Present Participles and Gerunds—Like present participles, gerunds are verbals that also end in -ing, but it's easy to tell the difference. Present participles are removable; gerunds are not. *In each pair, the first contains a present participle, and the second a gerund*. Only the present participles can be removed.

1a. *Feeling so much better after the nap*, Gunster dressed and went out.

1b. *Feeling so much better after the nap* relieved Gunster.

2a. Ralston, *going down the staircase backward*, was very unsteady.

2b. The cause of Ralston's fall *was going down the staircase backward*.

3a. The damaged plane landed poorly, *skidding left and right with sparks flying everywhere*.

3b. The captain during touchdown worried about *skidding left and right with sparks flying everywhere*.

Past participial phrases usually end in -ed. Unlike -ed verbs, which cannot be removed from a sentence, past participles are removable. Some past participles end in -en (*forgiven*), or end irregularly (*sung*).

Verb (not removable): A wide pink ribbon was **tied in back with a bow**.

If *tied in back with a bow* were removed, the sentence would be ruined: *A wide pink ribbon was . . .* (incomplete sentence).

Past participial phrase (removable): Around her waist was a wide pink ribbon, **tied in back with a bow**.

Bill Brittain, *The Wish Giver*

If *tied in back with a bow* were removed, the sentence would not be ruined: *Around her waist was a wide pink ribbon* (complete sentence).

Present participial phrase: The men within the door stared at one another, **shifting on their boots, twiddling their fingers, and holding onto their hip belts**. (*three*)

Ray Bradbury, *The Martian Chronicles*

Past participial phrases: **Hated by the Federalists and suspected by the Republicans**, John Quincy Adams returned to private life. (*two*)

John F. Kennedy, *Profiles in Courage*

Both present and past participial phrases: **Curled up inside a big one-meter drainage pipe that ran under the road**, she had her baseball glove in her mouth, and she was rocking back and forth, **banging her head repeatedly against the back of the pipe**. (*one past participle and one present participle*)

Michael Crichton, *Jurassic Park*

9. **gerund**—*A verbal phrase ending in “-ing” that names activities.* A verbal is a verb that also functions like another part of speech. Gerunds show action, so they act like verbs, but they also name, so they act like nouns by naming activities.

To see how gerunds function like nouns, insert any of these phrases into any of the blanks: *playing chess, learning new things, climbing mountains in distant lands, building sand castles on the beach, taking a computer apart to investigate its guts*, etc.

1. _____ is fun. (*subject*)
2. We like _____. (*direct object*)
3. They talked about _____. (*object of preposition*)
4. A great leisure activity is _____. (*predicate noun*)
5. Their favorite pastime, _____, is enjoyed by many. (*appositive*)

Difference Between Gerunds and Present Participles—Like gerunds, present participles are verbals that end in *-ing*, but it's easy to tell the difference between them and gerunds. Present participles can be removed from the sentence without destroying the sentence, but gerunds cannot be removed without destroying the sentence. *In each pair, the first contains a present participle, and the second contains a gerund.* Notice that only the present participles can be removed.

1a. *Feeling so much better after the nap*, Gunster dressed and went out.

1b. *Feeling so much better after the nap* relieved Gunster.

2a. Ricky, *going down the staircase backward*, was very unsteady.

2b. His mom had warned Ricky about *going down the staircase backward*.

3a. The damaged plane landed poorly, *skidding left and right with sparks flying everywhere*.

3b. The captain during touchdown worried about *skidding left and right with sparks flying everywhere*.

single—Everything necessary, books, music, wine, he could receive in any quantity by **sending a note through the window**.

Anton Chekov, "The Bet"

multiple—My mother told me about **dressing in her best party clothes on Saturday nights and going to the town's plaza to promenade with her girlfriends in front of the boys they liked**.

Judith Ortiz Cofer, "The Myth of the Latin Woman"

10. ***infinitive***—A verbal phrase that always begins with "to" plus a verb: *to sing, to read, to linger, to laugh, to sigh, to study, etc.* Infinitive phrases can name something (like nouns), describe something (like adjectives), or explain something (like adverbs).

noun infinitive—To make it to the final round of the playoffs was the team's goal. The infinitive names the team's goal. Noun infinitives answer the question "What?"

adjective infinitive—The coach emphasized the need to make it to the final round of the playoffs. The infinitive describes the need. Adjective infinitives answer the question "What kind?"

adverb infinitive—The team from Western High School worked overtime to make it to the final round of the playoffs. The infinitive explains why the team worked overtime. Adverb infinitives answer the question "Why?"

single—**To be in a place her mother had never seen** was in a way helpful. (*Names what was helpful.*)

Jhumpa Lahiri, *Unaccustomed Earth*

multiple—Wesley almost told him **to mind his business, to peddle his papers, and to put an egg in his shoe and beat it.** (*Names what Wesley told him.*)

Stephen King, *UR*

CLAUSES

11. **clause**—*A group of words containing a subject and its verb. An independent clause can stand alone as a complete sentence. A dependent clause cannot stand alone as a complete sentence because it is only a sentence part, not a complete sentence. Every dependent clause must be linked to an independent clause for its full meaning. All sentences have at least one independent clause—frequently more—and many sentences also have dependent clauses. In the following sentences, independent clauses are underlined, and dependent clauses are bolded.*

(1) **When you speak and write**, there is no law that says you have to use big words. *This sentence contains one dependent clause and one independent clause.*

Richard Lederer, *The Miracle of Language*

(2) Suddenly, Alfred, **who had heard the fight from across the street**, attacked from the rear with his favorite weapon, an indoor ball bat. *This sentence contains one dependent clause that interrupts the one independent clause.*

John Steinbeck, *Cannery Row*

(3) **Whatever she planted** grew as if by magic. *This dependent clause is also a part of the independent clause.*

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

(4) I will tell you **what Gandalf heard**, **although Bilbo did not understand it.** *The first dependent clause is also a part of the independent clause; the second dependent clause is not a part of the independent clause.*

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

(5) Catherine had loaded her oilcloth satchel with the leftovers from Sunday dinner, and we were enjoying a breakfast of cake and chicken **when gunfire slapped through the woods.** *This sentence contains two independent clauses, and one dependent clause.*

Truman Capote, *The Grass Harp*

(6) No one spoke at supper, and his mother, who sat next to him, leaned her head in her hand all through the meal, curving her fingers over her eyes so as not to see him. *This sentence contains two independent clauses, and one dependent clause that interrupts the second independent clause.*

Gina Berriault, “The Stone Boy”

- 12. adjective clause**—*A dependent clause that describes a person, place, or thing.* An adjective clause often begins with one of these words: *who, which, whose, where.*

who: I sleep with two cats, **who sleep on my legs.**

Annie Dillard, “Death of a Moth”

which: The good news is that we Americans are governed under a unique Constitution, **which allows us to write whatever we please without fear of punishment.**

Kurt Vonnegut Jr., “How to Write with Style”

whose: Stunned, Jem and I looked at each other, then at Atticus, **whose collar seemed to worry him.**

Harper Lee, *To Kill a Mockingbird*

where: Jody continued on through the large vegetable patch, **where the green corn was higher than his head.**

John Steinbeck, *The Red Pony*

SINGLE:

(1) He misses his sisters and cousins, **who have known him since he was a strong, good-looking boy.**

Barbara Kingsolver, *Pigs in Heaven*

(2) Sully, **whose skills were already maturing,** moved up from the Wolves level to the Lions.

Stephen King, *Hearts in Atlantis*

(3) They gave me a cable knit sweater and an oilskin jacket, **which kept me dry on the wettest days.**

Keith Donohue, *The Stolen Child*

MULTIPLE:

(4) To Richardson, **whose nerves were tingling and twitching like live wires, and whose heart jolted inside him**, this pause was a long horror.

Stephen Crane, "Horses—One Dash"

(5) She failed to see a shadow, **which followed her like her own shadow, which stopped when she stopped, and which started again when she did**.

Gaston Leroux, *The Phantom of the Opera*

(6) These are the men of chemistry, **who spray the trees against pests, who sulfur the grapes, who cut out diseases and rots, mildews and sicknesses**.

John Steinbeck, *The Grapes of Wrath*

- 13. adverb clause**—*A dependent clause that gives more information about the rest of the sentence.* Like all clauses, adverb clauses contain a subject and its verb. Adverb clauses answer these questions about an independent clause and begin with the words in parentheses (called subordinate conjunctions):

When does it happen? (*after, as, before, when, while, until*)

Why does it happen? (*because, since*)

How does it happen? (*as if, as though*)

Under what condition does it happen? (*although, if*)

An adverb clause is a sentence part, not a complete sentence. An easy way to identify an adverb clause is to remove the first word (the conjunction). Without that word, it's a complete sentence. With that word, it's a sentence part.

Example: When he arrived at the bottom, soft dusk was creeping over everything, blurring colors and shapes into gray masses.

Christopher Paolini, *Eragon*

If *when* were removed, the result would be this: *He arrived at the bottom* (a sentence, not an adverb clause).

SINGLE:

(1) **Although good looks may rally one's attention**, a lasting sense of a person's beauty reveals itself in stages.

Diane Ackerman, "The Face of Beauty"

(2) Delicatessens on Sunday night, **when all other stores are shut**, will overcharge you ferociously.

Saul Bellow, "A Father-to-Be"

(3) One leg was gone, and the other was held by tendons, and part of the trousers and stump twitched and jerked **as though it were not connected**.

Ernest Hemingway, *A Farewell to Arms*

MULTIPLE:

(4) He was one of those guys that think they're being a pansy **if they don't break around forty of your fingers when they shake hands with you**. *Contains two consecutive adverb clauses, one beginning with "if" and the other with "when."*

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

(5) **When she grinned**, her baby teeth shone like a string of pearls, and **when she laughed**, her thin shoulders shook and twitched. *Contains two nonconsecutive adverb clauses beginning with "when."*

Keith Donohue, *The Stolen Child*

(6) **As he soared upward, as the wind rushed through his hair, as the crowd's faces became mere flesh-colored pinpricks below, and as the Horntail shrank to the size of a dog**, he realized that he had left not only the ground behind, but also his fear. *Contains four consecutive adverb clauses beginning with "as."*

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

14. noun clause—*A dependent clause that works like a noun.* To understand how noun clauses act like nouns, insert *what we eat for breakfast* into any of these blanks:

1. _____ is important. (*subject*)
2. We discussed _____. (*direct object*)
3. The health teacher talked about _____. (*object of preposition*)

4. A valuable part of a healthy diet is _____. (*predicate noun*)
5. A regular morning meal, _____, provides energy for school. (*appositive*)

Most noun clauses begin with *that*, *what*, or *how*. However, some noun clauses begin with other words. The best way to identify a noun clause is this: if a clause is removable, it's not a noun clause; if a clause is NOT removable, it is a noun clause.

-----**REMOVABLE:** (adverb or adjective clauses)

1. The exact year when George Washington was born was 1732. (*adjective clause*)
2. When George Washington was born, cars didn't exist. (*adverb clause*)

-----**NONREMOVABLE:** (noun clauses)

3. When George Washington was born was a question on the quiz.
4. The discussion was about when George Washington was born.
5. Mr. Jameson discussed when George Washington was born.

-----**SINGLE:**

- (1) The most insidious thing about Ronnie was **that weak minds found him worth imitating**.

Stephen King, *Hearts in Atlantis*

- (2) Her mind only vaguely grasped **what he was saying**.

Kate Chopin, "A Respectable Woman"

- (3) I don't know **how he found his way back to the car**.

Annie Dillard, *An American Childhood*

-----**MULTIPLE:**

- (4) The writer must learn to read critically but constructively, to cut **what is bad**, to reveal **what is good**.

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

(5) Most of **what I write**, like most of **what I say** in casual conversation, will not amount to much.

William Stafford, “A Way of Writing”

(6) I asked him once **why he had to go away, why the land was so important**.

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

APPLICATION OF THE TOOLS: AN EXAMPLE

See “Building Stronger Paragraphs” on pages 200–201 of *Paragraphs for Middle School: A Sentence-Composing Approach*. When you prepare to teach the following model paragraph (“The Snake”), you notice that it contains effective examples of these tools: *adverb clause*, *prepositional phrase*, *present participial phrase*, *absolute phrase*, *delayed adjective*.

Prior to teaching the model paragraph, introduce your students to each tool by giving examples from the list above. Once students are comfortable with their understanding, then as part of your introduction to the model paragraph, have students locate examples of those tools and discuss how the author uses them to build the paragraph.

The Snake

(1) The snake bite happened **while Papa and I were cutting wild hay in a little patch of prairie back of the house**. (2) A big diamond-back rattler, **near the wood pile**, struck at Papa. (3) **With one quick lick of his scythe**, Papa chopped his head off. (4) **Dangling**, the head suddenly dropped to the ground three or four feet away from the writhing body. (5) It lay there, **the ugly mouth opening and shutting, still trying to bite something**. (6) Our dog, **curious**, went up and nuzzled that rattler’s head. (7) A second later, he was falling back, **howling and slinging his own head till his ears popped**, but it was too late. (8) That snake mouth had snapped shut on his nose, **driving the fangs in so deep that it was a full minute before he could sling the bloody head loose**. (9) He died that night, and I cried for a week.

Fred Gipson, *Old Yeller*

REFERENCES

What follows are the original sentences and paragraphs from the activities in the worktext. For some, but by no means all activities, you may want to copy the originals to show for comparison. If you do, be sure to praise students whose sentences or paragraphs in quality match—or maybe even surpass—the originals!

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REFERENCES: BEST SENTENCES (pages 3–13)

ACTIVITY 1: CREATING SUBJECTS (page 5)

Accept any subjects that make sense.

ACTIVITY 2: CREATING PREDICATES (page 6)

Accept any predicates that make sense.

ACTIVITY 3: MATCHING (pages 6–9)

1. The wounded from this morning's bombing were being brought in, on homemade stretchers, in wheelbarrows, on carts.
2. The meat, dry-cured for the feeding of the dogs, hung in the smoke-house.
3. Spraying bright colors, dancing, and singing are all part of the excitement.
4. Whoever had worn those sneakers had a bad case of foot odor.
5. To get his feet wet in such a freezing temperature meant trouble and danger.

ACTIVITY 4: EXPANDING (pages 9–11)

1. Carmen burst into tears, knowing that in the picture her eyes would look very puffy indeed.
2. Malcolm's right ankle was bent outward at an awkward angle from the leg, his trousers flattened, soaked in blood.
3. He was standing there all red-faced, screaming and waving his arms around.
4. Smoothing out the yellowed newspaper for the thousandth time, I scanned the page, hoping to find some bit of news about my daddy.
5. For perhaps fifteen seconds, the newcomer and the hard-faced man examined each other, with the scrutiny of those who take chances with life and death.
6. The huge head of the tyrannosaur raised back up.
7. One of the rocks, black and sharp, like an ugly tooth, jutted out of the water almost at the boat's side.
8. Walking back toward the patrol car, the policeman stumbled and fell down.
9. He remained on the floor and drew up his knees and bowed his head.
10. The wizard folded up the letter with a sigh, stood up, walked past Harry without glancing at him, and went to draw the curtains at his window.

References

11. Christopher-John and I just doubled up and fell upon the floor.
12. At the front door Mother and Father and Mr. and Mrs. Matsui bowed and murmured.
13. Whenever the wind came through the sky, he and his small family would sit in the stone hut and warm their hands over a wood fire.
14. Letters, computer printouts, forbiddingly thick bound documents cover the mayor's desk, and await his attention.
15. They grabbed ink bottles and sprayed the class with them, shredded books and papers, tore pictures from the walls, up-ended the waste basket, grabbed bags and books, and threw them out of the smashed window.

REFERENCES: IMITATING SENTENCES (pages 14–25)

ACTIVITY 1: CHUNKING (pages 14–16)

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

ACTIVITY 2: MATCHING IMITATIONS (pages 16–17)

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

ACTIVITY 3: UNSCRAMBLING IMITATIONS (pages 17–19)

1. Clarissa took the sandwich with her, the drink steady on her tray.
2. Putting his nose to the cookie, Teagan smelled ginger and a hint of sweet molasses.
3. The fragrance was just starting to waft its alluring scents of freshness through the air, passing through the rose garden and lavender.

References

4. Walking down the road, Janine saw a man was running along the sidewalk, holding a package in his hands.
5. From his bed, his glance admired a poster, two soccer-cleats, a dirty uniform from the game, a trophy sitting on his dresser.

ACTIVITY 4: WRITING IMITATIONS (pages 19–23)

Part One: *Accept and praise imitations that approximate the structure of the model sentence.*

Part Two:

6. b
7. a
8. c
9. c
10. b

REFERENCES: SENTENCE-COMPOSING TOOLS (pages 26–47)

ACTIVITY 1: IDENTIFYING SENTENCE PARTS (pages 28–30)

1. predicate—*came out from the back room*
2. subject—*the Peacekeepers*
3. tool—*with great exhilaration and a pounding heart*
4. subject—*a thin spider web of sweat*
5. tool—*his mouth opening and shutting without words*
6. predicate—*heard the commotion and awoke*
7. subject—*white sail and white bird*
8. tool—*faintly, over the rain*
9. predicate—*would lie in bed and watch the show*
10. subject—*he*
11. (A) tool—*with rattlesnake speed*, (B) subject—*Maniac*, (C) predicate—*snatched the book back*
12. (A) predicate—*got up*, (B) predicate—*cooked a breakfast of pancakes and the last of his bacon*, (C) predicate—*closed his pack ready to go*

References

13. (A) tool—*until a few months ago*, (B) subject—I, (C) tool—*a private school for troubled kids in upstate New York*
14. (A) tool—*trying to appear something less than frantic under the searching scrutiny of his father*, (B) subject—he, (C) predicate—*checked his safety belt buckle with elaborate coolness and rubbed at an imaginary windshield spot with a gloved hand*
15. (A) tool—*eyes focused straight ahead*, (B) tool—*her face glowing with the quiet joys of Sunday*, (C) tool—*her day*

ACTIVITY 2: MATCHING

PART ONE (page 31)

1. Beneath its shaggy coat, the horse was very lean and bony.
2. When flour was scarce, the boy's mother would wrap the leftover biscuits in a clean flour sack and put them away for the next meal.
3. From a thousand feet, flapping his wings as hard as he could, he pushed over into a blazing steep dive toward the waves.
4. Powerless, we witnessed the sacking of our launch.
5. Framed by long black locks, her deep eyes shone with a driving force.

PART TWO (page 32)

6. Her eyes, much too big for her pinched little face, gazed at Kit with longing.
7. Manuel, the herder who shot himself in the foot, had been operated on.
8. One of them, a tan Jersey cow named Blind Tillie, was Cold Sassy's champion milk producer.
9. Laughter, loud and warm from their long and intimate relationship, filled the room.
10. Mr. Murry, who had been sitting, his elbows on his knees, his chin on his fists, rose.

PART THREE (page 33)

11. Her necklace popped loose, flinging itself from her neck onto a bright, fuzzy photograph of a boy and a girl, laughing, having fun against a backdrop of sparkling water.
12. The houses were set out in a line under the soft green trees, their leaves rustling gently with the breeze.
13. The dog wagged his tail so hard that he knocked some oranges off the display, sending them rolling everywhere, mixing in with the tomatoes and onions and green peppers.

14. In the beginning there were thirty-six of them, thirty-six droplets of life so tiny that Eduardo could see them only under a microscope.
15. Something dashed across the road, a white flash in his headlights, like a large rat.

PART FOUR (page 34)

16. Putting a hand to my forehead, I felt a welt and a crust of hardened blood.
17. They huddle together, eating, blowing on their tea, and taking tiny, scalding sips as I build up the fire.
18. Mother temporarily gave up her hairpieces, a crimped false fringe and a rolled horsehair rat, platforms on which she daily constructed an elaborate mountain of her own hair.
19. The guitarist on the stage, tuning his guitar, let pure drops of sound fall into the noisy room.
20. Momma looked at Poppa's empty chair and waiting plate, then she turned to us, chin trembling, telling us about the accident on the highway.

ACTIVITY 3: UNSCRAMBLING TO IMITATE (pages 35–38)

1. Cranston sat down, relaxed and relieved.
2. I could see Sam and Nate outside, playing with their dog and pulling its ears.
3. Covered by dark musty quilts, the valuable paintings disappeared in a hidden room.
4. The animals settled down for a while, the monkeys grooming each other, and the cats circling their cages and moving like dancers.
5. In the early morning, no one was awake, not even the baby.
6. If you take a novice cook and make him prepare a meal every night in an equipped kitchen, it may turn him into a fine chef.
7. He whispered in her ear, sharing soothing memories of lovely beaches and then causing her brain to replay those memories in her sleep with every dream.
8. Sprawled out on one of the chairs, a lanky bit of boy stretched, flexing his skinny legs, planted his feet on the floor, and stood up to walk.
9. Duncan was out on the field, running some of the many extra laps the coach gave him, so that he could stay up with the rest of the team and not be left out anymore.
10. The scariest of the dog pack came up to Henry, its pointed inquiring snout sniffing him and its menacing growl threatening ominously, but it took the piece of the carefully offered meat from his hand and backed away, signaling the others not to approach him.

ACTIVITY 4: COMBINING TO IMITATE (pages 38–41)

1. She appeared beautifully dressed, a bright colorful scarf across her shoulders.
2. The fish darted toward the glass, the little ones fluttering their tails, the big ones bumping each other sideways and moving in pairs.
3. Moving the brush quickly across the paper, Jermayne made the circle red enough to make it look like a small traffic stoplight.
4. All amazing elements of magic, the fascinating topic of the guest magician, were in the possible realm.
5. There were two children, both in bright colors, playing on the school playground.
6. Meagan hid in the dark room, silent, anxious, and frightened.
7. Clara watched several crimson balloons overhead, floating like leaves from the trees, their bodies firm, their strings dangling down.
8. They squandered their talents for pennies, for images of notoriety, for an agent's deceptive promise.
9. She lifted the envelope, ripped it open in one movement, then looked at the letter and read through to the end, her tears welling up.
10. At the pharmacy, I saw the parents between the aisles, Henry loitering, and his wife thumbing through a magazine, and their child crawling around beneath them.

BUILDING STRONGER PARAGRAPHS (pages 45–46)

Perhaps cue the content. For example, in sentence one, ask students to describe the kind of scream by comparing it to a scream someone would make in a specific situation.

(1) A long, loud, and hollow scream rose from the woods, the sort of scream you might expect from a woman dying in extreme agony and extreme fear. (2) The wild, sobbing cry rose into the night again, cutting the air like a knife with a crystal blade, freezing us. (3) The scream climbed with a crazy ease through octave after octave, finally reaching a glassy, freezing edge. (4) It hung there for a moment and then whirled back down again, disappearing into an impossible bass register that buzzed like a monstrous honeybee. (5) This was followed by a burst of what sounded like mad laughter, and then there was silence again.

REFERENCES: THE OPENER (pages 49–67)

ACTIVITY 1: MATCHING (page 51)

1. If a sick person folds one thousand paper cranes, the gods will grant her wish and make her healthy again. (clause)
2. Leaping out of the thickets like stags, the men of Soror were upon us before we could lift our weapons to our shoulders. (phrase)
3. Ahead, Grant saw an island, rugged and craggy, rising sharply from the ocean. (word)
4. The size of a five-year-old girl, she was even more exquisite than the doll he'd made for the infant Empress. (phrase)
5. Hungry, Thomas ate two portions of meat. (word)

ACTIVITY 2: COMBINING (pages 52–54)

1. Uneasy, I felt the fur at the back of my neck prickle and rise.
2. Cautiously, he released the tension from his bow and moved forward.
3. Overhead, the clouds were thick and dark, giving warning that this is monsoon season, when floods of rain could fall from the sky in a matter of minutes.
4. Dizzy and nauseous, he really felt as if the whole car were moving beneath him.
5. Miserable and disconsolate, he wandered about the many tents, only to find that one place was as cold as another.
6. Around the fiery circle, warriors on high stilts beat upraised swords against their shields.
7. Lulled by the bobbing of the raft and by the soft, pleasant sounds of the sea against the oil barrel floats, I went to sleep again.
8. Drooping their tails and glancing warily at her, the wolves trotted away.
9. Buried in a nearby leather armchair, Spencer V. Silverthorne, a young buyer for Nuget's department store, slumbered.
10. His scarred, bony head resting on one of the man's feet, on the floor lay an old white English bull terrier.
11. While she sat there, a fuzzy spider paced across the room.
12. Before little Ramona was a year old, Angus Phail died.
13. As he drew near to the cottage, his wife came to meet him at the door.

14. If the weather cooperated, we were let out into the playground twice a day for a short recess and at lunchtime.
15. When I was four and when Cass was six, Cass whacked me across the face with a plastic shovel at our neighborhood park.

ACTIVITY 3: UNSCRAMBLING (pages 54–57)

1. If the routine got too complicated for the beginning dancers to follow, the instructor looked into easier steps. (clause)
2. Before the recipe became too advanced for us kids to understand, Mom demonstrated the procedure. (clause)
3. Then, looking around, the teacher walked near the students' desks. (word, phrase)
4. Ahead, braking fast, the car swerved around the dog. (word, phrase)
5. Wrapped and decorated, the package stayed expectantly on the closet shelf. (word, word)
6. Exhilarated but exhausted, the winner broke triumphantly through the red ribbon. (word, word)
7. Alone, searching for food and warmth, she followed her instincts through the forest, looked for some edible nonpoisonous plants, and marked her path. (word, phrase)
8. Uptight, worrying about presentation and audience, he held his invention in his arms, walked into the stuffy antique boardroom, and demonstrated his gizmo. (word, phrase)
9. Within the meadow of lavender, where extra plants like clumps of weeds sometimes grow, it is always a pleasure to be harvesting a crop in abundance. (phrase, clause)
10. In the science of genetics, where such things as strings of DNA are studied, it is certainly an honor to be chosen the winner of the fair. (phrase, clause)

ACTIVITY 4: IMITATING (pages 58–59)

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

ACTIVITY 5: EXCHANGING (pages 59–63)

The intent is for students to replace the word, phrase, or dependent clause with a like substitution. In the sample exchanges on page 60, all three are adverbs. Encourage students to substitute the same kind of word, phrase, or dependent clauses. If they don't, though, students will still benefit by substituting other kinds of sentence parts. They are still getting practice in filling the position in ways they perhaps normally don't.

ACTIVITY 6: EXPANDING (pages 63–64)

These are the authors' original sentences. Accept any expansions—word, phrase, or dependent clause—that make contextual sense.

1. On the afternoon of my encounter with Peeta, the rain was falling in relentless icy sheets.
2. Abashed, the six students fell silent and edged away from one another.
3. Deep in the ravine, there came a soft sound, a yelp of a hound puppy nipped on the ear by his mama.
4. Distantly, I heard a car's tires echo through the neighborhood.
5. On the prairie, the wind blew.
6. Immediately, the little lizard sprang up, leaping over Grant's head into Tim's arms.
7. Slowly, the snake raised its head until its eyes were on a level with Harry's.
8. Whistling, I went on up the mountain, following the stone walls, discovering many things about my property.
9. In the brightness of wintery sun next morning, he laughed at his fears.
10. Beyond the sink-hole, a boy and a yearling ran side by side, and were gone forever.

BUILDING STRONGER PARAGRAPHS (pages 65–67)

(1) As the sound of the dogfight grew nearer, I could tell there were quite a few dogs mixed up in it. (2) They boiled out of an alley, turned, and headed toward one hound-dog. (3) About twenty-five feet from me, they caught him and down he went. (4) Up out of that snarling, growling, slashing mass reared an old redbone hound. (5) Twisting and slashing, he fought his way through the pack and backed up under the low branches of a hedge. (6) Growling and snarling, they formed a half-moon circle around him. (7) Bolder than the others, a big bird dog darted in. (8) The hedge shook as he tangled with the hound. (9) He came out so fast he fell over backwards. (10) His right ear was split wide open. (11) It was too much for him and he took off down the street, squalling like a scalded cat. (12) A big ugly cur tried his luck. (13) He didn't get off so easy.

(14) He came out with his left shoulder laid open to the bone. (15) Sitting down on his rear, he let the world know that he had been hurt. (16) By this time, my fighting blood was boiling. (17) Taking off my coat, I waded in. (18) Yelling and scolding, I didn't have much effect, but the swinging coat did. (19) The dogs scattered and left. (20) Down on my knees, I peered back under the hedge. (21) In a soft voice, I started talking to the redbone hound. (22) "It's all right. (23) I'm your friend. (24) Come on now." (25) The fighting fire slowly left his eyes. (26) He bowed his head and his long, red tail started thumping the ground. (27) I kept coaxing. (28) On his stomach, an inch at a time, he came to me and laid his head in my hand.

REFERENCES: THE S-V SPLIT (pages 68–85)

ACTIVITY 1: MATCHING (page 70)

1. At one point a raven, black and lustrous, came flapping out from a bush and flew alongside us.
2. Strangely, people of honest feelings and sensibility, who would not take advantage of a man born without arms or legs or eyes, think nothing of abusing a man born with low intelligence.
3. His paper, with its report of a herd of ten thousand duck-billed dinosaurs living along the shore of a vast inland sea, building communal nests of eggs in the mud, raising their infant dinosaurs in the herd, made Grant a celebrity overnight.
4. The Earl of Mackworth, like other lords, kept a small army of Knights.
5. A seared man, his charred clothes fuming where the blast had blown out the fire, rose from the curb.

ACTIVITY 2: COMBINING (pages 71–73)

1. A woman of fifty or so with frizzy gray hair, plump, came toward them down the dark hall.
2. In the moonlight, these three trains, motionless, confirmed my fears that traffic was not maintained by night on this part of the line.
3. Spitz, cold and calculating, left the pack and cut across a narrow neck of land where the creek made a long bend around.
4. The Sunday clothing of the two shoeless boys, patched and worn, hung loosely upon their frail frames.

References

5. Every year, this aged old hat, patched, frayed, and dirty, sorted new students into the four Hogwarts houses.
6. Anna, one of my best friends, turned to face me and nodded slightly.
7. Two boys, each carrying a shovel, were coming across the compound.
8. The boy, trained in night-sight when the lantern was dimmed so as not to alert the wood's creatures, picked out a blurred shape in the dark.
9. The meat, dry-cured for the feeding of the dogs, hung in the smoke-house.
10. Lockhart, wearing lurid pink robes to match the decorations, was waving for silence.
11. The truck drivers, when they heard that Maxie Hammerman had been released from prison, were furious.
12. The bricks of the chimney, which had collapsed in a charred heap, provided a point of reference for the rest of the house.
13. George, although his intelligence was way above normal, had a little mental handicap radio in his ear.
14. Little Jon, whose eyes were quicker than most, should have seen the hole, but all his attention was on the stars.
15. The confused man, who had never liked the words “booby” and “booby-hatch” and who liked them even less on a shining morning when there was a unicorn in the garden, thought for a moment.

ACTIVITY 3: UNSCRAMBLING (pages 74–76)

1. Selma Brooks, a stately, tall older woman with chiseled features and striking eyes, watched them. (*phrase*)
2. Nate Wilkinson, a pudgy, cute little boy with curly hair and a huge grin, hugged the puppy. (*phrase*)
3. Sam, hidden in the tree, watched the kissing and giggled. (*phrase*)
4. Miranda, up on her chair, saw the mouse and screamed. (*phrase*)
5. Cookies, accompanied by several large glasses of milk, waited for them. (*phrase*)
6. Furniture, arranged with the artistic touch of a designer, came with the house. (*phrase*)
7. The cozy fire, on that cold bitter morning, was very appreciated. (*phrase*)
8. The antique vase, from the attic storage closet, was absolutely perfect. (*phrase*)

References

9. This decision, because it handled parental concern about that school policy, demonstrated the principal's effectiveness with both parents and teachers. (*clause*)
10. That reaction, when it cost the coach the loyalty of his baseball team, threatened the coach's relationship with both players and parents. (*clause*)

ACTIVITY 4: IMITATING (pages 76–77)

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

ACTIVITY 5: EXCHANGING (pages 77–81)

The intent is for students to replace the word, phrase, or dependent clause with a like substitution. In the sample exchanges on page xx, all three are adjectives. Encourage students to substitute the same kind of word, phrase, or dependent clauses. If they don't, though, students will still benefit by substituting other kinds of sentence parts. They are still getting practice in filling the position in ways they perhaps normally don't.

ACTIVITY 6: EXPANDING (pages 81–83)

These are the authors' original sentences. Accept any expansions—word, phrase, or dependent clause—that make contextual sense.

1. One of the dogs, the best one, had disappeared.
2. Sandy and Dennis, her ten-year-old twin brothers, who got home from school an hour earlier than she did, were disgusted.
3. The canoe, stripped of sail and mast, without a paddle to guide it in the swift-racing current, twisted and shifted in the rushing waters.
4. Then the great spider, who had been busy tying the dozing boy up, came from behind him and came at him.
5. Mrs. Rachel, before she had closed the door, took mental note of everything that was on that table.
6. One of the rocks, black and sharp, like an ugly tooth, juttied out of the water almost at the boat's side.
7. Carson Drew, startled, looked at his daughter.

8. Sometimes in the night, the ranch people, safe in their beds, heard a roar of hoofs go by.
9. Her face, as she stepped into the light, was round and thick, and her eyes were like two immense eggs stuck into a white mess of bread dough.
10. Niss Nedra, one of the youngest of the teachers, was giving the instructions, and Arlene White, a delicate, pale-faced girl of about Kirby's age, was acting as demonstrator.

REFERENCES: THE CLOSER (pages 86–103)

ACTIVITY 1: MATCHING (page 88)

1. My sister turned from the river and closed her eyes, as though she could wish away the river, and the barge on the river, and Eldric on the barge.
2. Alice laughed, and the sound was all silver, a wind chime.
3. She also had to watch our three chickens, who loved to wander away from our farm.
4. Lyra felt the force of his glance almost as if it had physical form, as if it were an arrow or a spear.
5. He kept time with one hand, singing away, happy as a bull frog.

ACTIVITY 2: COMBINING (pages 89–91)

1. I jumped to my feet, thunderstruck.
2. Abruptly, with a metallic scraping shriek, the car fell from the tyrannosaur's jaws, sickeningly.
3. Blue Elk went out, hurt and angry.
4. On the fog comes, silent and steady and flat.
5. A stillness hovered in the high air, soft, quiet, peaceful.
6. It was night now, bright with moon fragment and stars and northern glow.
7. My heart flutters, a large bird trapped in my chest.
8. A poem circles back on itself, eating its own tail and making you guess what it means.
9. Their heads were covered with wigs of European hair, curled in the latest fashion, and bound with ropes of pearls, rubies, and diamonds.

10. The beagle came barreling toward me, legs going lickety-split, long ears flopping, tail sticking up like a flagpole.
11. The thunder and lightning were frightening, while the rain came in gusts and torrents.
12. Dicey was up and dressed, washed and fed, and out the door, with the day's work outlined in her head, before anyone else stirred in the silent house.
13. Around her neck was a thick silver chain, on which hung a dark red pendant the size of a baby's fist.
14. This girl suffered through Brownies with me, who taught me how to swim, who understood about my parents, who didn't make fun of my bedroom.
15. Down the dark path rode Sir Gawain into the valley of despair, because it was his sworn duty to go this day to the Green Chapel and offer himself to the Green Knight, who awaited him there.

ACTIVITY 3: UNSCRAMBLING (pages 91–94)

1. A discarded leather glove lay on the ground, torn and stained. (*word, word*)
2. A new backpack was on the display, sleek and stylish. (*word, word*)
3. Suddenly, she opened her mouth and sang, entertaining, thrilling, and sweeping out over the audience. (*word, word, phrase*)
4. Now the model sauntered out and posed, preening, smiling, and looking straight into the camera. (*word, word, phrase*)
5. Logan quickly walked onto the field among the team, holding his head up, because he thought that it was very important to demonstrate his confidence before the game. (*phrase, clause*)
6. Shirley carefully waded into the crowd of her fans, keeping her guard up, since she thought that it was certainly smart to protect herself in any crowd. (*phrase, clause*)
7. The parents sat down in the audience together, the two of them in a huddle, hoping that the noise of others would quiet down to let them talk.
8. The Panthers raced onto the field together, the twenty of them as a team, knowing that their score in the game must be big enough to secure the playoffs.
9. Brooks Powell, in Halloween Superman regalia, stood in the yard of his parents' welcoming suburban house, his costumed biceps appearing small but firm, his feet planted on the lush green grass of the yard.

10. Nate Wilkinson, in bright red bathing suit, sat on the edge of Cape May's spacious white beach, his toddler face looking tan and happy, his feet burrowing into the loose light sand of the beach.

ACTIVITY 4: IMITATING (pages 95–96)

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

ACTIVITY 5: EXCHANGING (pages 96–100)

The intent is for students to replace the word, phrase, or dependent clause with a like substitution. In the sample exchanges on page xx, all three are present participles. Encourage students to substitute the same kind of word, phrase, or dependent clauses. If they don't, though, students will still benefit by substituting other kinds of sentence parts. They are still getting practice in filling the position in ways they perhaps normally don't.

ACTIVITY 6: EXPANDING (pages 100–101)

These are the authors' original sentences. Accept any expansions—word, phrase, or dependent clause—that make contextual sense.

1. Frankie looked at his sister, his eyes calm and unblinking.
2. She also had to watch our three chickens, who loved to wander away from our farm.
3. Lyra darted to the oak wardrobe, opened it, and hid inside, pulling the door shut just as the Steward entered.
4. Sometimes he cried, but always quietly, tears painting lean stripes down a grimy face.
5. She would always kiss us, then stand in the doorway after turning off the light, her shadow stretching down the length of the room.
6. As I crested the ridge, I looked back to see Harry still down by the water's edge, his hands up in front of his face as if he cannot bear to see what is happening above.
7. Down a long road through the woods, a little boy trudged to school, with his big brother Royal and his two sisters Eliza Jane and Alice.
8. Will clutched his brother's arm, his eye caught by a movement in the darkening lane that led away from the road where they stood.

9. When he was three, he had had two illnesses, one following the other, terrible high-fevered illnesses, which had almost taken his life and had damaged his brain.
10. The old soldier was waiting for him, sitting in a chair at the window, a single candle lit, the papers of a battle plan in his lap, his shadow large on the wall behind him.

BUILDING STRONGER PARAGRAPHS (pages 102–103)

(1) Fish gripped the edge of the picnic table as the wind kicked up around him, gaining momentum and ripping the wrapping paper out of his hands, sailing it high up into the sky with all the balloons and streamers roiling together and disintegrating like a birthday party in a blender. (2) Groaning and cracking, trees shuddered and bent over double, uprooting and falling as easily as sticks in wet sand. (3) Rain pelted us like gravel thrown by a playground bully, as windows shattered and shingles ripped off the roof. (4) The storm surged, and the ocean waves tossed and churned, spilling raging water and debris farther and farther up the beach. (5) Momma and Poppa grabbed hold of Fish and held on tight, while the rest of us ran for cover.

REFERENCES: THE MIX (pages 104–113)

ACTIVITY 1: MATCHING (pages 108–110)

1. Exhausted from rowing, Grant collapsed back, his chest heaving. (*phrase opener, phrase closer*)
2. Engine snarling like a hunting panther, the car jolted forward so fast that my body slammed into the black leather seat, my stomach flattening against my spine. (*phrase opener, phrase closer*)
3. Perhaps each of them, listening, glimpsed through that window a private world, unknown to the others. (*word S-V split, phrase closer*)
4. A man in furs, his face hardly visible in the deep hood of his garment, stood in the foreground, with his hand raised as if in greeting. (*phrase S-V split, phrase closer*)
5. His muscles flexing tightly against his thin shirt and the sweat popping off his skin like oil on water, he lifted the truck in one fluid, powerful motion until the front was several inches off the ground and slowly walked it to the left of the road, where he set it down as gently as a sleeping child. (*phrase opener, clause closer*)
6. While Abilene was at school, the neighbor's dog, a male brindled boxer inexplicably named Rosie, came into the house uninvited and unannounced and lifted his leg on the dining-room table, spraying the white tablecloth with urine. (*clause opener, phrase S-V split, phrase closer*)

7. In the half-light of dawn, I plunged my hand deeper into the darkness inside the wall containing bees, searching for honey from bees, dreaming of golden treasures. (*phrase opener; phrase closer; phrase closer*)
8. A small olive-skinned creature who had hit puberty but never hit it very hard, Ben had been my best friend since fifth grade, when we both finally owned up to the fact that neither of us was likely to attract anyone else as a best friend. (*phrase opener, clause closer*)
9. Slowly, a chill mist began to rise from his body, spreading towards the man and midwife, who scuttled to the other side of the fire to get away. (*word opener, phrase closer; clause closer*)
10. My first impression, as I opened the door, was that a fire had broken out, because the room was so filled with smoke that the light of the lamp upon the table was blurred by it. (*clause S-V split, clause closer*)

ACTIVITY 2: ARRANGING (pages 110–113)

1. Past the corn and potato fields, my house came into view, looking small and weak against the mountains towering behind it.
2. Gwydion, watchful, sat with his knees drawn up, his back against an enormous elm.
3. Nathaniel, coming back down the road on a run, slipped the rope from the mooring and, as they pulled away from the wharf, leaped nimbly to his place with the crew.
4. Our clan, the Plain Janes, has splintered, the pieces being absorbed by rival factions.
5. In her attic bedroom, Margaret Murry, wrapped in an old patchwork quilt, sat on the foot of her bed and watched the trees, tossing in the frenzied lashing of the wind.
6. 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.
7. As he sipped his coffee, the sun came up over the lake, and he noted how beautiful it was, the mist rising, the new sun shining like gold.
8. The doctor, brilliant, one of the top cervical cancer experts in the country, was a dapper and serious fifty-six-year-old surgeon, who walked with an extreme limp from an ice-skating accident more than a decade earlier.
9. While I was resting there, sucking the juice from the cactus, I saw the big gray dog, the leader of the wild pack, in the brush above me.
10. Enraged, hissing furiously, the snake slithered straight toward Justin Finch-Fletchley and raised itself again, fangs exposed, poised to strike.

REFERENCES: REVIEW OF TOOLS (pages 114–121)

ACTIVITY 1: EXPANDING (pages 114–115)

1. Royce paused a moment, staring off into the distance, his face reflective.
2. Tall and powerful, M. C. didn't mind being by himself.
3. She was just standing in the doorway, barely over the threshold, arms crossed over her chest.
4. Still thinking and dreaming about storks, she got up in her nice hazy daze and wandered away from the dike, one shoe in her hand.
5. Kicking off her buckled shoes and dropping the woolen cloak, she plunged headlong over the side of the boat, to retrieve the wooden doll in the water.
6. Shaking, I pressed my face into my goat's fur, breathing in her sweet-sour goat smell, wrapping my arms tightly around her.
7. Year after year, learning to be quiet, Michael sat on a blanket, watching his mother polish other people's floors.
8. Sometimes now, in the hush of night, when the moon was full and the light lay in silver bands across the pandanus mats and all the village was sleeping, Mafatu awoke and sat upright.
9. Slowly, she turned back to Simon, knowing how she must look to him, standing alone in a damp storage room, her feet tangled in bright plastic wiring cables.
10. Then I saw her, the blood drained from her face, hands clenched in fists at her sides, walking with stiff, small steps up toward the stage, passing me.

ACTIVITY 2: EXPANDING THREE WAYS (pages 116–118)

These are the authors' sentences:

1. As they entered the building, Sadako felt a pang of fear.
2. Boysie, who slept in the kitchen, heard the door shut and came to the living room.
3. He began edging backwards out of the cave, scraping his feet as noisily as he could.
4. Afraid he might miss, Romey, who had brought along Roy Luther's gun, aimed at the rattlesnake and blew its head off, its body continuing to writhe.

REFERENCES: OUT OF BOUNDS (pages 122–138)

Some students mistakenly believe that a sentence must never begin with because. Explain that when a fragment begins with because, the problem is that it is a fragment, not that it begins with because; however, if because begins a complete sentence, there is no problem.

ACTIVITY 1: CORRECTING FRAGMENTS (page 125)

Accept students' work if they inserted the fragment as a sentence part in a grammatical sentence, that is, one containing a topic (subject) and a comment about the topic (predicate).

ACTIVITY 2: INSERTING FRAGMENTS INTO SENTENCES (page 126)

1. She was a big, good-looking girl, buxom and curvaceous, with dusty black hair, except for a fringe of bleached blonde bangs, pulled into a pony-tail that slapped her between her shoulder blades when she ran.
2. Mortenson appreciated the applause, almost as much as he was relieved to be done speaking.
3. Irritable and longing for rest, he opened the door to the room and dropped off to sleep on the bed the old lady died in.
4. With her little lacquer brush, while the phone was ringing, she went over the nail of her little finger to accentuate the line of the moon.
5. Though the lion cubs grow to become larger than the dogs used as their foster mothers, and far more dangerous, they never give their foster mother trouble, and she never loses her placid behavior or her sense of authority of her litter.

ACTIVITY 3: DETECTING FRAGMENTS (page 127)

This is the paragraph with fragments eliminated by making them sentence parts of the appropriate sentence. (Sentence parts that were fragments are underlined.)

The delivery truck pulled up in front of the house, a townhouse at the end of the block across from the park. Parking in front of the house with the engine running, the delivery man exited the truck and walked up the sidewalk to the porch, but noticed that the front door was wide open. Reluctant to enter the home unannounced, he knocked on the door, hoping that someone would hear him and come to the porch to accept delivery of the package, something that neared the weight limit for packages set by his company. There was no response. Yelling into the house, he identified himself as a delivery man, and asked if someone could please come to the front door to take delivery of the package. When no one appeared, he decided to leave a notice of attempted delivery rather than leave the package on the porch where it might be unsafe.

ACTIVITY 4: ELIMINATING FRAGMENTS (pages 127–128)

This is the paragraph with fragments eliminated by connecting them to the appropriate sentence. (Sentence parts that were fragments are underlined.)

Most hurricanes don't cause massive destruction, passing through an area with little or no damage, injuries, or fatalities. There are exceptions that, because of their devastating effects, set records. The worst hurricane worldwide on record occurred in 2005, Hurricane Katrina in the United States, which struck Louisiana and Mississippi, mainly their coastal areas on the Gulf of Mexico, with loss of lives estimated at over 1900 victims, and property damage over 100 billion dollars. Although Hurricane Katrina is the most devastating on record, Katrina's winds were not the most intense in miles per hour. That record is held by Hurricane Camille, a storm that in 1969 raged in the North Atlantic at 190 miles per hour, with gusts as high as 210 miles per hour, the strongest ever of any hurricane making landfall. After skirting the coast of Cuba, it picked up speed in the Gulf of Mexico then headed for the coast of Mississippi, and then to the mountains of Virginia, one of only four hurricanes worldwide to reach winds of 190 miles per hour, and the only one of the four to cause widespread death and damage on landfall. Estimates of the devastation include over 250 fatalities, with property damage costing billions of dollars.

ACTIVITY 5: ELIMINATING COMMA SPLICES AND RUN-ONS (page 131)

MAKE TWO SENTENCES: Use a period to end the first sentence, and a capital letter to start the next sentence.

1. products. The
2. health. His
3. it. I
4. complex. Finding
5. Shakespeare. According

ADD A COMMA PLUS *and, but, or, so, yet* (coordinating conjunctions) TO JOIN THE SENTENCES:

1. products, so
2. health, and
3. it, but
4. complex, yet
5. Shakespeare, or

USE A SEMICOLON BETWEEN THE SENTENCES: *A semicolon can replace a period if the two sentences are closely linked in meaning.*

1. products; the
2. health; his
3. it; I
4. complex; finding
5. Shakespeare; according

ACTIVITY 6: AVOIDING COMMA SPLICES AND RUN-ONS (pages 132–134)

Accept students' work if they avoid a comma splice or a run-on. Below are only a few possibilities.

1. When Mark Twain, the famous author whose real name was Samuel Clemens, was a boy of fourteen, he thought his father was **stupid**, **but** when Twain reached twenty-one, he was amazed how much his father had learned.
2. Extremely arrogant and conceited, Eric didn't comprehend how his overpowering style affected his lack of **friends**; **his** mother, after describing how to pay more attention to others, told him to be considerate and stop bragging to everyone about his superiority.
3. Oatmeal, that common breakfast cereal, is not just for breakfast **anymore**; mushy and semi-disgusting, it's good for other things, like putting in your little brother's shoes, his baseball glove, or his ears.
4. As the storm, a blizzard that had lasted two days, covered the landscape, blanketing everything in white, Jake Slatterly, whose job was to make sure provisions were ample, began to **worry**. **He** made a plan, one that was by no means certain of success, to hitch one of the horses to a wagon, drive the little-used road on the other side of the mountain, and, with luck and a lot of prayers, get to Dodge City to buy some grub and some whiskey.
5. Once in a while, when summer is sunny and not too hot, when the breezes refresh rather than disturb with too strong force, after a swim in the pool or the lake it is refreshing to just air-dry in the warm breeze, feel the caress of it against bare skin, and close your eyes, enjoying the beauty of nature's summer **best**. **On the contrary**, sharply contrasting are fierce winter winds chilling the bones and penetrating even layers and layers of clothes, causing you to exit the outdoors and seek the warmth of inside, thankful for protection from the harsh cold.

ACTIVITY 7: IDENTIFYING BOUNDARY PROBLEMS (pages 134–136)

1. (*run-on*) After Sandy left science class yesterday, her curiosity about global warming was **high it** was almost twice as high as before that interesting class.
2. (*comma splice*) When visiting the Internet, that electronic encyclopedia, Sandy was researching the debate on global warming, a fascinating **topic, she** found a lot of different opinions on it.
3. (*no problem*) Part of the controversy concerns the causes of increased average temperatures globally, and whether these increases, which are minimal, are the result of improved measurement devices to record those increases.
4. (*both problems*) Another controversy, perhaps the most prevalent, is whether temperature increases are part of normal **variations that** possibility is supported by many who have studied the **issue, scientists** are divided on this issue, leaning, however, mainly toward the belief that the cause is emission of greenhouse gases.
5. (*no problem*) Throughout the world, scientists agree that there has been an increase in global surface temperatures, one induced by human activity, specifically the increased emissions.
6. (*comma splice*) In 1997, a document entitled the Kyoto Protocol affirmed that global warming poses a **threat, reducing** greenhouse gases among the world's industrial nations was its recommendation.
7. (*comma splice*) The Kyoto Protocol, a document signed by approximately 1500 of the world's top climatology scientists, including winners of the Nobel Prize in science, was a petition urging governments to enact binding **laws, such** legislation was designed to regulate industries that emit greenhouse gases during their manufacturing processes.
8. (*comma splice*) Adding to the controversy, skeptics believe that the issue is blown out of proportion, because they cite only minor fluctuations in global temperatures, no more than a few degrees variation over the last 10,000 **years, these** dissenters question the motives of serious supporters of the theory, those who call global warming a major threat to humanity.
9. (*no problem*) Adding to the complexity of the issue are claims, usually made by industrial scientists, that manufacturers pressure scientists in their employ to downplay any findings that could be interpreted as supporting global warming, namely the belief that increased global temperatures, appearing only after the Industrial Revolution, are the result of unregulated emissions of greenhouse gases during manufacturing.

10. (*both problems*) The controversy has produced some odd **developments**, **one** is that some scientists have made wagers about future average global temperatures, including two scientists who bet that in a future five-year period the average global temperature would not be higher than a past five-year **period** on the contrary, it would, they claim, be actually lower, thus refuting the claim of global warming.

ACTIVITY 8: CORRECTING BOUNDARY PROBLEMS (pages 136–137)

These are the authors' original sentences; however, accept alternate methods of correcting the comma splice or run-on problem: for example, two separate sentences; semicolon to separate the two sentences; a comma plus coordinating conjunction between the sentences.

1. Grown-ups never understand anything by themselves, **and** it is tiresome for children to be always and forever explaining things to them.
2. Harry had never believed he would meet a boy he hated more than Dudley, **but** that was before he met Draco Malfoy.
3. Bart was terribly mangled in the auto accident, **but** they saved both his legs.
4. It was another cry, but not quite like the one she had heard last **night; it** was only a short one, a fretful childish whine muffled by passing through walls.
5. Gollum wanted the ring because it was a ring of power, and if you slipped that ring on your finger, you were **invisible; only** in the full sunlight could you be seen, and then only by your shadow, and that would be shaky and faint.

BUILDING STRONGER PARAGRAPHS (pages 137–138)

Here is a rewrite of the paragraph with all three problems eliminated: fragments, comma splices, run-ons. Variations are possible. Accept any version that eliminates the sentence boundary problems.

A locust resembles a grasshopper in appearance, but with shorter antennae than a grasshopper. Furthermore, grasshoppers are usually one inch long, whereas locusts are twice as long. There are other differences between the two species, mainly in behavior. Grasshoppers are solitary, loners content with little need for other grasshoppers. Locusts, when they overpopulate and therefore lack enough food, however, congregate in huge numbers, sometimes in the millions, and evolve into a swarm in the sky resembling a black cloud in search of food, traveling on wind currents and descending on cotton, fruit, crops, and other food. Causing billions of dollars in lost income, locust swarms have a huge impact on an area's economy. Farmers and others, such as tree growers and landscapers, are especially hard-hit. Ever since recorded history, outbreaks of locusts have plagued humans. Sometimes so many locusts amass in the sky, traveling in black bands miles wide, that they block out the sun. They can travel hundreds of miles in a single day. Because humans are almost helpless to prevent their attack, fortunately locust swarms are rare.

REFERENCES: EXPANDING PARAGRAPHS (pages 144–160)

ACTIVITY 1: ADDING ONE SENTENCE PART (pages 145–147)

PARAGRAPH ONE

(1) A red bolt flashed from his palm toward the elven lady, illuminating the trees with a bloody light. (2) It struck her steed, and the horse toppled with a high-pitched squeal, **plowing into the ground chest-first**. (3) She leapt off the animal with inhuman speed, and landed lightly, **glancing back for her guards**.

PARAGRAPH TWO

(1) All the trouble began when my grandfather died and my grandmother came to live with us. (2) Relations in the one house are a strain at the best of times, but, to make matters worse, my grandmother was a real old country woman, **quite unsuited to the life in town**. (3) She had a fat, wrinkled old face, and, **to Mother's great indignation**, went around the house in bare feet because she said the boots had crippled her. (4) For dinner she had a jug of strong beer and a pot of potatoes with sometimes a bit of fish, and she poured out the potatoes on the table and ate them slowly and disgustingly, **using her fingers by way of a fork**.

PARAGRAPH THREE

(1) **Abruptly, then, and very quickly**, she went into the farthest and most anonymous-looking of the seven or eight enclosures, closed the door behind her, and, **with some little difficulty**, manipulated the bolt to a locked position. (2) **Without any apparent regard to her environment**, she sat down. (3) Then she placed her hands, **vertically**, over her eyes and pressed the heels hard, **as though to paralyze the optic nerve and drown all images into a voidlike black**. (4) Her extended fingers, **though trembling or because they were trembling**, looked oddly graceful and pretty. (5) She cried for fully five minutes. (6) She cried without trying to suppress any of the noisier manifestations of grief and confusion, **with all the convulsive throat sounds that a hysterical child makes when the breath is trying to get up through a partly closed epiglottis**.

ACTIVITY 2: ADDING MULTIPLE SENTENCE PARTS (pages 147–149)

PARAGRAPH ONE

(1) The car moved forward around the curve of the driveway as I tiptoed down the stairs, **its high beams flashing through the windows and across the living room**

like a searchlight. (2) I wondered if I should turn on the lights to let it be known I was there—**awake, alert, ready to take on intruders.** (3) No, I thought. (4) See the car at first, at least. (5) **Still as a statue,** I waited.

PARAGRAPH TWO

(1) It towered thirty feet above the trees, **a great evil god, folding its delicate watchmaker's claws close to its oily reptilian chest.** (2) 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 nail of a terrible warrior.** (3) 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.** (4) The head itself, **a ton of sculptured stone,** lifted easily upon the sky. (5) Its mouth gaped, **exposing a fence of teethlike daggers.** (6) Its eyes rolled, **ostrich eggs empty of all expression save hunger.**

PARAGRAPH THREE

(1) Waymor Royce was the youngest son of an ancient house with too many heirs. (2) He was a handsome youth of eighteen, **grey-eyed and graceful and slender as a knife.** (3) **Mounted on his huge black horse,** the knight towered above Will and Gared on their smaller horses. (4) He wore black leather boots, black woolen pants, black moleskin gloves, and a fine supple coat of gleaming black ringmail over layers of black wool and boiled leather. (5) Waymor had been a Sworn Brother of the Night's Watch for less than half a year, but no one could say he had not prepared for his vocation, **at least insofar as his wardrobe was concerned.** (6) His sable cloak was his crowning glory, **thick and black and soft.**

ACTIVITY 3: ADDING SIMILAR SENTENCE PARTS (pages 149–151)

PARAGRAPH ONE

Sunday night was long and dark and lonely. Every time I started to doze, a floorboard creaked or a tree branch scratched the roof, jolting me awake. **I hated this empty house, hated the emptiness I felt inside me.** Sometimes, lying there at night, I felt like I'd explode if I couldn't go somewhere else, just be anywhere else other than this place—the place where my family had left me, one by one, to fend for myself.

PARAGRAPH TWO

During the bitterly cold days of winter, the thirteen-year-old had gotten into the habit of counting the blocks until she was safe at home—**safe from the freezing cold**

wind, safe from the nasty comments made by girls who had cut school and were always hanging out in front of the local drugstore, safe from the gang of boys who had all but quit school and who hung out in the broken-down playground in front of her building. They all seemed to have something mean to say about her.

PARAGRAPH THREE

I could never let that happen to Prim, sweet, tiny Prim, **who cried when I cried before she even knew the reason, who brushed and plaited my mother's hair before we left for school, who still polished my father's shaving mirror each night because he'd hated the layer of coal dust that settled on everything in the Seam.** The community home would crush her like a bug, so I kept our predicament a secret.

ACTIVITY 4: ADDING SENTENCES (pages 152–156)

PARAGRAPH ONE

At some point, bats would flit from the darkness out over the water to feed on the insects. George would stop fishing, because the bats struck at his fishing fly, and he had terrible notions of a frantic squeaking bat impaled on the barbed hook, trying to free itself and only breaking its own fragile wings in the process. Grabbing the bat and yanking the hook out would be unthinkable, so the only choice seemed as if it would be to run away, leaving the struggling animal on the end of the line, and to return the next morning to collect the rod and hope that a fox had happened along and eaten the bat—and not swallowed the hook along with the bat, so that it, too, now struggled somewhere in the woods, dragging the fishing pole by the taut line that now ran from its gut up through its throat and tore at the side of its mouth. **Dreading those possibilities, when the bats came out, George cooked what fish he had, if he had any, and watched darkness settle, and then went home.**

PARAGRAPH TWO

They were not long in the mountains before Larch accepted, bitterly, that it was an impossible hiding place. It wasn't the cold that was the problem, though autumn here was as raw as midwinter had been on the lord's estate. It wasn't the terrain either, though the scrub was hard and sharp, and they slept on rock every night, and there was no place even to imagine growing vegetables or grain. It was the predators. Not a week went by that Larch didn't have to defend against some attack: mountain lions, bears, wolves, the enormous birds, the raptors, with a wingspan twice the height of a man. **Some of the**

creatures were territorial, all of them were vicious, and as winter closed in bleakly around Larch, all of them were starving. Larch's horse was lost one day to a pair of mountain lions.

PARAGRAPH THREE

Hugo could hardly fall asleep. When he did, he dreamed about a terrible accident that occurred in the train station thirty-six years ago, which people still talked about. **Hugo had heard stories about the accident from the time he was very young.** A train had come into the station too fast. The brakes had failed, and the train slammed through the guardrail, jumped off the tracks, barreled across the floor of the station, rammed through two walls, and flew out the window, shattering the glass into a billion pieces. In his dream, Hugo was walking by himself outside the train station when he heard a loud crash and looked up, a train falling on him from the sky. **Hugo woke up in a sweat.** Afraid to go back to sleep, Hugo climbed out of bed and got dressed.

PARAGRAPH FOUR

In my dream we were out over our heads in water. Chris's head went under, his mouth filling with water. **He popped back up, crying for help.** Then he was dragged under again. Looking into the clear water, I could see two bloated corpses holding his ankles, their open eyes as blank and pupilless as the eyes of Greek statues. **Chris's head broke water again.** He held one hand up limply to me and voiced a screaming, womanish cry. Chris's scream turned into a bubbling water-choked gurgle as the corpses pulled him under again. Suddenly I felt a soft, rotted hand wrap itself around my calf and begin to pull. **A scream built up in my chest, but before I could utter it, the dream washed away into a grainy facsimile of reality.** It was Teddy with his hand on my leg, shaking me awake.

PARAGRAPH FIVE

It was a very peaceful room, and the only sound was the occasional crackling from the logs or the rustling of a newspaper, the pages of which Longridge turned with some difficulty, for a slender wheat-colored Siamese cat was curled on his knee, chocolate-colored front paws curved in towards one another, sapphire eyes blinking occasionally as he stared into the fire. On the floor, his scarred, bony head resting on one of the man's feet, lay an old white English bull terrier. His slanted almond-shaped eyes, sunk deep within their pinkish rims, were closed. **One large triangular ear caught the firelight, flushing the inside a delicate pink, so that it appeared almost translucent.** He twitched and sighed often in his sleep, as old dogs will, and for once his shabby tail with the bare patch on the last joint was still. By

the door lay another dog, nose on paws, brown eyes open and watchful in contrast to the peacefulness radiated by the other occupants of the room. **This was a large red-gold Labrador retriever, a young dog with all the heritage of his sturdy working forebears in his powerful build, broad noble head and deep, blunt, gentle mouth.**

ACTIVITY 5: EXPANDING PARAGRAPHS (pages 156–157)

Accept any sentence parts and sentences that are compatible with Bradbury's description of the robots. Below, Bradbury's sentence parts are bolded.

(1) There was a smell of lubrication and lathed brass. (2) There was a silence of the tomb yard. (3) Sexed but sexless, the robots waited. (4) **Named but unnamed, and borrowing from humans everything but humanity**, the robots stared at the nailed lids of their wooden coffins, **in a death that was not even a death, for there had never been a life**. (5) Now there was a vast screaming of nails yanked out of the boxes. (6) Now there was a lifting of wooden lids. (7) Now there were robot shadows on the boxes and the pressure of a hand squirting oil from a can. (8) Now one robot was set in motion. (9) Now another and another arose. (10) Their marble eyes rolled wide their rubber lids.

REFERENCES: UNSCRAMBLING PARAGRAPHS (pages 181–191)

ACTIVITY 1: NARRATIVE PARAGRAPH (pages 182–183)

When Augustus came out on the porch the blue pigs were eating a rattlesnake. It had probably just been crawling around looking for shade when it ran into the pigs. They were having a fine tug-of-war with it, and its rattling days were over. The sow had it by the neck, and the shoat had the tail.

ACTIVITY 2: INFORMATIVE PARAGRAPH (pages 183–185)

All through the long history of Earth the sea has been an area of unrest where waves have broken heavily against the land, and where the tides have receded, and then returned. For no two successive days is the shore line precisely the same. Not only do the tides advance and retreat in their eternal rhythms, but the level of the sea itself is never at rest. It rises or falls as the glaciers melt or grow, as the floor of the deep ocean basis shifts under its increasing load of sediments, or as the earth's crust along the continental margins warps up or down in adjustment to strain and tension. Today a little more land may belong to the sea, tomorrow a little less. Always the edge of the sea remains an elusive and indefinable boundary.

ACTIVITY 3: PROCESS PARAGRAPH (pages 185–187)

In a balloon is a wonderful way to travel, particularly if you want to travel from your home to school. You get up early in the morning with your school-books, climb into

the basket, look in the direction of the school building, untie the ropes, and fly off. On your way many delightful things can happen. The wind will be calm and you'll never get to school. The wind will blow you in the wrong direction and take you fifty miles out into the country away from school, and you might decide to play hooky, just once, and nobody can bother you in a balloon. Then, too, you might fly over a ball park on the way and change your mind as you make a quick descent onto the roof of the grandstand, or if you pass any lakes on the way to school, you can drop a line and do some fine fishing. Balloon travel is the best, particularly between home and school.

ACTIVITY 4: DESCRIPTIVE PARAGRAPH (pages 187–189)

One grave in every graveyard belongs to the ghouls. Wander any graveyard long enough, and you will find it, water-stained and bulging, with cracked or broken stone, scraggly grass or rank weeds about it, and a feeling when you reach it of abandonment. It may be colder than the other gravestones, too, and the name on the stone is all too often impossible to read. If there is a statue on the grave, it will be headless or so scabbed with fungus and lichens as to look like a fungus itself. If the grave makes you want to be somewhere else, that is the ghoulish gate. There is one in every graveyard.

ACTIVITY 5: EXPLANATORY PARAGRAPH (pages 189–191)

The bright green grasshoppers are just too easy to spot. The birds spend their days gobbling them up while the yellow grasshoppers hide nearby and taunt their less-fortunate brothers. The grasshoppers that are born a bit yellower to begin with live to an old age in the drought because the birds can't see them in the parched grass. The greener ones, the ones the birds pick off, don't last long enough to grow big. Only the yellower ones survive because they are more fit to survive in the torrid weather, hidden by the parched yellowed grass.

REFERENCES: BUILDING PARAGRAPHS (pages 192–205)

ACTIVITY 1: PLACING ADDITIONS (pages 192–197)

Additions are bolded.

PARAGRAPH ONE

(1) **As she grew to understand that it would be harder than ever to get back to Kansas and Aunt Em again,** Dorothy's life became very sad. (2) She would cry bitterly for hours, **Toto sitting at her feet and looking into her face, whining dismally to show how sorry he was for his little mistress.** (3) **If Dorothy was with him,** Toto did not really care whether he was in Kansas or the Land of Oz, but the dog knew the little girl was unhappy, **making him unhappy, too.**

PARAGRAPH TWO

(1) A male was crouching, **staring dead ahead, ears swiveled around, every hair bristling.** (2) A female stood a little behind him, **a paw raised in the air, a snarl upon her face, her tail anxiously curled in the air.** (3) **Lastly,** a cub had his head turned to one side, **distracted momentarily,** but he too was apprehensive, **his claws drawn.**

PARAGRAPH THREE

(1) The dry slope was dotted with rabbits, **some nibbling at the thin grass near their holes, others pushing further down to look for dandelions or perhaps a cowslip, a delicacy among rabbits, that the rest had missed.** (2) **Here and there,** one sat upright on an ant heap and looked about, **with ears erect and nose in the wind.** (3) **Singing undisturbed on the outskirts of the wood,** a blackbird showed that there was nothing alarming there, and in the other direction, **along the brook,** all was plain to be seen, **empty and quiet, with the warren at peace.**

PARAGRAPH FOUR

(1) Then the sound of a fanfare emerged, **some of it out of the depths of the forest, some more magically from the high branches of the trees where the trumpeter was.** (2) **His face painted like a bird's,** a man seemingly on fire swept down on a rope, **skimming the spectators' heads, smoke trailing behind him, catching another rope and swinging this way further and further along the stretch of audience-covered road.** (3) Then the rest of the acrobats came out, **in stained and ragged colors,** and for the next hour leapt from trees into the empty air and were caught in the arms of others, **who seemed to fall from even greater heights.** (4) Men walked across tightropes stretched from tree to tree, **carrying brimming buckets of water, slipping in mid-air and hanging on with just one arm, releasing the contents into the crowd.**

PARAGRAPH FIVE

(1) There was a great wrenching as **the plane's wings caught the pines at the side of the clearing and broke back, ripping back just outside the plane's main braces.** (2) **Dust and dirt blowing off the floor into his face so hard,** Brian thought there must have been some kind of explosion. (3) He was momentarily blind, **slammed forward in his seat, smashing his head on the wheel.** (4) **After a wild crashing sound and ripping of metal,** the plane rolled to the right and blew through the trees, **out over the water and down, down to slam in to the lake, skip once on water as**

hard as concrete, water that tore the plane's windshield out and shattered the side windows, water that drove him back into the seat. (5) Somebody was yelling, screaming as the plane dove down into the water, screaming tight animal sounds of fear and pain, and Brian did not know that it was his sound, **that he roared against the water that took him and the plane still deeper, down in the water.**

ACTIVITY 2: CREATING ADDITIONS (pages 197–200)

Additions are bolded.

PARAGRAPH ONE

(1) He ran blindly down the mountain path, **heedless of the rocks and shrubs.** (2) Several times he fell, but was on his feet again in the next breath, **stumbling, tripping, skidding in a head-long descent.** (3) **When at last he reached the point where the path leveled out,** he fell hard onto his face, **the dirt mixing with his tears.** (4) His teeth cut into his top lip, and he spat blood.

PARAGRAPH TWO

(1) The children were astonished by the ham that their mother Kathleen had cooked. (2) It was the largest they had ever seen. (3) It was covered in a crust of brown sugar and molasses. (4) Buddy the Dog sat at attention, **as if recommending himself to the ham over the children by his proper manners.** (5) Kathleen shooed him with a kick in the ribs, but he just let out a yelp and stayed put. (6) Russell the Cat came into the room, too, and sat facing the wall, **away from the table, cleaning his paws, as if an affectation of utter disinterest might be the trick to getting a scrap.** (7) Their father Howard had specially sharpened the carving knife for the occasion. (8) He stood and leaned over the ham, and grinned at the children and at his wife, **who scowled and told George to get his brother set in his chair and the girls that they'd get the spoon across the backs of their legs if they didn't sit their backsides down.** (9) Howard sliced into the ham, **releasing even more of its sweet fragrance into the room, which nearly mesmerized everyone, Kathleen included.** (adapted)

PARAGRAPH THREE

(1) **By some curious chance, one morning long ago in the quiet of the world, when there was less noise and more green, and the hobbits were still numerous and prosperous, and Bilbo Baggins was standing at his door after breakfast smoking an enormous long wooden pipe that reached nearly down to his neatly brushed woolly toes,** Gandalf came by. (2) If you had heard only a quarter of what I have heard about Gandalf, **and I have only heard very little of all there is to hear,**

you would be prepared for any sort of remarkable tale. (3) Tales and adventures sprouted up all over the place wherever he went. (4) He had not been down that way for ages and ages, so the hobbits had almost forgotten what he looked like. (5) **Ever since they all had been small hobbit-boys and hobbit-girls**, Gandolf for years had been away on businesses of his own. (6) All that Bilbo saw that morning was an old man with a staff, **with a tall pointed blue hat, a long grey cloak, a silver scarf over which his long white beard hung down below his waist, and immense black boots.**

PARAGRAPH FOUR

(1) I came across a faded photograph of my dog Skip not long ago, **his black face with the long snout sniffing at something in the air, his tail straight and pointing, his eyes flashing in some momentary excitement.** (2) **Looking at a faded photograph taken more than forty years before, even as a grown man,** I would admit I still missed him.

PARAGRAPH FIVE

(1) Here was a long, rickety house, **with a warped tin roof and shuttered windows that had neither glass nor screens.** (2) Here was a porch, **which ran the length of the house, connecting it to a small lean-to.** (3) Here was a dirt yard, **with a pump in the middle of it, shaded by a large oak tree that had somehow managed to escape razing by the original steads.** (4) Here were some out-buildings—a barn, a pasture, a cotton house, a corncrib, a pig wallow, a chicken coop and an outhouse. (5) Here was our new home.

BUILDING STRONGER PARAGRAPHS (pages 200–202)

The original tools are underlined.

(1) The dog burst from the field suddenly, growling and snarling at me and Lynnie. (2) Its teeth were long and yellow. (3) The dog grabbed at my pants. (4) As I pulled away, the dog ripped my pants and his cold teeth touched my skin. (5) Lynn pulled at the dog's tail and shouted at me to run. (6) I ran, hearing the dog growling and Lynnie grunting. (7) When I got to the house, I turned around and saw the dog tearing at Lynn's pants as she huddled over into a ball. (8) I ran inside and looked for a weapon. (9) I got a milk bottle out of the fridge and ran toward Lynn and threw the bottle at the dog. (10) The bottle missed the dog and broke on the street. (11) The dog rushed to lap up the milk. (12) Lynn and I ran toward the house, but she stopped on the porch, worried that the dog was going to cut his tongue on the glass. (13) She got the water hose and chased the dog away with the water, so it wouldn't hurt its tongue.



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