

Grammar for Middle School

A Sentence-Composing Approach— The Teacher's Booklet

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Background Information

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

—Mark Twain

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

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

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

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

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

Grammar for Middle School

Although based on grammatical structures commonly taught in middle school, the sentence-composing approach differs greatly from traditional teaching of grammar.

Background Information

The activities in grammar books—naming of sentence parts and parsing of sentences—dissect dead sentences.

For all your rhetorician's rules
Teach nothing but to name his tools.
—Samuel Butler, *Hudibras*

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

Vast are the differences between sentences from many middle school grammar books and sentences from literature books, a chasm between artificial sentences concocted to illustrate subjects, verb, phrases, clauses (*grammar books*), and real sentences composed by effective writers to impact readers (*literature books*)—sentences like the hundreds of varied model sentences in this worktext. (*Please see Grammar of the Greats, pages 7–12, for a complete list.*)

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

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

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

A Sentence-Composing Approach

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

Background Information

The Four Sentence-Composing Activities:

1. **UNSCRAMBLING TO IMITATE**—Given a list of scrambled sentence parts of an imitation of a model sentence, students unscramble the list to match the structure of the model. *Purpose: to break down the imitation task into manageable steps by isolating the sentence parts of the model.* (An example from the worktext is on page 14.)
2. **COMBINING TO IMITATE**—Given a list of short sentences, students combine those sentences to match the structure of the model. *Purpose: to convert sentences into sentence parts equivalent to those in the model and thereby imitate the structure of the model.* (An example from the worktext is on page 14.)
3. **IMITATING ALONE**—After learning how to imitate a sentence, given just a model sentence, students imitate it by using their own content but the structure of the model. *Purpose: to practice using structures found in professionally written sentences to internalize those structures for use independently.* (An example from the worktext is on page 15.)
4. **EXPANDING**—Given a model sentence with a sentence part deleted at the caret mark (^), students create compatible content and structure to add. *Purpose: to practice adding structures found in professionally written sentences.* (An example from the worktext is on page 15.)

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

Why Sentence Composing Works

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

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

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

Background Information

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

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

Grammar of the Greats

Over 150 authors, 200 titles, and 400 sentences are the basis for practices in *Grammar for Middle School: A Sentence-Composing Approach*. Model sentences were chosen because they illustrate the grammatical constructions (sentence-composing tools) taught in this worktext. Included are award-winners (Cynthia Voigt's *Homecoming*), books read independently by middle school students (J. K. Rowling's Harry Potter series), novels often taught in the middle grades (John Steinbeck's *The Red Pony* and *The Pearl*), and others. All of them, listed below, provide a mentorship for students in building better sentences, an apprenticeship in learning the "grammar of the greats."

Alexander Dumas, *The Count of Monte Cristo*

Alexander Key, *The Forgotten Door*

Antoine de Saint-Exupéry, *The Little Prince*

Armstrong Sperry, *Call It Courage*

Arthur C. Clarke, *Dolphin Island*

Barbara Brooks Wallace, *Peppermints in the Parlor*

Barbara Kingsolver, *The Bean Trees*

Betsy Byars, *The Summer of the Swans*

Beverly Cleary, *Ramona and Her Father*

Bill and Vera Cleaver, *Where the Lilies Bloom*

Carl Hiassen, *Hoot*

C. S. Lewis, *Out of the Silent Planet*

C. S. Lewis, *The Chronicles of Narnia*

Charles Frazier, *Cold Mountain*

Charles Portis, *True Grit*

Charles R. Joy, "Hindu Girl of Surinam"

Charles Spencer Chaplin, *My Autobiography*

Chris Van Allsburg, *The Sweetest Fig*

Christy Brown, *My Left Foot*

Cynthia Voigt, *Homecoming*

Cynthia Voigt, *Seventeen Against the Dealer*

Daniel Keyes, *Flowers for Algernon*

Doris Lessing, *The Summer Before Dark*

Grammar of the Greats

E. B. White, *Charlotte's Web*
E. B. White, *Stuart Little*
Eleanor Coerr, *Sadako and the Thousand Paper Cranes*
Elizabeth Coatsworth, "The Story of Wang Li"
Elizabeth White (*saying*)
Elliott Merrick, "Without Words"
Emily Neville, *It's Like This, Cat*
Ernest Hemingway, *The Old Man and the Sea*
Eugenia Collier, "Sweet Potato Pie"
F. R. Buckley, "Gold-Mounted Guns"
Fannie Flagg, *Standing in the Rainbow*
Frances Hodgson Burnett, *A Little Princess*
Frances Hodgson Burnett, *The Secret Garden*
Frank Bonham, *Chief*
Frank B. Gilbreth, Jr. and Ernestine Gilbreth Carey, *Cheaper by the Dozen*
Fred Gipson, *Old Yeller*
Gaston Leroux, *The Phantom of the Opera*
Gene Olson, *The Roaring Road*
George Bernard Shaw (*saying*)
George Orwell, *Animal Farm*
Gina Berriault, "The Stone Boy"
Glendon Swarthout, *Bless the Beasts and the Children*
Hal Borland, *When the Legends Die*
Hans Augusto Rey, *Curious George*
Harper Lee, *To Kill a Mockingbird*
Henry Sydnor Harrison, "Miss Hinch"
Howard Pyle, *The Garden Behind the Moon*
Hugo Leon, "My Father and the Hippopotamus"
Isak Dinesen, *Out of Africa*
J. D. Salinger, "The Laughing Man"

Grammar of the Greats

J. K. Rowling, *Harry Potter and the Chamber of Secrets*
J. K. Rowling, *Harry Potter and the Goblet of Fire*
J. K. Rowling, *Harry Potter and the Half-Blood Prince*
J. K. Rowling, *Harry Potter and the Order of the Phoenix*
J. K. Rowling, *Harry Potter and the Prisoner of Azkaban*
J. K. Rowling, *Harry Potter and the Sorcerer's Stone*
J. R. R. Tolkien, *The Hobbit*
J. R. R. Tolkien, *The Lord of the Rings*
Jack London, *The Call of the Wild*
James Baldwin, *Tell Me How Long the Train's Been Gone*
Jean Craighead George, *Julie of the Wolves*
Jean Craighead George, *My Side of the Mountain*
Jean Fritz, *Homesick: My Own Story*
Jean Merrill, *The Pushcart War*
Jesse Stuart, "Thanksgiving Hunter"
Joan Aiken, "A Necklace of Raindrops"
John Christopher, *The Guardians*
John F. Kennedy, *Profiles in Courage*
John Hersey, *Hiroshima*
John Knowles, *A Separate Peace*
John Steinbeck, "Flight"
John Steinbeck, *The Grapes of Wrath*
John Steinbeck, *The Pearl*
John Steinbeck, *The Red Pony*
Joseph Krumboltz, *And Now Miguel*
Joseph Krumboltz, *Onion John*
Katherine Mansfield, *The Doll House*
Katherine Paterson, *Bridge to Terabithia*
Katherine Paterson, *The Great Gilly Hopkins*
Katherine Paterson, *Jacob Have I Loved*

Grammar of the Greats

Katherine Paterson, *Park's Quest*
L. M. Montgomery, *Anne of Green Gables*
Larry Weinberg, *Ghost Hotel*
Laura Hillenbrand, *Seabiscuit: An American Legend*
Laura Ingalls Wilder, *Little House on the Prairie*
Laurence E. Stotz, "Fire"
Laurence Yep, *Dragon of the Lost Sea*
Laurence Yep, *Dragonwings*
Leslie Morris, "Three Shots for Charlie Beston"
Lloyd Alexander, *The Book of Three*
Lloyd Alexander, *The High King*
Lois Duncan, *A Gift of Magic*
Lois Lenski, *Strawberry Girl*
Lois Lowry, *The Giver*
Louis Sachar, *Holes*
Louis Sachar, *There's a Boy in the Girl's Bathroom*
Lynne Reid Banks, *The Indian in the Cupboard*
Lynne Reid Banks, *One More River*
Lynne Reid Banks, *Return of the Indian*
Madeleine L'Engle, *A Swiftly Tilting Planet*
Madeleine L'Engle, *A Wind in the Door*
Madeleine L'Engle, *A Wrinkle in Time*
Maia Wojciechowska, *Shadow of a Bull*
Marjorie Kinnan Rawlings, *The Yearling*
Mark Twain, *The Adventures of Tom Sawyer*
Mary Elizabeth Vroman, "See How They Run"
Mercer Mayer, *There's a Nightmare in My Closet*
Michael Crichton, *Jurassic Park*
Michael Crichton, *Prey*
Mildred D. Taylor, *Roll of Thunder, Hear My Cry*

Grammar of the Greats

Mildred D. Taylor, *Song of the Trees*
Munro Leaf, *The Story of Ferdinand*
Norman Katkov, "The Torn Invitation"
Norton Juster, *The Phantom Tollbooth*
Olive Ann Burns, *Cold Sassy Tree*
Olivia Coolidge, *Daedalus*
Oscar Hijuelos, *The Fourteen Sisters of Emilio Montez O'Brien*
P. D. James, *A Certain Justice*
Pat Conroy, *My Losing Season*
Paul Read Piers, *Alive*
Paula Fox, *Maurice's Room*
Post Wheeler, *Vasilissa the Beautiful*
R. L. Stine, *Ghost Beach*
Randall Jarrell, *The Bat Poet*
Rani Manicka, *The Rice Mother*
Ray Bradbury, *Dandelion Wine*
Ray Bradbury, *The Martian Chronicles*
Richard Adams, *Watership Down*
Richard and Florence Atwater, *Mr. Popper's Penguins*
Richard Connell, *The Most Dangerous Game*
Richard Kim, *Lost Names*
Roald Dahl, *Fantastic Mr. Fox*
Roald Dahl, *James and the Giant Peach*
Roald Dahl, *Matilda*
Robb White, *Deathwatch*
Robert Bingham, "The Unpopular Passenger"
Robert C. O'Brien, *Mrs. Frisby and the Rats of NIMH*
Robert Cormier, *Take Me Where the Good Times Are*
Robert Heinlein, *The Green Hills of Earth*
Robert Lipsyte, *The Contender*

Grammar of the Greats

Robert McCloskey, *Make Way for Ducklings*
Rosa Guy, *The Friends*
Scott O'Dell, *Island of Blue the Dolphins*
Sheila Burnford, *The Incredible Journey*
Sid Fleischman, *The Whipping Boy*
Sir Arthur Conan Doyle, *The Hound of the Baskervilles*
Sir Winston Churchill (*saying*)
Slogan of Epilepsy Society of America
Stephen King, *Everything's Eventual*
Stephen King, *Hearts in Atlantis*
Stephen King, *Needful Things*
Stephen King, *The Girl Who Loved Tom Gordon*
Steve Allen, "The Sidewalk"
Thomas Rockwell, *How to Eat Fried Worms*
Tom Wolfe, *A Man in Full*
Toni Cade Bambara, "Geraldine Moore the Poet"
Toni Cade Bambara, "Raymond's Run"
Tracy Chevalier, *Girl with a Pearl Earring*
Truman Capote, *The Grass Harp*
Walter Dean Myers, *Legend of Tarik*
Walter Dean Myers, *Motown and Didi*
Walter Lord, *A Night to Remember*
William Armstrong, *Souder*
William E. Barrett, *The Lilies of the Field*
William Faulkner, "A Rose for Emily"
William Steig, "Sylvester and the Magic Pebble"
Winifred Finlay, "The Water-Horse of Barra"

Imitation: The Foundation of Sentence Composing

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

Through abundant and exclusive use of hundreds of professional model sentences, *Grammar for Middle School: A Sentence-Composing Approach* demonstrates how literary sentences *differ from* conversational sentences—in short, how 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*. Imitating professional model sentences is the foundation of the sentence-composing approach to sentence improvement. It is a bridge between the conversational sentences of students and the literary sentences of professional writers. Through imitation, students can learn to build sentences like J. K. Rowling, Maya Angelou, John Steinbeck, Ernest Hemingway, Stephen King—or any author.

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

—Stephen King, *On Writing*

Creation: The Goal of Sentence Composing

From Imitation to Creation

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

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

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

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

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

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

—Paul Butler, “Imitation as Freedom”

As students work through the worktext, they assimilate the grammatical 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—Crichton’s and Lewis’ and Rowling’s and all the rest in the worktext, voices that helped them discover their own.

Suggestions for Sequencing and Assessing the Worktext

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

In some schools, teachers will teach the entire worktext in a given grade level, chosen by the teachers of that grade level or mandated by the supervisory staff. However, in other schools, the contents could easily be divided across two or three grade levels. If the worktext is spread over more than one grade level, below are some logical divisions for a two- or three-year plan.

TWO-YEAR PLAN—FIRST YEAR

IMITATING THE GRAMMAR OF THE GREATS	Page 1
USING THE SENTENCE-COMPOSING TOOLBOX	Page 10

Words

Opening Adjective	Page 12
Delayed Adjective	Page 18
Opening Adverb	Page 24
Delayed Adverb	Page 30

Reviewing the Tools:

Michael Crichton's <i>Jurassic Park</i>	Page 35
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TWO-YEAR PLAN—SECOND YEAR

Phrases

Absolute Phrase	Page 38
Appositive Phrase	Page 44
Prepositional Phrase	Page 50
Participial Phrase	Page 56
Gerund Phrase	Page 62
Infinitive Phrase	Page 68

Reviewing the Tools:

J. R. R. Tolkien's <i>The Lord of the Rings</i>	Page 73
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Clauses

Clause Types (Independent, Dependent)	Page 78
Adjective Clause	Page 84
Adverb Clause	Page 90
Noun Clause	Page 69

Reviewing the Tools:

C. S. Lewis' <i>The Chronicles of Narnia</i>	Page 101
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Suggestions for Sequencing and Assessing the Worktext

THREE-YEAR PLAN—FIRST YEAR

IMITATING THE GRAMMAR OF THE GREATS	Page 1
USING THE SENTENCE-COMPOSING TOOLBOX	Page 10

Words

Opening Adjective	Page 12
Delayed Adjective	Page 18
Opening Adverb	Page 24
Delayed Adverb	Page 30

Reviewing the Tools:

Michael Crichton's <i>Jurassic Park</i>	Page 35
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THREE-YEAR PLAN—SECOND YEAR

Phrases

Absolute Phrase	Page 38
Appositive Phrase	Page 44
Prepositional Phrase	Page 50
Participial Phrase	Page 56
Gerund Phrase	Page 62
Infinitive Phrase	Page 68

Reviewing the Tools:

J. R. R. Tolkien's <i>The Lord of the Rings</i>	Page 73
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THREE-YEAR PLAN—THIRD YEAR

Clauses

Clause Types (Independent, Dependent)	Page 78
Adjective Clause	Page 84
Adverb Clause	Page 90
Noun Clause	Page 96

Reviewing the Tools:

C. S. Lewis' <i>The Chronicles of Narnia</i>	Page 101
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Assessing and Grading the Performance of Students

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

1. REVIEW SECTIONS—At the end of each of the three parts of the worktext (Words, Phrases, Clauses), the review sections can function as unit tests that are easy to grade and accurately mirror the level of students' achievement.

Suggestions for Sequencing and Assessing the Worktext

2. CREATIVE WRITING APPLICATIONS—At the end of the development of each of the fourteen tools, the Creative Writing activities can be used as graded papers. There are two kinds of activities: revising a paragraph and composing a paragraph. In addition to other grading criteria, both activities can be graded on the student's use of the target tool, plus any other tools previously covered from the worktext.
3. REGULAR COMPOSITION PROGRAM—To extend learning beyond the worktext and to integrate the sentence-composing tools within your composition program, require students to use the tools in papers you assign. To simplify and speed grading, have students visually code the tools (*highlighting, underlining, bolding, italicizing, etc.*) within their papers, using a different code for each kind of tool.

Tips for Teaching the Sentence-Composing Tools

The heart of the worktext is the Sentence-Composing Toolbox (pages 10–104). There, students learn, practice, and apply in their own writing fourteen tools used by professional writers in building sentences.

All fourteen tools are developed in a similar way. First, the tool is clearly defined and characterized, and then practiced five times:

Practice 1: Matching

Practice 2: Unscrambling to Imitate

Practice 3: Combining to Imitate

Practice 4: Imitating

Practice 5: Expanding

A creative writing activity follows the practices, one of two kinds: an activity to revise a paragraph, or an activity to compose a paragraph. In both, the goal is to compose a memorable paragraph through the use of sentence-composing tools covered in this worktext.

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

Introducing The Tool

- Before teaching the target tool, present visually (board, transparency, projected computer screen, etc.) the list of six professional sentences containing the target tool (opening adjectives in the sample).
- Have the six example sentences read aloud so students begin processing their vocabulary, meaning, organization as a preliminary to analyzing the way the sentence is built (syntax).
- Tell students to read just the boldface sentence parts to jot down several ways they are alike. (For example, for opening adjectives, they all begin the sentence, describe the subject, and are either single words or phrases.)

Practice 1: Matching

- 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.

Tips for Teaching the Sentence-Composing Tools

- 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 from the left column. The sentence parts should be in the form of the current target skill: for example, appositive phrase, or delayed adjective, adverb clause, etc.
- Review the places where the tool can occur in a sentence by locating the carets in each of the sentences in the left column. Use these terms: opener, S-V split, closer.
- From a novel the class reads, have students locate five sentences that illustrate the target tool and underline it.
- Using their located sentences, have students in partners construct matching exercises like the ones in the textbook, then exchange them with other partnerships to do the matching.

Practice 2: Unscrambling to Imitate

- 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), etc. This process reinforces the class' understanding of the sentence parts of the model, and therefore facilitates imitating that model.

Practice 3: Combining to Imitate

- Be aware that this practice is more challenging than unscrambling (Practice 2) because students are not given the form of the desired sentence parts. Instead, they must convert the sentences into the form of those desired sentence parts.
- Under your direction, have students convert each sentence, one sentence at a time, into the equivalent sentence part in the model. For example, the first sentence becomes the first sentence part of the model. The second sentence becomes the

Tips for Teaching the Sentence-Composing Tools

second sentence part of the model, and so forth. This segmented sentence combining reinforces the class' understanding of the structure of the model, and therefore simplifies imitating that model.

Practice 4: Imitating

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

Practice 5: Expanding

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

Tips for Teaching the Sentence-Composing Tools

Creative Writing Activities

At the end of the development of each tool is a creative application: either revising a paragraph or composing a paragraph. To give students practice in both, the type of application alternates from tool to tool.

The first, revising a paragraph, an exercise in paragraph expanding, consists of a six-sentence plain paragraph to be transformed into a memorable paragraph through additions (at the caret marks) of two kinds of tools: the target tool, and other sentence-composing tools previously covered.

The second, composing a paragraph, an exercise in story expanding, consists of a starter sentence by a professional writer for students to use as the first sentence of the first paragraph of a long story. Emphasize to students that their paragraphs are only the first paragraph of that story, not the entire story. Their challenge is to compose a focused and memorable beginning for that story. The purpose of this activity is to foster a focused introduction of a character or a setting, not plot (which, after all, cannot be developed successfully in just one paragraph).

Revising a Paragraph

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

- Before students expand the paragraph on their own, have students count off by 6's (1-2-3-4-5-6, 1-2-3-4-5-6, etc.), then compose the sentence of the number they receive. Have students recite their sentences as a chain: first, the student with number 1, then number 2, and so forth—to hear the group paragraph. Then have students do the entire paragraph on their own for classwork or homework.
- Each paragraph has exactly six sentences for expansion. For each sentence, ask students to volunteer their additions at the caret marks. Note the kinds, lengths, and variations students add.
- Select one caret, then call upon students to read what they added there, naming the tool they inserted.
- In partners, have students write a plain, basic six-sentence paragraph, and then take turns adding sentence-composing tools to improve that paragraph.
- Assign students a similar activity for a piece of writing they've already done. Ask them to revise that piece by adding sentence-composing tools, and highlighting those additions.

Tips for Teaching the Sentence-Composing Tools

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

Composing a Paragraph

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

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

Reviewing the Tools

After each of the three parts of the Sentence-Composing Toolbox section, conduct the review of the particular section. In each case, the sentences are from a novel chosen because of its popularity with students in the middle grades:

WORDS—*Jurassic Park* by Michael Crichton, with the review on pages 35–37. The first four tools in the worktext are reviewed: *opening adjectives*, *delayed adjectives*, *opening adverbs*, *delayed adverbs*. The review ends with an application of the four tools to a paragraph similar to ones in *Jurassic Park*.

Tips for Teaching the Sentence-Composing Tools

PHRASES—*The Lord of the Rings* by J. R. R. Tolkien, with the review on pages 73–76. The six phrases in the worktext are reviewed: *absolute*, *appositive*, *participle*, *prepositional*, *gerund*, *infinitive*. The review ends with an application of those six tools to a paragraph that could appear in the novel.

CLAUSES—*The Chronicles of Narnia* by C. S. Lewis, with the review on pages 101–104. *Independent* and *dependent clauses* (*adjective*, *adverb*, *noun*) in the worktext are reviewed. The review ends with an application of those types of clauses to a paragraph similar to one in *The Chronicles of Narnia*.

- Use the reviews as graded unit tests, taken alone, or, perhaps with less able students, in partners (so each can peer teach the other).
- Use the paragraph expansion activity at the end of the review as a graded assessment of students' achievements during the preceding unit: Words, Phrases, or Clauses.
- Challenge students to add more paragraphs to the expanded paragraph to develop it into a short story, using as part of the writing style sentence composing tools they've learned so far.

FINAL REVIEW—The Harry Potter novels by J. K. Rowling, with the review on pages 105–109. Students use the tools to revise a Potter-style paragraph and then write an original episode for the Potter story using the tools.

- Select only those tools you've taught for use as requirements for students in both the paragraph and the episode.
- Review with students the selected tools. The page numbers where the tools are covered are in parentheses.
- Publish a Harry Potter anthology containing the best original Potter-style episodes written by your students.

References: The Original Sentences

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

Pages 2–4: *Chunking to Imitate*

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

Pages 5–6: *Unscrambling to Imitate*

1. After the rain stopped, there was a rainbow in the sky.
2. Covered with mud from the yard, the frisky puppy rolled on the carpet, yelping and trembling with delight.
3. Then he checked the crime scene one more time and, finding the suspect had been telling the truth, walked away.
4. The boy of smallest size really tried to make his best effort with the team, to keep up with them, to work tirelessly, to be his absolute best.

Pages 7–8: *Combining to Imitate*

1. The ponies, neighing and pawing, came bolting out of their stalls.
2. As the car backed out of the space, it was suddenly hit sideways by an oncoming truck, a delivery pickup coming from the alley behind the market.
3. A noise erupted from the forest, a screech of hungry ravens in decaying trees.
4. She knew the students would soon be entering their new classrooms, to learn, to take new courses, to make new friends, and to discover their identities as young adults.

Pages 11–16: *Opening Adjective*

Practice 1: *Matching*

1. **Quick as a flash**, the boy leaped forward and grabbed the ball from Charles Wallace's hand, then darted back into the shadows.
2. **Clad in royal purple and ermine**, he was seated upon a throne which was at the same time both simple and majestic.
3. **Prissy like a girl**, Romey folded his hands in his lap and closed his eyes.
4. **Deeper and deeper, darker and darker**, they sloshed through the cavernous sewer.
5. **Full of fear**, the rabbit paddled and struggled, got his head up and took a breath, scabbled his claws against rough bricks under water and lost them again as he was dragged on.

References: The Original Sentences

Practice 2: *Unscrambling to Imitate*

Nervous, Jackson walked the diving board, and it appeared to him that the board shook violently, as if it were a trampoline.

Practice 3: *Combining to Imitate*

Late, Lewis began running faster and faster to homeroom class, until the vice principal, the hall duty teacher, and his homeroom teacher were all summoned there.

Practice 5: *Expanding*

1. **Filthy**, now soaked all down her front, Tisha pushed onward.
2. **Desperate**, Roger sought a way out.
3. **Angry with themselves because they were frightened**, they jumped first on Teft.

Pages 18–22: *Delayed Adjective*

Practice 1: *Matching*

1. Her eyes glared, **sharp** and **bright**, from beneath arched black wings of brows.
2. Sitting beside the tree, Millie opened her packages slowly, **careful to untie the ribbons, careful not to tear the paper**.
3. Harry looked at his mother, who had her back to him, **busy at the stove**.
4. He surveyed the roof carefully, **aware from the markings that someone had surveyed it before him**, indicating the places where it would have to be repaired.
5. He ate while his blanket, **still damp**, steamed in front of the fire.

Practice 2: *Unscrambling to Imitate*

The long-awaited car show opened and filled fast, and the new Jaguar stood out, **sleek** and **shiny**.

Practice 3: *Combining to Imitate*

The cat jumped up, deathly **silent** and **black** and **creepy**.

Practice 5: *Expanding*

1. The raft continued on, and they smelled a peculiar odor, **sweet** and **nauseating at the same time**.
2. At one point a raven, **black** and **lustrous**, came flapping out from a bush and flew alongside us, his hoarse “tok, tok” weird and hollow.
3. Laughter, **loud** and **warm from their long and intimate relationship**, filled the room.

References: The Original Sentences

Pages 24–28: *Opening Adverb*

Practice 1: *Matching*

1. **Overhead**, the branches rustled.
2. **Up, up**, I climbed over the scraggly rocks, slippery from the evening dew.
3. **Gently**, like a mother with a little child, she led the heartbroken old man out of the watchers' line of vision, out of the circle of lamplight.
4. **Slowly, very slowly**, the snake raised its head until its eyes were on a level with Harry's.
5. **Unsteadily**, she limped across the room and sat in her chair by the window.

Practice 2: *Unscrambling to Imitate*

Carefully, she washed the grease from the plate, and rinsed.

Practice 3: *Combining to Imitate*

Around, around, Rex chased, circling around his own tail.

Practice 5: *Expanding*

1. **Obediently**, Jonas concentrated on the screen, waiting for what would happen next.
2. **On and on**, they drove through the darkness, and though the rain stopped, the wind rushed by and whistled and made strange sounds.
3. **Now, cautiously, and slowly**, he got up.

Pages 30–34: *Delayed Adverb*

Practice 1: *Matching*

1. In the fishpond, the hippo belched, **not softly**.
2. She watched the children troop in, **very noisily**, an ancient nursery rhyme running through her head.
3. His body glided quietly across the room, **noiselessly** and **smoothly**.
4. Someone was humming under her breath, **high** and **sweetly**.
5. Jonas, **suddenly** and **grimly**, remembered the time in his childhood when he had been chastised for misusing a word.

Practice 2: *Unscrambling to Imitate*

The new student walked in, **very cautiously**, uncertain about her admission to the school, and her status with the class.

Practice 3: *Combining to Imitate*

After his mother called her son for dinner, Patrick put away his bicycle and came inside, **eagerly**.

References: The Original Sentences

Practice 5: *Expanding*

1. As the bull reached the cape, the man swung it alongside, **slowly**.
2. The tyrannosaur's head moved close to the car, **sideways**, and peered in.
3. Finally, when he stood up, **slowly** and **stiffly**, his face was as hard and tight as wood, and his eyes were hard.

Pages 35–37: Reviewing the Tools Michael Crichton's *Jurassic Park*

Review 1: *Identifying*

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

Review 2: *Imitating*

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

Pages 38–42: *Absolute Phrase*

Practice 1: *Matching*

1. **His hand trembling**, Billy laid the peanut-butter-and-fried-worm sandwich down on the table.
2. Calvin, **face screwed up with grim determination**, did not relax his hold.
3. At last, **her teeth chattering**, she got up in an apologetic sort of way, and moved toward the better protected rear of the car, feeling the empty seats as she went in search for hot pipes.
4. **Head down, tail flying**, the young dog gave chase, swerving and turning in pursuit, but always the rabbit was just out of reach of his hungry jaws.
5. Soon, the crowd of gnomes in the field started walking away in a staggering line, **their little shoulders hunched**.

References: The Original Sentences

Practice 2: *Unscrambling to Imitate*

The storm broke out with a lightning crack, and in the very first moment took down the tree in the front yard, pieces of branches blowing everywhere, like crazy arrows.

Practice 3: *Combining to Imitate*

The victors all became frenzied, the fans yelling from their bleachers and the players cheering deafeningly.

Practice 5: *Expanding*

1. This was a room about fifteen feet by twenty-five, **its walls almost completely lined with glass-fronted cases that reached up nearly to the high ceiling patterned with rosettes.**
2. The skeleton I had uncovered lay curled on its side, **every bone neatly in place.**
3. For a few seconds, Harry and his Uncle Vernon, with hands around Harry's neck, struggled, **Harry pulling his uncle's sausage-like fingers with his left hand, his right maintaining a firm grip on his raised wand.**

Pages 44–48: *Appositive Phrase*

Practice 1: *Matching*

1. A **bald little man**, he reminded me of a baby bird.
2. Tom Grieves, **the handyman who had to clean up the cage**, named the birds Peter Soil and Maggie Mess.
3. From every hill slope came the trickle of running water, **the music of unseen fountains.**
4. **The guidepost of her ancestors**, the North Star would soon be visible and would point the way when the birds had all gone South.
5. What attracted Mrs. Frisby's attention the most was a box in one corner of the room, **a box with dials and a small light shining on the front.**

Practice 2: *Unscrambling to Imitate*

Nora, a sickly gray-haired woman in a shabby blue blouse, seemed suprised but grateful.

Practice 3: *Combining to Imitate*

Stephen gave his big sister Karen some tasty candies from his birthday party at the mall, **an assortment of creams and caramels.**

Practice 5: *Expanding*

1. Finally he found what he was looking for, **the blankets.**
2. A **short, round boy of seven**, he took little interest in troublesome things, preferring to remain on good terms with everyone.
3. He could see the furniture in the his room, **some dim shapes in the faint dawn light**, and he got up and went downstairs in his pajamas to see if he was right about what would be waiting there.

References: The Original Sentences

Pages 50–54: *Prepositional Phrase*

Practice 1: *Matching*

1. **Within two minutes, or even less**, he had forgotten all his troubles.
2. The man in black, **on a coal-black horse**, galloped up to the wall gate and disappeared like a great dark shadow.
3. The morning was still, **with no movement in the wide and lonely land**.
4. **In the small hours of the morning, before dawn**, when he was sure everybody in the settlement would be asleep, Brandon left the cabin and ran swiftly as a young deer into the protecting shadows of the woods.
5. There, **around the long table**, sat half a dozen farmers and half a dozen of the more eminent pigs, Napoleon himself occupying the seat of honor at the head of the table.

Practice 2: *Unscrambling to Imitate*

The snake was bright green, tiny, and very thin, **like a shoelace**.

Practice 3: *Combining to Imitate*

Alfred and his brother started going home, **across the railroad tracks and across the empty lot, past warehouses and businesses and cars and corners, along the canal and toward the bridge**.

Practice 5: *Expanding*

1. **For the first time**, she was glad to be in the quiet hospital room.
2. Jonas, **from his place in the balcony with the Elevens**, searched the auditorium for a glimpse of his father.
3. Terrified, Bilbo tried to run faster, but suddenly he struck his toes on a snag in the floor, and fell flat, **with his little sword under him**.

Pages 56–61: *Participial Phrase*

Practice 1: *Matching*

1. **Fighting his way through one of the wildest races of the season**, Pollard, the jockey, swung Seabiscuit clear of a set of chain-reaction collisions on the far turn.
2. The penguins, **standing politely in two rows of six each**, looked curiously at Mr. Greenbaum.
3. In the other narrow bed, his brother Eugene, unaware, went on sleeping, **undisturbed by the alarm clock's rusty ring**.
4. They dressed the bear, **pulling Jacob's hat almost all the way down its muzzle**.
5. **Mounted on high-stepping horses**, a pair of soldiers were advancing along the river road.

Practice 2: *Unscrambling to Imitate*

The runner had passed him on his left with surprising speed, and when he saw this, his determination took over, and he picked up his pace, **intensely focused, breathing hard**.

References: The Original Sentences

Practice 3: *Combining to Imitate*

Gripping his dog's head, concerned about what the dog was feeling, Don opened Lucky's mouth wide for the medicine and lowered the bottle for his dog to take the last of the remaining dose within.

Practice 5: *Expanding*

1. Standing in the doorway, illuminated by the shivering flames in Lupin's hand, was a cloaked figure that towered to the ceiling.
2. Against all the four walls of the great room, stacked in cupboards and piled upon shelves that reached from floor to ceiling, were thousands and thousands of the finest and fattest ducks and geese, plucked for roasting.
3. Coming down the street, towering over everyone like some giant in a fairy story, gesticulating with his hands and arms and shoulders as he talked, showing off his well-tailored gray suit with its diamond tiepin glittering in the sun, strode Calvin.

Pages 62–66: *Gerund Phrase*

Practice 1: *Matching*

1. Before going to sleep, I always closed the closet door.
2. Eventually Mr. Kato fired a shot into the dark one night, after seeing a face looking in his window.
3. Conjuring up portable, waterproof fires was a specialty of Hermione's.
4. For bathing, John used a bucket.
5. By putting their plastic figures into the magic cupboard, by turning the magic key, Omri had the power to recall them to life.

Practice 2: *Unscrambling to Imitate*

Bathing the baby each morning is a pleasant routine.

Practice 3: *Combining to Imitate*

Throwing touchdown balls, running, and passing are the responsibility of the quarterback.

Practice 5: *Expanding*

1. Playing jokes didn't have to stop because you got grown-up.
2. At the thought of squeezing the trigger and of seeing them drop, he shuddered.
3. He started yelling and moving, jumping, swaying, waving his arms.

Pages 68–72: *Infinitive Phrase*

Practice 1: *Matching*

1. To make Dudley feel better about eating "rabbit food," Aunt Petunia had insisted that the whole family follow the same diet, too.
2. Take care to get what you like, or you will be forced to like what you get.

References: The Original Sentences

3. All Old Yeller did was come bounding in **to jump on us and [to] lick us in the face and [to] bark so loud that there, inside the cabin, the noise nearly made us deaf.**
4. **To get to the washbasin,** Stuart had to climb a tiny rope ladder which his father had fixed for him.
5. Hours later, walking home, my boots crunching on the snow, I bent my head backward **to drink in the crystal stars.**

Practice 2: *Unscrambling to Imitate*

To **exaggerate the drama,** she had been loudly yelled at after the game, and she continued sobbing and moaning in the locker room in an effort to attract the team's sympathy.

Practice 3: *Combining to Imitate*

To **participate in the pie eating contest at the school fair,** he needed to stop eating the day before.

Practice 5: *Expanding*

1. **To see so much wild and unconfined water** was wonderful, and a little terrifying.
2. Tim wanted **to bend down, and to look below the table at the raptor,** but he didn't dare **[to] move.**
3. He must be up early in the morning, **to milk the cow, to bring in wood, and to work the crops.**

Pages 73–76: Reviewing the Tools J. R. R. Tolkien's *The Lord of the Rings*

Review 1: *Identifying*

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

References: The Original Sentences

Review 2: Imitating

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

Pages 78–83: Clause Types (Independent, Dependent)

Practice 1: *Matching*

1. A jury never looks at a defendant it has convicted, and **when this jury came in**, not one of them looked at Tom Robinson.
2. Ferdinand didn't look at **where he was sitting**, and instead of sitting on the nice, cool grass in the shade, he sat on a bumble bee.
3. His large face was fixed in a permanent expression of misery and despair, and his body, **which had once been solid and strong**, had shrunk to the dimensions of a starving person.
4. **What I really couldn't imagine** was Miss Love kissing him, much less marrying him.
5. That night he kept a fire going and sat watching for the lion, **who came and prowled the nearby darkness, growling but fire-wary**.

Practice 2: *Unscrambling to Imitate*

When Tiffany peeked into the room, she noticed Mike caught in playful animation with their dog Skip, **who was chewing a green toy bone of rubber, which was not quite keeping the frisky puppy with boundless energy always entertained by such an artificial treat**.

Practice 3: *Combining to Imitate*

The lost child, **who was loudly crying and holding himself**, turned his head and started to see his parents.

Practice 5: *Expanding*

1. **Because we sang every day and Mr. Rice was a gifted music teacher**, we sang surprisingly well for children.
2. Frodo, hardly less terrified than his companions, was shivering **as if he was bitter cold**, but his terror was swallowed up in a sudden temptation to put on the Ring.
3. Driven by despair, **as a man casts pebbles at the lightning that would strike him down**, Taran groped for a handful of stones, of loose earth, even a broken twig to fling in defiance at the warrior, **who strode closer to him**, blade upraised.

Pages 84–89: Adjective Clause

Practice 1: *Matching*

1. All the eyes of Paris were fixed on the Eiffel Tower, **which slowly drooped over as if it were made of soft rubber**.

References: The Original Sentences

2. My hands were wrapped in an old towel, **which I also used to wipe the sweat from my face.**
3. She also had to watch our three chickens, **who loved to wander away from our farm.**
4. One guy, **whose wounds were so dreadful that he more resembled meat than man,** tried to rise but could not.
5. Behind her in the shadows, he could see the little boy, **who must have been about his own age.**

Practice 2: *Unscrambling to Imitate*

After a few days, we had all forgotten about the scuffle except the captain from the losing team, **who talked about the fight, from morning to night, like a robot, who believed no one, and who ranted as soon as he was challenged.**

Practice 3: *Combining to Imitate*

Maria's sister, **who happened to be a big fan attending every game,** was the head of the team's fan club, one of the biggest clubs in the school, and also head of the new uniform fund-raiser.

Practice 5: *Expanding*

1. While Lottie disliked Miss Minchin, **who was cross,** and Miss Amelia, **who was foolishly indulgent,** she rather liked Sara.
2. She handed Turtle a peanut-butter cracker, **which Turtle grabbed with both hands,** but it broke into smithereens.
3. He glanced at Snape, **whose black eyes glistened,** and looked quickly away.

Pages 90–95: *Adverb Clause*

Practice 1: *Matching*

1. **If you make a bad boy dig a hole every day in the hot sun,** that activity will turn him into a good boy.
2. 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
3. **When the children came downstairs for breakfast,** their grandmother was waiting in the kitchen.
4. **If a sick person folds one thousand paper cranes,** the gods will grant her wish and make her healthy.
5. The first floor, **because it was closest to the garbage in the empty lot,** was where the rats lived.

Practice 2: *Unscrambling to Imitate*

Before Uncle Al had studied digital photography in school, he couldn't begin to understand his camera very much, **since he had to puzzle over the manual to figure things out.**

Practice 3: *Combining to Imitate*

The ninth graders, **when they saw that the high school had been air-conditioned,** were thrilled.

Practice 5: *Expanding*

1. The horse was a magnificent black creature with long legs, brown eyes, and a splendid flowing mane, **because he was very good-natured and never caused anyone any harm,** he got along well with the fairies,

References: The Original Sentences

who lived in a nearby hill, and with the humans, who lived in a nearby hamlet and earned a living by farming and fishing. (Note: *who lived in a nearby hill* to the end of the sentence consists of two adjective clauses.)

2. I was just fourteen years of age **when a coward going by the name of Tom Chaney shot my father down in Fort Smith, Arkansas, and robbed him of his life and his horse and \$150 in cash money plus two California gold pieces that he carried in his trouser band.**
3. The pupils of his eyes grew smaller and smaller, **as though he were looking into an intensely bright light, until they seemed to close entirely, until his eyes were nothing but an opaque blue.**

Pages 96–100: *Noun Clause*

Practice 1: *Matching*

1. Aunt Petunia often said that Dudley looked like an angel; Harry often said **that Dudley looked like a pig in a wig.**
2. He crept carefully, until no one who might be watching could tell where **he had come from.**
3. He practiced on the sawhorse **how he would hold the reins in his left hand and a hat in his right hand.**
4. **What attracted Mrs. Frisby's attention the most** was a box in one corner of the room, a box with dials and a small light shining on the front.
5. EPILEPSY: It's what I have, not **what I am.**

Practice 2: *Unscrambling to Imitate*

Levon was interested to hear **what the small children were talking about, giggling together.**

Practice 3: *Combining to Imitate*

Jeremiah felt **that he gave a small contribution and made some slight difference and took a forward step.**

Practice 5: *Expanding*

1. About midnight, huddled and shivering under his blankets in the darkness, he began to wonder **if he should give up and go home.**
2. As she headed down the hall to her next class, Geraldine remembered **that she hadn't done the homework for English.**
3. Harry knew **that Dumbledore was going to refuse, that he would tell Riddle there would be plenty of time for practical demonstrations at Hogwarts, and that they were currently in a building full of Muggles and must therefore be cautious.**

Pages 101–104: Reviewing The Tools C. S. Lewis's *The Chronicles of Narnia*

Review 1: *Identifying*

1. NC
2. INDC
3. ADJC (with a noun clause within it as direct object of "felt")

References: The Original Sentences

4. ADVC
5. INDC
6. ADJC
7. NC
8. ADVC
9. (A) INDC (B) INDC
10. (A) INDC (B) ADVC
11. (A) INDC (B) INDC
12. (A) ADJC (B) INDC
13. (A) INDC (B) INDC (C) INDC (D) INDC
14. (A) INDC (B) INDC
15. (A) INDC (B) ADVC (C) ADJC (D) ADJC (E) ADJC

Review 2: *Imitating*

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

A Noble Thing

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

—Sir Winston Churchill