

Modern English in Action

poem verb
fiction composition
tense comma
writing sentence
reading prose
pronoun

TEACHER'S EDITION

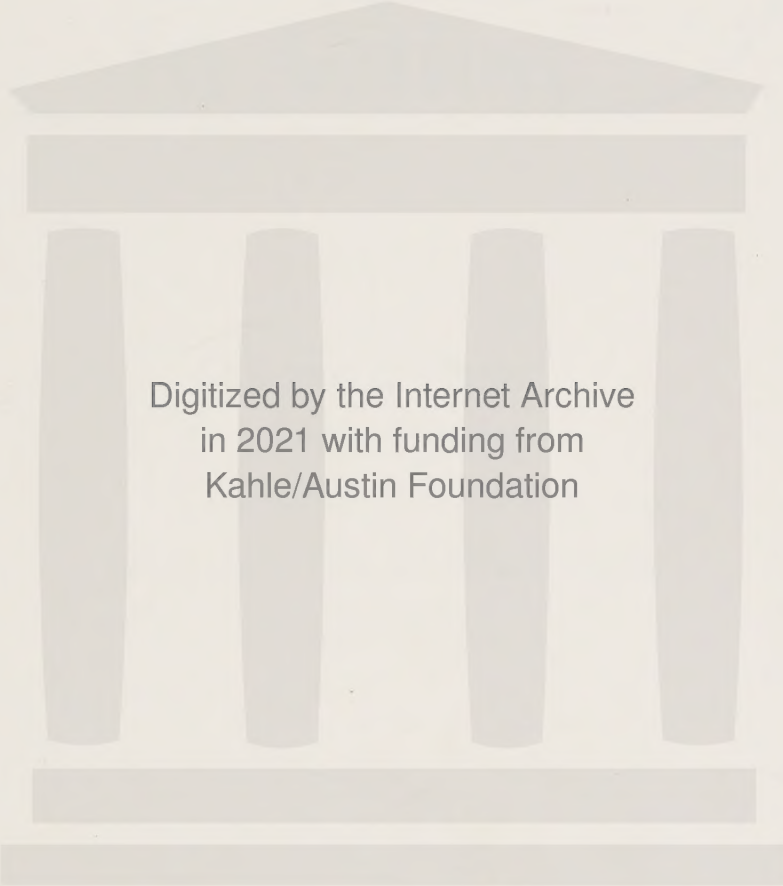
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Modern English in Action

Henry I. Christ

Jerome Carlin

TEACHER'S EDITION

MANUAL AND ANSWER BOOK

LEVEL 8

D. C. HEATH AND COMPANY

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FOREWORD

This section of *Modern English in Action* is an important teacher aid. A great many teaching suggestions and answers have been overprinted on the teacher's edition of the text. The materials on the following pages supplement the annotated comments and answers.

Here you will find a general introduction, including syllabi for all types of classes; a **Teacher's Handbook**; a chapter-by-chapter discussion of teaching strategy; and all those answers too lengthy for overprinting on the text.

Both portions of the Answer Book can be adapted to various methods of correction. For instance, when you want to rate or rerate a set of short answers quickly, copy the answers in a column at the edge of a sheet of paper and line up this paper with each pupil's answers. With supervision an alert class can mark most of the exercises and tests accurately.

The **Teacher's Handbook** is a concise primer of practical pedagogy. It is based on the cumulative experience derived from supervising a large English and Speech Department over a twenty-five-year period. From thousands of conferences and lesson observations have come the suggestions, which deal with real classroom problems, not hypothetical ones. The **Teacher's Handbook** provides help in class management and discusses strategy in handling all types of students.

The **Teacher's Handbook** also contains sample compositions with suggested corrections and model lesson plans, including a number dealing with modern grammar. In its discussion of modern grammar, it clarifies for the busy teacher the relationship of newer concepts to more traditional ones.

Diagramming is included as an alternative activity in the chapters on the structure of English. Properly used and motivated, diagramming can provide a visual clarification of the way in which a sentence is constructed. It lays bare immediately the way in which English easily expands and transforms basic sentence patterns. Even a complicated English sentence seems much simpler when it is diagrammed for students.

Diagramming should not, however, become a dreary end in itself, routinely performed by apathetic or antagonistic students. Consult page 28 of the manual for a fuller consideration of the part diagramming may play in a modern English program. And don't hesitate to skip diagramming if your own skills, interests, insights, and enthusiasms lie elsewhere.

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INTRODUCTION

"That's a good point in general, but what do I teach on Monday?" This query is often echoed by teachers as they read articles and discuss pedagogy. This teacher's edition of *Modern English in Action* tries to answer the query satisfactorily by providing a variety of helps for busy teachers and by recommending specific techniques. The materials, developed from actual experience, have worked in the classroom.

THE TEACHING APPROACH

Modern English in Action uses a tested approach in its presentation of material within each chapter and within the book.

1. *Motivation* attempts to interest the student in the chapter, to make him or her want to participate.
2. *Explanation* shows how he or she can participate and acquire needed skills.
3. *Hints* and *suggestions* summarize concisely the important teaching points and provide ready reference for review.
4. *Activities* and *practices* provide needed application, habituate correct responses, provide needed drill.

5. *Cumulative drills* and *activities* help the student review and recall points previously learned.

6. Frequent *cross-references* provide linkages between materials that are, after all, not separate areas but parts of the language arts.

You can do a great deal to help your students get maximum benefits from the book. Reinforce motivations where possible by telling experiences of your own. Link the motivation with your students' needs.

Show, for example, how listening will help Tom Allen become a better student and a more interesting companion.

THE ENGLISH HANDBOOK

Like every other volume in the series, *Modern English in Action, Eight* is divided into two parts, Units One through Five and Handbook of Grammar, Usage, and Style. Units One through Five furnish training in speaking, writing, reading, observing, listening, and thinking. The Handbook provides instruction in grammar, punctuation, capitalization, spelling, sentence improvement, and sentence structure. It is a reference book on correct usage.

THE ANSWERS

Where possible the answers to practices and activities have been overprinted on the text of the teacher editions. Answers too long for overprinting appear at the end of this manual.

TEACHING SUGGESTIONS

Teaching suggestions also appear in two separate places. Those suggestions brief enough for inclusion in the text have been overprinted. Lengthier suggestions appear in this manual. Cross-references help you use the suggestions most effectively.

THE CODE LETTERS

The preface of each book contains an explanation of the code letters attached to ac-

tivities and practices. The code letter quickly identifies the kind of activity (for example, writing, listening, vocabulary) and helps both students and teachers plan and review efficiently. If you are looking for a writing activity, you can leaf through the text until you find one that meets your needs at the moment.

SUGGESTIONS FOR TEACHING THE GIFTED AND THE SLOW

This manual suggests specific ways of adapting *Modern English in Action* to the needs of slow and gifted classes. See also the Teacher's Handbook for general suggestions.

Modern English in Action provides abundant activities for bright classes and more than enough activities for normal and slow classes. Instead of just covering ground, omit judiciously, concentrate, and work for mastery, but also provide for the energetic, the ambitious, and the talented such volunteer activities as debating, reviewing movies, selling tickets, writing autobiographies, corresponding with pen pals, painting word pictures, and writing poetry, character sketches, short stories, and informal essays.

BEFORE YOU BEGIN

The teacher, the pupil, the textbook — there are many times in the course of a school year when all three must work together. At other times only two will be working together. Many times the pupil will be alone with the textbook — studying, doing assignments, reviewing. How effectively will he or she work? A few minutes spent with the textbook at the beginning will pay dividends later on.

Before you begin actual work with the book, familiarize your students with its features and teach the students how to use the book efficiently. Point out the two major divisions of the book: Units One through Five and Handbook of Grammar, Usage, and Style. Show how color is used throughout the book to identify rules. If you are planning to use diagraming, make clear how color stresses the particular point being taught.

Teach students how to use the index. Point out identifying rule numbers in the in-

dex and in the table of contents. Encourage your students at the very start to use the book for reference as well as for assignments and class work. Familiarize students with the marking symbols on page 456. Teach the use of the thumb index on page 233.

Point out and explain the use of the appendix for supplementary materials. Direct students' attention to the conjugations beginning on page 454. Encourage students to keep a record of their own progress. Explain the activity code letters.

Now, at the very beginning, is a good time to encourage pupil self-checking and responsibility. If students know how to use the tools, they are more likely to use them.

Before beginning your work with *Modern English in Action*, you may wish to glance at the table of contents. This provides a helpful overall glimpse of the book's contents and outlines the book's organization. As you ponder various ways of organizing the material to suit your class's needs, you will undoubtedly be guided by these considerations:

1. Some students may already have mastered some of the concepts presented.
2. Certain advanced grammatical concepts require mastery of more basic concepts.
3. It is wasteful to go over and over material already mastered.
4. A change of approach from unit to unit provides variety and new challenges.
5. Correlation of grammar with writing activities is desirable.
6. Not all classes should handle the textbook in the same way.
7. Students should develop a sense of personal responsibility for their shortcomings and weaknesses.

The implications of all the principles are fully developed in the Teacher's Handbook section and in the specific suggestions attached to each chapter.

How should you plan? You may base your organization upon one of the following or a combination:

1. Make an analysis of the first set of compositions. Decide what the major needs are and plan to concentrate on these.

2. Rely heavily upon the diagnostic tests (or representative practices early in a chapter) to decide areas of weakness.

3. Fit the material to the requirements of your local and state syllabus.

4. Use the syllabi on pages 4 and 5 as a tentative guide, subject to modification as you go along.

THE SYLLABI

The syllabi provide help in planning a year's work with *Modern English in Action*. They are intended as flexible guides, not as straitjackets. Your own classes may require modifications of the syllabi as outlined. If, for example, you have a class unusually interested in vocabulary, you may wish to give the vocabulary chapter extra time and extra emphasis. In addition to the modifications suggested throughout the manual, you may prefer to omit one or more chapters and work for mastery in a smaller field. The needs of your classes and the expectations of your school and community will de-

termine the ultimate form of the syllabus you use.

SUPPLEMENTARY PRACTICE

Don't overlook the supplementary practice exercises beginning on page 466 of the text. These may be used in a number of ways.

1. After you have completed a chapter in the Handbook, assign the appropriate supplementary practice as review. Cross-references attached to the supplementary practices will guide you to the right section of the text.

2. Do not assign supplementary practices until near the end of your school year. Use these as a kind of final check on the mastery of grammar, usage, and style.

3. Use the practices as additional diagnostic devices for gauging the needs of your students.

4. Use these as student self-tests, providing answers from this manual for student self-marking.

SYLLABUS for Average and Bright Classes – Grade 8

Consult individual chapters in this manual for more specific recommendations about treatment of material for bright classes. Accept this syllabus as a guide, but freely adapt it to the needs of your own classes.

WRITING, SPEAKING, THINKING, READING, VOCABULARY BUILDING

GRAMMAR, USAGE, AND STYLE

First Quarter

Working with words, xii–17
Building sentences, 24–45
Building paragraphs, 46–69

Subject and verb, 235–255
Making verbs agree with their subjects,
256–265
Using verbs, 266–287
Spelling, 438–441 (through Practice 6)

Second Quarter

Expressing your ideas in compositions,
70–85
Descriptive words, 18–23
Creating stories and pictures, 86–103
Exposition, 104–113
Reporting, 114–127

Using nouns, 288–296
Using three kinds of modifiers, 297–310
Using effective modifiers and prepositions,
311–325
Completers of verbs, 326–334
Parts of speech, 335–340
Spelling, 441–445 (through Practice 15)

Third Quarter

Persuading others, 128–135
Writing imaginatively, 136–145
Letter writing, 146–163
Reading for fun and information, 164–175
Making better use of the newspaper,
176–183

Using pronouns, 341–351
Punctuating simple sentences and
quotations, 352–366
Capitalization, 367–373
Writing clear, concise sentences, 374–378
Spelling, 445–448 (through Practice 22)

Fourth Quarter

Exploring poetry, 184–191
Polishing your speech, 192–201
The spoken message, 202–215
The library, 216–225
Thinking clearly, 226–231

Writing and punctuating compound
sentences, 379–387
Using verbals (optional), 388–394
Writing and punctuating complex
sentences, 395–411
Writing complete sentences, 412–423
Making your sentences effective, 424–431
Sentence patterns (optional), 432–437
Spelling, 448–451
Supplementary practice exercises, 465–494*

*These exercises may be used during the school year in conjunction with the specific areas being covered, or they may be used as a comprehensive review at the end of the year. Each of these practices has cross-references to pages in the text. See also page 3 of this manual.

SYLLABUS for Slow Classes – Grade 8

Consult individual chapters in this manual for more specific recommendations about omission and adaptation of material for slow classes. Since slow classes vary considerably in ability, you may wish to handle more or less than the syllabus suggests.

WRITING, SPEAKING, THINKING, READING, VOCABULARY BUILDING

GRAMMAR, USAGE, AND STYLE

First Quarter

Working with words, xii-6 and 11-17
Building sentences, 24-37 (through Activity 6) and 39-45
Building paragraphs, 46-64

Subject and verb, 235-255
Making verbs agree with their subjects, 256-260 (through Practice 6)
Spelling, 438-441 (through Practice 6)

Second Quarter

Expressing your ideas in compositions, 70-85
Creating stories and pictures, 86-93
Exposition, 104-113
Reporting, 114-119 and 123-127

Making verbs agree with their subjects, 260-265
Using verbs, 266-287
Using nouns, 288-296
Spelling, 441-445 (through Practice 15)

Third Quarter

Persuading others, 128-135
Letter writing, 146-163
Reading for fun and information, 164-175
Making better use of the newspaper, 176-183

Using three kinds of modifiers, 297-310
Using effective modifiers and prepositions, 311-325
Using pronouns, 341-351
Punctuating simple sentences and quotations, 352-366
Spelling, 445-448 (through Practice 22)

Fourth Quarter

Exploring poetry, 184-191
Polishing your speech, 192-201
The spoken message, 202-208
The library, 216-223
Thinking clearly, 226-231

Capitalization, 367-373
Concise sentences, 374-376
Writing and punctuating compound sentences, 379-387
Writing complete sentences, 424-431
Spelling, 448-451
Supplementary practice exercises, 465-494*

*These exercises may be used during the school year in conjunction with the specific areas being covered, or they may be used as a comprehensive review at the end of the year. Do not, however, use practices covering material that has not been taught. Each of these practices has cross-references to pages in the text. See also page 3 of this manual.

TEACHER'S HANDBOOK

Here, in addition to the suggestions for handling individual sections in *Modern English in Action*, are practical suggestions for planning, for teaching, for handling the many problems that teachers face. This section contains the following guides.

1. The Good Teacher — a Student View
2. Suggestions for Planning
3. The Lesson and the Unit
4. First Principles of Teaching
5. Classroom Procedures
6. The English Notebook and the Daily Assignment
7. A Checklist of Language Teaching
8. Working with the Gifted
9. Working with the Slow
10. Problems of Discipline
11. Preparing for Composition
12. Reading the Compositions
13. Grading the Compositions
14. Returning the Compositions
15. The Art of Questioning
16. Ten Suggestions for Teaching Grammar
17. A Philosophy of Teaching Grammar and Usage
18. Teaching English — Up-to-Date
19. New Approaches to English Grammar
20. Lesson Plans Using New Approaches

1. THE GOOD TEACHER — A STUDENT VIEW

What is the good teacher like? According to studies of pupil likes and dislikes, the good teacher has certain qualities.

1. He or she knows and loves the subject. He or she can communicate that knowledge and love to others.
2. He or she is firm but fair; frank, honest, sympathetic. He or she is interested in

students as individuals. He or she is a teacher, however, not just a good pal.

3. He or she is well prepared and finds the intellectual challenges of the subject exciting.

4. He or she sets high standards and leads students to do their best.

5. He or she is flexible and encourages independent thinking, even disagreement with his or her own viewpoints.

By contrast the poor teacher may be suspicious, vacillating, inflexible, unfriendly, dictatorial, domineering, cold, lazy, frequently and inexplicably angry. He or she may play favorites. He or she is weak and sometimes changes grades under pressure.

A good teacher is a good person.

2. SUGGESTIONS FOR PLANNING

Sound planning is the basis of good teaching. Improvised lessons only too often betray their superficiality. Although a teacher should be ready to explore a productive byway that suggests itself, he or she should not rely upon last-minute inspiration to pull the lesson out of the doldrums. Even experienced teachers, whose lesson planning need not be detailed, look ahead and jot down on paper the schedule for the coming weeks. The following suggestions may be adapted for your own purposes.

1. **Plan each lesson carefully.** Until you are adept at timing your lessons, plan for more than you can cover in one period. For days when the work is completed ahead of the bell, have at hand some good snappy dictations that will review previous work.

A complete lesson plan usually includes aims, motivation, special materials needed, development (with pivotal questions), summary, and application. For suggested lesson-plan forms, consult the lesson plan on pages 9–10 and others in this manual.

2. Let the pupils know in the first week what you plan to cover during the semester, no matter how tentative your plan is. Thus pupils will understand in advance what will be expected of them and will indirectly learn the importance of organization and planning. At the beginning of the year explain your requirements as to the acceptable form of written work and insist upon them thereafter. Most students do not resent the fair but strict teacher; they do resent the capricious, unpredictable teacher, whose standards vary from day to day, from class to class, from pupil to pupil.

3. Jot down on a piece of paper in general terms the work you expect to cover in the next month (quarter, or semester). You may wish to consult the syllabi on pages 4-5. Estimate the *approximate* time you expect to spend on a given unit. Check to see whether you have included a well-balanced meal for your students. Then list every school day in the period and put next to it the area or unit you expect to be teaching on a given day. Some teachers prefer to keep one day a week blank for necessary adjustments. Keep in mind that this outline is a guide, not a strait-jacket. Giving the schedule to students eliminates unprepared days after absences and gives students a glimpse of larger units. Whether or not you give out the plan, you can still make adjustments as necessary. Naturally, you cannot be quite sure just how long a given task will take, but if you make an estimate (increasingly more accurate as your experience increases), you will have a valuable guide for the weeks ahead.

If your students by their scores on a diagnostic test show unexpected mastery of a grammar area, adjust your plan accordingly. There is always much to do.

Many large English departments provide a uniform schedule of work for the opening two weeks. Such a period allows time for getting to know the class before you make more detailed plans.

4. Do not expect all classes at a given level to act alike. Vary your program. No program will work for all classes, nor will one program work all the time for one class. *Modern English in Action*, with its manuals, is designed to meet the demands of a dynamic program. But a textbook is

no substitute for the teacher. Keep a sharp eye on your class as you go along. Use the text as a resource, choosing and adapting the materials you need for your class.

5. Be realistic in jobs you require or assign. You want your students to work to capacity, but you don't want them to burn the midnight oil on an unreasonably long assignment. Take another hard look at tomorrow's assignment. Is it realistic or excessive? Is it worth doing? Can it be done within a reasonable time? Will students have time for other assignments?

If the assignment is of necessity a long one, allow several days. But when you have made a reasonable assignment, check to see that students do the job. If you don't, you'll win their resentment, their indifference to further work, and their secret scorn. One word of caution: remember that the work that comes so easily to you comes very hard to those students whose interests lie in other directions.

6. If possible, let the students play some part in planning the year's work. Within your required course of study you will doubtless have considerable freedom in the amount of time to devote to a particular area. Your students will give you insights into their needs and suggestions for needed emphases.

7. Don't be afraid to reshuffle the materials in this book to meet your class's needs. Though the library chapter is a separate chapter, for example, don't hesitate to use it in combination with another chapter.

8. Remember that communication skills are interrelated. In preparing students to do a composition, report, or speech stress the importance of observing, reading, thinking, and listening. Emphasize preparation, planning, outlining, and careful revision. Teach vocabulary at every opportunity, in context.

9. Teach one small point at a time. Divide and conquer. Don't, for example, include the sentence fragment and the run-together sentence in the same lesson. Teach the possessive singular one day and the possessive plural another.

10. Include in your program systematic training in listening. Stimulate listening to classroom speakers by asking frequent questions about what was said, calling for

summaries, or having a speaker ask the class questions about his talk. Such a checkup also impresses on speakers that they must say something worth listening to and must speak distinctly.

11. See that students go to work well in advance on a report or speech. Check their progress regularly. Pupils, like grown-ups, are procrastinators.

12. Plan for frequent tests. The frequent short test provides sound motivation and a check of progress. The infrequent long test (without short tests intervening) may point up the trouble spots too late for effective remedial action.

In literature many short quizzes may be a better indicator of student knowledge and effort than the long test. When you have drilled a point in spelling, grammar, or vocabulary, give a short test. A good suggestion is teach, test, teach, test to the point of mastery. An accumulation of many marks shows who is doing a conscientious job and prevents cramming for the big test.

13. Frequently include motivating materials to arouse interest. Gather anecdotes, newspaper clippings, personal experiences, and student compositions for later use. Here are examples of useful materials that always arouse interest.

For introducing punctuation

a. For the last composition, Jerry wrote on In Spite of Everything.

b. The playwright Richard Brinsley Sheridan, while a member of the British Parliament, was asked to apologize to a fellow member for some remarks Sheridan had made. He said, "Mr. Speaker, I said the honourable member was a liar it is true and I am sorry for it." Then he said the member could add his own punctuation.

For a lesson in thinking or semantics

a. I've told you a million times: don't exaggerate.

b. I'm not conceited, for conceit is a fault, and I have no faults.

c. "I never lose my temper," he shouted at the top of his voice.

14. In working with this text, become aware of its teaching strategy. *Modern English in Action* uses sound developmental techniques and contains the ingre-

dients of good lessons: motivation, development, summary, application, and review. (See item #1 above.)

Note that the lesson plan below, pages 9-10, in many ways resembles the plan of a *Modern English in Action* chapter.

3. THE LESSON AND THE UNIT

Planning *units* of instruction helps assure direction, consistency, reinforcement of skills, and interrelationship of language areas. A single lesson may be ultimately more effective if it is part of a larger plan.

In teaching description, for example, you may wish to plan a number of lessons around the central theme of observing and describing. Here is a possible plan for such a series.

- Lesson 1 — Writing short descriptive sentences; appealing to the senses (introduction and motivation for the entire unit)
- 2 — Keeping one's eyes open; capturing in words a fleeting observation
 - 3 — Learning how to keep a daily journal of observations, a kind of "writer's notebook"
 - 4 — Learning to picture action through using vigorous verbs
 - 5 — Using figurative language in description
 - 6 — Preparing for full-length description
 - 7 — Writing a full-length description
 - 8 — Learning how description may enrich narrative writing (transitional lesson leading to next unit, *Narrating*)

Of course, these lessons need not run consecutively, nor need they proceed in the suggested order. But they do illustrate a possible unit outline for the teacher's guidance. As the unit progresses, you should utilize "feedback" and adjust your teaching to the demands and realities of the situation.

Below is a lesson plan for a typical lesson in the unit. It shows in some detail what you may expect to achieve. Beneath

it is the motivation for a later lesson in the unit.

First Lesson of Unit on Recording Sense Impressions and Describing

Aims of Unit. (1) To help students acquire the "seeing eye"; (2) to motivate students to capture in words their impressions of the world around them; (3) to improve written expression through translating experiences into words

Aims of This Lesson. (1) To stimulate students to translate observations into good single sentences; (2) to encourage students to look at one familiar scene or object more closely and critically

Materials Needed. A large picture from a magazine, preferably a scene with a familiar setting

Motivation. Have students picture a familiar scene by setting the stage yourself. If possible, ditto a paragraph for distribution after you finish talking. An example follows.

"Yesterday I walked along the shore at Jones Beach. The sun, about an hour from setting, was partly obscured by clouds that let rays peep through here and there. The water was gilded by the blurred sunlight. The beach was deserted, except for a flock of gulls that patrolled along the shore, poking at shells. Occasionally a gull would fly into the air, circle a moment, drop a shell, and then swoop down to see whether it had broken apart. The only sound was the cry of the gulls as they wheeled overhead. I touched a finger in the freezing water and shivered. The salty spray provided a freshness no other setting can ever match."

When you are sure your students have pictured the scene, ask, "Can you recall a similar scene at the beach? What additional details of such a scene can you supply?" (You may substitute a vivid description from a book or a magazine. Generally, though, the teacher's own experience is preferable.)

Development. As students suggest descriptive details, choose the best and write them on the board. Then continue:

1. "Why is this example effective?"
 2. "What makes a descriptive sentence memorable?" (Use of specific rather than general words, use of little details to recapture a picture, appeals to the senses)
 3. "Let's turn back for a moment to the beach description. Point out specific, colorful words." (*Patrolled, swoop, wheeled, shivered, salty*) "Notice how many of these words are verbs. A good verb carries a sentence."
 4. "In the beach description point out details that recapture a picture." (The water gilded by the sun's rays, the gulls poking at shells and flying off with them, the freshness of the spray)
 5. "Point out the descriptions that appeal to the senses."
Sight — clouds, patrolling gulls, etc.
Sound — cry of the gulls
Smell — the salt spray
Touch and Feeling — shivered
"Why do these words arouse a reaction in you?"
- "Now try your skill. Here is a picture from a popular magazine." (Choose a large colored picture, if possible. Almost any scene will do.) "Write *one* descriptive sentence based upon this picture." (Give students a few minutes.) "Now let's hear some of the descriptions." Have some read aloud. Commend freely. Have the best ones put on the board. Point out the use of a fine phrase, a sense-impression word.

Summary. "What are the principal ingredients in good description? Why is the most important ingredient of all the 'seeing eye'? How can you acquire a seeing eye? All right, let's put your ideas to the test."

Application and Assignment. "On your way home from school today, open your eyes. Look around you. Try to observe carefully what you have only *looked at* before. Write two good descriptive sen-

tences that recapture for the rest of us what you saw or felt. Appeal to the senses if possible. Choose your words carefully. Be ready to put these sentences on the board tomorrow."

Further Discussion (if there is time). "In the assignment we said, 'Observe carefully what you have only looked at before.' How does *observing* differ from just *looking*?" Then put on the board:

Seeing plus ATTENTION
equals observing.
Hearing plus ATTENTION
equals listening.

Discuss and develop.

Later lessons should build upon the skills developed until eventually students write the full-length descriptive composition. There are endless possibilities for correlation with other language areas. Here, for example, is a possible motivation for Lesson 5 (using figurative language in description) in the series.

"Sometimes our descriptions are more effective if we occasionally use figurative language instead of literal language. Study these two sentences."

Write on the board the following or a similar pair.

The gulls flew into the air, folding their legs under them as they rose.

The gulls took off down the beach, tucking their landing gear underneath them as they rose.

"How do these two sentences differ? Which seems to you more effective? Why?" The discussion can develop the point that there is a place for both kinds of writing. While extolling the virtues of good figurative expression, you ought to mention also the hazards of the mixed metaphor.

4. FIRST PRINCIPLES OF TEACHING

You may find these suggestions helpful in planning and developing your lessons.

1. Know your students as individuals. Let them feel you are interested in them as people. Find out all you can — from

official records, from compositions, from the students' files, from other faculty members. But form your own judgments. Give every student a chance to play an important and positive role in class.

Your problem is to give individual attention without overloading yourself. Set up writing or speaking assignments in such a way that pupils can use various topics and experiences.

2. Find the special ability of each student. Not every student can master the intricacies of grammar, but every student can master some part of the field, no matter how tiny. Perhaps Tom can be the "expert" on quotation marks or on the question mark or on the carelessly omitted *ed* in verbs.

Look outside the grammar area for abilities, too. One student may have a keen ear and pen for reproducing dialog. Another may have the gift of poetic description. Encourage. Encourage. Encourage.

3. Be strict but absolutely impartial. In general, pupils do not resent or dislike a strict teacher, but they do resent one who shows partiality or who is strict one day and too lenient the next.

4. Build morale through success. A positive attitude is half the battle. If you have a student who is unusually weak in grammar, don't discourage him and yourself by reinforcing an awareness of his weakness. When you have built a point by repetition, call on him when you know he can give a correct answer. He'll be grateful — and motivated to do his best, whatever that may be.

5. Praise freely. Teaching should be primarily stimulating and positive rather than critical and negative. Avoid petty faultfinding. Your aim is to release language power as well as to develop it. A student flying high in an informative talk on rockets should not be shot down by a barrage of criticisms and restrictive *don't's*.

6. Provide a wholesome classroom atmosphere in which the right thing is desired by students, not forced upon them. Ideally, students frown upon careless English because "in this class poor English just isn't acceptable." In such a class students also object to misbehavior by their colleagues because the disruptions hinder

learning. Keep your criticisms constructive and foster the "we're all in this together" feeling.

7. Try to be controlled and poised at all times. Working with some classes, particularly in the lower grades, is at times like sitting on a volcano. The successful teacher is one who does not lose his temper and who is never sarcastic.

8. Don't be too grim. Though there is no royal road to knowledge, the road may be hard but not unpleasant. Cultivate a spirit of relaxation and fun. Language is fun. For proof of this statement, watch and listen to your students at a ball game, in the lunchroom, on the playground.

9. Try to provide real situations where possible. Writing and speaking are the best motivation for drill. Real writing and speaking situations are ideal motivation for improvement. This manual is filled with suggestions for providing real experiences.

10. When you drill, make sure students understand why drill is necessary. Unthinking, mechanical repetition may be worthless. Once you have drilled thoroughly, don't allow exceptions. These are fatal to good habit building.

Provide individual drill as needed. Excuse from drill those better students who have demonstrated their ability on the diagnostic tests. Let these students work at a special project while you help the slower members. From time to time you may be able to assign a better student to assist a slow student who cannot grasp an important concept.

11. Build on what students know. Encourage them to go afiel for additional knowledge. Make pertinent references to stories, poems, plays, and novels the class has studied. Entice students, through enthusiastic references, to do additional reading on their own.

12. Remind students constantly that you are teaching them material, not for its own sake, but for its application. Hold students responsible in conversation, discussion, letters, compositions, answers to questions, and reports for the application of what they have learned about grammar and usage.

13. Accustom students to using resources outside the classroom: informed adults, the library, newspapers, magazines,

television, and radio. Help students formulate critical standards for enjoying and appreciating the mass media. Encourage the development of individual libraries — a possibility with the advent of the inexpensive quality paperbacks.

14. Don't talk too much. One experienced teacher said, "The best lessons I ever taught were on the days I had laryngitis." There is more than a grain of truth to this quip. Get your students to talk more and to listen to each other. This procedure gets more students to have a stake in the lesson and varies the tempo of the lesson.

15. Use a variety of methods. Ordinarily avoid the lecture method. One test of a good lesson is: To what degree did students participate actively?

5. CLASSROOM PROCEDURES

Good planning is half the battle. Good execution is the other half.

1. Start each lesson promptly. Make the pupils realize that if they are not immediately ready for business when the class begins, they lose something. Have a system and routine for taking attendance and giving out notices. One teacher starts with a five-minute spelling review in charge of a different pupil each day. Another has on the chalkboard a five-minute test reviewing one phase of the previous day's lesson. Another starts with a five-minute dictation three days a week, reviewing usage, grammar, and spelling. Another has a secretary's report.

2. Teach something specific the very first day. It might be three spelling demons, or the comma after the introductory *well* or *no*, or some vocabulary words from the root *graph* or *vide*. Test first as a challenge ("Who will get 100 percent on this exercise?"); get correct answers quickly while students hold their own papers; then teach what is necessary. This method allows the teacher to see at once the needs of the class (if many do well, the point should not be retaught) and also provokes some student interest.

3. Give clear assignments and make sure that each pupil understands them. Give homework assignments before the end of the period. These assignments should grow out of classwork and should

be related to the day's or week's work. See page 13 of this manual for suggestions about the form of the assignment. Follow up your assignments frequently with brief tests.

4. Keep in reserve several types of drills: spelling, vocabulary, grammar, and usage. Use them whenever your lesson has run down. These drills need not be announced in advance, but they provide needed practice.

5. Have an adequate supply of material on hand. Have in your room, if possible, posters, paints, paper, Scotch tape, and other materials, and even an adequate worktable. Nonacademic pupils especially will find a feeling of success in doing rather than in reading.

6. Use your voice skillfully. A teacher's voice can be one of his most valuable teaching tools. Vary the pitch of your voice, the speed of your speaking or reading. Frequently lower your voice and speak more slowly to focus attention and thus increase comprehension and interest. Ask students to summarize other pupils' reports. This procedure also impresses the need for distinct enunciation.

7. Emphasize the importance of speech. Since speaking is the basis of daily communication, major emphasis should be given to usage in conversation.

8. Use bulletin boards, if these are available. Keep them up-to-date. Now and then use the display for discussion. Correspondence committees may enjoy writing for posters and other materials.

9. Teach one skill at a time. When, for example, you have taken up rules for capitalization or one phase of punctuation, use them continuously, remembering that skills are not "one-shot" affairs.

10. Where possible, use class committees. The goal is to give more and more responsibility to pupils. Remember, however, that the teacher is in charge.

11. Seize every opportunity to teach new words and the accurate use of words. Don't be stingy with justified praise for a pupil with a limited vocabulary if he uses a new word or brings in a clipping containing a word previously discussed in class.

12. Bring humor and life into your teaching. Too often in controlling an English class, teachers completely eliminate

humor. Often the interest of a reluctant, difficult class is won by a good personal anecdote or by the reading of a humorous poem or story.

Use pupils' interests and real experiences. Show them that real happenings can be more exciting than those they imagine.

Make use of magazines, movies, local and national news items, television and radio discussions. Try in every way to widen pupils' interests. A class newspaper or magazine provides varied activity and unlimited opportunity for the brighter pupils.

Knowing that learning takes place more readily in real than in let's-pretend situations, the wise teacher keeps close watch of his students' day-to-day communication needs and plans his classwork accordingly.

13. For teaching a language skill, select a time when you can show pupils their immediate need for it. When, for example, an assignment in letter writing reveals a widespread misunderstanding of capitalization, teach capitalization. Or teach quotation marks in preparation for writing about an experience.

14. Stress the examples rather than the definition. If possible, use the inductive method in teaching new material. Give a definition or rule after examples have made the idea clear. A definition or rule is valuable to a pupil only if he understands it and uses it.

15. Frequently have the pupils make up additional examples to illustrate a point.

16. Permit no backsliding. After a pupil has learned what a possessive is, how to spell it, and how to use it, and has had abundant practice in using possessives, penalize him severely for misspelling a possessive. After he has learned to say *I'm not* instead of "I ain't," permit no exception.

17. Make students realize that you have a serious purpose, that they will be held accountable for carelessness and sloppiness. "Does spelling count?" "Does this test count?" Teachers often hear these favorite queries at the beginning of a school year. You can eliminate these questions if you make clear early that *all* tests (except diagnostic tests) count!

18. Insist students bring their materials with them as needed — the notebook and pen every day, for example. Another favorite query, "Do we use pen?" will not annoy you if you insist early that all English work be done in pen.

6. THE ENGLISH NOTEBOOK AND DAILY ASSIGNMENT

1. You can develop good work habits by insisting on a uniform English notebook. A standard looseleaf notebook is flexible and easily handled: One English department has students write these headings on separate pages:

Term Plans (For recording book-report dates and tentative plans)

Daily Assignments (See below.)

Misspelled Words

New Vocabulary

Literature Notes

Grammar Notes

Book-Report Notes (For listing the title and author of every book read)

Book Recommendations (For listing titles of books for possible future selection)

Composition Topics (For listing the title of each composition)

2. Phrase your assignments carefully and check student copying of your wording. Use the English notebook.

The tiny assignment pad is often mistreated, frequently lost. Keeping assignments more formally in an English notebook assures accuracy, completeness, and easy review. The following is a useful form:

(Date due) October 28, 19—
(Topic) Composition in Class
 (Skip a line.)

(Directions) 1. Prepare to write in class the composition based upon the outline discussed and studied in class.

2. You may consult the outline and the notes, but you may not copy the composition from a paper written in advance.

An occasional notebook check is a stimulus to neatness and accuracy.

7. A CHECKLIST OF LANGUAGE TEACHING

As a guide to more effective teaching, this checklist can help you keep your eyes on the major goals of language instruction. You may wish to refer to this occasionally.

1. Do I keep in mind that the primary goal of grammar teaching is improved communication, not mastery of grammar or usage for its own sake?

2. Do I, at every opportunity, tie in grammar and usage study with written and oral composition?

3. Do I avoid excessive verbalizing — *talking* too much *about* language, not *doing* enough *with* language?

4. Do I prime the pump constantly to stimulate the flow of ideas for written and oral composition?

5. Do I frequently check students' listening?

6. Do I avoid giving students "busy work" that wastes time without teaching?

7. Do I aim for full class participation?

8. Do I use good judgment, concentrating first on the most serious errors?

9. Do I build upon what has gone before, realizing that each grammar lesson is one in a sequence?

10. Do I organize my material logically and efficiently — in advance? Do I have a clear picture of what I want to do in a period?

11. Do I anticipate difficulties and possible pitfalls by preparing thoroughly in advance?

12. Do I try to motivate a grammar lesson to indicate why a concept is worth mastering?

13. Do I correct all student errors in English unobtrusively, without repressing or inhibiting the offender?

14. Do I provide for adequate drill and testing, remembering that telling is not teaching?

8. WORKING WITH THE GIFTED

Though the suggestions in this section and the next are grouped for bright and for slow students, you will find many sug-

gestions that apply to "average" students. *Average* is, after all, an abstraction, a mathematical convenience, a helpful term when we accept its limitations. Since there are measurable and obvious differences, however, these suggestions may provide some help.

Many of these suggestions apply to all classes, of course, but they apply with special emphasis to bright groups.

1. Keep students busy. Work them to their capacities. Provide individual projects requiring individual attention and some research.

2. Channel their tremendous energy into productive outlets. Some bright students enjoy helping their slower fellow students.

3. Provide opportunities for leadership and for unselfish service to others.

4. Provide freedom for growth, but do not allow students to do just as they please. Your guidance is important.

5. Challenge them. Because of the range of their interests, bright students quickly become bored with mechanical routines and cut-and-dried lessons.

6. In budgeting your time, keep in mind that bright students work fast. "The rapid learners," say De Haan and Havighurst in *Educating Gifted Children*, "can usually do without one fourth to one third of the drill work the average student needs. They can complete reading assignments quickly."

7. Encourage additional reading by giving some recognition to extra outside reading. Though some students are motivated by the work alone, other students will work a little harder if extra credit is given.

8. Check your students often. Even bright students will sometimes let an assignment go if they feel the teacher won't check it.

9. Show that you, as a person, appreciate and value good achievement. "Learning the doctrine for the master's sake" has always been a strong factor in human motivation.

10. Be flexible, ready to meet new challenges. Convey an enthusiasm for the material you teach.

11. Don't try to fit every child into some preconceived mold.

12. Don't let students accept mediocrity

as a standard. It is too tempting for bright students to take life easy. The pressure of their colleagues, the fear of being considered different, the desire for social approval in another group—all these factors tend to make some bright students willing to drift with the tide.

13. Encourage creativity and the development of special talents. Remember that there are many types of creativity. Most bright students have remarkable facility with words. Some very bright students manifest *their* creativity in the solution of practical problems, in jobs requiring mechanical or manual aptitude.

14. Occasionally in a bright class encourage "brainstorming." Throw out a problem and allow free discussion, listing solutions for *later* evaluation. Do not evaluate solutions during the preliminary session. Put no restrictions upon ideas except those of good taste.

A brainstorming session on a topic like "How can our school and its program be improved?" will produce surprisingly excellent results.

15. Keep in mind that there is great diversity of talent and interests in a supposedly homogeneous bright class. Don't neglect the shyer members who may have much to offer.

In an attempt to stimulate creativity in a language-arts situation, some teachers throw out challenging questions like these listed by De Haan and Havighurst: "How could dinner plates be improved? In how many different ways could a door be constructed? What would it be like if there were more than one moon (not a man-made satellite) circling the earth?" Encouraging students to look at commonplace things in a new way is excellent stimulation. Some of the greatest inventions were made in just such a way. "Why didn't I think of that?" say most people. The habit of looking at something with "new eyes" is worth instilling in your pupils.

9. WORKING WITH THE SLOW

Working with slow classes—or slow students in a regular class—requires infinite patience, but the effort has its satisfactions too. Slow students are frequently

pathetically grateful for help. They are loyal. They love with a dogged devotion the sympathetic teacher. In an all-slow class the rapid-fire exchange of a good class may be missing, but with help many students can make important contributions. Slower students sometimes have insights their brighter fellows lack.

The expression "slow student" or "slow class" may be misleading. Slow classes, for example, are often quite heterogeneous. The range of abilities may be greater than the range in an average class. Some under-achievers with tremendous potential may be grouped with students who benefit little even from intensive reading instruction. Since most standardized texts test verbal facility, poor reading skills may make a student seem much worse than he is.

Attitudes vary. Some slow students are eager learners, plodding along faithfully at their assignments. Others are lethargic, discouraged by continued lack of success.

Slow students, particularly in lower grades, sometimes are less disciplined. They may lack self-control, call out, get out of seats, laugh at nothing. Their attention span may be very short. Extended discussions of the type frequently used in normal classes may be impossible. Frequent change of pace and variety of activity are called for.

The following suggestions grow from the implications of the preceding paragraphs. They are intended to help with the average slow class. If your class *can* take an extended discussion, by all means plan accordingly. These general suggestions are meant to be modified as necessary.

1. Plan a series of smaller lessons, so that you can change when the students become restless. Keep in reserve certain activities the class likes—perhaps reading aloud, perhaps dramatization. Use these activities as occasional incentives.

2. Remember that slow students need desperately a feeling of success. Through their school career most of them have had little feeling of successful achievement. Try to find their limitations and allow them to succeed within those limitations. Try to make possible many minor victories for those students who do their job. Do not, however, give a slow student a passing

mark merely because he has limited ability. Let him do *his* best, whatever that may be.

3. Most slow students are surprisingly mark-conscious. If they find they can make a series of good grades by paying attention and doing what is expected of them, most will work hard. Keep the marks available for consultation. Show a student how he can build good marks through his efforts. Give many short tests.

4. Don't give the students the feeling there's nothing to do, nothing to learn. Use the syllabus as your guide. Do as much with it as you can. Give your students the *same* kind of education, wherever you can.

These suggestions, of course, require planning. There is sometimes a temptation not to prepare for a slow class: "What's the use?" *Lack of preparation can be disastrous!*

5. Hold the students to the regular work where possible. Teach whatever grammar seems useful, concentrating upon actual usage rather than upon nomenclature.

6. In giving directions, be specific. Slower students are not adept in drawing inferences. In giving assignments, be definite. Assignments should be brief, but they should be taken seriously. Be sure your students are able to complete your assignments; then hold them to account.

7. Commend freely. Congratulate a student who has finally eliminated a common error in his own work. On the other hand, disapprove—and show that you disapprove—laziness, indifference, lack of cooperation. The "more in sorrow than in anger" approach may be best for this.

8. Slow students seem desperately to need affection. They need to be liked, to be given assurances that the teacher really likes them. This point may be the hardest to follow, particularly when the students reveal some unlovable traits. But it is something to keep in mind as an approach to these sometimes difficult classes.

9. Above all, don't give the students the feeling that you look down upon them and their meager achievements. Don't let them feel that you consider them very limited in their potential. The more you are able to treat them like regular students, the better the results will be.

These suggestions are intended as a general guide, not a certain blueprint of success in a slow class. Every class is unique.

10. PROBLEMS OF DISCIPLINE

A well-disciplined class accomplishes much because it is not torn by distractions and friction. These are suggestions for achieving good discipline.

1. Make a good first impression. The first week of the term is crucial. Set the tone you desire and maintain a business-like atmosphere from the opening bell. You can relax later, if necessary.

2. Follow the suggestions in this Handbook for preventive discipline. Work on improved teaching techniques. The good teacher, who has worthwhile material to offer, seldom has discipline problems. Good questions, mutual criticism by students, variety in material and pace forestall discipline problems.

3. Be kindly but firm. Students respect firmness. The teacher who wants to be a "good fellow" may find that he cannot achieve successful leadership. It is better to begin with firmness and to relax a bit later, if you wish, than to try the opposite. Students "size up" a teacher very quickly.

4. Learn your students' names as soon as possible. Anonymity is an invitation to disorder. Teach students the correct spelling of your name.

5. Set up timesaving routines at once. Work out a system for collecting and distributing papers. Haphazard distribution is an invitation to disorder. The time spent in setting up desirable routines saves much time later.

6. Make sure your students understand what is expected of them — in classwork and in behavior. Be sure, for example, your students know how to handle their homework assignments (page 13). Don't confuse the students by your mercurial changes in temperament. Don't, for example, seem to encourage a breezy familiarity and then suddenly snarl. Both extremes are undesirable.

7. Use your voice effectively. Rarely raise your voice. Shouted instructions in time become meaningless. Your voice is your most effective weapon and tool; use

it skillfully. Quiet orderliness in a classroom helps make disorder unthinkable. Don't talk while pupils are talking.

8. Don't overlook the value of silence. Occasional periods of silence change the tempo and give students a chance to think about the material you are discussing.

9. Do not tolerate disrespect. You will find most students inclined to be respectful. Achieving a good classroom atmosphere is a basic condition. The teacher's personality and self-confidence are important ingredients.

Train your students to keep quiet when they are not being called upon. A little disorder brings more and more noise.

10. Accustom yourself to handling your own discipline problems where possible. A warning or a suggestion may often suffice. If you have established good relationships with your pupils, you will be able to suggest firmly the correct behavior. Keep your perspective and sense of humor.

If you must send a pupil out to the dean or the principal, send him quietly without allowing a big scene. Some students enjoy a teacher blowup and will foster it if they can. Never meet the class problem on his own ground. He may win.

11. If there is an "incident," do not make a class project of the disorder. Do not argue with the wrongdoer. Do not make your arguments personal. Make no public comment about your culprit's character, work habits, or school record. Don't scold the class for the misbehavior of a few.

12. Do not think you can treat all students alike. Some students respond to a sharp word. Others have to be "gentled." Never add fuel to the fire in dealing with a hothead. In general, underplaying is a better approach than dramatizing.

13. Do not speak to students individually at the front of the room while your class is in session. If you have work to put on the board, assign a good student to do the writing. If you wish to speak to a student at length, request him to see you privately, perhaps after class if there is time.

14. Get the majority of students on your side. In the good classroom, students resent disorder because they are being deprived of something worthwhile.

15. Get the class clown to see that his classmates are laughing at him as well as with him. A certain amount of fun is desirable, but students sometimes don't know the boundaries. They have to be taught — gently.

16. Avoid sarcasm. In a battle of wits the teacher should be able to hold his own. Sarcasm may be a sign of weakness rather than strength. While students respect firmness and fair play, they are uniformly opposed to sarcasm. Praise freely and sincerely those things worth praising, but don't flatter.

17. Don't make empty threats or hasty decisions. Try not to speak in anger. Throwing a student out of class "for good" is manifestly impossible. Similarly, always follow through on a promise. When you say something, stick to it.

18. Know the school rules and follow them. Don't allow exceptions; you will weaken your position and that of the school.

19. Avoid distracting mannerisms. Playing with keys or chalk, straightening your tie, cracking knuckles, constantly repeated "uh — yes," or some other physical or verbal idiosyncrasy detracts from the effectiveness of your teaching.

20. Occasionally check the physical condition of the room. Is it too hot, too chilly, too dirty, too sunny, too dark?

21. Make your grades meaningful. Don't be biased, wishy-washy, eccentric, impulsive, uncertain, or whimsical in your ratings. Let students know how you arrive at a grade.

22. Change seats to break up cliques of talkers. Make the change without fanfare, possibly at the beginning of a period.

23. Don't sit at your desk all period. Move about the room.

11. PREPARING FOR COMPOSITION

"Today we are writing a composition on the topic 'My Summer Vacation.'" The loud groan that greets such an announcement has its roots in frustration. The unmotivated, general, hackneyed composition topic has had its day and deserves retirement. Compositions can be a torture to read and rate — but they needn't be.

Good teacher planning will frequently provide compositions that are a joy to read because of the revelations and insights they provide. Not all compositions will make good reading, no matter how hard the teacher works, but the incidence of readable work varies in proportion to the preparation.

1. Before the student begins to write, make her think a great deal about her composition. The final product should reflect her individual reaction to a problem, a situation, a challenge. Thus, oral exploration of possibilities in class is often a necessary preliminary to writing. If the student takes the topic as her own, she will write a better composition, a more readable composition.

2. Explore sample topics. Ask for suggestions about handling some of the suggested topics. Invite students to supply topics of their own. Do everything possible to prime the students' mental pumps. Finally assign topics that will tap the students' own storehouse of experiences. Avoid topics that result in twenty-five papers all pretty nearly the same in content.

3. Prepare your class thoroughly, for this reason, if no other: you will have to read the compositions! A poorly motivated, inadequately prepared composition is seldom worth writing — or worth reading. As the *Kentucky English Bulletin* has declared, "A composition teacher's most effective teaching should be done before the student writes his composition, rather than afterwards with a red pencil. . . .

"Assignments made in a vacuum or on topics far removed from the student's experience are almost certain to lead to perfunctoriness, frustration, or the dishonesty of plagiarism."

Provide for individual differences so that students will write something they *want* to write and can write intelligently about. Remember your reading chore. Twenty-five to thirty-five compositions on a single narrow topic may make deadly reading.

4. Challenge your students. Pique their curiosity. Stimulate their observation and their thinking. Don't inhibit them by the foreknowledge they'll be torn to pieces when they turn in their papers.

5. Let your students know they'll have an audience. Provide some publicity for

successful achievement. Star a really interesting or worthwhile paper and post it on the bulletin board or have the student read it to the class. Give the satisfaction of public appreciation to the writer. Then point out flaws without using too much red ink. Instead of marking every error, great or small, concentrate on the most serious and prevalent faults.

6. Don't expect the impossible. Writing is hard work. The teacher who assigns a paper on short notice or grades too harshly has forgotten the difficulties of writing. A healthy reminder is for the teacher to try some of his own assignments. Dr. Elias Lieberman says, "One head of an English department does every exercise she requests from her pupils. Not only does this tend to make her far more sympathetic, but it actually keeps her craftsmanship at a higher standard. Recently she slipped in one of her own essays among those that were being read aloud anonymously to a twelfth-year class and was delighted and proud when the class voted hers as one of the best they had heard. Try this test yourself and see whether it is as easy as it sounds."

7. Try to anticipate difficulties. If you assign the report of a lively conversation, review the punctuation of quotations. Don't be afraid to help a student during the writing. Provide reference tools for his use.

8. If possible, just before students write, have them look at one or more of their previous compositions.

9. Provide a brief review of the class's most common errors and forestall a repetition of previous errors.

12. READING THE COMPOSITIONS

Your most burdensome and most challenging job may be correcting written work. In his theme work the student hopefully demonstrates what he has learned. Here he applies — or fails to apply — what you have been teaching. You may find a mature-looking boy, whose spoken English is good, still struggling with spelling, sentence structure, and punctuation. The growing maturity of the students is not always reflected in a maturity of written

expression. But whether the student is still grappling with fundamentals or is reaching out for newer and more subtle ways of expressing himself, he needs your help.

Before you pick up your first paper, red pencil in hand, define your own strategy. Your major purpose should be to lift the student a few paces above his present level, not to find as many errors as possible.

Every composition serves two purposes: it gives the student an opportunity to establish good habits through writing and correction; it also helps develop more mature insights by requiring students to put ideas down on paper. Thus while the student is developing technical proficiency and accuracy of expression, he is also learning to think more critically, to discipline himself a bit more strictly. In reading compositions, keep these goals in mind. Your corrections should be tactically and strategically wise.

What are some implications of this point of view?

1. Don't overlook the forest for the trees. In your anxiety over a misspelled word don't overlook illogical and twisted reasoning, disregard for factual accuracy, dishonest or emotional use of connotative words. A student who shows slipshod reasoning in his composition may need more help than the careful thinker who misspells several words.

2. Read, check, and return as soon as possible the compositions handed in. Instead of correcting a pupil's error, usually indicate an error with a marking symbol in the margin. If, however, the pupil is likely to say, "I don't see anything wrong here," either explain in a sentence what the error is or correct it. Require a pupil to rewrite a theme only if he is ready to improve it substantially. Have a pupil correct, ordinarily on a correction sheet, the errors on a test, a spelling exercise, or a composition and copy the errors and the corrections in his notebook.

3. Don't drown your students in a sea of red ink. Concentrate on those errors that the student is most likely to remedy. The niceties of diction are lost on a student who cannot write a complete sentence.

4. Take each student where you find him. Try to improve him at that point.

Even if you are discouraged at a seeming lack of basic understanding, you must work with the student at his present level. If he is still worrying over the tenses of verbs, don't make too much of his use of five words where two would do. On the other hand, if he has thoroughly mastered fundamentals and is groping for exactness and richness of expression, pick out and criticize the word that is not quite right.

5. Encourage individuals seeking more mature expression. Though their quest may take them into grotesquely mixed metaphors or too-elaborate clauses, praise their attempt. Tell them that a mixed metaphor is, after all, a sign of some imaginative power; now to power they must add control. Make your criticisms positive, encouraging.

6. Commend when you can. A poor paper may have a glint of humor, an example of keen observation, excellent reproduction of conversation. Search out its excellence, no matter how embryonic. Find something good to say about the paper and say that *first*. Then proceed gradually to a discussion of errors.

7. Work for a little at a time. Don't expect overnight miracles. Reasoned, thoughtful correction of a few errors may be better than mechanical correction of many.

8. Insist that every error you check be corrected. Having put time and effort into correcting errors, you have a right to insist every one be checked by the students. Since students here analyze their *own* errors, this step may be the most fruitful of all.

Here are two suggestions for handling the burdensome problem of checking the students' corrections of their own papers.

(a) Have students exchange papers before they hand in corrected papers. Every student checks another's paper and signs the paper he checks. (This procedure has values for checker and original writer.)

(b) Have the original writer put a line through every marking symbol as an indication that he has noted and corrected the error.

9. Devote time to consideration of certain common errors. You may discover that many students have made sentence errors. When you return the papers, have

some of these faulty sentences put on the board uncorrected. Have the class consider and correct them. This is direct, motivated teaching of technical work.

10. Either keep compositions on file yourself or insist that students keep them. A look at previous compositions may be fruitful just before the writing of a new one.

11. Have as many compositions read aloud as time will allow. Students write better if they feel they may have a larger audience. But respect the privacy of a shy student.

13. GRADING THE COMPOSITIONS

Because subjectivity inevitably enters into the rating of compositions, no one expects perfectly consistent grading from school to school or from teacher to teacher. Yet by working together a group of teachers can arrive at mutually acceptable standards and apply them fairly successfully.

One method is to select a dozen papers of varying quality and to rate these anonymously. A committee meets, makes a composite judgment, and discusses the results. Discussion can iron out great divergences and can lead to some agreement about what constitutes an *A* paper in a particular grade.

Another method is to study rating scales to compare one's own rating with evaluations by experienced teachers in other schools. The National Council of Teachers of English, 1111 Kenyon Road, Urbana, Illinois 61801, makes available to teachers four excellent booklets containing and evaluating typical themes.

Evaluating Ninth-Grade Themes — Illinois English Bulletin

Evaluating Twelfth-Grade Themes — Illinois English Bulletin

Evaluating Student Themes, by Ednah Shepard Thomas — The University of Wisconsin Press

Principles and Standards in Composition — Kentucky English Bulletin

Suggestions for Evaluating Junior High School Writing — available for \$1.00 from Erwin R. Steinberg, Association

of English Teachers of Western Pennsylvania, Pittsburgh, Pennsylvania

These booklets contain excellent general statements about the rating of themes as well as specific advice on handling various types of deficiencies in writing.

Evaluating Twelfth-Grade Themes has this to say about the handling of student papers:

"Marking the paper is not easy. The misspellings, the faulty punctuation and capitalization, and the gross errors in sentence structure or usage are not difficult to spot; indeed they may be so conspicuous that the teacher becomes engrossed in marking them and overlooks other significant matters. And on the next theme, which is free of mechanical errors, the teacher, out of sheer relief, may happily write an *A* and a *Good* even though the content and organization are poor."

Muddled or dishonest thinking may be more difficult to spot than a misspelled word, but the more serious error should not be overlooked or disregarded. In reading student themes, remember that it is of paramount importance that the writer have something worthwhile to say.

A double-marking system — $\frac{A}{B}$ or $\frac{C}{E}$ — recognizes originality or depth of thought and also encourages grammatical and mechanical correctness. The numerator is the mark for content; the denominator, the mark for techniques of expression. If the denominator is lower than the numerator the pupil can earn the higher mark by rewriting the paper and correcting all his errors.

The objection to the double-marking system is the extra bookkeeping it requires. Another procedure is to use only one letter for a mark but to put a star after the mark if the subject matter and organization are outstanding, if the theme is really worth reading. *B** is the mark for an excellent theme with a few serious errors in technique. *E** means good content but numerous errors.

You have undoubtedly developed your own method of handling composition correction. The symbols on page 486 of the textbook suggest helpful, timesaving shortcuts, but you will of course adapt

to your own purposes these symbols and the suggestions that follow.

The rule numbers are especially helpful for supplementing marking symbols on compositions. Inserting rule numbers calls attention to serious errors and often makes long explanations unnecessary. When students refer to the rules noted, they find clarifying examples and abundant practice.

It may, of course, be impractical or unwise to indicate rule numbers for all errors on your students' papers. Undoubtedly you will determine early what specific weaknesses you expect to concentrate on during the coming months. If, for example, you discover sentence fragments all too prevalent on early compositions, you may make a special note of Rule A.67. This reference, with a half dozen or a dozen more, may be part of your "master list" of key items for the quarter or the semester. Hitting hard at a few errors at a time is generally sound strategy.

One Kind of Composition

One kind of composition, written by an average student, demonstrates a talent for concise, uninflated expression. Although there is nothing startling about the episode described, the composition shows a warmth and maturity, as well as a groping for more effective expression. The errors are relatively few. Problems of word choice plague the young writer, but his willingness to seek more precise words is commendable.

The composition is discussed here merely to show one possible method of handling errors and comment. Correction symbols are put in the left margin. Where the student can be expected to find the error in the line, no further help is provided. Where the student may be puzzled, the error is underlined or encircled. The comment at the bottom of the paper provides encouragement and suggestions about content and style. Other comments might have been made. Additional symbols and rule numbers might have been used. This is an illustration of how one teacher chose to handle the theme-correction problem.

Even a brief terminal comment takes time. Yet, as Ednah Shepard Thomas

points out, "The terminal comment is the teacher's most important contribution. It is the opportunity to give the student the sense of his work as a whole. In our complex craft, where the whole is more than equal to the sum of the parts, perhaps our most difficult problem is to reconcile care for detail with the concept of the whole. We walk a tightrope. On one hand we must not slight accuracy, precision, mastery of detail; on the other hand we must not allow our students to believe that these

matters are ends in themselves instead of means to a larger end. The marginal notations deal with the first problem. The terminal comment, which emphasizes, subordinates, and interprets the marginal notations, deals with the second."

The Seriously Deficient Paper

As you glance hopefully at your first batch of compositions for the school year, you may come up against some that are

Jobs I Detest

The dictionary defines the word job as, a peice of work done or to be done, but weather its done or has to be done, I don't like to think about work, I dont think many teen-ages these days do. One job I detest is washing or cleaning my dog, you take her outside and try to get her in that basin and its' no easy job: she splashes, crys, runs all arround, then finally after you catch her you dry her off and brush her and you get all wet and her hair starts to sheed, thats some of the reasons I dislike washing my dog.

Theres another chore I have to do that I dislike emencely and thats cleaning the bath-rooms, you scrub everthing nice a clean, you get down on your hands and knees and wash the floor and tile, fix new fresh towles on the rack and what happens? My father will come in after cleaning or painting the garage, and get paint on the towles, & mud & dirt on the floor. After all this you get so discouraged you never want to clean it again, you figure whats the difference its only going to get dirty again.

Then last but not least theres studing, the main reason I suppose, for not liking to study could be that I cannot keep my mind on what it may be that Im trying to study. Studing is when you endeavor to learn or learn about by means of mental application. But I cannot learn to concenertrate on what Im studing, then to theres a lot of introuptions people calling up and coming over and being I dont know how to study, I dont like to study. So there are many reasons why people detest doing diffrent odd jobs.

seriously deficient in written English. These almost illiterate papers are a challenge to your patience, your resourcefulness, your strength, and your sense of humor! These compositions may leave you limp and hopeless. "What do I do? Where do I begin?" The size of the task may intimidate you.

Reproduced above in its original form is such a composition. Although this was written in a tenth-grade class, its twin may appear at any level. In lower grades the errors may be even worse.

The first glance may well induce a feeling of futility, but since you are obliged to take the student where you find her, you must begin somewhere. But where? At the end of the composition are some suggestions for approaching what is always a discouraging problem.

After the first shock has worn off, you will probably attempt to analyze the errors. You find, however, that there are many errors of different types. Misspellings, poor sentence structure, cavalier dis-

You have certainly made your point through the use of vigorous pictures, but your spelling and sentence structure need careful attention. Check carefully Rules and . Do Practice on page . Correct all spelling errors as well.

Jobs I Detest

Sp The dictionary deffines the word job as/ a peice of work

Sp done or to be done, but weather its* done or has to be done, I

Sp don't like to think about work^s, I dont* think many teen-ages these days do. One job I detest is washing or cleaning my dog^s, you take her outside and try to get her in that basin

Sp and its* no easy job. she splashes, crys, runs all arround; *This is vivid*

Sp her and you get all wet and her hair starts to sheed^s, *those are* ~~that~~ some of the reasons I dislike washing my dog.

Theres* another chore I have to do that I dislike ~~enecely~~ *immensely*

Sp and thats* cleaning the bath^srooms^s, you scrub everthing nice

Sp a clean, you get down on your hands and knees and wash the

Sp floor and tile, fix new fresh towles on the rack, and what

happens? My father will come in after cleaning or painting

Sp the garage, and get paint on the towles ^{and and} / ~~the~~ mud ~~the~~ dirt on the floor. After all this you get so discouraged you never want

to clean it again^s, you figure whats* the difference? Its* only going to get dirty again.

Sp Then last but not least theres* studing^s, the main reason I suppose, for not liking to study could be that I cannot keep

Sp my mind on what it may be that Im trying to study. Studing is when you endeavor to learn ^{Unnecessary. Omit} ~~or learn about~~ by means of

Sp mental application. But I cannot learn to concenertrate on

Sp what Im studing^s, then to ^{there are} theres a lot of intromptions, people calling up and coming over^s, ^{Since} ~~and being~~ I dont know how to

study, I dont like to study. So there are many reasons why *Careless. Don't in line 3.*

Sp people detest doing diffrent odd jobs.

*Why is an apostrophe needed?

regard of punctuation, careless omission of the apostrophe — all abound. Yet despite the errors you grudgingly admit that the student has managed to convey a viewpoint, has made an honest self-appraisal, and has used some colorful examples to prove his point. You wince at the inconsistencies, the correct *don't* in line three, the incorrect *donts* elsewhere. You marvel at the excellently used colon in line six; then you find the comma used consistently for the period! You make a note that part of the writer's trouble may be careless or indifferent editing of her work. Then you take red pencil in hand and begin. But how?

You have two possible approaches: either to rip the paper to shreds with your red pencil and hope for the best, or else to concentrate upon several of the most serious errors, correcting some others yourself and overlooking a few altogether.

Then there is the matter of the mark. You obviously cannot pass a paper with such illiterate writing; yet you would like to hold out to the student some hope. You will probably wish to include some encouraging comment in any case. If you use the double-marking scheme (page 20 of this manual), you may be able to encourage the student and commend the content.

How should you handle the corrections? How many should you indicate? How much can the student absorb? It is, of course, ironic that the writer cannot absorb too much at a time, though she needs a great deal of help. It seems obvious that the niceties of proper subordination, the beauties of parallel structure, and the refinements of tense are not for the writer at this stage. It is probably pointless to criticize "is when" in the third paragraph when the rest of the sentence is more seriously deficient.

Consider the writer. When she gets her paper back, will she be able to make many corrections involving many grammatical points? Or will she benefit by concentrating upon a few basic items like spelling and sentence structure?

Ultimately your strategy will be determined by your class, your school, your own approach to composition, and by the individual writer of the thwarted master-

piece. The suggestions below are rather general and are intended to provide a rough guide. They should be adapted to the needs of your students. Though they apply to "Jobs I Detest," they may provide help with other compositions equally deficient.

1. Decide in advance what you will emphasize. If you stress spelling (including the apostrophe in contractions) and sentence structure, you may wish to make all other corrections yourself without requiring the student to flounder around trying to make such corrections.

2. Decide how much correction the student can handle. If you think the student can find the word in the dictionary, insist she look up the correct spelling and write the word three times. If the student has started with the wrong letter ("emencely"), you may provide the correct spelling to save time. It is frequently best with proper names to supply the correct spelling yourself. At any rate, have the student enter all misspelled words in the proper page of her English notebook. (See page 13 of this manual.)

3. Have the student work on sentence structure. Supply the rule number from the Handbook and refer the student to the appropriate pages and practices. You may wish to assign certain practices for her individual attention. You may allow her to use the Answer Book to check her answers. Concentrate upon egregious sentence errors. More subtle examples may well be corrected by the teacher.

4. Add an encouraging note wherever you can.

5. Since the student is so generally weak and since it is difficult for her to write a sustained composition without making too many errors, ask her to submit, in lieu of the longer compositions, frequent shorter compositions of perhaps a half-dozen sentences each. The use of frequent shorter compositions enables the teacher to isolate the serious errors and to handle a discouraging task in small doses.

One teacher has students with serious writing deficiencies keep a daily diary of one or two sentences. He checks these sentences daily (a not-too-onerous task in small amounts) and helps students grasp the concept of the sentence.

Page 22 shows how the teacher-checked composition might look as the student begins her work on it.

The blanks in the handwritten comment refer to Rule A.70 on page 299 and Practice 27 on pages 300–301.

Since time is so frequently a factor in the reading of compositions, this sample correction includes only two rule numbers. More numbers, corresponding to rules in the textbook, may be included. Probably this student will have enough to do working with run-together sentences and spelling.

To cut down the amount of red ink, a teacher may omit the marking symbol for a repeated error—for example, *studing* in this composition. A simple underline may suffice.

The author of “Jobs I Detest” will probably never be an accomplished writer, but she does show some ability to reproduce an incident with some verve. The teacher’s job is to encourage that minor talent, if he can.

14. RETURNING THE COMPOSITIONS

Since you have spent a great deal of time on correction, you have a right to insist that students spend a lot of time on revision. Be sure that students make every necessary correction.

1. Use correction symbols similar to those on page 486. These are time-savers for you and the students. Indicate the error in the margin, but insist that the student analyze the error himself.

2. When you have time, refer students directly to the text for individual attention to errors. Use rule numbers for easy reference.

3. Work out your own device for checking students’ correction of their work. A good device is the mimeographed direction sheet for the handling of returned compositions. Here is such a suggested sheet:

1. Unless otherwise instructed, prepare a correction sheet for every paper that is marked and returned to you. First number the marking symbols and other suggestions written on your paper. Then number your corrections to corre-

spond. Write neatly and plainly in blue, blue-black, or black ink.

2. For any symbol except *Ab*, *C*, *Sp*, *Syl*, and *W*, rewrite the whole sentence.

3. For an error in grammar, write after the correction the full rule violated.

4. Write every misspelled word correctly three times. Add it to your notebook list of words to watch out for.

5. Rewrite a paper only if you are prepared to improve it in some definite way—for example, material, organization, transitions, word choice, sentence variety. However, a paper marked H (Bad handwriting) or MS (Manuscript—general appearance unsatisfactory) must be recopied before it will be marked.

6. If you rewrite a composition, label it “Rewritten.” Hand in the original, the correction sheet, and the rewritten copy. With a paper clip or pin fasten the original on top of the correction sheet.

4. Devote class time to a consideration of certain common errors. You may discover, for example, that many students have made sentence errors. Have some of these put on the board uncorrected. Have the class study and consider these excerpts. Then turn to the appropriate book chapter for additional drill. This is direct, motivated teaching of technical work.

Have some good papers read aloud, provided the student has no objection. Most students welcome the recognition. Find common errors in the class and hit hard at these. Have some read aloud. Use the blackboard for others.

One of Ethel Gerstin’s techniques is to have a number of errors taken directly from papers put on the blackboard at the beginning of the period. The original writer then writes next to each the symbols he would use to indicate the correction. Students go over the symbols and the corrections. George Cohn includes among the errors a number of fine sentences, examples of good writing, keen perception. All students are invited either to supply the marking symbol or to tell why the sentence is a good one. Whatever approach you use, don’t neglect the raw ma-

materials at hand, the compositions actually written by your students.

5. Try to secure school-wide cooperation, if you can. You may be discouraged to find that your students are extremely careless in their English work in other classes. The slogan, "Every teacher a teacher of English," may run into practical difficulties.

To secure a measure of school cooperation, a language arts consultant prepared small mimeographed slips of paper which he distributed to his colleagues in other departments. The teachers clipped these slips to weak papers handed in in their subjects. The social studies or science teacher merely checked the proper category. This is what the slip contained.

THE ENGLISH ON THIS PAPER
IS WEAK . . .

- Please try to do a better job next time.
- The poor quality of your writing has affected the grade I have given you.
- I cannot accept your paper in this condition because of the number of errors in writing.

This paper is weak in:

handwriting
punctuation
capitalization
grammatical usage
completeness of ideas
organization

Consult your English teacher for help.

Watch the *English Journal* for the frequently published articles describing successful schoolwide programs for teaching English.

15. THE ART OF QUESTIONING

Questioning is the heart of the teaching method. Well-worded, carefully prepared questions carry the lesson along. Poorly phrased, superficial questions kill discussion. You will find the following suggestions helpful.

1. Ask the question before calling on a student. Allow the meaning to sink in before you name a student. Address your question to the entire class. Insist the answer be given to the class, not just to you. Don't answer your own questions, unless they are rhetorical.

2. Phrase your questions clearly. Avoid vague phraseology like "What about . . . ?" or "How about . . . ?"

3. Call on nonvolunteers as well as volunteers. After your lesson has caught fire, try to reach those shy members who hold back, even though they frequently have a great deal to say.

4. Avoid mannerisms. "Now boys and girls, I'm going to ask you this." These wordy introductions take time and divert attention from your question. Prepare half a dozen good questions in advance. Check the phrasing. Don't end with *what* or similar words. (*The solution is what?*)

5. In discussions avoid these weak questions:

a. Questions calling for a one-word answer. These questions, desirable on some objective tests, stifle discussion. *Yes-no* questions have the additional weakness of encouraging merely a weary nod.

b. Leading questions, which give the answer in the question: "Didn't Tom Sawyer really . . . ?" The student knows what the teacher wants without knowing a thing about the discussion.

c. Multiple questions. Formulate one good question and stick with it until it succeeds or fails. If you ask a question and follow it immediately with another and another, students will become thoroughly confused. Wait for students to respond to your initial question. Give them time to think.

d. Rephrased questions. Don't let the students lose the thread of your thinking when you have to rephrase a question.

16. TEN SUGGESTIONS FOR TEACHING GRAMMAR

1. Break down long sections and complicated concepts into manageable bits. (This is the principle of the teaching machine and programmed instruction.)

2. In lower grades and with slower classes use homey metaphors, colorful ex-

pressions, and simple mnemonic devices. Slower students remember the position of the indirect object if it is called the *ham-burger* between the two pieces of bread, the verb and the direct object.

3. Use the board frequently for short activities. Pupils enjoy board work. Send as many to the board as you can. You can check many different areas in one lesson and provide simple composition drill. Keep all the students busy. Don't give a board assignment to a few and then allow the rest of the class to sit idly. Provide a different activity for those in their seats.

4. For quick drill frequently call on all students in order. If you are teaching prepositional phrases, for example, have every student supply a prepositional phrase orally. This procedure quickly exposes misunderstandings and fixes a concept through varied repetition.

5. Provide abundant oral practice. Students often say of a correct expression, "It just doesn't sound right." Have the approved expression repeated until it begins to "sound right." Usage drill is largely habit-breaking and habit-formation.

6. Use rule numbers as handles and as

shortcuts. If a student is weak in handling quotations, put the appropriate rule number on his paper and have him do his own checking.

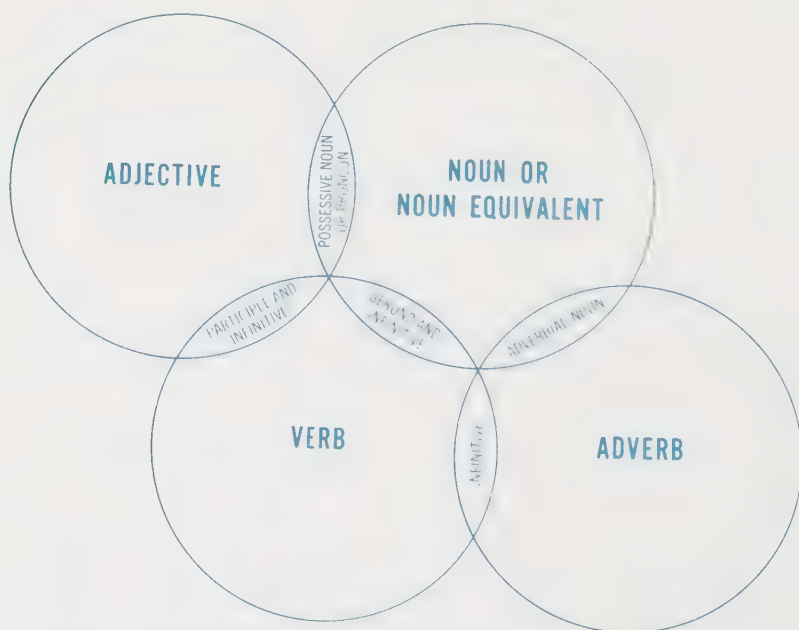
Always emphasize context and use. Avoid any suggestion that a word exists by itself, in isolation.

7. Use classroom materials, classroom situations, classroom names to supplement and enrich the text exercises. When you create sentences on the spur of the moment, use classroom subject matter.

8. Frequently encourage the creation of single sentences by your students. These sentences, created on the spur of the moment, provide excellent raw material and give necessary drill in brief composition. The single good sentence can be a model for the later full composition.

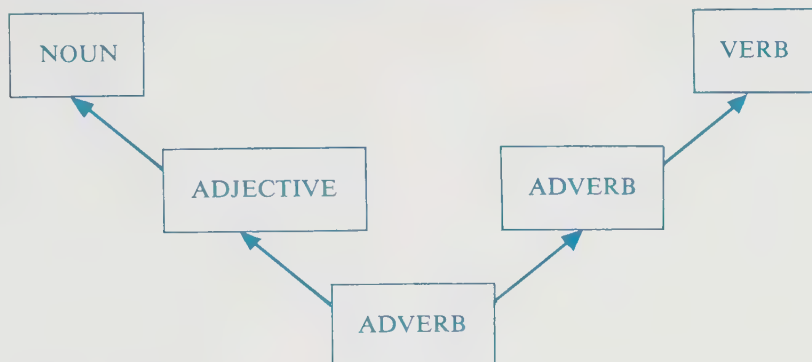
9. Occasionally perform (or have a student perform) an action and have students write their impressions of it. Be sure the students keep their compositions brief.

10. Where possible, make the grammar concrete by using stick figures, geometric forms, or other graphic devices. In upper-grade classes, for example, a diagram like the following demonstrates overlapping functions in the words of double role.



In lower-track classes the following chart will help clarify the relationship of

modifiers and words modified. Arrows mean "modifies."



17. A PHILOSOPHY OF GRAMMAR AND USAGE TEACHING

GRAMMAR.¹ A many-sided approach to grammar instruction is more effective than a stiffly mechanical one. In teaching definitions of various kinds of complements, for example, the teacher may approach the subject from three different angles, all mutually helpful. The *Modern English in Action* text introduces many of these ways of identifying complements, but they are

here set up in columnar form for your analysis.

Note that there are three different approaches: the operational, the structural, and the lexical (or meaning) approach.

OPERATIONAL What work does the word do in the sentence? What questions can I ask to identify this work?

STRUCTURAL How does placement in the sentence help me to identify the word?

LEXICAL How does meaning help me to identify the word?

Complement	Operational Approach	Structural Approach	Lexical Approach
Direct Object	The direct object answers the question "What?" or "Whom?" after an action verb.	I visited — and saw —	The direct object receives the action of an action verb.
Indirect Object	The indirect object answers the question "To whom?" or "For whom?" after an action verb.	The indirect object usually comes between the verb and the direct object. Give the — the book.	The indirect object tells to whom something is given or for whom some action is committed.
Predicate Noun and Predicate Pronoun	A predicate noun or pronoun answers the question "Who?" or "What?" after a linking verb.	According to Terry, that book is a —.	The predicate noun or pronoun, except after a negative, means the same person, place, or thing as the subject.

¹ See the definition of *grammar* and *usage* in the Appendix of the text.

The table on page 27 shows how all three approaches may be used.

This approach blends the materials of traditional and modern grammar to give students deeper insight.

Diagraming. There are at least three ways of using diagrams:

1. *Using them as pictures to supplement teacher explanations.* This use does not require that students master diagraming themselves. The teacher's use of diagrams upon occasion provides an extra way of showing how various elements are tied together.

2. *Using them analytically as well as descriptively.* This use requires students to learn how to diagram. Their diagraming thus becomes an adjunct to sentence analysis.

3. *Using diagrams as a spur to creating sentences according to certain patterns.* The structuralists insist that creating sentences according to certain prescribed patterns gives valuable help in composition. (See pages 35–36 of this manual for a sample lesson plan following this viewpoint.) Diagrams may be used in a similar fashion. After teaching a sentence like "The iridescent bubble suddenly burst," the teacher may ask for other sentences following the same structure; for example, "The courageous underdogs finally won." Or he may put on the board the skeleton diagram and ask students to create sentences to fill out the skeleton.

One method, of course, emphasizes pattern; the other emphasizes meaning and modification. Both are worth trying.

If the teacher wishes to use diagraming, method 1 may be used with most classes. Methods 2 and 3 may be reserved for use with bright classes. Bright groups enjoy the challenge of analysis. They particularly enjoy writing sentences to fit certain more complicated diagrams. They rise to the challenge and often do very well indeed. This procedure has the value of providing motivation and a new approach but it should not be overworked.

Because so much analysis of essays and poetry is slipshod, down-to-earth sentence analysis can provide needed clarity and insight into how sentences are put together. Diagraming can then become a useful tool.

Whatever method you choose, don't ex-

pect more of diagraming than it can deliver. It is not intended as a substitute for other kinds of language study nor is it a shortcut to correct usage. As a graphic device—like any schematic presentation in any field—it can clarify and supplement instruction. It should never be considered an end in itself.

Usage. What path shall we follow through the shifting sands of English usage? The English teacher has a double obligation: to be aware of change and newly accepted forms, and to present material so that students have a choice.

Our job as teachers is complicated by the tendency of the language to change so fast that many conservative users of language are left behind. Yet students will have to make their way in a world with many conservative users of language in important positions. Even though a new dictionary edition may list *alright* and *all right*, a student who uses the former spelling may lose a position because the employer insists upon the more widely accepted form. What then?

We must acquaint our students with the facts of usage and then let them choose. This statement implies presenting some of the more conservative forms as well as the latest acceptable forms. If the more conservative form is never given, the student may not have the possibility of choice. Language consists of making the right choice for a situation.

To a considerable degree community expectations dictate the form to stress. If a community expects its students to use the spelling *all right*, the alternative spelling will arouse ire. So it is in other touchy matters of usage.

Modern English in Action tries to provide forms that are acceptable in all situations and to all persons likely to influence the lives of your students. It uses the device of rules and definitions for these reasons:

1. The findings of linguistic scholarship are diverse, lengthy, of little practical value to students who must face the prescriptive norms of society.
2. The rules present generally acceptable forms. Students may (and probably will) alter their speech in certain con-

texts, but they must be given the opportunity and the means of choice. They have no choice, for example, if they don't even know the more conservative form.

3. The rules are suggestions couched in the imperative for simplicity and ease of teaching. They do not pretend to say the last word in linguistic scholarship, since variations are legion and, in any case, not manageable in a single text. By providing a general acceptable norm, the rules provide standards from which students can deviate, if necessary.
4. We don't pretend that these rules are never-changing, but they are helpful right now, just as the rules of the highway are helpful right now. Both sets are subject to change.
5. We have taken a moderate and reasonable position, not maintaining that ours is the only right way but saying that ours is certainly an acceptable way in most situations.

18. TEACHING ENGLISH — UP-TO-DATE

Newer Techniques. *Modern English in Action* can be used readily in many types of teaching situations. The materials in the text can be adapted to a variety of techniques. Let's first consider one possibility: *team teaching*.

Team Teaching. A typical team-teaching situation involves a master teacher who presents basic material initially to a large group. Other teachers then meet with smaller groups. If the class is ready to study the *report*, for example, the motivating basic material can be presented to the large group. Then a smaller group, consisting of the brightest students, may do extensive research on their topics. Another group, possibly the average students, can work with obvious sources and spend more time on mastering the techniques of reporting. Still a third group, possibly a slower group, can spend even more time on the simple mechanics of reporting, whether the report be a formal paper or an informal oral report. There is enough material in *Modern English in Action* for all groups.

Combinations of chapters open up attractive possibilities, too. A personal experience chapter might be combined with a style chapter, for example. After the presentation to the entire group, the teachers may emphasize different materials in the smaller groups. The brighter students emphasize vigor and conciseness of expression. The average group spends much more time on content, on exploration of possible topics. The slower group deals more thoroughly with the organization of a simple narrative.

Programmed Instruction and Individual Attention. Programed instruction breaks down large areas into tiny, manageable units which must be mastered a step at a time. The student does not go on to the next segment of learning until he has learned the preceding one. Though the steps are not broken down on so fine a scale, *Modern English in Action* has always used some of the principles of programed instruction in this time-tested sequence: rule, application, test, further development, retest, cumulative test. Thus *Modern English in Action* provides a step-by-step check of progress.

To give the students benefit of self-testing, teachers sometimes supply students with the answers, either in the teacher's edition or in mimeographed form. By using the principles of programed instruction, students can teach themselves.

These suggestions merely sketch the possibilities. The books may be mined for rich materials of many kinds.

Modern English. These days new theories of English teaching and new materials come with bewildering rapidity. It is clearly impractical and unwise to attempt to ride every new hobbyhorse. The English teacher must be resourceful, flexible, able to blend "the best of the old and the best of the new."

Modern English in Action believes that effective use of English by the students is the most important by-product of the teaching of grammar, usage, and style. If a student merely puts x's on a test paper without translating his knowledge into practice, he has wasted much of his time, no matter what grammar he has studied.

There is danger in thinking that some new grammatical "discovery" is a remedy

for all ills. Uninformed persons who make wildly enthusiastic claims embarrass the scholars in the field. The newer grammar studies can make valuable contributions. They provide no magic shortcuts, however, no substitutes for practice and more practice. The area they deal with is a relatively small one in the total language arts field. The kind of grammar you use may not be of crucial significance. What really matters is what you do with the grammar you accept. The suggestions scattered throughout this manual attempt to show you how to use this book to maximum advantage.

If you, as classroom teacher, wish to try some additional materials suggested by recent studies in grammar, try the suggestions in the following pages. The lesson plans that follow show how certain insights of modern grammarians can be brought into play in the English classroom without discarding the traditional nomenclature and approach. If you wish to do your own experimenting, you can add to the body of information and help chart the road ahead.

19. NEW APPROACHES TO ENGLISH GRAMMAR

Recent studies in grammar have presented new ways of looking at the English language. *Structural linguistics*, for example, is a term generally applied to a method of analyzing a language by giving primary attention to the physical means by which meaning is communicated. Thus in a sentence like "They turned here," we might call the second word a verb because of its position and its ending (*ed*). We might also call it a verb because it shows action. The linguists prefer the former attack. Traditional grammar has tended to use the latter. Since both clues can be significant helps in analysis, *Modern English in Action* combines the values of both.

Structural linguistics holds that speech contains more grammatical "information" than writing, for it reveals such clues as stress and pitch. Although these clues can only be inferred from the context in writing, they are clear and direct in speech. Structural linguistics therefore bases its

analyses on spoken rather than written versions of an utterance.

Transformational grammar, another approach, shows how the complexities of English sentence structure are produced from certain patterns called "kernels." In writing and speaking we *transform* basic "kernel" sentences in various ways to provide the richly involved sentences of English. Since *Modern English in Action* recognizes the value of studying the underlying patterns of English, it includes practice in expanding basic patterns.

The newer grammars introduce additional grammatical terms, some of which can be helpful in any grammar study. In addition, they classify words in a slightly different way from the traditional. They tend to divide all words into two classes: the *content words* and the *function words*. The content words encompass roughly what we call *nouns, verbs, adjectives, and adverbs*. The correspondence is not absolute because words like *many* and *very*, which are ordinarily considered *adjectives* and *adverbs* in traditional terminology, are not listed with the content words at all. These are considered function words.

The four kinds of content words are being endlessly expanded. When new words are added to the language, they almost always fall into the content words classification. The thousands of new words created in recent times are generally nouns, verbs, adjectives, or adverbs.

New function words are rarely added to the language. Words like prepositions and conjunctions are a heritage from our past. We very rarely augment the total.

Some of the important function words are these:

1. Determiners. Determiners, usually called *adjectives* in traditional study, go with nouns. They differ from traditional adjectives, however, in that they cannot ordinarily be used in the predicate. We can say, "The *brown* dog ran" or "The dog is *brown*." *Brown*, the structuralists say, is a different word from *every* in "Every dog ran." *Every* is *not* an adjective. "Every dog" cannot become "Dog is *every*." Similarly "*The* lamp" cannot become "Lamp is *the*." *Every* and *the* are then not true adjectives,

according to structuralists, but *determiners*. Other determiners include the other articles (*a, an*), words like *every* (*each, either, neither, any, some, many, much, few* when used with nouns), numbers used with nouns (*one* dog, *two* dogs, etc.), possessive adjectives (*my, our, your, their, his*), demonstrative words like *this, that* (when used with nouns).

2. Intensifiers. Intensifiers, frequently called *adverbs* in traditional study, go with "true" adjectives or adverbs. Intensifiers have quite restricted positions in the sentence. We can say, "He played *magnificently*" or "That was *magnificently* played." *Magnificently*, like the "true adverb" it is, can move around fairly freely in the sentence. A word like *very, rather, or somewhat* is more restricted. It stays closely with the word it intensifies and is called an "intensifier." We can make sense by saying, "*Very* cold" but not "Play *very*."

3. Auxiliaries. These are, for the most part, the auxiliaries, or verb-helpers, in traditional terminology.

4. Prepositions. These are the same as the prepositions in traditional terminology.

5. Conjunctions. These include only some of the conjunctions of traditional terminology.

Some grammarians break down the preceding categories further and add still other groupings, like a group for the traditional expletives, one for the traditional interjections, one for *yes* and *no*, and others.

These function words have a certain interesting quality. They provide the cement for sentences. They are relatively few in number, a tiny percentage of the tremendous groups listed in "parts of speech." They are so crucial to English sentence patterns that a sentence breaks down when substitutions are made for them. We can substitute nonsense words for nouns in most sentences and still produce recognizable English patterns. We cannot ordinarily substitute nonsense words for function words without obscuring the pattern of the sentence. (See page 34 in this manual.)

Of course there is a certain amount of

transfer back and forth. A word like *too* may be an intensifier (function word) in "*too* tired" and an adverb (part of speech) in "Come, *too*."

In determining classes and groups, some grammarians place great emphasis on various formal characteristics. The difference between *bleak* and *bleakness*, presence or absence of *ness*, is a formal clue to the usual function of the words. Formal characteristics include suffixes (like *ness* above), the plural *s*, the tense endings of verbs (*ed*), as well as placement in structures. Function words also supply clues: thus determiners like *this* and *every* tell us that a noun is coming, and a determiner like *the* tells us that a noun is coming or that a following word is to function like a noun, as in "The active are healthy."

Certain other distinctions are handled in somewhat different ways. In traditional grammar, any word that modifies a noun or pronoun is called an adjective, at least in any sentence in which it does this. In structural grammar, only words that have certain forms or may be used in certain contexts are called adjectives, and a word may still be called a noun even though it may be used as a modifier.

The structuralists say that *stone* in a *stone wall* is a noun modifier of *wall*. It is different from *high* in a *high wall*. We can say "A somewhat high wall" but not "A somewhat stone wall."

Where do we go from here? Though recent studies have made a valuable contribution to the teaching of English, most drastic attempts to change over completely from the traditional approach did not prove feasible. For one thing, the new grammars did not have all the details worked out, nor was there agreement about procedures to be used in analyzing and describing these details. The present is a period of experimentation and of growth. The traditional approach continues to provide a useful base for teaching usage and sentence structure.

The wisest course seems to be an eclectic one. No approach to grammatical description should be used which is not well understood. No change in approach will make the study of grammar easy or insure that students will write better or more correctly. Yet from the new studies have come

certain insights which can enrich and improve the teaching of grammar on its more traditional base. *Modern English in Action* utilizes those new ideas and definitions which can clearly help improve instruction. In addition, this Handbook provides in the next pages some lesson plans for those who want to try new ideas.

If you wish to do your own experimenting, you can add to the body of information and help chart the road ahead.

20. LESSON PLANS USING NEW APPROACHES

The following tested lesson plans have been provided to indicate additional ways in which traditional approaches can be combined with some of the newer approaches to secure the advantages of both approaches. The plans are provided as guides and suggestions. They may be used occasionally to supplement the traditional work. They are planned for students who have already had instruction in traditional grammar. The sequence of plans has no significance. In any one grade you may wish to try out only one or two. Since teaching situations and personnel differ, you may wish to make modifications as you go along.

The occasional use of nonsense words has two purposes: (1) to provide a change of pace and a bit of fun and (2) to lay bare the structural signals without distractions. After students understand the signals as applied to nonsense words, they will be able to apply their knowledge to ordinary sentences. Here is an example of how nonsense words may show a pattern with a minimum of confusion.

Two *runs* were scored in the third inning.

Two *winklers* were scored in the third inning.

Some students seeing the word *runs* immediately say to themselves, "This shows action; it must be a verb." Their prejudice gets in the way of your pointing out that *runs* is a noun and the subject of *were scored*. *Winklers*, on the other hand, arouses no prejudice whatever. You can easily point out the structural signals: placement in the sentence, inflectional end-

ing (*s*), and combination with *two*. Thus, you can teach three structural clues to nouns without danger of confusion. After you have made your point with the nonsense word, then substitute a meaningful word and have students transfer their insights to the meaningful word.

Many of the writing activities here suggested may provide a welcome change for your students. Most writing activities start with content and have students choose a form to fit the content. Some of the following activities start with form and have students tailor the content to the form. The purpose of these activities is practice with a new motivation. The approach is, of course, not recommended for all types of writing.

Teachers should, of course, select material appropriate for the grade, omitting concepts already mastered. Some of the lessons should be used sparingly with younger students. Several are suited only for gifted groups.

Some of the lesson plans amplify materials treated in one or more of the texts. They are provided here for the teacher who wishes to experiment further in any grade. All may be adapted to the needs of a particular class.

Lesson A. Subject and Predicate

Aims. (1) To introduce subject and predicate, using the structural approach to reinforce the traditional; (2) to show the basic structure and composition of the English sentence

Motivation. Put on the board the sentence, "Larry *trimbled* his homework." After students have had their chuckle, ask, "Which word is the verb?" Students will quickly point out *trimbled*. "Very good. How do you know?"

Development. Students will point out clues to the classification of *trimbled*. One will point out the clue in the word itself, *ed*. Another will say something about its placement in the sentence. (If a student says, "I just know, but I can't tell why!" seize the opportunity to point out that we use subjects and predicates without being aware of classifications but that classification helps us to talk about our language.)

Then supply additional sentences with

verbs in slightly different places — for example, “Did Maureen snorpel the sandwiches?” “Eleanor, wurly that book on the desk.” “Have you staylied the curtains yet?” Have students pick out the verbs. (Point out the additional clues, particularly the use of helpers *did* and *have*.) Say that we call the verb *simple predicate* or *predicate*.

Then supply sentences with nonsense words for subjects: “The sneetches left the room in a hurry.” “Where did those slafkins go?” Have students find the subjects of the sentences.

Then supply sentences with nonsense words for subjects and predicates: “Several weeplicks fliffed from the third floor.”

(The ingenuity of your sentences and the eccentricities of your inventions delight the students and sustain interest. There is a sounder purpose here than entertainment, however. Nonsense words — or blanks if you prefer not to use the nonsense words — can be used in many ways later on to show the structure of the sentence.)

Having helped students to pick out subject and predicate (or verb) by structure, you can then return to the traditional approach and, in easy sentences at first, show that the basic elements include the subject and the predicate. Use *Modern English in Action* at this point. Pick sentences at first that parallel those already used. Train students to pick out the predicate. Then apply the test for the subject, asking “Who?” or “What?” before the verb. Drill until students can pick out subject and predicate in simple (and then more complicated) sentences.

At the strategic moment go back to the nonsense sentences. Show that every sentence has a subject and a predicate. Then have students substitute meaningful words for the nonsense words. Here are some possibilities:

1. Did Maureen make the sandwiches? (What is the predicate?)
Did Maureen eat the sandwiches?
Did Maureen butter the sandwiches?
Did Maureen mayonnaise the sandwiches? (This provides an opportunity to show how we can make nearly any word a verb if the context is clear.)

2. (And so for the other sentences. By drill show that the substituted words are subjects or predicates.)

Summary. “What are the two basic ingredients of the English sentence?”

Subject and predicate

“What are some clues for finding the predicate?”

1. Placement in the sentence
 2. Clues in the word itself (Inflectional endings like *ed*)
 3. Linkage with other words (Auxiliaries)
 4. Meaning clues (Action and being; making a statement)
- “What are some clues for finding the subject?”

1. Placement in the sentence
2. Asking the questions “Who?” or “What?” before the verb
3. Clues in the word itself (*-s* ending)
4. Linkage with other words (determiners)

Application and Assignment. Ask for a two-word sentence, with just a subject and a predicate. “We ran.” (Or a similar sentence will be suggested.)

Give students two minutes to amplify, at their seats, the simple sentence. Select those sentences that supply additional modifiers and complements and have them put on the board. Show that, despite the amplification, the basic elements are still the subject and the predicate, *we ran*.

For the amplification of points made in the lesson, use the rules and examples in the text. Assign additional sentences from the practices in the text.

Note: The concept of the sentence, though basic, is a fairly sophisticated one, even for high school students. By providing additional clues of a structural nature, you may help your students grasp the fundamentals more easily.

The devices suggested in this lesson lend themselves very well to treatment of complements as well.

The boys found three fortynips. (Direct object)

The teacher gave the two sibbles a plown. (Indirect object, direct object)

We were bradnik at the news. (Predicate adjective)

John has been a wolno for years. (Predicate noun)

Using nonsense words isolates the concept and focuses attention on its place in the sentence. Blanks may be used instead of nonsense words.

Lesson B. The Importance of Function Words

Aims. (1) To emphasize the importance of certain types of words in English sentence structure, particularly prepositions and conjunctions; (2) to challenge students to think about parts of speech

Motivation. "You are grammar experts. You know more English grammar than a foreign scholar." (Students will begin to look incredulous.) "Because you have been using English since you first began to talk, you have a priceless understanding of English grammar. Although you may be shaky about names and labels, you clearly understand how language is put together. Here's proof. The following two sentences use nonsense words. One sentence, despite the nonsense words, does look like an English sentence. The other does not. Tell me which resembles an English sentence." Then write on the board these two sentences:

Three gorbels trollicked stryly along the flony wickwish.

Cree ned table dro lan room were books gleese pencils.

Pupils will gasp but will say that sentence 1 does have a familiar ring. "Why?"

Development. Ask for possible substitutions of words in sentence 1. You will get something like this:

Three boys walked slowly along the dusty road.

"Good. This is clearly an English sentence. Now translate the second."

Students will be unable to do much with it. Put on the board:

On a table in the room were books and pencils.

"Each sentence has five different nonsense words. Yet the second seems more difficult. Why?"

The discussion that follows should elicit the point that the second sentence substituted nonsense words for little, common, basic words like *on, a, in, the, and*. These words constitute the glue that keeps a sentence together. These words, used so commonly in all our communication, are actually fairly few in number. Prepositions, conjunctions, *a, an, the*—these basic counters of communication are used over and over. Though nouns and verbs (for example) are almost inexhaustible and are being created by the hundreds every year, these little words have to be used again and again. (These *function words* cause a great deal of difficulty even though they are common in all communication.)

Take some example sentences from the text and show the crucial role played by the function words. Turn to pages in the text devoted to lists of prepositions or conjunctions. Add to these. Invite students to make up sentences with prepositions and conjunctions. Point out how these words cement sentences together, show relationships.

Summary. English sentence structure depends largely upon the correct use of a handful of basic words, particularly prepositions and conjunctions. Without mastery of these words, communication is difficult.

Application and Assignment. Turn to sections in the books devoted to prepositions and conjunctions. Decide which areas in the grade deserve most attention and assign them. Have students make up sentences of their own with prepositional phrases and conjunctions used effectively.

Lesson C. Parts of Speech

Aims. (1) To provide structural clues to help determine parts of speech; (2) to provide writing practice through a substitution device

Motivation. "Here's a challenge. You have been having difficulty with parts of speech. Yet I feel sure that most of you can identify the part of speech of every nonsense word in the following sentence."

Then put this sentence on the board:

My glibsy timpered nommily near a groon of slorpful naddies.

Give the class two minutes to guess at the part of speech of each nonsense word.

Development. 1. "Every sentence has a verb. What is the verb in this sentence?" A student will suggest *timpered*. "Good. How can you tell?" The *ed* and the placement in the sentence will be suggested.

2. "Now what is the subject? Who or what *timpered*?" Everyone will agree that *glibsy* is the subject. "What part of speech is the subject ordinarily?" Noun or pronoun. "What clue do we have to which it is here?" The *my* before *glibsy* seems to indicate this is a noun.

3. "Good. We now have a noun and a verb. What shall we call *nommily*? Notice how it looks and where it is placed." Someone will pick up the *ly* clue and call it an adverb.

4. "What shall we call *groom*? What kind of word usually follows a preposition like *near*?" Someone will suggest noun.

5. Follow the same procedure for *naddies* as for *groom*.

6. "Well, we're still stuck with *slorpful*. What does *slorpful* seem to be associated with?" *Naddies*. "What do we call words that describe nouns?" Adjectives.

You can add to the explanation the point that adjectives very often precede the nouns they modify: *green car*, *powerful car*, and the like. You may, if you wish, go back to the original sentence and emphasize structure, using this sentence as a point of departure for extra work on structure. Or you can go back to more traditional activities, pointing out that sentence placement can be an added, valuable clue to the part of speech.

At any rate, this is a good place to ask students to supply words that can be intelligently substituted for the nonsense words:

My car rattled noisily near a group of beautiful girls.

My dog barked loudly near a group of twittering sparrows.

Ask students to tell the part of speech of each substituted word.

Application and Assignment. This lesson leads well into review of parts of speech. It can give students added confidence in handling the traditional analysis. You may wish to assign additional practice in supplying words to fit patterns used for drill sentences. You may use text sentences and

require students to replace certain nouns, verbs, adverbs, and adjectives with alternate words that make sense. This practice challenges and stimulates, while familiarizing students with various sentence patterns.

Lesson D. Working with Sentence Patterns

Aims. (1) To emphasize the importance of sentence patterns in determining meaning; (2) to practice sentence manipulation for increasing writing flexibility; (3) to emphasize the importance of function words as well as of word order

Motivation. "If I were to say to you, 'Edwin store copy newest go Way book buy Teale me.' you'd have difficulty in deciding what I was talking about. The words are there. Each word has a meaning; yet the total meaning is impossible to determine because structure is lacking. Now read the sentence in this form." Write on the board:

Go to the store and buy me the newest book by Edwin Way Teale.

"What has happened?" (We have rearranged the words and have added a few words.) "Now the sentence makes sense." (Point out the importance of the function words *to*, *by*, *and*, *the*.)

Development. Ask students to mention any three objects in the room—for example, *desk*, *chair*, *book*. Put the words on the board and ask students to write a meaningful sentence including each word—for example, "The *book* was on a *chair* near the teacher's *desk*."

Call for additional groups of three nouns, allowing students freedom to choose nouns for objects outside the room. Insist that these all be incorporated into meaningful sentences.

Then call for a list of ten nouns and ten verbs. List these on the board. Have students try to compose meaningful sentences using at least five words. Commend good, ingenious sentences. Point out over and over the importance of function words, like prepositions and conjunctions.

Summary. Sentence patterns use the raw materials, words, and make them meaningful. In tying the sentence together, function words perform a crucial service.

Application and Assignment. Call for another random list. Have students take the list home and weave at least ten words into a meaningful paragraph. (Students enjoy the challenge. Their ingenuity will surprise you. Meanwhile you are giving them writing practice in an unusual format.) For extra credit allow the bright students to take a topic from an activity in the text and write a paragraph on the topic but with at least ten of the words

supplied in class. This extra limitation provides the extra challenge many bright students need to sustain interest.

Lesson E. Meaning and Subordination

Aims. (1) To increase the maturity of student writing through imitation and drill; (2) to encourage creative writing through emphasis on meaningful structure

Motivation. Write on the board:

Although { the rain had stopped,
the winds were howling,
the trees were down,
the lightning flashed,

{ the two children
were safe in a doorway.
were able to get through.
could not see the trail.
stayed in the house.

"Which goes with which? Why? Note that all of these fit the pattern; yet some combinations make no sense at all."

Development. 1. Write these on the board:

The two mechanics _____ and _____
When _____, the old sailor _____
Having discovered _____, _____ looked

2. Have students fill the blanks by copying the above and supplying necessary words. Have volunteers complete the board sentences.

3. Discuss the suitability of the added material. Commend students who have added extra originality. "Why are some sentences more effective than others?"

4. List more difficult and more subtle combinations and continue the writing practice.

Although the _____, no one _____.
If you had _____,

Have students supply skeleton sentences for their colleagues to work on.

Summary. Learning basic sentence patterns and understanding them is a childhood skill. Using more complex patterns in speech and writing takes practice. A greater maturity of expression results from trying out more complicated, more subtle combinations.

Application and Assignment. "Do the patterns of speech tend to be more or less

complicated than the patterns of writing? Why?"

"From your reading or listening bring in five examples of mature sentence patterns. Be ready to explain why you consider these sentences effective."

Lesson F. The Importance of Connectives

Aims. (1) To improve expression through practice in writing; (2) to study the importance of connectives in expressing ideas with precision

Motivation. Write on the board:

After	{	Alice arrived, Don seemed happy.
Although		
As		
Because		
Before		
Until		
Whenever		

"Try using each conjunction. Which conjunctions flatter Alice? Which seem to insult her? Which give us no clue either way?" Discuss the importance of each conjunction.

Development. Write on the board the following:

That _____	Where _____
Which _____	Whether _____
What _____	After _____
Who _____	How _____
Since _____	Why _____

If _____ While _____
 Although _____ Whenever _____
 When _____
 _____ than _____
 Neither _____ nor _____

Divide the class into groups and assign a few of the above conjunctions to each group.

Every student in the group must create a meaningful sentence with the conjunction placed as indicated. If you wish, assign a general subject for the sentences — for example, a school incident or a humorous observation. Have sentences put on the board. Have some read aloud while students are writing at the board. Discuss the importance of the conjunction — its meaning and its placement.

Summary. The right connective is crucial to sentence meaning. Variety in the use of connectives leads to more effective expression. Choosing the right conjunction is essential for conveying meaning accurately.

Application and Assignment. “Find examples in the newspaper of effective use of connectives. Bring at least five examples to class. For each one, substitute another connective and be ready to show why the substitute is either superior or inferior to the original.” (Have some put on the board the next day and clinch the points made in this lesson.)

Note. A similar lesson may be planned around the use of prepositions.

We lived _____ the city.

“How many prepositions will fit the blank? What differences in meaning does each suggest?” The lesson may follow the format just outlined.

Lesson G. Kinds of Connectives

Aims. (1) To improve expression through better understanding of connectives; (2) to work with different kinds of connectives; (3) to realize that transitional adverbs do not affect the grammatical relationship between clauses, or sentences, and seldom affect the punctuation

Motivation. If possible, choose from student compositions some examples of

incorrect punctuation with transitional adverbs. If none are available, supply some of your own, perhaps like these:

I injured my hand in Saturday's game, therefore I was not able to take the French test on Monday.

Some furniture had been left out in the yard all summer, thus it had become quite faded and warped.

What's wrong with these sentences as set up? (Students should realize that a period or semicolon should be used between the clauses.) After some discussion, point out that *therefore* and *thus* are not conjunctions, although they have some connective force.

Development. Write on the board two related ideas, perhaps something like these:

Our English teacher has recommended the frequent use of a good dictionary.

I have asked my parents for a desk dictionary.

How can you express the relationship between the two ideas? Guide the discussion until you get three answers corresponding to the following:

1. Because our English teacher has recommended the frequent use of a good dictionary, I have asked my parents for a desk dictionary.
2. Our English teacher has recommended the frequent use of a good dictionary. Therefore I have asked my parents for a desk dictionary.
3. Our English teacher has recommended the frequent use of a good dictionary, and I have asked my parents for a desk dictionary.

Let's examine the three connectives. How do they differ? In number 1, *because* is a subordinating conjunction. It cannot move around in its own clause, but the clause itself can move in the sentence; for example, “I have asked my parents for a desk dictionary because our English teacher has recommended the frequent use of a good dictionary.” Here the clause comes at the end of the sentence. This type of clause, introduced by a subordinate conjunction, frequently moves around in the sentence, even though the connective can-

not move in its own clause. (*Because* must stay in front of its clause.)

In number 2, *therefore* is a transitional adverb. It cannot join two clauses together like a true conjunction, but it does have a mild connective force. This time the clauses are not movable, as in sentence 1, but the connective is movable in its own clause: "I have therefore asked my parents for a desk dictionary" or "I have asked my parents, therefore, for a desk dictionary." Discuss which arrangement sounds best. Point out that we can add a coordinate conjunction in addition to the transitional adverb: "Our English teacher has recommended the frequent use of a good dictionary, and I have therefore asked my parents for a desk dictionary." *Therefore* by itself is not a full-fledged connective.

In number 3 *and* is a coordinate conjunction. Sentence 3 is fairly rigid in construction, for neither the clause (as in 1) nor the connective (as in 2) is movable. We cannot say, "Our English teacher has recommended the frequent use of a good dictionary, I have *and* asked my parents for a desk dictionary."

Summary. The three kinds of connectives discussed differ in interesting ways. *Subordinate conjunctions* cannot move about in their own clauses, but the clauses they introduce can usually be moved about in the sentence for different degrees of emphasis. Transitional adverbs may take the usual adverb positions in their own clauses, but the order of the clauses is dictated by the necessary order of the ideas being expressed. A connective adverb relates the clause in which it appears only to the preceding sentence or clause, never to one that follows.

Application and Assignment. "Make up two sets of sentences as in the examples I have given you. In each set use a different connective: a subordinate conjunction, a conjunctive adverb, and a coordinate conjunction." (In class next day have examples put on the board and show how the movable elements help distinguish the pattern used. If necessary, reemphasize that transitional adverbs cannot join clauses together. This latter may well lead into the next sample lesson, the movability of adverbial modifiers.)

Lesson H. Studying Movable Adverb Clauses and Prepositional Phrases

Aims. (1) To improve student writing through practice in arranging the parts of complex sentences; (2) to show how adverb clauses and prepositional phrases can be manipulated for greater emphasis, coherence, or refinement of meaning

Motivation. Put on the board a sentence like this:

Finally we left for home.

Then encourage students to move the adverb to other spots in the sentence:

We finally left for home.

We left for home finally.

Discuss the differences in emphasis and rhythm. Use similar examples for added illustration.

Development. Find in a student composition an appropriate paragraph containing at least one adverb clause. Put it on the board. Or, if you prefer, copy the opening of a sample paragraph below:

Although to most people the actor is the most important ingredient in a motion picture, discriminating moviegoers are interested in the director, the producer, and others responsible for the finished product. At one time, perhaps because the star system had emphasized the actors, few persons even knew the names of directors, except for some of the most famous.

Try moving the adverb clauses around in their sentences. The first sentence may look like this:

Discriminating moviegoers are interested in the director, the producer, and others responsible for the finished product, although to most people the actor is the most important ingredient in a motion picture.

Which do students prefer? Most persons prefer the original. Why? Then try moving the second adverb clause in *its* sentence:

At one time few persons even knew the names of directors, except for some

of the most famous, perhaps because the star system had emphasized the actors.

Again ask which version students prefer and discuss.

Take examples from student compositions and from the newspaper. Point out that the adverb clause should sometimes follow the main clause, as in the following sentence:

Come when you can.

Summary. Gradually develop the idea that adverb clauses have nearly as much freedom of movement as adverbs, although there is usually one position which produces a better stylistic effect. Sometimes this position is suggested by the relationship in meaning between the adverb clause and the main clause, sometimes by the need to place the adverb clause near the verb of the main clause, sometimes by the need to separate it from other adverbs in the sentence, sometimes by the need to build to a climax, sometimes by the need for a link connecting the main clause with the preceding sentence, and sometimes by the rhythmic effect which results.

If you wish, in this lesson or in another lesson, consider also the adaptability of the prepositional phrase. In the first sentence of the sample, *to most people* can be moved for another effect:

Although the actor is, *to most people*, the most. . . .

Note the jarring and confusing note if the phrase is moved after *ingredient*:

Although the actor is the most important ingredient *to most people* in a motion picture. . . .

Try moving *at one time* around in the second sentence:

Perhaps because *at one time* the star system. . . .

Perhaps because the star system *at one time* had. . . .

Perhaps because the star system had emphasized the actors *at one time*. . . .

And so on. The important point is the effect gained by the placement of the phrase.

The conclusion drawn from the discussion will be similar to the conclusion about the adverb clause: the prepositional phrase may move quite freely in a sentence. There is, however, often a good reason for a particular placement.

Application and Assignment. This discussion can be tied in successfully with the text lessons on adverbs, adverb clauses, and prepositional phrases. Provide additional exercise in sentence manipulation. Never miss an opportunity to consider the importance of word order in English. Only by experimentation can students gain the practice necessary for developing a good, readable literary style.

Transformations of Basic Sentences — a Summary

Here are some ways in which English takes a basic sentence and transforms it into other, varied sentences:

- BASIC SENTENCE Luisa sings.
- COMMAND TRANSFORMATION Sing!
- THERE TRANSFORMATION There sings Luisa.
- QUESTION TRANSFORMATIONS
 - YES-NO Does Luisa sing?
 - INFORMATION When (Where, Why, How) does Luisa sing?
 - WHAT OR WHOM What does Luisa sing?
- NEGATIVE TRANSFORMATION Luisa does not sing.
- NEGATIVE TRANSFORMATION WITH QUESTION Doesn't Luisa sing?
- PASSIVE TRANSFORMATION The song is sung by Luisa.

CHAPTER GUIDES

Unit One — Words

CHAPTER 1 WORKING WITH WORDS

INTRODUCTION

To motivate students toward vocabulary study and enrichment, write this word on the board: *pneumonoultramicroscopic-silicovolcanoconiosis*. This monster of forty-five letters is the term for a lung disease caused by the inhalation of silicate or quartz dust, occurring especially in miners. It is one of the longest words in *Webster's Third New International Dictionary*.

Discuss with the class whether word study should concentrate on becoming familiar with the long and unfamiliar words in the language. Bring out that facility in using ordinary words is a worthwhile goal, that many a great writer — such as Ernest Hemingway — uses simple language but uses it forcefully. To avoid monotonous repetition of a word, for example, one need only find a simple synonym.

THE GIFTED AND THE SLOW

Slow classes may spend extra time becoming familiar with the dictionary and learning what a treasure house of information the dictionary is. Emphasize alphabetizing as a worthwhile accomplishment. Utilize the word games mentioned below. Omit, if necessary, the relatively difficult sections on derivation, prefixes and suffixes, distinguishing shades of meaning, and descriptive words.

Word study offers a challenge to brighter pupils. They may enjoy additional study of synonyms that express shades of meaning. For example, the following are synonyms of the word *group*: *conference* of business people, *congregation* of people, *flock* of birds, *herd* of cattle, *swarm* of bees, *range*

of mountains, *company* of soldiers. Other words that have synonyms of varied meanings are these: *tool*, *work*, *examination*, *bark*, *score*, *express*, *base*, *flag*.

Superior students will often respond favorably to the challenge of keeping personal vocabulary lists of "New Words I Have Learned." Have pupils write the expression or sentence in which each word was encountered and the definition found in the dictionary. At intervals check lists and give special credit for outstanding ones. Also, when a few minutes remain between the conclusion of a lesson and the dismissal bell, have students read aloud some of their word discoveries.

Page 2. Digging in a Dictionary. In addition to performing Activities 1–3, your class may enjoy these games if the group is not too advanced or sophisticated.

The Alphabetizing Game. Dictate or write on the board this list for students to alphabetize on their papers: *crush*, *display*, *severe*, *crease*, *flask*, *highness*, *clot*, *sever*, *highly*, *necessary*, *several*, *depose*, *crown*, *hillside*, *displace*, *necessity*, *hygiene*, *flat*, *depot*, *huge*. Take five percent off for each word out of alphabetical position.

Guide Words. Give the class the guide words *startle* — *sting*. Say, "If those were the guide words at the top of a dictionary page, what words might be on that page? Write on your paper as many as you can without bothering to alphabetize them." Later, score a point for each correct word, and subtract one for each wrong one.

Parts of Speech. Let the rows in the class compete. Be sure they are equal in length,

or form groups of equal size. Give out dictionaries to all pupils, and have them write down the parts of speech for each of the following words, using the abbreviations given in the dictionary: *up, fast, well, prompt, good, run, water, light, air, wrong, egg, correct, cloud, board, radio, picture, like, benefit, past, quarter*. Have opposing rows mark papers, scoring one for each correct answer and subtracting one for an error. Add the total of each row to find the winning group.

Biographical Information. Make this a speed test, and stop the class when only half the students have finished. Have papers exchanged and scored, giving one point for a correct answer and subtracting one for an error. Each student will use a dictionary to complete the information in the three blank columns.

Last Name	First Name	Country	What He/She Was
Mozart			
Keats			
Bernhardt			
Newton			
Goethe			
Bonaparte			
Bethune			
Wharton			
Edison			
Pike			

Page 6. How Our Language Grew. Useful reference works are *Dictionary of Word and Phrase Origins* by William and Mary Morris (Harper and Row) and *Dialects — U.S.A.* by Jean Malmstrom and Annabel Ashley (National Council of Teachers of English).

Page 11. Activity 6. Adding suffixes often causes troublesome spelling problems. Review spelling rules. Throughout the year practice the spelling of such words as the following when *er, ed, and ing* are added: *blot, chat, chop, flag, flit, nag, nap, pat, plot, prop, rap, sip, stun, top, trot, wrap*.

Page 11. Activity 8. To give pupils additional practice in choosing synonyms, dictate or write on the board the following sentences. Pupils may find synonyms for the italicized words (possible synonyms in parentheses):

1. The judge gave an *adverse* opinion. (unfavorable)
2. The birds were *irritated* by the cat's actions. (exasperated)
3. The thief was *apprehended* before he got out of the parking lot. (caught)
4. The citizens complained that the new law concerning dogs was too *drastic*. (extreme)
5. The committee was asked to *classify* the names of people according to their occupations. (arrange)
6. The police finally *sanctioned* ball playing in the park. (allowed)
7. The scouts were told they must *curtail* their spending for the coming year. (reduce)
8. Don said that the story was *incredible*. (unbelievable)
9. The author insisted that his story was *authentic*. (true)
10. During the conversation the principal did not *allude* to last week's happenings. (refer)

CHAPTER 2 DESCRIPTIVE WORDS

INTRODUCTION

Students will feel the need for learning the skills taught in this chapter if they are shown initially (1) that often they do not observe the things around them keenly enough and (2) that they cannot always describe

adequately what they have studied or observed carefully.

One teacher opened students' eyes to their failings in observation by challenging them to answer ten questions which he gave

orally. The quiz was on such matters as these: (1) You know the statue in front of our school. What is the figure holding in his hands? (2) Where is the television antenna on top of our building?

After appropriate warning, another teacher brought into class for a brief interval a student from the next room. The challenge: Can you describe this girl after seeing her for only 15 seconds in our room?

THE GIFTED AND THE SLOW

This chapter gives the superior student an especially rewarding chance to develop writing skills and style. He or she can be expected to appreciate and to use as models the examples of vivid and figurative language.

Slower students should be held to less exacting standards for all of the work in this chapter. Although they may succeed with Activity 3, involving a choice of vivid expressions, they will probably produce crude results in creative Activities 2, 4, and 5.

Page 22. Vivid Language. Many literature textbooks afford the opportunity to ex-

amine professional writers' descriptions. Enriching relationships can be developed between the work in this chapter and the literature being studied by the class. Read aloud a passage distinguished by vivid descriptive language. Preface it by saying, "Do you recall the short story you read last week?" (Or: "This is from a short story that you will read soon.") Ask the class to be ready, after you finish reading, to tell which expressions or sentences seemed especially effective or vivid.

Page 23. Making Comparisons. After the class has studied this section, offer special credit to any student who brings to class a newspaper or magazine clipping of an effective description using a metaphor or a simile. Sports pages and advertisements contain much treasure of this kind. At the beginning or end of a class period let the finder read the discovery to the class. For each contribution one teacher enters in the student's record SC for "special credit" — and gives the entry some minor consideration when arriving at the report-card mark.

Unit Two — *Composition*

CHAPTER 3 BUILDING SENTENCES

INTRODUCTION

Much classroom effort of both students and teachers is devoted to working toward the goal of grammatical correctness and soundness in sentence construction. A large part of the second half of this book, the *Handbook of Grammar, Usage, and Style*, is similarly aimed at helping students write grammatically sound sentences.

This chapter seeks to enlarge the student's view of what constitutes the well-written sentence. More than grammatical correctness is involved. To increase their

writing skills, students must achieve greater awareness of the riches available in the diverse structures that not only give sentences greater variety but also make them capable of expressing more complex ideas. For that purpose the chapter incorporates material on sentence combining. Other sections provide information and exercises to sharpen skills in making meanings clear and in avoiding awkwardness. A very important part of the chapter, too, is directed toward improving sentence style.

THE GIFTED AND THE SLOW

Less skillful writers will gain considerably by the sentence-combining exercises and by the concrete applications in rewriting sentences to eliminate dangles and other misplaced modifiers. More advanced writers can give greater attention to the matter of sentence style.

Page 28. Putting Sentences Together. The subject of sentence combining has had considerable coverage in professional publications. The National Council of Teachers of English sponsored an important research report by Frank O'Hare, *Sentence Combining: Improving Student Writing without Formal Grammar Instruction*. In discussing his conclusions, O'Hare said,

"Intensive experience with sentence combining should help to enlarge a young writer's repertoire of syntactic alternatives and to supply him with practical options during the writing process."

Page 37. Sentences with Style. Where bulletin-board space is at a premium, giving recognition to effective student writing becomes feasible by spotlighting stylish sentences from as many different writers as possible. Cut 3 x 5 cards in half, and keep on hand a supply of the 1½ x 5 cards for bulletin-board display. While reading compositions, bracket any sentence that should be in the display. Then on returning the papers, ask students who have bracketed sentences to raise their hands and get the cards for copying.

CHAPTER 4 BUILDING PARAGRAPHS

INTRODUCTION

This chapter is intended to provide the student with a solid foundation in the principles of paragraph construction. The concept that a paragraph should deal with only one main idea is presented and then reinforced with exercises. Methods of developing paragraphs other than the simple piling up of details are explained and illustrated. How to assemble coherently the subordinate thoughts in a paragraph is a further subject.

Ultimately students will write longer compositions (as discussed in the next chapter), but their experience with the single paragraph provides a stepping stone. The single-paragraph composition furnishes the opportunity for concentration on unified, soundly developed writing. In a relatively short time the student can write several drafts of a paper and can produce a fairly polished work. For the busy teacher the brief one-paragraph paper offers the chance to assign a larger number of compositions over a given period of time without making the marking burden intolerable.

One further advantage is that the single-

paragraph composition can readily be written in class. At home friends or relatives are often carried away into becoming collaborators instead of helpers. Many students, too, are not sensitive to the inherent wrongs to themselves and others in plagiarism.

THE GIFTED AND THE SLOW

Gifted students will benefit by studying all aspects of this chapter, with special emphasis on coherence and on the methods of paragraph development with which they may be less familiar — such as cause and effect. Those students who are less advanced may need to concentrate on the writing of unified paragraphs that have no irrelevant sentences. It may be enough to ask of these students that they develop their paragraphs by supplying any details relevant to the main idea.

Page 49. Spotting Unrelated Sentences. Read to the class the following paragraphs.

In each paragraph the italicized sentence does not refer to the main idea. Let each pupil jot down the first two or three words of the sentence that does not belong. Then discuss why it does not. (If necessary, read each paragraph aloud twice.)

1

Learning to play an instrument is not all fun. You have to learn to hold the instrument correctly, to know the notes on it, to read music, and to translate it at sight into correct fingering. It's not fun, either, in the summer to stay indoors and practice when you would like to be outdoors with your friends. *Last Saturday, for instance, the boys in our gang had a lot of fun on an overnight hike to the Bristol Hills.* If you work hard and have real talent, you will enjoy playing in the school band or orchestra or with groups of your friends at home or at a party. Even though learning is not all fun, you'll never know, until you try, the thrill you get from being able to draw music from a piece of wood or metal.

2

No longer do fish live secret lives, even though they never leave the depths of the ocean. Skin divers with flippers and Aqualungs penetrate the depths. Photographers take movie cameras into the ocean for pic-

tures of strange fish. *Small fish live on plankton, and large fish eat the smaller ones.* Along the Florida and the California coasts, fishermen constantly are hunting near the bottom of the ocean for strange specimens either to photograph or to catch for sale to aquariums.

3

Hawaii is one of the most colorful spots in the world. It's a land of sunny beaches, snowcapped mountains, sugar and pineapple plantations, ukuleles, leis, military bases, and even cowboys. *The flight from San Francisco to Honolulu is delightful and unbelievably short.* Every year thousands of tourists enjoy Hawaii's brilliant flowers, gently swaying palm trees, green valleys, fiery volcanoes, and warm blue sea. Both visitors and those who live on the islands agree that the climate and the beauty make them ideal spots for vacation or for year-round living.

Page 55. Methods of Developing Paragraphs. Encourage students to bring to class and to read aloud paragraphs from magazines or other publications illustrating the methods of paragraph development taught in this chapter.

CHAPTER 5 EXPRESSING YOUR IDEAS IN COMPOSITIONS

INTRODUCTION

"I don't know what to write about." That plaintive cry for help is answered by the parts of this chapter dealing with how to find a topic and how to stir up ideas after the topic has been chosen.

The chapter as a whole assists the student in developing an orderly approach to the writing of the longer composition. Getting accustomed to the disciplined organization of beginning, middle, and ending will result in more highly structured papers. Learning to narrow the topic, determine the

purpose, and set the tone will further strengthen the basic framework of students' compositions.

THE GIFTED AND THE SLOW

The freedom to choose a topic is more liberating for the gifted. Tips for Finding Topics may prove more helpful to average and gifted students than to the less creative ones. For the latter group teachers may find it necessary to conduct brief class dis-

cussions to generate ideas about one or two sample topics before the writing of compositions. By contrast, average and talented writers will enjoy the opportunity to put into practice, on their own, the suggestions for discovering topics and for stirring up ideas about them.

Page 77. Determining Your Purpose.

Point out that a magazine article on baking a cake may be written in different ways to suit different purposes. The writer may simply intend to tell how to proceed in baking a particular kind of cake. Other possible purposes, however, are to tell how new equipment can be used in cake baking or to amuse readers by describing the mess caused by inexperience in baking a cake.

Ask the class to suggest several different purposes that possibly might be intended by the author of an article on each of these topics: voting in the next election, driving a car, keeping a pet, bringing up children.

Page 77. Setting the Tone. Invite students to bring to class examples that they have come across in their reading. Can they find instances where the tone of a piece of writing has a significant effect on the read-

er? For instance, has the writer said one thing but shown by the tone of the writing that something else is meant?

Page 85. Activity 8. Writing a longer composition is a student activity that makes for very time-consuming teacher activity. In the course of any school year the number of compositions, long or short, that the teacher can read and grade must be limited by the available time and energy. If students are to write frequently, teachers must provide audiences other than themselves for some of the papers.

On occasion divide the class into groups. Have the members of each group read silently all papers written by its members. Designate an order for passing the papers so that everyone has a paper and is busy reading during this time. Then follow one of two procedures: have each group discuss and choose the best papers to be read aloud to the class — or dispense with the discussion and let one member of each group poll the others to determine the consensus on the best papers. When the best papers are read aloud, invite comments on strengths and weaknesses. This peer evaluation can be an effective stimulus toward better writing.

CHAPTER 6 CREATING STORIES AND PICTURES

INTRODUCTION

Of the two forms of discourse, narration and description, the former is the more commonly used. Junior tearfully tells his story in response to Father's consoling query: "Now tell me what happened." Junior's older sister relates her tale as she walks down the corridor with her friend: "The funniest thing happened in history class. . . ." At the dinner table Mother unfolds her narrative: "We had a real surprise at the office today. . . ." By calling attention to the frequency with which storytelling is done, you can motivate your students to improve their skills.

An interest in description can grow out of

students' recognition that it is often part of storytelling. Point out how important a description of a person or scene can be in telling about a happening. Explain, too, that even when a description is not integral to a story, it may be as revealing as the story. Many magazines are read mainly for their descriptive articles dealing with people and places made ever so fascinating by the authors.

THE GIFTED AND THE SLOW

If the slower pupil can learn to write a well-developed paragraph, or two or three

related paragraphs, much will be accomplished. Have most of the writing done in class where you can supervise and help. Open the eyes of the slower pupils who say they have nothing to write about. Concentrate with them on real experiences rather than fiction; let them tell about occasions involving a problem with a pet, the antics of a younger brother or sister, the performance of enjoyed or disliked household tasks, the idiosyncrasies of a relative.

Let the bright pupils go far afield in their imagination. In one class the pupils wrote about early life in their community by telling the experiences of the first settlers. These stories were subsequently published in booklet form.

Page 92. Activity 4. Since some pupils are shy about discussing their own experiences, they may appreciate the opportunity to write about a real incident involving someone else. Just as Elia Kazan found inspiration for the film *America, America* in an uncle's trials as an immigrant to this country, so a student in your class may come along with a real-life adventure unearthed by research in the family circle.

Page 95. Planning an Autobiography. Some teachers like to start their year's work with this activity. Check, however, to

see how many times in previous years the pupils have written an autobiography.

Tell pupils that autobiographies will not be read aloud — and keep your promise. Often students will write freely about themselves if they are sure their writing is not for publication.

Page 100. Activity 8. Many procedures other than supplying an initial sentence have been reported by teachers as successful starters for short stories — for example:

1. For "ingredient stories" each pupil wrote the name of something on a slip of paper, as: *rain, airplanes, ice cream, trees, jobs*. One pupil collected the slips; another drew six and wrote those words on the board. Each pupil then wrote a short story using the six ingredients.

2. Human-interest sketches from calendars and the like were displayed, and pupils developed stories suggested by the pictures.

3. News items — not headlines or feature stories, but little buried items on back pages — can be utilized for story possibilities.

4. One teacher reported starting a story about a lion's getting loose from a zoo in the neighborhood and wandering up to the school and had the students complete the story.

CHAPTER 7 EXPOSITION

INTRODUCTION

Emphasize the practical value of this chapter. Discuss difficulties the pupils have experienced because of inaccurate instructions. Stress the need for courteous answers to questions instead of a curt "No" or "I don't know."

THE GIFTED AND THE SLOW

Superior students may undertake to report on the magazines most helpful in pro-

viding explanations for activities teen-agers enjoy. Obvious possibilities are *Popular Science*, *Popular Mechanics*, *Seventeen*, and *Sports Illustrated*. Class members, however, will surely bring in reports on other favored magazines that cater to teen-agers and that offer explanatory material on subjects ranging from cars to coiffures.

Slower students may concentrate on giving directions and on explaining how to do or make something.

Page 108. Activity 3. Explain that students should keep in mind the age of the person being directed. Have them give directions to a child who is lost, to an elderly person who does not know the town or city. You may be surprised at the inade-

quacies both in their information and in finding words to make the directions clear.

If a tape recorder is available, these dramatizations may be taped. Playing them back gives an opportunity for discussing both accuracy and courtesy.

CHAPTER 8 REPORTING

INTRODUCTION

Motivate by eliciting from the class examples of persons in adult occupations (1) who must do close study of various subjects and then report on them, or (2) who must interview other people and then report their discussions. Pupils will think of such persons as these in Category 1: lawyers, authors, scientists, public health workers, traffic engineers; in Category 2: newspaper reporters, columnists, detectives, statisticians, insurance company adjusters, inspectors of all kinds.

THE GIFTED AND THE SLOW

For slow pupils one teacher duplicates passages from an encyclopedia and leads the class through the steps in assimilating the material and fashioning it into a brief report. This prevents the slow pupils from stumbling as they are likely to do in attempting more elaborate, independent research. (Be sure to ask the publisher for permission before duplicating material under copyright.)

More capable students will find a wealth of possibilities in the activities provided in this chapter. An additional project that has had success is interviewing an adult and writing his or her biography.

Page 118. Guide 5. Remind pupils that a report which is copied word for word from references has little value and will give no training for preparing reports in later grades or in adult occupations. Some public libraries have photocopying machines that can be used to duplicate pages of books, but those machines cannot think, cannot analyze, cannot criticize, cannot digest the ideas on

the printed page. The value of research and reporting is that the person who does the work can make the material her or his own, reacting to it and often acting upon it.

Page 118. Activity 2. Discuss with the class standards for an oral and a written report. Remind the students that in an oral report, in addition to having well-organized material, the speaker should (1) speak clearly; (2) speak directly to the audience; (3) avoid looking around the room or out of the windows; (4) choose vocabulary carefully; (5) stick to the subject.

For a written report she or he should (1) prepare an outline; (2) develop a well-organized report; (3) check punctuation, sentences, and paragraphs; (4) spell correctly; and (5) write legibly.

Page 122. Activity 5. Interviewing provides a method of gathering information, but sending pupils out cold is neither educative nor productive. In a warming-up session discuss how to interview. Help the class select topics which apply to them, to their school or the community. Make a list of some facts and information they want. Then cut the topics down to suitable size and make out questions.

Pages 123-125. Research Projects. In preparing a factual report, a pupil should (1) know where and how to find the necessary material, (2) make orderly notes, (3) know the facts, (4) present the details in a logical order. For some reports, suggest that pupils use a diagram, map, or graph to illustrate dry facts.

INTRODUCTION

Teen-agers are often more argumentative than adults. Listen to any of their discussions with their friends — or with their parents. You will surely observe persuasion in action.

Where teen-agers are weak, however, is in their tendency to hold to the dogma that "everybody is entitled to an opinion." Everybody's opinion is sacred even if it is unsupported by facts, reasoning, authority, or other sound basis.

Your goals, then, in this chapter, may well be to capitalize on the pupils' propensity for warmly upholding a position and to show them how to do so soundly and effectively.

THE GIFTED AND THE SLOW

More capable pupils will enjoy opposing one another in presenting arguments. Although the formal debate is popular in some schools, it must be reserved for higher grades. In this year a beginning can be made through the informal discussion conducted by a pair of opposing students, as in Activity 2, page 132.

Another activity much enjoyed by superior students is the challenging assignment to present a sales talk. "Pretend that you are a salesperson and that you are trying to make a sale to one of the members of the class — or to the whole class."

Slower students can do much of the work in this chapter, but they should not be expected to present more than a few points in support of a position. Indeed, it may be wise to specify, for example, in Activity 2: "Give three points to back up your opinion."

Page 129. What Is Persuasion? Pupils may be motivated by realizing the importance of persuasion in adult life. Ask what occupations especially depend on ability to persuade.

The class may enjoy the following news item which originated in St. Austell, England.

Arthur Richards recently sold a car to a lighthouse keeper, and declared triumphantly: "Selling refrigerators to Eskimos is child's play."

Mr. Richards took the car in a boat seven miles out into the Atlantic to bleak, roadless Bishop Rock. There the lighthouse keeper, George Peacock, looked out from his tower, listened to the sales talk which was shouted up at him, and delightedly nodded approval of the deal. The car was taken back to the mainland for future use by Mr. Peacock.

Said the proud salesman, "To sell a car to a lighthouse keeper in the middle of the ocean — well, that's salesmanship."

Page 130. Giving Support to Opinions. Eighth-graders can begin to recognize the speciousness of some efforts to camouflage unsupported opinions. At this level pupils may not be capable of seeing through the more subtle instances, but they can be shown the lack of validity of these:

*Everybody knows that....
Experiments have shown that....
The majority of students favor....
It is well-known that....
As scientists tell us....
Leading experts agree....*

INTRODUCTION

Imaginative writing can show the real world, life, people, and things so as to make them seem fresh, new, wonderful, and exciting. So, too, it can portray a dream world and nonexistent people and things in such fashion as to make them seem real and believable. Eighth-graders are often more successful than their older brothers and sisters in writing tales of the imagination. This is a source of power worth tapping.

You may have a few pupils who are already becoming too sophisticated to be challenged by the assignment to write about life as seen by a pencil or by a shoe. For them the section on humorous writing should be stimulating.

This chapter appeals to the creative in the student's makeup. There ought to be fun in the writing — and subsequently in the reading of the completed compositions. Spend the necessary time to enable pupils to read good papers aloud to the class.

THE GIFTED AND THE SLOW

Those students who are very slow may omit study of this chapter. The teacher of such a group must decide whether these pupils can handle any part of the material. By contrast, the intellectually gifted and creative group will find rich veins of ore in this area.

A class magazine will be worthwhile to motivate and reward superior students. Eager editors and artists will do much of the work. Let the class choose a name for the magazine even before the first creative paper has been written, and organize the project as the composition work goes along.

If a class magazine has been produced previously, a new issue may be devoted exclusively to imaginative writing.

Pages 140–143. Activities 2 and 4. You may prefer to omit these activities until all three sections — “Using a Novel Viewpoint,” “Writing Tales of Imagination,” and “Humorous Writing” — have been studied. Then you may give the class a choice of Activity 2, 4, or 7.

Page 143. Activity 4. One class enjoyed imagining the return of heroes of the past. For example, Benjamin Franklin came back to Philadelphia and found that twentieth-century folk were still pulling electricity out of the sky. Instead of using kite and string, however, they kept on their roofs some metal constructions, like monstrously complicated weathervanes, from which copper lines led down to remarkable treasure chests inside their houses. Better than gold and silver, the contents of these chests were pictures that moved, music that played, and voices that spoke and sang.

Page 143. Humorous Writing. This section opens the way to enriched appreciation of humor in general. A committee of pupils may take charge of a bulletin board on which humorous cartoons are posted under headings suggested by the Hints for Humorous Writing. These headings may be *The Surprising Twist*, *Things Not in Keeping with One Another*, *Treating Pain Playfully*, *Exaggeration or Its Opposite*. A superior group may prefer *Incongruity* in place of *Things Not in Keeping with One Another*.

Each cartoon clipped from a newspaper or magazine should be accompanied on the bulletin board by a card showing the name of the pupil from whom it came.

INTRODUCTION

If students in later life do no other kind of writing, they will surely write letters. Discuss with the class the reasons for the size and weight of the mail carrier's daily burden. Some of the load is made up of magazines, newspapers, and advertisements, but much of it consists of letters. Who are the senders of all those letters? Students will think of business people writing to customers and suppliers, purchasers complaining about defective merchandise received, television fans commenting on favorite programs, tourists telling friends and relatives about the highlights of their trips, and people in military service exchanging letters with those back home. Ask students also what occasions they themselves have had for letter writing.

Further interest may be stimulated by a bulletin board display of canceled envelopes or of some especially interesting letters. Stamp collectors may add reinforcement by exhibiting some of their stamped envelopes.

THE GIFTED AND THE SLOW

Less advanced students can be helped by having them write letters while keeping the book open to the examples of format or to the illustrative correspondence. More capable students will also need to refer to the book for correct letter forms and punctuation, but they will be able to write letters of substance not quite so dependent on models in the text. Bright teen-agers especially respond to the opportunity to write to foreign boys and girls.

Page 147. New Friends by Mail. Pupils may wonder whether the letters written by Stephanie and Krystyna are authentic. They are — although names and addresses have

been altered to protect the writers' privacy. Stephanie's letter was written in the course of a class pen pal project. Although not every pen pal letter is answered by its recipient, more than half the pupils in this class happily brought in replies received over a period of a few weeks.

Page 155. Activity 5. A good letter is friendly and conversational in tone and tells newsy incidents in which the reader would be interested. Emphasize the danger of repeating malicious gossip or of writing when one is angry. Both may have only unpleasant results.

Discuss the importance of the opening and closing sentences. It's no compliment to say, "As I have nothing else to do tonight, I'll write to you," or "I hate to write letters, but as it's raining this afternoon, I may as well write you."

Urge avoidance of the habit of writing postscripts. Recommend that the writer include whatever he or she has to say in the body of the letter.

Page 162. Letters of Comment. Editors of magazines and newspapers are often pleased to publish the letters written by literate teen-agers. One large newspaper printed a letter which began: "I am an eighth grader who wishes to comment on an article which appeared in the Paperback Book Section." The writer went on to decry the view that young people of her age do not have the power of concentration for books above the juvenile level. She concluded: "Adults cannot accuse young people of lack of concentration if they are not given the type of reading material which requires such thought and attention."

CHAPTER 12 READING FOR FUN AND INFORMATION

INTRODUCTION

"For quite a while, Francie had been spelling out letters, sounding them, and then putting the sounds together to mean a word. But one day, she looked at a page and the word 'mouse' had instantaneous meaning The word 'running' hit her suddenly and she breathed hard as though running herself. . . . She read a few pages and almost became ill with excitement. She wanted to shout it out! She could read! She could read!"

"From that time on, the world was hers for the reading."

Like Betty Smith's heroine, Francie, in *A Tree Grows in Brooklyn*, some students are fascinated by books from their first reading days. Others are not. The teacher who can maintain or create that excitement in pupils performs one of the highest functions of English teaching. Too, the task of developing reading skills will be made measurably easier.

Know the reading background of your class. At the beginning of the school year find out with a brief questionnaire what newspapers and magazines your pupils read and what books they have read recently and liked.

The class will be attracted by a display of colorful book jackets and by the mention of new books, particularly if the books, brightly bound and well illustrated, are on your desk. Introduce a book to the class by reading or telling an exciting or amusing incident. Class discussion of favorite books or of a current motion picture based on a juvenile favorite will introduce the chapter pleasantly. You may find the period between the Thanksgiving and Christmas vacations the best time for introducing new books when pupils are in a mood of anticipating pleasure. They may even request books for Christmas.

THE GIFTED AND THE SLOW

Resources, the annual catalog of publications for English and the language arts produced by the National Council of Teachers of English, will assist the teacher who is seeking a special list of easy books that slow readers will enjoy. For good readers the regular list for junior high school students, *Your Reading*, will be helpful. For the best readers the teacher can suggest books on the list prepared for high school students, *Books for You*. Both *Your Reading* and *Books for You* are frequently updated by NCTE committees.

Page 166. Developing Your Reading Skills.

Suggest that pupils copy in their notebooks the recommendations for improving speed. Several times during the year use class time for determining approximate reading rates. If all pupils read the same story in class, the reading rate can be judged more accurately. Interesting pupils in carrying out the suggestions in Item 6 will help them check their own rate. If they become interested, they will improve.

Page 172. Choosing Books to Read.

Teacher and librarian must assist the pupil. They in turn can be helped by the book list *Your Reading* and the listings in *Elementary English* and *The English Journal*.

The feminist movement has raised questions about the books children read. Are teachers, librarians, and parents misled, and do they mislead children's choices? Various studies have reported junior high school boys' preferences as adventure, outdoor life, sports, science fiction, and animal and sea stories. Girls were reported to prefer romance, mystery, family and school, careers, and comedy. Clearly, natural

preferences should determine children's choice of books. An important question is whether these preferences are natural or influenced by adults. Do adults encourage stereotyping? Have boys been urged, for instance, to read books picturing men as strong, active doers and thinkers while girls have been directed toward books imaging women as weak, passive dependents of

men? These questions merit consideration in shaping the supplementary reading program in the individual school and classroom.

In addition to the matter of interests and tastes, another important concern is that the literary level of students' reading be up-graded as far as possible.

CHAPTER 13 MAKING BETTER USE OF THE NEWSPAPER

INTRODUCTION

As long as a student goes to school, he or she is provided with reading materials and is carefully guided in using them. Once people leave behind their formal education, they are on their own, partly following their developing preferences or whims and partly continuing the earlier habits formed in school and at home. Aside from gaining immediate knowledge and entertainment, therefore, the student builds for the future as an informed person and as a functioning citizen when he or she begins to make significant use of the daily newspaper.

Consider with the class the jobs a newspaper has to do: to inform, to explain, to interpret, to arouse to action, to entertain. In teaching this unit try to help pupils to become aware of the newspaper's five responsibilities and to check the manner in which it meets them. In teaching eighth graders the emphasis should be on developing familiarity with good newspapers and on urging them to read more than the comics and the sports pages.

THE GIFTED AND THE SLOW

Brighter pupils may visit a newspaper establishment to get firsthand information on the making of a newspaper. A few pupils may interview and report on the work of different people, such as the city editor, the fashion editor, the sports editor, the photo-

grapher. Be sure that these interviews are previously arranged, that pupils know the questions they will ask, and that they remember to be brief.

If possible, have brighter students analyze large city papers. Have these students become acquainted with the Sunday editions of these papers, gaining familiarity with book-review sections and other special departments.

Slower pupils may enjoy keeping newspaper folders with clippings of outstanding sports events, animal stories, stories of prizes won or of courageous acts of young people.

Page 178. Activity 2. Local newspapers will sometimes cooperate by sending enough free copies of one edition for each pupil to have a paper to study. The copy that is studied need not be the latest paper; however, a set of newspapers used in a unit during one year should not be preserved for the next year's class. At the eighth grade level last year seems very far back in time indeed.

Pages 180-183. Activities 3-7. As these activities are in progress, students may be introduced to some "newspaper language." A *banner* is a headline in large letters extending across the top of the front page. A *box* is a story enclosed in a square or rectangle

for emphasis. A *by-line* is a line at the head of an article telling by whom it was written. A *dateline* is the name of the city and the date preceding a story. *Ears* are boxes in the upper corner of the front page for a brief weather forecast, the slogan of the paper, or

a statement of the paper's policy. A *masthead* is a small section, sometimes a box, which gives the names of the president, the publisher, the editors, and other officers, and the subscription rate of the paper.

CHAPTER 14 EXPLORING POETRY

INTRODUCTION

Poetry has not taken its proper place in our culture. Many teen-agers are vaguely resistant to it, and many adults do not respond to it.

Too often teen-agers scoff at poetry or seem ashamed to read it. Perhaps (1) they see it as "love stuff" related to the June-moon-croon school of earlier song lyrics; (2) they think of a poem as a lesson on which they will be tested; (3) they have had to read too many poems lacking in interest to flesh-and-blood students of the current generation; (4) they associate poetry with the rigors of memorization; (5) they anticipate that a written summary or other dull chore will go along with reading the poem.

Make the reading of poetry enjoyable. Bring pupils into contact with poems on their level of interest and reading ability. Be enthusiastic, but avoid becoming carried away. Even a genuinely emotional response to a poem by a teacher may seem to the immature just a bad case of high-flown raptures.

Read poems aloud. Have some on your desk for that time when your lesson ends ten minutes ahead of the closing bell. Play records providing good readings of poetry. New recordings keep appearing at so rapid a rate that old listings are quickly outmoded and school collections of records need frequent refurbishing.

Encourage the writing of poetry. A few class members may still be writing poems long after study of this chapter has been concluded. Give them an audience; invite them to read their poems to the class, and post their work on a bulletin board.

THE GIFTED AND THE SLOW

Students who are able to move to higher levels of appreciation will be ready for consideration of the difference between free verse and regular meter. Point out that the emphasis in this chapter is on poetry with regular rhythmic units. "Is there another kind? Can you find in books of poetry examples of poems that have lines of varying lengths and that do not have such regular rhythms as do the poems in this chapter?" Encourage the abler students to read to the class the examples of free verse that they discover. Ask them to try to explain what distinguishes free verse from prose. Help the entire class to get the feeling of the larger and looser rhythmic units that give free verse its *cadence*.

The students who are less advanced in their appreciation of poetry will be more responsive to content that is down-to-earth and concrete. They may feel more at home with poetry having strong, regular rhythms. When asking these students to select poems for reading to the class, suggest sources within their range. They may be overwhelmed by some collections available in your school library.

Page 190. "Gift with the Wrappings Off."

After the class has enjoyed the choral reading of this poem, the pupils may look forward to further opportunities to pursue the activity. Poems that have been found interesting for group reading are these:

"Going Downhill on a Bicycle" by
Henry Charles Beeching

"Western Wagons" by Rosemary and
 Stephen Vincent Benét
 "Jonathan Bing" by Beatrice Curtis
 Brown
 "Swift Things Are Beautiful" by Eliz-
 abeth Coatsworth
 "The Complaint of the Camel" by Charles
 Carryl
 "The House with Nobody in It" by
 Joyce Kilmer
 "The Name of Old Glory" by James
 Whitcomb Riley
 "Casey at the Bat" by Ernest Thayer
 Psalms XXIV and XLVI from the Bi-
 ble.

Page 190. Finding Your Special Poem. If
 your school is fortunate enough to have a
 well-stocked library with a rich collection of
 poetry books, you may direct your pupils to
 that source. Even in excellent school librar-
 ies, however, the resources may not be ade-
 quate for dozens of pupils. It may repay you
 to study the current lists of paperback
 publishers to find an inexpensive poetry col-
 lection within the range of your pupils in in-
 terest and price.

Of course, the literature textbook may be
 a resource in this instance if Activity 3 will
 not duplicate past work or anticipate future
 work in that text.

Unit Four — *Speaking and Listening*

CHAPTER 15 POLISHING YOUR SPEECH

INTRODUCTION

Most teen-agers are not speech-conscious
 and are complacent about their own speech
 defects. If possible, make a record of each
 student's speech. Playing the recording for
 the class will help each pupil to consider his
 or her speech objectively and may motivate
 study and practice.

THE GIFTED AND THE SLOW

Some pupils seem slow because they
 have speech defects. They may need medi-
 cal or psychological help. If a speech cor-
 rectionist is available, refer to him or her
 any pupil who lisps, stammers, or has any
 nasal obstruction. The classroom teacher
 can do much by using common sense, by
 encouraging but not overprotecting the
 pupil, and by cooperating with the speech
 teacher. Often the handicapped pupil's
 greatest need is to feel that he or she is being
 treated like everyone else.

With slower pupils who make errors in re-
 citing or reading, beware of criticism that
 takes away from the thought of the speech
 or the reading.

Brighter pupils may make up additional
 sentences for Activities 3-10.

Page 194. Guides 3 and 4. In addition to
 considering the problem of proper posture
 for effective speech, the class will want to
 deal with the question of what to do with
 one's hands. The patterned gestures of old-
 fashioned orators are, of course, little used
 today. Natural gestures can be an asset but
 are often beyond the capacities of the begin-
 ning speaker, whose sole concern is that his
 or her hands seem to get in the way. Pro-
 fessor Ralph N. Schmidt, of Syracuse
 University, offers this advice: (1) Don't de-
 pend on holding some object just to keep the
 hands occupied. It may be nervously turned
 and twisted until the listeners' attention is

drawn to the object rather than the speech. (2) Don't clasp hands behind the back. This leads to a "military stance" and abnormal body tension. (3) Just concentrate on communication with your audience, and forget about your hands.

Page 196. Consonant and Vowel Troublemakers. Pupils readily fall back into old, faulty patterns even after they have been exposed to correct ones. One help is to utilize as critics one or two pupils who have demonstrated alertness to these troublemakers. When an oral activity is begun, the critics are given small slips of paper and charged with the responsibility of giving

each speaker — after finishing — a slip noting the words and sounds on which he or she erred.

Page 200. Accent. Many pupils do not grasp the concept of how the accent affects the pronunciation of a word. One procedure that sometimes succeeds is to begin by utilizing common names, including some of those in the class. Ask pupils to pronounce the name in the normal fashion, HELEN THOMPSON, and then with the accent shifted, heLEN thompson. Note the effect in these: SYLVia, sylVIA, sylviA; MILdred, mildRED; HAMilton, haMILton, hamilTON; MACKintosh, mackINTosh, mackinTOSH.

CHAPTER 16 THE SPOKEN MESSAGE

INTRODUCTION

For present and future speaking and listening activities all students need to improve their skills. Yet many students tend to be unaware of this need.

That is particularly true for listening skills. Many young people — and adults too — confuse listening with hearing. As long as one can hear adequately, one presumably needs no special instruction in listening. The presumption also follows that the failure to grasp a spoken message arises from the speaker's inadequate presentation, not from the listener's lack of analytical activity. To counteract this kind of thinking, discuss with the class why it is that people so often accuse others or even themselves of not paying attention. Did the message fail to get across in some instances for reasons other than inattention? In what way was it the fault not of the speaker, but of the listener? How worthwhile is it for the listener, as well as the speaker, to improve in communication skills?

Similarly, to motivate interest in the work on group discussion, ask for a show of hands on this question: "How many of you feel that you can speak up and present your

views successfully at a club meeting or in any other group discussion?" Elicit the weaknesses that many students recognize in their own performance. Also, discuss the many life situations requiring individuals to speak before and with a group. Keeping in mind the fear that so many have in public-speaking situations, be positive and supportive.

THE GIFTED AND THE SLOW

Of special benefit to bright students is the opportunity to participate in group discussions, to practice the give-and-take of thinking and speaking without the customary degree of teacher domination. Leadership training is also afforded for those who chair discussion groups. Choose these leaders from the ablest in the class. Don't permit the groups to select their own leaders, as eighth graders may not be able to judge the needed qualities. Insist on adequate preparation by speakers; the leaders should come with notes on the answers to the main questions that have been agreed upon for panel discussions or with polished

talks for symposiums. The highly articulate and the glib among gifted students too often try to get by with impromptu contributions.

Less gifted students will not serve as discussion leaders and may also be excused from being "platform" speakers. During general discussions after the assigned speakers' presentations, however, the less gifted members of the class should be encouraged to raise questions and offer comments. As far as possible, every class member should have a chance for participation. One exception: beware of pushing to the breaking point the student whose shyness before an audience is an intense personal problem. This is one of the many individual differences for which you must make allowance.

Page 206. Activity 4. Before or after this activity, challenge the class to take a test in listening to and following directions. Each pupil will have a blank sheet of paper but may not touch it or begin the job until you have finished reading aloud all of these instructions: Fold your paper in half, folding from bottom to top. Then fold the two short sides together. Open the paper. In the center of the top left-hand section put the

number 1; in the center of the top right-hand section put the number 4; in the center of the bottom left-hand section put the number 2; in the center of the bottom right-hand section put the number 9. Go. (Those who get this right will have a paper folded in four quarters, with the date 1492 written in clockwise fashion. If you have more than one class, use other dates in your later sections.)

Page 211. Activity 7. Try the Spreading-the-Word Game, which sometimes demonstrates how rumors or other inaccurate word-of-mouth reports get about. Write out a little message for each row in the class, such as this: From now on school will close two weeks early in June and open one week later in September. The Easter holiday will be abolished, but the Christmas holiday will be the same as always.

Give the message to the first pupil in the row, and let him or her whisper it to the person behind. This pupil in turn whispers it to the next classmate, and so on until everyone in the row has heard the statement. Then the last person says aloud the message as it came to him or her for comparison with the original.

Unit Five — *Resources*

CHAPTER 17 THE LIBRARY

INTRODUCTION

Many an eighth-grader is as uncomfortable when walking through the doors of a library as his or her slightly older brother when calling at the home of his first date. Sometimes, too, students may be unconvinced or unaware that the library has truly wonderful treasures in store for them. An important function of this chapter is to help students feel at ease in the library and in using its facilities.

Teacher and librarian can work together to unlock the mysteries of library procedures: the Dewey Decimal System, the card catalog, and the like. Anyone who knows the joys of books and the pleasures of scholarship must feel a missionary zeal in helping students to know and use the library.

Three books published by the H. W. Wilson Company, 950 University Avenue,

New York, New York 10052, give excellent help: *The Library in High School Teaching* by Martin Rossoff, *Find It Yourself* by Elizabeth Scripture and Margaret R. Greer, and *Library Manual* by Marie A. Toser.

Also teachers will find help in Chapter 10, pages 225-245, *The English Language Arts, Vol. I*, National Council of Teachers of English.

Make use of reference books in the study of current topics and capitalize on pupils' interests. During baseball season have interested pupils find batting averages and other information in the *World Almanac* and *Information Please Almanac*. Show pupils that in *Who's Who in America* or *Current Biography* they can find information about their favorite movie or television stars.

Cooperate with the school librarian by (1) explaining that this is a school library and funds may not be used for purchases of the best sellers for adults, (2) knowing what books are in the school library, (3) being careful about the number of pupils sent to the library on the same assignment, (4) making arrangements for sending pupils for reference work, (5) not assigning special topics on which the library has no information.

THE GIFTED AND THE SLOW

Slower students often enjoy mapping the library. They first need a guided tour, however, and much help from librarian and teacher.

If the school and public libraries issue individual cards to users, teachers often find that slower students have never applied for them or have lost them. Ask each student to show you his or her library card, and follow up the cases of those who have none.

The work on the *Readers' Guide* will be especially useful for gifted students. However, this library tool may be omitted for slower pupils at the present grade level.

Page 218. The Nonfiction Section. With the librarian's consent take the pupils to the library for special instruction following their study of the text explanation of the system of arranging books. Prepare the students in advance so that they will know what is expected of them.

Show the pupils that the decimal divisions indicate subtopics — for example, that history of America is 970, of the United States is 973, of the American Revolution is 973.2. Each of the general groups is subdivided into specific smaller groups. For extra practice have pupils tell from the classifications of the Dewey Decimal System the general classification of the following books:

In the Light of Myth (200)
Builders of America (900)
Pocahontas: Young American Princess (900)
Baseball for Everyone (700)
Nurses and Nursing (600)
Hobbies (700)
Tricks Any Boy Can Do (700)
What's Inside the Earth (500)
Beginner's Guide to Attracting Birds (500)

Page 222. Encyclopedias. Pupils should learn to consult all available encyclopedias, checking supplementary information found in one with that given in others. If possible, borrow for a class period one or two sets of encyclopedias from your school library. If two sets are available, suggest that pupils look up the same topics in both to be able to compare the information given. Some pupils, instead of taking notes, copy every word and often report facts which they do not understand. Train pupils to tell exactly where they found the information for all reports, written or oral, and to take down information in their own words unless they are looking up definitions.

Page 223. Biographical Reference Books. Have each pupil find in *Current Biography*, *Biographical Dictionary*, or *Who's Who in America* the important facts about one living person. Call attention to the space-saving symbols and abbreviations frequently used in such references.

Page 223. Activity 6. Let the pupils make their own list of questions to add to these. You may create a Board of Experts to answer questions if given twenty-four hours' notice.

Page 224. Readers' Guide. Check the magazines in your school library which are referred to in the *Readers' Guide*. By learning to use this reference, pupils will be able to locate significant magazine articles for reports. A helpful pamphlet, "How to Use the *Readers' Guide to Periodical Literature* and

Other Indexes," is published by the H. W. Wilson Company.

Pupils should be shown the location of the explanation of abbreviations on the second page of a sample copy of the *Readers' Guide*.

CHAPTER 18 THINKING CLEARLY

INTRODUCTION

Sound thinking is central to the language arts. In English classes we are concerned with the communication of thought. However polished a pupil's expression may be, it is inadequate if the thinking that it conveys is faulty. Equally unacceptable is the quality of reading or listening done by the student who uncritically accepts rationalizations, reasoning based on half-truths, or unreliable assertions about the causes leading to specific effects.

Eliminating these faults in thinking is entirely within the capacity of the students at this age level. An important function of this chapter is to teach pupils to analyze what they read or hear and what they write or say for flaws in reasoning. In all future classwork opportunities should be seized to utilize the concepts and skills developed in this chapter.

THE GIFTED AND THE SLOW

Slower pupils need the training provided by this chapter; they are especially prone to indulge in, or to accept, the faulty thinking

exemplified in the exercises in Activities 1-4. Take time in class for detailed discussion of the flaws in each example.

Gifted pupils may go on to deal with other fallacies in reasoning: false analogies, non sequiturs, arguing in a circle, attacking motives instead of arguments, and appealing to emotions through name-calling or bandwagon devices.

Page 228. Cause and Effect. Pupils may be interested in one of the last cases of witchcraft tried in Scottish courts. A farmer accused a woman of bewitching him because, during a quarrel, she had said that she hoped he would suffer misfortune. Subsequently, as he was crossing a stream with a wagonload of grain, a wheel came off and the cargo fell into the water. The judge dismissed the case arguing that one thing which comes before another is not necessarily its cause. True, the woman's curse came before the breakdown, but grounds for relating the two did not exist.

The above case is discussed in *Accuracy in Thinking* by Mody C. Boatwright.

CHAPTER 19 SUBJECT AND VERB

THE GIFTED AND THE SLOW

Students who score 100 percent on a diagnostic test should be excused from drill — unless, of course, their speaking and writing show weakness in application of the principles tested.

Slow groups may postpone complete subject and complete predicate until a later grade. *Modern English in Action Practice 8* has additional practice material.

Page 236. Verb. The danger of calling a verb an “action word” is that pupils tend to think of action as physical activity — and where does that leave verbs like *think*, *dream*, *ponder*, *deliberate*, *have*, and *own*, or “action” nouns like *war*, *struggle*, *storm*, *landslide*? Stress the point that a verb is a word — sometimes expressing action, sometimes not — that makes a statement about a person, place, or thing, asks a question, or gives a command.

The solution to identification of parts of speech generally is to attack the problem in many ways. The structure clues (page 237) are additional aids. Provide many examples of sentences with omitted verbs, as in the example under “Sentence Pattern” on that page. Have students provide colorful verbs. This procedure helps give students the feel of the verb.

Page 240. Practice 6. For a bright class this is a starting point for finding vivid, action-packed synonyms for verbs like *come*, *talk*, *walk*, and *said*. (Refer to pages 12-14 of the textbook.) Read examples of the use of colorful verbs in pupils’ compositions. Post examples on the bulletin board. Let the class revise a paragraph with colorless verbs and discuss which verbs make the sentences more vivid. For reference and for lists of colorful verbs, you, as teacher, will find Norman Lewis’s *Word Guide* very useful.

If, for example, you seek some vivid synonyms for *laugh*, *Word Guide* suggests these, among others: *cackle*, *chuckle*, *giggle*, *guffaw*, *howl*, *snicker*.

Page 246. Modifier. *Modifier* is an important grammatical concept. Dramatize how a modifier limits or makes clear the meaning of a word by saying, “John, bring me the book.” When a puzzled “Which book?” comes, say, for example, “The green book on the left side of my desk.” Supplement this explanation by having the pupils make up skeleton sentences and then make the idea clearer by adding modifiers of the subject, the verb, or both.

The baby cried.

Last night the new baby in the apartment upstairs cried fretfully for three hours.

Page 248. Natural and Inverted Order. A pupil who can quickly spot the subject and the verb is well on the way to sentence mastery. Point out that the subject may be anywhere in the sentence. To cure students of the habit of looking at the beginning of the sentence for the subject, have them practice inverting sentences and then underlining the subject and the verb, as in this example:

Woolie lay under my bed.

Under my bed lay Woolie.

Was Woolie lying under my bed?

Page 254. Sentence Fragments. For additional drill on sentence fragments, refer to Chapter 34, “Writing Complete Sentences.” Collect examples of sentence fragments from student writing for a class

discussion of ways to repair them. Point out that if a group of words makes one ask, "What happened?" a verb is probably needed. If the words cause one to ask "Who or what did?" a subject is probably needed.

APPLICATION IN SPEAKING AND WRITING

Use the terminology of the chapter in cor-

recting pupils' writing. Say "Sentence fragment — no subject." When a pupil runs sentences together without periods or capitals, suggest that he or she label subjects and verbs and insert periods and capitals.

If pupils don't understand an inverted sentence, have them look for the verb and the subject. Show pupils how to vary their sentences by beginning occasionally with a prepositional phrase or an adverb.

CHAPTER 20 MAKING VERBS AGREE WITH THEIR SUBJECTS

THE GIFTED AND THE SLOW

The slow should concentrate on *you*, *doesn't*, *don't*, and phrase after subject.

Students whose speech and writing show that they have mastered agreement of verb and subject should be excused from drill.

Pages 257, 258, 259, and 262. Practices 2, 4, 5, and 8. A baseball game or a contest between two halves of the class varies and enlivens the practice. In baseball a wide-awake pupil at the chalkboard shows on a diamond the progress of the game and keeps the score. Each row is a team. Row one bats first. If the first player finds the subject, tells whether the subject is singular or plural, and chooses the right verb for sentence 1, he or she makes a hit and reaches first base. If the second player answers correctly for number 2, he or she also makes a hit and goes to first, and the first player goes to second base. Three hits fill the bases; each hit after the third scores a run. If any part of an answer is wrong, the batter is out. When three are out, the side is out. The teams bat in rotation, and the players on a team bat in turn.

Page 257. Personal Pronoun as Subject. Stress that *don't* is a contraction for *do not*. Rely on abundant oral drill to familiarize pupils' ears and tongues to *he doesn't*, *she doesn't*. Point out that most of them would not say, "Jerry do not," "Maggie do not."

Page 261. Each, Every, and Similar Words. In his investigation of standard American English, Dr. Charles C. Fries found that "the indefinites *everyone*, *everybody*, etc., with a plural verb separated from the indefinite by other words" are "used with some frequency." If more serious errors need your attention, omit work on the indefinites for all but the brighter students.

Good students may benefit from teaching agreement of pronoun with antecedent at this point (pages 348-349).

APPLICATION IN SPEAKING AND WRITING

Because exceptions prevent habit formation, a pupil should in all speaking and writing strive to make verbs agree with their subjects. Don't forget to challenge errors in oral recitations. Do not, however, interrupt a student speaker to correct an error. Discuss errors at the end of the talk. In some classes it is much better to have a general time for correction of grammatical errors at the end of the period or at the beginning of the next class session. Errors your students actually make are excellent for drill purposes.

SUGGESTED PROCEDURE

Because about half the grammar mistakes made by pupils are errors in the use of the verb, this chapter is especially important. Learning to use correct verbs includes (1) understanding the use of verbs and (2) habitually using the correct forms. Establish the correct pattern with frequent oral and written repetition. Students must hear and see the correct forms until the forms sound and look correct to them. Be sure each student knows his or her own usage problems and attacks one at a time.

In whatever drills you conduct, make sure students know what they are doing and why. Make drill more meaningful by using examples from students' writing and speaking and from newspapers and magazines. Concentrate on one thing at a time. Let students who do not need a particular drill help organize the games, prepare classroom reminders — signs and cartoons — or work on other projects of benefit to themselves or to the class.

THE GIFTED AND THE SLOW

Slow pupils may postpone the perfect tenses, conjugation, and *lie, lay, sit, set*. Helping these students develop the habit of using a few common verbs correctly is more worthwhile than teaching them theory and grammatical terminology.

With bright classes use Mastery Test 4A, page 286, as a diagnostic test. Decide from test results and from your own observation how much drill is needed. Make this drill largely individual with students working in pairs or in small groups to eliminate the errors they actually make.

Page 267. Tense Shift. If this is a chronic problem for your students, have them write "past tense" at the top of a written story or book report. If they are reporting orally or telling a story, have them write the reminder on a card or on the chalkboard before starting to talk. Correcting errors in one's own

writing and speaking or guarding against them is the most valuable kind of practice exercise.

Page 269. Irregular Verbs. Teaching the correct use of irregular verb forms is a problem at all levels. *The English Language Arts in the Secondary School* points out, "Both logic and teaching experience indicate that direct practice of the correct pattern, with little if any regard to grammatical framework, is usually successful in connection with teaching the proper use of strong verbs." More effective than teaching that *did* is the past tense and *done* the past participle is emphasizing that *done* usually needs a helper like *has, have, or had*.

Pages 271–273. Groups 1–4. After pupils have studied the principal parts of the verbs in these four groups, divide the class into two teams for a contest. On the chalkboard write the present tense of the verbs. The first player on Team A asks a question using the past tense or the past participle of the first verb on the list. The first player on Team B answers. Then Team B asks a question of Team A, and so on. A point is scored for each answer in which the verb is used correctly. The answering team also scores a point if the opposing team uses a verb incorrectly in the question.

A report of a class trip is an excellent test of whether pupils have learned to use the principal parts of verbs correctly. List four or five common verbs that might be used in such a report — for example, *come, go, see, and take* — and ask that they be used in the reports.

APPLICATION IN SPEAKING AND WRITING

Having your pupils memorize principal parts and supply them in other people's sentences is not enough. They must be able to use the verbs correctly in their own speaking and writing. Have pupils refer to their

textbooks when they are in doubt, correct their own errors, and keep a record of their errors in their notebooks. Have them think out or look up the correct form, not parrot what the teacher or another pupil tells them.

Because errors are often the result of unfavorable language environment outside school rather than of the student's own

carelessness, do not criticize any student harshly. Keep a record of serious errors and, without attracting the attention of other pupils, inform each pupil of her or his own mistakes. Make criticisms constructive and sympathetic. Do not stint your praise of improvement.

CHAPTER 22 USING NOUNS

SUGGESTED PROCEDURE

There are two problems in learning to use nouns correctly — plurals and possessives. Since English nouns use one singular form and one plural form, regardless of how the noun is used in the sentence, plurals should be treated as a spelling problem. Remind the class that misspellings are easily detected by most readers and are considered a sign of ignorance or carelessness.

Learning when to use 's or the ' for possessives is a matter of learning the concept of possession. To keep writers from liberally sprinkling their papers with apostrophes every time they use a word ending in *s*, make sure that the class first learns to spell and to use plurals correctly. Then work on another assignment before going to the study of possessives.

THE GIFTED AND THE SLOW

Mastery Test 5A, page 295, may be used as a pretest. If any pupils make 100 percent on the diagnostic test and use possessives correctly in their writing, excuse them from drill.

In a slow class postpone the possessive plural if pupils have great difficulty with the possessive singular.

Bright students are interested both in a history of the English language and in a comparison of English with other modern foreign languages. If your background permits, consider as additional motivation for

this chapter some of the forms of old English nouns — for example, the inflected forms of *stone* in the nominative, genitive, dative, and accusative: *stān*, *stānes*, *stān-e*, *stān*. By contrast the present-day *stone* is unchanged in its subject and object uses. Or you may consider the inflected forms of nouns in a modern foreign language like German.

Though students may sadly note the inflected forms of personal pronouns in English (*he*, *him*; *she*, *her*), they may rejoice that nouns, at least, have lost their case endings.

A mark of many bright students is a keen interest in language and its processes. If you have additional background in language, capitalize upon it. Enrich the discussion for your bright students. They are already brimming over with intellectual curiosity.

Page 289. Changing Y to I and Adding ES. Be sure the class understands what letters are consonants. To teach the final *y* rule, have pupils show on the chalkboard how the plurals of final *y* words are formed and explain why the plural ends in *s* or *ies*.

berry (i) + es = berries

turkey + s = turkeys

EXPLANATION

Y is preceded by a consonant.

Y is changed to *i* and *es* is added.

Y is preceded by a vowel. *S* is added.

Page 290. The Possessives of Nouns. These are the two objectives in the study of the possessive: (1) to know every time whether a possessive is needed; (2) to spell a possessive correctly every time. The first objective is by far the more difficult to achieve, as many pupils have a great deal of trouble discovering when to use possessives. Hence training pupils to spell possessives correctly in lists is only a start toward the real teaching of the possessive.

In identifying possessives, substituting an *of* phrase is a simpler and surer method than applying the definition of possessive case.

Putting *of* before a plural spoils the sense. Point out that *saw two cats* does not = *saw of two cats*, and *delayed two months* does not = *delayed of two months*.

Page 293. The Possessive Plural. Don't teach the possessive singular and the possessive plural on the same day. Follow rigidly and repeatedly the procedure explained. It may be necessary to review the formation of the plural.

A pupil may inquire about the omission of the apostrophe in advertising, the titles of

magazines, the names of some schools and colleges, and the like. Explain that there is a trend toward eliminating the apostrophe: Bankers Trust Company, Teachers College. It is wise to adopt the spelling used by the organization or the editors of the publication and to note carefully whether the word in the possessive is singular or plural:

Reader's Digest

Readers' Guide to Periodical Literature

Point out that for the possessive of a name like *Lord & Taylor* or *Stop & Shop* only one apostrophe is needed: *Lord & Taylor's*, *Stop & Shop's*.

APPLICATION IN SPEAKING AND WRITING

To help students form good habits, count the misspelling of a possessive or a plural as a serious error. Require students to proof-read their written work. Have them turn to the dictionary when they are in doubt about a word. Be sure they know how a dictionary indicates the spelling of plurals.

CHAPTER 23 USING THREE KINDS OF MODIFIERS

THE GIFTED AND THE SLOW

Slow groups may postpone the diagramming of prepositional phrases and "Avoiding Wordiness by Using Phrases." Avoid discussion of phrases beginning with an *ing* word. If bright students are curious, introduce them to the participle (textbook pages 388-392).

Encourage bright students to add lively, effective adjectives and adverbs to their vocabularies and to express accurate relationships between ideas by using appropriate prepositions. Show them how they can add pleasing variety to their sentences by occasionally beginning a sentence with an adverb or a prepositional phrase.

Page 297. Modifier. Explain that the use of lively, well-chosen modifiers can make the listener or reader see, hear, taste, smell, or feel. On the chalkboard write a sentence skeleton — for example, *The boys walked*. Then ask "How many boys?" "What kind of boys?" "Which boys?" Write the words students suggest and show how each limits or describes *boys*. Let the class discuss which of the modifiers suggested are more exact, colorful, and interesting. Proceed in the same manner with modifiers for *walked*, asking "How did they walk?" "Where did they walk?" "When did they walk?" "How often did they walk?"

Page 297. Recognizing and Using Adjectives. Write several nouns on the chalkboard — *car, dog, hat* — and ask pupils to suggest adjectives. Ask first for adjectives that give a favorable picture; then an unfavorable one.

Ask the class to read current newspapers and magazines to find examples of sentences with lively, effective adjectives. Have a class discussion of how the adjectives in each example limit and clarify the nouns they modify. On the bulletin board post the sentences the class votes most effective.

A useful reference book for teacher use is *Word Finder* by J. I. Rodale (Rodale Press). Adjectives are supplied for thousands of nouns. Suggestions from the book will help you “prime the pump” of your students’ imagination. But caution students against excessive use of adjectives in their own writing.

Page 299. Diagraming Sentences with Adjectives. Many teachers have found that the sentence diagram is a useful visual aid to speed the learning of sentence structure. You may use the diagram to demonstrate how a sentence is built and how the parts hang together; you may require the students themselves to learn to diagram; or you may omit diagraming entirely. For teachers who omit diagraming an alternate assignment is always provided.

Page 300. Using Adjectives Effectively. Don’t overlook this section. The major purpose of grammar study is more effective communication. The *use* sections of *Modern English in Action* are built upon grammatical principles and drill. They should not be considered frills.

Where possible, bring in other communication areas. Here, for example, encourage students to use the dictionary to find synonyms. (See textbook page 11.) Bright students will enjoy exploring some of the special dictionaries of synonyms. Caution students, however, against piling up superfluous adjectives. In a *Saturday Review* editorial, “Spare That Adjective,” G. L. Mehta says, “I have found that economy in adjectives, as in the use of words, is conducive to clarity in thinking and dignity in

expression.” Have students form the habit of asking, “Is this adjective needed to make my idea clearer?” and “Is it appropriate?” Use newspaper accounts to show the effectiveness of plain talk.

Page 302. Recognizing and Using Adverbs. To dramatize how adverbs limit the meaning of verbs, play a game of Adverbs. In front of the class a student performs an action in the manner of an adverb. The class tries to guess the adverb being portrayed. Limit the actions to common verbs like *sit, speak, stand, walk, and write*.

To demonstrate how an adverb limits the meaning of an adjective or another adverb, show two written assignments — one with good penmanship, the other with poor. Point to the first and say, “This writing is legible. The paper is very neatly written.” Of the second say, “This writing is not legible. The paper is poorly written.” Then ask the class to tell which of the assignments you are going to accept now. What words make the difference? What do they modify?

Page 305. Recognizing and Using Prepositions. Point out that prepositions are “placed before” the words they introduce. Stress the importance of using the exact preposition to express the intended meaning. Supplement the text with additional examples on the chalkboard. Leave a blank for the preposition, and ask students to suggest as many suitable prepositions as they can think of. Then refer them to the list on page 305 to see if they can find others. Discuss the difference each preposition makes in the meaning of the sentence.

For a bulletin-board exhibit, the class artists may draw pictures illustrating different prepositions for the blank in *The tree fell — the house*.

Page 308. Practice 12. Further emphasize the concept of modification by writing sentence 1 on the board and asking several pupils to supply different modifiers. Have students describe the mental images they get as the modifiers are changed.

Insist that each phrase add something significant to the sentence. Point out that a phrase is not appropriate if one word would express the idea just as effectively.

APPLICATION IN SPEAKING AND WRITING

Teach students to observe sharply and report accurately. Challenge the use of vague and overworked adjectives and adverbs in their stories, paragraphs, and explanations. Point out that the most convincing description uses vigorous verbs, gives sharp factual detail and lets the reader draw his or her own conclusions.

NOT	The fans were terribly excited.
BUT	The fans jumped to their feet, cheered lustily, tossed their hats

into the air, and vigorously waved their orange and blue pennants.

Never miss an opportunity to commend the use of lively, picture-making modifiers. Often a poor composition will have one sentence worth praising. Encourage struggling writers by reserving one corner of the bulletin board for picturesque sentences from student writing. Let the writer copy the sentence on a 3 x 5 inch card and sign his or her name. If the class publishes a paper, have a column modeled after the *Reader's Digest* feature, "Toward More Picturesque Speech."

CHAPTER 24 USING EFFECTIVE MODIFIERS AND PREPOSITIONS

SUGGESTED PROCEDURE

Check the speaking and writing of your class to determine which errors in the use of adjectives, adverbs, and prepositions are common. Mastery Test 6A may be used as a diagnostic test. Have general class drill on errors made by the majority. As far as possible, assign each pupil the drill exercises he or she needs to correct individual bad language habits. Let pupils with similar difficulties work together for oral drill.

THE GIFTED AND THE SLOW

Excuse from drill students who regularly use adjectives, adverbs, and prepositions correctly in speaking and writing. Let them work on using these parts of speech for the improvement of style.

Slow classes may concentrate on the avoidance of the double negative, "the both," "these kind," "this here," "them

boys," "spoke good," "was to the party," and "off of."

Page 316. Double Negative. To break life-long speaking habits, oral drill is a must. Short daily sessions are the most effective. In two columns put sentences like these on the board for group reading:

(First Column)

It makes no difference.
He knows nothing about it.
I have no paper.
The traffic isn't moving.

(Second Column)

It doesn't make any difference.
He doesn't know anything about it.
I haven't any paper.
The traffic is hardly moving.

THE GIFTED AND THE SLOW

Slow groups may omit this chapter. Concentrate, rather, upon forming habits of correct responses in usage and effective communication on their level of achievement.

Bright students enjoy challenging discussions of language situations. Here's an example.

What is the difference between *appeared* in sentence 1 and in sentence 2?

The actress appeared calm.

The actress appeared calmly.

Which takes an adverb? Which takes a predicate adjective? Why?

Page 326. Direct Object. On the board write a series of subject-action verb combinations like these:

Bud ate _____.

Sally bought _____.

Fred and I made _____.

To give each pupil a chance to shine, be sure to use verbs that can take many different objects. Ask, "What did Bud eat?" "What did Sally buy?" "What did Fred and I make?" After a number of illustrations explain that the words being used are direct objects. Then ask the class to make up a definition for the direct object.

This same procedure may be used with other complements, as in these examples.

INDIRECT OBJECT Gloria bought my _____ a new camera.

PREDICATE NOUN Billy Barnes is an excellent _____.

PREDICATE ADJECTIVE After the game the coach was very _____.

Page 327. Indirect Object. Explain the difference between *Mom caught me*, *Mom caught me a fish*, and *Mom caught a fish for me*. Point out that the indirect object comes between the verb and its direct object. Usually *to* or *for* may be inserted before the indirect object. Illustrate thoroughly that the

noun or pronoun is the object of the preposition, not the indirect object, if the preposition connects it with the verb.

Page 330. Is It a Direct Object or a Predicate Noun? Additional examples will help pupils to understand this difficult distinction. Explain that the *be* verbs are "equal signs": subject = completer. A completer that follows them is always related to the subject.

Samuel F. B. Morse was an inventor.

Samuel F. B. Morse invented the telegraph.

Vanessa is a toy poodle.

Vanessa chewed my slippers.

Ask the pupils to supply other examples and to label the completers.

Page 331. Predicate Adjectives. Predicate adjectives, like predicate nouns and pronouns, always relate to the subject of the sentence. Emphasize the point that the verbs *taste*, *smell*, *sound*, *look*, and *feel*, which refer to the senses of taste, smell, hearing, sight, and feeling, take predicate adjectives. In a sentence like "My hair feels damp," *feels* can be replaced by a form of *to be*: "My hair is damp." *Damp* tells something about the subject.

Page 333. Practice 9. Many students find this kind of activity very difficult. They may proceed satisfactorily with you as you go from direct object to the other complements, but they find themselves overwhelmed by an exercise requiring them to identify a number of uses in mixed sentences.

These students may be baffled if they try to work a word at a time, from the beginning of the sentence to the end. They may be more successful if they analyze the entire sentence first before deciding what each word is. Such analysis prevents their calling *what* in sentence 1 the subject.

No method is altogether foolproof, but you may find the following step-by-step analysis helpful for those students who are tempted to throw up their hands at the identification of sentence elements. (Of course some students should be spared this chore entirely. See the recommendations for the slow students at the beginning of the chapter in this manual.)

This analysis is based upon recognition of the verb. The importance of identifying the verb has already been mentioned on page 236.

1. Find the verb.
2. Ask "Who?" or "What?" before the verb. The answer is the *subject*.

3. Ask "Who?" or "What?" after the verb.

A. If it is a linking verb, the answer is *predicate noun* or *pronoun*.

B. If it is an action verb, the answer is *direct object*.

4. If an adjective follows the being verb and describes the subject, the answer is *predicate adjective*.

5. If there is a noun or a pronoun between the direct object and the verb and it answers the question "For whom?" or "To whom?" it is an *indirect object*.

6. If you see a word that looks like a preposition, ask "Who?" or "What?" after the preposition. The answer is *object of the preposition*.

CHAPTER 26 PARTS OF SPEECH

SUGGESTED PROCEDURE

Use your judgment about how much of this to present to normal classes. If students are obviously baffled, emphasize other areas — for example, usage. Attack other areas through correct habit formation.

THE GIFTED AND THE SLOW

Slow groups may omit the chapter.

Bright students handle abstractions with greater ease than do normal or slower students. Most bright students find parts of speech challenging but manageable. These students enjoy occasional informal talks about language. "Why do we have these particular parts of speech?" (You may wish to add the interjection for your bright students.) If you have a background in linguistics, you might consider some other ways of classifying words — by structure rather than meaning. Stimulating the curiosity of eighth graders will not bring earthshaking insights, perhaps, but it will arouse more interest in language processes.

Page 339. Practice 7. Some pupils who are baffled by the identification of parts of speech do a much better job when the task

is presented in easy steps. (See the comments on Practice 9, page 333.) The following steps are based upon the pupil's ability to identify verbs, nouns, and pronouns.

1. Find the verb.
2. See whether there are any nouns or pronouns.
3. Find the words that describe nouns or pronouns. These are *adjectives*.
4. Find the words that describe the verb. These are *adverbs*.
5. Find any words that describe the adjectives or adverbs you identified in steps 3 and 4. These are also *adverbs*.
6. Find any words that join elements together. These are *conjunctions*.
7. Find any words that introduce prepositional phrases. These are *prepositions*. (Before this step, the wise teacher will give abundant practice in identifying prepositional phrases. See Practice 10 on page 306.)

APPLICATION IN SPEAKING AND WRITING

Make use of grammatical terminology in commenting on pupils' writing. Say "Over-

worked adjective," "Good action verb," "Right preposition?"

Train students to note part of speech labels when looking up words in the dictionary and to define a word in terms of the part of speech it is in a particular context. A pupil who defines the word *herd* in the sentence "At night the ants herd the aphids

back to home base" as "a number of beasts assembled together" has overlooked the part of speech label, and without thinking has adopted the definition of *herd* as a noun. Until he or she is trained to find an accurate definition of a word, a pupil is unlikely to use a new word correctly in later speech and writing.

CHAPTER 27 USING PRONOUNS

SUGGESTED PROCEDURE

Frequent short drills are better than a few long periods of study. Keep oral drills lively.

THE GIFTED AND THE SLOW

Slow groups may concentrate on "Pronouns with *And*" (pages 341–343) and postpone the rest of the chapter until a later grade.

With bright classes use Mastery Test 9A on page 349 as a pretest, and excuse students from drill if they score 100 percent and also use pronouns correctly in ordinary speech and writing. Even the highest scorers probably should not be excused from "Making Pronouns Agree with Antecedents," a problem that many high school seniors have not solved.

Page 341. Pronouns with *And*. Since most pronoun errors occur in the *and* construction, this simple rule will help students solve most of their pronoun problems. So much emphasis has been placed on the subject form that you will have to guard against overcorrections like "Janet called Lois and I," "Aunt Sara knit Brian and I socks," and "Will you wait for Jack and I?"

Pages 343–345. Practices 4 and 5. Supplement the practices in this chapter with frequent oral drills. On the chalkboard write sentences like these:

He made fudge. I made fudge. He and I made fudge. We made fudge. We boys made fudge.

Sue invited Roger. Sue invited me. Sue invited Roger and me. Sue invited us. Sue invited us boys.

Have the class say the sentences in unison or in turn. Sound is important in establishing the correct usage. Hearing the correct forms often enough will make them sound right and natural.

APPLICATION IN SPEAKING AND WRITING

Since errors in verbs, pronouns, and spelling are noticed and avoided by educated people, it is important to help students form the right habits. Call pupils' attention to an error in the use of pronouns and have them correct their own mistakes. Watch for errors in pupils' conversation. Help pupils to become critics of their own grammatical usage.

SUGGESTED PROCEDURE

The English Language Arts points out that pupils lose respect for both textbooks and teachers if current practices in punctuation are not taught. Supplement practice with observation of how punctuation marks are used in periodicals and books your students are reading. Discuss how periods, question marks, commas, and quotation marks help the reader understand the meaning. L. M. Myers in *Guide to American English* observes, "Only when you have learned what the marks do to you as you read can you expect them to do similar things for you when you write."

One device for showing why punctuation marks are needed is a paragraph with no punctuation marks or capital letters. Ask several students to read it aloud. Share in the amusement and confusion caused by misreadings. Or collect anecdotes that dramatize the need for correct punctuation. One concerns Richard Brinsley Sheridan's apology to a fellow member of the British Parliament. He said, "Mr. Speaker I said the honorable member was a liar it is true and I am sorry for it" and added that the member could place punctuation marks where he pleased. There is also a report that a misused comma in a North Dakota law banned all residents and visitors from sleeping in a hotel. The statute was printed: "It is hereby declared . . . illegal . . . for any person to sleep in any restaurant, cafe, hotel, dining room or any other public eating place." Another story concerns millions of dollars the government lost because a comma was inserted between *fruit* and *trees* in a regulation specifying that "fruit trees" were to be admitted free of duty. Because of the comma *all* fruit and *all* trees had to be admitted free.

THE GIFTED AND THE SLOW

Slow students may postpone these rules: J.2, J.5, J.8, and, possibly, broken quotations. For these students omit from

the Mastery Test any items not covered in class.

Individual conferences with pupils who seem to be consistently careless about punctuation or ignorant of punctuation conventions often will uncover confusions that may be straightened out easily. Go over a sample of a student's written work with him or her. To find out why the student punctuated as he or she did, ask questions like "Why did you use a comma there?" "Will you read this part aloud? Is it one sentence or two sentences?"

Always excuse from drill those pupils who show complete understanding of the rules being studied and ability to apply them.

If a bright student asks about semicolons, dashes, parentheses, and brackets, answer the questions. Consult *Modern English in Action 11* for concise explanations of the uses of these punctuation marks

Page 356. Appositive. Select primer sentences like these from a student writing:

Marmosets are the smallest monkeys.
They are the size of half-grown kittens.

Show how the use of an appositive makes the sentence more mature.

Marmosets, the smallest monkeys, are the size of half-grown kittens.

Page 361. Direct Quotation. Since pupils learn best when they have a felt need for a language skill, teach quotation marks when students have a composition assignment that's almost certain to include dialog. In *Teaching Secondary English*, De Boer, Kaulfers, and Miller suggest using topics based on problems or situations in the daily lives of students — for example, asking a girl for a date. A class discussion before writing the conversation will help each one to know what he wants to say. Show that a new paragraph is needed each time the speaker changes.

Have pupils write on the board original illustrations of each kind of quotation. The distinctions are important and difficult. Examples are more illuminating than explanation. Point out that the indirect quotation is used when you aren't sure of the exact words a person used to say something.

APPLICATION IN WRITING

The test of students' mastery of punctuation is application of the rules to their own letters, tests, and compositions. Include in the instructions for a written assignment a brief review of rules for punctuation marks that may be needed. Eliminate careless errors by making proofreading a part of every written assignment. Posting a list of punctuation reminders on the chalkboard or bulletin board will provide a helpful check for students. Use the symbol *P* to mark a punctuation error and have each pupil correct any errors.

Page 363. Practice 10. Occasionally give pupils practice in writing from dictation. They will receive training in (1) division into paragraphs, (2) division of a paragraph into sentences, (3) spelling, (4) punctuation, (5) capitalization, (6) margin and indentation, (7) division of a word at the end of a line, (8) meaning and use of new words, (9) listening.

CHAPTER 29 CAPITALIZATION

SUGGESTED PROCEDURE

Introduce rules for capitalization in answer to a specific need: work on the school or class paper, a letter about a trip. When students are reading, point out how capital letters serve as signals for (1) the beginning of a sentence; (2) the name of a specific person, place, or thing; and (3) the title showing the office, rank, or profession of a person.

THE GIFTED

Excuse from drill pupils who make 100 percent on Diagnostic Test 11A and who regularly use capitals correctly in their own writing.

Capitalization has become so largely a matter of convention that we forget there are times when capital letters prevent misreading. Encourage students to make up original sentences in which a capital letter performs a useful function in conveying meaning accurately.

Page 368. Rules for Capitalizing Proper Nouns. Emphasize the examples. Have pupils add names of local interest to each list of proper nouns.

Pupils working by themselves or in committees can easily construct practice materials on any of the rules. They will enjoy trying their sentences out on each other. Assignments like the following arouse interest.

1. Use a road map or your geography books and make up test sentences for Rule 3, page 369.
2. Make a list of business firms in your community. Write the names without capitals and ask the pupils to correct them.
3. From the title pages of your books, list book titles to be capitalized.
4. Prepare a list of the brand names of products used in your home.

If a pupil questions Rule 3, page 369, explain that although many newspapers prefer Missouri river, Twenty-first street, Cascade mountains, and Montour county, books and magazines usually prefer to begin with a capital letter every word in such placenames.

These rules for capitalization are particularly troublesome:

1. Names of relatives
2. Directions and sections of the country
3. School subjects

Take time to show that specific proper names may be substituted for *Cousin* and *North* in sentences like Number 1 but not in sentences like Number 3.

1. Yes, Cousin, we're driving to the North for our vacation.
2. Yes, Paul, we're driving to Vermont for our vacation.
3. My cousin drove north ten miles before he realized he was going in the wrong direction.

In Sentence 3 we would not be likely to say: "My Paul drove Vermont. . . ."

Pages 371–373. Practices 2 and 3. Take time for full discussion of the reasons why

and why not. Most pupil errors are in over-capitalization, not omission of capitals.

Writing from dictation is valuable practice. For dictation use a lively magazine or newspaper article with a variety of proper nouns.

APPLICATION IN SPEAKING AND WRITING

Expect pupils to apply in letters, tests, and other writing every rule of capitalization they have studied. Encourage students to refer to the chapter when they are in doubt about capitalizing a word.

CHAPTER 30 WRITING CLEAR, CONCISE SENTENCES

SUGGESTED PROCEDURE

Merely learning to label the parts of the sentence will not teach sound sentence structure. Students need also to learn how to apply grammatical principles to the sentences they write and speak. Attack this study of the sentence as an exercise in expressing one's ideas clearly and concisely.

Point out that muddy thinking results in confused writing and speaking. The student who says, "I know what I want to say, but I can't explain it," probably doesn't know what he or she wants to say. This chapter focuses attention on thinking as well as writing.

THE GIFTED AND THE SLOW

Slow groups may concentrate on omitting useless words and postpone the rest of the chapter until a later grade. Train bright students to correct their faulty sentences and to speak and write clear, concise sentences.

It is not too early to help bright students sharpen their thinking by picking out muddy expression and misrepresentation. Challenge banalities, empty generalities, slipshod reasoning. If you wish, combine this chapter with Chapter 18, "Thinking Clearly."

Pages 374–377. Concise Sentences. Add to these errors any that you find in the writing or speaking of your class. Many pupils repeat errors frequently in their writing. Have students put their wordy sentences on the board and let the class suggest revisions. Show how force is achieved by selecting words carefully and eliminating unnecessary ones. The use of extravagant terms — "great big house," "terrifically heavy," "adorably cute dress," "awfully good" — is included with this group of errors. Have the class make lists of such wordy expressions and suggest more effective ones.

Keep the oral drill sharp and gamelike. One way to stimulate a desire to answer correctly is by organizing this practice as another contest between the two teams into which the class has been divided.

Page 376. Direct Quotation. Additional examples will help to clarify the point.

Kathy told Mrs. Jackson she had scorched her blouse.

Kathy said, "Mrs. Jackson, I've scorched your blouse."

Kathy said, "Mrs. Jackson, you've scorched my blouse."

Kathy said, "Mrs. Jackson, I've scorched my blouse."

Page 376. Noun for a Pronoun. In students' writing and speaking, challenge all pronouns that do not have clear antecedents. Ask, "Who is *she*?" "Who are *we*?" "What is *it*?" "Who are *they*?" Explain that the antecedent of a pronoun is the word the pronoun takes the place of. Refer to agreement of pronoun with antecedent, page 348 of the textbook.

Pages 376–378. Practices 2, 3, and 4. Accept good revisions that differ from your own or from those in the answer book. There is no one best way of saying a thing. Emphasize different ways of saying the same thing by asking, "Can anyone suggest another way to improve this sentence?"

Keep a file of actual pupil errors. Errors made by the class are more valuable drill material than exercises in a book.

Page 377. Clear Thinking. Insist that in all their writing students say clearly what they mean. *The English Language Arts* points out: "Lack of clarity in sentence structure, a common writing problem, is due more frequently to cloudiness in thinking than to

lapses in grammar." Teaching sentence structure involves helping students (1) to decide what they want to say and (2) to express their ideas with effective subjects and predicates. Emphasize content, not length, in speaking and writing assignments. "Have I said what I intended to say as clearly and concisely as possible?" should be the criterion for judging the length of a composition. Teach students to observe sharply and to stick to factual detail.

APPLICATION IN SPEAKING AND WRITING

If any of your students are in the habit of using the double subject give these students extra drill, and follow up until the habit is broken.

The school or class newspaper is an excellent place to apply Handbook instruction. Proofreading committees may be given such specific tasks as (1) to check agreement of subject and verb, (2) to check the tense of verbs used, (3) to discover unnecessary or omitted words, (4) to note whether every sentence is clear. It is always easier to discover errors if one is concentrating on a specific type than if one is checking for many types of errors.

CHAPTER 31 WRITING AND PUNCTUATING COMPOUND SENTENCES

THE GIFTED AND THE SLOW

Slow groups may concentrate on this chapter, deferring study of verbals and complex sentences until Grade 9 or later.

Slow students should probably not be concerned with variety in sentence structure. If they can express their meaning clearly, the teacher should be content.

Bright students will find this chapter chiefly review. Move on as quickly as possible to Chapters 32 and 33.

Page 379. Clause. Illustrate the difference between clauses and phrases. Stress that a

clause has a subject and a verb. Train students to ask, "Is there a word or words that make a statement, ask a question, or give a command?" "Who or what states, questions, or commands?" If the group of words contains grammatical elements that answer these questions, it is a clause.

Page 380. Coordinate Conjunction. If students are to use compound sentences effectively, they must grasp the concept of coordination. Take time to make clear the expression "of equal rank." Write illus-

trative sentences on the chalkboard — for example:

Festoons of popcorn *and* cranberries circled the tree. (The coordinate conjunction *and* connects the two objects of the preposition *of* — words of equal rank.)

Did you hide Marcia's present in the attic *or* under your bed? (The conjunction *or* connects two prepositional phrases — phrases of equal rank.)

Judy laughed *but* Bud burst into tears. (*But* connects two independent clauses — clauses of equal rank.)

You may picture the work of the coordinate conjunction by drawing a set of scales on the chalkboard. Write the conjunction on the center post and put an independent clause on each pan.

Page 381. Is It a Compound Sentence? Dramatize the difference between a compound sentence and a sentence with compound parts. Ask the class to act out these instructions:

All boys and girls stand up.
All girls sit down and fold their arms.
All boys sit down and all girls stand.
All boys and girls pick up your pencils and write your names.

Then have pupils examine the structure of the first sentence. Ask: "What word or words give a command?" "Who *stand*?" "What is the coordinate conjunction?" "What elements does it connect?" "Can the sentence be divided into two good sentences?" Continue in the same manner for the other three sentences.

Page 385. Writing Unified Compound Sentences. Stress this point. Remember that the aim is to build good compound sen-

tences, not more compound sentences willy-nilly. In teaching students to write compound and complex sentences, avoid giving the impression that a simple sentence is somehow inferior. The simple sentence is, or can be, the strongest unit of expression we have. Only when one simple sentence follows another and another with no variation is expression weakened.

Emphasize that a compound sentence is used to express two similar ideas of equal importance. "Sally will be at summer camp for six weeks, and when will you be able to visit us?" is not a good compound sentence.

Page 386 Practice 5. Have the sentences that students write for this exercise read aloud and discussed. Is each sentence a good compound sentence? Generally if the subject of the second clause in a compound sentence is the same as the subject of the first, a simple sentence with a compound predicate is preferable.

APPLICATION IN SPEAKING AND WRITING

Do not let students overdo the use of the compound sentence. All compound sentences in a piece of writing would be just as monotonous as all simple sentences. Teach students that the idea to be expressed governs the form of the sentence. The sentence pattern that expresses the idea most clearly and concisely is the one to choose.

Challenge every loosely constructed compound sentence. Train students to test every compound sentence they write by asking, "Does it contain two related, equally important ideas?" Caution speakers against stringing their sentences together with *and*'s, *but*'s, and *so*'s.

CHAPTER 32 USING VERBALS: PARTICIPLES, GERUNDS, AND INFINITIVES

SUGGESTED PROCEDURE

Keep in mind the two important purposes in presenting verbals: the elimination of sen-

tence fragments and the improvement of expression. Approach this chapter as a study

of the function of certain verb forms that are not used as the main verbs in sentences.

Students may find the subject less formidable if you point out that many of them are already using verbals in their writing and speaking. On the chalkboard write sentences collected from student compositions. Then show how verb forms with *-ing*, *-ed*, or *to* have been used as adjectives, nouns, and adverbs, not to make statements, ask questions, or give commands. Ask students to find additional examples from their reading.

This chapter offers excellent preparation for Chapter 34, "Writing Complete Sentences," and Chapter 35, "Making Your Sentences Effective."

As additional drill, supply participial phrases and have students complete the sentences. Here are some examples:

Having discovered the error,...

Not knowing the answer,...

Running through the halls,...

If students interpret the last two as gerunds, point out the comma, which clearly indicates these are participial phrases. Classroom experimentation and analysis are excellent teaching. Use the text as a springboard for discussion and the creation of good sentences.

THE GIFTED AND THE SLOW

Few eighth-grade classes are ready for serious study and application of this chapter. With slow classes, postpone work on verbals until a later grade. In normal classes introduce only the most obvious participial

phrases as the need arises. Superior students, however, already reaching out for ways in which to express themselves with greater variety and force, will find the chapter both interesting and helpful.

Page 389. Practice 1. If pupils need help, ask, "What word makes a statement, asks a question, or gives a command?" After they have found the verbs, they will find verbals more readily. Call attention to the fact that words ending in *-ing* and *-ed* are usually verbs or verbals. Stress that these verb forms must have helping verbs when they are used as predicate verbs. Point out also that they usually are not in the position of the main verb:

VERB The baby is *playing* with its toes.

VERBAL *Playing* with its toes, the baby cooed happily.

Page 390. Gerund. To emphasize that *playing* has a noun function in sentences like "The baby enjoys playing with its toes," *English Journal* contributor David A. Conlin writes the sentence on the chalkboard. Underneath he writes

The baby is playing.

The baby has been playing.

The baby should have been playing.

He then shows that nouns like *crackers*, *milk*, and *toys* can be substituted for *playing* in the initial sentence. When these words are substituted for *playing* in the other three sentences, they do not make sense.

The baby is crackers.

The baby has been milk.

The baby should have been toys.

CHAPTER 33 WRITING AND PUNCTUATING COMPLEX SENTENCES

SUGGESTED PROCEDURE

Writing effective complex sentences is a matter of clear thinking. Students are not ready for the concept until they show that they are groping for more mature ways to

express themselves. Introduce the subordination of one idea to another when you see evidences that students are growing up in their thinking. Then show how the com-

plex sentence improves the expression of meaning. Don't turn the study into an exercise in labeling or mere grammar manipulation.

Before teaching the types of dependent clauses, make the concept of subordination clear. Illustrate with many sentences like these:

I left the party and the Queen of Hearts was crowned.

Ask, "Who can suggest a way to improve this sentence?" Few students will challenge this sentence unless it is suggested to them that leaving the party is hardly so important as crowning the queen. When a pupil suggests "After I left the party," you are on your way to teaching the complex sentence.

Collect loosely constructed sentences from your class's written work and demonstrate how the ideas may be combined in complex sentences that show the proper emphases and relationships. Working with their own sentences is always more valuable training for students than identifying complex sentences in an exercise.

A word of caution: judgment frequently decides which element should be subordinated. There is no hard and fast rule. If your student has good reason for a particular decision, don't overrule that choice. The important job is to get students to write mature complex sentences. Unless the subordination is clearly bad, commend the student and concentrate on helping him or her achieve greater variety and exactness in writing. Don't discourage students who flounder a bit because they are treading new waters.

THE GIFTED AND THE SLOW

Slow groups should postpone the complex sentence till Grade 9 or 10; average classes may postpone the chapter. Many teachers of slow and average classes prefer to concentrate on the simple sentence. Certainly a class should not be introduced to the complex sentence until the students have learned to recognize and build effective simple sentences.

Expect bright students to express their ideas more accurately and vigorously by using the three kinds of dependent clauses.

Page 395. Dependent Clause. Be sure students understand that a clause modifies or changes or clarifies the meaning of the idea in the independent clause. Once they understand this concept, they will be less likely to punctuate the dependent clause as a sentence. *The English Language Arts* suggests this illustration to demonstrate the misunderstanding that could result if the clause were written in a separate sentence.

Yes, you may go to the Shrine Circus —

If you earn the money for your ticket.

After your homework is done.

When you have finished carrying out the trash.

And you may bring your friend home to stay all night.

Page 404. Practice 6. If you have an opaque projector or can duplicate student compositions, supplement this exercise with an assignment to improve several student compositions by substituting complex sentences for some of the simple or loosely constructed compound sentences. Point out, however, that a paper with only complex sentences would be monotonous and ineffective.

Page 405. Noun Clause. Eighth graders probably will not use noun clauses frequently as subjects. Develop the idea of noun clauses used as objects by writing on the board sentences with nouns used as direct objects and objects of prepositions and then changing the nouns to noun clauses.

I didn't hear your reply.

I didn't hear what you said.

Can you see the television screen from that chair?

Can you see the television screen from where you are sitting?

To give students additional practice with the most common type of noun clause, put these on the board.

I had never realized that _____

I know that _____

The inventor discovered that _____

Invite your students to complete at least one of these. The completed clause (with *that*) will be a noun clause.

APPLICATION IN SPEAKING AND WRITING

Challenge every sentence that does not express the writer's or speaker's meaning clearly. Show the bright students how they may express their complex ideas effectively, and commend the use of good com-

plex sentences. Emphasize the importance of the comma after an introductory adverb clause in helping the reader to understand the meaning.

If some pupils say *what* instead of *who*, *which*, and *that*, or *which* instead of *who*, teach them as individuals or as a group until they establish the correct form.

CHAPTER 34 WRITING COMPLETE SENTENCES

SUGGESTED PROCEDURE

Supplement this study of the sentence with frequent short sentence-repair sessions at the beginning of the period. Let the class work with actual student errors. Collecting sentence fragments and run-together sentences from the class's writing will tell you what errors need attention.

Put the sentence fragments and run-together sentences on the board before the class comes in. After the pupils have had time to rewrite the sentences, make the corrections on the board yourself or have pupils do it. Require reasons for the changes. One teacher enlivens the study of sentence structure by drawing a headless or legless stick figure next to every incomplete sentence on the board. When pupils correct the sentence, the head or legs are added.

Encourage students to submit different revisions of the same faulty sentence. After a pupil has suggested a revision, ask, "Can anyone suggest another way to change this fragment to a complete sentence?"

THE GIFTED AND THE SLOW

A pupil who scores 100 percent on the diagnostic test and who ordinarily speaks and writes in complete sentences may pass over this chapter and go on to the next, "Making Your Sentences Effective." Or let the student read a book or work on an individual or a class project.

If generally low marks on the diagnostic test show that many pupils still do not have a clear concept of the sentence, go back to

Chapter 19, pages 235 to 255, and drill again on subjects and predicates. A slow group need not study the three kinds of sentence fragments analytically, but may concentrate on writing sentences that have subjects and predicates and make statements, give commands, or ask questions.

Page 415. Verbal as Fragment. The concept of verbals is difficult for many eighth graders. For these students you can handle this section more mechanically without using difficult terminology. Overlook, for the present, verbals ending in *-ed*. Provide this information:

The following look like verbs but are not verbs. Do not use them to make statements.

1. A verb ending in *ing* without a helper.
(*Running* is not a verb. *I was running* is a verb; *ran* is a verb.)
2. A verb with *to* in front of it.
(*To run* is not a verb.)

Even students who do not fully grasp the *verbal* concept can do Practice 3 with the information just provided.

Page 418. Run-together Sentences. Often a student who writes without apparent understanding of sentences can speak sentences easily and naturally. If a pupil fails to capitalize or punctuate properly, ask her to read her paper aloud. She will ordinarily drop her voice at the end of a sentence. When you hear the drop, interrupt and ask,

"Why did you drop your voice there?" "How can you tell the reader that he or she should stop at that point?" Explain that the period is the symbol writers use to tell the reader where one idea ends. A capital letter signals where a new one begins.

APPLICATION IN SPEAKING AND WRITING

Modern schools have been criticized for using so many tests of the objective type that pupils are never required to write complete sentences. The school newspaper, minutes of club meetings, and business and social letters provide opportunities for expressing ideas well. Use these real ex-

pressional situations in developing your students' sentence sense.

To develop a pupil's ability to speak and write in complete sentences, insist upon immediate and careful revision of sentences in compositions and test papers. When you return a set of papers, ask each pupil to repair the sentences that need attention.

Permit an incomplete sentence only as an answer to a question when the natural and perfectly understandable response is a word or phrase. Otherwise insist that pupils speak complete sentences and avoid stringing them together with *and*. Train pupils to show by a brief silence where each oral sentence ends. This training improves their speaking and prepares them for writing sentences.

CHAPTER 35 MAKING YOUR SENTENCES EFFECTIVE

SUGGESTED PROCEDURE

Since the preceding chapters have given pupils the necessary terminology, the bright class is now ready for a discussion of style. Pupils can learn much about improvement of style by observing good modern writing. In "Re-establishing Guidelines for the English Curriculum" in the *English Journal*, Dr. Dora V. Smith decries the negative approach to building good sentences. Instead of emphasizing "elimination of *and*" and "avoidance of the double negative," Dr. Smith suggests that gifted students would discover means of improving their own sentences if they were "set to work finding effective sentences in the writing of John Hersey and others recognized as using the English language to good purpose today."

Begin the study of style by asking each student to read to the class a short selection from a favorite author. Let the student explain why he or she finds the selection interesting. If the student does not readily see that variety of sentence pattern is one of the factors, rewrite a paragraph in simple subject-first sentences with no direct quotations. Is the revision as colorful and interesting as the original? To bring out what makes the difference, ask questions like

these: Does the author begin any sentences with adverbs, prepositional phrases, verbals, or dependent clauses? Does the author use any compound sentences? Any sentences with compound predicates? Any complex sentences? Any direct quotations? Encourage students to copy in their English notebooks examples of effective sentences written by their favorite authors. Advise them to include the author's name and where they found the sentence. After this study the class may draw up a set of standards for judging their own sentences. Dr. Smith suggests these standards:

A wealth of words and exactness in the use of them

Precision, directness, and clarity in the use of language — an absence of wordiness

Concrete and fresh language with effective use of comparison and contrast

Variety in sentence length and sentence order

Care in showing the exact relationship between ideas — the buildup of an idea through modification

Wise use of connectives and introductory words to tie sentences together

Frequent expression of parallel ideas in parallel form

A feeling for the rhythmic flow of words within the sentence or a break in rhythm to indicate a change in thought

The practices in this chapter show the student that it is not difficult to build varied sentences. To bring about an application of the principles in your students' writing, supplement these practices with examples from their compositions, letters, and reports. For example, make copies of two student compositions, one that is above average in style and one that is below average. Ask what makes the style of one composition better; then have students work on the inferior composition to improve its style. Make frequent use of the chalkboard to illustrate possible revisions of sentences.

Occasionally a pupil struggling and straining to vary sentences writes awkward and unnatural sentences that are hard reading. With such a student stress naturalness and clarity.

THE GIFTED AND THE SLOW

Slow groups may omit the chapter. Superior students should be encouraged to notice the variation of sentence patterns by good writers and to try to vary their own sentences.

Page 426. Varied Beginning. Many pupils begin every sentence with the subject. Their writing is flat and monotonous. Teach them to start some sentences in other ways, according to the desired emphasis. Have your classes look at the sentences in a story they have all read and enjoyed. They will find that most of the sentences begin with the subject — but not all. Point out that the few sentences that do not begin with the subject help make the difference between a dull style and a lively style.

APPLICATION IN SPEAKING AND WRITING

Make revision a part of every writing assignment.

Have students apply the suggestions in the section as they revise their written stories and as they speak to the class.

Take up different aspects of style at intervals throughout the year. One day the first sentence of each paragraph may be studied. Another time smoothness of transition may be the point of emphasis. Use this question: How could this sentence be more smoothly connected with the previous one by an introductory phrase? Have students discover in their reading such phrases and clauses as "while this was going on," "in the distance," and "but unless that is done." Ask also questions like the following: How many sentences have something other than adjectives before the subject? How many complex sentences are there? Are there any rambling sentences?

Each student's English notebook should include reminders like these to serve as checks when written work is being revised.

1. Could any idea be expressed more clearly by using a direct quotation?
2. Should an idea be emphasized by placing something other than an adjective before the subject?
3. Should complex sentences replace some of the simple sentences and *and-so* sentences?
4. Could two simple sentences or a compound sentence be written as one simple sentence with a compound predicate?
5. Are there any rambling sentences?
6. Does each connective express the desired relationship between the ideas it connects?

Praise effective sentences in student writing. One corner of the bulletin board may be reserved for giving public recognition to the writers.

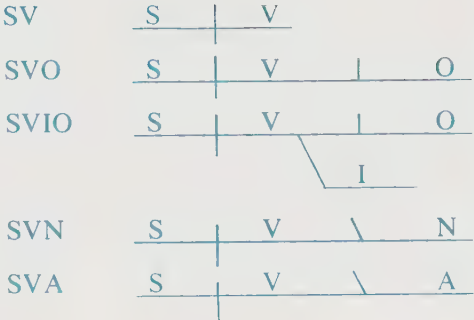
CHAPTER **36** SENTENCE PATTERNS

SUGGESTED PROCEDURE

Simplicity in complexity is the keynote of this chapter. Help students see the basic patterns in their writing. They have been conditioned through years of listening and reading to present their ideas within the framework of English grammar. Yet, at first glance, the structure of English seems hopelessly complicated. This chapter helps students see the magnificent simplicity in even involved sentences. Study of this chapter can give students more assurance in using and experimenting with English.

The chapter can also be a helpful adjunct to the structure chapters (19, 23, and 25, particularly) and to the style chapters: 30 and 35. Keep in mind the goal: the improvement of communication and an increased understanding of how we put words together to express ourselves.

Many teachers feel that diagraming, as taught in the text, is an excellent visualization of sentence patterns. These are the diagrams for the basic patterns.



THE GIFTED AND THE SLOW

Slow students enjoy sentence experimentation on an easy level. Bright students seek more exact and more complicated ways to get their ideas down on paper. These students welcome sentence expansion, but they must be cautioned against pointless expansion and dreary padding.

CHAPTER **37** SPELLING

SUGGESTED PROCEDURE

The material in this chapter should not be taught in one large unit at the end of the year. Since spelling is a writing problem, introduce spelling units as the need for them arises in written assignments. Analyze the spelling error common to the majority of the class in each written assignment and concentrate on that problem in the spelling lesson of the day — for example, the apostrophe in contractions or adding *ly*. At other times divide the class into several groups and work with each group individually to solve a specific spelling problem common to all members of the group.

THE GIFTED AND THE SLOW

Slow students need more drill than bright ones. Make assignments short, no more than ten words at a time. *The English Language Arts in the Secondary School* suggests that rules have doubtful value in slow and normal classes and recommends individual attack on each word. Stress the use of the See-Say-Write method. Emphasize mastery and set a high passing mark for spelling tests — 90 percent or higher.

Bright students should strive for 100 percent spelling records — in writing as well as on tests. Do not force students to drill when

they don't need to. Let good spellers read or work on a project. Suitable projects include tutoring weak spellers, making up spelling tests for the class, organizing interesting spelling games, compiling word lists related to particular interests.

Page 438. How to Become a Good Speller.

Insist that every student reserve a section of the English notebook for a personal spelling list. Occasionally provide class time for testing progress in mastering the personal lists. Divide the class into groups of two and let the partners test each other by taking

turns dictating the other's personal list.

Page 440. Practice 2. Eighth graders usually enjoy contests. Instead of the old-fashioned spelling bee that gave no practice to the poor speller, one teacher has everyone continue spelling. Each incorrect spelling counts as a mark against the team. The team with the lowest score wins. Each time a word is misspelled, write it correctly on the chalkboard. Let the class look at the word and pronounce it by syllables, then erase it. Give this word again later in the contest.

ANSWER BOOK

PAGE 5 Activity 2

A.

1. *house* — noun, verb; 2. *face* — noun, verb; 3. *wolf* — noun, verb; 4. *mellow* — adjective, verb; 5. *stub* — noun, verb; 6. *mammoth* — noun, adjective; 7. *cabbage* — noun, verb

C.

- 1a. *beside* — at or by the side of; nearby
- 1b. *besides* — in addition; over and above
- 2a. *desert* — a deserted or an arid region
- 2b. *dessert* — a course served at the close of a meal
- 3a. *statue* — the sculptured likeness of a person or animal
- 3b. *statute* — a legislative act; a law
- 4a. *weather* — a condition of the air or atmosphere with respect to heat or cold, wetness or dryness, and so on
- 4b. *whether* — if it be the fact; in case that

PAGE 5 Activity 3

1. The *apogee* is the point in the orbit of a satellite that is most distant from the earth; the *perigee* is the least distant point.
2. Liberty Island, in New York Bay, was formerly called Bedloe's Island.
3. James Monroe was President from 1817 to 1825. His name is associated with the doctrine by which the United States attempted to guarantee the sovereignty of the Latin American nations.
4. A Pyrrhic victory is one that is too costly, because of heavy losses.
5. A Mackinaw might be a blanket, a boat, a coat — or, less often, a trout.
6. Alaska has an area of 586,400 square miles.
7. The *date line* is an imaginary line agreed upon as the place where each calendar day begins. It runs north and south, mostly along the 180th meridian. When it is Sunday just east of this line, it is Monday just west of it.
8. Hippocrates, an ancient Greek, is called "the Father of Medicine." To him is attributed the Hippocratic Oath, regarded as an ethical code for the medical profession.
9. The Maritime Provinces, on the Atlantic Coast of Canada, are New Brunswick, Nova Scotia, and Prince Edward Island.
10. In 49 B.C. Julius Caesar, contrary to the prohibition of the government of Rome, crossed the Rubicon, a small river in Eastern Italy — thus starting the civil war that made him master of Rome. The expression means making an important decision from which one cannot turn back.

PAGE 9 Activity 4

- A. 1. **fame** — *fama*; Latin; renown
2. **splendor** — *splendere*; Latin; brilliance
3. **dime** — *decem*; Latin; a silver coin equal to ten cents
4. **bus** — *omnibus*; Latin; a large motor coach that can carry many passengers

5. **horoscope** — *hora* + *skopein*; Greek; the position of the planets and stars with relation to one another at a given time, as at a person's birth, regarded as determining his destiny
 6. **banana** — *banana*; Spanish and Portuguese; a tropical plant; also its fruit
 7. **zinc** — *zink*; Greek; a bluish-white, crystalline, metallic element
 8. **albatross** — *alcatraz*; Portuguese; any of several web-footed birds, largest of the sea birds, related to the petrels
 9. **garage** — *garage*; French; a building to shelter automobiles
- B.
1. **answer** — Anglo-Saxon *andswaru*, from *and-* (against) and *swerian* (to swear), original meaning — to swear against; present meaning — to make a response
 2. **baboon** — Old French *babuin*, probably from *baboué*, meaning grimace; present meaning — a large ape
 3. **calico** — cotton cloth, so called because first imported from *Calicut*, India
 4. **companion** — Latin *com-* (together) and *panis* (bread), thus making *companions* those who eat bread together; present meaning — one who associates with another
 5. **daisy** — from Anglo-Saxon for *day's eye*; the yellow center of the daisy is the sun, and the white fringes are the sun's rays; present meaning — a plant with a yellow and white flower
 6. **dress** — from Old French *dresser*, originally meaning to arrange, present meaning — to arrange attire; to equip with clothing, ornaments, etc.
 7. **dungaree** — from a Hindu word for a coarse kind of East Indian cotton fabric, thus, dungarees are trousers of coarse cloth
 8. **guile** — Middle English, taken from Old French, akin to *guil*, originally meaning a trick; present meaning — deceitful cunning
 9. **hypnotic** — from French, from Latin, from Greek *hypnotikos*, inclined to sleep, from *hypnos*, sleep; present meaning — tending to produce sleep
 10. **khaki** — originally "dusty" in Hindustani, from *khuk*, meaning dust, present meaning — a dull yellowish-brown uniform cloth
 11. **omit** — from Latin *omittere*, meaning to let go completely, present meaning — to leave out; to fail to do
 12. **robin** — from Old French *Robin*, diminutive of *Robert*, present meaning — a thrush
 13. **robot** — first used in the play *R.U.R.* by the Czech writer Capek, derived from *robotnik*, meaning a serf; present meaning — a machine made man or an automaton. The robots in Capek's plays were manufactured men.
 14. **senate** — from the Latin *senex*, meaning an old man, and *senatus*, meaning the office of the old man or the group of senators, present meaning — same as latter
 15. **tantalize** — from Greek myth in which King *Tantalus* was punished by being placed in water up to his chin with fruit laden branches over his head. The water or fruit receded whenever he sought to drink or eat. Present meaning — to tease by keeping something desirable in view but out of reach
 16. **Thursday** — from Middle English, taken from Anglo-Saxon and Old Norse *Þorsdagr*, or Thor's day — translated from the Latin *Jovis dies*, meaning Jupiter's day; present meaning — the fifth day of the week
 17. **type** — from French, earlier Latin, and still earlier Greek, *typos*, meaning a blow or mark of a blow, and *typtom*, meaning to beat or to strike, present meaning — a letter used in printing
 18. **wage** — from Middle English, earlier French, and still earlier Gothic, *wadi*, meaning a pledge; present meaning — that which is paid for work
 19. **write** — from the Anglo-Saxon *writan*, meaning to scratch; present meaning — to form (words) on a surface, especially with a pen or pencil
 20. **Xmas** — *X* (symbol for Christ) plus *mas*, meaning Christmas

PAGE 11 Activity 7

- A.
1. **ante** — before, as **anteroom**
 2. **anti** — against, opposed to, as **antiaircraft**; the opposite of, as **anticlimax**
 3. **contra** — against, or in opposition to, as **contradict**
 4. **dia** — through, between, or across, as **diagonal**
 5. **inter** — between, as **interscholastic**
 6. **micro** — small, as **microfilm**
 7. **mono** — single, one, as **monotone**
 8. **over** — too much or extra, as **oversize** or **overtime**
 9. **poly** — more than one, many, as **polysyllable**
 10. **post** — after or later, as **postscript**
 11. **tele** — over a distance, far, as **telephone**
 12. **tri** — three, as **triangle**
- B.
1. **-al** — belonging to, as **natural**; action of, as **refusal**
 2. **-ance** — act of doing what the root word denotes, as **guidance**
 3. **-ent** — person or thing doing the action expressed in the verb, as **correspondent**; **absorbent**
 4. **-hood** — state or condition of being, as **boyhood**
 5. **-ism** — act or conduct, as **terrorism**; state or quality, as **barbarism**; belief, as **Quakerism**; a peculiarity of expression, as **Americanism**, **colloquialism**
 6. **-ite** — an inhabitant of, as a New Jersey **ite**; also a salt of, as **sulfite**
 7. **-itis** — inflammation of, as **tonsillitis**
 8. **-ity** — condition or quality, activity
 9. **-ize** — to make into, as **dramatize**
 10. **-or** — a person or thing that does something, as **actor**
 11. **-ship** — quality of, as **friendship**; art or skill, as **horsemanship**
 12. **-ward** — in the direction of or toward, as **eastward** or **backward**

PAGE 11 Activity 8

1. **beautiful** — applied to that which excites the keenest pleasure
handsome — applied to that which can be regarded without deep feeling
pretty — applied to that which pleases by delicacy, grace, or charm
2. **dark** — suggests a lack of light necessary to enable one to see
dim — suggests a lack of light only to the degree that things are not seen clearly
gloomy — suggests that causes, physical or mental, interfere with brightness
3. **empty** — used to describe that which has nothing in it
vacant — used to describe that which is without the person or thing it appropriately contains
blank — used to describe that which is free from writing or marks of any kind
4. **humble** — suggests absence of pride
meek — suggests consistent mildness or gentleness of temper
modest — suggests a lack of boastfulness or show
5. **indignation** — implies depth and intensity of anger, often righteous
anger — carries no implication of the intensity of the displeasure and implies no outward manifestation
fury — indicates overpowering, destructive rage, often verging on madness
6. **stone** — a small piece of rock
pebble — a small stone smoothed and rounded, as by wind and water.
boulder — a large rock worn and rounded by weather and water
7. **strike** — implies the use of one's hand or of an implement
slap — implies use of the open hand
punch — implies use of the closed fist

8. **wise** — applied to one who has great understanding or experience or both
prudent — applied to one whose practical knowledge and understanding result in self-control
sensible — applied to one governed by natural reasonableness or common sense

PAGE 31 Activity 3 (Good answers may vary.)

1. ...play *Hamlet* by William Shakespeare.
2. ...had tickets for that specific evening,...
3. ...Playhouse, a newly built theatre, is...
4. ...father, driving very slowly, brought...
5. ...people, delayed by the storm, reached...
6. ...Hamlet, a young university student.
7. ...home to mourn his father's death.
8. ...father, the former king of Denmark, has...
9. Seeking revenge for a terrible crime, the ghost...
10. With the intention of getting the crown for himself, Hamlet's uncle,...
11. ...on Hamlet to avenge the murder.
12. ...ambitions, gaining the throne and marrying Gertrude, have...
13. Disturbed by what he has learned, Hamlet...
14. ...Gertrude, Hamlet's mother, begins...
15. ...court advisers for help with Hamlet.
16. One man, Polonius, says...
17. Looking for clues to his state of mind, the king...
18. Unconvinced that Hamlet is lovesick, King Claudius...
19. ...father's death by killing Claudius and...
20. ...play with sad scenes and tragic events, I...

PAGE 32 Activity 4 (Good answers may vary.)

1. ...hobby, or it...
2. ...parties, but you...
3. ...ventriloquism, and the...
4. ...Dennis, who is a skillful ventriloquist, taught...
5. ...lesson that was...
6. ...Dennis, whose house is next to mine, used...
7. ...mirror where I...
8. The reason that I prefer the attic for practice is the advantage...
9. ...moment when I do everything right comes...
10. ...difficult because only...
11. If you want...as in *pie*, just change...
12. Whenever words...at times, certain...
13. ...smile so that your mouth...
14. Though your lips may move sometimes, the audience,...
15. ...puppet until your readiness...
16. While you are...few months, your puppet...
17. ...worth spending after you have...
18. ...tricky, since it...
19. ...audience as if two people...
20. Although learning...not easy, the satisfaction...

PAGE 34 Activity 5 (Good answers may vary.)

1. ...sit down in the dining room and eat...
2. ...bargain with many extras and low mileage, was...
3. ...stories about the criminals... or ...stories told by the criminals...
4. ...walked in with a new mustache and...
5. In an angry mood her parents...
6. ...crops in the freezing weather...
7. ...the readers' unfavorable opinion of... or ...the evening newspaper's unfavorable opinion?
8. At the graduation exercise our principal...
9. ...delight, on the way to school we saw...
10. With a pleased expression the artist...

PAGE 36 Activity 6 (Good answers may vary.)

1. ...Boulevard, I stopped and looked at two puppies...
2. ...race, Carla was lifted up and carried in a triumphal parade.
3. ...prize, each contestant must fill out an entry blank.
4. ...cake, Carol enjoyed the sense of satisfaction more than eating the cake itself.
5. ...bike, I had to borrow some tools from Dad.
6. ...cut, Jason reduced his trip by half an hour.
7. ...fog, the plane made a bumpy landing because of the poor visibility.
8. ...jam, we became more impatient with every passing minute.
9. ...down, the students had a long trudge through the snow.
10. ...time, Linda knew from the honking of the horn that Hank had arrived.
11. ...groceries, the eggs miraculously arrived unbroken.
12. ...room, little Jimmy amazed the older children by his speedy obedience.
13. ...sidewalk, Mr. McCabe was annoyed when he...
14. ...scenery, we immediately felt that our long...
15. ...argument, the club members decided to...
16. ...leader, Georgina had entire responsibility for...
17. ...it, a person must keep his or her weight in the center.
18. ...office, Joan hid her inner feelings by a calm appearance.
19. ...space, Miss Harper's car almost collided with a delivery truck.
20. ...did, Pete could not understand his lack of popularity with the other students.
21. ...season, the Sunday night comedy hour will probably continue next year.
22. ...mother, the two sisters had...
23. ...experiment, Susan immediately had to tell the science teacher about it.
24. ...sound, as we considered the new tape to be defective.
25. ...hour, Denny became sleepy and put it aside till the next day.

PAGE 50 Activity 2 (Good answers may vary.)

All three paragraphs are well written except for the unrelated sentence in each. Students will justly prefer different paragraphs and sentences.

"Start a Stamp Collection": sound organization, useful information, matter-of-fact style suited to the subject

"A Popular Sport": interesting, useful information, matter-of-fact style, organization not so strong as in the other two

"The House of Fragrance": splendid organization, interesting detail, attractive style and language

PAGE 53 Activity 4 (Good answers may vary.)

All four paragraphs are well written. Students will justly prefer different paragraphs and sentences.

1. Sound and useful information, excellent organization, clear language and direct style
2. Interesting detail, sound organization, engaging style
3. Excellent organization giving a balanced viewpoint, use of language not uniformly polished
4. Sound organization, perceptive observation, excellent style and language

PAGE 57 Activity 6

1. "Pedestrian Safety": the show-off racing the cars, the person looking at everything but the cars, the slow walker overconfident that cars will stop, the reckless youngsters dashing across the road

"Dangers of Space Travel": keeping the weight and bulk at a minimum, protection against rays, meteors striking the vehicle, re-entry without burning up

2. Good answers may vary.

PAGE 58 Activity 7

1. "The Sounds of Old Boston": clatter of hooves; rattle and rumble of carts and wagons; advertising sounds made by fish peddler, gingerbread girl, oyster woman, knife sharpener, chimney cleaner, drummers for shows; town crier's announcements, watchmen's staves and hourly calls

"Night Visitor": lions' prowling and roaring, lion in the tent

"School Spirit": attending school functions, loyal support of school when among students from other places, cooperation in bettering the school, participating in activities.

2. Good answers may vary.

PAGE 61 Activity 9

1. "Art": four — to show how something looks, to portray something pretty, to show something ugly or harmful, to encourage change for the better

"Jogging": nine — low cost, no equipment except running shoes, no special place or field, nobody else involved, no special time, no distance or time limit, no club or team membership, no competitive element, chance to set one's own pace

2. Good answers may vary.

PAGE 63 Activity 11 (Good answers may vary.)

1. Comparisons and contrasts

"The Voice of the Dolphin": how a dolphin's voice differs from a human one — different construction of sound-producing organs, pitch ranging up to inaudible frequencies, speed of talk much greater than ours

"Cold": human being unable to adapt to cold as other creatures do by hibernating, by hiding in a cocoon, by discarding and regrowing leaves, by becoming dormant, by mass migration across continents and oceans

"Two Friends": *similarities* — both girls born and reared in North Carolina, both of same age and period; *contrasts* — Agnes' propriety, preference for quiet activities, cherishing of her possessions and Margaret's untamed quality, preference for vigorous activities, and lack of fuss about things in her home

2. Strong points (Students will justly cite other appealing strengths.)

“The Voice of the Dolphin”: unusual information about interesting creature, contrast with ourselves, good touches of style in the last two sentences

“Cold”: thought-provoking information about ourselves and other creatures, specific and concrete contrasts, excellent topic and concluding sentences

“Two Friends”: interesting portraits of two real people, specific characteristics and activities cited, sound organization, excellent topic and concluding sentences

PAGE 65 Activity 13

1. “Energy Shortage” — cause; “Modern Folk Music” — effect
2. Use of fireplaces; cooking in fireplaces or on woodburning stoves; no heat at night and use of thick blankets and comforters; heavy clothing indoors and heavier clothing outdoors; travel on foot, on horseback, or in wagons, carriages, and sleighs; feed as “fuel”; staying home after heavy snowfalls
3. Aim of getting high ratings; lack of appreciation of old folk music; preference for heavy, irregular beat instead of melodious tune and steady, pleasant rhythm; changed tastes

PAGE 68 Activity 15

1. “The Birth of an Island” — chronological order; “At a Glance of the Eye” — order of location; “Advice from an Author” — order of importance
2. Good answers may vary.
 “The Birth of an Island”: sound organization, interesting information, use of clear and simple language for a technical subject
 “At a Glance of the Eye”: sound organization, interesting information, effective description, engaging style
 “Advice from an Author”: organization designed for telling impact on the reader, useful information, good word bridges (*in addition, even more, finally*), admirable student writing — especially in command of language

PAGE 83 Activity 6 (Good answers may vary.)

1. To tell what a surfer needs, does, and gains
2. Serious and enthusiastic
3. Introducing the subject matter, telling what will be covered, and tempting the reader’s interest
4. *Paragraph 1:* Requirements for surfing are geographical, physical, and financial.
Paragraph 2: This is how to surf.
Paragraph 3: You will gain important benefits.
5. Very satisfying (summing up and presenting an enthusiastic close)
6. *Then, first, second, third, once, to begin, there, at the point, then, however, in addition, all in all*

PAGE 89 Activity 3

“My Flight to West Germany”

1. The narrator has a problem youngsters can identify with. It is also a topical problem.
2. The climax comes with the dash across the border.
3. Both the beginning and end are effective. The beginning immediately introduces the narrator, the setting, and the problem. The end satisfactorily relates how the narrator’s problem was solved.

"My First Million"

1. It is an exciting adventure tale. The reader feels it would be fun to participate in such an adventure.
2. The climax comes with the detail of finding the six gold flakes.
3. The beginning is effective because it gets us right into the story in an exciting way. The end is effective because the narrator not only lets us know she was successful in her venture, but does it humorously.

PAGE 102 Activity 9

Figures of speech include these: in "Bouncing Ball of Joy" — "round as a rubber ball and twice as bouncy," "brown-button eyes"; in "Little Jerry and His Book" — "as if it were a check for a million dollars," "as if they were frightened and were running away in different directions," "as wrinkled as his everyday trousers," "furry grip of the upholstery," "the picture of happiness," "whiter than the rapids of a river"; in "The Deserted School" — "as if it were resting after a hard day's work." The single impression created by "Bouncing Ball of Joy" or by "The Deserted School" is that expressed in the title; the impression produced by "Little Jerry and His Book" is that of a young reader physically and mentally living with the story characters. The point of view for "Bouncing Ball of Joy" is that of the narrator in bed; for "The Deserted School," that of the narrator moving along the corridor and then out of the building.

PAGE 103 Activity 11

depressed — gloomy; sad

anecdote — a short, entertaining account of some happening, often personal or biographical

tactics — skillful methods used to gain an end

idolized — admired excessively

catastrophe — calamity; ruin

dejectedly — sadly

throng — a large number

corridor — a passageway

generation — a group of individuals living at the same time

PAGE 107 Activity 2

The second set of directions would be easier to follow.

1. Jack doesn't listen carefully, gives information that is off the subject, does not progress logically in his explanations, and is not clear and definite in giving landmarks and distances.
2. Jim understands what the motorist wants, develops his explanation logically, specifies distances and landmarks, and makes use of the map as he repeats the directions.

PAGE 110 Activity 6

The effective features of the talk as an explanation include the early statement of needed materials and equipment, the illustration, the demonstration, and the clear, logical, step-by-step development. As a speech to an audience it gains effectiveness by the appealing introduction and conclusion, the interest aroused through the demonstration, the "you-appeal" suggesting that the listener may engage in this pastime, and the human-interest touch, "If your mother is like mine..."

PAGE 112 Activity 8

"Poison Ivy" is effective in its simple, clear explanation of what the plant is and how it affects people. Its compression of much information into so few sentences — including the important detail of poisoning by articles that have been in contact with the plant — is especially noteworthy.

As a single-paragraph composition it is marked by sound organization; it has unity — avoiding irrelevancies. The topic sentence both announces the topic and provides a definition. The concluding sentence is a satisfying ending and also a useful item of information.

"Putting Perfection" advances the explanation by the second paragraph defining the subject, the third paragraph dealing with the equipment (the putter), and the fourth and fifth paragraphs presenting the clear, comprehensive, step-by-step analysis of the process.

As a composition it is marked by engaging introductory and concluding paragraphs. The paragraphing throughout the paper is effective; in general, each new paragraph is begun for a new subtopic or phase of the discussion.

PAGE 119 Activity 1

1. The writer and the other students were prepared with cameras, pads, and pencils; they compared notes on what was to be expected.
2. The writer showed that she kept her eyes and ears open by giving such details as "Men were loading and unloading freight with a clatter, and the gray smoke of the factories curled slowly upward and hovered awhile over the chimneys."
3. She looked up additional information after the trip.
4. Only the highlights of the trip were covered: meeting other students, going up the gangplank, use of the loudspeakers by the guide, the tugs, the waking of the harbor to a working day and its commercial importance, Ellis Island, the Statue of Liberty, and other sites of note.
5. The organization was logical — in fact, chronological.
6. The beginning is effective because it immediately introduces mood and setting. The ending achieves equal effectiveness by tying the piece together with the moving words inscribed on the base of the Statue of Liberty.
7. Sentence 1, paragraph 1; sentence 2, paragraph 2; sentence 2, paragraph 3

PAGE 120 Activity 3 (Good answers may vary.)

1. Notes on NEA Week interview with Mr. Charles Oakley, Supervisor of Adult Education, November 12, 19 — (All notes should be carefully identified and dated.)
Adults — 18 years old or high school graduates — oldest, 58
No special requirements — wide range of backgrounds
Cost — \$5 resident; \$10 nonresident
Courses — list
Enrollment — over 1500
Classes — 10-week terms, 1-2 nights a week from 8 to 10 p.m.
2. Good points: making the appointment, being punctual, coming prepared with questions, being courteous, expressing thanks

PAGE 122 Activity 4 (Good answers may vary.)

1. Possible questions: When did you begin your writing career? When was your first book published? Why did you choose writing as a career? Was it easy to get a start in writing?

2. The writer followed the "Guides for Reporting" in these ways: getting the facts by interview, following a logical organization, using quotation marks for the exactly quoted statement, including interesting details, and composing effective beginning and ending sentences.

PAGE 123 Activity 6 (Good answers may vary.)

1. Narrowing down the subject
2. Getting the facts by experience, research, and interviews
3. Organizing and outlining
4. Comparison of strange to familiar: wire shaped like a squashed-down hoop
8. Inclusion of sources

PAGE 125 Activity 8

gangplank — a narrow, movable platform for getting on or off a ship

terminals — yards and stations for trains and other transportation facilities

efficiently — in a way to produce results with a minimum of effort or waste

background — the whole of one's experience, training, and study

resident — one who lives in a place

professionally — as a means of livelihood

irresistible — too strong to be withstood

rejections — refusals to accept

PAGE 130 Activity 1

Properly supported: 3 (authority), 6 (facts and reasoning), 8 (reasoning), 10 (reasoning)
Not properly supported: 1 (brother not necessarily an authority), 2 ("Everybody knows" — neither factual nor authoritative), 4 (neither fact nor sound reasoning), 5 (governor not necessarily an authority on bicycles and not necessarily owner of the bicycle), 7 (bank president not necessarily as authoritative as the contest judges), 9 (Teens Club members not likely to be more authoritative than the speaker)

PAGE 133 Activity 4

"The Library Haystack": (1) Not enough books are available in the library when a teacher's classes receive the same assignment. (2) The teacher should give the assignment to different classes a few days apart. Committees should bring library books to school for circulation among class members. (3) If not all pupils in a teacher's classes go to the library at the same time, the book shortage will not develop. Circulating books within the class instead of returning them to the library would provide more efficient use.

"The United States and Latin America": (1) Latin American people believe that the United States tries harder to make friends everywhere else than it does in Latin American countries. (2) A better exchange of information about the respective countries should take place, through diplomats, exchange students, and pen pals. (3) Reasoning: friendship and peace can be achieved through understanding.

"Homework, A Necessary Evil": (1) Students recognize the value of homework, but they begrudge the time. (2) Students should accept homework as a necessary evil. (3) Reasoning: Imagine what would take place if homework were abolished. Grades would drop drastically, and students would desperately seek the restoration of homework.

PAGE 139 Activity 1

1. "Protest from a Shoe" is light and humorous. "The Story of a Waterdrop" is serious.
2. (a) Facts include various states and locations of water. (b) The appeal lies in treating the waterdrop as if it were an animate being. (c) The order is that of nature in acting upon the waterdrop.
3. (a) Answers will vary according to individual sense of humor. (b) The attitude of the shoe is like that of a complaining human being. (c) The beginning strikes the keynote for ideas and tone. (d) The ending sums up the complaint and finishes with a punch — or maybe a kick.

PAGE 142 Activity 3

1. Frosty has difficulty in being accepted by earthlings.
2. Frosty's character is that of a good-natured, timid adventurer.
3. Human beings' lack of understanding works against the hero.
4. Frosty gives up his attempt, but — with poetic justice — accidentally inflicts hail and icebergs on the unfriendly human beings.

PAGE 144 Activity 6

Some good examples are

1. Humor of exaggeration: "...sat down to finish the few pages, and...completed my homework in three subjects."
2. Understatement: "He was not a fast reader."
3. Painful thing taken playfully and exaggeration: "...we've been eating turkey ever since."
4. Elements out of keeping with one another: the turkey's tears in response to the music.
5. Unexpected: "There's no school on Thanksgiving."

PAGE 150 Activity 1

Stephanie's letter explains how she got Krystyna's name and address; tells about her age, best subjects, hobbies, interests, family; comments on Krystyna's country and offers help in understanding ours. It is an informative letter with a good style and friendly tone.

Krystyna's letter provides details about her house, town, people, school, hobbies, and interests. She shows that she has thought about what Stephanie would like to know, and she makes comments and asks a question revealing her interest in her pen pal. Her organization and style make for good reading.

PAGE 151 Activity 6

Betsy's letter provides the necessary information about dates, transportation, and other plans. She makes the invitation attractive by detailing the good times to be enjoyed, and in the last sentence of the first paragraph and in her final sentence she warmly shows how welcome June will be.

Carol's letter expresses her appreciation to Alicia and the latter's parents. In her second sentence she gives details to show that she had a good time. Her tone is warm and grateful.

I

2.

207 North 10 Street
Norfolk, Nebraska 68701
January 1, 19—

Dear Aunt Barbara,

Your niece,
Jean

3.

321 Viola Road
Charleston, West Virginia 25304
January 1, 19—

Dear Mr. Edwards,

Sincerely,
Russell Lee

4.

Route 1
Cave Junction, Oregon 97523
January 1, 19—

Dear Grandmother,

Your grandson,
David

II

-
2. Jean Eberhardt
207 North 10 Street
Norfolk, Nebraska 68701

Miss Barbara Collins
1914 Chelsea Avenue
Kansas City, Missouri 64127

3. Russell Lee
321 Viola Road
Charleston, West Virginia 25304

Mr. Wallace Edwards
217 North Main Street
Greensburg, Kentucky 42743

4. David Olsen
Route 1
Cave Junction, Oregon 97523

Mrs. Nancy Falk
P.O. Box 2109
Lamberton, Minnesota 56152

PAGE 155 Activity 4

Arthur shows that he is thinking of Ron: the query about the heat; the remarks about the latest pictures, the crawl stroke, and the team. He writes about himself and his activities. He asks questions. Although he complains about the cold, he is cheerful. The letter has a conversational tone.

Shirley May tells the interesting details about the family holiday: the sunshine, the hotels, the dolphins, parrots, and alligators. She asks questions and shows a genuine affection for her friend. Her tone is conversational, and her final paragraph is an effective conclusion.

PAGE 161 Activity 8

1349 Harol Street
El Cajon, California 92020
January 8, 19—

Sears, Roebuck and Company
925 South Homan Avenue
Chicago, Illinois 60607

Gentlemen:

Yours truly,
Steven George

Steven George
1349 Harol Street
El Cajon, California 92020

Sears, Roebuck and Company
925 South Homan Avenue
Chicago, Illinois 60607

PAGE 168 Activity 2

1. Baboons protect themselves against enemies by traveling in a troop. The females with infants are protected at the center by the most dominant males. Before and behind this central group are females and older juveniles. At the two extremes are the less dominant males and a few youngsters. An attacker must face the adult males first.

Baboons are fearful of lions to the point of fleeing from them. They defend themselves from dogs, but they move out of the way of elephants, rhinoceroses, and wart hogs.

Baboons seem to be unconcerned when they remain close to all of the other animals named in the article.

2. **superficial** — surface or shallow
dominant — ruling or controlling by superior power
predator — an animal preying on others
interposed — placed in a position of interference
neutral — indifferent
aggression — attack

PAGE 169 Activity 3 (Good answers may vary.)

- B.1. Tom is fun-loving, mischievous, clever. His mischief is the result of his aunt's indulgence, rather than his own maliciousness.
2. Aunt Polly is elderly, spry, loving, indulgent. Her pride in her glasses reveals a slight vanity, and her speech suggests provincialism.
3. The selection begins with character-revealing action and introduces two of the main characters. In addition to telling the reader much about Tom and Aunt Polly, it stimulates interest in them.

PAGE 173 Activity 4

1. The report seeks to interest others in reading the book: "romance"; "excitement and danger"; "something for which you must read the book"; "real and likable"; "easy reading"; "spend a pleasant afternoon."
2. Important outcomes are not divulged.
3. Major concentration is on Dru: the kind of person she is, her problems, how she influences others and is influenced by them.

4. A little of the plot and one specific incident are included.
5. The times and historical background are given proper consideration.
6. The author's characterization and style are briefly treated.
7. The report includes a general opinion, an effective beginning, and a satisfying ending.

PAGE 179 Activity 7

personnel — persons employed in any work

clerical — relating to an office or an office clerk

resurrected — brought back into notice, use, or life

arrest — stop

heroine — girl or woman hero in literature

Tory — a person who favored allegiance to Great Britain in the American Revolution

arsenal — a place for making or storing weapons and other munitions

PAGE 183 Activity 8

tuition — the charge for instruction

crucial — of supreme importance

transmit — hand on

frequent — one who visits often

entreaties — earnest requests

logic — way of reasoning

ordinance — law enacted by a city government

venders — sellers

mongers — dealers

irking — annoying

PAGE 201 Activity 12

tissues — the cells and connecting parts that form the structure and substance of any part of an animal or plant

monotony — dull sameness

stifled — choked back or suppressed

volume — fullness or quantity of sound; degree of loudness

flexible — not rigid; easy to move

tempo — rate of speed

superfluous — beyond what is necessary

financial — relating to money

municipal — relating to the government of a town or city

draught — act of drinking or inhaling

chasm — a deep opening in the earth

PAGE 209 Activity 6 (Good answers may vary.)

1. Word meanings, like people, change as time goes by.
2. Some words go up the scale. This language process is called *elevation*.
3. Other words go down the scale, undergoing the process of *degeneration*.
4. In the process of *specialization* words become narrower in meaning.
5. A fourth tendency is *generalization*, the process by which words become broader in meaning.

PAGE 214 Activity 16 (Good answers may vary.)

Here is a sample answer for number one. (1) My common-sense argument is that caring for a smaller car requires smaller amounts of various products; for example, less polishing wax. (2) The experience our family has had with a smaller car shows that it costs less to operate. (3) I have observed that the service station charges less for smaller tires. (4) Facts on car maintenance can be looked up. (5) Car-rental company managers and other experts can be consulted.

PAGE 222 Activity 4

Parts 1 and 2.

Answers will depend on local library resources.

PAGE 223 Activity 6

1. The Mariana Trench, in the Pacific Ocean, attains a depth of 36,198 feet. — *World Almanac*, 1977
2. Alfred Dean caught a white shark of 2664 pounds in Australian waters. — *World Almanac*, 1977
3. The flag had fifteen stripes in 1795. — *World Almanac*, 1977
4. The Grand Coulee Dam is 550 feet high and 4173 feet long — *World Almanac*, 1977
5. Mandarin (660 million), English (363 million), Russian (240 million), Spanish (219 million), and Hindi (213 million) — *World Almanac*, 1977
6. At mid-1976 the United States Bureau of the Census estimated the population of the United States as 215,000,000. This figure included members of the armed services serving overseas. — *World Almanac*, 1977
7. Though named after Christian martyrs called Valentine, Valentine's Day originates in an ancient Roman festival to honor the gods of marriage and nature. — *World Book Encyclopedia*, 1976
8. The Sears Tower, in Chicago, Illinois, is 1454 feet tall with 110 stories. — *World Almanac*, 1977
9. The *France* — launched May 1, 1960 — is 1035 feet long. — *World Almanac*, 1977
10. The purpose was to allow large ocean-going ships to sail from the Atlantic Ocean to ports on the Great Lakes. — *World Book Encyclopedia*, 1976
11. Spiders are not insects. They are arthropods like insects, but they are called arachnids. Spiders have four pairs of legs instead of three like insects, two body divisions instead of three, and no wings. — *World Book Encyclopedia*, 1976
12. Vanilla is made from the oily, black pulp of a long, cylindrical pod or bean of a type of climbing orchid that grows wild from Mexico to Peru. It is called the "vanilla vine." — *World Book Encyclopedia*, 1976
13. "Proclaim liberty throughout all the land unto all the inhabitants thereof." — *World Almanac*, 1977
14. Water from hot springs. — *World Book Encyclopedia*, 1976
15. Alaska. It has 586,412 square miles compared to 267,338 square miles for Texas, which is less than half as large. — *World Almanac*, 1977
16. John Adams. — *World Almanac*, 1977

PAGE 225 Activity 6

On the topic of automobiles an article entitled "Fastest Man on Wheels" was written by S. Kleinfeld and published with illustrations in *Reader's Digest*, Volume 105, pages 246-248 and following pages, October 1974.

The subject of violence was treated in "Violent Movies Create Violent Kids," an illustrated article by D. Shaw in *Today's Health*, Volume 52, pages 10-11 and following pages, October 1974.

Under the topic of weather is an illustrated article entitled "Frigid, Snowy Weather Ahead for Most of the Nation," *U.S. News & World Report*, Volume 77, pages 35-36, November 4, 1974.

Under the subject heading of women is an illustrated article on "Womanpower at the Polls," *Newsweek*, Volume 84, page 39, November 18, 1974.

PAGE 228 Activity 1 (Good answers may vary.)

1. Perhaps the newcomer is shy.
2. The other driver may have been reckless.
3. Gary Gordon's records may have been sold out because of his popularity.
4. Rainfall may have been unusually small in amount.
5. The set may have been defective as it came from the factory.
6. The postmaster, a federal official, may be becoming lax.
7. Our team may have inferior players.
8. Parents may call to be sure of a child's welfare; their call may indicate love, not distrust.
9. Someone else's illness, or some other family difficulty, may have kept Terry at home.
10. Glenn may not have the physical skills — such as speed, agility, or dexterity — to become a good basketball player.

PAGE 230 Activity 4 (Good answers may vary.)

1. No other picture may have been filmed at the North Pole.
2. It may be the only swimming pool in town.
3. The complainer may not have done much homework before.
4. Perhaps the brother worked faster.
5. Lloyd's paper may have been three times as long. Besides, factors other than spelling and grammar count.
6. The families may not be of the same size.
7. The new car may be larger, heavier, and more powerful.
8. Did everybody want to eat oatmeal?
9. North may have 5000 students, and South, 1000. Relatively South would then be better at winning scholarships.
10. The neighboring state may not have permitted 16-year-olds to drive.

PAGE 231 Activity 5

inseparable — not capable of being parted

inefficient — not producing a desired effect with minimum use of time, energy, and the like

rationalizing — devising seemingly true explanations of one's actions without being aware of the real motives

elements — features

scholarships — awards of money or other aid to help students

violations — actions that break laws

PAGE 245 Practice 11 (Good answers may vary)

1. ox, horse, dog, sheep, pig, cow
2. oats, rice, wheat, maize, barley, rye
3. basset, collie, dachshund, Doberman pinscher, Irish setter, poodle
4. drugstore, department store, bakery, supermarket, emporium, haberdashery
5. elm, oak, maple, chestnut, beech, pine
6. apple, grape, lime, peach, pineapple, plum, tangerine, watermelon, orange
7. bee, hornet, mosquito, wasp, fly, beetle, gnat
8. caramel, chocolates, taffy, fudge, licorice, mint
9. cake, cookies, parfait, pie, sherbet, pudding
10. eagle, flamingo, hawk, lark, ostrich, robin, sparrow, swan, turkey

PAGE 248 Practice 15 (The answers for Practice 15 include the answers for Practice 16)

A. 1. People | have always marveled at the strength of insects. 2. Two examples of insect power | are here. 3. An ant | once moved a stone 52 times its own weight. 4. A beetle | lifted on its back 850 times its own weight.

5. A person with strength in proportion to that of insects | could do amazing things. 6. One person | could supposedly pull a 14,000-pound trailer truck. 7. A person | could jump 700 feet across a canyon and 450 feet into the air.

8. Other amazing insect accomplishments | are. B. 1. A mosquito | can carry its own weight in human blood. 2. Insects | can fly hundreds of miles without a stop. 3. Swarms of butterflies | occasionally come to the lonely island of Bermuda. 4. Insects | are far out at sea.

5. Insects | do benefit from their small size. 6. Human-sized insects | could perform similar remarkable feats. 7. Certain disadvantages | come with an increase in size. 8. Insect strength | would probably not exceed a human's under such conditions.

PAGE 250 Practice 17

- A. 1. Dad | took us on Saturday for a guided tour of the Aurora plastics factory in West Hempstead.
2. Authentic plastic models of objects from houses to missiles | are made at this plant.
3. A designer | plans, to exact specifications, a three-dimensional model in plaster of Paris.
4. The mold | is then constructed.
5. Molds for relatively tiny plastic models | may weigh 2½ tons.
6. Many intricate machines | are in this spotlessly clean factory.

- B. 1. These machines convert a crystalline powder into molded plastics through heat.
2. Water-jacketed chambers | cool the plastics.
3. No waste | is.
4. All excess plastic | is ground into a reusable powder.
5. Machines | box the toy models.
6. An assortment of models from this one factory | can be found all over the world.

PAGE 252 Practice 18

- A. 1. Modern electrical toys ^{conj.} and games | are new.
2. Many of these | are related to the space age and reflect ^{conj.} our interest in science.
3. Certain basic toys | have not changed drastically but have ^{conj.} always been popular.
4. Dolls ^{conj.} and toy horses | have been favorites for thousands of years.
5. Ancient Greece ^{conj.} and ancient Egypt | developed many toys of modern appearance.
6. Some ancient toys ^{conj.} and games | do still work.
7. An Egyptian toy crocodile | still snaps ^{conj.} its jaws and delights visitors to the Berlin Museum.
8. A wooden lion ^{conj.} with snapping jaws and a woman ^{conj.} with a rolling pin | are in perfect working order.
- B. 1. The toys ^{conj.} and games from Egypt and Greece | are very old.
2. Tops, hobbyhorses, ^{conj.} and popguns | were popular in the twelfth century.
3. Tumbling clowns ^{conj.} and jumping jacks | were popular in the seventeenth century.
4. Mechanical dolls ^{conj.} and clockwork toys | became popular in the nineteenth century.
5. Clockwork monkeys, cats, bears, and rabbits ^{conj.} | performed all kinds of amazing tricks.
6. Mechanical trains | became ^{conj.} popular many years ago and still retain their popularity.
7. Toys | change design ^{conj.} but reflect certain basic principles.
8. Toys | reflect ^{conj.} the life of a period and tell us a great deal about a people.

PAGE 279 Practice 17

present tense	I see	I go	I become
past tense	I saw	I went	I became
future tense	I shall see	I shall go	I shall become
present perfect tense	I have seen	I have gone	I have become
past perfect tense	I had seen	I had gone	I had become
future perfect tense	I shall have seen	I shall have gone	I shall have become
present tense	I take	I tear	I write
past tense	I took	I tore	I wrote
future tense	I shall take	I shall tear	I shall write
present perfect tense	I have taken	I have torn	I have written
past perfect tense	I had taken	I had torn	I had written
future perfect tense	I shall have taken	I shall have torn	I shall have written

PAGE 281 Practice 18

PRINCIPAL PARTS

PRESENT: catch

PAST: caught

PAST PARTICIPLE: caught

Singular

Plural

PRESENT TENSE

I catch
you catch
he, she, or it catches

we catch
you catch
they catch

PAST TENSE

I caught
you caught
he, she, or it caught

we caught
you caught
they caught

FUTURE TENSE

I shall catch*
you will catch
he, she, or it will catch

we shall catch*
you will catch
they will catch

PRESENT PERFECT TENSE

I have caught
you have caught
he, she, or it has caught

we have caught
you have caught
they have caught

PAST PERFECT TENSE

I had caught
you had caught
he, she, or it had caught

we had caught
you had caught
they had caught

FUTURE PERFECT TENSE

I shall have caught
you will have caught
he, she, or it will have caught

we shall have caught
you will have caught
they will have caught

* *Will* is acceptable informal English in *I will catch*, *we will catch*.

PAGE 283 Practice 22

- 1. lying The present participle of the verb meaning "stretch out" is needed.
lay The past tense of the verb meaning "rest" is needed.
- 2. lain The past participle of the verb meaning "recline" is needed.
- 3. laid The past tense of the verb meaning "put down" is needed.
- 4. lying The present participle of the verb meaning "recline" is needed.
- 5. lie The present tense of the verb meaning "recline" is needed.
- 6. laid The past tense of the verb meaning "put down" is needed.
- 7. laid The past participle of the verb meaning "put down" is needed.
- 8. lying The present participle of the verb meaning "rest" is needed.
- 9. lying The present participle of the verb meaning "rest" is needed.
- 10. lay The past tense of the verb meaning "stretch out" is needed.
- 11. lay The present tense of the verb meaning "put down" is needed.
- 12. lie The present tense (to complete the future) of the verb meaning "recline" is needed.

PAGE 283 Practice 23

- 1. Set The present tense of the verb meaning "place" is needed.
- 2. sitting The present participle of the verb meaning "occupy a seat" is needed.
- 3. set The past participle of the verb meaning "place" is needed.
- 4. sits The present tense of the verb meaning "occupy a seat" is needed.
- 5. sit The infinitive of the verb meaning "occupy a seat" is needed.
- 6. sat The past tense of the verb meaning "occupy a seat" is needed.

PAGE 293 Practice 7

Singular	Possessive Singular	Plural	Possessive Plural
birch	birch's	birches	birches'
bully	bully's	bullies	bullies'
child	child's	children	children's
deer	deer's	deer	deer's
dog	dog's	dogs	dogs'
donkey	donkey's	donkeys	donkeys'
father	father's	fathers	fathers'
fireman	fireman's	firemen	firemen's
lady	lady's	ladies	ladies'
month	month's	months	months'
mouse	mouse's	mice	mice's
preacher	preacher's	preachers	preachers'
student	student's	students	students'
toy	toy's	toys	toys'
wife	wife's	wives	wives'

- A.1. warnings | Were issued

 the hurricane
2. dodo | has disappeared

 the awkward
3. pass | was intercepted

 Hattie's (secret)
4. mice | were trapped

 the two inquisitive
5. chimney | toppled

 the tall brick
- B.1. puppy | snuggled

 the soft frightened
2. bracelet | was found

 my gold favorite
3. dishwasher | Did arrive

 your new
4. time | sparkled

 the and silver gold
5. ship | was launched

 the splendid new

- A.1. fox | appeared

 a sleek whiskered spotted
2. parakeet | chirped

 the green white orange
3. Tom | did arrive

 When
4. locomotive | chugged

 the old slowly forward
5. puppy | whined

 the wet mournfully
- B.1. cookies | did go

 the chocolate were

2. storms | strike
Thunder and lightning | quickly

3. windmill | creaked
The | tall | spidery | eerily

4. debater | spoke
The | first | and | convincingly
quite | clearly | very

5. puppy | is
The | brown and white | where

PAGE 304 Practice 8 (Good answers may vary. These are suggestions only.)

1. The glee club sings ^{adv.}enthusiastically and ^{adv.}melodiously under Mr. Corley's direction.
2. The wind howls ^{adv.}eerily and ^{adv.}menacingly in a winter storm.
3. The deer runs ^{adv.}gracefully and ^{adv.}swiftly through the forest.
4. A rooster crows ^{adv.}loudly and ^{adv.}exultantly at the crack of dawn.
5. A kitten plays ^{adv.}quietly and ^{adv.}happily with a ball of yarn.

PAGE 306 Practice 11

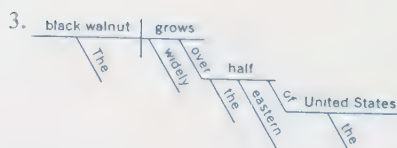
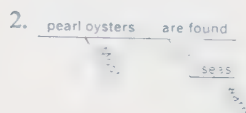
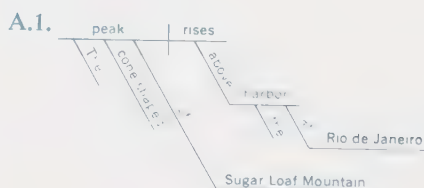
- A. 1. For ^{prep.}thousands; ^{o.p.}of years; ^{prep.}in many ^{o.p.}parts; ^{prep.}of the ^{o.p.}world; ^{prep.}for bowls ^{o.p.}and jugs
2. ^{prep.}in the ^{o.p.}United States; ^{prep.}as a hobby; ^{o.p.}out of ^{prep.}them
3. ^{prep.}in all ^{o.p.}parts; ^{prep.}of the ^{o.p.}United States; ^{prep.}except the ^{o.p.}very northernmost ^{prep.}regions
4. ^{prep.}At a hardware ^{o.p.}store; ^{prep.}of gourd ^{o.p.}seeds; ^{prep.}with full ^{o.p.}directions; ^{prep.}for gourd ^{o.p.}culture
5. ^{prep.}on the ^{o.p.}ground; ^{prep.}over a ^{o.p.}fence; ^{prep.}against a ^{o.p.}wall
6. ^{prep.}For the ^{o.p.}sake; ^{prep.}of novelty; ^{o.p.}around a ^{o.p.}young gourd; ^{prep.}in ^{o.p.}place
7. ^{prep.}In its ^{o.p.}growth; ^{prep.}of the ^{o.p.}inside; ^{prep.}of the ^{o.p.}jar
8. ^{prep.}in the ^{o.p.}fall; ^{prep.}by their ^{o.p.}stems; ^{prep.}for several ^{o.p.}weeks; ^{prep.}in a ^{o.p.}cool, dark ^{o.p.}place

- B. 1. ^{prep.} into ^{o.p.} two bowls; ^{prep.} into a trinket box; ^{o.p.} with a ^{prep.} lid
2. ^{prep.} around the dried gourd; ^{o.p.} along the line; ^{prep.} with a small saw ^{o.p.}
3. ^{prep.} with a fairly regular shape; ^{o.p.} with a flat bottom; ^{prep.} into a decorative vase; ^{o.p.} for dried ^{prep.} flowers ^{o.p.}
4. ^{prep.} from the inside; ^{o.p.} of the gourd vase; ^{prep.} with a long loop; ^{o.p.} of stiff wire ^{prep.} ^{o.p.}
5. ^{prep.} of the vase; ^{o.p.} with a design; ^{prep.} of varnish; ^{o.p.} for protection ^{prep.}
6. ^{prep.} For an unusual wren house; ^{o.p.} in one side; ^{prep.} of a bottleneck gourd; ^{o.p.} with a wire loop ^{prep.} ^{o.p.}
7. ^{prep.} in the neck; ^{o.p.} of the gourd; ^{prep.} through the hole; ^{o.p.} to the limb; ^{prep.} of a tree ^{o.p.}

PAGE 308 Practice 12 (Good answers may vary. These are suggestions only.)

1. The sailors (^{adj.} in the sinking boat) rowed (^{adv.} with all their might).
2. The old barn (^{adj.} behind the deserted farmhouse) is filled (^{adv.} with rusty machinery).
3. The raspberry preserves (^{adj.} on the pantry shelf) were made (^{adv.} by our next-door neighbor).
4. The driver (^{adj.} of the school bus) greets each passenger (^{adv.} with a friendly smile).
5. The bicycle (^{adj.} in the garage) was standing (^{adv.} near a paint bucket).

PAGE 309 Practice 14



4. tongues | were served
 The | of peacocks | as delicacies | at feasts
 Roman

5. pueblos | were discovered
 The | well concealed | of cliff dwellers | by cowboys | in 1888
 the Mesa Verde | two

B.1. flights | are made
 The | longest | by Arctic tern
 bird | the
 a | migratory

2. length | depends
 The | of | usually | upon menu | for day
 meetings | the | the
 our | Chef's Club

3. schools | are found
 Great | of codfish | of coast | of
 the | Newfoundland

4. installment | will appear
 The | next | of story | in March
 the

5. Alfalfa | is related
 closely | to
 and
 peas
 beans

PAGE 310 Practice 15 (Good answers may vary.)

1. For a week we stayed at Pinkham Notch near Gorham.
2. One branch of our apple tree contained a half dozen apples with shiny red skins.
3. Buzzard hawks are large, heavy-bodied birds with long, broad wings and wide, rounded tails.
4. During the Christmas vacation I visited my grandmother in Council Bluffs.
5. The coast of the Carolinas was once an ideal hiding place for pirates like Blackbeard.
6. A fountain pen is a writing instrument with a reservoir for ink.

PAGE 312 Practice 1

POSITIVE

alert sentry
 bright light
 careless work
 cheap meal
 cold winter
 dangerous turn
 deep lake
 fast train
 high note
 hungry raccoon
 obedient child
 sleepy kitten

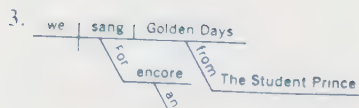
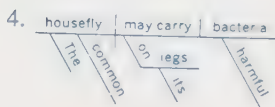
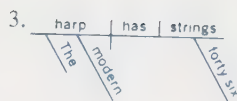
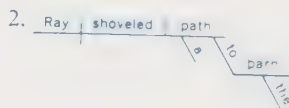
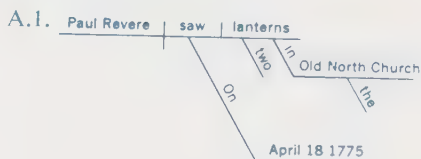
COMPARATIVE

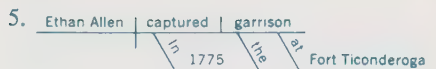
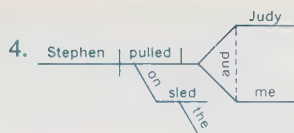
more alert sentry
 brighter light
 more careless work
 cheaper meal
 colder winter
 more dangerous turn
 deeper lake
 faster train
 higher note
 hungrier raccoon
 more obedient child
 sleepier kitten

SUPERLATIVE

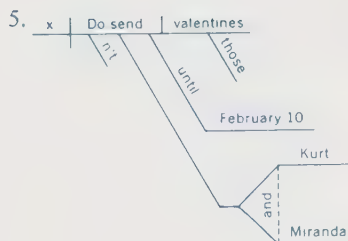
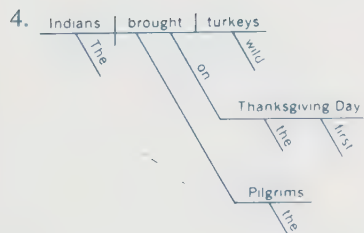
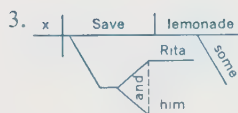
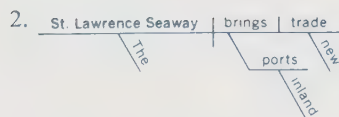
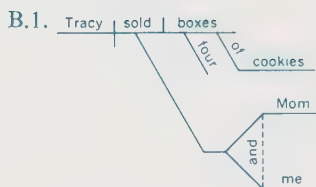
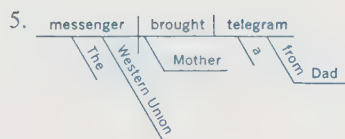
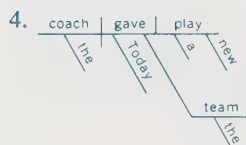
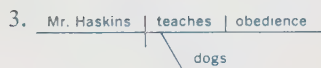
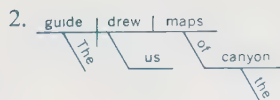
most alert sentry
 brightest light
 most careless work
 cheapest meal
 coldest winter
 most dangerous turn
 deepest lake
 fastest train
 highest note
 hungriest raccoon
 most obedient child
 sleepiest kitten

PAGE 327 Practice 1





PAGE 328 Practice 2



A.1. farmer is he
The on tractor the red

3. Cheese is one
of products
The world's largest manufactured

5. guppy is fish
The a small tropical

2. that is he
on rocks
The

4. prairie was stretch of mud
the in a vast and water
spring the

2. manufacturer is United States
The world's largest steel the

4. girl was she
The in set has
the blue the

B.1. copper
brass
put
metals
The Great Lakes
the steel
the iron
the gold

3. body is Great Lakes
The largest volume of water the

5. aquarium is pond
An an artificial for animals or tank
the using water

OR

Simple and Compound Subjects

Verbs

Predicate Nouns and Pronouns

- A. 1. farmer

2. manufacturer

3. Cheese

4. girl

5. guppy
- B. 1. copper, brass

2. that

3. body

4. prairie

5. aquarium

- is

is

is

was

is
- were

is

is

was

is

- he

United States

one

she

fish
- metals

he

Great Lakes

stretch

pond, tank

PAGE 332 Practice 7

A.1. Diamonds | are | brittle

2. Uruguay | is | smallest
 the of republics
 the on continent
 the of South America

3. courage | was | unflinching
 Dr Tom Doble's

4. bear | seemed | fond
 The of honey
 exceedingly

5. kneepads | look |
 The of camel and tough
 thick

B.1. speech | was |
 Mr Harrison's and short
 informative

2. sleep | is | important
 Sufficient especially for people
 young

3. Otters | are |
 lively
 and
 playful

4. diet | is | essential
 A balanced complete for growth
 steady

5. wings | are |
 The of ostrich and small
 unsuited
 for flight

PAGE 337 Practice 2

1. noun (*Television* is a name and is object of the verb *enjoys*.)
2. adjective (*Television* modifies *shows*.)
3. noun (*Camp* is a name and is object of the preposition *at*.)
4. adjective (*Camp* modifies *newspaper*.)
5. noun (*Chicken* is a name and is object of the verb *are having*.)
6. adjective (*Chicken* modifies *pie*.)
7. noun (*Garden* is a name and is object of the verb *has*.)
8. adjective (*Garden* modifies *gate*.)

PAGE 337 Practice 3

1. adjective (modifies *iceboats*)
2. pronoun (takes the place of a noun)
3. adjective (modifies *species*)
 adjective (modifies *insect*)
4. pronoun (takes the place of a noun)
 pronoun (takes the place of a noun)
5. pronoun (takes the place of a noun)
6. adjective (modifies *cattle*)

7. adjective (modifies *diamond*)
8. pronoun (takes the place of a noun)

PAGE 338 Practice 4

1. adverb (has no object and modifies the verb *came*)
2. preposition (relates the object *slope* to the verb *came*)
3. adverb (has no object and modifies the verb *trotted*)
4. preposition (relates the object *track* to the verb *trotted*)
5. adverb (has no object and modifies the verb *come*)
6. preposition (relates the object *box* to the verb *is*)
7. adverb (has no object and modifies the verb *was*)
8. preposition (relates the object *house* to the verb *was*)

PAGE 338 Practice 5

1. verb — questions (with its helping verb *Did*)
2. noun — names
3. adjective — modifies the noun *projector*
4. noun — names
5. adjective — modifies the noun *collection*
6. verb — commands
7. adjective — modifies the noun *collies*
8. pronoun — takes the place of a noun
9. verb — commands
10. noun — names
11. adjective — modifies the noun *spot*
12. verb — states
13. noun — names
14. adjective — modifies the noun *market*
15. adjective — modifies the noun *shelf*
16. noun — names

PAGE 356 Practice 3 (Good answers may vary.)

1. Indian dances, an important part of the life of every tribe, told many different stories.
2. The Apache Devil Dance always had the same theme, the conflict between good and evil forces.
3. The Hopi Snake Dance, an elaborate nine-day ceremony, was a prayer for rain.
4. The snakes, messengers to the rain god from the Indians, were set free on the desert at the end of the dance.
5. Perfect synchronization between the drummer and the dancers was very important in the Eagle Dance, a preparation for war or for a long hunting trip.
6. Sometimes four drummers, old men of the tribe, would sit around one drum and beat on it in perfect rhythm.
7. The dancers' masks, crude reproductions of an eagle's head, were always grotesque and frightening.
8. The Hoop Dance, a solo performance, was one of the most spectacular of all North American Indian dances.
9. The hoops for this dance were frequently made of ash, a straight-grained wood.
10. All the Indian dances had one purpose, the worship of the Great Spirit.

A.1. mouths | are | toolboxes
The | of | insects
and
tools | are adapted
the | to | needs
the | of | insect
each

3. flowers | are formed
The | of | peanut
the | above | ground
but
peanuts | ripen
the | below | surface
the

5. x | Set | alarm
or
you | will be | late
tomorrow | for | school

2. balloon | burst
The | and
Tommy | howled
and | long
loud

4. umiak | is | long
The | Eskimo | often | feet
thirty five
but
men | can carry | it
two | easily

2. We | found | door
the | secret
but
key | could turn
the | no | in | lock
the | rusty

4. organ-grinder | handed | dime
The | to | the
and
monkey | dropped | it
the | into | cup
the

B.1. Pods | grow
on | trunk
the | of | tree
and | chocolate
the
pod | contains | number
each | a | of | seeds
large

3. Gold | is | present
in | seawater
but
recovery | is | expensive
the | of | gold
this

5. I | grabbed | jacket
of | my
hook | the
and
Rusty | scampered
to | door
the

- A. 1. The mouths of insects are toolboxes
and
the tools are adapted to the needs of each insect
2. We found the secret door
but
the key could not turn in the rusty lock
3. The flowers of the peanut are formed above the ground
but
the peanuts ripen below the surface
4. The organ-grinder handed the dime to the monkey
and
the monkey dropped it into the cup
5. X Set your alarm
or
you will be late for school tomorrow
- B. 1. Pods grow on the trunk of the chocolate tree
and
each pod contains a number of large seeds
2. The balloon burst
and
Tommy howled loud and long
3. Gold is present in seawater
but
the recovery of this gold is expensive
4. The Eskimo umiak is often thirty-five feet long
but
two men can carry it easily
5. I grabbed my jacket off the hook
and
Rusty scampered to the door

PAGE 385 Practice 4

1. A schooner has at least two masts, but a sloop has only one.
2. Finally the long ocean voyage was over, and the colonists reached the Delaware River.
3. Turn your television down or you will wake Grandma.
4. William Penn was friendly toward the Indians, and they gave him gifts of furs and venison.
5. The day had been hot and humid, but a gentle evening breeze brought relief.
6. Suddenly there was a flash of lightning, and our cabin lights went out.

PAGE 391 Practice 4 (Good answers may vary.)

1. The old seaman was seated on the sunny dock patiently weaving a fishnet.
2. After kindling a blaze in the fieldstone fireplace, Vera went into the kitchen and prepared popcorn and cocoa for us frozen skaters.

3. **Collecting** shells appeals to me.
4. By **speaking** to the merchants in town, our committee got special discount rates for students.
5. Black pepper, greatly **valued** by the Greeks for its medicinal qualities, was a luxury in ancient times.
6. A common item of furniture is the swivel chair, **invented** by Thomas Jefferson.
7. **Pitching** the first perfect game in the major leagues on May 5, 1904, Cy Young did not allow a single player to reach first base.
8. **Having read** the directions in the self-guiding nature booklet **provided** at the beginning of the hike, we took the trail around the base of Devils Tower.
9. **Having tested** the water with our toes, we dove in.
10. Alicia prepared for the spelling test by **studying** every spelling list available and carefully **drilling** herself on the demons.

PAGE 398 Practice 1

- A. 1. Nearly everyone is familiar with the word *boomerang*

which can be used as a colorful verb in our conversation

2. Few people have seen the throwing stick

that has given its name to our language

3. The modern home of the boomerang is Australia

where natives can still use the stick with deadly accuracy

4. Native hunters can throw the boomerang 250 yards

who have been trained since birth

5. The boomerang can bring down four or more birds at a single throw

which is used for hunting small and large game

- B. 1. A skilled thrower demonstrated amazing tricks with his boomerang

who performed for Queen Elizabeth II on her visit to Australia

2. After a long flight the boomerang swooped, spun, and dived back to the spot

where the native was standing

3. Aeronautical experts marvel at its shape

who have studied the boomerang

4. In the curved design of the boomerang these experts discover complex aerodynamic principles

that the primitive natives have taken advantage of for centuries

5. The arms of the boomerang look surprisingly like the swept-back wings of modern jet aircraft

that are now in production

PAGE 400 Practice 2 (Good answers may vary.)

- A. 1. Debbie King, who has represented our class in the Student Council, will represent the school in the statewide oratorical contest.
2. John Dickson Carr, who has written some of the finest mysteries of our time, is interested in eighteenth-century England.
3. The sand crab, which can burrow quickly, can quickly bury itself in a few inches of soft sand.
4. Half a dozen volunteers are searching for little Alan Mitchell, who walked into the woods several hours ago.
5. The baby alligators that are sold in Florida actually come from South America and the West Indies.
- B. 1. Dad grew Ponderosa tomatoes which weighed more than a pound each.
2. Potatoes, which sprout or freeze easily, should be stored in temperatures of between thirty and forty degrees.
3. During the Age of Reptiles most of North America was covered by a huge sea whose shores were flat, swampy jungle.
4. Sea-otter's-cabbage is a giant seaweed with a tough stem, which Eskimos once used for fishlines.
5. Medusa was a terrible enchantress whose head was covered with snakes.

PAGE 402 Practice 3

- A. 1. Fog is formed
↑
| when cold and warm air currents are mixed gently |
2. Ten inches of snow would yield about one inch of water
↑
| if it were melted under normal conditions |
3. Statistically, football is twenty-six times as dangerous
↑
| as basketball (is) |
4. Colorado has more mountains over 14,000 feet
↑
| than any other state (has) |
5. Few United States stamps are as beautiful
↑
| as the Winslow Homer stamp (is) |
- B. 1. The Leaning Tower of Pisa slants
↑
| because the ground sank |
↑
| after the first three stories were built |
2. Cumulonimbus clouds appear
↑
| before an electric storm strikes |
3. Trail Ridge Road in Colorado is higher
↑
| than the roads through Europe's Alpine passes (are) |

4. they were given the first fines for speeding in America

↑
When teamsters drove a little too fast along Philadelphia streets in 1712

5. The Empire State Building is not as high

↑
as a television tower in Missouri (is)

PAGE 404 Practice 6 (Good answers may vary.)

1. This rock formation, (which resembles a petrified tree stump), catches the eye of all passers-by.
2. [Since it rises 1280 feet above the river], it can be seen for many miles.
3. [Although the diameter at the base is about 1000 feet], it tapers to about 275 feet at the top.
4. [Because the tower walls are uneven], the tremendous pile gives a different view from different sides.
5. Some of the rangers (who stay at the monument all year round) describe the changing appearance of the tower in different seasons.
6. [Although the walls are sheer and discouraging], many persons have climbed the tower by a variety of routes.
7. Climbers (who have reached the broad plateau at the top) have described some of the wildlife on this field in the sky.
8. Many small animals evidently make their home on this spot, (which doesn't seem to offer many attractive features).
9. [Although the tower is justly famous for itself], there is another attraction near the base.
10. A prairie dog town attracts thousands of visitors, (who enjoy feeding the colorful little animals).

PAGE 415 Practice 2 (Good answers may vary. Sentence fragments are in parentheses.)

1. (Went skiing last weekend.) (And also skating.) We went skiing and skating last weekend.
2. (Not only antiques but also reproductions.) In his shop my Uncle Al sells pine furniture. He sells not only antiques but also reproductions.
3. (Found my ring on the beach in front of our cottage.) Dad found my ring on the beach in front of our cottage.
4. (Also some speckled sea trout and mullet.) Matt returned with a catch of sheephead, speckled sea trout, and mullet.
5. (About a dam and a tornado.) *Tornado Jones* is a story about a Nebraska farm boy, a dam, and a tornado.
6. (Wish you luck in the spelling bee.) I wish you luck in the spelling bee.
7. (A new apartment house on the corner of Mystic Street and Glen Road.) There is a new apartment house on the corner of Mystic Street and Glen Road.
8. (A portrait of her poodle.) My sister entered her latest painting, a portrait of her poodle, in the Rockport Sidewalk Show.
9. (Wigs for doctors and lawyers and merchants and soldiers.) The Wigmaker's Shop in Williamsburg contains a collection of different types of wigs for doctors and lawyers and merchants and soldiers.
10. (*Linda's Homecoming*, *The Island of Dark Wood*, and *The Mystery of the Gulls*.) Three of my favorite books were written by Phyllis Whitney. These are *Linda's Homecoming*, *The Island of Dark Wood*, and *The Mystery of the Gulls*.

11. (Watched the sunrise on Easter Sunday.) We watched the sunrise on Easter Sunday.
12. (Their customs and their activities.) Motion pictures about foreign countries help us to get acquainted with our world neighbors, their customs, and their activities.

PAGE 416 Practice 3 (Good answers may vary.)

1. I was waiting for a call from Ted.
2. The only way to become an expert mountain climber is to climb mountains. (You) Begin with easy slopes and gradually try harder ones.
3. The crew remained near the shipwrecked *Santiago* for eight days.
4. A pleasure boat was cruising among the islands of the South Pacific.
5. The sun rotates within a period of twenty-four to thirty days, varying with the latitude.
6. On September 25 Columbus and his men sighted land. The sailors climbed up onto the masts for a better view, and Columbus fell upon his knees in thanksgiving.

PAGE 417 Practice 4 (Good answers may vary.)

1. We rode on the Grand Canal in Venice in a bright red and gold gondola.
2. Three factors determine the value of a famous person's autograph. These are scarcity, historical interest, and demand by collectors.
3. Dad was relaxing on the chaise lounge under the apple tree when Mike accidentally turned on the lawn sprinkler.
4. Mrs. Cole suggested rockets, undersea life, bird migration, and microbe enemies as themes for our term project.
5. My electric alarm clock buzzed insistently until I was forced to heed its summons.
6. The dream of my life was a St. Bernard puppy.
7. We stayed one night in Indiana Dunes State Park, a beautiful campsite on the shore of Lake Michigan.
8. I did my homework early Friday night but discovered Sunday night that I had copied the wrong assignment.
9. My brother Reggie can eat twice as much strawberry ice cream as the rest of the family put together.
10. The hikers scrambled to the summit and sat down to rest.

PAGE 418 Practice 5 (Good answers may vary.)

1. Phrase. Travelers arriving at the inn by horseback or by coach were greeted by the jolly host.
2. Phrase. My ambition is to visit the ancient Pyramid of the Sun near Mexico City.
3. Dependent clause. Although the stone bridge had been built in the fourteenth century, it was still used by the townspeople.
4. Sentence.
5. Phrase. I referred to an old copy of *Popular Science* to find information on making an air-bubble sun port for fifty dollars.
6. Dependent clause. Before George could say a word, Dad sent him to his room.
7. Dependent clause. Although I had never seen an alligator before, I was not frightened.

8. Sentence.
9. Phrase. There were many cars on one road leading to Crater Lake.
10. Sentence.

PAGE 425 Practice 1 (Good answers may vary.)

"Young Abe," called Mrs. Lincoln, "will you and Sarah come in from your play. My supply of candles is low, and I want you children to make some more. If you work fast, I think you'll have some candles ready before your father comes back from the woods."

"We'll start right away," promised Abe and his sister.

"This will be a good day for making candles," Mrs. Lincoln said. "The wind is from the west, and the tallow will dry quickly."

Abe found some strings for the wicks, and Sarah went looking for sticks. Soon she was back with two firm branches. "One is for Abe and one is for me," she explained.

"I'll be interested to see which of you is the better candlemaker," Mrs. Lincoln remarked.

"Let's have a race, Abe," Sarah suggested as she bent over the boiling tallow.

"Fine," Abe replied. "I'm going to make my wicks as big as squirrels' tails," he bragged.

"Mine will be bigger," Sarah laughed. "They'll be as big as foxes' tails."

After she had been working a few minutes, Sarah sighed, "I put eight strings on my stick, and it's hard to manage so many. Every time I dip my stick, the candles catch on the side of the pot."

"Six strings are much easier to manage," Abe told her.

For some time the two children were quiet. After Sarah had finished a few candles, she held them up for Abe to see. "Mine are thicker than yours," she said teasingly.

Abe replied, "They aren't very much thicker," and continued to blow the soft tallow to make the candles set faster.

By suppertime Abe and Sarah had finished enough candles. "As a reward," Mrs. Lincoln promised, "you can help me make soap tomorrow."

"Wonderful!" exclaimed the children. "We like soapmaking day even better than candle-making day!"

PAGE 426 Practice 2 (Good answers may vary.)

1. On December 13, 1621, in Plymouth, Massachusetts, the first Thanksgiving in America was celebrated.
2. At the invitation of the Pilgrims eight friendly Indians came to celebrate the holiday.
3. At that time wild turkeys were plentiful in the woods.
4. Wishing to make a contribution to the feast, the guests brought turkeys as well as venison.
5. Since that time the custom of having turkey at Thanksgiving has persisted.
6. For many years, however, no national Thanksgiving Day was observed.
7. Because no definite date for the celebration had been set, some states had no Thanksgiving Day at all during the year.
8. When Thanksgiving Day was finally made a national holiday, everyone all over the country was happy.
9. On that commemorative day people began to serve turkey regularly.
10. After having studied the history of this large game bird, authorities agree that the colonial turkey was not as sweet as its modern counterpart.

11. Strange as it may seem, today's turkey is not a descendant of the wild bird of colonial times.

12. As far as anyone can determine, our festive bird is of Mexican origin.

PAGE 429 Practice 5 (Good answers may vary.)

1. Because he could tell the weather with uncanny accuracy, an Indian in a small Western town had a great reputation. From miles around people came to consult him. One day he made an announcement that no longer would he make weather predictions. Disturbed, his neighbors asked the reason for his decision. Admitting a surprising fact, he said, "My radio is broken."

2. Our town's two Little League fields are right next to each other. One day Sleepy Peters was playing right field on one diamond when Lefty Collins was at bat on the other. Lefty, who is a fine batter, swung on the first pitch and hit the ball over the fence. As it bounded onto the other diamond, Sleepy came out of his usual daze. Picking up the ball quickly, he fired it to second base and almost hit an innocent base runner and the second baseman. Both boys were watching the pitcher who was just winding up on their own diamond. For the safety of Sleepy's teammates, the manager made Sleepy warm the bench the next inning.

PAGE 431 Practice 7 (Good answers may vary.)

1. The Scarecrow led Dorothy through the trees until they finally reached the cottage. Going inside, they found a bed of dry leaves on which Dorothy lay down. Toto, her little dog, lay down beside her, and they soon fell into a sound sleep. Since the Scarecrow never grew tired, he stood up in a corner, waiting patiently until morning came.

2. Because Poppy, my wirehaired terrier, is full of tricks, she is always amusing people. While we went into a bakery the other day, I left Poppy outside. When I came out a crowd of women and children were laughing.

3. We looked at the menu, and Ernie ordered a hamburger. With it came a small plastic container of ketchup, which Ernie tried to open with a knife. As he pressed on the little container, the bottom collapsed. Ketchup flew in all directions. When we saw it hit the ceiling and splash up a newly painted pillar, the rest of us felt like hiding under the table.

PAGE 433 Practice 1 (Good answers may vary.)

Beauty delights usually.

Clouds formed above.

Water flows easily.

Dogs barked furiously.

Light objects float.

Good athletes practice.

PAGE 434 Practice 2 (Good answers may vary.)

The victorious soldiers shouted twice.

An amateur dancer stumbled clumsily.

Each little schoolgirl read bashfully.

Six African tribesmen applauded politely.

These two-ton trucks vanished unexpectedly.

Ten blue balloons burst loudly.

Several distant whales swam closer.

Most tropical storms hit suddenly.

One tall man spoke mysteriously.

Some tired buffaloes plodded by.
 That wild hawk flew hesitantly.
 Few young acrobats tumbled well.
 Many golden butterflies twinkled overhead.
 Three Danish sopranos sang beautifully.
 A royal banner fluttered gaily.
 This curious crowd hovered silently.
 Every official explorer lectured brilliantly.

PAGE 437 Practice 5

Practice 3, page 238

- A. 1. eye is masterpiece
 S V N
 2. eye takes series
 S V O
 3. it takes billions
 S V O
 4. It blends snapshots
 S V O
 5. eye gives impression
 S V
 6. eye switches
 S V
 7. you live
 S V O
 8. mind disregards intervals
 S V O
 9. eyes have shutters lenses filters devices
 S V
 10. cornea acts
 S V O
 B. 1. eyelids clean cornea
 S V N
 2. iris is shutter
 S V O
 3. meter controls opening
 S V A
 4. opening is tiny
 S V
 5. shutter opens
 S V A
 6. lens is adaptable
 S V
 7. It acts
 S V O
 8. It filters colors
 S V O
 9. we see blues violets
 S V
 10. cells are efficient specialized
 S V A

Practice 2, page 328

- A. 1. team awarded Tony Sportmanship Trophy
 2. guide drew us maps
 3. Mr. Haskins teaches dogs obedience
 4. coach gave team play
 5. messenger brought Mother telegram
- B. 1. Tracy sold Mom me boxes
 2. St. Lawrence Seaway brings ports trade
 3. (You) save Rita him lemonade
 4. Indians brought Pilgrims turkeys
 5. (You) Do send Kurt Miranda valentines

Mastery Test 7A, page 334

1. ride seemed terrifying fascinating
 2. Dad told Sis me story
 3. Mr. Diamond paid Freddy Vance dollars
 4. Passive voice
 5. beaver is engineer
 6. swamp became ghostly
 7. Okefenokee Swamp is park refuge
 8. snake is poisonous.

Practice 7, page 339

- Mrs. Briner played music
 I liked song
 It tells
 Compound verb

S	V	
man	rode	
S	V	O
he	turned	them
Compound verb		
S	V	O
Pawnees	sing	song

PAGE 443 Practice 10

accent — emphasis given a particular syllable of a word when pronouncing the word

consonant — all letters that are not vowels, like *b, d, s, x*

suffix — an addition at the end of a word to change its meaning or to make it into a new word

syllable — a word or part of a word pronounced with a single, uninterrupted sounding of the voice

vowel — *a, e, i, o, u*, and sometimes *y*

PAGE 445 Practice 16 (The numbers in parentheses refer to the preceding examples which illustrate how the student should explain why the rule applies or does not apply.)

ask, asking, asked (4)
 bar, barring, barred (1)
 bare, baring, bared (2)
 drag, dragging, dragged (1)
 drop, dropping, dropped (1)
 file, filing, filed (2)
 grab, grabbing, grabbed (1)
 grin, grinning, grinned (1)
 line, lining, lined (2)
 look, looking, looked (3)
 scrap, scrapping, scrapped (1)
 scrape, scraping, scraped (2)

shine, shining, shined (2)
 ship, shipping, shipped (1)
 skim, skimming, skimmed (1)
 stir, stirring, stirred (1)
 stop, stopping, stopped (1)
 tame, taming, tamed (2)
 tan, tanning, tanned (1)
 tap, tapping, tapped (1)
 tape, taping, taped (2)
 trim, trimming, trimmed (1)
 wrap, wrapping, wrapped (1)
 wreck, wrecking, wrecked (4)

PAGE 446 Practice 17 (The numbers in parentheses refer to the preceding example which is to be used as a guide for explaining why the rule applies or does not apply.)

admit, admitting, admitted (1)
 commit, committing, committed (1)
 compel, compelling, compelled (1)
 control, controlling, controlled (1)
 cover, covering, covered (2)
 credit, crediting, credited (2)
 defer, deferring, deferred (1)
 differ, differing, differed (2)
 enter, entering, entered (2)
 equip, equipping, equipped (1)
 excel, excelling, excelled (1)
 flutter, fluttering, fluttered (2)

hammer, hammering, hammered (2)
 occur, occurring, occurred (1)
 offer, offering, offered (2)
 omit, omitting, omitted (1)
 open, opening, opened (2)
 permit, permitting, permitted (1)
 prefer, preferring, preferred (1)
 profit, profiting, profited (2)
 refer, referring, referred (1)
 regret, regretting, regretted (1)
 submit, submitting, submitted (1)
 transfer, transferring, transferred (1)

PAGE 447 Practice 19 (Rule R5 applies to the spelling of these words.)

- | | |
|----------------------------------|----------------------------------|
| 2. allies, allied, allying | plays, played, playing |
| annoys, annoyed, annoying | relays, relayed, relaying |
| applies, applied, applying | replies, replied, replying |
| defies, defied, defying | satisfies, satisfied, satisfying |
| delays, delayed, delaying | studies, studied, studying |
| hurries, hurried, hurrying | supplies, supplied, supplying |
| justifies, justified, justifying | surveys, surveyed, surveying |
| marries, married, marrying | tries, tried, trying |
| occupies, occupied, occupying | worries, worried, worrying |
| 3. easier, easiest | happier, happiest |
| funnier, funniest | lazier, laziest |
| | heavier, heaviest |
| | prettier, prettiest |

PAGE 447 Practice 20 (Rule R5 applies to the spelling of these words.)

- | | |
|----------------------|------------------------|
| accompaniment | happily, happiness |
| alliance | likelihood |
| appliance | livelihood, liveliness |
| busily, business | loneliness |
| clumsily, clumsiness | noisily, noisiness |
| conveyance | pitiable, pitiful |
| defiance | readily, readiness |
| deniable, denial | reliable, reliance |
| easily, easiness | tardily, tardiness |
| friendliness | triable, trial |

PAGE 451 Practice 29

- aerial** — a wire or set of wires for sending or receiving waves of electrical energy
- antenna** — aerial
- audition** — a hearing to test an actor, musician, or speaker
- broadcast** — a radio or television program, to transmit a radio or television program
- commentator** — a person who broadcasts reports, analyses, and evaluations of current events or trends
- commercial** — an advertisement broadcast on radio or television
- director** — a person who plans the action and effects of a play, film, or radio or television program and supervises the actors and technicians in carrying out the plan
- distortion** — a twisting of the sound or the picture from its normal form
- electronics** — the branch of science dealing with the movement of free electrons, as in radio and television
- frequency** — the number of radio or television waves per second
- interference** — static, unwanted signals, producing a confusion of sound or picture and preventing good reception
- microphone** — an instrument for transmitting sounds by transforming sound waves electromagnetically into variations of an electric current
- movie** — motion picture
- newscaster** — a person who broadcasts news reports
- newsreel** — a motion picture showing events of current interest
- producer** — a person who finances or is in charge of the production of a play, motion picture, or radio or television show
- script** — the manuscript or typewritten copy of a play, radio or television show or screenplay
- studio** — a place where motion pictures are made or where radio or television programs are produced and transmitted
- tuning** — adjusting a radio or television receiver so as to receive stations
- video** — relating to or used in the transmission or reception of the television image

PAGE 470 Practice 4

1. Few stories are as exciting as that of the Ferris wheel.
2. You would like to read about the history of this unusual invention.
3. A great deal of worry was in Chicago in late 1892.
4. The World's Columbian Exposition was scheduled for a grand opening on May 1, 1893.
5. Some envy was of the Eiffel Tower, the hit of the Paris Exposition of 1889.
6. Nothing of a similar nature was in store for the Chicago fair.
7. The director of the fair asked engineers for some constructive ideas.
8. George Ferris bobbed up with a strange plan for a completely new attraction.
9. Ferris suggested a huge perpendicular merry-go-round.
10. His giant wheel would carry passengers 250 feet into the air.
11. Ferris did get a warm reception for his new idea.
12. Many critics were for his plan.
13. George Ferris sailed into the battle for his idea.
14. This creative engineer was given responsibility for the project.
15. Unbelievable difficulties and almost impossible problems were from the start.
16. The banks and others with money for capital were among his worst critics.
17. Ferris finally received approval for his project and began construction.
18. Through the bitter winter, with all kinds of obstacles on every side, Ferris went on.
19. Ferris did make the deadline for the opening of the Exposition.
20. The giant attraction finally opened about two months late.
21. Many skeptics still were.
22. Prominent persons in the community took a ride on the wheel, however, and made it acceptable.
23. The wheel ran for nineteen weeks and carried nearly a million and a half paying customers.
24. The wheel was moved to St. Louis for the Louisiana Purchase Exposition and again proved a great success.
25. You have ever taken a ride on a Ferris wheel.

PAGE 473 Practice 6 (Good answers may vary.)

1. I found myself behind 4-0 in the third set.
2. I fell out of the canoe and into the cold waters of Mohegan Lake.
3. (You) try this recipe.
4. A dachshund with a twinkle in its eye and a yippy bark came up to me.

5. Jacquetta Hawkes is the author of many books about early man.
6. Hornets sting.
7. On a corner of the main road was a stand with fresh tomatoes and peppers.
8. There was a sudden rise in both temperature and humidity.
9. We hoped to find some snails under the moist rocks near the waterfall.
10. The television program was devoted to a better understanding of wild life.
11. Ansel Adams has produced a new book of photographs taken in the Southwest.
12. Needlework patterns from an earlier day were on display.
13. The Diaries of George Washington had some interesting sidelights on life during the years before the Revolution.
14. Sterling Hayden is now an important writer.
15. On top of the dresser perched our cat.
16. The little dancer was practicing with dreams of success some day.
17. A word to the wise is sometimes not quite enough.
18. Why don't we invite Peg for dinner?
19. A lone bobcat was strolling through the palmetto scrub with not a sound.
20. We watched the launch of a Saturn rocket at Cape Kennedy.

NOTES

NOTES

**MODERN
ENGLISH
IN ACTION**

Modern English in Action

**Henry I. Christ
Jerome Carlin**

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Preface

“Move ahead to basics!” is the slogan of this edition of *Modern English in Action*. “Back to basics” has the sound of retreat, and there is nothing regressive about a concern with basic skills. They provide the underpinning of successful and effective communication. If we fail to provide basic skills, we build our educational castles on quicksand.

There is no denying the very real gains in methodology, content, and organization during the past years. But in the rush toward trying out new programs, schools have sometimes overlooked many important elements. Basic skills in writing and reading throughout the country have faltered. A countrywide sense of disenchantment with scholastic achievement has brought about a reevaluation of curricula.

Modern English in Action has always had as its basic philosophy the inculcation of basic language skills in a sound and stimulating way. A glance at the pages themselves will reveal a real concern with student interests and the psychology of motivation.

Writing. Teachers have asked for books with rich writing programs. To meet this need, *Modern English in Action* has expanded an already rich and varied program. The nine composition chapters in this book furnish extensive opportunities for many different kinds of writing activities. The twin goals are correct expression and effective communication.

Chapters 3, 4, and 5 present basic writing skills in a systematic sequence from the sentence to the paragraph and the longer composition. Chapter 3, “Building Sentences,” shows students how to form sentences correctly, and along with stressing sound structures, this chapter introduces elements of good style. Chapter 4, “Building Paragraphs,” deals with writing unified, coherent paragraphs; it also presents specific methods of developing paragraphs—namely, using examples, giving reasons, making comparisons, and showing cause and effect. Chapter 5, “Expressing Your Ideas in Compositions,” demonstrates how to generate ideas worth putting on paper and then takes the student through the steps of planning and writing the longer composition.

In Chapter 6, “Creating Stories and Pictures,” the focus is on the skills of narration and description. Command of these skills will enable students to do creative writing; no less important, it will assist them in meeting everyday needs, such as giving an account of an incident or describing a person or place.

Ordinary tasks that students face now and that they will face later as adults are similarly served by the skills taught in Chapters 7 and 8. Chapter 7, “Exposition,” illuminates both the logic and the language that result in clear explanations. Chapter 8, “Reporting,” instructs students in getting information and in organizing and presenting reports based on observation, interviews, or research.

In Chapter 9, “Persuading Others,” emphasis is given to learning to support opinions with facts, reasoning, and authority. Guides and models explain and illustrate how to be convincingly persuasive.

Chapter 10, “Writing Imaginatively,” gives scope to students who are motivated by the challenge to out-of-the-ordinary expression. Fanciful, whimsical, and humorous ways of writing are explored.

Chapter 11, “Letter Writing,” covers both friendly and business letters. Included are format, content, and desirable approaches in correspondence.

Reading. Chapters 12, 13, and 14 deal respectively with general reading comprehension skills, effective use of the newspaper, and understanding and appreciation of poetry. A major goal is raising students’ reading levels, and another is enabling pupils to mine different veins of reading matter. Further, to enlarge students’ knowledge of essential reading tools, Chapter 17 explores the library and its facilities.

Speaking and Listening. In a number of the previously mentioned chapters speech skills are covered along with writing skills—for example, how to give reports orally as well

as how to write them. In addition, Chapter 15, "Polishing Your Speech," focuses on improving voice, enunciation, and pronunciation. Chapter 16, "The Spoken Message," deals with general speaking and listening skills and with specific group discussion techniques.

Language Study. This text provides a sound language-centered program. Noteworthy are Chapters 1 and 2, which cover dictionary study, etymology, prefixes and suffixes, meaning from context, choice of words, and descriptive and figurative language. Word-study activities at the end of chapters in Units One through Five provide added vocabulary study by using the words of the text. Here, as elsewhere, the text itself is used as a laboratory for further study of the language arts.

Handbook of Grammar, Usage, and Style. This section presents a full, rounded program of language elements geared to the needs of young people. The purpose of this section is twofold: to provide a ready reference handbook, conveniently organized for individual student use; and to provide a program of basic skills for explanation, drill, and habituation. The goal of the Handbook is not merely knowledge *about* language but improved use of language. Sections labeled "Applications in Speaking and Writing" in the Teacher's Manual keep the focus on more effective writing and speaking.

Although the work is so arranged that a teacher may concentrate upon traditional elements in English grammar, *Modern English in Action* introduces a number of generally accepted concepts derived from modern research in grammar and linguistics. The Teacher's Handbook suggests ways of effectively combining modern and traditional elements. Sample lesson plans supplement material in the text and are cross-referenced in the overprinted Teacher's Edition. Every effort has been made to incorporate sound current thinking into these books.

At the end of the text a 32-page supplement provides a comprehensive review of materials met in the Handbook, adding an extra dimension to the language study. These are cross-referenced to appropriate sections in the text.

An Exploratory Program. *Modern English in Action* has been designed to acquaint students with many language-arts areas. The aims are fourfold: to present materials step by step, with copious illustrations; to use materials of interest to young people; to develop basic skills in the areas touched upon; to provide a solid foundation for the years ahead when growing maturity and experience can lead to higher and higher levels of achievement.

Activity Code Letters. For each identification and review, all activities in Units One through Five are labeled with code letters. These identify at a glance the type of activity: W (writing), O (oral), R (reading), L (listening), T (thinking), S (study and research), and V (vocabulary and word study). In the Handbook of Grammar, Usage, and Style those practices which include work other than grammar or usage drill are also identified by code letter. Diagraming practices, which always include an alternative to the diagraming, are identified by D. For ways in which diagraming may fit into a modern English program consult page ii and page 28 of the Supplementary Teacher's Manual.

Spiral Skills. Though chapters have been grouped by skills, a glance at the code letters will show how the activities are interwoven throughout the book, how language skills are linked together, not isolated. These skills are treated spirally from book to book in the series and from chapter to chapter within a book. The philosophy is one of teaching and strategic reteaching. Thus *Modern English in Action* continues, in later chapters, to reinforce skills taught early in the book. Vocabulary is taught intensively in Chapters 1 and 2 and retaught by the word-study activities at the end of most of Chapters in Units One through Five. Opportunities for oral expression are provided in writing chapters, and writing opportunities are provided in speech chapters.

Teacher Aids. *Modern English in Action* provides direct assistance to the teacher by furnishing (1) complete answers, overprinted where possible; (2) a Manual of teaching suggestions, overprinted where possible; and (3) a Teacher's Handbook section in the Teacher's Manual, a concise textbook of practical methodology. Aims, lesson plans, sam-

ple corrected compositions, syllabi—aids like these make teaching more effective and more manageable.

The In-Action Principle. The philosophy of *Modern English in Action* is embodied in the words *in action*. Strategy emphasizes flexibility and a many-sided attack. Numerous, interesting student activities, with ample provision for individual self-teaching, constitute an important part of the book. Hundreds of activities in Units One through Five alone guarantee abundant student activity. The work is enticing, functional, challenging, and student-oriented.

Acknowledgments. It would be impossible to list the many people who made this edition of *Modern English in Action* possible, but even in a distinguished company, certain names stand out. Ruth L. Lutze, senior project editor at D. C. Heath and Company, was deeply involved in the preliminary preparations for this edition. Josephine McGrath and David Libby of the D. C. Heath Design Department played especially prominent roles in the design and illustration of the books. Robert H., William G., and Thomas F. Christ contributed materials, clippings, insights, and many practical suggestions. Milton Blatt, former colleague at Andrew Jackson High School, St. Albans, New York, made many helpful suggestions about including college-entrance materials.

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HENRY I. CHRIST
JEROME CARLIN

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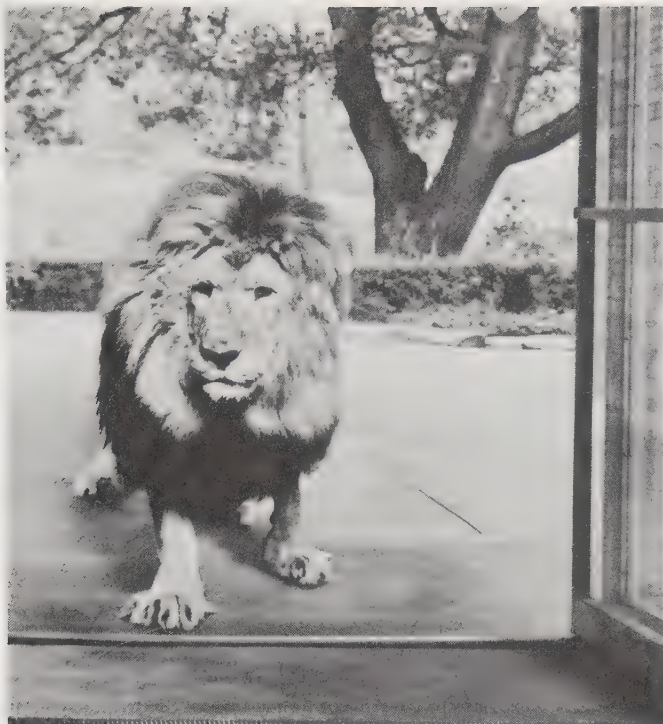
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**MODERN
ENGLISH
IN ACTION**

Unit One – *Words*

1 *Working with Words*





AIMS: To learn the importance of the dictionary as a tool
 To acquire skills in using the dictionary
 To become aware of how words come into the language
 To become aware of the importance of the dictionary

Just for the fun of it, how would you answer the following questions?

1. If you came upon a *fer-de-lance*, would you pat it on the head, avoid it, or take it home to your baby brother? *Avoid it because a fer-de-lance is a dangerous snake.*
2. Could a *mare's-tail* be in the sky, in a girl's hairdo, or at the end of a mop handle? *In the sky a mare's tail is a type of cloud.*
3. If you were baking a pie, would you have a *currant* in the ingredients or in the wiring of your electric oven? *In the ingredients — a currant is a small seedless raisin.*
4. Would you wear, drink, or write a *demitasse*? *Drink it because a demitasse is a small cup of coffee.*
5. If someone gave you a lion *gratis*, would you be grateful? *Getting a lion gratis is free, but you might not be sure you want it.*
6. When putting your hand on a *gunwale*, would you be in a shooting gallery, on a boat, or in an oil-extracting factory? *The gunwale is the upper edge of a boat's side.*
7. Would you pronounce *gunwale* to rhyme with *tunnel*, *one bale*, or *shoe nail*? *Gunwale is pronounced to rhyme with tunnel.*

Are you sure of all your answers? Can you give reasons for the first five? Let a dictionary be your final authority on these questions and on all word problems that you meet at any time.

DIGGING IN A DICTIONARY

Having an up-to-date dictionary of your own is most useful. Second best is to depend on the good dictionaries in your library. By the way, in getting ready to buy a dictionary, you will be wise to look at the excellent ones in a library and to copy the name and publisher of any you like.

There is gold in every well-edited dictionary. Mine it!

of competing dictionaries are not the same. Even word definitions vary.

GUIDES FOR USING A DICTIONARY

1. **Meaning.** Don't overlook the fact that, in addition to providing definitions, many dictionaries offer clues to meaning by showing how words are used in sample phrases or sentences.
2. **Spelling.** Find the spelling of a puzzling word by trial and error. If it isn't listed in the *k*'s, it may begin with *c*. Note too that more than one spelling may be listed: both "theater" and "theatre."
3. **Capitalization.** Be alert for words spelled with capitals or words sometimes capitalized and sometimes written with small letters; for example, "China" and "china."
4. **Pronunciation.** Use the key at the bottom of the page or in the front of the dictionary to unlock pronunciation secrets. The marked letter in the familiar key word gives you the clue to the sound of the same marked letter in an unfamiliar word.
5. **Parts of Speech.** Look next to a word for the abbreviation that tells its part of speech: "n." for "noun" or "adj." for "adjective" — and so on.

Word Forms. Find other forms of a word in the listing after it: the principal parts of a verb, the comparative and superlative of an adjective or an adverb, or the plural of a noun.

Other Information. Use your dictionary fully. Note whether it includes entries for famous places and persons, for abbreviations, for foreign words such as "au revoir," and for other references.

ACTIVITY 1 Studying a Dictionary Page

S

Find the answers to the following 25 questions by studying the dictionary page¹ which has been reprinted on the opposite page.

1. How many different, numbered definitions are shown for the noun *baseball*? *two*

¹ Reprinted by special permission of the publisher, Holt, Rinehart and Winston, Inc., from *The Winston Dictionary for Schools*

Most dictionaries use a capital for the main entry of a word that should be capitalized. However, the latest Merriam-Webster unabridged dictionary generally uses lower-case type and inserts the label cap after the word.

basal

bas-al (bās'āl), *adj.* having to do with a foundation; used as a base; as, the *basal* parts of a column; also, fundamental; basic.

ba-salt (bā-sôlt'; bās'ôlt), *n.* a kind of hard greenish-black rock of volcanic origin.—*adj.* **ba-sal'tic.**

base (bās), *n.* 1, the part of a as used in baseball.  **BASE**
thing on which it rests; as, the *base* of a statue; 2, one of the principal or fundamental parts of which anything is made; as, the *base* of some soups is meat stock; 3, the line or point from which an operation starts, as in surveying or in a race; 4, in baseball and some other games, a station or goal; 5, a secure or fortified location used as a starting point for operations, for storage of supplies, etc.; as, a military or naval *base*; 6, in chemistry, a substance that combines with an acid to form a salt; an alkali.—**base hit**, in baseball, a hit on which a batter gets to first base:—*v.t.* [based, bas-ing], 1, to found; establish; as, he *bases* his hopes on news reports; his business is *based* on honesty; 2, to set on a base; as, to *base* a statue on concrete.

base (bās), *adj.* [bas-er, bas-est], 1, inferior in quality; as, *base* materials; 2, mixed with inferior metal; as, a *base* coin; 3, morally bad; mean; vile; as, kidnapping is a *base* crime; 4, low or deep in sound; *base*.—*adv.* **base'ly.**—*n.* **base'ness.**

base-ball (bās'bôl'), *n.* 1, a game, very popular in the U.S., played with a bat and ball by nine players on a side, on a field  **BASEBALL DIAMOND**
A, pitcher; B, catcher; C, home plate; D, E, F, first, second, and third bases; G, shortstop; H, I, J, right, center, and left field; K, K, batsman's boxes; L, L, coaches' boxes.

basket

with four stations, or bases, in the shape of a diamond; 2, the ball used in this game.

base-board (bās'bôrd'), *n.* a wide molding running around the lower part of the wall of a room, against the floor.

base-born (bās'bôrn'), *adj.* 1, of humble parentage; 2, born of an unmarried mother.

Bas-el (bā'zl), a city in northern Switzerland (map 12). Also spelled *Basle*.

base-ment (bās'měnt), *n.* the lowest story of a building, usually below the level of the ground.

bash-ful (bāsh'fôol), *adj.* shy; easily embarrassed; as, a *bashful* suitor.—*adv.* **bash'ful-ly.**—*n.* **bash'ful-ness.**

bas-ic (bās'ik), *adj.* fundamental; having to do with the base or with the essential quality of a thing; as, *basic* reasons:—**Basic English**, 850 common English words, which, with inflections and derivatives, may serve as the foundation for an international language.—*adv.* **ba'sic-al-ly.**

ba-sil-i-ca (bā-sīl'i-kā), *n.* [*pl.* basilicas], 1, in ancient Rome, an oblong hall with columns along the two sides and a semi-circular recess, or apse, at one end; 2, a church built on such a plan.

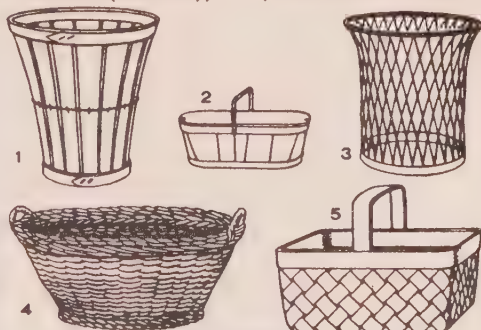
bas-i-lisk (bās'ī-lisk; bāz'ī-lisk), *n.* a fabled lizard of the African desert, whose breath and look were supposed to be fatal.

ba-sin (bā'sn), *n.* 1, a round, wide vessel for holding water or other liquid; 2, the quantity such a vessel will hold; 3, a hollow or enclosed place containing water, as a dock for ships; 4, all the land drained by a river and its branches.

ba-sis (bā'sis), *n.* [*pl.* bases (bā'sēz)], 1, a reason; cause; foundation; as, a *basis* for doubt; 2, a fundamental part or ingredient.

bask (bāsk), *v.i.* to lie in comfortable warmth, as in the sun or before a fire.

bas-ket (bās'kět), *n.* 1, a container made



BASKETS.

1, peach basket; 2, grape basket; 3, wastebasket; 4, clothesbasket; 5, market basket.

âte, âorta, râre, căt, âsk, fâr, âllow, sofâ; êve, êvent, êll, writêr, novêl; bîte, pîn; nô, ôbey, ôr, dôg, tôp, côllide; ûnit, ûnite, bûrn, cût, focûs; nôôn, fôôt; mound; côiñ;

If possible, distribute a dictionary to each student after this activity has been completed, and give the class drill in arriving at the pronunciation of unfamiliar words.

4 WORDS

2. How many different, numbered definitions are shown for the noun *base*? The verb *base*? The adjective *base*? noun: 6; verb: 2; adjective:
3. What sample expression is given to show how the word *basis* may be used? a basis for doubt
4. What is the correct spelling: *base-hit* or *base hit*? base hit
5. Which is the correct spelling for the name of the group of 850 common English words proposed as the foundation for an international language: *basic English*, *basic english*, *Basic English*? Basic English
6. How is the plural of *basis* spelled? Of *basilica*? bases basilicas
7. For *Basel* what other spelling is also correct? Basle
8. Is the adverbial form of *basic* spelled *basicly* or *basically*? basically
9. Of the two words *Basel* and *basal*, which is pronounced with the sound of *s* and which is pronounced with the sound of *z*? basal z Basel
10. Is the first *s* in *basilisk* correctly pronounced with the sound of *s*, *z*, or either? either
11. This dictionary uses a slanted line after the syllable that receives the accent, or heavy stress, in a word. Look up *bashfully*. Is it pronounced *BASHfully* or *bashFULLy*? BASHfully
12. Is *basalt* correctly pronounced with the accent on the first syllable, the second syllable, or either syllable? either syllable
13. This dictionary shows some words that have equal accents on two syllables, neither being stressed more than the other. Of which word is that true: *baseball* or *basket*? baseball
14. Sometimes a word is accented on two syllables, one just a little more than the other — as is shown in this dictionary by a heavy accent line for the heavier stress and a light accent line for the lighter stress. Is that true of *baseboard* or of *basis*? baseboard
15. The two lines of words at the bottom of the page are the pronunciation key. Which words in the key are used to show the two different sounds of the vowel *i*? bite, pin
16. Which words in the key show the different sounds of the vowel *a*? ate, ante, rare, ca
17. Does the pronunciation of the vowel in the second syllable of *bashful* correspond with the sound of *oo* in *foot* or in *noon*? foot ash, for allow, s
18. Is the *a* in *bas* of *basal* pronounced as is the *a* in *ate* or the *a* in *rare* or the *a* in *cat*? ate
19. Is the *a* in *Ba* of *Basel* pronounced as is the *a* in *cat* or the *a* in *far*? far
20. Is the *ses* in *bases*, the plural of *basis*, pronounced as is the word *sees* or the word *says*? sees
21. Where do you find the comparative and superlative forms *baser* and *basest* for the adjective *base*? after adj. following the word
22. What is the adverbial form of *base*? The noun form? basely, adv., baseness, noun
23. Which is the noun form: *basalt* or *basaltic*? basalt
24. If you were writing the word *basilica* and had room for only four or five of its letters as you came to the end of a line, why would you be

Point out that the pronunciation key in one dictionary should not be used to interpret the symbols in another publisher's dictionary. Though some symbols may be alike in both dictionaries, others may be different.

wrong in writing *basi-* and then putting *lica* at the beginning of the next line? *The syllable is sil, not sj.*

25. What is the value of the guide words *basal* and *basket* at the top of the page? *They show which words are on the page.*

Explain that a dictionary may give separate listings in heavy type for the same word

ACTIVITY 2 Using the Dictionary *us. d as different parts of speech (see base, n. and base, adj. on the sample page), or it may dispense with the*

A. Copy each of the following words and, with the help of a good dictionary, find out what parts of speech it may be. Then write a sentence illustrating the word used as each part of speech. *separate listing (see base, v.t.).*

EXAMPLE

See Answer Book.

letter *n.* Please write that word with a capital *letter*.

v. The art class *letters* signs for school use.

1. house 2. face 3. wolf 4. mellow 5. stub 6. mammoth 7. cabbage

B. Write the following words correctly, with or without capitals as your dictionary shows them. (For capitalization and for many other details you will find that different dictionaries do not always agree with one another.) *Those letters which are underlined usually are capitalized.*

1. acadia 3. archbishop 5. autumn 7. new year's day 9. pekinese
2. antarctic 4. asian 6. bible 8. north pole

C. Some words are confusing because of their similarity. Find the meanings of the following words, and in a sentence for each illustrate its correct use. *See Answer Book.*

- | | | | |
|-------------|-------------|-------------|-------------|
| 1a. beside | 2a. desert | 3a. statue | 4a. weather |
| 1b. besides | 2b. dessert | 3b. statute | 4b. whether |

ACTIVITY 3 Finding General Information in the Dictionary **SV**

See Answer Book.

Using a good dictionary, find the answers to the following questions. *Not every dictionary will provide the answer for every question. "Let's see who can find the largest number of answers in his dictionary."*

- What is the meaning of *apogee* and of *perigee* in referring to the orbit of an earth satellite?
- Where is Liberty Island? What was it formerly called?
- When was James Monroe President of the United States? For what is he famous?
- What is a Pyrrhic victory?
- What three things might a Mackinaw be?
- How large is Alaska?
- What is the meaning and use of the *date line* in geography?
- Who was Hippocrates and for what is he famous?
- What is meant by the Maritime Provinces? Where are they located?
- What is the meaning of the expression "to cross the Rubicon"?

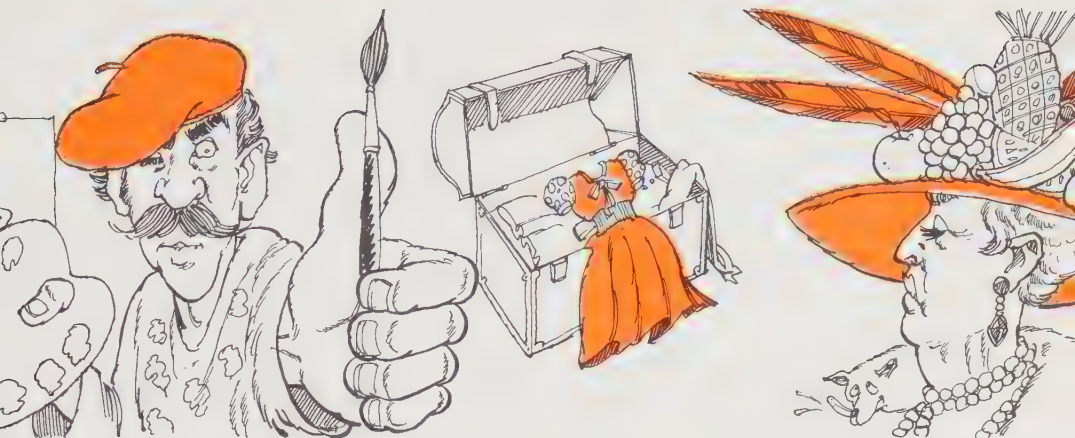
DIAGNOSTIC TEST 1A Working with Words

The ten italicized words in this test are among those you will meet in the rest of this chapter. Are you already familiar with their meanings? Find the correct definition of each italicized word among the four choices after it.

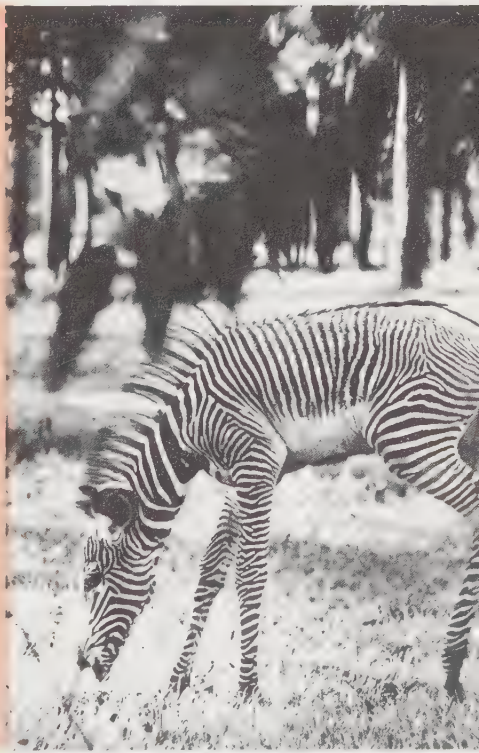
- d 1. *zenith* (a) the general appearance of a place or the features of a view, (b) having many beautiful views, (c) the point marked with a zero on a thermometer, (d) the highest point or the point in the sky directly overhead
- b 2. *veracity* (a) boldness, (b) truthfulness, (c) greediness in eating, (d) liveliness
- a 3. *velocity* (a) swiftness or rate of motion, (b) fierceness or blood-thirstiness, (c) a suburb close to a city, (d) smoothness
- b 4. *tantalize* (a) express in words, often by saying more than necessary, (b) torment by keeping something in sight but out of reach or by holding out hopes that are repeatedly disappointed, (c) twist or involve in a confused mass, (d) examine carefully
- d 5. *prudent* (a) rough in manner, (b) agreeable in manner, (c) insulting, (d) planning carefully or using sound judgment
- c 6. *musty* (a) soft or pulpy, (b) having a sharp or biting flavor, (c) having a smell or taste suggesting damp, mold, or staleness, (d) containing or resembling any wet, clinging material
- d 7. *mobile* (a) a group of angry people, (b) a small crowd, (c) having four wheels, (d) moving easily
- a 8. *lenient* (a) gentle or tolerant, (b) easily defeated or persuaded, (c) having a tendency to bend from an upright position, (d) thin
- b 9. *guile* (a) a person or thing that shows the way, (b) slyness and cunning in dealing with others, (c) the state of having done a wrong or committed an offense, (d) outward manner or appearance
- c 10. *diction* (a) stories that tell about imaginary people or happenings, (b) saying something for someone else to write down, (c) manner of speaking or choice of words, (d) the act of separating into parts

HOW OUR LANGUAGE GREW *For additional help see Teacher's Manual.*

Our English language is like a full-course dinner, rich in a variety of delicious foods grown all over the world. No other language has so rich a vocabulary, for many countries have contributed to making English both useful and colorful. As salt and pepper add seasoning, so new words have added color and life to our language. Many words have come to us from other European languages: *balcony* and *portico* and *piano* from the Italian; *deck* and *dock* and *skipper* from the Dutch; *zinc* and *sauerkraut* and *waltz* from the German;



tomato and *bronco* and *canyon* from the Spanish; *beret* and *trousseau* and *chapeau* from the French. Other words have come to us from other, less closely related languages: *moccasin* and *maize* and *Eskimo* from American Indian tongues; *zenith* and *zero* from the Arabic; *lilac* and *tulip* from the Persian; *zebra* and *gorilla* from the African; *amen* and *sabbath* from the Hebrew.



INTERESTING WORD HISTORIES

New words are constantly being added to our language. Some words are created to meet a need when new developments arise. Others are invented by writers or speakers who want to use catchy expressions. Still others are old words given new meanings.

Transportation developments have given rise to *airbus*, *container-ship*, and *hovercraft*. *Astronauts* have *docked* one *spacecraft* with another. Youths enjoy *skydiving*.

Scientists have sent up communication satellites, called *comsats*, from *launching pads*. When studying a mineral discovered on the moon, they named it *KREEP* for its chemical composition — *K* for the chemical symbol for potassium, *REE* for rare earth elements, and *P* for the chemical symbol for phosphorus. Astrophysicists are studying *black holes* in the heavens.

Actors and actresses, unhappy with unimportant roles, have called them *walk-ons*. But music lovers have been pleased with their *cassettes*. Automobile manufacturers developed *subcompacts*.

Some words are taken from the name of the discoverer or inventor, as *Geiger counter*, named after Hans Geiger, a German physicist; *Van Allen radiation belt*, after James A. Van Allen, who first called attention to a belt of intense radiation surrounding the earth in the upper atmosphere.

Did you ever eat a “spud”? Of course you have. To the Spanish it is *patata*, to the Swedish people, *potatis*. The Danes enjoy *patatas* and the Haitians, *batatas*. Where did the word *spud* come from? The story is that in Scotland, as in other countries, the potato is cultivated with a spade or fork called a *spud*. The people began applying the word *spud* to the vegetable as well as the tool.

Like *spud* many other words have their own stories and legends. The *ballot* comes from the Italian *ballotta* or “little ball.” The English borrowed this, calling it *ballot*, the name given to a little ball used for secret voting. This word has been retained, and we “cast a ballot” whether we use a printed slip or a voting machine.

Do you wonder where some strange expressions originated? Perhaps you have heard someone say, “She is as happy as a clam.” The full expression is “happy as a clam at high water.” Another expression, “He stayed until the bitter end,” comes from the sailor’s vocabulary. The “bitter end” was the end of the anchor cable which was fastened to the *bitt* or post on the ship’s deck. When the sailor reached that, he had come to the last inch of the rope.

THE DERIVATION OF WORDS

How far back can you trace your ancestry? To your grandfather and grandmother and perhaps your great-great-grandparents? It's fun, too, to trace the ancestry of words. All large dictionaries and even some small ones show the derivation of words. You will usually find the derivation of a word enclosed within parentheses or brackets before or after the definition of the word.

One dictionary, for example, gives this derivation for *snore*: [ME; ? b. *sniff* and *roar*]. Looking up the key in the front of that dictionary, you would find that *ME* means *Middle English* (1100–1500). The question mark means *perhaps*, and *b.* stands for *a blend of*. Thus *snore* comes from the English used between 1100 and 1500, and perhaps it is a blend of the words *sniff* and *roar*.

ACTIVITY 4 Tracing the Derivation of Words

V

See Answer Book.

A. Write the following words on your paper. Then, referring to your dictionary, write after each the original word from which it was derived, the country or language from which it came, and the present meaning.

- | | | |
|-------------|--------------|--------------|
| 1. fame | 4. bus | 7. zinc |
| 2. splendor | 5. horoscope | 8. albatross |
| 3. dime | 6. banana | 9. garage |

B. Find the story or origin and the present definition of ten of the words listed below. Your library will help you with books on word origins.

- | | | | |
|--------------|-------------|---------------|--------------|
| 1. answer | 6. dress | 11. omit | 16. Thursday |
| 2. baboon | 7. dungaree | 12. robin | 17. type |
| 3. calico | 8. guile | 13. robot | 18. wage |
| 4. companion | 9. hypnotic | 14. senate | 19. write |
| 5. daisy | 10. khaki | 15. tantalize | 20. Xmas |

PREFIXES AND SUFFIXES

A prefix consists of one or more syllables placed at the beginning of a root or base word to change the meaning, as *mis* + *spell* = *misspell*; *semi* + *annual* = *semiannual*.

A suffix consists of one or more syllables at the end of a word to alter its meaning, as *harm* + *ful* = *harmful*; *care* + *less* = *careless*.

On the following page is a list of common prefixes you use every day.

Make clear that being conscious of word derivations can do more than satisfy intellectual curiosity. When we study foreign languages, we can enrich our stores of English words. If we learn an interesting word history, we may be better able to use the word itself.

The meanings of these commonly used prefixes are worth memorizing. Pupils may be given that task for homework and may subsequently be tested on it.

10 WORDS

PREFIX	MEANING	EXAMPLE	DEFINITION
auto	self	autograph	something written by oneself
bi	two, twice	biannual	twice a year
circum	around	circumscribe	to draw a line around
con, com	together, with	commotion	moving together
dis	not, opposite of	discontented	not contented
ex	out	export	send out
in, im	in, not	impatient	not patient
mis	bad, wrongly	misprint	print wrongly
pre	before	predict	tell beforehand
re	back, again	recall	call back again, call to mind
sub	under	submarine	an underwater boat
super	over, above	supervise	watch over
trans	across, above and beyond	transfer	hand across
un	not	unlucky	not lucky

ACTIVITY 5 Using Prefixes

V

By using prefixes make one or more new words from each of the following words. Give the meaning of each new word.

- | | | | |
|-------------|--------------|--------------|---------------|
| 1. accurate | 5. diction | 9. mobile | 13. pronounce |
| 2. arm | 6. fortunate | 10. navigate | 14. sociable |
| 3. change | 7. issue | 11. port | 15. vision |
| 4. cycle | 8. market | 12. press | 16. way |

Have students memorize the meanings of the suffixes, and later test them accordingly.

Common Suffixes

SUFFIX	MEANING	EXAMPLE	DEFINITION
able, ible, ble	able to be	portable	able to be carried
ant	doing something	irritant	something that irritates
ar, er, eer	one who	beggar	one who begs
ful	full	hopeful	full of hope
ish	like, belonging to	girlish	like a girl
ist	one who	vocalist	one who sings
less	without, free from	homeless	without a home
ment	state, condition	astonishment	state of being surprised
ness	quality of	rudeness	quality of being impolite
ous	full of	joyous	full of joy
tion, sion	act of, state of	exhaustion	state of being exhausted

ACTIVITY 6 Making Words with Suffixes**V***For further help see Teacher's Manual.*

By adding suffixes make at least one new word from each of the following words and give the meaning of each new word.

- | | | | |
|--------------|-----------|-----------|-------------|
| 1. boy | 5. dump | 9. hand | 13. piano |
| 2. camp | 6. farm | 10. harsh | 14. self |
| 3. celebrate | 7. friend | 11. humor | 15. sing |
| 4. collect | 8. govern | 12. judge | 16. triumph |

ACTIVITY 7 Forming Words with Prefixes and Suffixes**V***See Answer Book.*

A. Find in your dictionary the meaning of each of the prefixes listed below and make a word using each.

- | | | | |
|------------|-----------|----------|-----------|
| 1. ante— | 4. dia— | 7. mono— | 10. post— |
| 2. anti— | 5. inter— | 8. over— | 11. tele— |
| 3. contra— | 6. micro— | 9. poly— | 12. tri— |

B. Find the meaning of each of the suffixes below and make a word using each.

- | | | | |
|----------|----------|----------|-----------|
| 1. —al | 4. —hood | 7. —itis | 10. —or |
| 2. —ance | 5. —ism | 8. —ity | 11. —ship |
| 3. —ent | 6. —ite | 9. —ize | 12. —ward |

SYNONYMS

Synonyms are words that have the same or almost the same meaning, as *velocity* is a synonym of *speed*; *veracity*, a synonym of *honesty*. Synonyms, although alike in a general way, have differing shades of meaning. There is as much difference in meaning between *conquer* and *defeat* as there is in color between *crimson* and *purple*. Learn to choose words as carefully as a painter chooses colors.

ACTIVITY 8 Distinguishing Shades of Meaning**VW***For further help see Teacher's Manual.*

Using your dictionary, find the differences in the shades of meaning of the words in each of the following groups. Then use each in a sentence. *See Answer Book*

EXAMPLE

Brave, courageous, and bold are synonyms; yet they have different shades of meaning.

Brave means *willing to face fear with self-control*, as: The brave fire-fighter, knowing the walls might collapse, ran into the building.

Courageous means *naturally stout-hearted in the face of danger*, as:

The *courageous* Colonel Cross wondered at other people's fear.

Bold means *tending to seek danger*; as: *Bold* people find trouble.

Conduct a synonym game like a spelling bee. Each student must supply a synonym of the same part of speech as the word given him. Use such words as the *adjectives*--curious, famous, solitary, shining; *adverbs*--amiably, reluctantly, sadly, swiftly; *verbs*--annoy, relate, startle, whirl.

12 WORDS

1. beautiful — handsome — pretty
2. dark — dim — gloomy
3. empty — vacant — blank
4. humble — meek — modest
5. indignation — anger — fury
6. stone — pebble — boulder
7. strike — slap — punch
8. wise — prudent — sensible



As good and nice are the most overworked words, ask pupils to check on themselves for one day, noting how often they use those words. "If you're overworking good and

OVERWORKED WORDS

Some words such as *good*, *funny*, *pretty*, and *said* are so overworked that they lose their real meaning.

ACTIVITY 9 Replacing Overworked Words

Good answers may vary. **V**

Read the following paragraphs. Then reread or rewrite them, replacing the overworked word *nice* with more descriptive adjectives or phrases.

fascinating

"I'm reading some *nice* stories about the Greeks," said Barbara,

"Well," sighed John, putting aside his own *nice* book, "it's a *nice* day for storytelling, but tell me about just one of those *nice* men."

"I think Diogenes was the *nicest*. He said some *nice*, clever things."

"Oh." John slumped down in his *nice*, comfortable chair and looked longingly out at the *nice* street.

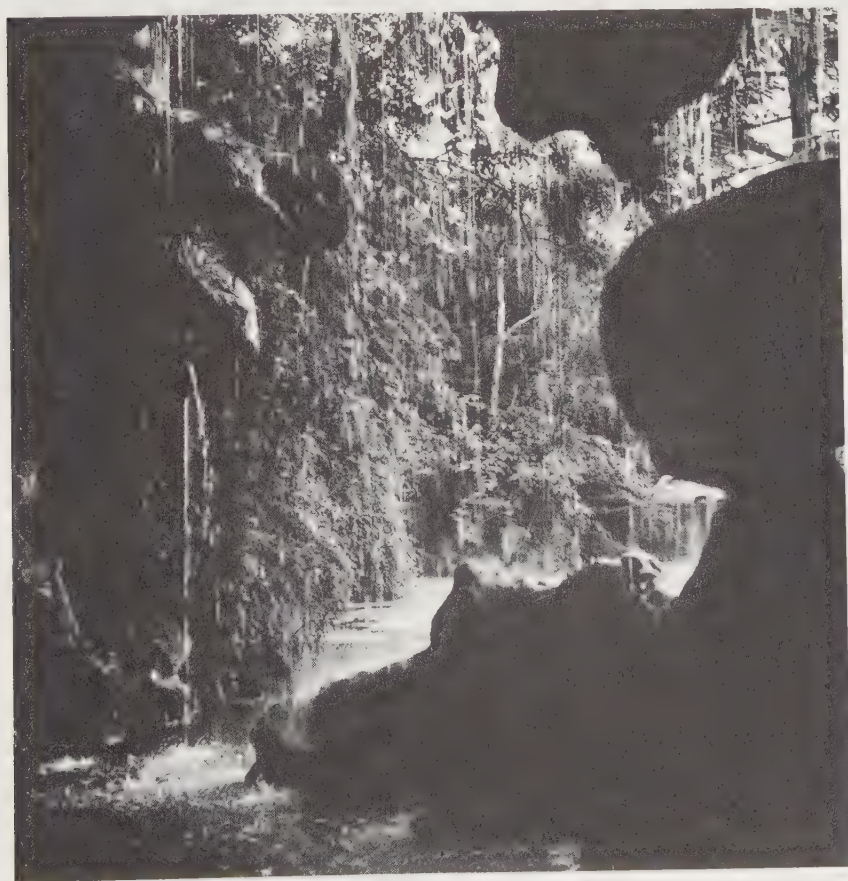
"He was the *nice* man who looked for an honest man with a lantern." John roused himself feebly. "What else did he do?"

"He said a lot of *nice* things. When he was asked what he would take to let a man give him a *nice*, sharp blow on the head, he said, 'A helmet.' He said another *nice* thing: 'Don't stir the fire with a sword.' He was *nice* and brave too. He said to Alexander the Great —

"John, you come back here! You shouldn't try to sneak out when I'm telling you such *nice* stories. Is that *nice*?"

DESCRIPTIVE WORDS

Specific words are necessary in describing sensations and sounds. Make words paint a picture or produce a sensation, as: *bitter chill*, *mossy cavern*, *perilous sea*, *crunchy candy*.



ACTIVITY 10 Making Use of Descriptive Words

VW

The following adjectives may be used to describe sensations of feeling, hearing, seeing, smelling, or tasting. Copy the adjectives, and after each write at least one noun that completes a picture. See how many pictures you can make. Use your imagination.

EXAMPLE blazing fire, blazing furnace, blazing sun

- | | | | |
|-------------|--------------|--------------|----------------|
| 1. bitter | 6. crackling | 11. roaring | 16. sour |
| 2. bulging | 7. dazzling | 12. rough | 17. tart |
| 3. buzzing | 8. gritty | 13. rushing | 18. thunderous |
| 4. clanging | 9. moist | 14. rustling | 19. whining |
| 5. clinking | 10. musty | 15. sharp | 20. whizzing |

Ask pupils to bring to class brief descriptive expressions for five or more objects they observe on the way to or from school; for example, a lopsided, overloaded bus

ANTONYMS

Antonyms are words of opposite meaning. They may be different words, such as *hot* and *cold*. They may be formed, too, by the use of prefixes and suffixes, as *agreeable*, *disagreeable*; *joyful*, *joyless*. In your writing and speaking choose the more descriptive word. For example, a colorless antonym for *fearless* is the word *fearful*; much more expressive antonyms for *fearless* are *panicky*, *terrified*, *cowardly*.

ACTIVITY 11 Finding Antonyms

V

Give an antonym of each of the following words; try to make it an expressive one.

- | | | | |
|--------------|------------|----------------|---------------|
| assistance | reveal | opaque | yielding |
| 1. hindrance | 5. conceal | 9. transparent | 13. obstinate |
| 2. necessity | 6. waste | 10. noble | 14. sensible |
| 3. guilt | 7. calm | 11. lenient | 15. difficult |
| 4. distance | 8. change | 12. vigorous | 16. vacant |

ACTIVITY 12 Using Antonyms

V

Read the following paragraphs; then rewrite them, replacing each italicized word with an antonym. Good answers may vary.

Dick could imagine his parents' reaction. He *plodded* home, *delaying* the *unhappy* moment when he would give them his *sad* report. His eyes were *dull* with *shame*; his head *drooped*; his feet *dragged* *wearily* along the road.

Eagerly he turned the corner onto his own street. Even the *squat* trees seemed *unfriendly*. He saw his parents on the *sparse* lawn in front of the *shabby-looking* house. They looked up at him. Soon they would know the *tragic* news.

Conduct an antonym game like a spelling bee. Each pupil must supply an antonym for a word given him or her. Use such words as these: *broad*, *fast*, *first*, *honest*, *lazy*, *merry*, *obstinate*, *negative*, *pretty*, *straight*, *temporary*, *true*.

HOMONYMS

Homonyms are word-twins. They are words that sound alike but differ in spelling and meaning: as *hoarse*, *horse*; *cent*, *scent*, *sent*; *to*, *too*, *two*.

A homonym game: a student wins a point for his or her side if he or she can think of a pair of homonyms not in the book and can supply illustrative sentences using them.

ACTIVITY 13 Choosing Homonyms

Number your paper 1 to 20; then write the correct word for each of the twenty choices. *The correct words are underlined.*

1. A certain quantity of firewood is called a *chord* cord, and twenty-four sheets of paper make up a *choir* quire.
2. Tom Canty *knew new* that sometime during the *right* rite he *wood* would have to *hail* hale the *raining* reigning monarch.
3. Dick's *dog* saw *him* hymn go *buy* by the door, carrying the *meat* meet. The pup jumped up quickly, his *tail* tale brushing the *close* clothes off the chair and causing the insect bottle *to* too *two* brake break.
4. If you wait *weight* here, you might *mite* hear *some* sum news of your uncle.
5. Rockefeller Center in New York City is located on property leased *least* for ninety-nine years.
6. The *choir* quire director struck a *chord* cord on the organ.

To motivate this section, ask why it must be true that people learn more words from hearing or seeing them used than from looking them up in the dictionary.

LEARNING WORD MEANINGS AS YOU READ

When you were a baby, you did not crawl over to consult the unabridged dictionary for the meaning of every unknown word some older person used. You were always watching, listening, reasoning, and guessing. Although you sometimes reached the wrong conclusions, you came to know the meanings of many words. Probably you knew thousands of them before you could even read.

As you read nowadays, keep your mind actively at work. Try to arrive at the meaning of each new or difficult word on the basis of its use in the sentence. Notice how each of the following sentences provides some clue to the meaning of the italicized word.

1. *Meteors* were once viewed with superstition, but now these shooting stars are being scientifically studied.
(You know that meteors must be shooting stars.)
2. Make a *chronological* list of the dates; for example, 1607, 1776, 1789, and 1812.
(You can guess that *chronological* means *in order of time*.)
3. Our new trailer is *amphibious*, unlike our old one, which could be used only on land and not on the water.
(You can conclude that *amphibious* means *usable on land and water*.)

This exercise will lead to only one correct meaning of each word. Since many words have more than one meaning, several illustrative sentences might have to be given to lead to all possible correct meanings. But this is the way we gradually learn all meanings of many a word.

16 WORDS

ACTIVITY 14 Getting the Meaning of a Word from Its Use

V

Be a word detective. Choose the correct meaning of each italicized word. Use only the clues given by use of the word in the sentence: do not depend on the dictionary for help.

1. An airplane pilot uses radar to find "holes" in storms through which he can fly without meeting much air *turbulence*.
(a) calmness (b) traffic (c) smooth motion (d) irregular motion
2. Scientists have been making a worldwide campaign to *eradicate* malaria, a deadly disease.
(a) spread out (b) talk about (c) wipe out (d) cooperate
3. This new chemical provides a *stimulus* to the growth of better and larger plants.
(a) means of increasing activity (b) means of coloring (c) place for storage (d) imitation
4. We set up camp at the base of a thousand-foot *escarpment* towering over the plain.
(a) skyscraper (b) tower (c) advertising sign (d) cliff
5. The metal container is made of lead so that *corrosive* acids will not destroy it.
(a) sweet-smelling (b) causing wearing or eating away (c) having a soothing effect (d) quick-flowing
6. Although the research workers are not sure of the cause of the illness that has struck in Hillsborough County, they *conjecture* that a germ is responsible.
(a) guess (b) feel certain (c) experiment (d) eliminate
7. Before you leave for the Little League game, check the *gauge* to find out whether the gasoline tank is full.
(a) passage with steep sides (b) groove or hollow (c) means of heating (d) device for measuring
8. *Archaeologists* are continuing work begun more than fifty years ago to uncover in Turkey the ancient city of Sardis, dating back to the sixth and seventh centuries B.C.
(a) detectives who trace missing persons (b) scientists who unearth and study ruins (c) scientists who study the structure of the earth (d) persons who draw up plans for buildings
9. Inspectors keep watch for *contaminants* draining from sewers and making the city water supply unfit for drinking.
(a) particles of sand (b) gases producing bubbles (c) things causing impurities (d) liquids
10. The shop sold sunglasses, telescopes, binoculars, and other *optical* instruments.
(a) related to the sense of sight (b) related to leisure (c) having to do with sports (d) precisely accurate

MASTERY TEST 1B Working with Words

Being able to give the dictionary definition is one proof of your mastery of a word. Showing that you know how a word is used in a sentence demonstrates your mastery in another way. This test will give you a chance to prove your mastery in the second way. In each sentence a word has been omitted where the number appears in parentheses. Choose the word from the list below that best fits the meaning.

diction	mobile	turbulence
eradicate	musty	velocity
guile	prudent	veracity
lenient	stimulus	zenith
	tantalize	

1. The chief librarian in our county has arranged for a (1) unit to carry books and records to every community that does not have its own library facilities. *mobile*
2. Each day when Tommy came home from kindergarten, he told such tall tales about his adventures that we eventually lost all trust in the (2) of whatever he said about school. *veracity*
3. Even though Lee and I are experienced in handling canoes, we never expected to be tossed about so wildly by the (3) of the water in the rapids. *turbulence*
4. The relatively slow start of a space satellite at its launching is no indicator of the tremendous (4) it attains shortly afterward. *velocity*
5. The (5) quality of the air in the long unused shack forced us to open windows and to move the bedding outside to dry in the sun. *musty*
6. Even if we can never (6) all crime, surely we should be able to reduce it. *eradicate*
7. What do animal trainers prefer to use as a (7) to learning: rewards for correct responses or punishment for errors? *stimulus*
8. Charlene drove hurriedly into town to buy the gift, but as she found the stores shut, the things in their windows seemed only to (8) her by their closeness. *tantalize*
9. Last year I was learning to play the piano with a very strict teacher, but this year I have a teacher who is almost too (9). *lenient*
10. Although the lack of rain has created a severe shortage of water, all citizens can help by (10) use of our resources, like leaving swimming pools unfilled and washing cars only once in a while. *prudent*

APPLICATION IN READING, WRITING, LISTENING, AND SPEAKING. *At home, every student should have and use a dictionary, even if it is only a paperbound one. In class, when an unfamiliar word or a questionable usage stumps the "experts," the desk dictionary should be handed to a pupil for research while the lesson goes on. Other alternatives are to analyze prefix, root, and suffix or for the teacher to compose on the spot an illustrative sentence with clear context clues leading to it.*

2 *Descriptive Words*



*AIMS: To learn what features go into a description
To develop precision and vividness in describing
To utilize figurative language*

Looking around at the rain-dampened campers in the recreation hall, the head counselor smiled. "To play the next game," Mr. Wheeler said, "we'll divide the group into two teams. The members of each team will secretly write the names of well-known products on slips of paper. Each player in turn will come forward, draw a slip written by someone on the opposite team, and then describe the product. Any member of his own team can call out the name of the article as soon as he recognizes it. If the team gives the correct name within two minutes, that side scores one point."

Teddy Kasman raised his hand. "I suppose you want us to describe a particular make, not just a type of product. Is that right?"

"That's correct, Teddy, but you must not tell what it is or what it's used for. You may say, for example, 'This product has a body largely made of steel and glass, and it rolls on four wheels with rubber tires.' Then you go on with enough details so that someone on your team will be able to call out the correct name of the make of car you're describing."

The campers' game illustrates some of the descriptive skills required in real-life activities. Advertisers telling buyers about their products, police seeking to identify missing persons, writers sketching characters and scenes, or family members describing places or friends visited — all must use words and skills to create pictures and impressions. Do you have those skills?

ACTIVITY 1 The Description Game

LO

Play the game described in the previous paragraphs. Only well-known products are to be used; others will be ruled out. Be alert.

Winning calls for good describing, speaking, and listening.

Put students' observation to the test by asking for descriptive examples of sounds heard from a crowd in a ball park or another large gathering, smells experienced in a candy factory, or a bakery, and tastes enjoyed in eating candy. If response is meager at this stage, use that fact as motivation.

WHAT GOES INTO A DESCRIPTION?

When you have to describe a product, a friend, a room, or a hobby collection, what can you say? Like a police identification expert, you might state size, shape, and weight. Sketching a person, you would mention complexion and hair color. You could also do much with the shape, color, and expression of the eyes. Naturally, too, you would deal with other features: nose, mouth, chin. You might mention posture, walk, movements of hands and legs, as well as clothing. In short, you would try to help others see whomever or whatever you are describing. You would do whatever you could to be sure that someone could easily visualize the person or the object you were describing.

Seeing is not always enough. The reader of a description of a ball park should also *hear* the crack of the bat and the roar of the crowd. Little brother enjoying your description of a visit to a candy factory wants to *smell* those delicious odors and *taste* that crunchy free sample — and possibly *touch* the sticky chocolate with his fingers. The effective sketcher in words appeals to “the mind’s eye” — and also to the mind’s ear, nose, and organs of taste and touch.

Let the class members attempt to supply their own improved versions of the sentence “The boy ate a large piece of meat.”

USING EXACT WORDS

The boy ate a large piece of meat.

That description is correct, but not exact or specific. How large is that large piece of meat? What kind of meat is it? Besides, who is the boy? Do we know him or anything worthwhile about him?

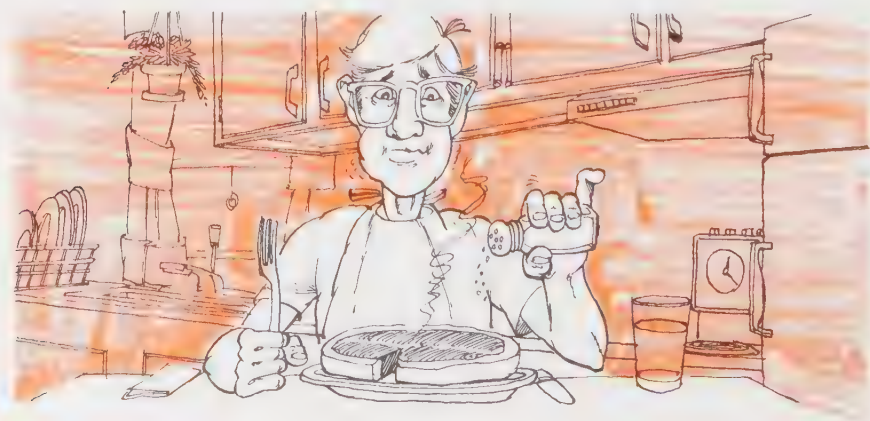
Let’s start with the *large piece of meat*. *Steak* sounds so much more precise, interesting, and appetizing than just *meat*. *Portion* gives us the sense of eating a meal better than *piece* does. *Two-inch-thick*, *pie-sized* may be truth or exaggeration, but it expresses the idea more exactly than *large*.

If a boy had a *two-inch-thick, pie-sized portion of steak* before him, could we accurately say that he *ate* it? Perhaps *feasted upon* would be more exact.

Then look at the boy. He would seem more like a human being if given his name — let’s say, *Arthur*. Adding a detail and calling him *little Arthur* would provide an even more accurate impression of him and of his feat in eating so much.

FAIR The boy ate a large piece of meat.

BETTER Little Arthur feasted upon a two-inch-thick, pie-sized portion of steak.





ACTIVITY 2 Improving Descriptive Expressions

VW

Words and expressions that provide exact, specific descriptions are preferable to those giving vague, general impressions. The expression *a large house* tells much less than *a thousand-room hotel*; *the long, rambling ranch house*; *a brick apartment building*; or *the imposing City Hall structure*. *An old tree* has less meaning than *a tall timeworn locust tree* or *a three-hundred-year-old redwood*.

Just as in the preceding paragraph more exact expressions were provided for *a large house* and *an old tree*, give one expression to improve upon each of these twenty.

- | | |
|----------------------------|------------------------------|
| 1. small animal | 11. only a little time |
| 2. unusual sound | 12. sang some songs |
| 3. pretty flower | 13. got a small fish |
| 4. long trip | 14. a number of doctors |
| 5. numerous persons | 15. working on some clothing |
| 6. much money | 16. get things at the store |
| 7. colored candies | 17. covered quite a distance |
| 8. big, odd-shaped package | 18. fixing some article |
| 9. young people | 19. moving on the water |
| 10. the child's toy | 20. a bird sitting in a tree |

22 WORDS

VIVID LANGUAGE *For further help see Teacher's Manual*

Related to the use of exact and specific descriptive words is the principle of utilizing vivid language. Sometimes the accurate word or expression is also a vivid one. Saying that *Arthur feasted* provides both a more exact and a more vivid description than stating that *Arthur ate*. The vivid expression makes one see Arthur enjoying his dinner.

Other expressions may be accurate enough and yet not sufficiently vivid. “Evil Mr. Boggs *threatened* that he would cause trouble for Jack Jordan.” The word *threatened* is accurate and specific, but it is not as vivid as *snarled*, *barked*, *muttered a warning*, or *roared a threat*.

Our word *vivid* is derived from the Latin *vivere*, meaning *to live*. Use the vivid word or expression, and make your description come alive for your reader or listener.

ACTIVITY 3 Choosing Vivid Expressions

SV

In each sentence three of the four choices are vivid words or expressions, and one is weak by comparison. Which are the preferred three?

1. Feeling deeply discouraged, Diane (slumped, huddled, sat, slouched) in her father's favorite armchair.
2. Overjoyed by his report card, Leroy (bounced, bounded, ~~walked~~, pranced) down the steps and started for home.
3. The mysterious liquid (~~came~~, oozed, shot, spurted) out of the damaged container.
4. Mr. Stowe's speech has an unusual (accent, harshness, sound, twang).
5. The (blazing, gleaming, glittering, shining) lights drew my admiring gaze.
6. Although the announcement (jolted, staggered, stunned, surprised) us, our recovery was rapid.
7. Inside the factory the din of machines was (ear-splitting, loud-sounding, piercing, thunderous).
8. The bun had a (honeyed, ~~sweet~~, sugary, syrupy) flavor.
9. The bat met the ball with a (loud volume of noise, resounding whack, sharp crack, solid clap).
10. I did not enjoy the (acid, sour, ~~unpleasant~~, vinegary) taste of the salad.
11. The wind (whistled, tore, ~~blew~~, screamed) around the corner.
12. Mr. Mason's team (raced, ~~went~~, scampered, trudged) out onto the field for the last half of the inning.

MAKING COMPARISONS

"What is it like?" You ask that question when you want someone to give you a clearer description. You in turn can be more effective in your descriptions by using comparisons.

1. Doreen leaped out of the schoolhouse door like a missile leaving the launching pad.
2. Going out the schoolhouse door, Doreen was a missile leaving the launching pad.

The comparison in the first sentence is called a *simile* because it uses the word *like* or *as* in referring to the resemblance. The second comparison, called a metaphor, omits *like* or *as*. These terms are not so important, however, as knowing how to make the comparisons effectively. The writers of the following knew how! Notice that their comparisons are figures of speech, comparing things which are not *really* alike and doing so in original ways.

When my big brother's voice becomes sticky syrup pouring out of a fancy pitcher, I know to whom he is talking on the telephone.

Seen from the skyscraper window, the cars below were scurrying beetles, and the people were meandering bugs.

ACTIVITY 4 Creating Original Comparisons

W

Place each expression in a sentence of your own with a comparison such as those in the preceding two examples.

1. nervous as
2. sounded like
3. hair was
4. clouds were
5. voice as soothing as
6. old mattress felt like
7. jumped like
8. clutching hands like
9. moonlight on the water was
10. rushed into action like
11. smile as warm as
12. smile as cold as

ACTIVITY 5 Word Study

VW

Each word below was used in this chapter on the page given after it. Tell the meaning of each word in the sentence in which it appears, and then use it in a sentence of your own. Your dictionary will help you.

creating distinct mental images

vivid 22

twang 22

harsh, quick ringing sound

sounding loudly

resounding 22

scampered 22

ran nimbly

running hastily

scurrying 23

meandering 23

wandering idly

APPLICATION IN WRITING, SPEAKING, LISTENING, AND READING. Description is commonly a feature of storytelling, of expository discussions, of conversation, of and other forms of expression.

Unit Two — *Composition*

3 *Building Sentences*



AIMS: *To improve sentence structure*
To learn how to avoid misplaced modifiers and dangles
To learn how to write sentences in good style

Writing well begins with the sentences you put together. To write effective sentences, take aim at these three goals: clear expression, sound construction, and appealing style.

GOALS FOR GOOD SENTENCES

First, you help your reader when your sentences express straight thinking in clear language. Even complicated subjects become more easy to understand. Second, what you write is more appealing when you combine sentence parts in sound grammatical structures. Knowing many different combinations also ensures that you won't bore your readers by continually repeating the same patterns. Third, your sentences represent you and your message. Why not wrap your thoughts in an attractive style?

PITFALLS TO AVOID

The work in this chapter will help you steer clear of these traps:

"The Empty Package." This kind of sentence says little of any importance. It might as well be eliminated. A composition containing empty sentences reveals an immature style. Often the best thing to do to an empty sentence is to change it into a word or a phrase that can be added to another sentence.

"The Multiple-Choice Test." This kind of sentence is carelessly worded. As a result it has more than one possible meaning. Which of two meanings did the writer really intend for the following sentence?

Those contestants who lifted the weight quickly moved on to the next step of the competition.

Correct: "After quickly lifting the weight, the contestants moved on to the next step of the competition."
"The Mismatched Monster." A Frankenstein creation, this monster has parts that do not match. A leg has been sewn to a shoulder, or an arm has been hung from the forehead. Mismatched parts of sentences are called dangles or misplaced modifiers. Can you see what is wrong with the following sentence?

Pumping along on my skateboard, the hill gave me a faster run than I had bargained for.
a faster run. . . .

“The Feeble Patient.” Some compositions — for example, editorials for a school magazine — naturally lend themselves to strong, forceful statements. Key sentences in any composition — for instance, the beginning and concluding sentences — should be expressed in an appealing style. Good ideas deserve to be strongly expressed. The following example of a concluding sentence staggers weakly and collapses with a deathly gasp:

I’ve told you my ideas about school sports, which you may not like.
Better: Students, do some thinking of your own about school sports and get into the action.

ELIMINATING EMPTY SENTENCES

After Diane had entertained her friends at a party where everything went wrong, she described the events in a letter to a friend. Part of her letter read as follows:

Annotations refer to Activity 1. Sentences that were deleted have been crossed out. Words moved to preceding sentences are circled.

One of the main troubles was the weather. ~~It was~~ miserable. A downpour came at exactly the wrong time. ~~The rain was very~~ heavy. You should have seen the kids dashing into the house. ~~They were~~ exhausted. I hardly knew what to do with their jackets and coats. ~~Everything was~~ dripping. Our party room has too little space for spreading wet things around on chairs to dry. ~~The party room is the one~~ downstairs. However, I eventually solved even that problem with my usual panic and calm expression. ~~The panic was~~ inside, and the calm expression was outside.

Diane’s writing style, though not the worst of its kind, can be improved. Like many other students she has a tendency to construct short, choppy sentences. Such sentences are sometimes used by professional writers on purpose, as in describing fast, exciting action. But ordinarily, putting too many of these sentences into a paragraph results in monotony or in a childish style. A number of Diane’s sentences, too, are empty packages, carrying little content and deserving to be discarded. Here is an illustration:

ORIGINAL One of the main troubles was the weather. It was miserable.
 IMPROVED One of the main troubles was the miserable weather.

Moving a key word, *miserable*, to the first sentence removed the need for the second sentence. Other short, choppy sentences in Diane’s paragraph can be eliminated in the same way. The key words that are left may be adjectives, like *miserable*, but they may also be participles, like *dripping* and *exhausted*, or adverbs, like *inside* and *outside*. Notice how the style of Diane’s paragraph is improved in the revised version in Activity 1.



ACTIVITY 1 Analyzing Revised Sentences

S

What changes were made in Diane's original sentences (page 26) to produce this revised version of her paragraph?

See the original paragraph on page 26.

One of the main troubles was the miserable weather. A heavy downpour came at exactly the wrong time. You should have seen the exhausted kids dashing into the house. I hardly knew what to do with their dripping jackets and coats. Our party room downstairs has too little space for spreading wet things around on chairs to dry. However, I eventually solved even that problem with my usual panic inside and calm expression outside.

ACTIVITY 2 Combining Sentences by Moving Key Words

SW

Eliminate one sentence in each of the following pairs by moving one or two key words to the other sentence.

EXAMPLE

ORIGINAL We teen-agers are usually fans of the top rock stars.
We are very enthusiastic.

IMPROVED We teen-agers are usually very enthusiastic fans of the top rock stars.

1. I like the sound of the Golden Light Orchestra. ~~It is smooth.~~
smooth
2. These musicians ^{always} keep to the same high standard in every song they play. ~~I mean always.~~
always
3. You can feel their music ^{throb} when you listen to their albums. ~~That music is throbbing.~~
throb
4. ^{record} A concert is the content of their latest album. They recorded the show.
record
5. Rod Burton, the leader of the group, says he is happy with the sales of the new album. ~~It is selling in record-breaking fashion.~~
record-breaking

6. As each song in this album comes to its end, the shouts and applause of the audience burst forth. ~~The fans are wildly excited.~~
7. The last song of the concert is my favorite because of its rhythm. ~~It is absolutely fantastic.~~
8. I also like other albums that the Golden Light Orchestra recorded. ~~Those albums were recorded much earlier.~~
9. Everybody in my family enjoys this group. ~~We are music-loving people.~~
10. You should see our expressions when somebody plays a new record or tape. ~~You would see contented looks on our faces.~~

THE LONG AND SHORT OF SENTENCES

The previous section of this chapter showed how to eliminate an empty sentence by expressing its thought in a word or two added to another sentence. Most sentences that can be dealt with in this way are fairly short. Do not leap to the conclusion, however, that a long sentence is better than a short one. Neither is necessarily better than the other.

If you write a letter to a friend or a composition to be shared with the class, you want your thoughts to reach your audience. Both long and short sentences are effective when they successfully deliver your message. As you grow older and more mature in your thinking, you will need to construct sentences that contain more complex ideas. These more mature sentences include more phrases and clauses. As a result they may be longer. Still, it is the message of the sentence, not its length, that counts.

PUTTING SENTENCES TOGETHER

Your writing skill will develop with your ability to put together sentence parts or structures necessary to express your ideas. To step up your improvement more rapidly, become a critic of your own work. Read over and revise whatever you write. Sometimes you will find a weak sentence that can be combined with another sentence. Learn the various methods of sentence combining. They will help you to revise poor constructions. They will also help you to build sound ones right from the beginning. Here are some of the major methods. (For the underlying grammatical principles and more practice see the Handbook of Grammar, Usage, and Style in the second part of this book. Page references are included.)

GUIDES FOR COMBINING SENTENCES

- A. Find a phrase expressing the key thought of a sentence and move that phrase to another sentence.

1. Prepositional phrase (Pages 305–310)

ORIGINAL You can easily spot our house. It stands out *with its red and white paint.*

IMPROVED You can easily spot our house with its red and white paint.

2. Participial phrase (Pages 389–392)

ORIGINAL Roger worked yesterday with a clean-up crew. Their work was *removing litter from empty lots.*

IMPROVED Roger worked yesterday with a clean-up crew removing litter from empty lots.

ORIGINAL Look at this weird picture. It's a picture *painted by my brother.*

IMPROVED Look at this weird picture painted by my brother.

3. Infinitive phrase (Pages 392–393)

ORIGINAL We made toys in the arts and crafts class. They *are to be given to sick children.*

IMPROVED In the arts and crafts class we made toys to *be given to sick children* rather than at the end of the revised sentence? *“To be given to sick children”*

belongs next to “boys.” It would be awkward before or after “in the arts and crafts class.”

4. Appositive (Pages 356–357)

ORIGINAL Liz Collison will be featured at the community show on Friday. She is *a talented guitarist and singer.*

IMPROVED Liz Collison, a talented guitarist and singer, will be at the community show on Friday.

- B. Join two similar ideas of equal importance, forming a compound sentence. Use one of the coordinate conjunctions: *and, but, or, nor.* (Pages 379–387)

ORIGINAL On the climb up the mountain I carried the food. Lance and Gilbert lugged the camping equipment.

IMPROVED On the climb up the mountain I carried the food, and Lance and Gilbert lugged the camping equipment.



C Join two ideas, making one subordinate to the other.

1. Adjective clause (Pages 397–400)

ORIGINAL Lance slipped and fell into a stream flowing across our trail. He was in the lead at the time.

IMPROVED Lance, who was in the lead at the time, slipped and fell into a stream flowing across our trail.

ORIGINAL The accident occurred at a dangerous spot. A rush of water was pouring into the stream from a nearby waterfall.

IMPROVED The accident occurred at a dangerous spot where a rush of water was pouring into the stream from a nearby waterfall.

2. Adverb clause (Pages 400–405)

ORIGINAL Gilbert and I rushed to the water's edge. We saw Lance struggling to avoid being dashed against rocks.

IMPROVED When Gilbert and I rushed to the water's edge, we saw Lance struggling to avoid being dashed against rocks.

3. Noun clause (Pages 405–406)

ORIGINAL We quickly found a solution. A rope from the camping gear could be used to pull Lance out.

IMPROVED We quickly found that a rope from the camping gear could be used to pull Lance out.

ORIGINAL We made the rescue in less than a minute. It still makes us marvel.

IMPROVED How we made the rescue in less than a minute still makes us marvel.

Emphasize that students must first study the indicated Guides.

ACTIVITY 3 Combining Sentences by Use of Phrases

SW

Combine each pair of sentences, making them into one sentence by using a phrase. Before you begin, review the Guides for Combining Sentences: A1, A2, A3, and A4.

Answer Book

1. Last night my parents and I saw the play *Hamlet*. It is by William Shakespeare.
2. Since we already had tickets, we went even though the weather was stormy. The tickets were for that specific evening.
3. The Lakeside Playhouse is located about five miles away from our home. It is a newly built theatre.
4. My father brought us there safely. He had been driving very slowly.
5. Many people reached their seats just before the curtain went up. They were the ones delayed by the storm.
6. The hero of the play is Hamlet. He is a young university student.
7. At the beginning of the play Hamlet is back home. He has returned to mourn his father's death.
8. The death of his father has saddened the whole country. This man was the former king of Denmark.
9. The ghost of Hamlet's father appears and speaks to the prince. The ghost is seeking revenge for a terrible crime.
10. Hamlet's uncle, Claudius, had secretly murdered the old king while the monarch was sleeping. He had done this with the intention of getting the crown for himself.
11. The ghost's command places a heavy responsibility on Hamlet. The old king wants Hamlet to avenge the murder.
12. Claudius's ambitions have been fully realized. Gaining the throne and marrying Gertrude were what he had wanted.
13. Hamlet becomes very gloomy and moody. He is disturbed by what he has learned.
14. Naturally, Gertrude begins to worry about the young man's behavior. She is Hamlet's mother.
15. The royal couple turn to their court advisers. The queen and king ask for help with Hamlet.
16. One man says that Hamlet is just lovesick. The name of this man is Polonius.
17. The king and Polonius spy upon Hamlet. They are looking for clues to his state of mind.
18. King Claudius expects trouble from the prince. The king is unconvinced that Hamlet is lovesick.
19. Eventually Hamlet avenges his father's death and makes himself a murderer too. He does this by killing Claudius.
20. After seeing this play, I had many serious thoughts. This was a story with sad scenes and tragic events.

A sound principle is to teach only one major topic at a time--in this case sentence structure. Over formal teaching of punctuation rules. But on the board show examples of punctuation of combined sentences.

ACTIVITY 4 Combining Sentences by Joining Clauses SW
Emphasize that students must first study closely the indicated grades.

Combine each pair of sentences, making them into one sentence by joining clauses. Before you begin, review the Guides for Combining Sentences: B, C1, C2, and C3. See Answer Book.

In combining pairs 1–3, use the conjunctions *and*, *but*, and *or* — though not necessarily in that order.

1. Ventriloquism can be just a hobby. It can be a moneymaking occupation.
2. You can earn money as a ventriloquist by performing at parties. You must be skillful enough to deserve the pay.
3. The first job is to learn the principles of ventriloquism. The next step is to practice until you are expert.

In combining pairs 4–6, use *who*, *whose*, and *that* — though not necessarily in that order.

4. My friend Dennis taught me the technique of speaking without lip movement. He is a skillful ventriloquist.
5. How to change the sound of the voice is another important lesson. This was also explained by my friend.
6. Dennis used to drop in every afternoon for a practice session. His house is next to mine.

In combining pairs 7–9, use *when*, *where*, and *that* — though not necessarily in that order.

7. In our attic is a large mirror. I usually watch myself doing my ventriloquism act.
8. I prefer the attic for practice. The reason is the advantage of rehearsing there in private. (*Hint: Split the second sentence and put the first sentence between the two parts.*)
9. A perfect moment comes along during almost every rehearsal. I do everything right.

In combining pairs 10–14, use *whenever*, *because*, *though*, *so that*, and *if* — though not necessarily in that order.

10. Keeping your lips motionless in ventriloquism is not too difficult. Only five letters of the alphabet — *b*, *f*, *m*, *p*, and *v* — require lip movement.
11. You want to use a word, for example, with a *p* as in *pie*. Just change your remarks and say *cake*.
12. Words with the difficult letters have to be used at times. Certain similar sounds, such as *n* for *m*, can be substituted.

Edgar Bergen
and Charlie
McCarthy



13. Keep your lips in the position of a frozen smile. Your mouth can remain slightly open and fairly motionless.
14. Your lips may move sometimes. The audience, with eyes on your puppet, will not notice anything.

In combining pairs 15–17, use *while*, *until*, and *after* — though not necessarily in that order.

15. Start working with a simple puppet. Your readiness for more expensive equipment is proved by your progress.
16. You are still a beginner in the first few months. Your puppet can be an old sock with buttons for the eyes and other odds and ends for the hair, nose, and mouth.
17. The hundreds of dollars for building a mechanical puppet will eventually be worth spending. You have at last become expert enough to justify the cost.

In combining pairs 18–20, join the clauses by using *although*, *as if*, and *since* — though not necessarily in that order.

18. Creating a distinctive voice for your puppet is tricky. It must not sound too much like your own.
19. The conversation between you and your puppet must leave an impression on the audience. Two people had been talking together.
20. Learning to be a ventriloquist is not easy. The satisfaction of entertaining others turns the work into fun.

MAKING SENTENCE PARTS MATCH

Even when the fictional scientist Frankenstein matched together all the parts necessary to form a human being, he succeeded only in creating a monster. Many a student looking carefully at a newly created sentence finds it to be a monster — and one whose parts do not even match properly.

After the following work on misplaced modifiers and dangling give special attention to these problems in the next

few papers that students write.

Prepositional phrases are often troublesome because they are too easily placed where they have an awkward effect or a doubtful meaning. The remedy is to change the position of the phrase or occasionally to substitute other words. Here are examples.

AWKWARD Mother filled our plates *with great pleasure*. (Some readers may expect this sentence to end: *with great helpings of turkey and cranberry sauce* — or some other mention of food.)

BETTER With great pleasure Mother filled our plates.

MEANING NOT CLEAR *During the rehearsal* the director *of the play* gave the actors detailed instructions *for the first hour*. (for the first hour of the play? for the first hour of the rehearsal?)

CLEAR During the rehearsal the director gave the actors detailed instructions for the first hour of the play.

CLEAR For the first hour during the rehearsal the director gave the actors detailed instructions about the play.

MEANING NOT CLEAR The criticisms of the President seem harsh. (Is the President criticizing or being criticized?)

CLEAR The criticisms of the President by his opponents seem harsh.

OR

The opponents' criticisms of the President seem harsh. (In both these examples the President is being criticized.)

CLEAR The President's criticisms seem harsh. (Here the President is making the criticisms.)

ACTIVITY 5 Revising Sentences

SW

Using the preceding examples as guides, revise each sentence to bring matching parts together and to make the meaning clear.

See Answer Book.

1. Please sit down and eat a little of everything in the dining room.
2. This beautiful car, a real bargain, was last owned by an auto mechanic, with many extras and low mileage.
3. The stories of the criminals fascinated us.
4. Chet walked in and surprised Sally with a new mustache.
5. Her parents left Paula in an angry mood and complained to the head nurse about the messy condition of the hospital room.
6. The damage to vegetable crops is worrying Florida farmers in the freezing weather.
7. Do you agree with the unfavorable opinion of the evening newspaper?
8. Our principal gave a talk that had everybody laughing at the graduation exercises.

9. To our delight, we saw two deer walking along on the way to school.
10. The artist accepted the invitation to design a cover for our class magazine with a pleased expression.

DEALING WITH DANGLERS

Stress that a participial or infinitive phrase at the beginning of a sentence should be immediately followed by the noun or pronoun it properly modifies.

At the circus two clowns, costumed as the front and rear halves of a horse, get together for a mad gallop about the stage. To vary the routine, they disappear behind the scene, only to return with the front section hauling the rear part by the tail. In another variation the "horse" pokes its head out of the side curtain and then comes prancing in with a long ladder connecting the front and rear sections. The act can be very funny indeed.

A sentence can be unintentionally funny — or if not funny, clumsy — when certain parts do not match. The reader may be amused or confused when the first part of a sentence does not go together with the next part in the expected way.

FAULTY *Falling from the side of the building, I* saw a huge advertising sign crash on the pavement. (The participial phrase *Falling from the side of the building* seems to modify the word that follows it, the pronoun *I*. However, that does not make sense.)

BETTER *Falling from the side of the building, a huge advertising sign* crashed on the pavement.

FAULTY *Suffering from a bad cold, the three concerts* in the stadium were canceled by Stevie Ashton. (The participial phrase *Suffering from a bad cold* seems to modify *concerts*.)

BETTER *Suffering from a bad cold, Stevie Ashton* canceled the three concerts in the stadium.

FAULTY *Receiving a low grade in her favorite subject, Bonnie's disappointment* is natural. (Was it Bonnie's disappointment that received the low grade?)

BETTER *Receiving a low grade in her favorite subject, Bonnie* naturally is disappointed.

FAULTY *To light a campfire safely, the surrounding area* should be cleared of dead leaves and trash. (The infinitive phrase *To light a campfire safely* seems to modify *area*. Is the *area* going to light the fire?)

BETTER *To light a campfire safely, campers* should clear dead leaves and trash from the surrounding area.

ACTIVITY 6 Eliminating Danglers

SW

Rewrite each sentence to correct the fault in its construction.

See Answer Book.

1. Strolling along Curtis Boulevard, two puppies in the window of the Poodle Palace made me stop and look.
2. Having won the race, some spectators lifted Carla up and carried her in a triumphal parade.
3. To enter the competition for the prize, an entry blank must be filled out by each contestant.
4. Having baked her first cake, the sense of satisfaction for Carol was even better than the enjoyment of eating the cake itself.
5. To repair my bike, Dad had to lend me some tools.
6. Taking the short cut, Jason's trip was reduced by a half hour.
7. Touching down in a dense fog, the poor visibility caused the plane to make a bumpy landing.
8. Caught in the traffic jam, our impatience increased with every passing minute.
9. To get to school after the bus broke down, a long trudge through the snow was forced upon the students.
10. Finishing the dishes just in time, the honking of a horn told Linda that Hank had arrived.
11. Packed under all the other groceries, the miracle was that the eggs arrived unbroken.
12. Told to go to his room, the older children were amazed by the speed with which little Jimmy obeyed.
13. Having just completed the work on the sidewalk, Mr. McCabe's annoyance was great when he lost his balance and stepped into the cement.
14. Staring at the magnificent scenery, the immediate reaction was a feeling that our long, hard journey had been worthwhile.
15. To reach an agreement that would end the argument, the club members' decision was to take a vote.
16. Having been chosen as leader, the responsibility for the success of the project was entirely Georgina's.
17. To enter a canoe without tipping it, the weight of the person boarding it must be kept in the center.
18. Entering the employment office, Joan's calm appearance hid her inner feelings.
19. Pulling out of the parking space, a collision with Miss Harper's car was narrowly avoided by a delivery truck.
20. Being successful at everything he did, the thing Pete could not understand was his lack of popularity with the other students.
21. Having gained a large audience this season, the chances are that the Sunday night comedy hour will continue next year.

22. Not knowing the cost of the intended gift for their mother, it turned out that the two sisters had not brought enough money for the purchase.
23. Delighted with the result of her experiment, the science teacher had to be told about it by Susan immediately.
24. Disappointed by the squeaky sound, the new tape seemed to us to be defective.
25. Having struggled with the problem for an hour, Denny's sleepiness made him put it aside till the next day.

SENTENCES WITH STYLE *For farther help see Teacher's Manual.*

The sentences that you put on paper are valuable when they present your thoughts clearly. They become even more valuable when they spark extra interest because of the style in which they are expressed. Sentences written in an appealing style have a special strength, like that of a powerful broadcasting transmitter. They forcefully communicate to the receiving audience.

Appealing sentences depend upon a number of things. Exact choice of words, memorable imagery, forceful expression, clever arrangement of ideas, unusual point of view — these are only a few of the many ways of turning out sentences with an attractive style.

The following examples are from students' articles and stories published in school magazines. Which sentences do you particularly like?

Sentences containing details that make subjects come alive:

I am too old to be taken to the circus now, but in my memory the kids shout and clap, the sleek-skinned tigers and panthers pad nervously about, the trapeze artists twirl and somersault on wires high in the air, the sad and funny clowns carry on, and the greasepainted smiles are still not washed away.

If you want me to describe my beagle, all I can think of is a pair of floppy ears and two wondrously deep, sad eyes.

My older brother Ralphie was a wonderful teacher who showed me how to fix my model airplane. Every time I pressed a certain button, it would go "vroom" in a way no other boy's airplane could.

Sentence with details showing what something was not:

My first visit to my clarinet teacher's house was disappointing, since I had created in my mind the vision of a professional studio, its walls papered with music awards and photographs of Beethoven, Bach, and Benny.

plain that writing style involves the language used, the way it is used, and the way the writer thinks about a subject. Even in the best writing not all sentences are strong in the ways mentioned in the text--but a goodly number are.

Sentences that create their effect by piling up details:

When you were three years old, you had powers of persuasion to get whatever you wanted by kicking, grabbing, throwing, biting, screaming, crying, and just plain looking pitiful.

With girls Mike was shy, self-conscious, embarrassed, nervous, cautious, suspicious, and accident-prone.

Sentence that finishes with an unexpected twist:

Holly Hathaway was the delight of her teachers, the ideal of her classmates, the pride of her mother, and the tax deduction of her father.

Sentences that play with words:

To light up a burning interest in a cool sport, learn to ski.

Nothing is quite so frustrating as starting something new when one is already behind before beginning.

Sentences that use comparisons:

If you have ever seen a Goodyear blimp, you know how my arm looked after I fell on it while tossing a frisbee.

The average teen-ager's life looks as well put together as a junior high school football team playing the Pittsburgh Steelers.

As I drew my collar up around my ears, a nasty wind, like a nudging hand, pushed me forward along the deserted path.

Sentence that uses irony or sarcasm:

There must be advantages to having a younger brother, none of which come to my mind right now.

Sentences that tease or tempt the reader to read further:

Terry had long, lustrous brown hair that she usually wore piled on her head and stuffed under her baseball cap.

Years ago people would camp at their favorite state park for a few weeks of fresh country air and peaceful fun — but not any more.

Sentences that make imaginative use of language:

As you approach the enormous white barn, you can hear the young colt Banshee, wanting to get out for his morning romp in the green pastures, and Satin Lace, the proud mother, telling the rest of the mares about her newborn son. (*This writer tells the reader that the horses were neighing, but does so in an imaginative way.*)

As the mosquito circled around my pillow, I gave it a karate chop to the starboard wing and a smashing blow to the port antenna, but still it orbited around me, making nervous whinings in my ear.

Ask, "Were you

ACTIVITY 7 Analyzing the Style of Sentences*impressed by the language, the way it was used, or the writer's way of looking at the sub-*Choose five sentences from the preceding seventeen examples. *ject?"*

Be prepared to explain in class why the style of each one makes a special impression on you.

ACTIVITY 8 Writing Sentences with Attention to Style

W

Using the examples in the preceding section as models, write three sentences on three different subjects. Try for an appealing style. You may choose subjects from the following list, or you may select subjects of your own.

The view through a window

Passing a pet shop

Heavenly hamburgers

Action on the playground

Pandemonium

Little children

Toys

A musical instrument

Taking a test

The perfect moment

Going into a bakery

The park in summer (winter)

Getting a haircut

Eyes

At the evening dinner table

The winning play

Happiness

Rage

At the dentist's office

Driving a tractor

Use this section for two goals: (1) skill in writing topic sentences expressing a main idea and (2) general improvement of sentence style

THE TOPIC SENTENCE

Among the key sentences in a paragraph or a longer composition is the topic sentence. Its style can tempt readers or turn them away. Which of the following two sentences would better serve as the topic sentence at the beginning of a paragraph?

1. Babysitting is an interesting subject.
2. Knowing how to keep kids entertained may save your life when you are babysitting.

The first sentence has two weaknesses. One fault is its failure to state the topic narrowly and exactly enough. Surely the paragraph is not going to tell everything that can be said about babysitting. The other fault is the dull style, showing little effort to interest the reader. Just saying that the subject is interesting will not tempt anyone to read on.

The second example is strong in the ways that the first is weak. It narrows the topic to how a babysitter can keep children entertained. The lively style creates interest through exaggeration:

this paragraph “may save your life.” Babysitting becomes an adventure for which one must practice survival tactics.

TIPS ON TOPIC SENTENCES

1. Announce the main idea of your paragraph in the topic sentence.
2. For longer compositions try to give each new paragraph its own topic sentence stating the main idea of that paragraph.
3. Place your topic sentence at the beginning of the paragraph. Eventually, when you become more skilled, you will learn the professional writer's ways of placing a topic sentence in other parts of a paragraph.
4. Be exact and specific, not general or vague.
5. When writing a single paragraph or a short composition, narrow your topic to what you can cover. Some poor topic sentences stake out subjects broad enough for whole books.
6. Make your reader eager to go on. Arouse interest or curiosity.
7. Use language in an attractive style.

ACTIVITY 9 Critiquing Topic Sentences

Some groups have more

S

Which topic sentence do you prefer in each of the following groups of three? Tell why you prefer that sentence rather than the other two. Be prepared to present your reasons in class.

Good answers may vary.

1. Topic of Paragraph: *Taking Tests*

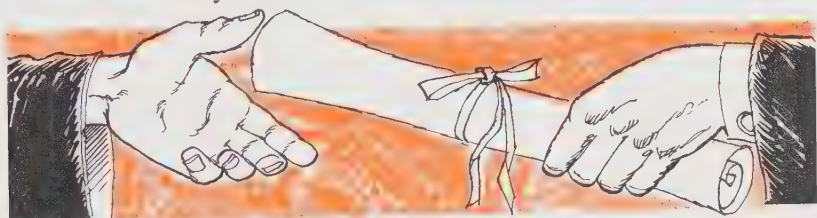
- a. A topic everybody thinks about is tests.
- b. At last I have learned the secret of how to take tests without getting sick. *specific about topic; appealing; enlisting reader's sympathy*
- c. There are many ways of taking tests.



2. Topic of Paragraph: *Embarrassment* less pretentious than g; not so novel in approach; appealing to reader's sympathy
- Embarrassment is a subject on which I am an expert.
 - In my experience I am always getting into this kind of situation, but I try not to act like it.
 - Ladies and gentlemen, meet the world champion of embarrassing moments: me. novel in approach; appealing to reader's sympathy

3. Topic of Paragraph: *A Time to Be Proud*

- Our eyes shone with pride when my brother stepped forward to get his college diploma. specific; vivid in imagery; emotionally appealing
- In everybody's life there comes a day that is a time to be proud.
- In my opinion there are not enough of these times when you can feel that way.



4. Topic of Paragraph: *My Worst Fault*

- My faults are not too many, I hope, but the worst one is not easy to pick.
- My parents say I'm lazy, but I say I just have a habit of putting things off. specific; inviting reader's interest; less attractive in style than g
- On a report card for myself I would have to write "needs improvement" next to "keeping promises." specific; novel; attractive in style

5. Topic of Paragraph: *Going to College*

- People of our age should begin thinking about going to college.
- Students, start thinking now about going to college. specific; appealing directly to student readers; forceful
- Most of us are not sure what to do about the future.

6. Topic of Paragraph: *A Hobby*

- Putting designs on T-shirts is a hobby I enjoy both when I work at it and when I wear the result. specific; attractive in style, straightforward
- The thing about ventriloquism is that when you learn how it is done, you become a dummy. specific; novel; awkward in expression (the thing about . . .)
- Practically every year I get to write a boring composition about my hobby. hinting of a possibly humorous approach; not certain to attract all readers

7. Topic of Paragraph: *My Changing Tastes in Books*

- The books I used to like I still enjoy, but I am beginning to read other kinds too. acceptable; not so forceful as h or attractive as c
- Books for young children are not for me anymore. specific; forceful
- Once upon a time I liked once-upon-a-time books, but now I enjoy books about real life. specific; novel; attractive in style

8. Topic of Paragraph: *Horror Movies* specific; expressive
- People who like horror movies must enjoy being tortured.
 - There they are, shivering and shaking in a comfortable living room while they watch a horror movie on television. concrete; vivid; attractive in style
 - Being scared by horror movies is what many people think is a great idea.
9. Topic of Paragraph: *How to Make or Do Something*
- Go ahead and shoot — after you learn these secrets of taking good pictures. specific; forceful; attractive in style
 - A topic that I know about is how to grow tomatoes from my own experience.
 - Washing a car will be easy if you take my advice. specific; inviting to the reader
10. Topic of Paragraph: *An Interesting Person*
- There is one person I know who fascinates me.
 - The person I think is very interesting is my uncle.
 - Our unusual next-door neighbor, Mrs. Leander, drives a United States mail truck. specific; novel; attractive in style

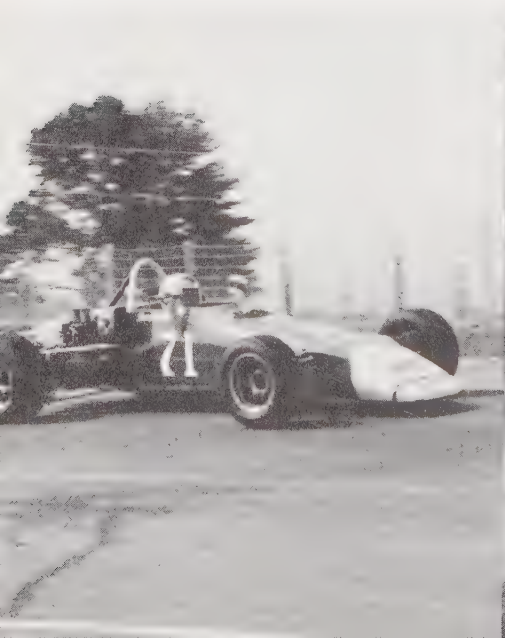
ACTIVITY 10 Writing Topic Sentences

W

Choose three of the following topics, or others you prefer, and write a good topic sentence for each.

Why I like rock music
Making money
Nuisances
The car I want
An unusual ride

Surfing
Citizens band radio
Choosing clothes
Getting along with others
Handling animals



THE CONCLUDING SENTENCE *Aim for (1) skill in writing clinching sentences and (2) general appreciation of sentence style.*

When a paragraph stands alone or comes at the end of a composition, it concludes with a clinching sentence. Like the final measures of a song, the concluding sentence brings the composition or paragraph to a satisfying close.

GUIDES FOR GOOD CONCLUDING SENTENCES

1. Let your concluding sentence sum up, give a final detail, or throw a last punch in support of your opinion.

SUMMING UP All in all, the visit to the museum proved to be educational, entertaining, and exhilaratingly exhausting.

GIVING A FINAL DETAIL At sundown we finally floated the boat onto the trailer and jubilantly hooked it up to the car for the ride home.

THROWING A LAST PUNCH These safety regulations won't prevent accidents unless those of us who ride bikes obey the rules.

2. Avoid finishing awkwardly with an additional thought that does not properly serve as a final detail.

POOR One thing I forgot to mention before is not to tilt the camera while looking through the view finder.

3. Avoid telling the reader that you are concluding because you have run out of ideas.

POOR That is all I have to say about taking pictures.

4. Finish with a strong statement. Writing a weak concluding sentence is like offering a limp handshake at the end of a visit.

POOR I hope you can use these ideas.

BETTER By following these hints, you may someday have the prizewinning picture in a photography contest.

5. For the final impression make a special effort to write in an attractive style.

ACTIVITY 11 Criticizing Concluding Sentences

S

Which sentence do you like best in each of the following groups of three? Tell why you prefer that sentence rather than the other two. Be prepared to present your reasons in class. *Good answers may vary.*

Some groups have more than one effective sentence. Emphasize why do you like the sentence you chose. Aim for appreciating its style and its effectiveness as a close.

1. Topic of Paragraph: *If I Had Three Wishes*
 - a. Now I have told you about my three wishes.
 - b. Also, going back to my second point, I might want my new wheels to be a sports car.
 - c. Now will someone please pass the magic lamp, as I am ready to have the genie grant my wishes.
2. Topic of Paragraph: *A Dog's Life*
 - a. A dog's life is not so bad.
 - b. If Fifi could talk, she would probably say, "What's bad about a dog's life?"
 - c. Another thing is that some dogs are locked up in the house all day while everybody is working or going to school.
3. Topic of Paragraph: *Worrying*
 - a. Those are all good reasons to say, "Why worry?"
 - b. When I worry, my mother always gets annoyed.
 - c. That's enough about worrying.
4. Topic of Paragraph: *Morning at My House*
 - a. A bad problem is that everybody eats breakfast at a different time.
 - b. Those are my thoughts about morning at my house.
 - c. Then the door slams behind the last one going to work or school, and the empty house is peacefully quiet.
5. Topic of Paragraph: *A Book I Recommend*
 - a. For the thrill of adventure read this book.
 - b. You may even forget to watch your pet television program while you fly with the pilots in this book.
 - c. I recommend this book to all people of our age because they will find it interesting and worth reading.
6. Topic of Paragraph: *Things That Make Me Happy*
 - a. But I don't enjoy having to fight with my sister to see my favorite programs.
 - b. To sum up, happiness for me is doing things that give me a challenge.
 - c. Those are not the only things that make me happy.
7. Topic of Paragraph: *Borrowing*
 - a. According to an old saying, if you don't return what you borrow, you can't borrow again.
 - b. These times when I borrowed from my friends have proved that they really are friends.
 - c. As my friend always says when he "borrows" my homework, "Borrowing is a bad habit."

8. Topic of Paragraph: *Practical Jokes*

- The only trouble I ever had was when I ruined Ronnie's shirt.
- All in all, I have a funny feeling that those who enjoy practical jokes are funny people. *summing up; well worded (play on word funny)*
- The lesson I learned is always to pick, as the victim of a joke, somebody with a sense of humor. *giving a final thought; less lively than b*

9. Topic of Paragraph: *Dish Washing*

- My parents always end the discussion by saying, "But you are giving a the best dishwasher our family could have." *final detail; appealing; less imaginative than c*
- The time I broke the sugar bowl I thought that was the end of my dish washing career.
- The voices raised in argument finally die down, being succeeded by the gush of water and the clinking of silverware and dishes — as the loser goes to work. *giving a final detail; imaginative; appealing in style*

10. Topic of Paragraph: *A Visit to the State Fair*

- It was a day I will never forget no matter how long I live or how many state fairs I go to.
- When I saw some of the weird-looking chickens that the judges had given prizes, I couldn't believe my eyes.
- Having stuffed ourselves with all the goodies of the food stands, the exhibits, and the events, we happily headed for home. *summing up; vivid; appealing in style*

ACTIVITY 12 Word Study

VW

Each word below was used in this chapter on the page given after it. With dictionary help, tell the meaning of each word in the sentence in which it appears. Then use it in a sentence of your own.

language creating mental pictures	imagery	37	right (side)	starboard	38	related to staying alive	survival	40
walk	pad	37	left (side)	port	38	in a stimulating manner	exhilaratingly	43
use of words saying one thing and meaning the opposite	irony	38		orbited	38		jubilantly	43
				circled around (as a planet goes around the sun)			joyfully	

APPLICATION. Follow up in comments on students' future papers. Praise well-constructed sentences or instances of appealing style. Occasionally, bracket two sentences and ask a student to combine them "as you have learned to do."

4 *Building Paragraphs*



*AIMS: To learn the elements of the paragraph
To gain skill in writing unified, coherent paragraphs
To explore different ways of developing paragraphs
To give attention to good style in writing*

What is gained when a page is divided into paragraphs? One student answered this question by saying, "The effect of paragraphs is almost like having art work on a page to make it look interesting. The blank spaces at the beginning and end of every paragraph act like bits of trimming to break up and decorate the lines of print." That is indeed one value of paragraphs.

More important, however, is the signal that the start of each new paragraph flashes to the reader: *here comes a new idea*. Suppose, for example, that a composition explains how to make something. The first paragraph may list the materials needed, the second may explain how to put them together, and the third may deal with how to use the finished article. Paragraphs enable writers to present ideas in an organized fashion, and they help readers to follow those ideas without confusion.

Paragraph is begun for each new idea. Aren't subordinate thoughts new ideas? More

PARAGRAPH UNITY

A paragraph must have oneness, or unity. Each of its sentences must help the reader to understand a single main idea. The test of a well-written, unified paragraph is to ask these questions: Does the paragraph deal only with a single major topic? Is every sentence related to that topic? Does each sentence help to make the main idea clear?

How can you go about making a paragraph unified? Start with a topic sentence stating your main idea. Then make certain that each additional sentence presents a related, supporting thought. (For review, see Tips on Topic Sentences on page 40.)

The following paragraph, written by a student who was concerned about a situation in school, is an example of a unified paragraph:

OUR ADDICTION

Noise is an unnecessary problem in our school. Often the teachers have to speak to us about it. Sometimes even our principal tells us to keep the noise down. Sooner or later, however, the sounds are again as loud as ever, and the problem continues. That does not have to be if we look at the situation sensibly. There is no reason at all for anyone to have to use full lung power in contacting a person nearby. To attract that person's attention, a tap on the shoulder is certainly much better than yelling a loud "Hey, Gary" or screaming a penetrating

"Lisa, I'm here!" Once the other person's attention has been attracted, conversation can be carried on in a normal tone. This solution, of course, calls for the cooperation of everybody. Let's give our voices and other people's ears a rest from now on. — STUDENT WRITER

Analyzing the Paragraph

MAIN IDEA

Noise is an unnecessary problem in our school.

SUPPORTING THOUGHTS

Teachers and the principal try unsuccessfully to restrict the noise.

The problem can sensibly be solved.

Attract your friends' attention without shouting.

Carry on conversations in normal tones.

The cooperation of all is essential.

The main idea of the paragraph is clearly stated in the first sentence and is backed up with supporting thoughts in the rest of the paragraph. The paragraph is well-organized and has unity.

Consider by way of contrast the following paragraph:

NOTHING CAN BE DONE *strives for an effective topic sentence will have a*

People criticize teen-agers, but nothing can be done. Many teen-agers are different from others. When a person feels different, this can lead to his or her doing something wild and reckless. It doesn't really matter how much money you get or have, for it's your personality inside you that counts. When you grow up and become an adult, you will have many responsibilities. I say that to understand a teen-ager you have to be one yourself. Of course, there are the few teen-agers who like to be criticized. But because of a few careless ones, almost all are blamed. Teen-agers live a hard, struggling life. — STUDENT WRITER *graph.*

Analyzing the Paragraph

MAIN IDEA (not clear)

People criticize teen-agers, but nothing can be done.

SUPPORTING THOUGHTS

Many teen-agers do something wild and reckless because they feel different from others.

Money doesn't matter, but personality does.

Teen-agers will have many responsibilities when they grow up.

Only a teen-ager can understand a teen-ager.

A few teen-agers like to be criticized.

All teen-agers are criticized because of a few careless ones.

Teen life is hard.

The paragraph does not have a clearly stated idea in the topic sentence. Does the topic sentence mean that nothing can be done about teen-agers or about people's criticism of them? In addition, the other sentences in the paragraph do not relate to a single, clearly defined topic. This paragraph is not well-organized or unified.

Spotting Unrelated Sentences

Of the features that spoil the unity of a paragraph, the most common is the sentence that strays in, very much like a friendly cat wandering into a house where it does not belong. When you reread a paragraph that you have written, you can often spot one or two sentences completely unrelated to the main idea. Sometimes, however, you may overlook such a sentence because it seems to be connected with the topic — unless you really think hard about it. When you revise your compositions before handing them in, look carefully for unrelated sentences in your paragraphs.

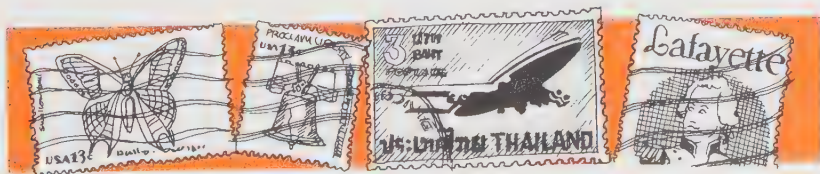
*For additional
material see
Teacher's Manual.* **S**

ACTIVITY 1 Finding the Unrelated Sentence

In each paragraph find the sentence that is unrelated to the main idea. *Unrelated sentences are crossed out.*

START A STAMP COLLECTION

If you want to collect stamps, you will start off best by getting yourself organized. You should first learn about the kinds of stamps, and you must decide what sort of collection you wish to have. There are various possibilities — for instance, collecting a certain kind of stamp or specializing in the stamps of one country. Next you should familiarize yourself with the different terms in stamp collecting. The definitions may be found in the library. ~~I like to use the Washington Street public library, where I get excellent help because my cousin is a librarian.~~ After you know all about the kinds of stamps and the terminology of stamp collecting, you should begin to practice the care of stamps. For this you will also need to buy equipment: at first a magnifying glass, stamp tongs, hinges, and an album. These steps will get you started on an informative and interesting hobby.



A POPULAR SPORT

A game worth learning about is a popular American sport now known as softball. In 1888 it was known as indoor baseball, for it was originally invented to be played indoors and was closely related to baseball. In spite of its name, the softball itself is not very soft. The ball is larger, however, than the one used in baseball. Other differences from baseball are that the ball is pitched underhand, the infield is smaller, and the length of the game is seven innings instead of nine. At one time ten players were on a team, but today a team has nine players. ~~That differs from football, in which the regulation number of players is eleven.~~ If learning these facts about softball has interested you, why not get more knowledge by going out and playing the game?

THE HOUSE OF FRAGRANCE

Come into my house and enjoy the pleasant smells in all the rooms. Start with the front room where flowering plants crowd around the wicker chairs and spread their fragrance everywhere. At various times there may be the scent of gardenias, narcissus, hyacinths, heliotrope, and jasmine. Then move into the family room and notice the sweet, fruity smell of my father's pipe tobacco always lingering in the air. ~~As you can image, we often talk with Dad about his smoking habit because of the danger to his health.~~ From the family room pass on into the kitchen, where in the mornings the smell of sizzling bacon fills the air. If it is in the afternoon or evening, the kitchen will be taken over by the pungent aroma of sauces on the roast or in the stew. After that go upstairs and poke your head into each of the two bedrooms, where perfume bottles release their vapors, resembling incense in one and violets in the other. I hope you have enjoyed this tour of scents. — STUDENT WRITER

ACTIVITY 2 Examining the Style of Writing *Get students to give reasons. What appeal of words, the way of looking at or thinking about* **S**
See Answer Book.

1. Which of the preceding paragraphs do you especially like because of its style of writing?

2. Tell the specific sentences that appeal to you because of their style.

the way of "telling" to the reader.

THE MAIN IDEA

When you start to write a paragraph, you should have your main idea clearly in mind. Your topic sentence should state that idea with clarity and, if possible, in a way that is interesting to the reader. That is the ideal way of beginning.

What often happens, however, is that a writer's main idea does not really take final shape until the paragraph is at least half written. Blurry thinking finally becomes crystal clear, and the paragraph turns out differently from the writer's original expectation. For that reason it is important to revise and rewrite the first copy of a composition. Pay special attention to the topic sentence of the paragraph and make certain that it truly expresses the main idea.

ACTIVITY 3 Expressing the Main Idea

SW

Each of the following is a student's single-paragraph composition from which the topic sentence has been removed. For each paragraph supply a topic sentence that clearly expresses the main idea. (Do not write in this book.) *Good answers may vary.*

Make good use of the summer vacation to build up your body and prepare for long-distance running.

1.....Get up just before the sun rises to prepare for your workout. This will enable you to beat the heat. Before going outside, eat a light breakfast, no more than two pieces of toast and a glass of orange juice. Give yourself a little time to digest what you have eaten. Then to loosen up, do a few push-ups, sit-ups, and jumping jacks. By that time the sun should be up; this is when you go out and run. For the first week or two, run a quarter of a mile. Gradually go a little farther until you are running a mile. Keep to this distance for the rest of the vacation. When September comes, not only will you have the stamina to run a mile, but you will be able to do it in excellent time. — STUDENT WRITER

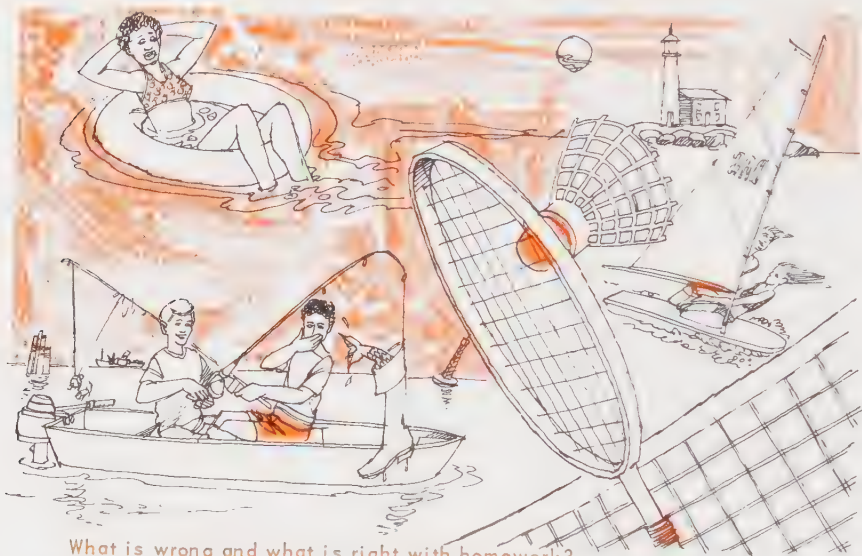


This activity lends itself to board work. For each paragraph have several students write their topic sentences for subsequent class discussion. Other students can read their sentences aloud.

52 COMPOSITION

The average day of my summer vacation is a succession of pleasures.

2. At any time during the day when I feel like it, I walk to the beach nearby and take a swim. It is a great relief to feel the cool, refreshing water after being in the hot sun. Once I have cooled off, I can take part in other activities, as there are places for playing volleyball, badminton, and tennis along the shore. A boat ride on the bay is even more fun — if I can find someone with a sailboat or speedboat to take me in the crew. Sometimes we go fishing from the boat, though we usually come home empty-handed. We always plan some excuse for not catching any fish. When our cruise takes place in the afternoon, the sunset is really a beautiful sight to see! Then at night there is always time for a picnic with a big fire and a barbecue or weenie roast. You can be sure I am never bored.



What is wrong and what is right with homework?

3. We toil for twelve hard, long, weary years to get through school, and hardly a night goes by without our having to struggle with homework. This blight on our existence even plagues us on the weekends when we'd like to get away from it all. Television, sports, and our social lives are all neglected while we grind away at our studies. Don't get me wrong, though. There are some advantages to homework. It does give us the chance to go over what we have learned in class and to memorize whatever is necessary. Homework assignments give practice in applying principles, just as playing real games is necessary after having learned the basics of tennis. Also, the books that we have no time to read at school we can read at home. Looking at both sides of the homework problem, I have just one request. Be reasonable about this necessary evil. We don't need it every night. — STUDENT WRITER

As I write my composition, I am conscious of various sights, sounds, smells, and feelings.

4.At the front of the room the teacher is writing the requirements for the composition. The milky white chalk glides across the dusty board, and once in a while it creates a shrill screech, causing me to hunch my shoulders and shrink back. A gentle, lazy breeze flutters through the room, freshening the air. Marian's fingers run through her brown hair; her face is serious. Fred bites nervously on the cap of his pen as thoughts surge through his mind. While the teacher walks around the classroom, I hear his shoes squeaking and shuffling along the floor. A faint tapping, like a hand beating gently on a drum, comes from the back of the room. I feel the iciness of the desk's iron supports as my legs lean toward them. I become aware of the smell of the vinyl notebook cover as I bend over my paper. Suddenly the bell rings, and a quiet classroom turns into a hullabaloo.

ACTIVITY 4 Ranking Paragraphs and Sentences

See Answer Book.

Have a number of students give answers for ques-

1. According to your judgment of the quality of the preceding paragraphs, rank them first, second, third, and fourth. Give your reasons for your preferences. *tion 1. Then poll the class for the consensus. Explain that there is room for differences in taste. No one answer is necessarily right. But having sound reasons for what one prefers is essential.*
2. In the four paragraphs find three sentences that you would rate highest for being written in an appealing style. You may choose more than one sentence in the same paragraph. Tell why you prefer the sentences you select.

GUIDES FOR WRITING UNIFIED PARAGRAPHS

1. Pin down a main idea that can be supported by related thoughts and base your paragraph on that idea.
2. Include in each paragraph a topic sentence stating the main idea. This will test whether you have clarified your thinking about what will be said in the paragraph.
3. Make sure that all sentences relate to the main idea.
4. At the end of a single-paragraph composition or at the close of the last paragraph of a longer composition, finish with a sentence that makes a satisfying conclusion. (For review, see Guides for Good Concluding Sentences, page 43.)
5. Read over your completed work. Does the topic sentence really state the main idea expressed in the paragraph? Is any sentence unrelated to the main idea? Revise your paper if necessary. *Students sometimes ask how long a paragraph should be. It is too short when it fails to give enough points or details to put the main idea across. It is too long when it begins to introduce a second main idea.*

ACTIVITY 5 Using a Framework for a Unified Paragraph**W***Allow students to use subjects of their own, but only after submitting the proposed frame-**work in advance.*
Write a unified paragraph on one of the following subjects. Use any or all of the five points suggested to develop that subject. Add other thoughts of your own if you wish. Include effective topic and concluding sentences.*The fun of being sick*

- The kind of illness you usually get
- What your parents think and do about it
- How comfortable you manage to make yourself
- How you spend your time
- Why you don't mind being sick under these conditions

An experiment you once tried

- What made you try this experiment
- The procedures you followed
- The outcome
- What you learned from the experiment
- Whether or not you would repeat this kind of experiment in the future

The big moment during a family visit

- Where it happens
- What people are present
- What everybody does at the big moment
- What everybody says
- How you feel about it

A hobby

- What is needed to carry on this hobby
- When you find time for it
- What you do
- Why you enjoy it
- To what kind of person you would recommend this hobby

Eating "what is good for you"

- How you feel about eating the food that is good for you
- How are you persuaded to eat it
- How the food looks to you
- How it smells and tastes
- Whether you will ever get used to eating the food

The mistake you expect never to repeat

- What the mistake was
- How it came about
- The reactions of others to your mistake
- Your own reactions
- The moral of this story

People you like to converse with

The talkative person with interesting ideas and information
 The quiet person who listens attentively and then responds
 The person who draws you out
 The person who discusses but never argues
 The best person of all: the one who . . .

Experiences of a newcomer

Where and when you were a newcomer
 How you felt on your arrival
 How you were received by others
 What happened over the course of time
 How you would treat a newcomer in a similar situation

METHODS OF DEVELOPING PARAGRAPHS *In introducing this work, motivate interest by explaining that it will reveal the secret known to professional writers: how*

Kathy has decided on a subject to write about. On her paper *to proceed* she has written her topic sentence: "It would be a great relief if *after writing the first* people I know would stop doing silly things that annoy me." *sentence of* Now where does she go from there? Her plan is to write only a *the paragraph.* single paragraph on this subject, but even for so short a composition she ought to proceed in an organized way. Knowing how to choose and use a framework for one's thoughts helps not only in organizing but also in generating thoughts to go with the topic sentence.

Various possible methods of developing paragraphs can be used. These include giving examples, supplying reasons, comparing or contrasting, and showing cause and effect.

The choice of a particular method depends on the purpose of the paragraph. According to Kathy's topic sentence, she aims to tell what a relief it would be if people ceased doing certain things that annoy her. Several ways of developing her main idea are these:

1. Giving various *examples* of the silly actions that annoy her
2. Telling the *reasons* why she is annoyed by these actions
3. Showing the *cause and effect* of the silly things people do

Any one of these methods would provide enough material for a paragraph. Highly skillful writers, of course, are able to use two or more methods in developing a single paragraph. Kathy, for instance, might follow up her topic sentence with *examples* of some silly things people do. Then she might add a sentence or two giving *reasons* why these actions are irritating. Caution

is needed, however, in combining two or more methods of paragraph development. It does call for extra skill to avoid confusing the reader.

Professional writers usually do not give careful thought to their choice of methods of developing their paragraphs. They often can plunge right in, automatically using a method that will work well. Students can increasingly do this too as they gain experience and skill.

The four types of paragraph development are the following and are used in the following order: 1. Topic sentence 2. Examples 3. Parisons 4. Cause and effect

Using Examples *parisons and showing cause and effect.*

The author of the following paragraph used examples to develop the topic. You can readily spot the four cases that support the main idea.

PEDESTRIAN SAFETY

In many a car accident the person who is reported as the victim may have been the cause. Maybe she is a Car Racer, a show-off whose game is to beat the cars and make it across the street without getting hit. Most of the times the Car Racer wins, but sometimes she becomes a poor loser. An entirely different type is the Scenery Lover. By the way he strolls along, looking at the street scene, he evidently thinks it is the most beautiful in the world. He makes a perfect target if the approaching driver is a Scenery Lover too. Unlike him, the Turtle has an eye on the cars. Unworried, she just slowly ambles across because she is sure the drivers will see her and stop. Always, too, there are the Spoiled Brats, who chase one another across the road whenever and wherever they please, without regard to safety rules. Next time you cross a street, think twice and don't become the victim who caused the accident. — STUDENT WRITER



Merely from observation the writer was able to offer convincing examples. Some writers depend on reading and research to dig up facts illustrating their main ideas. The writer of the following paragraph obviously did some checking before writing.

DANGERS OF SPACE TRAVEL

In every phase of space travel there are problems that cannot be overlooked. At takeoff the weight and bulk of a space vehicle must be kept at a minimum so that the inside can stand the pressure. The less weight, the less pressure is created in the launch. Then once in space the astronauts must be protected against rays, the deadliest of which are the cosmic rays. These can easily enter the space vehicle and are damaging to the spleen, the liver, or the marrow in the bones. Somewhat less dangerous are the meteors that are common in space. Although the chances that a large meteor will strike a vehicle are slim, hundreds of micrometeors do hit a space vehicle during a flight, and any hole caused by one must be covered with a platelet. Finally, on re-entry the vehicle must be in perfect position, with its shield protecting it against the heat caused by friction. In the wrong position the vehicle and its occupants would burn up. In spite of these risks and problems astronauts have unhesitatingly gone forward to advance our knowledge of space, and in the future I would like to be among the women following their example. — STUDENT WRITER

The two compositions are sound models of how to develop a paragraph. Each writer presented specific examples that illustrated and supported the main point: in the first paragraph, the point that accident victims are often the ones at fault; in the second paragraph, the point that certain dangerous problems must be faced throughout all phases of space travel. Both writers avoided examples not related to the main idea. An example about a poor driver would have been out of place in the first, and the problem of the high cost of building space vehicles would not have belonged in the second paragraph. The examples used must exactly back up the main idea.

ACTIVITY 6 Studying the Sample Paragraphs

S

See Answer Book.

1. For each of the two preceding compositions tell in your own words what examples were used to support the main idea.
2. What further examples would you have been able to give from your own observation if you, like the first writer, had been writing about pedestrians who cause accidents?

ACTIVITY 7 Examining Paragraphs That Give Examples

S

1. For each of the following paragraphs tell what examples were given to support the main idea.

2. Different readers prefer different kinds of reading materials. Which paragraph appeals to you most? Why?

Explain to me that appreciating the qualities of good writing is the goal. Then, explain which paragraph is best? Important: why do you like what you prefer?

THE SOUNDS OF OLD BOSTON

Boston was a noisy little town. All day you heard the clatter of horses' hooves on streets paved with "cobble" stones from the seashore, and the rattle and rumble of heavy carts and wagons. There were no rubber tires on them, for there was no rubber. Many things and services were sold in the streets. The fish peddler "cried" his fish or the gingerbread girl her gingerbread. The old oyster woman would chant the praises of her oysters. The man who sharpened knives or the man who cleaned chimneys would whistle and sing to attract customers. Drummers went drumming about to advertise for the people to see some such wonder as a polar bear or wax effigies of famous people. The town crier would go from street to street ringing a bell to announce that a pig or a child had been lost or a town meeting was to be held. All night "the watch" (a group of four or five chosen citizens) would patrol the sleeping town, hitting the cobbles with their staves, and every hour they called out the time, for clocks were not to be found in every house nor watches in every pocket. Probably Boston is not so noisy now as it was then. — From the introduction to *Johnny Tremain* by ESTHER FORBES

NIGHT VISITOR

My nights in camp were often exciting. I could hear lions prowling around and got to recognize the voices of most of them. Once I awoke to hear lapping noises and, being half asleep, listened for some time before I realized that a lioness was inside my tent drinking out of my basin. I had nothing but a table between me and Africa; so I shouted at her and urged her to go away, which obligingly she did. This incident I reported to the park warden, who told me that the lions of the Serengeti were known occasionally to go into tents, pluck at a ground sheet, and take a look around to see what was going on. — From *Forever Free* by JOY ADAMSON

SCHOOL SPIRIT

The different conceptions that students have about school spirit tell something about them. To some students having school spirit means

attending school functions, especially those concerning sports. These active people are evidently energetic types who can get homework done in a hurry and who don't need much sleep. To another group school spirit calls for "sticking up" for the school when among students from other places. This group is composed of those with "true grit" and loyalty, able to cheer loudly even when the team is losing. A third set of students feels that school spirit is being cooperative in all matters concerning the betterment of the school itself. These people are good citizens, who shake their heads when you blow the dust of the eraser on the floor after you have corrected an error. There is still another group, to whom school spirit means doing something, like playing on a team, taking part in the pageants, or singing in the Glee Club. These are the ones who may not have talent but are willing to try. Seriously though, I have to admit that I believe in all these different conceptions.

ACTIVITY 8 Using Examples in Writing a Paragraph

W

Write a paragraph beginning with one of the following topic sentences or one of your own approved by your teacher. Develop your paragraph by using examples, as was done in the preceding compositions. Include a title and an effective concluding sentence.

1. Owning a dog can make a person glad, sad, or mad.
2. Have you ever thought that there are ways to spend your time enjoyably or profitably without always watching television?
3. Teen-agers often overlook some of the best television programs, although they can be seen before ten o'clock.
4. I have a magic touch for causing accidents.
5. The seasons press the on and off buttons for living and working on a farm.
6. Making teachers happy is easy.
7. Some people in movie audiences make themselves obnoxious.
8. The tiny things that are overlooked can spoil the best plans.
9. Although most people say they are not superstitious, watch what they do.
10. All my favorite activities are connected with sports.

Giving Reasons *Stress that the supporting thoughts in this kind of paragraph tell why in relation to the main idea.*

"Why?" asks the five-year-old, inquiring into everything in the surrounding world. "Why can't I?" asks the teen-ager, seeking independence. "Why do you give that answer?" questions the teacher, guiding the student toward understanding. "Why do you

favor the proposed law?" inquires a citizen, trying to determine where a legislator stands. All of us go through life asking such questions and expecting others to give reasons in reply.

Giving reasons will therefore be the purpose of many paragraphs you will include in future letters, reports, or other written work. Backing up an opinion, explaining what is behind a decision, and telling why a person acts as he or she does will be among your typical topics.

Paragraphs of this kind can be developed by giving a number of facts, details, or points of reasoning. Sometimes examples can also suit this purpose. In every case the supporting thought must answer the question that is either stated or understood in the topic sentence: Why?

In writing a report on Jack London's novel *Call of the Wild*, a student included such a paragraph. The earliest part of her book report told of the dog Buck's struggles after being stolen and shipped north to the Klondike. There he was brutally beaten and forced to become a sledge dog, striving to survive against cruel conditions and even crueler men. In the final paragraph of her paper the student went on to discuss an important idea of her own:

Although many people look at *Call of the Wild* as just a fast-moving adventure story about a dog, I think of it as something more. One reason I do is that it shows how it is possible to adapt to a new environment even when conditions are extremely bad. Buck changed his habits and ways in order to survive. Along with the exciting action, I found a point about how inhuman and uncivilized human beings can be not only to dogs but also to each other. Men stole from one another, fought one another, and killed one another. A third reason for considering this more than just an ordinary action story is the lesson I learned from the way the story ended. When Buck went off to become the leader of a pack of wolves, he left because civilization in the Klondike was worse than life in the wild. These three points in Jack London's book support my reasons for believing that, in addition to describing adventures, *Call of the Wild* has lessons for our life today.

— STUDENT WRITER

The student writer's topic sentence indicated that she would tell *why* she thought *Call of the Wild* more than an adventure story. Her paragraph told about three lessons she found in the book. These were the *reasons* given in support of her main idea.

ACTIVITY 9 Analyzing Paragraphs That Give Reasons

S

See Answer Book.

1. How many supporting reasons can you find in each of the following paragraphs? What are they?

2. What do you consider the strengths of each paragraph?

Respect students' varied tastes but ask them to be specific in justifying what they con- ART *sider strengths.*

Artists paint, draw, sculpt, build constructions, and make designs for many different reasons. Sometimes they simply want to show how something—for example, a famous battle—looked. Or they want to show something pretty, like sailboats or sunsets. Sometimes artists want to show something ugly, like the ways in which pollution harms our land, water, and air. They hope that people who see their art will decide to change our world and make it a better place. — *Boys' Life*

JOGGING

Jogging is an almost ideal exercise. It is inexpensive and doesn't require any special equipment except a good pair of running shoes. It can be done anywhere and doesn't require any special field. You don't have to wait for the rest of the team or the referees, and you can do it spontaneously anytime, day or night, whenever you feel the urge. You can jog for as long as you like or as little as you like, and you don't have to belong to any club or team. Best of all, it is entirely noncompetitive, which means you set your own pace for as long as you like. — ARTHUR FRANK and STUART FRANK *

ACTIVITY 10 Writing a Paragraph Giving Reasons

W

Use one of the following topics or one approved by your teacher to develop a paragraph giving reasons. Include a title and effective topic and concluding sentences.

WHY —

- I like weekends
- I enjoy . . . movies
- I admire my grandfather
- I want to write a book
- I want to be a . . .
- I plan to go to college
- I like farm life
- I am proud of our school
- I like to live here
- biographies are fun to read

WHY —

- our community should be proud
- our community needs . . .
- . . . is my favorite sport to watch
- . . . is a great athlete
- our team is not winning
- it is good to be a woman in our country
- we need to invent . . .



Comparing and Contrasting

The important point is that a paragraph may deal with similarities or differences or both.

The management of a major-league baseball team sent an experienced observer to look over a promising pitcher at a college. After watching this player's performance during games and practice sessions, the scout mailed a report to the team headquarters. One paragraph of his letter compared the physical characteristics of the prospective player with those of a pitcher who was already on the team. The first sentence stated the following:

In build young Collins has some resemblances to Teddy Powell but also a few important differences.

That paragraph compared the two men, showing both their similarities and their differences. Another paragraph compared the men but discussed only their similarities. It began with this sentence:

Working on the mound, Collins shapes up well in some of the same departments as Powell.

A third paragraph dealt only with contrasts between the two men. The first sentence made this statement:

In certain respects, however, Collins is significantly different from Powell.

These examples illustrate the meanings of *comparison* and *contrast*. A paragraph that *compares* two things shows the ways in which they are alike—or both the ways in which they are alike and those in which they are different. A paragraph that *contrasts* two things shows only how they are different. The first two paragraphs of the scout's letter made comparisons, but the third paragraph dealt only with contrasts.

The compositions in the following activity were developed by comparing and contrasting. They demonstrate another excellent method of building paragraphs.

ACTIVITY 11 Examining Comparisons and Contrasts S

1. Tell what comparisons or contrasts you find in each of the following paragraphs.

2. What are the strong points of each paragraph that appeal to you as a reader? *Elicit why those points appeal. This enlarges students' ability to make discriminating judgments.*

THE VOICE OF THE DOLPHIN

There are several things that are quite different between a dolphin voice and a human one. One is the construction of the organs that produce sound. They are not identical by any means in man and dolphin. Another major difference between sounds produced by dolphins and men is that dolphins have a wide range of frequencies they can produce, going from relatively low-pitched sounds that humans can hear to extremely high, supersonic ranges of sound. Their ordinary "speaking" range begins near the upper end of the human range and proceeds on upward out of our earshot. A third major difference is the speed with which the dolphins produce a sound. They "talk" so fast we would have difficulty understanding them even if they were just saying "Please pass the bread." This difficulty, of course, can be overcome by taping their sounds and slowing them down to hear if they actually are saying anything in ordinary people-talk. — From *Of Animals and Men* by WILLIAM BIXBY

COLD

Cold is usually considered to be hostile to mankind. Most people hate cold, and with reason. Unlike the beast's, man's ability to adapt to cold is slight at best. The brown bat, the Arctic squirrel, the marmot can retire into hibernation and let the chilling winter winds and storms pass them by, but man cannot. The butterfly can hide in a cocoon, the plant can survive without its fragile leaves, the fungus and bacterium can become dormant when it is too cold to feed and reproduce. Birds escape from winter by means of physiological drives that propel them over continents and oceans. But man has not evolved in ways that help him to endure the cold. Needing all his cunning to survive, he has been battling cold as if it were an enemy for all his history. — From *Freezing Point* by LUCY KAVALER

TWO FRIENDS *This composition may also be used as a model for writing on the topic of personal origins.*

Back in the days when people still rode horses, churned their own butter, and did without today's modern appliances, two young girls grew up in North Carolina. Margaret Fredericks, my great-grandmother, was born in Kitty Hawk. The girl who was destined to become

Margaret's closest friend, Agnes Sinclair, spent her earliest days in Nags Head but later moved to Kitty Hawk. Agnes was a proper young girl in her childhood and youth. Margaret, however, was untamed and always active. She loved riding bareback and going boating, and once she barely escaped being bitten by a water moccasin. In contrast, Agnes preferred quieter activities such as gardening. She planted a lovely grapevine that still exists even though it no longer produces grapes. Throughout her life Agnes always cherished her possessions, even the old wood stoves, wash basins, and kerosene lamps. Margaret never fussed much about things in her home. They were two very different people, but they became and remained the closest friends, living on into their nineties in peaceful Kitty Hawk. — STUDENT WRITER

ACTIVITY 12 Writing a Paragraph to Compare or Contrast W

Write a single-paragraph composition with an original title and effective topic and concluding sentences. Use one of the following subjects or one approved by your teacher, and discuss similarities or differences or both.

A friendly person you know and
an unfriendly one

Two children in your family

Younger people and older people

Participating in a sport and
watching it

Different types of sports fans

Your life and a game of baseball

Winning and losing

Borrowing and lending

Different types of drivers

Your former school and your
present one

Two hamburger shops where you
have eaten

The beach in the morning and at
noontime

Entering students and graduating
students

Dairy cattle and beef cattle

Two kinds of farming

Two kinds of music

Your taste in books — then and
now

What a certain person says and
what the same person does

Showing Cause and Effect

Daily life produces many examples of cause and effect relationships. When a driver presses down on the gasoline pedal and turns the ignition key, the car engine starts up. Whenever the home team wins, the local fans rejoice. If a storm downs the electric wires, houses in the area go without light and power. Wherever good recreation facilities are available, crowds of young people tend to gather. The cause leads to the effect or the result.

Sometimes a particular cause leads to a number of effects or

results. That gasoline pedal, for instance, jams while the car is speeding along the road. Before the driver is able to get the automobile under control, it sideswipes a passing van, forces two other cars off the road, knocks down a stop sign, and ends up plowing up three lawns.

A result or an effect may arise from a number of causes. The town of Sunnybrooke has never been able to afford recreation facilities. Bored young people, with idle time on their hands, keep disturbing the peace and damaging property. Several town meetings are held to stir up interest in solving the problem. One of Sunnybrooke's citizens comes forward with a gift of land for building a recreation center. The state and federal governments provide money for the construction work. The center is built, and the youth of Sunnybrooke at last have a gathering place for sports, meetings, and other activities.

Telling about such cause and effect relationships is the job performed by many a paragraph. You can begin such a paragraph with a topic sentence stating the cause and then finish by telling the effect or effects. Another way is to mention the result or effect in your topic sentence and to tell the cause or causes in the rest of the paragraph.

rare instances—not illustrated here— a topic sentence may state both cause and effect.

ACTIVITY 13 Studying Paragraphs of Cause and Effect

S

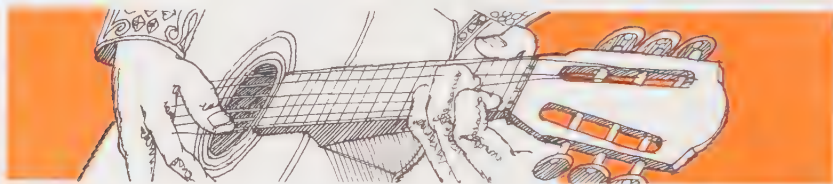
Read the following paragraphs and answer the questions after them. See Answer Book.

ENERGY SHORTAGE

Two hundred years ago people in our country had to fight the wintertime cold without today's oil, gas, and electricity. According to what I have read, everybody had to depend on firewood or a little coal to heat their houses. Throughout most of the day the fireplaces were always burning. Whoever did the cooking hung the pots over the flame in the fireplace or put them on a woodburning stove. When the fire was allowed to die down at night, the family members slept under thick blankets or feather-filled comforters. In the morning they put on heavy clothing and added more if they had to go any distance outdoors. Travel along the roads was accomplished on foot, on horseback, or in wagons, carriages, and sleighs. A driver would fuel up the conveyance by stopping and getting out a bag of feed for the horse. If much snow had fallen, however, everybody stayed at home and did chores or just rested. I don't think anybody ever mentioned the shortage of oil, gas, or electricity. — STUDENT WRITER

MODERN FOLK MUSIC

Professional singers, accompanied by electric guitars, drums, and the like, are ruining American folk music in their concerts and recordings. A main cause of this is that the modern singer or group has the aim of getting a high rating in the field of popular music. If a record becomes a best seller, the vocalist or group will profit immensely. Unfortunately, many buyers of recordings do not appreciate the fine old folk songs that are the heritage of various groups of Americans. They have not learned to enjoy a colorful, melodious tune with a steady, pleasant rhythm. They are accustomed to modern music that sacrifices the melody for the beat, which is often irregular though very flashy. For people who have been spoiled in this way, it is enjoyable to listen to a crashing, screaming massacre of the old tune and a swinging, updated version of the old lyrics. The singers and groups change the folk music to suit these tastes. — STUDENT WRITER



1. For each of the two paragraphs tell whether its topic sentence stated a cause or an effect.
2. In the paragraph beginning with a cause, what effects or results are mentioned?
3. In the paragraph beginning with an effect, what causes are mentioned?

ACTIVITY 14 Writing a Paragraph of Cause and Effect

W

Write a paragraph of cause and effect, using one of the following titles or a similar one of your own. Include effective topic and concluding sentences.

The Wisest Thing I Ever Did
 The Most Stupid Thing I Ever Did
 The Worst Thing That Ever Happened to Me
 The Wrong Key
 How a Life Was Changed
 A New Development
 A Bad Habit

A Recent Improvement in Farming
 A Blow Dealt by Nature
 The Effects of Winning
 The Causes of Poor Sportsmanship
 Our Dependence on Machines
 Taking Down the Fence
 Effects of Television
 Just One Thing Lacking

Arranging Details for Coherence

"This is such a jumble," Dot says as she reads her friend's letter. "I wish she wouldn't jump from one thing to another."

The arrangement of details in a paragraph can produce that jumbled effect. Although all the thoughts in a specific paragraph may properly belong there, the way they are arranged can be confusing to the reader. When five or six thoughts are included to support the main idea, which thought should be first, second, and so on? The writer's decision can make the paragraph either clear or confusing.

That decision may also affect the force with which the ideas strike the reader. An effective arrangement can make the reader eager to get to each succeeding point. Sometimes, as a result, the paragraph can be very dramatic in its impact.

This orderly arrangement of the details — whether they are examples, reasons, or other supporting thoughts — gives coherence to a paragraph. The word *cohere* means "to stick together." In a coherent paragraph, all details have been well put together.

Coherence and unity are characteristics of a well-constructed paragraph. The one main idea in a paragraph should be supported by thoughts that follow each other in a sensible arrangement.

Explain that the following methods may overlap. A paragraph in chronological order may also build to a climax.

GUIDES FOR WRITING COHERENT PARAGRAPHS

1. Tell about the details of an event in **chronological order**; that is, in the order of the time when things occurred.
2. Build to a **climax**. Give the details that lead to a high point, and then end the paragraph as quickly as possible.
3. Arrange the details in **order of importance**; either the most important first or the most important last. The most-important-last arrangement is similar to building to a climax.
4. Give details in a **sequence of steps**, as telling the steps of a process in the order they are carried out.
5. Mention the details in **order of location**. In describing places and the things in them, tell what can be seen when looking from side to side or from top to bottom.
6. When the preceding suggestions do not apply, use common sense and arrange details in any sensible order. "I forgot to mention" and "I should have said before" are among the marks of the helter-skelter writing to be avoided.

Guide 6 is most important. The one sure guide in all cases is to follow any sensible, logical order.



ACTIVITY 15 Studying the Arrangement of Details in Paragraphs See Answer Book.

S

1. The following paragraphs are illustrations of three arrangements: order of importance, chronological order, and order of location. Identify the arrangement used in each paragraph.
2. What qualities appeal to you in each paragraph?

THE BIRTH OF AN ISLAND

Millions of years ago, a volcano built a mountain on the floor of the Atlantic. In eruption after eruption, it pushed up a great pile of volcanic rock, until it had accumulated a mass a hundred miles across at its base, reaching upward toward the surface of the sea. Finally its cone emerged as an island with an area of about 200 square miles. Thousands of years passed, and thousands of thousands. Eventually the waves of the Atlantic cut down the cone and reduced it to a shoal—all of it, that is, but a small fragment which remained above water. This fragment we know as Bermuda.—From *The Sea Around Us* by RACHEL CARSON

AT A GLANCE OF THE EYE

Mauna Loa, on the Island of Hawaii, is an imposing peak with a view worth a week of schoolroom lessons. One could stand on that mountain (wrapped up in blankets and furs to keep warm), and while he nibbled a snowball or icicle to quench his thirst, he could look down the long sweep of its sides and see spots where plants are growing that grow only where the bitter cold of winter prevails. Lower down he could see sections devoted to productions that thrive in the temperate zone alone. At the bottom of the mountain he could see the home of the tufted cocoa palms and other vegetation that grow only in the atmosphere of eternal summer. He could see all the climes of the world at a glance of the eye over a distance of four or five miles as the bird flies!—From *Roughing It* by MARK TWAIN

ADVICE FROM AN AUTHOR

A valuable old possession in my family is a letter written by a famous author telling what is needed to become a successful playwright. Mr. Sean O'Casey, the Irish playwright, wrote the letter shortly before his death, putting on paper the wisdom gained from his long experience. He said that a writer of plays needs a good memory and keen eyes and ears to realize and remember what is happening all around. Many people, of course, have these qualities, but a successful playwright has, in addition, the wide knowledge of literature and language for conveying these observations to an audience. Mr. O'Casey emphasized even more that the writer must have a love and understanding of nature and humanity. Finally, in replying to a question he had been asked about the most important qualification of a playwright, he wrote, "Courage is the greatest of virtues." He closed his letter with one last word: "Courage!" — STUDENT WRITER

ACTIVITY 16 Following the Guides for Coherent Writing **W**

Write a paragraph, taking care to follow the guides for writing coherently. Include effective topic and concluding sentences. Use one of the following titles or one approved by your teacher.

The Big Moment	Saved!
How to Wash a Car	Bus Passengers
View from My Window	Too Much Hurrying
Loading the Car for a Trip	Happy Ending
Cafeteria Scene	How to Style Hair
A Narrow Escape	A Walk along the Avenue
Teaching a Bird to Talk	To Keep Friends
A Busy Morning	Plan for a Garden
The Serve in Tennis	How to Drive a Tractor
The Best Things in My Life	The Subjects I Like Least and Most

ACTIVITY 17 Word Study **VW**

Each word below was used in this chapter on the page given after it. With dictionary help, tell the meaning of each word in the sentence in which it appears. Then use it in a sentence of your own.

terms used (in some field)	endurance	powerful effect
terminology 49	stamina 51	impact 67
pungent 50	dormant 63	chronological 67
sharp (in taste or smell)	not awake or active	arranged in order of occurrence

APPLICATION. Follow up this work when critiquing students' subsequent papers. Praise unity, coherence, and effective use of methods of paragraph development. Students deficient in these respects should be asked to review appropriate sections of the chapter.

5 *Expressing Your Ideas in Compositions*



*AIMS: To learn how to find a topic and narrow it
To develop ability to generate ideas
To become aware of the need for determining purpose and tone
To develop skill in planning and writing the longer composition*

To express your ideas, you will find it increasingly necessary to write longer compositions than those you wrote in earlier grades. For this purpose knowing how to write well-organized, unified, coherent paragraphs is, of course, essential. When you put together a number of paragraphs in a longer composition, however, you need to exercise additional skills. The following pages will help you with these steps:

- Deciding on a topic
- Narrowing the topic
- Stirring up ideas to write about
- Determining your purpose
- Setting the tone
- Planning your paper
- Writing the beginning, the middle, and the ending
- Using word bridges
- The first draft
- The final copy

DECIDING ON A TOPIC

Students everywhere can sympathize with the girl who wrote this lament:

ESSAYS

I used to wonder why my brothers and sisters came home from school moaning whenever their assignment was to write an essay. Now I know why. An essay is not really a monster, but it's a close relative.

The first difficult thing about an essay is finding a subject. I ask everyone in my family, and every time I get the same answer: "Write on anything." I try subject after subject, but either I don't have any opinions on a topic or I don't have enough to fill half a page.

On most subjects I can use up all my ideas in one or two sentences. So I stretch my sentences to make them longer. I guess the only topic about which I have enough opinions is on writing an essay.

At times this problem troubles all writers. You have freedom of choice, but you cannot think of a suitable topic. What can you do?

72 COMPOSITION

By always supplying topics, we can sidestep the problem of the student unable to find a
TIPS FOR FINDING TOPICS *What to write about? But students should learn to exercise their own creativity. Here is help for them.*

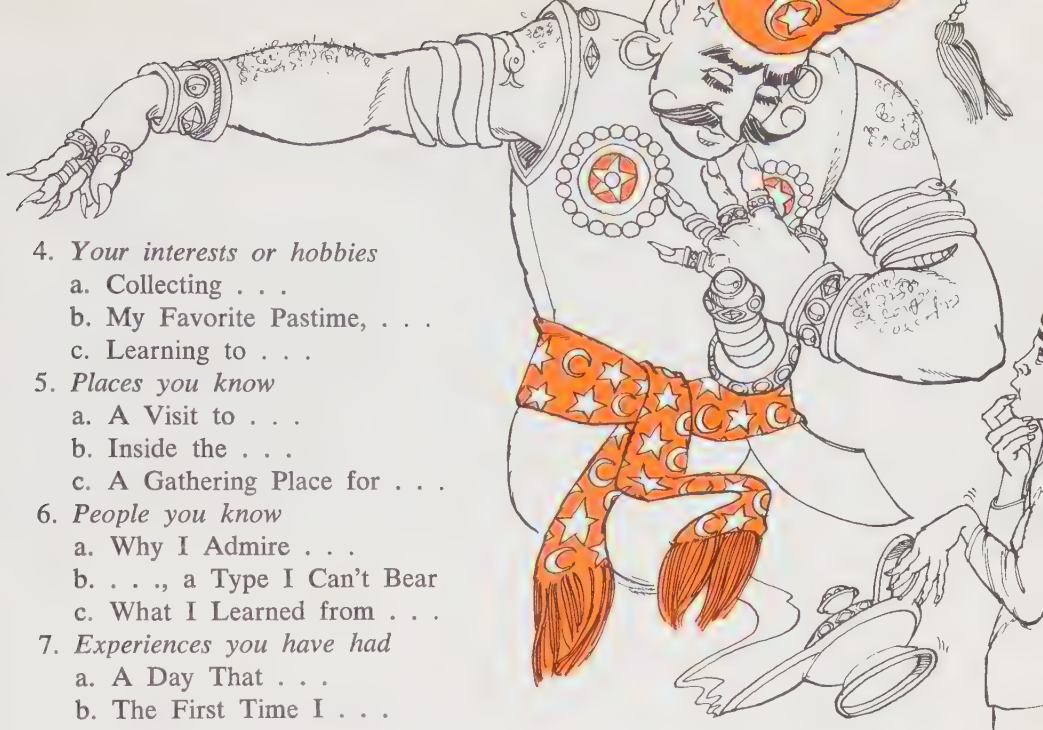
1. Single out a personal experience that stands out in your mind. It need not be exciting, but it should be interesting.
2. Go through your mental list of people you know. Is anyone leading an exceptional life? Does anyone have special characteristics worth describing?
3. Consider the places which you have visited or with which you are very familiar. Select one you can present interestingly.
4. Think about your own interests or hobbies. Can you tell something worthwhile about one of them?
5. Check over the situations that are bothering you, your friends, or other people: school items, news events, or community problems. Choose one on which you can give your opinion.
6. Investigate a topic about which you always wanted to know more, such as planets in our solar system. Do some reading and studying before writing.
7. Let your imagination go to work, and invent a topic of your own. Example: "I Was a Teen-Age Rock Star."

ACTIVITY 1 Discovering Topics to Write About

S

Test your ability to think of topics to write about. Complete each of the following partial titles for compositions. Since your teacher may eventually ask you to write on one of the topics, try to list only subjects you may really be able to discuss. Save your list. (Do not write in this book.)

1. *Creations of your imagination*
 - a. I Was a Teen-Age . . .
 - b. What If I Had . . .
 - c. The Magic Lamp That . . .
2. *Topics calling for reading and studying*
 - a. Scientific Facts about . . .
 - b. How to Make . . .
 - c. The Way . . . Works
3. *Expressions of your opinions*
 - a. The Need to Do Something about . . .
 - b. . . . Is Wrong (Right)
 - c. Why I Am (Not) Proud of . . .



4. *Your interests or hobbies*
 - a. Collecting . . .
 - b. My Favorite Pastime, . . .
 - c. Learning to . . .
5. *Places you know*
 - a. A Visit to . . .
 - b. Inside the . . .
 - c. A Gathering Place for . . .
6. *People you know*
 - a. Why I Admire . . .
 - b. . . ., a Type I Can't Bear
 - c. What I Learned from . . .
7. *Experiences you have had*
 - a. A Day That . . .
 - b. The First Time I . . .
 - c. My Experience in the . . .

This technique will be useful to students all the way from middle school to beyond. Even Ph.D. candidates, before entering their dissertation, are expected to narrow their topics.

NARROWING THE TOPIC

The topic sentence of a paragraph — as stated in Chapter 3 — must stake out a limited area of subject matter to be covered. A paragraph cannot cover as much ground as a book, and its topic sentence, therefore, must not promise too much.

Even a composition much longer than a single paragraph should have a reasonably limited topic. A student starting out to write a composition of two or more pages may have in mind a general topic such as *teen-age activities*. That topic, however, is too broad and vague, covering everything teen-agers do every day and in every season. Let's look at possibilities for narrowing the topic.

Teen-age activities

Too broad

Teen-age activities at the community center

Limited to only those activities at the center, but still broad

Saturday evening activities for teen-agers at the community center

More limited: only the Saturday evening activities

The Saturday evening song session for teen-agers at the community center

Still more limited: only the song session

Keep in mind that your topic is simply the exact subject matter that you intend to write about. It may or may not be stated in the title of the composition. "Saturday Night Song Session for Teens at the Community Center" is a title that completely and accurately states the topic. On the other hand, some writers would prefer a shorter title or one with more sparkle, such as "Singing, Anyone?" or "The Sweetest Sounds You've Ever Heard." As long as you yourself are clear about the topic you plan to discuss, you need not use it as your title.

Have students read some of their

ACTIVITY 2 *Developing Narrow Topics* **5**
a few of the narrow topics and challenge the class to narrow them further.

For each of the following broad topics provide a related narrow topic. Be sure that each topic is completely and accurately stated.

EXAMPLE

Broad topic: A champion

Narrow topic: How I won first prize in the statewide spelling contest

Telephone conversation

Sports

A famous person

Greed

Travel

Picnicking

A picture

Our state

Colors

Using tools

Buildings

A meal

STIRRING UP IDEAS TO WRITE ABOUT

Having a well-chosen topic is an excellent start. Even then, lack of enough ideas may keep you from moving on quickly through the other steps of writing a composition. You may have to **brainstorm** your topic, that is, write down all your thoughts on the subject without worrying about order and appropriateness. The following hints may be helpful in brainstorming a topic that does not spark all the ideas you need.

HINTS FOR GETTING IDEAS

- 1 **Definition.** Suppose that you are concerned about the destruction of living things through the unwise use of land and water. Your title is "Preserving the Environment." Include in your composition a definition of the word *environment*.



2. **Explanation.** Even if yours is not a topic explaining how or why something is done, it may still call for a few sentences or a paragraph of explanation. When telling about a mountain climbing experience, for example, you might explain why climbers start slowly in the morning: particularly at high altitudes the climber's heart must gradually accustom itself to the exercise.
3. **Incident.** Often you can make a point by mentioning an illustrative incident. If you were giving your opinion about your favorite ball team's poor showing, you might say that one cause was the lack of coordination in teamwork. To back up this thought, describe one or two specific incidents during games.
4. **Description.** In telling about an event, look for opportunities to make it come alive by including a brief description of the scene or a short word sketch of a person involved. In a composition about a problem and how to solve it, describe some typical people who are at fault. A discussion of littering, for instance, can present descriptions of the Thoughtless Thrower, the Deliberate Dropper, and the Absent-minded Abandoner.
5. **Relationship.** Discuss cause and effect or tell about related happenings. In writing on stamp collecting, mention the high prices of certain stamps and then give the reasons for them. In the story of a narrow escape describe the long drought that dried out the river bed in the ravine and made it a tempting place to walk. Then tell of the flash flood obliging all the hikers to scramble for their lives.

6. **Comparison.** An occasional comparison or contrast can make meaning clearer or expression more forceful. When explaining how a glider soars without an engine, point out comparable principles in the way a kite flies.
7. **Reaction.** Take advantage of opportunities to present sensory reactions, such as the specific smells and tastes of the food for a description of a family dinner. Include also emotional responses. A composition about putting on a school play might spotlight the actors' mingled joy and yearning afterward — joy at the applause and yearning for the chance to give more performances for other audiences.
8. **Criticism and Judgment.** Tales of personal experience lend themselves to judgment of good and bad features. In addition to the sights and adventures of a school trip, include in your account what you admire about the way it was organized — or how it could be made still better in the future.
9. **Supporting Information.** If you have a day or two for writing your composition, get supporting information from the almanac, the encyclopedia, or other books in the library. When writing about the best team in the league, find the statistics to back up your views. Reading up on a subject supplies a wealth of ideas for writing.

ACTIVITY 3 Finding Ideas

S

1. Decide on three topics you might be able to use in compositions. Be sure that each topic is sufficiently narrow or limited.
2. Brainstorm each of your three topics, writing down as many ideas as you can with the help of the Hints for Getting Ideas. Do not list the ideas in any particular order and do not write the compositions. This is simply a challenge to find ideas. Save your ideas for Activity 5.

EXAMPLE *Topic: what I learned when I became interested in mopeds*

Definition: the meaning of the word *moped*

Explanation: how a moped works and is ridden

Incident: the first ride on a moped

Description: the features of a moped

Relationship: the high price of gasoline causing more people to use mopeds instead of cars and motorcycles

Materials 3, 4, and 5 can be used in a cumulative development. The students save materials from Activities 3 and 5 for the purpose of Activities 7 and 8.

Comparison: similarities to and differences from a bicycle or a motorcycle

Reaction: sensations of that first ride

Criticism or Judgment: the advantages and disadvantages of riding a moped

Supporting Information: the regulations for riding a moped under the state law (library research)

DETERMINING YOUR PURPOSE

The mail that comes each week to many a family contains useful examples of writing intended to serve various purposes. Aunt Sue sends a letter to give the latest information about her branch of the family. From college James writes of funny campus events and gives hardly any news about himself or his courses. Michael tells Ruth, to whom he is engaged, how much he misses her during his work on a distant construction job. A former neighbor, Mrs. Wylie, describes the new house into which her family has moved. In reply to a complaint, a factory trouble-shooter explains how to make a simple adjustment to get the washing machine operating again. Strongly emphasizing the value of life insurance, a company tries to persuade Mom to take out a policy. Along with these letters comes a magazine with a featured article presenting the writer's opinion of a new law intended to reduce crime. In daily life people write for specific purposes.

Whenever you write, you will probably do so with more clarity and force after deciding on your exact purpose or purposes. Your choice may be among these: to provide information, to tell about an event, to give an opinion, to entertain, to express or communicate feelings. Your longer compositions may serve more than one of these purposes, for example, giving an opinion and trying to persuade others to support the idea. Just be clear about your intention in writing.

SETTING THE TONE

The way you express yourself in a specific composition may be related to your purpose. If you were telling about the destruction caused by a great flood, you would probably use a *serious* tone or even a *solemn* one. If you were writing a speech to be given at an assembly, you would naturally express your ideas in a tone that is *formal*, like the dress-up clothing worn for the occasion.

For a breezy gossip column to be published in the school magazine, you would use a tone that is *informal* or *casual*, like the jeans worn at a picnic. In a joking letter to a friend your tone would be *playful*. To create the atmosphere of suspense in a mystery story, your tone might be *ominous* or *threatening*. For much ordinary writing you might simply be *matter-of-fact*. These examples show some of the many possibilities for varying the tone of effective writing.

The same tone may be used throughout a piece of writing, especially if it is no longer than a page or two. Changes of tone, however, can sometimes be effective if they are made in a sensible way. A ghost story can appropriately change from a serious tone to an ominous one. On the other hand, a letter telling your cousin how sorry you are about her accident should not suddenly shift from a serious tone to a casual or playful one.

Before you begin and as you write, give attention to the tone you want to set. That will affect your choice of words and your general way of expressing your ideas.

After students have completed this activity, encourage them to try writing a few of their own sentences illustrating various tones: ominous, playful, and so on.

ACTIVITY 4 Identifying Purpose and Tone

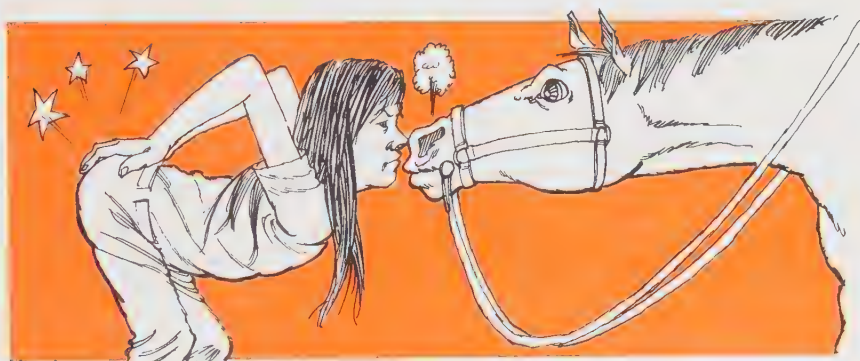
S

Each of the following items, from *a* to *j*, mentions a purpose and a tone. Below these items are ten sentences. Match each sentence with the lettered item correctly identifying its purpose and tone.

- a. *Purpose:* to explain how something is done; *tone:* playful
- b. *Purpose:* to explain how something is done; *tone:* matter-of-fact
- c. *Purpose:* to tell about an event; *tone:* ominous
- d. *Purpose:* to tell about an event; *tone:* informal
- e. *Purpose:* to tell about an event; *tone:* excited
- f. *Purpose:* to tell about an event; *tone:* playful
- g. *Purpose:* to present an opinion; *tone:* formal
- h. *Purpose:* to present an opinion; *tone:* playful
- i. *Purpose:* to present an opinion; *tone:* matter-of-fact
- j. *Purpose:* to communicate a feeling; *tone:* serious

1. The president of a club conducts the meeting and guides or directs the people who are participating. **b**
2. The next step in good babysitting is to put the little darlings to sleep and then to close the door to their room, being careful not to slam it and start the uproar again. **a**
3. My family has a warm and special love for my grandmother, who is old and weak, yet only concerned about us. **i**

4. Little did I know that my pleasant dreams were about to turn into nightmares. ^c
5. This I believe: our great country has a responsibility toward the developing nations of the world just as they have a responsibility toward us. ^g
6. Then as the steadily pulsating beat of the drummer became faster and stronger, the whole group went into action and the sky was filled with a mingled screaming and roaring sound from the audience. ^e
7. I am convinced that all of us should make every effort to continue our education not only through high school but also through college. ⁱ
8. I guess the horse didn't like me, but I didn't care too much for him either. ^f



9. I stuck out my hand and shook his. ^d
10. When I say that housework should not be added to homework, I speak for every youth who has ever flicked a dust cloth or piloted a vacuum cleaner. ^h

PLANNING YOUR PAPER

After finding and narrowing a topic, giving thought to ideas for discussion, and settling on purpose and tone, you have one final, preparatory step remaining. Before writing your composition, decide which of your ideas to include and in what order to arrange them.

When you brainstormed your topic, you put your ideas down in any order. Now consider whether you want to include them all, and cross out any you wish to eliminate. Some ideas may seem too unimportant, too slightly related to your topic, or too likely to make the paper longer than desired.

This is the step students tend to skip. Stress its importance. For some it may be more palatable if too

much stress is not placed on outlining. Even a simple list of ideas to be covered may serve well.

Rearrange the remaining ideas in an order that makes sense for your purpose. You can just list the ideas or make an informal outline. Either will be a general plan for what you will include in your composition. If you prefer, you can prepare a formal outline. (See “Using a Formal Outline” in Chapter 8.) Of course, as you write, you will probably think of additional ideas and can work them in wherever they fit.

In making an informal outline, look for the main points in the list that you brainstormed. Number these points 1, 2, 3, and so on. Any ideas that relate to one of the main points should be lettered a, b, c, and indented under the appropriate number in the outline. The following is an example of an informal outline used in writing the surfing composition on pages 83–84.

1. Requirements
 - a. Geographical
 - b. Physical
 - c. Financial
2. Method
3. Benefits
 - a. Improve health
 - b. Improve alertness
 - c. Become more agile

ACTIVITY 5 Planning Your Composition

S

Select one of the topics you brainstormed for Activity 3 and plan a composition. Decide on the purpose and tone. Select the ideas you wish to use and arrange them in the order in which you want to present them. You may make a list, an informal outline, or a formal outline.

BEGINNING, MIDDLE, AND ENDING

the ideas on mopeds developed in

A longer composition — except for a story, a description, or other special type — usually has a particular kind of beginning, middle, and ending. This organization is also called the introduction, the body, and the conclusion. In a composition of six paragraphs, for example, the first paragraph may provide an introduction, the middle four may constitute the body, and the last may present the conclusion.

The Beginning. In a longer composition the introduction serves much the same purpose as the topic sentence does in a

single-paragraph composition. It introduces the topic of the entire paper, and it seeks to get the reader interested in what will follow.

Sometimes all the sentences of the introductory paragraph, taken together, may be equivalent to the one topic sentence of a single-paragraph composition. In other instances the first sentence of the beginning paragraph may by itself do the work of a topic sentence for the entire paper, and the remaining sentences may deal with additional introductory material. Here is one example:

After recently becoming the owner of a moped, I am now enough of an "expert" to explain what other beginners may want to know about it. If you look up the word *moped* in the dictionary, you will find "a lightweight, low-powered motorbike that can be pedaled." To know about mopeds, however, you need much more information than that.

The Middle. Each paragraph in the middle of a longer composition should have a main idea that relates to the topic of the entire paper. Four such ideas selected from those mentioned in Activity 3 might be used in the body of a composition on mopeds.

Paragraph 2. Description of the features of a moped compared with those of a bicycle and a motorcycle

Paragraph 3. Explanation of how a moped is ridden

Paragraph 4. Brief account of the writer's first ride and of the sensations at the time

Paragraph 5. Weighing the advantages and disadvantages of the moped

It is a sound procedure to start every paragraph in the body of a composition with a topic sentence introducing its main idea. True, professional writers have ways of inserting a topic sentence almost anywhere in a paragraph, and often they will omit such a sentence altogether. Less experienced writers, however, usually find it helpful to begin each paragraph with a topic sentence establishing a clear goal for what is to be said.

The Ending. Any paragraph in a longer composition may have its own strong concluding sentence to summarize or clinch its points. This, however, is not always necessary.

The really essential place for a strong conclusion is at the end of the entire composition. Some thrifty writers like to end the composition with a single concluding sentence that clinches

Point out that in listening to a musical composition one can often tell when it is ending before the music stops. A well-written paper ought to create the same effect.



both the last paragraph and the composition as a whole. Others prefer to clinch the topic of the whole composition with a separate concluding paragraph like this one:

It isn't a sports car or a super-powered motorcycle, but a moped is just right for anyone not rich enough for fancier transportation. As you ride easily along on your moped up the incline of a long hill, steer around the people walking their bikes or pedaling strenuously in low gear. Smile, wave, and ride on.

Keep in mind that the conclusion can sum up, throw a final punch in support of your opinion, or provide an ending in any other satisfying way. (For more help see "The Concluding Sentence" in Chapter 3.)

WORD BRIDGES

Certain words and phrases act as bridges or transitions linking the thoughts within a paragraph or tying together the ideas in the whole paper. For example, *first*, *second*, and *third* are useful connecting words for any series of points. Three successive sentences or paragraphs might begin with expressions like these: *The first of the main causes . . . , A second significant reason . . . , A third and most important factor. . . .*

The following connectors by themselves or in combination with others are among the many valuable transitional expressions.

For a series of thoughts: additional, another, other, still more

For direction and position: above, below, here, there, on the top, to the right

For time: at first, at last, at the end, earlier, later, meanwhile, once, then

For a contradiction or a different point of view: but, however, nevertheless, on the other hand, still, though, yet

For more thoughts of a similar kind: also, besides, further, furthermore, in addition, too

For summing up: all in all, finally, in conclusion

The repetition of a word from a preceding sentence or paragraph or the use of a pronoun referring to the word can also serve as a bridge between two parts of a composition. For example, in the composition about mopeds, the repetition of the word *moped* and the use of *it* to refer to the vehicle are means of linking the sentences within the paragraph and the paragraphs themselves.

ACTIVITY 6 Analyzing a Longer Composition

S

Read the following composition and then answer the questions at the end.

MASTERING THE WAVES

Surfing is such fun that everybody ought to be able to enjoy this sport — but not everybody can. Let me tell you what you need, what you do, and what you gain by taking part in this activity. Then judge for yourself whether surfing is for you.

The requirements for surfing are an odd mixture: geographic, physical, and financial. First, you have to live near the ocean, espe-

This composition illustrates sound structure: beginning, middle, and ending; effective transitional words; well-organized paragraphs.



cially where the waves are right for surfing. Second, your physical condition, swimming ability, and sense of balance must be excellent. Third, you need enough spare money to buy a surfboard, eight to twelve feet in length depending on your size.

Once you have bought your board, you are ready to learn how to surf. To begin, take the surfboard out into water up to your waist. There lie face down on the board and paddle farther from shore in long strokes. At the point just beyond where the waves break, turn the board around toward shore and start paddling vigorously when a wave comes. If you're lucky, the wave will pick up the board. Then you can stand up, planting your feet firmly on each side of the board, one foot slightly ahead of the other. However, make sure you are not too far forward, since your weight will make the tip fall and hit the water, flipping the board over. Whenever that happens, be careful that the board does not hit you as it comes down. By sensibly handling your board and yourself, you can have a thrilling sense of mastery over the waves.

In addition to the thrill of surfing, you will gain benefits that are very important. Surfing and swimming in the fresh air will provide healthful body-building exercise. Meeting the challenge of the waves will improve your mental alertness and quickness. You will become a keener, stronger, and more agile person.

All in all, surfing is an exhilarating, beneficial sport. If ever you join the ranks of surfers, you're sure to enjoy it.

1. What is the writer's purpose in the preceding composition?
2. What is the tone?
3. What does the introductory paragraph accomplish?
4. What is the main idea of each of the three paragraphs in the body of the composition?
5. How satisfying is the conclusion?
6. What transitional words and expressions can you find?
7. What do you like or dislike about the composition?

THE FIRST DRAFT

Now that you have studied a longer composition, you are ready to produce one yourself. Write your first draft with your plan beside you but don't copy it word-for-word. Include additional items if you think they will add something to your composition. It is wise to write your first draft on ruled paper, skipping every other line, so you can go back and make any changes. Don't worry about sentence structure, word choice, grammar, usage, or punctuation at this point. Just get your ideas on paper.

ACTIVITY 7 Writing a First Draft

W

Using the outline you made for Activity 5 write the first draft of a composition of five or more paragraphs. Plan the presentation of your ideas in a paper with a well-organized beginning, middle, and ending.

THE FINAL COPY

Once you have your ideas on paper, you can go back and polish the composition. Now is the time to check sentence structure, grammar, punctuation, usage, and word choice. You should check to see that transitions between sentences and paragraphs are clear and smooth. Make sure that the sentences in each paragraph relate to its topic sentence and that each paragraph relates to the main idea of the composition. After you have made any necessary changes, copy your paper neatly.

ACTIVITY 8 Writing the Final Copy

For further help see
Teacher's Manual. W

Read over the first draft of your composition that you prepared for Activity 7. Make any changes that you think are necessary. Then copy it neatly.

ACTIVITY 9 Word Study

VW

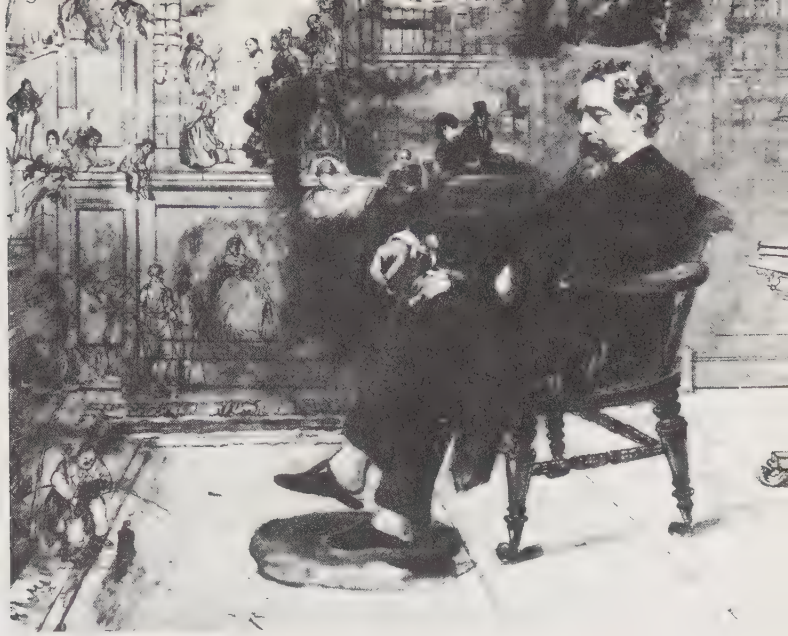
Each of the following words was used in this chapter on the page given after it. With dictionary help, tell the meaning of each word in the sentence in which it appears. Then use it in a sentence of your own.

our natural surroundings	74	serving to get ready	79	pertaining to money matters	83
environment	74	preparatory	79	financial	83
smooth action in cooperation	75	successive	82	agile	84
coordination	75	transitional	82	quick and easy in movement	
pulsating	79	relating one to another			
throbbing rhythmically					

APPLICATION: Follow up by encouraging more self-reliance when students write in the future. Occasionally, give freedom of choice regarding topics. When students say, "I don't know what to write," refer them to the appropriate sections of this chapter. Expect more planning and better structure.

6 *Creating Stories and Pictures*





MS: *To learn how to narrate real experiences and how to write an autobiography
To develop skill in telling or retelling stories aloud
To know how to use and punctuate dialogue
To study and to practice the writing of short stories and descriptions*

"Listeners above the ground, listeners under the ground, spirits who live in the four parts of the earth . . ." With these words the Cheyenne storyteller of earlier days used to begin his tale. Among some American Indians storytelling was conducted as a sacred ceremony. Seated around the fire, the "listeners above the ground" gave close attention to the storyteller. While the tale was unfolding, no one left or even got up to walk around. Nobody but the honored tale-teller spoke, for any interruption was believed to bring bad luck. The story itself was the teller's personal property, not to be retold by anyone else unless given to that person as a gift by its owner.

In our own day too we respect the person who can entertain us with a well-told account of an experience or with the retelling of a tale. Like the Indian traditions our laws even protect stories as property, so that no one is allowed to reprint a published story unless the copyright owner gives permission.

Have you the storyteller's skills? Can you relate an ordinary experience of yours and make it interesting? Can you tell about an unusual happening and make your account exciting? Do you know how to create an original story? The art of storytelling is worth mastering.

TELLING ABOUT A REAL EXPERIENCE

1. Choosing a Topic. Look back to those ordinary experiences that you remember vividly. You don't need to have scaled Mount Everest. One class went from suspense to laughter while Glenn told how his friends and he encountered a dense fog during a weekend hike and how they set up camp — only to discover, when the fog lifted, that they were on a deserted parking lot of a large factory.

Linda found a story to tell in the incidents of her week's trial as a newspaper deliverer. After relating her adventures and misadventures, she came to the climax with her illness on Friday morning and her mother's decision to carry out the agreement by delivering the papers herself. Linda's story ended: "It poured all afternoon. Mom came home drenched, called up Mr. Haug to cancel my route, and that evening asked Dad to raise my allowance."

➔ **2. Leading Up to a Climax.** A climax such as the ones in Linda's and Glenn's stories is essential. Some dramatic high point must be reached for the story to be worth telling. The fog parts to reveal the Saturday campers ridiculously settled where the factory workers will be parking their cars on Monday morning. The deliverer falls ill, and her mother has to deliver her papers in a downpour. The other incidents in a story gain added interest when they build up to the big moment, the turning point, the climax.

Think of the stories you have read and the television plays or movies you have seen. Where does the storyteller place his climax? The hero goes through various experiences leading up to the big game. The two teams scesaw up and down in the scoring. Thirty seconds to play! The hero — well, use your own imagination. Some dramatic action takes place, all the problems are solved, and shortly afterward the story comes to its end. In your own storytelling place your climax near the conclusion.

3. Arranging the Events in Order. How to arrange the events is a storyteller's problem, particularly since the climax must be near the end. The natural order is to follow the clock. Glenn began his story of the hike at 6:30 in the morning and told of the events leading up to the lifting of the fog in the late afternoon. At that high point or climax the hike was far from finished, but the best part of the story was over. Glenn quickly finished his account: "When we saw where we were, we packed all our gear again, took off down the road, and finally came to an ideal spot in the woods. Except for our cooking, no further messes developed on that trip."

To make this concept concrete, ask at what point the climax came in each of several stories the class has read.

4. Creating a Title. "An Interesting Day" is really dull, but "The Day We Were Bored" is interesting. "A Puzzle We Failed to Solve" stirs interest but gives away the ending. "The Adventures of Two Boys, a Dog, a Monkey, and a Rowboat" is promising but too long. Take pains with your title!

ACTIVITY 1 Finding Story Faults

S

What you have read about the climax of a story will help you find the fault in each of the two stories summarized below. What is wrong with each? How would you improve it?

1. The main character decides to live in a "haunted house" until he can unravel its mystery. On the first night many weird happenings occur, and the hero barely escapes accidental death. The following three nights are described in detail, but little of an exciting nature occurs. On the final morning as the hero is leaving, he happens to notice a simple explanation for all the supposedly supernatural happenings. *The climax is too early. The weird happenings should occur on the last night.*
2. The main character accepts a challenge that he live for one night in a "haunted house." He enters, goes calmly to sleep, and remains undisturbed. In the morning he steps out with the pleased feeling that he has successfully met the challenge. *There is no climax. Some dramatic action should*

ACTIVITY 2 Choosing Titles

S

Ask pupils why they prefer the titles that they do.

Which two titles in each group of three are preferable? What is the fault of the other? *Description at the end of item applies to title faults.*

1. A Midnight Raid A Camping Experience Midsummer Madness *dull, colorless*
2. An Exciting Happening Fire! Fire! The Accidental Hero *colorless*
3. An Embarrassing Moment Stumbling Through Dance or Die *dull*
4. The Ice Palace I Learn to Skate An Enjoyable Afternoon *colorless*
5. The Tree House That We Built against Father's Orders and Mother's Objections The Tree House Revolution Trick or Tree *too long*
6. Saved by the Doctor No Time to Lose Medicine Trouble *gives away ending*
7. A Trip Sky Ride Helicopter Hop *dull and colorless*
8. Who's Santa? A Story about a Holiday Hurry Christmas! *dull and colorless*
9. Waiting for News No Mail Today An Experience *dull and colorless*
10. The Monster The Clutching Claws Then I Woke Up *gives away ending*

ACTIVITY 3 Studying Students' Compositions

S

Read each of the two following stories, and answer these questions: *See Answer Book.*

1. What makes the story interesting?
2. What incident or detail provides the climax?

better and feel closer to them. People of all ages tend to tell their friends stories of their experiences. That's part of friendship.

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3. How effective is the beginning? The ending?
4. What sentences are especially well written? *These sentences are underlined.*

MY FLIGHT TO WEST GERMANY

My mother and I were in a little town in East Germany. We had no idea where my father was. Luckily we were living on a farm with friendly people. One day a faded, crumpled letter arrived. My mother opened it with shaking hands. It was the long-awaited message from my father. My mother and I felt like children at Christmas.

My father said he was in a little town in West Germany, about 250 miles from us. We got word to him secretly, and a few weeks later my father came over the border safely. Immediately we began to plan to flee to West Germany and make a new start.

Of course no train, bus, or any other kind of transportation was available; so an old baby carriage was rigged up to hold our few belongings. Early one morning we said good-bye to the friends who had been so good to us and started.

I sat on top of our belongings in the carriage which my father pushed. All day my parents walked with only a few rest periods. In the evening we arrived at a small town about a mile from the border and decided to remain there for the night.





A friendly farmer let us stay in his stable with the cows and gave us some straw to sleep on. The air was hot and stuffy in the stable. The smell was almost unbearable, too. I never knew cows had such an odor.

The next morning we all felt miserable, but not for long. We heard that the officer who was guarding this section had announced that he would keep the border open only one hour. We wasted no time eating breakfast and started. We were not the only ones wishing to escape. At least five hundred others were hoping to get across that same morning. They had all sorts of transportation ranging from a horse and wagon, an old coach, and bicycles to wheelbarrows, weird contraptions, and, like us, baby carriages.

When the border was open, the wild rush began. Everyone ran, shouting and pushing. My father put me on his shoulder and ran with the baby carriage, as my mother hurried along carrying several packages. After a five-minute dash, we were across. We had made it to a life of freedom! — STUDENT WRITER

MY FIRST MILLION

I'm on my way to my first million! To be accurate, I'm only two small flakes of gold on the way; but it's a start.

How did I achieve this success as a fortune hunter? This summer my family went on a trip to California. On the way home we passed through the Black Hills of South Dakota. The many signs advertising amateur gold mining beckoned us, and we couldn't resist the lure.

We stopped at one place where for \$2.50 we received a large pan of dirt and the assistance of an eighteen-year-old boy. Down to the creek we went, where we stuck our hands in the pan and swished around in the dirt.

An hour later we searched in the pan of gravel for the results. There they were, six tiny flakes of gold. Of course, this wealth had to be divided among the three of us — my brother, my sister, and me. That is how I ended up with two flakes of the precious hoard.

Now when I have no money and I'm feeling depressed, I look at those flakes of gold and think: "If only there were several million more, I'd be rich!" — STUDENT WRITER

→ ACTIVITY 4 Writing about an Experience

For further help see Teacher's Manual.

W

Write the story of a real experience of your own. Use the compositions in Activity 3 as models. Make your story shorter if you wish. A good paragraph or two will be better than pages of poor ones. Snapshots to illustrate your story may be attached if you have them. The following are topics — not titles — of compositions other students have written. Perhaps they will jog your memory.

An evening as a baby-sitter
First flight in an airplane
Going to a first dance
An adventure with a pet
A visit to the state fair
Being lost in the woods
Earning an unexpected reward

A ball game
Being frightened by a bull
A battle with a storm
Catching a fish for the first time
A skiing accident
Seeing the President
A track meet

TELLING STORIES ALOUD

Even the television set cannot compete with the baby-sitter who knows how to hold little children spellbound with a story. Many adults enchant their friends by their narrative powers. These storytellers know how to combine speech and story skills.

GUIDES FOR TELLING STORIES ALOUD

1. Tell a story of a kind that will interest the members of your audience. They are your captives. Be fair to them.
2. Catch your listeners' attention and interest from the start.

NOT I am going to tell you about the time my friend and I went rowing.

BUT When Fred and I decided to go rowing on the bay, we never expected to cause so much trouble.

3. Let your listeners know the characters, the time, and the place: Who? When? Where?

4. Make characters and actions come alive.

Grant that "truth is often stranger than fiction," but stress that an interesting true story need not be strange. A mother once went to do an ordinary day's shopping in a supermarket, but afterward she wrote such an appealing account of how her two little children upset the place that Harper's Magazine published her story.

Less creative students may prefer to retell stories. Have them look in magazines for short narratives they may retell. Take to the classroom magazines and books to help those who have little reading material at home, or recommend a library visit.

CREATING STORIES AND PICTURES 93

NOT My friend, who is forgetful, left the map of the bay at home.
BUT Fred unzipped the bag, went through it four times, and then offered to jump overboard. He had merely forgotten the map.

5. Build up suspense.

We could see we were in trouble, but we still didn't know how badly.

6. Lead up to the climax. Finish quickly. Let your ending "pack a punch."
7. Get into the spirit of the story; express it in your voice.
8. Speak clearly and smoothly. Avoid repeating *and, so, then, well,* and space-filling "*ur*."

ACTIVITY 5 Telling a Story to the Class



Choose one of the following stories or another you enjoy, and prepare to tell it aloud to the class. Your story may be original, or it may be a retelling of one you have read or heard.

1. An incident your mother, dad, or grandmother has told you
2. An incident in the life of a real person
3. A short story from a magazine or a book
4. An animal story
5. A story from the Old Testament — for example: Ruth and Naomi, David and Goliath, Esther saving her people, Joseph being sold into Egypt
6. A science fiction story
7. A folklore tale about Pecos Bill, Mike Fink, or Paul Bunyan
8. A myth such as one of the stories about Greek and Roman gods

CONVERSATION IN STORIES

Ed called to us to watch out. That sentence does not strike the reader with the force of a direct quotation: "*Watch out!*" *Ed called.* Make a forceful impression on your readers by giving the exact words of conversations. Study the punctuation marks, quotation marks, and paragraphing in the following anecdote.

When Abraham Lincoln was seeking his Illinois neighbors' votes, he encountered a crusty old farmer bitterly opposed to him. Lincoln inquired, "Sir, may I look forward to receiving your vote?"

"I'll not vote for you!" shouted the old man. "Let me tell you that I'd sooner vote for the devil!"

"I'm sure you would," replied Lincoln calmly, "but in case your friend doesn't run, maybe you would give your vote to me."

For continued practice in writing conversation, one teacher gives a five-minute dictation two days a week until a satisfactory degree of mastery is attained. She writes imaginary conversations based on news items....Almost any short story will furnish

94 COMPOSITION passages.

GUIDES FOR PUNCTUATING QUOTATIONS

1. Place quotation marks before and after the exact words of a speaker.
2. Start a new paragraph whenever a different speaker begins to talk. The paragraph may include one or more sentences not in quotation marks.
3. Capitalize the first word of a direct quotation.

Wayne said, "Come on."

4. Separate every direct quotation from the rest of the sentence by a comma, a question mark, or an exclamation point. Place any necessary comma or period before, not after, a quotation mark; do the same for a question mark or an exclamation point if it belongs with the quoted words.

Jeff said, "We are ready."

"We are ready," Jeff said.

Jeff asked, "What's wrong?"

"What's wrong?" asked Jeff.

Jeff shouted, "Jump for it!"

"Jump for it!" Jeff shouted.

5. Do not capitalize the first word of the second part of a broken quotation when it continues the sentence in the first part.

SENTENCE CONTINUED "We must hurry," Will said, "because the sun is going down."

SENTENCE NOT CONTINUED "We must hurry," Will said. "The sun is going down."

6. See pages 361-362 for further help.

ACTIVITY 6 Punctuating Conversation

W

Copy the following conversation, dividing it into paragraphs and adding quotation marks and other necessary punctuation.

"Mom, I simply can't wear these rags," I said as I came into the kitchen. — indicates capital. graph.
"but last year you needed every one, or else you would have just died my mother replied slumping into my chair, I remarked then I was only a child weren't you only a child the year before, too Mother asked that was different I answered intelligently how she inquired oh Mom I exclaimed she said with a smile why do you need a new wardrobe Mom, it's spring, and everyone gets new clothes at this time of year, what do you mean by everyone well I said the trees give a fashion parade of lovely green shades, and the flowers model yellow, violet, red, and all those delicate spring pastels Mother threw up her hands and cried all right! You may buy a few new spring clothes the following Saturday as I walked to the store, the trees and flowers seemed to wink at me and say don't worry. We'll keep modeling new clothes every year."

PLANNING AN AUTOBIOGRAPHY*For further help see Teacher's Manual.*

Your autobiography is the story of your life. It should not be hard to talk about yourself, to tell of sad and happy occasions you have experienced, of what you have done, and of what you would like to do.

Think of an autobiography in four chapters with the title "I Remember When." Your autobiography might be organized in the fashion of the following four sections.

1. You can't exactly remember climbing into the doghouse with your dog and looking out with a big grin while Mom snapped the camera. Still, you've heard your parents tell of your antics, and you have snapshots to prove some of them. Write them down.
2. Then there was your first day at school. It seems like a long time ago, but you can remember what you did. Write that down.
3. Of course, the all-important time is *now*. You're busy enjoying school, your clubs, your hobbies, your friends. Write down things you will want to remember later.
4. You are looking forward to being a high school student. What subjects will you be taking? Look ahead some more. What do you want to be doing after you graduate?

ACTIVITY 7 Writing an Autobiography**W** ←

Write your autobiography. Make yourself and your family sound like real people. Be as lively and entertaining as possible, but tell the truth. Organize your information; choose the most interesting incidents. Here are two outlines. You may want to follow one.

OUTLINE A

- I. Family
- II. Early childhood
- III. Travel
- IV. School days
- V. Looking ahead

OUTLINE B

- I. Family
- II. School days
- III. Having fun
- IV. Problems
 - A. Successes
 - B. Disappointments
- V. Looking ahead

WRITING SHORT STORIES

Most of what has been said about storytelling in the earlier part of this chapter applies to the writing of short stories. You also

you prefer to have your pupils tackle a less ambitious undertaking, ask them to write about only one significant phase, such as one of the items in Outlines A and B, the four sections under "Planning an Autobiography."

need to know the special ingredients that go into this form of fiction called the *short story*.

Read the following two short stories. In each story what problem or question does the main character face? What is the final outcome? What details does the author give to show the type of person the main character is? What sentences tell where the story is taking place? See Answer Book.

THE GIFT

It was June fourth and the sun was shining through the window so that all of the room was flooded with the golden warmth. Linda blinked her eyes and pretended it wasn't really the sun and that she could go back to sleep. Suddenly she sprang out of bed. "I knew something special was going on today," she thought as she searched under the bed for her shoes. "It's my birthday!"

All dressed, Linda fluttered around the room. "Happy birthday to me, happy birthday to me, happy birthday to Linda, happy birthday to me." At this her two parakeets got into a fight, and birthday and singing were forgotten as she tried to separate the two warriors.

"I wonder where they'll put my pony," said Linda thoughtfully as she slid down the banister. "I hope Mommy put strawberry icing on the cake," she murmured as she skipped into the kitchen. "Strawberry icing on chocolate cake is delicious."

Linda sat in the kitchen while her mother gave her cereal, toast, and orange juice. After spilling cereal on the clean tablecloth, getting toast crumbs on the floor, and dribbling orange juice all over the front of her new blouse, she began to wonder whether or not she would get that pony for her birthday. All morning she thought to herself that she would never be happy again if her gift were not a pony.

After lunch had been eaten, the cake candles blown out, and the cake enjoyed, the whole family — mother, father, Phil and Terry — went into the living room, telling Linda to stay and finish her cake. Linda decided she'd name the pony Star. Ever since she could remember, she had wanted a pony, and this year she was sure she would get one. "I'll ride him every day and . . ."

"Linda," said her father, "you may come in now." She went in but nowhere could she see the pony.

"I know you wanted a pony," her father told her gently, "but that wasn't possible."

Little hot, salty drops began trickling down her cheeks. Just then everybody moved away from the desk — and Linda saw something. Her present was a small aquarium with beautiful plants and two tiny, lively fish in it.

"What are they?" asked Linda.

"Guppies," said her father.

Then Star disappeared from Linda's memory like all the stars of night, and in his place swam two tiny, lively fish called guppies. —
STUDENT WRITER

THE RESULTS OF THE SCIENCE PROJECT

"You'll have plenty of time to do these projects, children. They will be due at the end of the term. I know that some members of this class have creative talents, and I'll expect something good, especially from you, Madeline," Mr. Enginer, class 8-19's new science teacher, said with a twinkle in his eye.

"What an assignment!" Glo Winters whispered to her friend Sandy, who sat in front of her. "Hasn't he ever heard of leisure time?"

"I don't know how that girl wraps every teacher around her little finger," Sandy replied, changing the subject. "You live next door to her, Glo. You ought to know her tactics by now."

The two girls resumed their conversation on the hateful topic of Madeline Appleby while passing out of the room, amid the moans and groans of the members of their class.

"What a misery to have to do a science project during all our spare time," Sandy remarked to Glo, "and individually too!"

"And, oh, how I despise that Madeline Appleby! She's a real teacher's pet," Glo answered. "And she's brilliant in science!"

There was a strange silence for the remainder of the passing. Except for Madeline Appleby most of the members of class 8-19 were appalled at the prospect of work. Madeline's fate did not seem to bother her. She idolized Mr. Enginer even though he made science projects compulsory and individual, gave tests weekly, and always caught you passing notes. Madeline Appleby was his favorite, to the utter disgust of the class.

All the way home, Glo was followed by Madeline, who explained in great detail her brilliant idea for a science project.

"You see, Gloria," she began with a dignified air, knowing that Glo hated to be called Gloria, "the science projects that I have done in the past have all been on magnetism and electricity. This year, I thought I might do an experiment with various chemicals. Under difficult conditions chemicals react oddly. Of course, it's much too complex for you to understand."

Madeline continued chattering in this vein for the next two blocks, and as they turned the corner, she began to tell how much she adored Mr. Enginer and what a wonderful science teacher he was and how she loved the idea of getting tests every week.

When Glo reached home, she was greeted by her mother.

"What should I do for my science project, Mother?" she asked.

"You know me and science, dear. Why don't you ask Ronnie?"

When Ronnie Winters, a senior in high school, arrived at home, Mrs. Winters said sweetly, "Ronald, dear, Glo has to do a science project. Any suggestions?"

"Well," Ronnie declared, "you can either make a model of something, do an experiment of some kind, or build something that works. I'd rule out the last, since you couldn't make something work to save yourself."

"I guess I'll end up making a model of a heart, or a brain, or a solar system," Glo stated despairingly. "At least ten of those are made in every school every year. Madeline may do an experiment on the reactions of different chemicals to different conditions, or something like that."

"I know you can't do that, but you always had a green thumb. Maybe you could do something with plants," Mrs. Winters suggested.

"Ha! The only thing that Glo ever grew was a tulip bulb and an onion plant," Ronnie said sarcastically and added, "but Jan Colvin once did an experiment using coffee grounds, tea leaves, bread crumbs, and sand as fertilizers. Then she observed which plant grew best."

"That's a wonderful idea!" Mrs. Winters said ecstatically.

As Glo did her homework that evening, she heard Madeline next door, practicing the violin with mechanical perfection. Glo resolved to herself to get a better mark on her project than Madeline Appleby.

The weeks dragged by. Glo assembled her materials and planted seeds in five flowerpots containing:

- (1) Garden dirt
- (2) Dirt mixed with sand
- (3) Dirt mixed with coffee grounds
- (4) Dirt mixed with tea leaves
- (5) Dirt mixed with bread crumbs.

Nothing grew. As the days passed, Glo began to call it the "no-result project."

When finally the seeds in the garden dirt sprouted slightly, catastrophe struck. A friend of Ronnie's brought his dog to the Winters' home, and the big German shepherd pawed at Glo's flowerpots while she wasn't in the room. When Glo returned, her one successful flowerpot was broken into thousands of tiny pieces and the dirt and roots were strewn over the floor. Only four flowerpots remained.

When the time came to hand in the projects, Glo submitted hers modestly. Mr. Enginer praised her for her fine idea and began explaining why the plants didn't grow. In great disappointment she saw him write a 75% in his book.

Glo was just going out of the room when Madeline walked in dejectedly and said, "Mr. Enginer, sir, I was working on an experiment with chemicals, and it was all finished, when the chemicals spilled over. I have a report here that explains it."

Glo, standing outside, could hear defeat in her voice. She felt pleased.

"It's a lovely report, Madeline, but I'm afraid a report isn't enough. You should have been more careful in handling your equipment. I can't give you any credit."

A minute later Madeline came out with tears glistening in her eyes. She turned away, sobbing, as she saw Glo.

"Why," Glo thought, "she's just like me. I feel mean about being so jealous."

Glo walked toward Madeline and took her by the arm. "Come on, Maddie," she said. "You're still the class genius. Let's go home." —
STUDENT WRITER

CHARACTERS, PLOT, AND SETTING

1. The Characters. You can show in various ways what kind of person your character is. Suppose the character is a villain. ←

Say it directly. George Squilch had an innocent look but a villainous heart.

Let actions speak. George Squilch glanced around quickly and then kicked the dog.

Tell thoughts. Squilch was annoyed with himself for kicking the dog. How he regretted the action! Why, that Mrs. Matthews had been watching from her parked car.

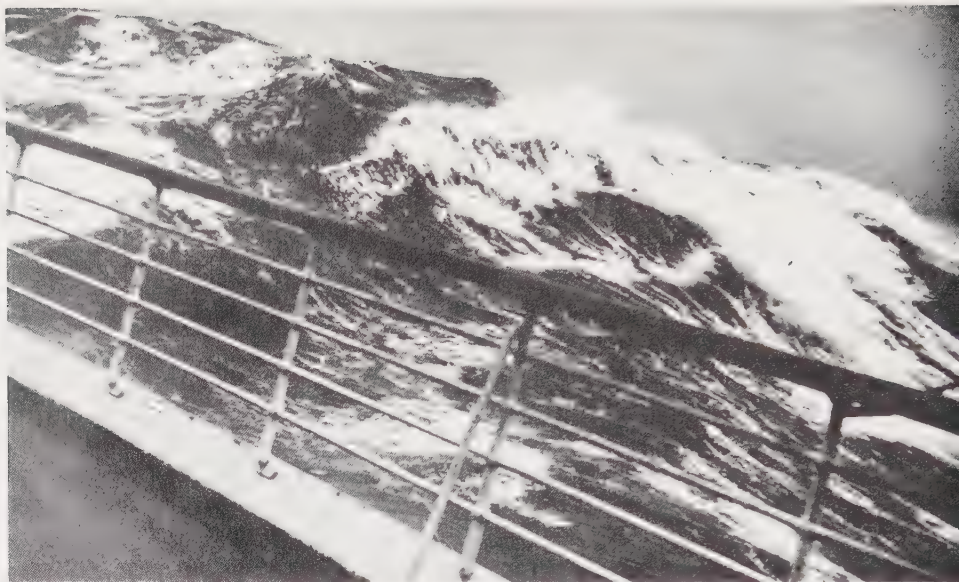
Give words. "Ah, Mrs. Matthews, how nice you look this morning," Squilch said, as he paused beside the car. "Did you see that dog? I think he's turned mean in this hot weather. Snapped at me. I had to beat him off."

Tell what others think. Mrs. Matthews said to herself that she wouldn't trust anyone like Squilch any farther than she would drive her car without brakes.

Tell what others say. "Squilch," the garageman growled. "Believe me, he pays cash when he buys gas here."

2. The Plot. Build your short story around a problem, a question, or a struggle. Will Linda in "The Gift" get her pony? Will Glo in "The Results of the Science Project" beat her rival Madeline? Various happenings bring the reader up to the climax and then lead quickly to the solving of the problem, the answering of the question, or the ending of the struggle. These happenings make up the plot.

3. The Setting. The time, the place, and the surroundings are the setting of a story. "The Gift" provides these bits of setting as it goes along: "June fourth" . . . "sprang out of bed" . . . "happy birthday" . . . "slid down the banister" . . . "into the kitchen" . . . "all morning" . . . "after lunch" . . . "into the living room."



How can one suggest that a character is in a schoolroom? In a field? In a farm? On the roof of a tall building? In a theater?

IMAGINATION

Your reader's imagination is as important as yours. Supply the opportunity for using it. "Billy stood at the rail and watched the foam in the wake." The reader concludes that Billy must be on a ship and enjoys the story more than if it had begun: "Billy was on a ship." Don't tell your reader that the sum is four; put down two and two and let the reader do the adding.

ACTIVITY 8 Writing a Short Story

W

For further help see Teacher's Manual

Here are some story beginnings to help you get started. Choose one that you like, or write your own beginning. Be sure that your story has (1) a good beginning, (2) interesting characters, (3) a plot, (4) a climax, (5) a brief closing, and (6) an original title.

1. Ted awakened with a start. Across the room Rags stood at the window, whining as he stood peering out into the darkness.
2. It was Friday, the day Jean had looked forward to all week, and it was raining.
3. Sonya's heart was beating excitedly as she waited outside the principal's office.
4. Rosemary stepped off the elevator at the fourth floor. There was the three-speed bike. If she only had two more dollars, she would have enough to buy it.

5. Suddenly Ellen realized she was lost. Nothing looked familiar. She was panic-stricken.
6. The blinding snow swirled around the house as Joe opened the door. He had to think of something. How could Dad get home in the blizzard?
7. What a game we had! At the beginning of the last inning our team was leading 7 to 5. Then the Rockets put in a new pitcher.
8. Ricky had known when he came to Uncle Ben's that he had much to learn, but he had never expected this.
9. Betsy opened the letter with shaking hands.
10. All night Jerry could not sleep. He heard the pounding surf and the wind blowing the sand against the shack. If he could only win tomorrow's race!

SKETCHING WITH WORDS

People, places, and things can be portrayed as vividly with words on paper as with brush strokes on canvas. Any person or place may serve as a subject: little sister with her impish way of awakening family members in the morning or the school with its strangely deserted appearance in the late afternoon. If the description is effective, it creates a picture that the reader sees clearly with what Shakespeare called the "mind's eye."

GUIDES FOR DESCRIPTION

1. Be exact and specific; avoid vagueness.
2. Use vivid language.
3. Make comparisons by means of figures of speech. "Ronnie is a purring kitten for his family, but he howls like a police-car siren when I am baby-sitting."
4. Appeal to all of the senses: sight, hearing, smell, taste, and touch. "As I sit down at Sunday dinner, I enjoy the chattering voices, the shiny dishes on the table, the spicy smells, and the first crisp, salty bite into a cracker."
5. For greater effect in a short description stress those details that build up one impression: in a description of Mother, her organization; for a lake at night, the mood of calmness; for a playground, the appearance of widespread activity.
6. In describing a scene, look for a chance to view it from a particular position, fixed or moving. Tell how a city appears from a hill overlooking it. Describe a lunchroom as it looks to a person coming through the door, getting in line for food, and then moving to a table.

ACTIVITY V Studying Pupils' Descriptions See Annex Book. RS

What are the strong points of these descriptive compositions? Which of their sentences or features carry out the six suggestions in the Guides for Description?

BOUNCING BALL OF JOY

As I awaken each morning, I always seem to find that plump, cushiony little body seated atop of me. My sister is as round as a rubber ball and twice as bouncy. Never do I see her with a frown or downcast look on her face but always with that gleeful, angelic, and yet impish expression. What mischievous thoughts run through her mind at this time I do not know. They must be good ones, for otherwise her brown-button eyes would not dance so merrily while for once her straight, dark hair has stopped tossing and her tiny, slender hands and pudgy feet are ever so idle. This fascination of another world at last leaves her, and with a nimble bounce she slips lightly over the silken comforters and off the bed. I can see her rounded figure waddling through the hall until she is out of view. — STUDENT WRITER

LITTLE JERRY AND HIS BOOK

There he sits, reading a book. With every page a fantastic array of squirming movements and clucking noises emerges from him. Pirate Dick enters a room in which the hero is hiding. Little Jerry sits and stares at the page as if it were a check for a million dollars. Jerry's forehead is covered with sweat as the pirate opens the door. The fingers of Jerry's right hand move around the arm of the chair as if they were frightened and were running away in different directions. Suddenly Jerry's face looks puzzled. His forehead is as wrinkled as his everyday trousers. His right hand creeps away from the furry grip of the upholstery and slowly turns the page. Jerry's face suddenly becomes the picture of happiness; Jerry's teeth shine whiter than the rapids of a river. Pirate Dick has been defeated again. — STUDENT WRITER

THE DESERTED SCHOOL

The school is quiet now. Students no longer throng through its long halls and narrow staircases. The last, tingling, happy, "school's out" bell rang hours ago. My footsteps echo in the empty corridor.

I pass several rooms, but finally I stop to peer through a glass window. Though several family living rooms could fit into this space, it seems cramped. The fussy janitor has arranged the many desks in neat

Allow for differences in taste. Accept a pupil's judgment of what is good if he or she has a defensible reason. Also, although strict writing exercises are an integral part of the course, they may be given only incidentally. The rules under these compositions.

brown rows, and yet they are crowded between the light green walls and dark green boards. Numerous things tell what class this is. An unfurled map waves its colorful message. The history book lying on the window ledge is another clue. How many eager hands have thumbed through it to look up a date of importance? Here have sat the members of the future generation preparing to make the history of tomorrow.

Along the hall I glance into other rooms. A picture of a gentleman with a high forehead, probably Shakespeare, is the sign of the English class. A long bench with a gray stone top, adorned with electrical and plumbing attachments, tells me of a science class.

Finally I make my way to the end of the corridor. Here the glass of the double doors is strengthened with wire against smashing sports equipment, for this is the entrance to the gymnasium. A setting sun sheds tired light over the large room. A worn basketball lies in a corner as if it were resting after a hard day's work. Along the wall a volleyball net drapes itself gracefully over a wooden pole. I can almost hear the students' shouts and then the teacher's three brisk whistle blasts silencing them.

The sun is down now. As the building is slowly enveloped in the thickening shadows, I hurry to meet the bus at the corner. — STUDENT WRITER

Show pupils how to get started by putting on the board a list of random details which might be incorporated in a description, such as that of a drug store. Elicit also, the order in which such details might be presented, as in walking from front to rear, for example.

ACTIVITY 10 Writing a Description W

Write a descriptive composition on a topic of your own choice.

If you wish, you may describe a person or a scene uninvolved in activity, such as an old person dozing in a chair or an attic with its accumulation of odds and ends. On the other hand, you may prefer to portray a busy scene or a person in action, such as the gymnasium during a game or your brother meeting an emergency. Decide for yourself.

ACTIVITY 11 Word Study VW

See Answer Book.

Each word below was used in this chapter on the page given after it. With dictionary help, tell the meaning of each word in the sentence in which it appears. Then use it in a sentence of your own.

depressed	92	idolized	97	throng	102
anecdote	93	catastrophe	98	corridor	102
tactics	97	dejectedly	98	generation	103

APPLICATION IN LISTENING, OBSERVING, READING, WRITING, AND SPEAKING
Learning to write stories and descriptions interacts with students' appreciation of what they read. When students study literature in the future, how, then, can we the writers' techniques of storytelling and description.

7 *Exposition*





*AIMS: To learn how to give clear and correct directions
To develop skills for giving oral and written explanations*

You do not have to look into a crystal ball to see that the future has in store for you many occasions obliging you to explain complicated processes and subjects. A teen-ager at a party is asked to tell how to play charades. A person is assigned to writing an instruction booklet on how to operate a newly manufactured out-board motor. You will have similar responsibilities.

WHAT'S WRONG WITH THESE?

The success or failure of an explanation depends on getting ideas across to others clearly, correctly, and completely. Various difficulties often arise.

The teen-ager telling others how to play charades comes to an embarrassing halt. "I saw this on television, but I don't remember all the details," he says.

The manager of the boatyard stares at the newly launched sailboat sinking into the briny deep. "By golly," he tells the workers at his side, "I forgot to mention putting back the drain plug when I gave you your instructions."

Mother, assembling a toy for Junior, looks among the many pieces for one described in the directions as “half of a hollow sphere, flattened at the bottom.” When at last she finds it, Mother mutters, “Why didn’t they just call it the piece that looks like a teacup?”

The scout, explaining how to build a campfire, pauses in confusion. “Let me start all over again. I’m not getting things in the proper order.”

Snags like these can be avoided.

GUIDES FOR EXPLAINING

1. Know what you are explaining. Check if you are uncertain, and get needed information before you begin.
2. If possible, plan your explanation. Keep the points in a proper or sensible order.
3. Include all the necessary details; beware of important omissions.
4. Use language clear and simple enough for your listener or reader. “Thingumajig” is unclear when you mean “antenna.” “Orifice” may not be simple enough when you mean “opening.”
5. Take advantage of the possibilities of drawings, diagrams, charts, pictures, or demonstrations.
6. Build on the foundation of what a person already knows. “Since you already know football, I can easily explain soccer.”

ACTIVITY 1 Studying the Guides

S

Look back at the paragraphs dealing with the teen-ager, the manager of the boatyard, Mother assembling the toy, and the scout. In each case what principle in the Guides for Explaining was violated? Numbers refer to principles in Guides for Explaining.

GIVING DIRECTIONS

A passing motorist hails you to ask directions to his destination. Some of the Guides for Explaining apply to this situation. Know what you are explaining. If you do not know, don’t be bashful about admitting your ignorance. Instead of giving the driver wrong directions, you will help more by saying, “I’m sorry, but I don’t know where that is.”

If you do know, give your directions in proper order: “First. . . . Next. . . . Then. . . .” Include all the turns and other details. Mention landmarks, street names, or route numbers; point the way on

a road map if you can. Build on what the motorist knows; ask, "Do you know where the Town Hall is?" Summarize or repeat the directions if necessary.

ACTIVITY 2 Studying Directions

S

Have pupils take the roles and read with expression.

Which directions would be easier to follow, those in 1 or those in 2? What are the strong points of the better directions and the weak points of the poorer ones? See Answer Book.

1

TOURIST (*calling to a boy who is standing at an intersection*): Can you tell me how to get to the nearest motel?

JACK: Let's see. There's one called Hampshire Court, I think. No, maybe it's Hampton Court.

TOURIST: How do I get there?

JACK: Well, there's another one, too, a little farther away, the Chestnut Inn, but I guess you want the nearest one. Don't you?

TOURIST: Yes, how do I go from here?

JACK: Hmm. It's off the main road.

TOURIST: Yes?

JACK: Maybe you'd better go straight ahead on this main road for a while.

TOURIST: How far?

JACK: Oh, down the road one or two miles. Then turn east for about one block, and zigzag a little down the country roads and you'll be there.

TOURIST: Thanks, my boy. I hope I find it.

JACK: You can't miss it. It's the only motel there.

2

MOTORIST (*to a boy getting mail from a box along a country road*): Hello! Can you tell me how to reach Hamilton State Park?

JIM (*going to the car*): Yes, sir. Turn around and go to the first crossroad. Turn left and go about one mile until you strike Route 18. You'll see the sign for the entrance to the park on the left, just beyond a large greenhouse.

MOTORIST (*laughing*): You seem to know where it is.

JIM: I should. I go down on my bike almost every afternoon for a swim.

MOTORIST (*looking at his map*): Will you please repeat the directions while I check my map?

JIM: Better yet, I'll show you on the map.

ACTIVITY 3 Giving Directions Orally ○

Choose a partner and act out any of the following situations or another you prefer.

1. A motorist asks directions to the airport, a hospital, a garage, a motel.
2. You direct a new neighbor to your school, the nearest shopping center, the post office, a drugstore, a church, the nearest movie theater.



3. You and your family are on a motor trip. You have made a wrong turn and ask at a service station or a farmhouse for directions to the turnpike entrance, a historical site, a trailer park, or the state fairgrounds.

ACTIVITY 4 Writing Directions

W

A friend's father will drive him or her to visit you. You expect that they will come to your town, city, or neighborhood by a certain route. Write your friend clear directions for reaching your home from that route. Give landmarks. Include a diagram if it will be helpful.

Pupils may choose additional situations for giving telephone directions. Insist on clear, complete, concise directions.

ACTIVITY 5 Giving Directions by Telephone

O

In using the telephone you cannot point, make gestures, or draw a diagram for your listener. Try your skill in acting out one of the following situations with a classmate. Practice in advance by sitting in two chairs placed back to back so that you will not be tempted to use your hands.

1. Direct a friend to the meeting place for a hike, a hayride, a beach party, a cookout, or a dance.
2. Tell a classmate, who was absent when the directions were given, where to meet the Nature Club for a bird-watching trip and what to bring along.
3. Give directions to a new neighbor for getting to the nearest dentist's office.
4. Direct a doctor to the scene of an accident.
5. Tell a friend exactly where and when to meet you to go to a movie.
6. Call the fire department and report a fire at a nearby house.

EXPLAINING IN A TALK

The scientist discussing processes with fellow workers, the cooking expert demonstrating to customers, the television speaker telling homeowners about do-it-yourself repairs — each has to speak well and to explain clearly. Sometime you will also need these skills.

Suppose that you have to talk about how a thing works or how to make or do something. In addition to the Guides for Explaining (page 106), some special hints will help you. For a talk on how to make something, include near the beginning a list of the needed materials and equipment. In preparing a talk on how something works, ask yourself whether a description of the article will be of value to your listeners.

TIPS FOR TALKS

1. Think about what your audience should know about your topic.
2. Jot down the points or steps to be covered, and arrange them in order. For help in outlining see pages 125–126.
3. The points or steps of your explanation will be the *body* of your talk. Include also an *introduction* (a) to tell the topic and (b) to get your listeners' interest. Finish with a *conclusion* that gives a satisfying ending to your remarks.
4. Write out your talk either in full or in brief notes reminding you of what you will say. Use paper or cards that you can have with you when you speak.
5. At home practice saying your speech many times, but do not set out to repeat it exactly word for word. Sound like a person expressing ideas, not like Talko, the Machine That Repeats Words.
6. Stand up straight, but not stiffly, while you are speaking. Hold your paper or cards in one hand so that you can glance down for help if you forget. Talk; don't read. Let your voice be lively, clear, and loud enough.
7. Look at your audience so that your listeners feel you are talking to them, not to somebody dangling outside the window or from the ceiling.

ACTIVITY 6 Studying a Student's Talk

S

What are the effective features of the following talk as an explanation? As a speech to an audience? See Answer Book.

HOW TO MAKE MASKS AND FIGURES

Making miniature masks and figures is a fascinating hobby that I first learned from the art counselor at camp. If you follow her directions as I am going to repeat them, you too may discover a new pastime.

The equipment you will need includes a pencil, a ruler, scissors, a paint brush and paints, paste, white paper, newspaper, water, and some clay.

To begin, draw a picture of the figure or mask you have in mind. Make it the exact size of the figure or mask you plan to make, and color it to suit your own artistic ideas. Here is an example.

(The speaker held up a picture as an illustration of her work. During the next part of her talk she showed how some of the steps were performed.)

Knead a piece of clay, as I'm doing, until it becomes soft. With a pencil and your fingers shape the clay to resemble your drawing. *(Demonstrating)* This is just a rough idea.

Be careful where you do the next part because it is messy. You take a sheet of newspaper and tear it into small strips — like these. You wet one strip at a time, drain off the water, and place the strip on the clay. Repeat this step in order to cover all of the clay with a layer of paper.

I won't have time to show how the rest is done, but I'll explain it. You must keep building up additional layers. On top of each layer spread paste so that the next one will stick to it. Also use white paper instead of newspaper for every other layer. That helps you keep count. Twelve layers are needed for a mask and fifteen for a figure.

After the final layer has dried for a day or two, remove the clay and paint the mask or figure as you did with your drawing. When the paint is dry, put on a coat of varnish.

Here is a completed mask I brought to show you from my collection at home. They are not too easy to make, but that's why they are fun.

Plagiarism must be discouraged for Activities 7 and 9. When students turn to books for information, they should assimilate the material and present it in their own style and words.

ACTIVITY 7 Giving "How-to-do" Talks



Prepare a talk on one of the following topics or another on which you have sufficient knowledge. Follow the previous suggestions, and use as a model the student's talk in Activity 6. If you wish, you may include a demonstration, drawing, or exhibit.

Your class may enjoy holding a contest, with all of the students acting as judges to determine which speakers give the best explanatory talks.

- | | |
|--------------------------------|---|
| 1. Building a campfire | 11. Performing tricks of magic |
| 2. Making a mobile | 12. Doing a popular dance step |
| 3. Riding a horse | 13. Replacing a washer |
| 4. Blow drying hair | 14. Tooling leather |
| 5. Stenciling wooden furniture | 15. Making Christmas or party decorations |
| 6. Training a parakeet | 16. Constructing a model |
| 7. Carving figures | 17. Drawing stick figures |
| 8. Taking pictures | 18. Painting pictures |
| 9. Making jewelry | 19. Constructing a fish tank |
| 10. Training a puppy | 20. Making a puppet |

WRITING EXPLANATIONS

Explaining in a written composition often gives you the chance to use words even more effectively than a spoken explanation does. A composition telling how to putt in golf begins: "Plunk! The ball drops into the cup. . . ." That kind of beginning might sound odd

at the beginning of a talk, but it is an interesting and entirely suitable start for a composition. When you write, you can polish and perfect what you have to say, and you can also be less matter-of-fact than in speaking.

If your composition is to be only a single paragraph, it should have a *topic sentence* that states your subject, preferably in an interesting way. In a longer composition a few sentences or a paragraph may take the place of the single topic sentence to provide an *introduction*.

In the composition of a single paragraph several sentences present the steps or points of your explanation. If you write a longer composition, you may have several paragraphs for the points of the explanation. These paragraphs are the *body* of your composition.

The single-paragraph composition should have an effective *concluding sentence*; the longer composition may have one or more sentences for its *conclusion*. In either case you should put a satisfactory close to your discussion — as the last picture does in the final fade-out of a film.

Like any other explanation, of course, your written composition should follow the Guides for Explaining on page 106. You may also be helped by the suggestions for outlining on page 125.

ACTIVITY 8 Studying Students' Compositions

RS

In what ways are the following compositions effective as explanations? As compositions?

POISON IVY

Poison ivy is a three-leaved plant which has a waxlike coating on its leaves and stems. This contains a protein substance which is poisonous to many people. It brings on an angry rash accompanied by violent itching and fever, and generally raises blisters. You don't even have to touch the plant to be poisoned. This substance may be picked up if you handle shoes, clothing, or other articles that have come in contact with it. To avoid trouble, remember, "Leaves three, quickly flee."

PUTTING PERFECTION

Plunk! The ball drops into the cup. Another successful putt has been accomplished through the golfer's concentration, patience, and skill.

Putting is hitting or stroking the ball into the cup. This takes place after the ball has landed on the green, which is the closely cut grass around the cup.



The putter, as the club with which you putt is called, varies greatly. Every company makes different club heads. The standard ones are the blade and mallet heads, but there are many more.

Before even attempting to hit the ball, the player has to read the green. This is done to see how the grass lies and how the green slopes and rolls. One must know where the ball will naturally be inclined to go once it is hit. The golfer aims the ball so as to allow for the natural situation.

The next step is lining up the club face with the hole and aiming in the planned direction. Then the ball is ready to be stroked. Notice the word "stroked." The ball must be hit evenly, not punched or jabbed with one quick action. The amount of force is also important. It should be enough to take the ball right to the hole, no farther and no shorter.

Putting is one of the most important parts of golf. No matter how many strokes it takes you to reach the green, you must sink the ball before you're through. — STUDENT WRITER

ACTIVITY 9 Writing an Explanation

W

Write a composition explaining how something works or how to do or make something. If you wish, you may include a diagram or sketch. Choose a topic, preferably, which you know about through your own experience or observation rather than through reading.

ACTIVITY 10 Word Study

VW

Each word below was used in this chapter on the page given after it. With dictionary help, tell the meaning of each word in the sentence in which it appears. Then use it in a sentence of your own.

very salty
briny 105
(Poetic) the ocean
deep 105

putting together
assembling 106
making clear
explanatory 111

unimaginative
matter-of-fact 112
gradual disappearance of a
fade-out scene or sound

APPLICATION IN READING. Invite pupils to bring to class clippings from newspapers or other sources that present clear explanations of "how to" items especially interesting to the class. Establish a bulletin board display. Caution against cutting books or periodicals not one's own property.

8 *Reporting*





*AIMS: To learn how to gather and organize material for reports
To know how to plan and conduct an interview
To gain skill in presenting reports
To learn how to make and use a formal outline*

HARBOR HOLIDAY

Only wind, rain, sleet or snow, or the gloom of darkened skies would have dampened our high spirits as we wandered through Battery Park. Our steps were light and airy as we searched for the tip of the park from which the boats were to sail for our voyage through the Port of New York. Two of us from the magazine staff had been invited by the Port Authority Association for the Promotion of New York Harbor. We were to represent William Cowper Junior High School.

Suddenly we came upon groups of students like ourselves, with cameras, pads, and pencils in hand, comparing notes on what was to be expected on the trip. In a little while, the gangplanks were lowered with a thud, the gates were opened, and everybody boarded one of the boats. Somehow, we managed to scramble madly up the swaying gangplank, feeling like veteran mountain climbers.



The shore slipped slowly away from us, and the blue water and foam encircled our ship. A voice boomed out from the speaker to guide us during our voyage as we started up Manhattan's shoreline.

A few tiny tugs chugged by. These boats are light and nimble, and can dodge in and out of small spaces. Some of their skippers spotted our boat crammed with youngsters and began to wave enthusiastically.

The morning haze was beginning to lift as we rounded the tip of Manhattan and came face to face with New Jersey. New York Harbor was in the process of awakening. Men were loading and unloading freight with a clatter, and the gray smoke of the factories curled slowly upward and hovered awhile over the chimneys. Port Authority piers and terminals were humming. Business booms in this harbor as the ships, large and small, come from all over the world to leave their cargoes at the docks. We were told that if no harbor existed, one out of every four people in New York State would be collecting unemployment pay.

Soon Ellis Island loomed into view. There, in former times, the immigration authorities used to receive the shiploads of people entering to begin new lives in our country.

Across the Narrows and the Upper Bay we cruised to the Brooklyn waterfront. Our voyage took us past Governor's Island; then we ducked under the Brooklyn and Williamsburg Bridges. Arriving at port once more we stepped cautiously down the swaying gangplank.

The sun's rays slanted lower over the city as we blazed a trail back to the subway. During the ride I thought about the symbol of freedom and of hope that we had seen in the harbor, the Statue of Liberty. At the gateway of the United States she welcomes the wandering traveler home once more and the smile on her face heralds the immigrant to the realization of a dream.



Back at home I looked up the inscription on Lady Liberty's base, which ends: "Send these, the homeless, tempest-tossed to me! I lift my lamp beside the golden door." — STUDENT WRITER

Superior students may emulate the student writer in preparing reports of interesting trips or visits for a school publication. Even if only one paper from a group is published, the possibility of appearing in print provides strong motivation.

REPORTING ON TRIPS

Not every report on a trip will be as long or literary as the one written about New York Harbor for a school magazine. Yet this example is a good one to follow.

Prepare and plan for the trip and the report. Take along your pad, pencil, camera, and any other helpful equipment. Study in advance maps and printed information so that you will know what to look for and so that you will better understand what you see.

Keep your eyes and ears open during the trip. Ask yourself and others questions as you go along. Reach out for knowledge; don't be a human vegetable.

Look up additional information after the trip. If you want to know more about what you have seen, go to an encyclopedia, an almanac, or a tour guide such as those furnished by gasoline companies or by the Automobile Association of America.

GUIDES FOR REPORTING

1. Narrow down your subject to what you can cover well. Concentrate on the highlights or on one phase of a large or complicated topic.
2. Get the facts. Base your report on personal knowledge, experience, research, or interviews.

3. Organize your information. First jot down the main points and the most important details in whatever order they come to your mind. Then rearrange them in a sensible, logical order. If necessary, make an outline.

Make your report clear, wherever possible, by using examples, illustrations, or diagrams, and by comparing strange things with familiar ones.

For
further
help
see

*Teacher's
Manual*

5. Be honest when you copy some other person's words; place quotation marks before and after them in a written report, and explain that you are quoting in an oral report.

The Insect Guide, by Ralph B. Swain, says, "Insects form a considerable or even a major part of the diet of practically all our freshwater fishes."

6. Begin in a way that gets interest and tells the topic. Finish with a summarizing statement or some other satisfying ending.
7. Use the interesting detail that makes a point.

NOT New Orleans is a beautiful city.

BUT Beauty abounds in the courtyards of New Orleans, where patios often include a fountain surrounded by semitropical plants.

8. At the end of a formal written report skip a line or two, and write the word *Sources*. Below it list the books and authors or other materials and persons that supplied your information.

9. See Tips for Talks, page 110, for help in reporting orally.



ACTIVITY 1 Studying a Report See Answer Book.**RS**

Look back at the report, "Harbor Holiday." In what ways did the writer follow the suggestions for reporting on trips and the Guides for Reporting? Which sentences in her report are especially well written?

ACTIVITY 2 Reporting on a Trip
*For further help see Teacher's Manual***OW**

Make a report on a trip taken with your family, friends, or class. Your teacher will decide whether this is to be a composition or a talk.

INTERVIEWING AND REPORTING

Does your community have special laws for teen-agers? Where does your tax money go? How does one become an airline pilot or a stewardess? How does an author write stories? Even though this information is available in books, you may want to go to a person directly to learn facts, opinions, and experiences. Interviewing an expert is an excellent method of acquiring knowledge.

To be granted an interview with a busy, important person is a great favor. Consequently, you should plan and conduct your interview efficiently.



IDEAS FOR INTERVIEWING

1. Write a letter or telephone, if necessary, to ask for an appointment. Explain your purpose. Be respectful; state that you will be grateful for consideration.
2. Decide in advance on the questions you will ask.
3. Find out, if possible, any important facts about the person you are interviewing. That may help in choosing questions.
4. Be neat, clean, and suitably dressed.
5. Arrive on time. Waste no time. Leave within a reasonable time.
6. Introduce yourself, if necessary.
7. Speak courteously and clearly.
8. Listen closely. Take as many mental notes and as few written ones as possible. Write down an occasional important statement word for word, and in your report enclose it in quotation marks. Remember, though, that a madly scribbling pencil distracts the speaker and slows the interviewer.
9. Express sincere thanks on leaving.
10. Follow the Guides for Reporting in preparing your report.

Have pupils take the roles of the secretary, Mr. Oakley, and Bob for oral reading if this activity is conducted in class.

ACTIVITY 3 Studying an Interview**RS**

As you read this report silently, pretend that you are Bob and take notes on the information given. Then, using the "Ideas for Interviewing" as a checklist, tell the good points of Bob's interview.

See Answer Book.

AN INTERVIEW

During National Education Week a junior high school class was discussing all the opportunities for learning that its town offered. The class discovered that it knew very little about the Adult Education Program. Bob Bronson was chosen to interview Mr. Charles Oakley, Supervisor of Adult Education, and the pupils immediately listed the questions they wanted Bob to ask. Then Bob called Mr. Oakley's secretary, identified himself, explained why he wanted an interview, and asked for an appointment. At the appointed hour, he arrived and the interview followed, with Bob occasionally jotting down main ideas and a few quoted facts for his report.

SECRETARY: Mr. Oakley, this is Robert Bronson from Valley Junior High School.

MR. OAKLEY (*shaking hands*): Welcome, Robert! Won't you sit down?

BOB (*sitting down*): Thank you, Mr. Oakley. I'm in Mrs. Williams' class, and we want to know more about the Adult Education Program in our town.

MR. OAKLEY: It's a very fine program, Bob, and I'm always happy to talk about it! Where shall we begin?

BOB: First, Mr. Oakley, what is meant by "adult"?

MR. OAKLEY: An applicant must be at least eighteen years old or be a high school graduate. However, our oldest pupil here is fifty-eight! That gives you plenty of time, doesn't it, Bob? (*both laughing*)

BOB: Is there any educational background required?

MR. OAKLEY: No, indeed! Some of our adults haven't graduated from elementary school. Others don't speak English. On the other hand, we have many college graduates and professional people. Anyone who enjoys learning, Bob, has enough background.

BOB: Gosh, that's great, Mr. Oakley, but does someone have to pay much for a course?

MR. OAKLEY: It's very reasonable. The fee is five dollars for a resident and ten dollars for a nonresident. A few courses are more expensive because they require special equipment or different meeting places. Some classes regularly go to theaters or museums; others visit places like newspaper plants.

BOB: My class also wants to know some of the courses you give. Have you a list?

MR. OAKLEY (*getting a catalog from a desk drawer*): Here you are, young man, a list of all the courses. You may take this booklet back to your class if you wish.

BOB: Thanks! (*inspecting the list*) This isn't just like our school subjects — typing, printing, millinery, foreign languages, painting, ceramics, and — I guess you have nearly everything.

MR. OAKLEY: We like to think we've included everything people want, and if a group of at least twelve adults expresses a desire for a certain kind of course, we're willing to try it. We also try, Bob, to get specialists to teach these courses — a lawyer, an accountant, a chef, a milliner, and many more.

BOB: Let's see. I have just one more question. When and where are the classes held, and how many people attend, Mr. Oakley?

MR. OAKLEY: At present, our enrollment is well over 1500, and the classes last for a ten-week period each term. Most courses meet once or twice a week from 8 to 10 p.m. right in the very classrooms you students use in the daytime!

BOB (*rising and extending his hand*): Thank you very much, Mr. Oakley, for your time, and for all the information I can take back to my class.

MR. OAKLEY (*shaking hands*): It was a pleasure, Bob, and if your class is interested in attending the seventh annual Adult Education Exhibit in June, let me know and I'll arrange a date for you.

BOB (*leaving office*): That sounds fine, Mr. Oakley! I'll tell our class about it. Thanks again. Good-bye. (*passing secretary*) Thank you.

ACTIVITY 4 Examining a Report on an Interview

RS

The following report, based on an interview with a popular author, was published in a school magazine. What questions did the student probably ask during the interview? Which of the suggestions in the Guides for Reporting, pages 117–118, have been followed in the report?

See Answer Book.

ROSAMOND DU JARDIN

Any average American girl who has not heard of Rosamond Du Jardin may have missed an important stage in reading, the enjoyment of romance. (In this case, romance means more than just adventure.)

Rosamond Du Jardin started her writing career at the age of fifteen. At this time she was in high school, and she mentioned that her work on the high school newspaper made her realize her great desire to write. She didn't make much progress until she was in her twenties, however, when she began writing humorous poetry and short fiction professionally. Her first work was sold to small newspapers, and gradually she worked her way up to national magazines. Her first book was published when she was in her thirties, and it wasn't until she was past forty that she started writing the teenage books that she is famous for. Her first romantic novel was *Practically Seventeen*.

When I asked her why she chose writing as her field, she replied, "I wanted to become an author because I had an irresistible urge to write and there didn't seem to be any way to appease this urge, except by writing. I've found writing to be a wonderfully rewarding career and one that combines very well with taking care of a home and family."

Of course, no writer gets "all the breaks." Rosamond Du Jardin received many rejections in her early years of writing. Many magazine editors returned her work and would not buy it, but often sent encouraging letters which pleased her because she knew that at least somebody was reading her material.

Rosamond Du Jardin, one of teenage America's most popular writers, has written stories that will probably be remembered and enjoyed for years to come. — STUDENT WRITER

ACTIVITY 5 Interviewing and Reporting

LO

For further help see Teacher's Manual.

A. Arrange the class into pairs, one pupil to be the interviewer, the other "the expert" on the subject. Pretend that the person being interviewed is a famous scientist, artist, author, educator, dancer, actor, or sports figure. Plan and rehearse questions and answers. Look up any necessary information in the library.

Use the procedure under A in warming up for B.

B. Choose two or three pupils to interview men and women in your community. The class will prepare questions for each interview. The pupil who makes the interview will give an oral report to the class. Some suggested topics are these:

1. Work of the fire or police department
2. Work of the school nurse or school doctor
3. Community playhouse or theater
4. Various departments of a bank
5. Town or city water supply or garbage disposal
6. The town or city gas or electric plant
7. Various parts of a hospital, such as the diet kitchen, the laboratory, the ward for new babies
8. The town or county's bookmobile
9. Requirements for training to become a lawyer, an engineer, an airplane pilot, a flight attendant

RESEARCH REPORTS *For further help see Teacher's Manual.*

To report on unusual, little-known, fascinating facts often requires library research. The chapter "The Library" (pages 216–225) lists many helpful reference books, such as encyclopedias, guides to magazine articles, almanacs, and atlases. The card catalog will help you find other books on a special topic.

First read the material quickly to get the main ideas; reread it carefully and take notes in your own words. Don't copy everything; choose only the highlights or unusual facts. Put quotation marks around borrowed statements which you intend to quote.

Follow the Guides for Reporting, page 117. Organize your material into an outline and then write your article. If you are also reporting orally on this topic, you might use your outline as a guide and hand your written report to your teacher before class. Be prepared to answer questions on your report.

ACTIVITY 6 Analyzing a Research Report

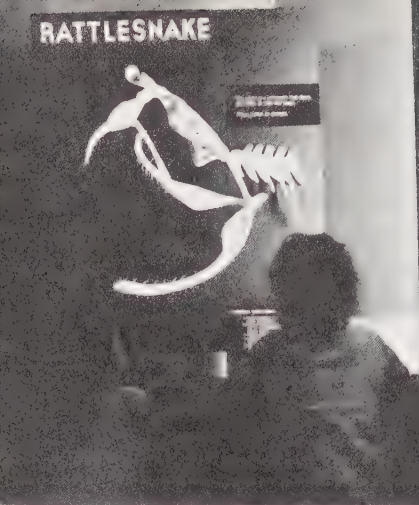
RS

How did the student follow the Guides for Reporting, page 117, when he made this report on obtaining snake venom?

See Answer Book.

RESEARCH

As the student had read enough about snakes to become interested in how to handle poisonous ones, he decided to report on the topic "Poisonous Snakes." After reading about his subject in an encyclopedia, he



limited his topic to the scientific research on snake venom. He found additional information in a magazine article suggested in the *Readers' Guide* and in the book *Reptiles of the World*, by Raymond L. Ditmars.

One day he visited the zoo and talked with people in charge of reptiles. At another time he visited a laboratory and watched poison being extracted from a snake. When he finally understood the size of his topic, he decided to limit it further to "Procuring Snake Venom in New York State." He organized his material, made a formal outline, and wrote the following report, which he handed to his teacher. The next day, using his outline, he gave the report orally.

PROCURING SNAKE VENOM IN NEW YORK STATE

Snake venom is used in producing antivenin for snake bites, in relieving pain, and in treating some diseases. The main species of snakes from which the venom is procured in New York State are the rattlesnake and the copperhead.

When you capture or handle a poisonous snake, you should always wear high boots and leather gloves. You will need a snake stick and a heavy linen or burlap bag. The snake stick is a pole with a wire on one end shaped like a squashed-down hoop. Hook the snake so that it can't crawl up the handle. Pick it up with the stick, drop it into the bag, give the bag a twirl, making a knot at the top.

You should have a helper when you extract the venom, and don't forget to wear gloves and boots. You will need a glass tumbler covered with chamois, cheesecloth, or parchment. First, fasten down the snake's head, using the snake stick. Second, thrust the covered glass against the fangs until they pierce the cover. The snake will then eject a small amount of venom into the glass. The venom varies in color from amber to yellowish-green, depending on its deadliness. This venom, when dried, is ready for use as a medicine rather than a poison.

Sources Used for the Previous Report

1. Ditmars, Raymond L., *Reptiles of the World*, The Macmillan Company.
2. Rumsey, Bernard, "Strike of Death," *Outdoor Life*, May issue.
3. "Snakes," *Encyclopaedia Britannica*, Volume 20, page 850.
4. Visits to zoo and laboratory.

USING A FORMAL OUTLINE

The formal outline is a system using Roman numerals, Arabic numbers, capital letters, small letters, periods, and indentations. Why do we bother to learn such an elaborate system for listing items of all kinds? An outline tells *what* and *where* — what the various points are and where they fit in the listing. In addition, the outline can show the relative importance of different points: that one is a main item and another is of lesser importance.

When doing research in the library or while studying a textbook, you will therefore find that outlining is a handy tool. The process of writing down the points you discover during your studies assists you to organize your thoughts about the subject. Another advantage is that outlining helps you spot something you may have overlooked. On checking over the items in your outline, you may see that there is a missing link — a fact, a step, a point of some kind without which the subject is not completely covered.

An outline can be the final form of a report. People making written reports in school and business may, on occasion, present them in outline form. For some purposes no more detailed material is necessary.

On the other hand, whenever more details must be presented, the outline is a useful plan from which to work. By referring to the points in the outline, the writer can readily turn out a well-organized statement or composition.

HOW TO MAKE A FORMAL OUTLINE

1. The main topics are numbered *I*, *II*, *III*, and so on; subtopics under each main topic are lettered *A*, *B*, *C*. Subtopics under capital letters are numbered *1*, *2*, *3*. Periods are placed after numbers and letters. (Note the example given in Activity 7, following these guides.)
2. Capitalize the first word of each topic or subtopic.

3. Never write a single subtopic. Either include the idea in the main topic or divide the subtopic into two. (Notice in the example that every *A* has a *B*, every *I* has a 2.)
4. Express all topics of the same rank in similar form. If *I* is a noun, then *II* and *III* must be nouns. If *A* is a phrase, *B* and *C* must be phrases.
5. An outline may be either in topic form or in sentence form. Do not combine the two.

ACTIVITY 7 Studying an Outline

RS

For an English assignment one student reported on science fiction. In the outline that follows which are the main topics, the subtopics, and the subtopics of subtopics? Where are the numbers and letters placed in relation to one another and to the items above them? How successful was the student in getting all the outlined points into the report?

The main topics are indicated by Roman numerals; the subtopics, by capital letters; the subtopics of subtopics, by Arabic numbers.

SCIENCE FICTION

The numbers and letters are indented under the heading to which they refer. The student put all the outlined points into the report.

- I. Stories with basis in scientific facts or possibilities
 - A. Space or time travel
 - B. Other marvelous discoveries or inventions
- II. Development of science fiction
 - A. Beginnings in earlier centuries
 1. Tales of moon trips by a Greek, Lucian, in A.D. 100's
 2. Moon stories of 16th century Ludovico Ariosto, 17th century Johannes Kepler, and mid-19th century Jules Verne
 - B. The late 19th century and early 20th century
 1. *The Time Machine* and *The War of the Worlds*, by H. G. Wells
 2. A play describing robots and a novel predicting the atomic bomb, by Karel Capek
 - C. The present
 1. Many famous authors of science fiction
 2. Science fiction very popular

SCIENCE FICTION

Writers of science fiction tell about imaginary happenings based on scientific facts or possibilities. Travels in space or time have been favorite topics along with many other marvelous discoveries or inventions.

Science fiction has developed through many centuries. In the A.D. 100's a Greek named Lucian first wrote about moon trips. Such travels were also described in the 16th century by Ludovico Ariosto, in the 17th

century by Johannes Kepler, and in the mid-19th century by Jules Verne. Toward the end of the 19th century H. G. Wells told of time travel in *The Time Machine* and of creatures from space in *The War of the Worlds*. In the early 20th century Karel Capek wrote about robots and the atomic bomb. Today many famous authors are writing science fiction. Such recent developments as atomic energy and space exploration have made science fiction extremely popular in books, magazines, and television.

ACTIVITY 8 Writing a Research Report W

For your research report, look up information about a highly interesting person, place, or thing. You may want to use one of the topics listed below.

First review Guides for Reporting, page 117. Gather all the information possible on your topic. Make a formal outline and then write your report from it. Give your report to your teacher.

PERSONS	PLACES	THINGS
Susan B. Anthony	Hawaii	Computers
John Audubon	Swiss Alps	Nuclear submarines
Madame Curie	Victoria Falls	Offshore oil wells
Martin Luther King, Jr.	Seven Wonders of	Famous bridges
Winston Churchill	the World	Gettysburg Address
Dolly Madison	Alaska	Space travel
Albert Schweitzer	Japan	Insect community
Napoleon	Grand Canyon	Atomic energy
Amelia Earhart	Canadian Rockies	Perfume industry
Eleanor Roosevelt	Sri Lanka	Conservation
Helen Keller	New York City	Weather forecasting
Albert Einstein	Amazon River	Construction of tunnels
Grandma Moses	Congo	Bill of Rights
Ludwig van Beethoven	Mt. Everest	Whaling industry
Edgar Allan Poe	Panama Canal	Percussion instruments
Louisa May Alcott	North Pole	Fashion world

ACTIVITY 9 Word Study See Answer Book. VW

Each word below was used in this chapter on the page given after it. With dictionary help, tell the meaning of each word in the sentence in which it appears. Then use it in a sentence of your own.

gangplank	115	background	121	irresistible	122
terminals	116	resident	121	rejections	122
efficiently	119	professionally	122		

9 *Persuading Others*



AIMS: *To develop the skills of persuasive speaking and writing*
To learn how to back up opinions

The television announcer smiled as he said, "Following is a political announcement paid for by the speaker." The time was shortly before Election Day, and television viewers expected to see some important member of a political party.

In the next instant the screen showed 13-year-old Suellen, of Coleville, California. "My parents tried to talk me out of this," she declared, "but I think it is my duty." Standing before a large election-campaign poster and speaking in a firm voice, she urged her adult listeners to vote for the candidate whom she was supporting for President.

Suellen did not merely give the points in favor. She even answered some of the criticisms that had been made against her candidate. Critics had said that Suellen's candidate had not spoken highly enough of this country's accomplishments. To that the eighth grader from Coleville replied, "Would you like a teacher to tell you your kid was doing well in school and then send him home with a report card flunking him?" Honest facts and improvement were what her candidate wanted, according to Suellen.

Suellen did not regret paying a large amount of her own money for her five minutes on the air. When election day came around, Suellen's candidate received the votes that made him President of the United States.

Motivate this study by asking the class for everyday examples of teen-agers' needs for the arts of persuasion.

WHAT IS PERSUASION?

For further help see Teacher's Manual.

You may never go on television to persuade voters to cast their ballots for one candidate or another. Still, you will always be persuading others to take action that you favor.

"Mother, the Gundersens have invited me to stay overnight. I know you're not keen on it, but let me tell you why I should, this time. . . ."

"Mr. Brock, don't you think my paper deserves a higher mark? Would you please go over it with me?"

"Come on, fellows. It's too hot to play ball. Let's take our bikes and go for a swim. I heard on TV that it is going to be cooler beginning tomorrow. Let's swim now."

Your job in persuasion involves arguing a point, but it goes further. You may *argue* with a friend about whether Lew is a better pitcher than Dennis. When you *persuade*, you urge your friends to let Lew pitch on Saturday because he is better than Dennis. Per-

suasion includes arguing and calling for action. You not only want the others to recognize that Lew is a better pitcher; you also wish them to take the action of letting him pitch on Saturday.

Ask the class: "What can you say to a person who makes a ridiculous statement about something and then insists that he or she is entitled to an opinion?"

GIVING SUPPORT TO OPINIONS

For further help see Teacher's Manual.

"Roger Coster should be admitted to the Baseball Hall of Fame in Cooperstown because he is one of the great pitchers of all time." That statement is an expression of opinion. Although everybody is entitled to an opinion, nobody else need pay much attention to it unless the opinion is backed up by facts, reasoning, authority, or other sound support.

Facts. How many winning games does the pitcher have to his credit? Is he in the Three Hundred Club, the group of those great pitchers who scored three hundred or more victories? How many no-hit, no-run games did he pitch? In how many seasons was he credited with twenty or more winning games? These are among the facts that can support an opinion on a pitcher's greatness.

Reasoning. Roger Coster deserves to be in the Baseball Hall of Fame because he has a winning record equal to those of some great players already in the Hall, such as Walter Johnson and Christy Mathewson. Besides, Coster had to make his record with the lively ball, and that was harder to do than it would have been with the kind of baseball used by Johnson and Mathewson. Reasoning in this way backs up opinion.

Authority. Sportswriter Arthur Bailey says that Coster is "truly one of the great ones." The views of a genuine expert or authority, such as a sportswriter, give support to the opinion expressed by the ordinary speaker or writer.

When you attempt to persuade others, provide the proper support for your opinions. (For more help on this see pages 213–214.)

ACTIVITY 1 Studying Opinions

S

Which of the following opinions are properly backed up by facts, reasoning, or genuine authority? Which are not? Be ready to tell why you think so. *See Answer Book.*

1. I believe that without any age requirement a person should be allowed to take the test for a license to drive a car. My older brother, who is very smart, backs up my opinion.
2. Everybody knows that basketball is a more dangerous sport than football.

3. Mr. Sawyer, who teaches tennis at the Sports Club, always uses this type of racket. You ought to buy one.
4. Just by looking at the water in this lake, you can tell it is clean enough to drink.
5. Do you see this picture of the governor of our state riding a bicycle of the same make as mine? That shows how good it is.
6. At the southern end of our street not a single accident has occurred since the traffic light was installed two years ago. At the northern end where no traffic light is operating, there have been five accidents in the same time. We need a traffic light at the northern crossing.
7. I should have received the first prize in the art contest. The president of the bank said mine was the best drawing.
8. Rosa ought to be the chairperson of our committee. She always has good ideas for getting organized.
9. But, Dad, all the kids in the Teens Club agree with me that a person of thirteen or fourteen should get some money as a regular weekly allowance.
10. Dad, if you gave me a regular weekly allowance, I'd be learning how to handle my own money like a grown-up and I wouldn't always be bothering you when I have to buy something.

Invite pupils to give their own examples of unsupported or poorly supported opinions heard recently.

WAYS TO PERSUADE

The need for persuasion grows out of a situation or problem that calls for action. Perhaps the high school which Larry intends to enter has no football team — or perhaps it has a team, but the school authorities are planning to eliminate football in the future. Since Larry likes football, he writes a letter to the editor of the high school newspaper urging that this sport be carried on for the benefit both of present students and of future students like himself. Larry feels that if his letter is published, it may influence others to support football. On the other hand, Beth, who feels that football is too dangerous and that money would be better spent on other activities, may write a letter opposing Larry's views. The effectiveness of such persuasion depends on how well it is thought out, organized, and expressed.

POINTERS FOR PERSUASION

1. Tell what the situation or problem is, what should be done about it — especially by your listener or reader, and why you think so.
2. Use reasoning, facts, and authorities to support your opinions.
3. Think of any possible objections others may raise against your ideas, and answer them if you can.

4. Be honest and sincere. You need not argue that all the advantages and all the strong points are on your side.
5. Present your opinions reasonably and politely. Keep your friends, and win others.

NOT That idea is so stupid that I won't even argue against it.

BUT I don't agree, and I'd like to give you my reasons.

6. In a persuasive talk or composition make the ending strong. Summarize or call for action — or do both.

ACTIVITY 2 Talking to Persuade

O

Choose one of the following topics or another you prefer. Prepare a talk persuading others about action you think should be taken. For help see Tips for Talks, page 110.

Some class members may pair off, taking opposite sides of a topic.

SOMETHING WE NEED IS—	SOMETHING WE SHOULD SUPPORT IS—	SOMETHING SHOULD BE DONE ABOUT—
A swimming pool	School clubs	The school bus
A park	School sports	Bad manners
Summer activities	School rules	Chewing gum
A science club	The Christmas drive	Reckless driving
A new kind of report card	The Red Cross	Cheating
More (or less) home- work	The Little League	Jobs for teen-agers
A curfew for teen- agers	The hospital drive	High school admission
	The cleanup campaign	Tests
	Crossing regulations	Litter
	The school government	Better government

ACTIVITY 3 Persuading in Everyday Situations

LO

Arrange with one or more classmates to act out an everyday situation in which persuasion is required. Use one of the following or an idea of your own.

The class will listen closely and discuss the strong points and the improvable ones in each performance, keeping in mind the Pointers for Persuasion.

1. A teen-ager tries to convince his mother that he should have a greater part in choosing his own clothing.
2. A boy or a girl discusses a larger allowance with one or both parents.
3. Family members discuss hours for arriving home in the evening.

Insist that pupils rehearse these presentations as homework. They will too readily assume that they can successfully improvise.

4. A student takes up with a teacher the mark received on a project.
5. Two of three friends want to go to one place on Saturday afternoon, and the third prefers another.
6. A player protests that he is being treated unfairly in a game.
7. A son or a daughter protests to parents about not being treated as well as other children in the family.
8. A father and a daughter try to persuade Mother that it is safe for Dad to teach the girl skin diving.
9. A family discussion takes up a teen-ager's choice of friends.
10. The son or daughter whom parents want to take on a trip prefers going to a summer camp.

WRITING PERSUASIVELY

School magazines and newspapers often print persuasive editorials, articles, or letters to the editor. When you study the following examples from junior high school publications, you will find that they follow the Pointers for Persuasion. Besides, like any other well-written compositions they are carefully organized, and they use clear and forceful language.

ACTIVITY 4 Studying Compositions

S

After reading the following compositions, answer the three questions for each:

See Answer Book.

1. What is the situation or problem for which the writer wants action?
2. What action or actions are suggested?
3. What reasoning or facts are given to back up the writer's opinions?

THE LIBRARY HAYSTACK

Have you ever found that when you went to the library for books pertaining to school work there weren't any left? I have noticed this much too often. Can something be done about it? I think so.

In the first place, when a teacher gives an assignment, does this problem come to mind? If it does, maybe the assignment could be given to different classes a few days apart, so that the books required would be in the library when needed. If this cannot be arranged, maybe some of the needed books could be supplied in school, as a book pool. A committee of students could take out a certain number of books pertaining to the subject for a given length of time and bring them to school. Whenever a pupil needed a book, he or she could take one home, do the assignment, and return it. This would give other students a chance to use the book.

Going to the library for required books is somewhat like looking for a needle in a haystack. — STUDENT WRITER

To call attention to effective use of language, have the class find in each composition those sentences especially appealing or attractive in style.

THE UNITED STATES AND LATIN AMERICA

When the visiting students from Latin America recently spoke to my class, one of them told us that the United States tries harder to make friends everywhere else than it does in Latin-American countries. I believe this should be changed.

The duties of our diplomats who are sent to these countries should include letting the people know more about our way of life. In return, we should examine their ways of life to understand the differences from ours.

More students should be exchanged for a half year or year so that teen-agers from Latin America could experience the way we live and we could find out how they live. Maybe we could also establish pen pal relationships with students our age in other countries.

Using these methods and others, we can establish better international relationships with "peace through understanding" as our motto.

— STUDENT WRITER

HOMEWORK — A NECESSARY EVIL

Picture a group of students who were determined to wipe out homework. These students realized school's value for future life, but had a definite grudge against time-consuming homework.

These indignant students stated their case to the superintendent of schools, and, much to their surprise, that wise man was only too happy to oblige them by abolishing homework. This action shocked all the adults, but the superintendent had confidence in his decision. Soon after they had



no homework, the students found that their grades were dropping drastically. Almost immediately another group of young people, somewhat more desperate than the first, went to the superintendent for advice. The wily man declared that the only solution was to bring back homework once again.

This imaginary happening is not too far from the truth in showing how many young people rebel against always being tied up by homework. But obviously the absence of homework leads to the absence of passing grades, and possibly in the long run to failure in adult life. Without homework most things learned in school would be forgotten the moment the dismissal bell rings. We may hate it, but homework is a necessary evil. — STUDENT WRITER

ACTIVITY 5 Writing a Composition to Persuade Others W

Select a topic which calls for action. Look back at Activity 2 for suggestions, or use any subject that appeals to you. After reviewing the "Pointers for Persuasion," write a composition to persuade your readers.

ACTIVITY 6 Word Study VW

Each word below was used in this chapter on the page given after it. With dictionary help, tell the meaning of each word in the sentence in which it appears. Then use it in a sentence of your own.

representatives	diplomats	134	drastically	135	severely
in other lands			wily	135	clever
doing away with	abolishing	134			

APPLICATION IN READING, LISTENING, AND SPEAKING. Encourage pupils to bring in examples of unsupported arguments that they encounter in newspapers, magazines, or other reading. Also, urge them always to be alert for unsupported opinions presented by speakers in class. Ask what supporting statements would be appropriate or essential.

10 *Writing Imaginatively*





*AIMS: To learn how to put imagination to work
To develop the skills of writing creatively and imaginatively*

*For "Introduction" and "The Gifted and the Slow" see
Teacher's Manual.*

There I sat, cold and shivering, looking out over a misty and silent sea, wondering, hoping, fearing. I had no way of telling whether *they* would show up again . . .” With those words John begins to read to fascinated classmates his fantastic story of strange creatures in the ocean waters. From time to time in your own classroom you must have listened to that kind of imaginative composition with intense pleasure, expectantly waiting for each new development. A writer like John successfully puts to work both his imagination and yours.

An advertising writer aims toward the same result when she tackles the job of describing this month’s special flavor for the local ice cream company. She works to stir the prospective buyer’s imagination almost to the point of tasting the cool creamy sweetness on

the tongue. Later when you come upon the advertisement in your newspaper, you find your mouth watering for that delectable peach ice cream described in twenty-five well chosen words. You check the amount of your allowance still left in your pocket as you get up and head for the soda shop.

These examples hint at the two sides of effective imaginative writing. By the power of imagination a writer can make a dream world real and believable for the moment. Using that same power, he can also reveal life, people, and things of the real world in a fresh, new, wonderful, and exciting way. Your own writing will improve as you learn to use this power.

USING A NOVEL VIEWPOINT

Shortly after midnight the television screen in your deserted living room lights up dimly, showing four smudges which look like two eyes, a nose, and a mouth. The loudspeaker hums quietly, and the set begins to talk softly about life in your family *as it sees you*.

If you were imagining such a situation, you could view your home from a new position. Since the television set is not a member of the family, it can look with a cold eye at the things that go on. It may approve or disapprove; it may declare that it is gladdened or saddened by what it sees from day to day.

Imagining how things appear from an unusual point of view is an interesting writing assignment. Picture the life of a pencil from its start in a forest to its ending in a classroom. Imagine how a telephone wire listens to the conversations traveling over it. Let your imagination go into action, and then begin to write.

GUIDES FOR WRITING FROM A NOVEL VIEWPOINT

1. Be matter-of-fact. Treat a fantastic situation as quite natural. Of course television sets talk to themselves in the middle of the night.
2. Decide in advance on your tone: serious, humorous, or otherwise.
3. Use your imagination to put yourself in the novel situation. If I were a pencil, how would my user look to me — like a giant, a god, a monster?
4. Be daring, but maintain good taste. The television set may comment on your family as you would not, but the remarks should not hurt any family members who might read them.

ACTIVITY 1 Studying Pupils' Compositions

5

Notice how the writers present their novel views of ordinary things in the two compositions that follow. After you have studied the writing methods used in "The Story of a Waterdrop" and in "Protest from a Shoe," answer these questions: See Answer Book.

1. Which of the two compositions is more serious?
2. "The Story of a Waterdrop": (a) What facts about water are presented? (b) How does the novel viewpoint of this informative composition appeal to the reader's imagination? (c) What order did the writer follow in organizing the composition?
3. "Protest from a Shoe": (a) What statements in this composition are amusing? (b) What is novel or unexpected about the attitude of the shoe? (c) Why is the beginning a good one? (d) What is your opinion of the ending?

THE STORY OF A WATERDROP

How little I knew that life could be so interesting! My earliest recollections are of the many centuries that I lay trapped in a piece of limestone as a drop of water in a deep, dark, underground cavern. Ages later, when I had about given up hope, my sister waterdrops came to my rescue. They came seeping down from above and dissolved the limestone.

I was free! I joined them in a rivulet, and we trickled down together into the dark, underground river. Happily I glided along. Suddenly I was blinded by a tremendous glare. It was my first sight of the sun. A great warmth suffused me. I felt myself slowly being drawn up, out of the river, into the sky.

Here I picked up a new friend, a small piece of dust. As I looked skyward, I saw that millions of my sisters were being caught up in the same warm ray of sunshine. We all joined together to form a white fluffy cloud. I looked down upon the green earth below, and I felt that it was my destiny to join it. As I floated along, I wondered how I could get down there!

The air began to get colder, and I united with several of my sisters to keep warm. Soon we became too heavy to float and fell down to earth. There I met a friendly root of a plant. I joined it, and I was drawn up above the earth into its leafy vegetation.

Next, a cow came along and ate the plant. How can I describe the many experiences I had in this animal's system before I became part of her milk? A farmer drew me out, and I was shipped to the market. There I was purchased by a young mother who fed me to her infant. I



underwent many changes before I became a drop of liquid inside the child's eyes. Now I was able to see and experience things through the life of this child. — STUDENT WRITER

PROTEST FROM A SHOE

The life of us shoes is certainly nothing to be envied. The number of times I have wished I had never been born a shoe can't be counted on my eyelets. I suppose that most people don't realize the hardships which they impose upon us, but we certainly do!

Right now I feel down at the heel. Having trudged about all day over rocks, glass, and rough roads, I am just about ready to fall apart. My owner treats me like an old rag. Still, he suddenly seems to have taken a special liking to me. I imagine it's because his friend bought my brothers, who look like my twin and me. Anyhow, he wears me every single day, never giving me a good day's rest. Then at night he kicks me off, and I land somewhere in the dark regions under his bed. Sometimes he takes me out in the rain, and afterwards I always have a bad cold. Naturally, I can't say a word to him. Honestly, people step all over us shoes.

Something should be done to change this situation. Being a shoe is becoming unbearable. I am aging very quickly because of all the wear and tear. Some day, I promise myself, I'll take revenge and give my owner a blister or two, just to show him how I feel.

ACTIVITY 2 Writing a Composition from a Novel Viewpoint **W** *For further help see Teacher's Manual*

Following the hints in the first two pages of this chapter, write a composition from a novel viewpoint, such as that of a pencil, a pen, a television set, a telephone pole or wire, a mirror, a flower, or a baseball bat.



WRITING TALES OF IMAGINATION

One day Paul Bunyan became angry when the Whistling River splashed four thousand gallons of water into his whiskers. Vowing that he would tame the river, he trapped a blizzard and used it to freeze the water. Next Paul hitched the frozen river to Babe, his mighty Blue Ox, and then he and Babe hauled the river across the prairie until all its kinks were gone and it was straight as a gun barrel — forever tamed.

Can you write a story like that one? Put your imagination to work. You need not limit yourself to the adventures of a person like Paul Bunyan. Out of your inspiration may come a tall tale, a fairy tale, or a fable. Perhaps your hero will be a knight in shining armor, a science-fiction superman, or an animal like one of those in Aesop's fables.

Before writing your tale, read the Guides for Writing from a Novel Viewpoint on page 138 and note these additional suggestions.

SUGGESTIONS FOR THE TALE OF IMAGINATION

1. Present a main character who has a problem or difficulty to handle.
2. Tell enough details about the main character to develop a definite personality. Create a boastful mathematician, an absentminded scientist, a nervous genie, a foolish rabbit, or what you will.
3. Show how conditions, real or supernatural, work against your central character.
4. Bring the tale to an end with the solution of the problem.

ACTIVITY 3 Studying a Composition

S

Study the following tale, and tell how it puts to work the preceding suggestions. See Answer Book.

FROSTY JONES

Have you ever wondered about what causes hail and icebergs? Then you should know the tale of Frosty Jones, who tried unsuccessfully to be friendly with earthlings.

Frosty earned his living by selling ice among a race of people who inhabit the clouds. These cloud people look just like us, except for the fact that they are bald as eagles.

For six days of the week Frosty would wander through the streets, working at his trade. On the seventh, he had a holiday. He liked earthlings and would visit them on this day. To do this, he built a chute that led down to the earth. Before his trip he would grease it, and then when the time came, he would slide down to earth.

One day as Frosty landed in the tower of a New York skyscraper, he was caught by one of the building cleaners. The man asked what he was doing there. Frosty Jones replied, "Why, I'm on a vacation from my cloud."

Since this was not a very conventional answer, the cleaner became furious. He picked Frosty up and threw him out of the window. Frosty, being a good-natured chap, took this all in his stride. Of course it was not easy to fall from a fifty-story window, but then our hero was an unusual man.

Back on his cloud, Frosty read about a Broadway play. Deciding that he would like to see it, he walked to the playhouse and attempted to enter. Since there was no such thing as money on his cloud, Frosty did not know that he had to pay an entrance fee. As he passed by the ticket taker without paying, an usher picked up Frosty and threw him out, saying, "Don't ever come back here again."

By this time Frosty was furious, having been thrown out of two places. He said to himself, "This can't go on. I must return to my clouds before I become a nervous wreck."

Frosty had become nervous indeed. When the following day came and he was delivering chopped ice on the cloud, he shook and shivered so, that the whole bucket turned over. Its contents fell down upon the earth, and in this way Frosty created hail. On his next delivery our hero was carrying a block of ice. He dropped it, and it came tumbling down to earth and landed in the ocean. Thus an iceberg was formed.

Now whenever hail falls or an iceberg does damage in the ocean, you can be sure that Frosty is responsible.

— STUDENT WRITER

Ask these four questions: (1) What was Frosty's main problem or difficulty? (2) What sentences give details showing Frosty's personality? (3) What sentences tell how conditions worked against Frosty? (4) How was Frosty's problem or difficulty handled at the end?

ACTIVITY 4 Writing a Tale of Imagination

W

Using your own imagination, write a tall tale, a science-fiction story, a fable, or a fairy tale. If inspiration does not come to you at once, one of the following sentences may serve as your beginning.

1. Once upon a time there lived a knight who was extremely timid.
2. To this very day people still tell how the town was saved by young Davy Doughty, the strongest and smartest boy in the West.
3. Squeaky Squires, an ambitious squirrel, awoke one morning with a determination to get rich in a hurry.
4. Glancing around the classroom, the new girl wondered how long she could pretend that she was just an ordinary pupil from another town.

HUMOROUS WRITING

For further help see Teacher's Manual

Writing a humorous composition calls for knowing the secrets of what makes people laugh. Try to discover those secrets by studying the following examples.

1. A humorous cartoon from the British magazine *Punch* shows a little boy walking out of the reptile house in the zoo. Tightening in coils around the upper part of the boy's body and pinning his arms to his sides is a boa constrictor. His mother has turned to look. Disappointingly she comments, "But that's stealing, darling." *Surprise*
2. At one point in a dancing routine a television star builds up a steady rhythm, repeating the same series of steps over and over again. Suddenly she breaks the rhythm, as one foot seems to get stuck in mid-air, and the surprised studio audience bursts into laughter. *Surprise*
3. On his entrance a skating clown at the Ice Show wins laughs merely by his costume — swimming trunks combined with a heavy fur jacket and hood suitable for an Arctic explorer. Then, as he begins to imitate other performers' figure skating, the clown stumbles, falling awkwardly on the ice. While he grimaces, the audience laughs again. *Incongruity; painful thing taken playfully*
4. Mark Twain tells of meeting in his travels an annoying stranger who related even more exaggerated tales than his own — tales like this one: "I mean no sort of offense when I say it, sir, but you really do not know anything whatever about speed. Bless your heart, if you only could have seen my mare Margaretta; *there* was a beast! There was lightning for you! Trot! Trot is no name for it — she flew! How she *could* whirl a buggy along! I started her out once, sir — Colonel Bilgewater, *you* recollect that animal perfectly well — I started her out about thirty or thirty-five yards ahead of the awfulest storm I ever saw in my life, and it chased us upwards of eighteen miles! It did, by the everlasting hills! And I'm telling you nothing but the unvarnished truth when I say that not one single drop of rain fell on me — not a

single *drop*, sir! And I swear to it! But my dog was a-swimming behind the wagon all the way!" *Surprise; exaggeration*

ACTIVITY 5 Analyzing Humor

S

Tell how the four examples above illustrate the principles in the following Hints.

HINTS FOR HUMOROUS WRITING

- 1 Use the unexpected. Lead the reader to expect one thing, and then bring in a surprising twist. "Whenever I differ with my sister, I always settle the argument with these words, 'Yes, Sis.'"
- 2 Picture situations or things in which parts are out of keeping with one another, with the whole occasion, or even with common sense and reason.
- 3 Describe something painful or unpleasant which can still be taken playfully because it does no real or lasting damage. "Victor was certainly light on his feet; he did all his dancing on mine."
- 4 Use exaggeration where the reader expects a weaker statement. "Since Miss Jacobsen believes in homework, she is likely to say, 'Just read from page 28 to 302 for tomorrow.'"
- 5 Use the opposite of exaggeration where the reader expects a stronger statement. This is called *understatement*. "When their parents finally return, the twins are usually wide awake, the television set is thundering away, and the bedtime snacks are decorating the walls and rugs. As a baby-sitter I am not considered strict."

ACTIVITY 6 Studying a Humorous Composition

S

In the composition below find examples of humor, and tell how they follow the Hints for Humorous Writing. *See Answer Book.*

TURKEY TALK

This is the right time to write about Thanksgiving. In the first place it is October, and I will be the one to write the earliest composition about Thanksgiving this year. In the second place we have been studying interviews, and I have just been practicing by interviewing a student on the topic of Thanksgiving.

This student is in the ninth-grade class and has been for the last three years. I approached him and, after bowing as all lower graders must, I asked, "What does Thanksgiving mean to you?"

Ask the class: What sentences amuse the reader by an unexpected twist or surprise? By something that is out of keeping with what one would ordinarily expect? By playful description of something unpleasant? By exaggeration or by its opposite?

Looking up from his reading, he replied, "Don't bother me. I'm in the middle of my comic book."

I patiently sat down to wait for him to finish the few pages, and meanwhile I completed my homework in three subjects. He was not a fast reader.

Finally he began to speak. "Last Thanksgiving season we had our own pet turkey. I was very sad when Thanksgiving Day came around and we had to kill him. He always used to help me with my homework. Without him I would have failed in spelling. Yet there is a good side to it too. Now he can't beat me in checkers any more."

"Did you miss him?" I asked.

"Yes, I really did miss him. Every night he used to listen to me playing my fiddle. Tears used to come to his eyes, and turkey bumps would come out all over him. I also remember how we always watched television together and he would explain the story to me."

"Do you mean to say that your turkey could talk?" I inquired.

"No," he answered. "He didn't exactly talk. He used to tap out words in Morse Code with his beak."

"He certainly must have been hard to forget," I said.

"He certainly was. He was such a big fellow that we've been eating turkey ever since. We'll be just about finished with him by Thanksgiving."

"Is there anything that you'll be thankful for this year?" I asked.

"Certainly. There's no school on Thanksgiving."

Spend some time discussing specific topics and their humorous possibilities.

ACTIVITY 7 Writing a Humorous Composition W

Write a humorous composition on a topic of your own choice or on one of the following subjects: caring for a pet, taking charge of a little brother or sister, celebrating the Fourth of July, buying Christmas presents, going on a camping trip, interviewing an unusual person, running a club, losing a ball game, going to a party, doing chores. Give your composition an original title.

ACTIVITY 8 Word Study VW

Each of the following words was used in this chapter on the page given after it. What does each word mean in the sentence in which it appears? Use each in a sentence of your own. Look up in your dictionary the pronunciation and meaning of any word you do not know.

fanciful
fantastic 137
expended; future
prospective 137
highly pleasing
delectable 138

small stream
rivulet 139
suffused 139
destiny 139

spirit, demon
genie 141
conventional 142

APPLICATION: P. 141. READING AND DISCUSSION: P. 141. WRITING: P. 141. ANALYSIS: P. 141. EVALUATION: P. 141. SYNTHESIS: P. 141. CREATION: P. 141. OF HUMOR WHICH THEY ENCOUNTER, AND ANALYZE THESE WITH THE CLASS. WHEN TEXTBOOKS OR SUPPLEMENTARY BOOKS DEAL WITH TALES OF THE IMAGINATION, HAVE THE CLASS NOTE HOW THE AUTHORS HAVE FOLLOWED THE WRITING PRINCIPLES INTRODUCED IN THIS CHAPTER.

11 Letter Writing



MS: To learn how to write
effective social and busi-
ness letters;
to become familiar with
correct forms



NEW FRIENDS BY MAIL

For "Introduction" and "The Gifted and the Slow" see Teacher's Manual.

4024 Idella Street
Mogadore, Ohio 44260
October 2, 19--

Dear Krystyna,

Scotland has always been a mysterious place to me, one which I know very little about. Naturally, I have read about it in my textbooks, but only about its climate and topography. When my English Teacher handed out letters sent by boys and girls to the English-Speaking Union, I found my chance to learn about Scotland's people too. I was given your letter, and I hope to correspond with you and help you to know more about American ways of living.

I am thirteen and a half years old, and I attend junior high school. My best subjects are art and English. Your letter asking for a pen friend mentions that you can write in English and French. You must be very smart to be able to write letters in French. As for me, I have a hard time even to speak it.

My hobbies are water-skiing, knitting, drawing, and painting. I also enjoy all kinds of music, television, and the movies. Once I had a stamp collection, as you do, but as I grew older, I forgot about it. At the moment it is hidden somewhere in my closet. Someday I intend to continue my collection.

147
motivate by pointing out that pen-pal letters often begin interesting friendships. On a recent summer trip a college girl from Jamestown, New York, was delighted to visit a London an English friend, known only from a correspondence begun in junior high

I live with my parents and two sisters, one older and one younger than I. Unfortunately, we do not have any pets, but we seem to have enough noise and excitement without them. I dearly love rabbits, French poodles, and dachshunds. If I had my way, I would have dozens of rabbits running around. No one else at home seems to share the same feeling.

I would be very happy to hear from you soon and to learn about your country. I hope I can help you in the same way.

Your pen pal,

Stephanie Stone

Stephanie sent her letter by airmail, and in two weeks she received this reply.

7 Melville Gardens

Montrose

Angus

Scotland

October 15, 19--

Dear Stephanie,

Thank you very much for your letter. I am glad to have such a nice pen friend as you.

Since you are an artist, you might be interested in some description. Our house is quite big. It has ten rooms, but that is because it is an old house, built in 1887. It is Victorian in design. When my parents came here eleven years ago, there was no central heating in the house.

I have lived in this northeast part of Scotland nearly all my life, but my accent is not too Angus. People in different parts of Britain all have their accents or dialects. A cockney from the South of England would not understand a man from the North of Scotland. Here the natives add ie or ee to the ends of words. Ends are endies. A cup is a cuppie. Some of the words sound very funny.

I am fourteen, and I am just finishing my third year at Montrose Academy, a Senior Secondary. In my class, 3AB, there are eighteen girls and forty boys, and you can see that we girls are sadly outnumbered. The building is new and was completed only last autumn. The original building dated from 1815. Somehow I liked the old school better with its dirty brown paint and worn stone floors. It made me think back over all the other pupils who had been there before. Do you have to wear a uniform? We do.

My hobbies are knitting, reading, swimming, and stamp-collecting. We do not have much opportunity of swimming in Montrose in spite of being close to the sea, but a swimming pool is to be opened this summer. I think you are very lucky to be able to go water-skiing. Here we have no chance to do this except, I think, in the Lakelands.

I like to listen to all kinds of music. Sometimes I go to the cinema with my friends.

I have no real pets--only five goldfish, which live in a pond in our garden. I would very much like a cat or dog.

If there is anything you would like to know about Scotland, please ask me. I am sending you my very best wishes.

Yours,

Krystyna

WRITING TO A PEN PAL

Just as Stephanie and Krystyna did, you can make friends by mail. Various organizations can provide names and addresses of pen pals in or out of our country.¹

¹ The English-Speaking Union of the United States recommends the following as sources of pen friends: World Pen Pals, University of Minnesota, Minneapolis, Minnesota 55414; Caravan House, 132 East 65 Street, New York, New York 10021; International Friendship League, Inc., 40 Mount Vernon Street, Boston, Massachusetts 02108; Letters Abroad, 209 East 56 Street, New York, New York 10022. For information write and enclose a self-addressed, stamped envelope.

POINTERS FOR PEN-PAL LETTERS

1. Mention in your first letter how you got your pen friend's name and address.
2. Tell about yourself. Include details about your age, appearance, and interests.
3. State whether you are a boy or a girl if your letter is going to a country where English names are not familiar.
4. Tell about school, subjects, and activities. Describe clubs or organizations to which you belong.
5. Ask about your pen pal's life and interests. Comment on his or her hobbies or other activities if you know them.
6. Ask friendly questions, but don't be rude or embarrassing.
7. Use proper friendly-letter form. Avoid saying: "My name is . . . I live at . . ." Your heading and signature will tell those details.

ACTIVITY 1 Studying the Pen-Pal Letters

S

As a beginning for a pen-pal friendship, how is Stephanie's letter a good one? Krystyna's? *See Answer Book.*

ACTIVITY 2 Writing a Pen-Pal Letter

W

If you can get the name and address of a real pen pal, write to him or her. If not, write to an imaginary boy or girl, pretending this is the first letter you are sending to that person. Follow the Pointers for Pen-Pal Letters. Before you begin, study the following information about how to write friendly letters.

PARTS OF A FRIENDLY LETTER

In the following pages you will find good examples of friendly letters. You will observe that, in addition to the body, each contains these parts: heading, salutation, closing, and signature.

Heading

1707 Stevens Street
Seattle, Washington 98144
November 21, 19--

Salutation
Body

Dear Robert,

Closing
Signature

Your friend,

Clifford

The *heading* begins a little to the right of the center of the page. Abbreviations are avoided as much as possible. Two styles are correct: block, as in the first example; indented, as in the second example.

213 Mallow Hill Road
Baltimore, Maryland 21229
December 15, 19--

Route 1
Wartrace, Tennessee 37183
January 5, 19--

The *salutation* is placed at the left margin. It is followed by a comma. The first word, all nouns, and *Mr.*, *Miss*, *Ms.*, and *Mrs.* are capitalized.

Dear Mario, Dear Grandmother, Dear Ms. Legrand,

The *closing* is placed a little to the right of the center of the page. Any suitable wording may be used for the closing of a friendly letter. Only the first word is capitalized. The closing is followed by a comma.

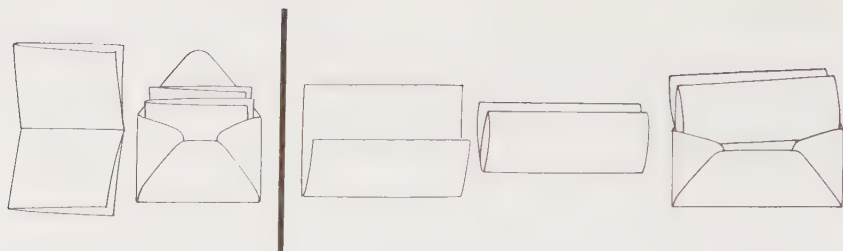
Your nephew, Your pal, Love, Sincerely,

The *signature* begins under the first letter of the closing in block style or a little to the right in indented style. No punctuation follows the signature. The writer's last name may be omitted in the signature if the receiver of the letter will know who he or she is by the first name alone.

Demonstrate the folding of different sizes of paper and the inserting in envelopes. If possible, have pupils bring stationery for their own practice under your direction.

HOW YOUR LETTER SHOULD LOOK

1. White paper without lines is always in good taste. Use black or blue ink, not pencil.
2. If your stationery is folded over as a double sheet, write a long letter on pages 1, 2, 3, 4 as in a book. Write a two-page letter on the first and third pages.
3. Use sensible margins, and keep them straight.
4. If you use a double sheet of paper, fold up the lower half over the upper half before placing your letter in the envelope.
5. If your paper is a single sheet 7 by 10 or 8½ by 11 inches, fold the lower third up and the top third down.
6. Use an envelope to match the paper.



HOW TO ADDRESS AN ENVELOPE OR A PACKAGE

1. Place your own name and address in the upper left corner.
2. Center, from right to left and from top to bottom, the name of the person you are addressing. Below write the address. Use either block or indented style, whichever you used in the letter.
3. Avoid abbreviations.

*Glen Bowers
195 Hilltop Road
Athens, Georgia 30601*

*Mr. Charles Kemp
1151 19 Avenue
Honolulu, Hawaii 96816*

*Josephine Verhoseck
6916 Edith Street
Cincinnati, Ohio 45244*

*Dr. Judith Fallon
829 Riverside Drive
Salisbury, Maryland 21801*

ACTIVITY 3 Practicing Correct Letter Forms

W

1. Write the correct heading, salutation, closing, and signature for two of the following friendly letters. Draw two horizontal lines to show where the body of each letter would be. Use block or indented style, but do not mix the two in one letter. *See Answer Book.*

1. You are writing from your own home address to a relative or friend.
2. Jean Eberhardt, 207 North 10 Street, Norfolk, Nebraska 68701, writes to her aunt, Miss Barbara Collins, 1914 Chelsea Avenue, Kansas City, Missouri 64127.
3. Russell Lee, 321 Viola Road, Charleston, West Virginia 25304, writes to his former teacher, Mr. Wallace Edwards, 216 North Main Street, Greensburg, Kentucky 42743.
4. David Olsen, Route 1, Cave Junction, Oregon 97523, writes to his grandmother, Mrs. Nancy Falk, P. O. Box 2109, Lamberton, Minnesota 56152.

2. Draw two rectangles to represent envelopes. Address them for the two letters you chose.

WHAT TO SAY

It is vacation time, letter-writing time. Ray has gone to camp; Johnny is traveling with his parents; Bill is staying at his family's summer "shack." The boys keep up their friendship by mail.

Girls, too, are busy writing to their friends. Margaret mails an invitation to Debbie for a two-week visit, and Debbie writes back a happy letter of acceptance. Later, when Debbie comes home from her two weeks with Margaret, she writes a letter of thanks.

You as a teen-ager and as an adult will probably have such occasions as these for writing friendly letters. Not only at vacation time, but throughout your future life, you will find many reasons for writing to friends and relatives. Writing letters will be no problem after you have learned the principles and have had some practice.

TIPS ON WHAT TO WRITE

1. Think of the other person. Tell the news or facts that will interest him or her.
2. Write about yourself, your family, your friends. People are interesting.

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5. Answer questions your friend has asked. Ask questions in return.
4. Be cheerful. Tell about troubles if you must, but try to emphasize good news.
3. Give your letter a conversational tone. A business letter may be formal, but a friendly letter should be informal. If you wish, use contractions: *you'll, I'm, isn't*.
6. Avoid these closing remarks: "I can't think of anything else to say." "That's all the time I have for this letter." "I'd better stop before I bore you."

*Camp Tocado
Lunenburg, Vermont 05906
July 20, 19--*

Dear Ron,

*Are you suffering in the heat? Don't worry
me. I'm swimming in ice water, hiking through
chilly woods, and sleeping in an airy tent. The
weather is cold!*

*Really, though, I have been enjoying the
activities. Outdoors we have riding, basketball,
baseball, and other sports. Indoors we play
checkers, chess, or ping-pong. I'm a fan of
woodworking and arts and crafts, but I'm not
bad as an actor in our skits. "I wouldn't
reach for that gun if I were you, Mister." That's
my favorite line.*

*We have many laughs over the old movies
shown every Monday night. I think that you're
better off, though, seeing the latest pictures
every week.*

*How is your good old crawl stroke? How
is the team doing? Write soon.*

*Your buddy,
Arthur*

2303 Southwest 18 Avenue
Miami, Florida 33145
December 27, 19--

Dear Laura,

Our holiday has started very well. My family and I are soaking up the heavenly sunshine. We are staying at my aunt's home.

Yesterday we strolled through some of the luxurious hotels. Each one is like a dream castle!

We visited an aquarium which has dolphins that play their own kind of basketball. I also enjoyed the trained parrots in another place, and I went on a boat ride through the swamps where men were having wrestling matches with alligators. That's some hobby!

How is your holiday coming along? Did you go to the club meeting? Although I'm having a jolly old time in Florida, I wish I could pick up the telephone and talk to you. Only a little thing like money stops me.

Your pal,
Shirley May

ACTIVITY 4 Reading Letters

S

Read the letters written by Arthur and Shirley May, pages 154 and 155. For each letter tell how well the writer followed the six suggestions in Tips on What to Write. Mention specific sentences in the letters to back up your opinion. See Answer Book.

ACTIVITY 5 Writing a Friendly Letter

W

For further help see Teacher's Manual.

Write one of the following letters. If possible, choose the assignment that corresponds with your own real-life experience. For

example, if you have ever gone on a trip — as in the first assignment below — write to your friend about the actual happenings on that journey.

Draw a rectangle of the size of an envelope, and address it as if you were mailing your letter in it. Make up an address if you do not know a real one.

1. You are at a vacation resort or at a place somewhere on a trip. Write to a friend back home, telling about some of the high points.
2. You have been at camp for a week or two. Write to a friend or to your parents about your life as a camper.
3. After moving to a new home, you are writing to a friend in your former location. Tell about your new living quarters, school, friends, and activities.
4. Your friend has moved away. Write about the latest news of interest to him or her.
5. Your brother has joined the armed forces and is away at camp. Write to him about happenings and developments at home and in the neighborhood.
6. A member of your class is away from school because of illness. Write to him or her about school happenings.
7. Choose an actual letter-writing occasion of your own, similar to the above. Write about the appropriate news and happenings.

“PLEASE COME” AND “THANK YOU”

As you grow older, you have more and more occasions to write letters related to your social obligations. You may write to invite someone to visit you, or you may reply to the friend who invited you. Perhaps you must thank the relative who has sent you a gift.

The friendly-letter form is used for such occasions. Most of the previous suggestions on what to say in friendly letters apply also to the invitation and the thank-you letter. These additional guides will help:

1. Be warm in your tone. Show that your invited guest is really welcome or that you truly appreciate the thoughtfulness of your relative's gift.

2. Give specific details. For example, tell why you enjoy the new watch, how you plan to use the typewriter, or why you will never forget the visit.

3. Supply necessary information. If you are inviting a friend to your home, mention the date, length of time, arrangements for transportation, and clothing needed.

At most social levels neither youngsters nor their parents often write invitations. Nearly everyone, however, may at some time receive in the mail a gift from a distant relative or friend. Use the latter as motivation.

3937 Normal Street
San Diego, California 92103
May 29, 19--

Dear Uncle Jack,

You chose an ideal present for my birthday. The pocket radio you sent is very handy for the baseball season and for the music I like to hear, too. I can listen to it at the beach or any other place that I go.

One time when I will certainly have it with me is this coming Saturday. Dad and I are going to rent a boat for a day of fishing. With my trusty radio we won't have any chance to get bored when the fish aren't biting. That's most of the time, as you probably remember from the fishing we did during your last visit.

The radio works perfectly. You were so very thoughtful to send it. I'm hoping to see you soon. Thanks again.

Your nephew,
Richard

ACTIVITY 6 Analyzing Letters

S

Study the preceding letter and the next one. How well did Richard and Betsy succeed in writing effective thank-you letters? Back up your opinion by mentioning specific sentences.

6 Wells Street
 Pine Meadow, Connecticut 06061
 July 28, 19--

Dear June,

This has been a wonderful summer, and I would love to have you share part of the rest of it with me. When I asked my grandmother whether I could invite you, she immediately began making plans for her "new granddaughter."

As I once told you, Pine Meadow is an ideal teen-age resort. Some of the good times we'd share would be sure to include water-skiing, motorboating, block parties, and dances. I just know you'd enjoy it.

On August 12 my parents will be driving up. If you can come, telephone my mother. I've told her to expect a call. She will give you the details about what clothing you should bring and what time she is leaving. Count on staying, if possible, until we go home on August 31.

Please come, June.

Love,
 Betsy.

ACTIVITY 7 Writing Invitations and Thank-You Letters

W

Write a letter of invitation or a thank-you letter. Make up an address if you are not using your own or a real one. Use an experience of your own or one of these suggestions: an invitation to a friend to join you and your family at a vacation spot, a thank-you letter for an unexpected birthday gift, a thank-you letter after returning home from a weekend visit to the home of a relative.

BUSINESS LETTERS

When writing business letters, use proper form. An example of all parts of a business letter is shown below in block and indented styles. (Block style is easier to type and is more commonly used.)

BLOCK STYLE**Heading**

6 East 226 Street
Euclid, Ohio 44123
June 16, 19—

Inside The Associated Press
address 50 Rockefeller Plaza
 New York, New York 10020

Salutation Gentlemen:

Body of
letter

_____ .

Closing

Yours truly,

Signature

Anthony Provost

INDENTED STYLE

6 East 226 Street
Euclid, Ohio 44123
June 16, 19—

The Associated Press
50 Rockefeller Plaza
New York, New York 10020

Gentlemen:

_____ .

Yours truly,

Anthony Provost

PARTS OF A BUSINESS LETTER

Look back at the preceding examples and those below as you study the parts of a business letter.

Writing Business Letters. Motivate by asking about subjects and occasions that oblige adults and teen-agers to write business letters. Mention that business form is used for any letter not sent to a friend; for example, a letter written to the editor of a newspaper. The letter need not deal with business in a commercial sense.

Some students may be familiar with printed letterheads. If they ask about procedure, ex-

Heading

EXAMPLES *tionery, only the date is written in the heading.*

6745 Banning Drive	Route 1
Oakland, California 94611	Eveleth, Minnesota 55734
July 15, 19—	November 7, 19—

7 Treetop Road
Longview, Washington 98632
April 13, 19—

1. Begin the heading slightly to the right of the center of the page.

2. Ordinarily use three lines in the heading: first line — the street address or route; second line — the city and the state; third line — the date.

3. Avoid abbreviating the name of the month and that of the state.

4. Use two commas — one before the name of the state and one before the year.

Inside Address and Salutation

Mr. Ralph Cramer	Cramer Company
17 Bannock Street	17 Bannock Street
Denver, Colorado 80223	Denver, Colorado 80223
Dear Mr. Cramer:	Gentlemen:

Warn against writing Dear before Gentlemen, as many pupils do.

Mr. Ralph Cramer
Cramer Company
17 Bannock Street
Denver, Colorado 80223
Dear Mr. Cramer:

Manager, Cramer Company	Director, Girls' Camp
17 Bannock Street	Box 394
Denver, Colorado 80223	Mayville, New York 14757
Dear Sir:	Dear Madam:

1. Place the name and address of the one to whom you are writing at the left margin.

2. Leave space between the inside address and the salutation. Place the salutation at the left margin; don't indent it.

3. Place a comma before the name of the state.

4. Place a colon after the salutation.

Review the proper punctuation after the salutation of a friendly letter. Point out the difference: a comma after the salutation of a friendly letter; a colon after the salutation of a business letter.

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5. Always write *Mr.*, *Mrs.*, *Ms.*, *Miss*, *Dr.*, or other title before a person's name.

6. Avoid abbreviating the name of the state and most other words in the inside address.

7. Match the salutation to the top line of the inside address: *Gentlemen* — if the top line addresses a company or an organization because there is no word that includes both men and women; *Dear Mr. Cramer* — if the top line gives Mr. Cramer's name; *Dear Sir* — if the top line addresses a man without giving his name, as *Manager, Cramer Company*; *Dear Madam* — if the top line addresses a woman without giving her name, as *Dean of Women*.

Body of the Letter

1. Usually indent the first word of every paragraph about a half inch from the margin. (This is sometimes called semi-block style when the rest of the letter is not indented.)

2. In typewritten letters skip a space between the salutation and the first line of the body. In penwritten letters no space need be skipped. Write on only one side of the paper.

Closing and Signature

BLOCK STYLE

Yours truly,
Gregory Lofland

INDENTED STYLE

Yours sincerely,
(Miss) Helen Dunn

1. Begin the closing a little to the right of the center of the page. Start the first letter of the signature under the first letter of the closing in block form — or a little to the right in indented form.

2. In the closing capitalize only the first word.

3. Place a comma after the closing but not after the signature.

4. Sign your full name. A boy or a man does *not* use *Mr.* before his signature. A girl or a woman may write (*Miss*), (*Mrs.*), or (*Ms.*) before her signature, but she should enclose it in parentheses.

ACTIVITY 8 Using Correct Letter Form

See Answer Book. **W**

Write the heading, inside address, salutation, closing, and signature of a business letter. Omit the body of the letter. Write from your own home to Sears, Roebuck and Company, 925 South Homan Avenue, Chicago, Illinois 60607.

The well-written letter of comment on a broadcast may actually be mailed. However, some schools have rightly become wary of encouraging immature youngsters to mail out letters written as classroom exercises. Check local policy.

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LETTERS OF COMMENT

For further help see Teacher's Manual.

People want to hear from you. When you grow older, your elected representatives in government will seriously study your letters. Right now television broadcasters and magazine editors will welcome your comments. By writing to a television station or to a magazine about your preferences, you help both the company and yourself.

When you are pleased with something, you may write to praise so that it may be continued. When you are displeased, you may call attention to weaknesses and to possible improvements.

Your letter will carry less weight if the person who reads it concludes that you are just cranky and unfair. You will make a more forceful impression by writing in a fair and reasonable tone. For example, although you may find fault with a television program, you can mention not only the weaknesses but also whatever good points it has.

ACTIVITY 9 Studying a Letter of Comment

S

What are the good qualities of the following as a letter of comment?

The letter is correct in form. It praises a worthwhile article, expresses thanks for it, and then suggests a possible improvement.

2123 Obear Street
St. Louis, Missouri 63107
October 17, 19--

Popular Mechanics
200 East Ontario Street
Chicago, Illinois 60611

Gentlemen:

Since I like cherry pie, I want to thank you for the article that you printed about keeping birds away. After we tied three pieces of fur in our big cherry tree, the birds stayed out and the cherries remained till they were ripe.

Although in our family my father is the main reader of your magazine, I too get many good ideas from it. Please include more articles of interest to teen-age boys like me.

Yours truly,
Roger McLeod

ACTIVITY 10 Writing a Letter of Comment

W

Using your home address and today's date in the heading, write one of the following letters or another of the same kind. On the back of your paper draw a box representing an envelope, and address it. If you cannot find out the real name and address of the company to which you are writing, you may make them up. Be courteous, reasonable, and brief.

1. Write to a magazine for teen-agers, telling your preferences for articles, cartoons, pictures, contests, and other features.
2. Write to the newspaper that you read. State that you are a teen-ager, and comment on those features which you like. Suggest any possible additions or improvements.
3. Write to a television or radio station commenting on a program. Tell what is enjoyable and what is improvable.
4. Write to a person who is in charge of an activity or a facility in your community, such as a public swimming pool, a park, a band concert, or a library. Thank him or her for the benefits for which he or she is responsible. Mention what you especially like and what you would enjoy as an addition or an improvement.

ACTIVITY 11 Word Study

VW

Each word below was used in this chapter on the page given after it. With dictionary help, tell the meaning of each word in the sentence in which it appears. Then use it in a sentence of your own.

the surface features of a region

topography 147

parallel to the horizon

horizontal 153

reasonable 218

not extreme or excessive

correspond 147

obligations 156

responsibilities

communicate by letters

APPLICATION. A genuine need may occasionally arise for a letter sent by the class to acknowledge appreciation for free tickets, a talk, or help given by someone in the community. Have one student draft a letter, and let the class approve or revise it. Be sure it is suitable for mailing.

Unit Three — *Reading*

12 *Reading for Fun and Information*





*AIMS: To develop reading skills
To advance toward greater enjoyment and knowledge of books
To become more familiar with magazines*

A great university placed this advertisement in a New York newspaper:

READING COURSE FOR ADULTS

You can improve your reading speed and comprehension. Popular evening

classes in the seven-week Reading Course are designed for business and professional people, industrial personnel, housewives, clerical workers, and students. Write for the Reading Bulletin. . . .

Surely the grown-ups mentioned in the advertisement can read. Why do colleges and universities offer such courses? Why do lawyers, engineers, or business managers expend time and money to improve their reading skills? Evidently each busy man or woman must feel that gaining the ability to read more quickly and with greater understanding is worth the effort. In the wonderful world of reading everyone finds pleasure and power.

DEVELOPING YOUR READING SKILLS

Motivate this by asking how many students would like to improve their reading skills. A Speed what advantages now or in the future would grow out of such improvement

1. "Slow but sure" is not true of reading. Generally, those who best understand what they read are also rapid readers. Push yourself. Every day for at least ten minutes read a little faster than is comfortable.

2. Avoid pronouncing each word to yourself or moving your lips and throat muscles. That makes your rate in silent reading as slow as if you were reading aloud. The average eighth-grader who does not move his lips or throat muscles can read silently at nearly twice the speed of his oral reading. Older students can read silently at three, four, or more times the speed of their reading aloud, as long as they do not pronounce words to themselves. Test yourself by holding your fingers to your lips and throat as you read silently; you should feel no movement.

3. Avoid pointing to words with your finger as you read. The eye is quicker than the hand when the job is reading. You slow yourself down when you read only as quickly as your finger can move across the page.

4. Keep your eyes moving forward. Experts watching the eye movements of poor readers have found that they glance back along each line much too often.

5. Take in a big eyeful at a glance. Read phrases, not separate words. Your eyes move in jumps across the line. The more words your eyes can span at one time, the larger each jump will be.

6. Occasionally, figure out your speed and check your progress: (a) Count all the words in any ten lines of a selection, and divide by ten to get the average number of words in a line. (b) Count the lines in the selection, and multiply by the average number of words in a line. (c) Divide the total number of words by the number of minutes you spent in reading the selection. The result will be the number of words you read per minute.

7. Adjust your speed to the difficulty of what you are reading. Read a scientific explanation of jet propulsion more slowly than a story such as *The Adventures of Tom Sawyer*.

Comprehension

1. Keep adding to your vocabulary. Go to the dictionary for the exact meaning of an unusual word, but beware of spoiling your plea-

sure and slowing your rate by looking up every difficult word. You have already learned thousands of words just by hearing or reading them in sentences and by reasoning out the meaning of each from the way it was used. Continue to enlarge your vocabulary by that method.

2. Look for the main idea and the details in each paragraph you read. Remember that a well-written paragraph — except perhaps in stories — presents one principal thought and some detail or details related to it.

3. Read between the lines. An author expects you to guess, to understand from hints, to draw conclusions. If you stood outside a ball park and suddenly heard a tremendous roar from the crowd, you would not have to be told that someone had given the ball a mighty clout. An author need not tell you everything, either.

4. Think ahead as you read: What is going to happen next? What will be the result? Think about what you read: Why is this so? Is it good or bad? Right or wrong? Some machines can now “read” in a sense, but they cannot think independently about what they find on their cards or tapes. As you enjoy or study a printed page, read thoughtfully, not mechanically.

ACTIVITY 1 Testing Knowledge of Good Reading Habits

S

Which of the three choices is best: a, b, or c? Be ready to tell why you think so. *The correct choice is underlined.*

Developing Your Reading Skills.”

1. When you read, you should use the dictionary to find the meanings of (a) all difficult words, (b) some difficult words, (c) no words at all.
2. During silent reading you should (a) pronounce the words silently, (b) move your lips, but not your throat muscles, (c) avoid movement of your lips or throat muscles.
3. (a) Use your imagination; don't depend on an author to tell directly everything he wants you to know. (b) Sooner or later the author will tell everything; so you need not guess. (c) When you open a book, start reading, not thinking about what you read.
4. In reading a paragraph, you should seek (a) both the main thought and the details, (b) the main thought, (c) the details.
5. You should (a) move your finger in quick jumps under the line you are reading, (b) move your finger smoothly under the line you are reading, (c) not point with your finger in reading.
6. If you were calculating your reading speed, you would use (a) a camera to photograph your own eye movements, (b) a pencil and paper, (c) a tape measure.

7. If you want to be a good reader, you should (a) never push yourself to read rapidly, (b) sometimes push yourself to read rapidly, (c) pay no attention to your rate of speed.
8. In comparison to a book of stories, a history book should be read (a) more quickly, (b) more slowly, (c) at exactly the same rate.
9. You should try to see and to grasp the meaning of (a) one word at a time, (b) a whole phrase at a time, the larger the better, (c) a whole phrase at a time, the smaller the better.
10. The eye movement in reading a line should (a) go as steadily forward as possible, (b) skim forward quickly and then back several times for thorough study of each word, (c) pause after each word.

READING WITH UNDERSTANDING

As you progress through school, you will always be reading more and more difficult books. By constantly giving you material on higher levels, your teachers will enable you to reach upward to greater reading skills.

When you come upon a hard reading assignment, don't let difficult words or sentences discourage you. Do not stop at the first strange word and give up. Read through several passages. Then think: What are the main ideas? What details go along with them? From the way in which those strange words are used, what do they probably mean?

→ ACTIVITY 2 Reading a Difficult Passage

R

The following passage appeared in an article written by two scientists on "The Social Life of Baboons." Read it to find answers to these questions: How do baboons protect themselves against their enemies? Which animals do they fear? Of which animals are they not afraid? See Answer Book.

When one first sees a troop of baboons, it appears to have little order, but this is a superficial impression. The basic structure of the troop is most apparent when a large troop moves away from the safety of trees and out onto open plains. As the troop moves, the less dominant adult males and perhaps a large juvenile or two occupy the van. Females and more of the older juveniles follow, and in the center of the troop are the females with infants, the young juveniles, and the most dominant males. The back of the troop is a mirror image of its front, with less dominant males at the rear. Thus, without any fixed or formal order, the arrangement of the troop is such that the females and young are protected at the center. No matter from what direction a predator approaches the troop, it must first encounter the adult males.

Point out to pupils that as they grow older, they will read increasingly for information, seeking the answers to specific questions. A zoologist might want to know the answers to these three: How do baboons protect themselves? Which animals do they fear? Which do they not fear?

When a predator is sighted, the adult males play an even more active role in defense of the troop. One day we saw two dogs run barking at a troop. The females and juveniles hurried, but the males continued to walk slowly. In a moment an irregular group of some twenty adult males was interposed between the dogs and the rest of the troop. When a male turned on the dogs, they ran off. We saw baboons close to hyenas, cheetahs, and jackals, and usually the baboons seemed unconcerned — the other animals kept their distance. Lions were the only animals we saw putting a troop of baboons to flight. Twice we saw lions near baboons, whereupon the baboons climbed trees. From the safety of the trees the baboons barked and threatened the lions, but they offered no resistance to them on the ground.

With nonpredators the baboons' relations are largely neutral. It is common to see baboons walking among topi, eland, sable and roan antelopes, gazelles, zebras, hartebeests, gnus, giraffes, and buffaloes, depending on which are common locally. When elephants or rhinoceroses walk through an area where the baboons are feeding, the baboons move out of the way at the last moment. We have seen wart hogs chasing each other, and a running rhinoceros go right through a troop, with the baboons merely stepping out of the way. We have seen male impalas fighting while baboons fed beside them. Once we saw a baboon chase a giraffe, but it seemed to be more in play than in aggression.¹

1. What are your answers to the three questions preceding the selection?
2. From the way in which the word is used, what is the probable meaning of each of the following: *superficial, dominant, predator, interposed, neutral, aggression*? *Once students have tried to discover the meaning from context, make sure that they check their guesses by looking up the words in the dictionary.*

READING BETWEEN THE LINES

Now that you are reading books for mature readers, you will discover that authors expect you to draw your own conclusions from facts they give. When a reader supplies meanings which the author has suggested but not directly expressed, he is said to be reading between the lines. *Stress that reading between the lines does not mean introducing new ideas; it means reading carefully and drawing reasonable conclusions from what the author has said or hinted at.*

ACTIVITY 3 Reading between the Lines

R

Read the following selections, and answer the questions at the end. What words support each of your answers by suggesting a meaning not directly expressed?

¹ Reprinted by special permission of *Scientific American*, from "The Social Life of Baboons" by S. L. Washburn and Irven DeVore.



A

After the third speaker had returned to his seat, Kathy's program was in shreds. Tiny pieces of paper clung to the palms of her hands and were scattered along the skirt of her white organdy dress. She eyed the clock, checked the time with her sparkling new wrist watch, and cleared her throat again. She gazed fixedly at the vases of lilacs on the platform and did not look beyond to the rows of upturned faces.

1. How does Kathy feel? *Lonely, nervous.*
2. Why does she feel this way? *She is alone, looking for her husband.*
3. What time of year is it? *Spring.*

B

"Tom!"

No answer.

"What's gone with that boy, I wonder? You TOM!"

No answer.

The old lady pulled her spectacles down and looked over them about the room; then put them up and looked out under them. She seldom or never looked *through* them for so small a thing as a boy; they were her state pair, the pride of her heart, and were built for "style," not service — she could have seen through a pair of stovelids just as well. She looked perplexed for a moment, and then said, not fiercely, but still loud enough for the furniture to hear:

"Well, I lay if I get hold of you I'll —"

She did not finish, for by this time she was bending down and punching under the bed with the broom. She resurrected nothing but the cat.

"I never did see the beat of that boy!"

She went to the open door and stood in it and looked out among the tomato vines and "jimson" weeds that constituted the garden. No Tom. So she lifted up her voice at an angle calculated for distance and shouted:



“Y-o-u-u Tom!”

There was a slight noise behind her, and she turned just in time to seize a small boy by the slack of his roundabout and arrest his flight.

“There! I might ’a thought of that closet. What you been doing in there?”

“Nothing.”

“Nothing! Look at your hands. And look at your mouth. What is that truck?”

“I don’t know, Aunt.”

“Well, I know. It’s jam — that’s what it is. Forty times I’ve said if you didn’t let that jam alone I’d skin you. Hand me that switch.”

The switch hovered in the air — the peril was desperate.

“My! Look behind you, Aunt!”

The old lady whirled around, and snatched her skirts out of danger. The lad fled, on the instant, scrambled up the high board fence, and disappeared over it.

His Aunt Polly stood surprised a moment, and then broke into a gentle laugh.

“Hang the boy, can’t I never learn anything? Ain’t he played me tricks enough like that for me to be looking out for him by this time? But, my goodness, he never plays them alike two days, and how is a body to know what’s coming? He ’pears to know just how long he can torment me before I get my dander up, and he knows if he can make out to put me off for a minute or make me laugh, it’s all down again and I can’t hit him a lick. I ain’t doing my duty by that boy, and that’s the Lord’s truth, goodness knows. Every time I let him off, my conscience does hurt me so, and every time I hit him my old heart ’most breaks.”

See Answer Book.

1. What do you know about Tom after reading the incident?
2. What do you know about Aunt Polly? Explain your answers.
3. Why is this a good opening for Mark Twain’s book *The Adventures of Tom Sawyer*?

Some teachers feel that a class period spent in the library, not for a lesson on the card catalog or the like but just for browsing and taking out books, is one of the greatest enticements to reading.

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For further help see Teacher's Manual.

CHOOSING BOOKS TO READ

Your friends will be glad to tell you about books they have enjoyed. Your teacher and your librarian will tell you about others. On your own you may find the best book of all while you are browsing in the library. Sample a number of books by reading a few pages of each, and choose for home reading the book you like best. Perhaps one of these will interest you:

Adamson, Joy. *Born Free*. The rearing of a lion as a pet.

Annxiter, Paul. *Swiftwater*. Bucky's adventures growing up in the north woods of Maine.

Bagnold, Enid. *National Velvet*. A girl in a horse race.

Barrett, William E. *Lilies of the Field*. The remarkable building project of Homer Smith.

Baumann, Hans. *Caves of the Great Hunters*. Four boys' discoveries.

Brink, Carol. *Caddie Woodlawn*. A spirited girl in frontier Wisconsin.

Clarke, Arthur C. *Boy Beneath the Sea*. Skin-diving adventures.

de Treviño, Elizabeth Borton. *I, Juan de Pareja*. Juan's rise from slavery to greatness as an artist.

Durham, Philip and Jones, Everett L. *The Negro Cowboys*. True stories of black cowboys in the developing West.

Gates, Doris. *Blue Willow*. Janey Larkin and her family.

Graham, Shirley. *The Story of Phyllis Wheatley*. The famous black poet in the time of the American Revolution.

Heinlein, Robert A. *Have Space Suit — Will Travel*. Science fiction.

Krumgold, Joseph. *And Now Miguel*. The boy who wanted to be accepted as one of the men in the family.

Moody, Ralph. *Little Britches*. Ranching in Colorado.

North, Sterling. *Rascal*. The raccoon that lived with the North family.

Sandoz, Mari. *These Were the Sioux*. The customs and beliefs of the Sioux Indians.

Steinbeck, John. *The Pearl*. How the finding of a great pearl affected the lives of Kino, his wife Juana, and their baby Coyotito.

Sterling, Dorothy. *Freedom Train*. Harriet Tubman and her work for the Underground Railroad.

West, Jessamyn. *Cress Delahanty*. Episodes in a girl's life.

Writing a book blurb is a useful variation. Heavy paper may be folded in the shape of a book cover; the blurbs may be written on the flaps, and an original illustration

GUIDES FOR MAKING A BOOK REPORT

(Watch out for plagiarism.)

1. Assume that your classmates are going to read or hear your book report. Try to interest them in reading the book.
2. Tell enough so that others will know what your book is about, but not so much as to give away the ending or important outcomes.

3. Avoid a page-by-page summary: "The first part of the book Then After that" Do some real thinking; don't just repeat what the author wrote.
4. Concentrate on one or more of the persons in the story: what kind of person he is, how he handles his problems, how he influences others or is influenced by them.
5. Tell a little about the plot or action. Mention some of the happenings about which you especially enjoyed reading.
6. Mention the times or the historical events that provide the background of the story. If places are interesting or significant, describe them.
7. For nonfiction books include the main types and specific examples of information covered.
8. Tell any special facts worth knowing about the author and the style of writing.
9. Give your general opinion of the book.
10. Include an effective beginning and a satisfying ending.

ACTIVITY 4 Studying a Book Report

RS

In what ways does the following composition successfully carry out suggestions in the "Guides for Making a Book Report"?

See Answer Book.

UNDECIDED HEART

by Nancy Faulkner

Living in the time of the American Revolution, the heroine of this book, Drusilla Anthony, is almost completely unconcerned about the war. Then she becomes aware that her father is a Tory, faithful to the King of England. This, alone, affects her very little, since her father's arguments make her feel that he is right. It is only when Peter, a neighboring farmer, proposes marriage to her that she realizes what a problem she must face. Peter is enlisting to fight with the revolutionists. Dru is loyal to her father, but in love with Peter.

Undecided Heart is not just a romance. Excitement and danger come into the heroine's life. The chapter in which she finally realizes that her father is wrong is one of the most stirring parts of the book.

Dru is a girl who is willing to fight for what she believes in. Once she becomes convinced that it is to the advantage of her country to be free of the king, she does not hesitate to help the cause.

One day she accidentally overhears a Tory plot to capture the arsenal at New London. With no regard for her own safety, she undertakes the task of warning the New London revolutionists. At first they refuse to believe her, but she finally convinces them that she is telling the truth. How that turns out is something for which you must read the book.



The author's characters seem very real and likable. I was able to sympathize with them even when I did not always approve of the things they did or believed in.

Although the language used by the writer seemed a little old-fashioned, I did not find it difficult to follow. This is not a book that requires deep thought. It is easy reading, and, I am sure, many a teen-ager will spend a pleasant afternoon with it. — STUDENT WRITER

ACTIVITY 5 Making a Book Report

W

Select a book that you will enjoy reading, and make a report on it similar to the one above. Get help from the Guides for Making a Book Report.

BECOMING FAMILIAR WITH MAGAZINES

How many of the following magazines do you know?

Once upon a time, reports came out, wherever possible. A magazine report by Frank, say, about the adventures of the book. For advertising purposes, write on the board the title, author, and date of the book as he begins speaking.

<i>American Girl</i>	<i>Junior Scholastic</i>	<i>Reader's Digest</i>
<i>Boys' Life</i>	<i>Mademoiselle</i>	<i>Seventeen</i>
<i>Ebony</i>	<i>National Geographic</i>	<i>Sports Illustrated</i>
<i>Field and Stream</i>	<i>Newsweek</i>	<i>Time</i>
<i>Jet</i>	<i>Popular Mechanics</i>	<i>TV Guide</i>

So many magazines are published that you need to discover which ones serve best for your entertainment and information. In judging a magazine, consider these features:

Readers. Is the magazine intended for people of your age? If not, is it too difficult for teen-agers to read? Is it for people interested in a special field — stamps or photography, for example?

Contents. Does the magazine contain stories, articles, or special features, such as book and movie reviews, handcrafts, letters from readers, puzzles, poems, jokes? What kinds of illustrations are used? To what extent do the contents appeal to you as a reader? Why?

Advertisements. Is there much advertising? Why is it or is it not attractive? To whom are the advertised products of interest?

Price. What does the magazine cost? How does the price compare with that of similar magazines?

Makeup. Is the magazine of a convenient size? Is the paper good, and is the print easy to read? Is the cover attractive?

Publication. How often is the magazine published?

ACTIVITY 6 Studying a Magazine S

Choose a magazine on which you will become an expert. Read it from cover to cover. Then prepare a brief talk reporting on your magazine for the benefit of the class. Cover the points given above and any others that come to your mind for judging the magazine. If possible, bring the magazine to class, hold it up to illustrate points in your report, and pass it around afterward. For help in making this talk see Tips for Talks, page 110.

ACTIVITY 7 Word Study See Answer Book. VW

Each word below was used in this chapter on the page given after it. With dictionary help, tell the meaning of each word in the sentence in which it appears. Then use it in a sentence of your own.

personnel	165	resurrected	170	Tory	173
clerical	165	arrest	171	arsenal	173
		heroine	173		

APPLICATION IN READING, WRITING, LISTENING, AND SPEAKING. In teaching literature select passages and ask the class to read and report what can be found between the lines, what can be surmised though not stated directly. Also, maintain throughout the year a supplementary reading program with periodic book reports, blurbs, or reading records (title, author, brief comment).

13 *Making Better Use of the Newspaper*



*AIMS: To become acquainted with what a newspaper contains
To improve skills in reading the newspaper
To gain familiarity with the newspaper read at home*

One morning the people in a great city get up and begin readying themselves for work and school as usual. Nothing is extraordinary this morning except that the newspaper companies have shut down because of a contract dispute and no papers are on sale. In many a household someone turns on a radio to listen to a news broadcast during breakfast. "We'll watch the newscast on television tonight," the family agrees. "Television and radio have almost made newspapers obsolete, anyhow."

As the shutdown continues from day to day, however, people reverse their opinions about the ease of doing without newspapers. Thousands of newspaper employees are out of work, and others are affected too. Many newsstand operators are obliged to close down. Some store owners have ordinarily sold newspapers just to bring in customers who may pause to buy other articles; these business people are now suffering losses.

The old saying "What you don't know won't hurt you" again proves to be wrong. Because the public is cut off from newspaper advertisements, department store sales fall, and plays close after short runs. Automobile dealers' lots are crammed with unsold cars. Without want ads employers are unable to hire new people, and job seekers cannot find work. Owners of buildings have no means of advertising vacant apartments while would-be tenants look vainly for new quarters.

Hundreds of people become engaged and married without having the announcement in the papers. Florists complain of declining sales: people, often unaware of the death of friends, don't send flowers. "Without newspapers," reports a reader sadly, "the procedures of life change."

Most of all, the public is poorly informed. Vital details of the news are absent from the newscasts. Readers also miss the helpful explanations in editorials; they are deprived of a wealth of information and entertainment in the feature columns. In short, television and radio do not fill the gap when newspapers close down.

Motivate by asking why reading the newspaper is important and valuable not merely for classes but for people in the average group of this class

KNOWING YOUR NEWSPAPER

A newspaper has five jobs: (1) to inform, (2) to explain, (3) to interpret, (4) to arouse to action, and (5) to entertain. Every good newspaper gives main attention to news stories, and usually it explains the news and gives opinions in editorials and columns.

If several newspapers are read in your community, your pupils will probably discuss different ones. Try to have them bring copies to class for concrete illustration.

178 READING

Editorials are not news stories but are the editor's views on the news. Columnists also give opinions on current news in signed columns. Frequently these do not agree with the editorials, but are included to give readers all sides of questions.

A large city newspaper contains more news and special features than a small-town paper. To interest a wide variety of people, a city newspaper contains special features such as local and society news, sports news, financial reports, fashions, gardening, foods, comics, radio and television programs, and death notices. How many of these features does your newspaper offer?

ACTIVITY 1 Reading Your Newspaper

S

Look over your newspaper at home. Then be ready to discuss these questions: Does your newspaper include all sections in the following list? Does it contain any sections or services not mentioned in the list? Which section of the newspaper do you read daily? Now and then? Not at all?

advertisements	movie information	society pages
comics	news	television information
editorials	puzzles	weather reports

ACTIVITY 2 Studying the Parts of a Newspaper

S

For further help see Teacher's Manual

Arrange, if possible, for each pupil to have a copy of the same edition of a newspaper. Then find in the paper the answers to these questions:

1. Is the paper standard size (seven or eight columns wide) or a tabloid (five columns wide)?
2. What are the main front-page headlines? Why are different sizes of type used in the headlines? Why are some big and black?
3. How many stories on the front page are about world news? News of the United States? Local news? A human-interest story is one that is published to arouse the reader's curiosity and interest, not to give news.
4. What topics are discussed in the editorials?
5. What is a human-interest story? Do you find any on the front page?
6. What do the letters AP or UPI at the beginning of many news stories mean? AP--Associated Press; UPI--United Press International
7. What columns—regular contributions by the same writers—does this paper print?
8. Are there any articles about scientific discoveries? About schools?
9. Do you find departments and special pages, such as sports, hobbies, business, television and radio programs, reviews of movies?
10. What cartoons and comics do you find?

For further analysis: (1) How does the front page differ from other pages? (2) Where is the most important news story found? (3) What is the purpose of the editorials? (4) How does an editorial differ from a column? (5) How can a newspaper present different sides of a question? (6) How does the paper help the reader to find special sections?

11. How do cartoons differ from comics?
12. How much of the paper is given to advertisements? To what extent does this differ on different days of the week?

HOW TO READ A NEWSPAPER

If you want to be a good newspaper reader, you must know how to select what to read. No one reads all of a newspaper, and every reader gains by selecting wisely.

Dick Jung, an eighth grader, is an intelligent newspaper reader. He regularly reads the main news stories inside the paper as well as those on page 1. He skims some of them but reads every word of those he knows are important. Since Dick likes all kinds of games, he usually turns to the sports page next. He looks at the editorial page and reads some of the editors' comments on world and local news. If Dick has time, he reads one or two favorite columns and the television and radio news. Occasionally he reads an advertisement that catches his eye. Then he turns to the comics and, before putting the paper down, folds it neatly.

GUIDES TO NEWSPAPER READING

1. Read your newspaper regularly (a) to develop interest in the government and in your community, and (b) to understand better world and local affairs.
2. Read your paper in a systematic manner.
3. Analyze what you read.
4. Learn to separate facts from opinions.
5. Read for entertainment and chuckles.

Show that a news story is like an inverted pyramid with the most important facts at the top of a column. Explain that it would take hours to read one of the larger news-

NEWS STORIES

...to get the main news by skimming.

Dick has several guides in deciding whether he should read a news story carefully or skim it. The story's position in the paper, its headline, and its lead (first paragraph) help him decide whether the news is important and interesting.

The big story of the day is in the upper right-hand column of the front page. Other important news is also on the front page, and news of less importance is on the inside pages.

The *headline* tells briefly what a story is about. A glance at the headlines will help to find what to read.

Every good news story starts off with a *lead* (pronounced to rhyme with *bead*). This brief introductory paragraph leads into the

story by answering some or all of the five *W*'s: *Who? What? When? Where? Why?* Who was involved? What happened? When, where, and why did it occur? Sometimes the lead tells all one wants to know about a piece of news. At other times it prompts one to read the whole story to get more information and details.

ACTIVITY 3 Analyzing a News Story

For further help see Teacher's Manual

S

Read the following news story. Then answer the four questions.

1. What is the headline? "Columbia To Train Science Teachers"
2. What is the lead? the first paragraph
3. What *W*'s are given in the lead? who, when, and what
4. What additional details are supplied in the paragraphs after the lead?
by State Education Department; explanation of purpose

COLUMBIA TO TRAIN SCIENCE TEACHERS

The Columbia University School of Engineering announced yesterday that beginning next September it will instruct teachers of senior and junior high schools in preparing their students to become scientists and engineers.

The school will give courses to thirty selected mathematics and science teachers, who will learn one of the basic skills of the modern scientist—the use of mathematics in analyzing physical and chemical problems. The State Education Department has approved the courses and will meet tuition and fees for the working teachers who qualify.

Professor Lawrence H. O'Neill, director of the electronics research labora-

tories at Columbia and chief of instruction of the new courses said:

"One of the crucial difficulties in educating the scientists and engineers we need is that so many students lack a feeling for the mathematical treatment of physical ideas and situations.

"Often they learn a good deal of mathematics and a good deal of science in high school, but more often than not they can only use the mathematics to solve problems made up just for the purpose of being solved by mathematics, and their science is often merely a collection of descriptions of things.

"We hope to give the teachers skill, confidence, and judgment that they can transmit to their students at an age when the scientific habit of mind is formed, which is long before the student gets to engineering school or college."¹

Activity 4 may be repeated for several days to get pupils to read the newspaper and to develop their reading skills. Encourage the reading of more than one paper, if possible.

ACTIVITY 4 Finding News Stories in Your Paper

S

Clip two news stories from a newspaper. Paste each on a sheet of paper, and label the headline and the lead. Be ready to tell the following:

1. What information is given in each headline?
2. What *W*'s are answered in each lead?
3. What further details are given in each story?

¹ Reprinted by permission of *The New York Times*.

FEATURE STORIES

A feature story is one that is printed for reasons other than its news value. Although such stories may carry news, they are written primarily (1) to inform and (2) to arouse human interest. They may be sad, funny, strange, or amazing.

Here are headlines of a few information features: "Canine Heir Must Pay Taxes," "Window Mends Itself," "Giant California Redwoods Are Tallest Living Things," "New TV Classroom Has Personal Touch," "Earth Wears Crown of Invisible Light."

Some human-interest stories brought in by one class were:

"An Invalid Boy Has a Wonderful Christmas"

"This Hen Was a Hitchhiker"

"Wild Ducks Motor Down to Seattle for the Winter"

"A Skunk Parade Stops Traffic"

"Man Quits City Life to Run Guest Ranch"

ACTIVITY 5 Finding Good Feature Stories

SW

Read the three stories, "Trap-Dodging Bear Is Caught off Base," "Curfew May Mute Ting-a-ling-ling of Ice-Cream Cart," and "Those Jingle Road Signs in Connecticut." Then clip from newspapers two similar interesting feature stories, paste each on a sheet of paper, and answer the three questions about each.

1. What is the subject of each feature story you have selected?
2. Does the headline differ from a news-story headline? If so, how?
3. Is the story an information or a human-interest feature?

TRAP-DODGING BEAR IS CAUGHT OFF BASE

CAMP GAGETOWN, N. B. (Canadian Press)—Yogi the bear was "smarter than the average bear," but a weakness for easy meals was his downfall.

The husky, 250-pound frequenter of the Army's training area here was all set for a summer of free rations when 5,000 troops of the Third Canadian Infantry Brigade group moved into his territory.

Every night Yogi crunched through the dark bush, merrily scattering contents of garbage pails all over the soldiers' nice, clean real estate.

The Army got mad. A trap was set for Yogi, but it never got used.

The bear showed up a little early, right in the middle of a baseball game among officers of the First Regiment, Royal Canadian Horse Artillery.

Lieutenant John Rennie of Gull Lake, Saskatchewan, went chasing into deep left field after a fly ball and met Yogi head on. The lieutenant went one way and Yogi the other.

Other officers took after the bear, and Yogi withdrew to his favorite woods, but not far enough. Major Jack Goodine of Fredericton caught up and just happened to have a rifle handy. That was the end for Yogi.¹

¹ Reprinted by permission of *The New York Times*.

Develop a bulletin-board display of feature stories to inform and entertain all classes using the room. Continue the project for a period of time while bulletin-board browsing still indicates interest.

CURFEW MAY MUTE TING-A-LING-LING OF ICE-CREAM CART

Special to The New York Times

ELIZABETH, N. J., July 26—Curfew may soon ring here to stop the clanging of ice-cream street venders' bells after 8 p.m. Parents complain that some ice-cream men, in their friendly way, have been ting-a-ling-a-linging right up to midnight, awakening small children.

THOSE JINGLE ROAD SIGNS IN CONNECTICUT

By DON ROSS

Those red-and-white signs bearing jingly "safety" messages on Connecticut's two major highways, the Connecticut Turnpike and the Merritt Parkway, are entertaining a lot of motorists. They are also irking some of them.

Nobody knows whether such signs increase traffic safety by keeping drivers alert and amused or reduce it by distracting their minds from the road. There are traffic experts on either side of the question, but there is no scientific evidence to show which school of thought is right.

Here are a few of the big signs that motorists have been seeing on the center strips of the two roads:

"Vacation — Peaceful Rest?"

Or Rest in Peace?"

"Be Patient Today — Not a Patient Tomorrow."

"Always Alert — Nobody Hurt."

Parents say children have been climbing out of bed and issuing sleepy-eyed entreaties for ice cream on the hard-to-refute logic that if the ice-cream man is out there ringing it must be the time for ice cream. City Councilman Michael A. McGuire has introduced an ordinance that would banish vending trucks and pushcarts from the streets between 8 p.m. and 9 a.m.

The ordinance would fix license fees ranging from \$25 for fish peddlers to \$100 for ice-cream mongers. Venders would be forbidden to park within 500 feet of schools during school hours.¹

There is agreement, though, on the part of traffic experts that highway signs should never be so lengthy that they keep the driver's eye away from the road long enough to cause him to run into anything. About ten years ago, workmen put up a highway sign which said:

"In Life as in Baseball It's the Number of Times That You Reach Home Safely That Counts."

"About twenty minutes later on that road there was a rear-end collision," Captain William Gruber, head of the State Police Traffic Division, recalled yesterday. "We took that sign down right away."

Captain Gruber said it was a former state police commissioner who began putting signs on the roads other than the usual traffic signs. One of the signs he thought up said simply: "Are You Coming Back?" It gave some motorists goose flesh. Others it puzzled.

"Whether the signs are loved or hated doesn't make any difference to us as long as they are observed by motorists," Captain Gruber said.

ACTIVITY n Reviewing the Parts of a Newspaper

S

Number your paper from 1 to 20. With the entire class using the same edition of a newspaper, find the following items and write the numbers of the pages in the paper on which they are located.

¹ Reprinted by permission of *The New York Times*.

Directions: Use a class set of papers but actually read and discuss reasons for doing so. Avoid disparaging any student who still looks only at the comics & get a foot in the door for developing interest by making comparison of different comics. Ask class members to recommend what they think is worth reading besides the comics.

- | | |
|---------------------------|---|
| 1. advertisements | 11. garden news |
| 2. article by a columnist | 12. hobbies |
| 3. cartoons | 13. local news |
| 4. comics | 14. movie reviews |
| 5. deaths | 15. television and radio reviews |
| 6. editorials | 16. reviews of books, plays, and concerts |
| 7. fashions | 17. society news |
| 8. feature stories | 18. sports |
| 9. financial reports | 19. weather reports |
| 10. food (recipes) | 20. world news |

ACTIVITY 7 Keeping a Newspaper Folder **SW**

Label the front page of a folder "Our Daily Newspaper." On the first page copy the "Guides to Newspaper Reading." Then place in the folder blank pages on which you will, during the year, paste good examples of editorials, news stories, feature stories, special sports stories, homemaking and gardening articles, stories about hobbies, the best cartoons, and other features in which you are interested.

On one of the last pages write a paragraph on the topic "Advertising: Its Place in American Life." On the last page write a summary on such a topic as "Why I Read the Newspaper" or "The Importance of the Newspaper."

ACTIVITY 8 Word Study See Answer Book. **VW**

Each word below was used in this chapter on the page given after it. With dictionary help, tell the meaning of each word in the sentence in which it appears. Then use it in a sentence of your own.

tuition	180	frequent	181	venders	182
crucial	180	entreaties	182	mongers	182
transmit	180	logic	182	irking	182
		ordinance	182		

APPLICATION IN READING AND WRITING. Activity 7 provides an extended application of what students have studied in this chapter. In addition, seize opportunities to utilize the daily newspaper as a source for class activities. For example, a round of individual talks or a series of panel discussions may be based on finding an important news story and analyzing its significance.

14 Exploring Poetry



AIMS: To gain greater sensitivity in appreciating the basic elements of poetry
To develop skill and to increase enjoyment in reading poetry

H

ow keen are you in appreciating poetry? Try your skill in working out this poetry puzzle. One of the two selections below is the beginning of James Russell Lowell's poem "The First Snowfall"; the other is only a poor imitation. Which is the imitation, and which is the genuine article?

As the pupils kept looking at the selections, some of them were discouraged if some class members prefer the imitation. In this situation one teacher said, "Appreciating poetry comes with reading and study. What a waste school would be if you had nothing to learn and I had nothing to teach."

1

The snowfall began at six p.m.
And continued for hours twelve;
By morn to find field or highway
One would deeply have had to
delve.

All the trees throughout the coun-
try
Were beautifully dressed in
white
And on every branch and tree trunk
The ice made a lovely sight.

2

The snow had begun in the gloam-
ing
And busily all the night
Had been heaping field and high-
way
With a silence deep and white.

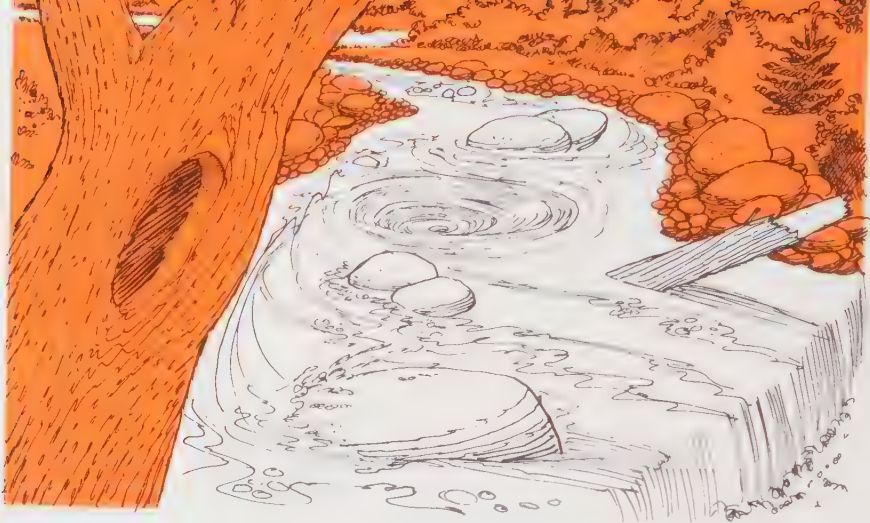
Every pine and fir and hemlock
Wore ermine too dear for an
earl,
And the poorest twig on the elm
tree
Was ridged inch deep with pearl.

If you still cannot decide whether James Russell Lowell wrote 1 or 2, just ask yourself whether a master poet would merely say that "on every branch . . . the ice made a lovely sight" — or whether he would more probably speak of "the poorest twig . . . ridged inch deep with pearl." Would he prefer the musical phrase "in the gloaming" to the language of a railroad timetable, "at six P.M."? Would he use the vague word "trees" or the more definite "pine and fir and hemlock"? Would he have those trees "beautifully dressed in white," or would he appeal to the imagination by putting them in costly white furs, "ermine too dear for an earl"? Besides, who but a true poet such as Lowell would tell us that snow heaps "field and highway with a silence deep and white"?

ACTIVITY 1 Testing Your Appreciation of Poetry

S

One of the following two selections is the real beginning of Sidney Lanier's poem about a river, "Song of the Chattahoochee." The other is an imitation which has the defects of clumsy language, out-of-tune comparisons, and irregular rhythm. Which is the imitation? Which of its words, expressions, and lines are faulty?



A

Out of the hills of Habersham,
 Down the valleys of Hall,
 I hurry amain to reach the plain,
 Run the rapid and leap the fall,
 Split at the rock and together again,
 Accept my bed, or narrow or wide,
 And flee from folly on every side
 With a lover's pain to attain the plain
 Far from the hills of Habersham.
 Far from the valleys of Hall.

and is faulty in these instances:
 lines 6 and 7 violate the es-
 tablished rhythm; lines 7 and
 8 contain inappropriate com-
 parisons; various words and
 phrases are used incorrectly.

B

Out of the Habersham hills,
 Down from Hall and its valleys,
 I speed for the plain where the farmer toils,
 I rush in rapids where nobody dallies
 And dash at each rock till my water boils,
 At times I am quite wide, at times I am very narrow,
 But avoiding diversion, I whiz along like an arrow
 Or like a piston sliding in oils,
 Far from the Habersham hills,
 Far from Hall and its valleys.

WHAT'S IN A POEM?

A richer, deeper quality of imagination, feeling, or thinking distinguishes poetry from ordinary writing. The poet's way of looking at a topic is distinctive. You will see that in the poems on the following pages.



Rhythm is the one technical characteristic that must be a feature of every poem. If you think of the times when songs have set your feet to tapping, you know what is meant by rhythm in music. The repeating of light and heavy beats gives to poetry a rhythm similar to that of music.

Rhyme is often, though not always, used in poems. When *friend* and *lend* come at the ends of lines, the matching sounds of the rhyme have a satisfying effect.

The *language of poetry* is more intense than the prose that we speak and write every day. In poetry the words and phrases tend to be more vividly descriptive and more musical; the use of those comparisons that are called figures of speech is more frequent. An eight-grade student wrote this line, which serves as an excellent example: *Ask the class for examples of figures of speech in the student's*

At night, pupils may recall figures of speech in current advertisements or on television.
Night crept in like a soft-pawed kitten.

This line contains a figure of speech, comparing night to a kitten. The description is much more vivid than the customary remarks that you are likely to hear about an evening. If you say "soft-pawed" aloud, you will also discover that the student has created pleasant word music. Teen-agers *can* be poets.

ACTIVITY 2 Reading Poems

LR

After a first reading of each of the three poems on pages 188–190 answer the questions that precede them on page 188. Read each poem aloud again, giving best expression to the author's meaning, mood or feeling, rhythm, and word music. The class will listen carefully for strong and weak points of the oral reading.

1. What is the author mainly saying to the reader?
2. What mood or feeling does he or she express?
3. How is the rhythm suited to the subject?
4. What lines rhyme?
5. Can you find a figure of speech? A vivid descriptive expression? A word or a phrase musical in sound?

THE SEA GYPSY

I am fevered with the sunset,
I am fretful with the bay,
For the wander-thirst is on me
And my soul is in Cathay.

1. He is yearning for life on the sea and in far places.

2. joyous yearning

3. rapid, sweeping movement

4. abcb, defe, ghij

5. Figures of speech include: "wander-thirst," "topsails shot with fire," "Islands of Desire": vivid descriptive expression: "Hull down on the trail of rapture": musical phrase: "schooner in the offing"

There's a schooner in the offing,
With her topsails shot with fire,
And my heart is gone aboard her
For the Islands of Desire.

I must forth again tomorrow!
With the sunset I must be,
Hull down on the trail of rapture
In the wonder of the Sea.

— RICHARD HOVEY





HIGH FLIGHT

Oh, I have slipped the surly bonds of earth,
 And danced the skies on laughter-silvered wings;
 Sunward I've climbed and joined the tumbling mirth
 Of sun-split clouds — and done a hundred things
 You have not dreamed of — wheeled and soared and swung
 High in the sunlit silence. Hov'ring there,
 I've chased the shouting wind along and flung
 My eager craft through footless halls of air.
 Up, up the long delirious, burning blue
 I've topped the wind-swept heights with easy grace,
 Where never lark, or even eagle, flew;
 And, while with silent, lifting mind I've trod
 The high untrespassed sanctity of space,
 Put out my hand, and touched the face of God.¹

— PILOT-OFFICER JOHN GILLESPIE MAGEE, JR., RCAF

1. there is exaltation in flight
2. serious exaltation
3. slower, more suited to seriousness
4. "I've" "danced" "flung"
5. figure of speech; "the surly bonds of earth" vivid descriptive expression: "I've chased the shouting wind along---"; musical phrase: "wheeled and soared and swung"

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For choral reading use this pattern: (a) oral reading by teacher, (b) class discussion of meaning, mood, pronunciation, (c) appointment of soloists, (d) one choral reading for "rehearsal" and criticism, (e) final performance.

GIFT WITH THE WRAPPINGS OFF

- Group* Oh, what can you do with a Christmas pup
In a little apartment three flights up?
- Boy* He prowls.
- Group* And whenever the landlord happens by
With a "Rent's due!" gleam in his fishy eye,
- Boy* He howls!
- Group* Or whenever you dress for a hurry date,
With a frantic prayer that you won't be late,
- Girl* He "helps"!
- Group* Or when guests sit down in the rocking chair,
And neglect to see if a tail is there,
- Boy* He yelps;
- Group* And the place you pick for his bed at night
Is the one sure place that he doesn't quite
- Girl* Approve.
- Group* Oh, what can you do with a Christmas pup
In a little apartment three flights up?
- All* Move?¹
1. painting a whimsical portrait of a pup in a city apartment
2. gay, whimsical humor
3. rollicking
4. aab, ccb, dde, ffe, ggh, aah
fishy eye ; vivid descriptive expression: a Christmas pup; musical words: "prowls," "howls"

— MARY ELIZABETH COUNSELMAN

FINDING YOUR SPECIAL POEM

For further help see *Teacher's Manual*

Have you a special poem that you enjoy just because it seems to have a message addressed to you? Are you able to read your poem well enough so that all members of your class can share your pleasure?

Part of the fun of poetry lies in the moment of discovery: "This is my kind of poem." Books of poetry that you will enjoy exploring can be found on the shelves of your library. Look for poetry in the literature section, numbered in the 800's.

GUIDES FOR READING POETRY ALOUD

1. Make sure first that you understand the meaning of the poem. Get help from the dictionary and other reference books.
2. Practice at home before reading in class.
3. Avoid a singsong rhythm; group the words that belong together, and read them without pausing. If the meaning is carried over from one line to another, allow only the tiniest pause — or none at all — between the lines.
4. Emphasize important words.

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“The MAN recovered of the bite,
The DOG it was that died.”

5. Use a rate suited to the meaning and mood. Read rapidly for a gay or excited mood, slowly for a sad or calm one.
6. Fit your tone to the meaning: glad, sad, chuckling, terrified, angry, matter-of-fact, dramatic.

ACTIVITY 3 Choosing and Reading a Poem

O

Find a poem that especially appeals to you, and prepare to read it to the class. Read your poem aloud to your family or yourself until you can bring out the fun, the sadness, the excitement, the loneliness, or other feelings.

A tape recorder, if available in class, will add pleasure and profit.

ACTIVITY 4 Reading a Poem of Your Own

OW

Write a poem of your own, and bring it to class to be read aloud. In writing this poem, you may be wise to follow the model set by more experienced poets. If you come across a poem that you like, study its rhythm and its rhyme scheme. How many lines does the poem contain? How many lines are in a stanza? Which lines rhyme? How many syllables are in each line? Which syllables have the heavy accents or beats?

Whether your poem is to be serious or amusing, it should have the movement and swing fitting to the subject. Musical language, vivid descriptive phrases, and figures of speech will also add to the luster of any poem you write. Make it a gem.

ACTIVITY 5 Word Study

See Answer Book.

VW

Each word below was used in this chapter on the page given after it. With dictionary help, tell the meaning of each word in the sentence in which it appears, and then use it in a sentence of your own.

delve	185	piston	186	untrespaced	189
gloaming	185	rapture	188	sanctity	189
ermine	185	surly	189		

Unit Four — *Speaking and Listening*

15 *Polishing Your Speech*



AIMS: *To improve the use of voice*
To develop better enunciation and pronunciation

If you have never heard your voice on a recording, you can look forward to enjoying a surprise someday. Like most other persons listening to their recorded speech, you may say, “Is *that* my voice?”

Part of the strangeness arises from the fact that ordinarily when you speak, you do not hear your voice exactly as it sounds to others. As you speak, the sound of your voice travels through the air both to others and to you, but it also passes to your own ears through your bones and tissues. From the loudspeaker of a recorder, however, your voice comes to you only through the air, and you hear it more nearly as it sounds to other people.

Common sense will tell you, too, that ordinarily a person does not concentrate his attention on the sound of his own voice and speech. Teen-age Terry may spend hours each week before the mirror, carefully checking each item of clothing and patting each strand of hair into place — but does he give even a few minutes’ thought to how he *sounds*? Do most teen-agers try to improve their speech as they try to better their appearance?

Do you?

Ask how many students are prepared to answer yes to all seven questions. Use as motivation the fact that very few pupils can honestly make that claim.

IMPROVING YOUR SPEECH

Is your answer *yes*, *no*, or *not sure* to each of these questions?

1. Is the sound of my voice pleasant to others?
2. Is the loudness of my voice just right whenever I speak?
3. Do my words come forth clearly enough to be understood?
4. Have I the knowledge of how to avoid monotony in the sound of my speech?
5. Do I avoid uttering sounds in an odd way that draws my listeners’ attention from what I am saying to how I am saying it?
6. Do I avoid producing the sounds of our language in a way that my listeners consider below standard?
7. Am I correct in my pronunciation of the words that I commonly use?

Your answers to those questions will become more positive if you grow more conscious of your speech. Although, as previously mentioned, you cannot hear yourself exactly as others do, you can judge fairly well how you sound — even without the aid of a recorder. Just make a point of listening to yourself occasionally. Besides, your teachers and friends can help you with their criticisms. You can be alert, too, for your listeners’ reactions when you speak. A strained look, a puzzled expression, or a stifled yawn may suggest a need for improvement.

GUIDES FOR GOOD VOICE

For
further
help
see
Teacher's
Manual.

1. Speak loudly enough to reach your most distant listener. Well-trained speakers always "talk to the back row."
2. Hold down your volume, however, in smaller groups. Bel-lowing at listeners who are close to you only pains them.
3. Keep your head up. Send the sound out toward your hearers, not down toward the ground. Hold up your notes or book in speaking or oral reading.
4. Stand upright, not bent over — but don't be a tin soldier. Be relaxed, not stiff or rigid.
5. Pause for breath in the natural breaks between phrases. Remember that your voice travels on air.
6. Learn to use the muscles of your abdomen below your ribs for the deep breathing required for good speech. A dozen syllables can be uttered on a single breath. Though the amount of breath need not be large, breath control is im-portant.
7. Open your mouth, and keep your lower jaw and lips flexible. Your voice will be held back if your jaws and lips barely move apart.
8. Keep your throat relaxed to avoid a strained quality.
9. Aim, in general, to keep your voice at a medium pitch.
10. However, to prevent monotony, occasionally vary your pitch, loudness, tempo, and tone. Express your feeling in the sound of your words.

ACTIVITY 1 Testing Knowledge of Voice Principles

S

Select the correct answer in each statement.

The correct answer is underlined.

1. The best posture for speaking is (a) straight and rigid, (b) straight and relaxed.
2. While speaking or reading before a class, (a) place your notes or book out of the way down on a low desk, (b) hold up your notes or book so that your head is not turned downward.
3. In a large room or group aim to be heard by (a) those nearest you, (b) those midway between the front and the rear, (c) those in the rear.
4. When you are speaking, (a) wait till you have finished before taking a breath, (b) take breaths at evenly spaced times, (c) take breaths at opportunities between phrases.
5. Control of your breath should take place (a) high up in your chest, (b) down toward your waistline.
6. The best general pitch in speaking is (a) high, (b) medium, (c) low.
7. Pitch, loudness, tempo, and tone (a) should always be kept exactly the same, (b) should occasionally be varied.

8. (a) Adjust your loudness to the size of the group or room. (b) Always speak as loudly as possible, making sure that everyone will hear you.
9. (a) Avoid relaxing your throat while speaking. (b) Keep your throat relaxed while speaking.
10. (a) Open your mouth as little as possible while speaking. (b) Open your mouth, and let the sound of your voice come out freely.

SPEAKING CLEARLY

“What did he say?” You may ask that question even when a speaker has been talking very loudly. His fault lies in failing to enunciate clearly and to pronounce correctly. You can readily judge the advantage of steering clear of such defects in your own speech.

GUIDES FOR CLEAR SPEECH

1. Open your mouth.
2. Speak each syllable distinctly.
3. Take time to form each sound.
4. Use the tip of your tongue and your lips. Keep them lively, not lazy.
5. Finish each word. Enunciate the final sounds clearly.
6. Avoid adding, omitting, or substituting sounds.
7. Pronounce words correctly. Use the dictionary when you are not sure of a pronunciation.
8. Listen to the enunciation and the pronunciation of well-trained professional speakers. Follow good models.

ACTIVITY 2 Correcting Spoken English

○

Change the following into correctly spoken English. Practice saying the lines aloud with proper enunciation.

A

1. Awright, less go. We gonna be late. All right, let's go. We're going to be late.
2. Cancha spen twennyfycents fr some canny? Can't you spend twenty-five cents for me the old ones. some candy?
3. Lemme hanya the new books, anya can gimme the olduns. Don't you dare to let go when you are holding the rope.
4. Dincha hafta leggo when Bill was pullin the rope?
5. We gawnout to see wassamatter wid da car. We're going out to see what's the matter with the car.
6. I wunner whether he couldn of helped me. I wonder whether he couldn't have helped me.
7. Whereya go after you said good-bye to us last Saturday? Where did you go after you said good-bye to us last Saturday?
8. No, I cantell you what I wanna do cuz I'm planninta keep it secret. No, I can't tell you what I want to do because I'm planning to keep it secret.
9. You oughta told us to wait jussaminute while you got the san outta your shoes. You ought to have told us to wait just a minute while you got the sand out of your shoes.
10. Whadedo? What did he do?

B

Bud: Eryou gawnter depardy? *Are you going to the party?*

Hank: Dunno fykin — cuzihafter watchmuhlilbrer.

Bud: Idawannago fewdoughgo. *I don't want to go if you don't go.*

Hank: Mebbe muhmudderillemme. *Maybe my mother will let me.*

Bud: Yottatry tagetter tletya. *You ought to try to get her to let you.*

Hank: Wezzapardy gonnabe? Zit atnancy's? *Where's the party going to be? Is it at*

Bud: Yunno thasswear allapardiezereid. Sawlizatnancy's.

Hank: Shad lotsafood atterlasparidy. *She had lots of food at her last party.*

Bud: Shaznicepardies allatime. *She has nice parties all of the time.*

Hank: Phony idinthafta watchmuhlilbrer! *Maybe I should have a watch brother.*

If your students have worked out the previously mentioned list of standards for good speech, have them add now: clear enunciation, correct pronunciation

CONSONANT TROUBLEMAKERS

Some sounds such as *b* and *p*, *d* and *t*, *d* and *th*, *f* and *v*, *j* and *ch* are frequently confused. Be especially careful in your enunciation of these sounds.

ACTIVITY 3 Practicing Consonant Sounds

O

Read aloud the following words and sentences clearly and correctly.

1. beach, peach bear, pear berry, Perry bet, pet bin, pin
2. dank, tank dot, tot and, ant bend, bent madder, matter
3. doughs, those d's, these dab, that disk, this dub, the
4. fast, vast ferry, very file, vile half, have off, of
5. jest, chest Jill, chill joke, choke jug, chug junk, chunk
6. Perry's pet bear pawed the peach, pear, and berries in the bin.
7. Does it matter that the tot bent over the tank and watched the ant?
8. Those doughs would be better than these if the baker were to add a dab of this.
9. In single file half of the passengers marched off the ferry very fast.
10. Don't jest, for it was no joke when Jill put the chunk of ice in the chest to chill the jug.

If the pupils in your locality make other errors, this is the place for corrective drill. Keep in mind, however, that the regional variations practiced by most cultivated

VOWEL TROUBLEMAKERS

A as in *sad* and *class*: Speakers in various parts of our country use slightly different acceptable sounds for the *a* in such words as *sad*, *at*, *dance*, and *ask*. One sound, however, that is considered below standard and not acceptable is a nasal tone that makes the *a* like the first part of the word *air*. Do not sound the word *land*, for example, as if it were spelled *lairnd*. *ly considered "wrong" by language experts.*

E as in get and ten: When you pronounce such words as *get* and *ten*, avoid making them sound like “git” and “tain.”

I as in sit: Those who have learned another language before English sometimes say *seat* for *sit*, *peel* for *pill*, *feel* for *fill*. If you tend to do that, listen to how your teacher pronounces such words. Then practice.

Ou and ow as in out and how: Avoid making this sound as if it began with the *a* sound of *at*. If you say *ah-oo* quickly, you will be uttering an exaggerated form of the correct sound.

ACTIVITY 4 Sounding Your A

O

Say the following words and sentences aloud, avoiding the nasal tone of *a*.

- | | | | | |
|-----------|-------------|-------------|--------------|--------------|
| 1. acid | 7. candy | 13. grass | 19. lap | 25. plan |
| 2. answer | 8. class | 14. half | 20. manage | 26. ran |
| 3. ask | 9. damp | 15. ham | 21. national | 27. sample |
| 4. bad | 10. dance | 16. hand | 22. pass | 28. sandwich |
| 5. band | 11. example | 17. imagine | 23. past | 29. stand |
| 6. barrel | 12. gather | 18. land | 24. path | 30. tassel |

31. Ask the class for the answer to the example about the area of the damp grass on each side of the path.
32. Sitting in the grandstand, Anne munched a ham sandwich and listened to the National Band.
33. In the past we managed to gather samples of the acid to see whether they were good or bad.
34. The man planned to have a half barrel of candy sent to the dance.
35. Can you imagine how nice Bob looked with a tassel on his hat?

ACTIVITY 5 Such Words as Get, Not “Git”; Ten, Not “Tain”

O

Practice saying the following words and sentences correctly.

- | | | | | | |
|----------|------------|------------|------------|-----------|----------|
| 1. berry | 4. engines | 7. forget | 10. kettle | 13. many | 16. said |
| 2. bread | 5. error | 8. get | 11. leg | 14. merry | 17. ten |
| 3. egg | 6. ferry | 9. instead | 12. let | 15. red | 18. very |
19. Let's take the chicken legs and egg sandwiches made with white bread and as many boxes of berries as we can get.
 20. Red remembered his error with the bread and said he wouldn't forget to get ten eggs instead of six.
 21. “Put the kettle on and get the berries,” said Meg, “and we'll all be merry and forget the rain.”
 22. Many passengers said they were very fearful when the ferry engines failed because of the engineer's error.

ACTIVITY 6 *Saying / as in Sit* ○

Be careful to avoid an *ee* sound in such words as *sit* when you say the following.

1. city 4. favorite 7. mystery 10. pretty 13. since 16. swish
2. diploma 5. fill 8. Philip 11. ridiculous 14. sit 17. victim
3. dish 6. liquid 9. pill 12. rinse 15. spirit 18. wish
19. The girl swished the soapy liquid over the pretty dish.
20. The many victims made my favorite mystery program ridiculous.
21. Philip has been in good spirits since he received his diploma and returned from the city.
22. I wish you would sit here while I fill the pillbox.

ACTIVITY 7 *Saying Ow!* ○

Repeat *ah-oo* rapidly, saying the *oo* very lightly. Use that sound in the following words and sentences.

1. about 5. bowed 9. crown 13. found 17. how 21. shout
2. account 6. brown 10. doubt 14. frown 18. now 22. sound
3. around 7. count 11. down 15. hound 19. out 23. thousand
4. bounce 8. cow 12. drown 16. house 20. proud 24. town
25. Proud Mr. Brown looked down and frowned at the lazy hound.
26. According to the news account a thousand shouts sounded through the town when the child was found.
27. You know how Bobby bounces into the house and looks around.
28. Now there is no doubt about our keeping the brown cow.
29. Ed counted on winning the crown, but he bowed out when he nearly drowned.

An over-rapid rate may cause omissions. Ask faster than they can speak distinctly.

speak

AVOIDING OMISSION OF SOUNDS

"Don't you thing it's col'?" Barry asks.

"Coal?" his friend responds blankly. "Oh! Yes, of course — cold. I thought you said *coal*. Well, it could be much warmer."

Omitting sounds that should be pronounced sometimes leads to confusion and always makes your speech sound childish or unpolished. Learning to avoid such omissions will improve your spoken English, and it may also help your spelling by making you aware of letters you omit in writing words, as well as in saying them.

ACTIVITY 8 *Practicing Avoidance of Omissions* ○

Practice the following words and sentences. Be sure to include the sound of the underlined letter or letters in each word.

- | | | | |
|------------------------|----------------------|-------------------------|----------------------|
| 1. <u>accept</u> | 14. <u>fifth</u> | 27. <u>mathematics</u> | 40. <u>Saturday</u> |
| 2. <u>accurate</u> | 15. <u>fists</u> | 28. <u>midst</u> | 41. <u>send</u> |
| 3. <u>all</u> right | 16. <u>friendly</u> | 29. <u>mints</u> | 42. <u>severity</u> |
| 4. <u>always</u> | 17. <u>gentleman</u> | 30. <u>Mississippi</u> | 43. <u>slept</u> |
| 5. <u>asked</u> | 18. <u>helped</u> | 31. <u>particularly</u> | 44. <u>strength</u> |
| 6. <u>asparagus</u> | 19. <u>hurrying</u> | 32. <u>picture</u> | 45. <u>strictly</u> |
| 7. <u>children</u> | 20. <u>Indian</u> | 33. <u>poetry</u> | 46. <u>studying</u> |
| 8. <u>cold</u> | 21. <u>instincts</u> | 34. <u>policeman</u> | 47. <u>succeed</u> |
| 9. <u>didn't</u> | 22. <u>interrupt</u> | 35. <u>probably</u> | 48. <u>temporary</u> |
| 10. <u>electric</u> | 23. <u>kept</u> | 36. <u>prints</u> | 49. <u>terrible</u> |
| 11. <u>eleventh</u> | 24. <u>lend</u> | 37. <u>quantity</u> | 50. <u>yes</u> |
| 12. <u>enough</u> | 25. <u>length</u> | 38. <u>recognize</u> | |
| 13. <u>examination</u> | 26. <u>library</u> | 39. <u>regular</u> | |

51. We didn't have enough asparagus for the fifth portion because the quantity had not been accurately measured.
52. With cold severity the temporary chairperson asked whether it was all right to recognize any regular member.
53. "Children mustn't interrupt," said the friendly lady, hurrying to rub the sticky fingerprints off the library table.
54. Even in the midst of his terrible troubles Mr. Ryder helped his little son look up the length of the Mississippi River.
55. On Saturday, the eleventh, send out the orders for peppermints, picture frames, electric bulbs, and Indian blankets.
56. Tod kept muttering as he slept, probably tired out from studying for his examinations in poetry and mathematics.
57. Yes, the policeman asked particularly whether the gentleman always accepted whatever anyone would lend him.
58. A person of proper instincts can succeed strictly without using fists or physical strength.

AVOIDING THE ADDITION OF SOUNDS

Incorrectly adding sounds or syllables to words is another way of giving your speech a childish or unpolished quality. Say *elm*, not "ellum," and *film*, not "fillum." Be careful to pronounce each of the following words correctly.

- | | |
|---|--|
| 1. arithmetic (<i>not</i> arithametic) | 8. Henry (<i>not</i> Henery) |
| 2. athletics (<i>not</i> athaletics) | 9. jewelry (<i>not</i> jewelery) |
| 3. barbarous (<i>not</i> barbarious) | 10. lightning (<i>not</i> lightening) |
| 4. chimney (<i>not</i> chiminey) | 11. mischievous (<i>not</i> mischievious) |
| 5. close (<i>not</i> calose) | 12. once (<i>not</i> oncet) |
| 6. corps (<i>pronounced</i> core) | 13. overalls (<i>not</i> overhalls) |
| 7. drowned (<i>not</i> drowneded) | 14. prune (<i>not</i> perune) |



Successful public speakers like this graduate have mastered the art of speaking clearly.

- | | |
|--|--------------------------------------|
| 15. raw (<i>not</i> rawr) | 18. umbrella (<i>not</i> umberella) |
| 16. remembrance (<i>not</i> rememberance) | 19. wish (<i>not</i> wisht) |
| 17. twice (<i>not</i> twicet) | 20. yacht (<i>rhymes with</i> cot) |

ACTIVITY 9 Avoiding Incorrectly Added Sounds

o

Practice reading aloud the following sentences.

1. A workman in overalls began to prune the branches of the elm tree that had twice been struck by lightning.
2. In those barbarous times King Henry had to depend on a corps of guards to protect not only the royal jewelry, but his very life.
3. Once the mischievous boy, neglecting his arithmetic homework, hid under the beach umbrella and ate raw carrots.
4. I wish you would give me, as a remembrance, the picture of the little house with the big chimney.
5. The film was about a young man who fell off a yacht and came close to being drowned because he had never taken part in swimming or other athletics.

Many students find it difficult to pronounce words correctly. They are often interested if you show them that some words have an accent. **ACCENT** with a shift in accent: contract the about about about

Accent is stress. When you pronounce a word, hit the accented syllable harder with your voice. Think of the accented syllables as if they were printed in capital letters. For further help see *Teacher's Manual*.

ACTIVITY 10 Accenting Words**O**

In each of the following words the accented syllable is printed in capitals. Practice each until it is natural and easy for you to say the word correctly. Then be careful of the accent as you read the sentences.

- | | | | |
|---------------|---------------|-----------------|-----------------|
| 1. ADmirable | 5. disTRIBute | 9. MEMorable | 13. ORchestra |
| 2. COMparable | 6. fiNANcial | 10. MISchievous | 14. suPERfluous |
| 3. COMpromise | 7. GUARDian | 11. muNICipal | 15. TRESpass |
| 4. deBATE | 8. imMENSE | 12. opPOnent | |
16. After distributing the books, place any superfluous copies in the closet.
 17. The admirable concert given by the orchestra provided a memorable program.
 18. The two opponents refused to debate or to compromise about the financial matters.
 19. As Nelson walked across the immense parking lot, he did not realize that under municipal laws he was trespassing.
 20. The guardian declared that the mischievous child's conduct was comparable to a monkey's behavior.

ACTIVITY 11 Practicing Speech Skills**O**

Put your speech skills to the test by reading aloud to the class. Your teacher and classmates may offer suggestions for further improvement. Learn what your strengths and weaknesses are.

Choose a selection that will take no more than three or four minutes to read. Use material from any other book or from Chapters 4, 6, 7, 8, 10, 12, or 14 of this book.

ACTIVITY 12 Word StudySee Answer Book. **VW**

Each word below was used in this chapter on the page given after it. With dictionary help, tell the meaning of each word in the sentence in which it appears. Then use it in a sentence of your own.

tissues	193	volume	194	superfluous	201
monotony	193	flexible	194	financial	201
stifled	193	tempo	194	municipal	201

APPLICATION IN SPEAKING AND LISTENING. Students will become more conscious of acceptable enunciation and pronunciation if an occasional recitation starts with a few minutes of practice. Do this particularly on days devoted to oral work. Prepare drill materials based on a record of pupils' faults and errors.

16 *The Spoken Message*





*AIMS: To recognize the need for better listening and speaking
To learn how to speak so as to convey the meaning most effectively--and
how to listen for the meaning both in language and in manner of speaking
To learn how to take notes while listening*

To develop skill in participating in group discussion

A series of gas explosions has been noted on the planet Mars.

A meteor has landed near Princeton, New Jersey. People are rushing around madly, and several have been killed." If you had been listening to this famous announcement one evening in the days of radio broadcasting before television, you might have sat back and waited to enjoy a thrilling program. But if you had been a careless listener, you too would have been drawn into the panic following the announcer's statement that Martians had invaded the earth.

Dramatic news flashes about the invasion continued. Meanwhile people in many neighborhoods began taking action. In Newark, New Jersey, many families rushed out of their homes, fearing a gas raid. One man who had been an invalid dashed out, got into his car, and disappeared. Telephone lines were swamped for hours with thousands of frantic calls to friends, radio stations, or newspapers. It took days for many people to realize fully that what they had heard was a play.

As the program had begun, the announcer had said, "The Columbia Broadcasting System and its affiliated stations present Orson Welles and the Mercury Theater of the Air in the play *The War of the Worlds*, by H. G. Wells." During the program when a break for a commercial occurred, a similar announcement was made. Yet many listeners paid no attention to the announcer's explanation, hearing only such words as "invasion," "men from Mars," or "Martian creatures with death rays."

THE IMPORTANCE OF GOOD LISTENING

What would you have done if you had heard the Orson Welles program? How attentively do you listen? Do you miss a part of an assignment, of a television or radio program, or of a speech, because your mind is on plans for a picnic, a party, or an afterschool game? Don't let inattentive listening become a habit.

Ask the class for additional examples of persons to whom listening can be very important.

ACTIVITY 1 Why Listen?

Discuss in class why listening is important to the following persons:

An airplane pilot	The driver of a taxi	The leader of a discussion
A doctor	Restaurant workers	Crew members of a sailboat
A football player	A student taking a test	A passenger in a bus station

EVERYDAY LISTENING

Listening is a part of almost everything you do. It goes beyond simply paying attention to parents, teachers, speakers, or announcers. Many sounds are such a part of everyday life that you do not realize you are hearing them. At times this "deafness" is unfortunate: you may be missing one of the pleasures of living. In other situations you need to be able to shut out distracting, disagreeable sounds to carry on what you are doing. Stop for a minute and listen to the sounds around you. Which of these please you? Which annoy you? Which were you conscious of before you stopped to listen?

ACTIVITY 2 Listening to Everyday Sounds

LO

After a minute of silence in class discuss the sounds heard, such sounds as the rustle of papers, the noise of an airplane, the song of a bird outside a window, the rumble of a truck or train, the ringing of a corridor bell. Then talk about sounds in general, especially those that are usually enjoyable and those that are annoying.

Recent research has shown that some pupils who do poorly listen to all sounds with an equal degree of concentration: the truck passing in the street, the teacher asking a question, and the music class singing in the next room. Explain the need for "tuning out" some sounds.

IMPROVING YOUR LISTENING

Effective listening involves attention, comprehension, critical judgment, memory, and courtesy. Read and discuss the following guides for improving your listening skills.

Emphasize three C's: courteous, careful, critical listening.

GUIDES FOR LISTENING

1. Adjust to the listening situation. From the very first sentence pay close attention to explanations, directions, opinions, and similar information. You need not attend so carefully when listening to a recording of your favorite singer or to other entertainment.
2. To memorize, repeat immediately to yourself each important point. Take notes if you can. Keep reviewing the main ideas that the speaker has covered.
3. Listen wholeheartedly but critically. Do you agree or disagree with the speaker's ideas? Is the speaker offering facts and reasons to back up the opinions?
4. Beware of prejudice, yours or the speaker's. Before coming to a conclusion, keep your own mind open to both sides represented in a battle of ideas. Judge whether the speaker is either fair or prejudiced toward the opposition.
5. Watch for relationships between a speaker's main ideas and the details or examples. The poor listener may wonder why the speaker told a certain story, when in fact it was intended as an example of a main point.
6. Look closely at the speaker to see how he feels about what he is saying, but resist being completely carried away by his looks, manner, voice or gestures. Swooning over a handsome speaker makes the listener unconscious of both sense and nonsense.
7. Be a courteous member of an audience. Laugh with, not at, the speaker. Remain until the speaker has finished; or if you must leave early, do so quietly. When audience reactions are invited after a speech, be kind and tactful in criticizing, questioning, and objecting.
8. Be polite in conversation. Show interest by an occasional nod or word of agreement. Avoid inattention, interruption, and ridicule.

Ask which of the Guides for Listening applies in each item of this activity.

ACTIVITY 3 Testing Mastery of Listening Principles S

Select the best of the three choices to complete each statement on the next page.

- c 1. While a speaker is addressing a group, a listener in the audience should (a) never leave until the speaker has finished, (b) publicly show disapproval of a dull speech by leaving early, (c) leave only in unavoidable circumstances, and then in a quiet manner.
- f 2. The listener who is critical about what he or she hears is (a) bound to lose track of a speaker's argument, (b) likely to get more out of the speech, (c) sure to forget what is said.
- s 3. Any listener who looks closely at a speaker will (a) get a better notion of how the speaker feels about the topic, (b) automatically be influenced by the speaker's looks, (c) be distracted from the ideas being presented.
- t 4. A speaker who favors one side in a battle of ideas (a) is unfair to the other side, (b) should try to be fair to the other side, (c) should not mention that there is another side.
- c 5. A listener should accept a speaker's views (a) because everyone is entitled to an opinion, (b) since otherwise the listener would be unfair and prejudiced, (c) when the speaker has presented convincing facts and reasons to support the opinions.
- b 6. The degree of attention should be at maximum (a) in all listening situations, (b) in listening to explanations, directions, and opinions, (c) in listening to actors in a comedy.
- b 7. If the listener wants to remember what is said, taking notes will be (a) useless, (b) useful, (c) injurious.
- c 8. Disagreeing with a speaker's ideas is (a) always wrong, (b) never impolite, (c) sometimes proper.
- a 9. The listener should recognize that in a speech (a) some points are details or examples of main ideas, (b) all points are equally important, (c) main ideas are all that can be presented because of the usual lack of time.
- b 10. If a listener agrees with some statement during a conversation, he should (a) break in and express his agreement, (b) nod his head and wait for an opening to speak, (c) make no indication whatsoever of the fact.

ACTIVITY 4 Listening to Directions

LO

For further help see Teacher's Manual.

Divide the class into groups. Each group will prepare an announcement which might be given over the public-address system, as for a fire or an air-raid drill. Ordinary announcements should include the time, the place, the subject; emergency announcements should include clear, definite directions. One member of each group will read the directions once, speaking slowly and clearly. Then to see how well everybody listened, ask members of the class to repeat the directions.

Arouse interest by getting pupils to tell of incidents when listening carefully to directions saved a situation or when listening inadequately caused trouble.



TELLTALE TONES

“Junior!”

When the three-year-old child hears his mother speaking that word, he recognizes that she is calling out to him. The meaning of the word itself is not so important to him as the meaning of the tone or expression in his mother's voice. If her pitch is high and shrill, she may be frightened, seeking to draw him back from the path of an automobile. If her inflection rises at the end of the word, she may be saying, in effect, “Don't do that. You'll get your clothes dirty by playing in the sand.” If her voice quality is a forceful whisper, she may be suggesting, “That's not a proper way to act here. Wait till I get you home!”

The three-year-old needs to become expert as a listener. All of us, as we get older, have to become increasingly skilled in interpreting those telltale tones, since the complex feelings of our friends and associates are conveyed to us in the expressions of their voices, as well as in the meanings of their words.

ACTIVITY 5 Getting Meaning from the Manner of Expression LO

For each of the following sentences a choice of possible meanings is given below it. Without telling the class which meaning she has chosen to express, one student will read the sentence aloud. Then others in the class will be asked to state which meaning was intended.

Alternative procedure: Call on three pupils in turn for each numbered item. The first student has the choice of the three possibilities; the second may do either of the remaining two; the third will do the last, and the class will judge whether each has successfully put the meaning across.

1. Bruce is a great help to the team.
Choice of meanings: (a) Bruce is really a great help. (b) Bruce is not really a great help. (c) I question your statement that Bruce is a great help.
2. Of course you want to go to the party, Joan.
Choice of meanings: (a) I know that you really want to go. (b) You really don't want to go. (c) You are being forced to go to the party whether you like it or not.
3. I can't watch this picture.
Choice of meanings: (a) The picture is not to my liking. (b) The picture is too frightening. (c) Time does not permit me to watch the picture.
4. You think she is kind.
Choice of meanings: (a) Only *you* think so. (b) You think so, but you are wrong. (c) If you think she is kind, you ought to know how kind someone else is.
5. The last payment on the car is due tomorrow.
Choice of meanings: (a) I'm worried. (b) You'd better be ready, sir, to pay! (c) I'm a villain gloating over the fact that the owner probably can't pay the debt, and I expect to get the car.
6. Wait till my father sees this report card.
Choice of meanings: (a) He'll be happy. (b) He will be unhappy. (c) My father's attitude will be even worse than my mother's reaction has been.
7. This is the last time Allen will ever be here.
Choice of meanings: (a) I'm sad about it. (b) I'll see to it that he never will be here again. (c) I implore you to make this occasion one that Allen will always remember.
8. Pete struck out!
Choice of meanings: (a) I am disgusted with Pete. (b) The game is over, and our team has won! (c) The game is over, and our team has lost.
9. I don't know where to turn.
Choice of meanings: (a) I am puzzled over where to make the turn as I drive along the road. (b) I am in trouble, and I don't know where to get help. (c) I am insulted by your accusation that I don't know where to turn.
10. Watch out for Father.
Choice of meanings: (a) Father is in a bad mood. (b) I know Father will come along at any moment. Don't let him pass by us in the crowd. (c) You can't mean that it is Father about whom I must be concerned.

TAKING NOTES WHILE LISTENING

You are probably accustomed to copying notes from the board or to jotting them down when you study. As you continue to higher grades and as you participate in club activities and teen-age projects, you will find increasing use for the ability to take notes while someone is speaking or reading aloud.

Look back at the three paragraphs at the beginning of this chapter. You can see that if a person listened to them while they were read aloud, she might jot down these notes:

Announcement—radio—panic—ann. said men fr. Mars landed

People rushed out—invalid drove car—tel. calls

Really play—as ann. said before—also during break—no attention to ann.'s warnings

Such abbreviated writing is desirable only in taking notes. Since these notations by themselves are far from clear in meaning, the wise note-taker would soon write them out more fully. Before she could forget what her notes stood for, she might write the following:

1. In the days of radio before television, a panic took place when an announcer said that men from Mars had landed near Princeton, New Jersey.
2. People rushed out of their homes. One invalid drove off in his car. The telephone calls of frantic people tied up the lines.
3. The panic was a false alarm. If people had listened carefully to announcements, they would have realized that the news flashes were part of a play.

Taking notes while listening helps you to concentrate and to remember. For best results write in short phrases, use your own abbreviations, list only important points, and rewrite more fully as soon as possible.

ACTIVITY 6 Getting the Main Facts

LR

The following passage is about how word meanings change in the course of time. The teacher or a pupil will read it aloud twice, once while the class merely listens — with books closed — and once while students take notes. Then with the help of notes each pupil will write in full sentences the main points of the passage. After exchange of papers pupils will read each other's work silently and will recommend some for reading aloud.

See Answer Book.

Don't hesitate to read aloud to your class to provide both information and listening practice, as with this excerpt. Change the pitch and tone of your voice to hold attention and to convey meaning fully.



Men and women do not remain the same; neither do words. Like human beings words are born and die, become prosperous or go downhill. Some people take on weight; some words take on additional meanings. Some people lose weight; some words become narrower in meaning. The years that alter the appearance and fortunes of us all are likely to do the same for words.

Abraham Lincoln rose from log cabin to White House. Some words have followed a somewhat similar path. The word *queen*, for example, at first meant *wife* or *woman*. Then it came to be applied to the *chief* wife, the wife of a king. Today the word *fond* means *loving* or *affectionate*, but when King Lear said, "I am a very foolish, fond old man," the audience of Shakespeare's day understood that he was calling himself overtrusting. These examples illustrate the tendency of some words to prosper, or to undergo the language process of *elevation*.

Not all words, alas, go up the scale. Many have traveled the opposite path, in the process of *degeneration*. *Boor*, now meaning a *rude, ill-bred person*, once meant merely a *farmer*. *Knave* once meant a *boy*; now it means a *wicked person*. *Heathen* originally meant *one who lives in the country*. These words have gone down the scale.

The expression *meat and drink* is a clue to a third tendency of language, *specialization*, for it shows us the word *meat* in its original sense. Once *meat* meant *food*, any solid food. After a time the meaning became narrower, so that the word included only the *flesh of animals used for food*. Similarly the word *tyrant* was once applied to any absolute ruler; now it is applied only to a *cruel ruler*. Its meaning has become narrower, more specialized.

When we talk about *sailing* in a steamboat, we are illustrating the fourth tendency of words, to become more general in meaning. Originally *sailing* meant journeying in a *boat with sails*. Now it refers to any kind of boat. This language process in which words become broader in meaning is called *generalization*.

*For further help
see Teacher's Manual.*

ACTIVITY 7 Listening to News Stories

LO

Choose an interesting news story and prepare to read it in class. Discuss as guides for listening these five W's found in a news story: Who? What? When? Where? Why? After the news story has been read, the reader may call on various classmates for answers to the W's.

TWO-WAY COMMUNICATION

The importance of active listening is nowhere more evident than when sharing ideas in a group. At club meetings and community discussions everyone usually has the chance to speak up. Even when several assigned speakers do the talking at the start, the discussion leader generally invites further comments from the audience. If this two-way communication is to take place, all participants must know the procedures and skills in listening and in speaking. The essential listening skills have already been covered in this chapter. Let's consider now how to participate as a speaker.

GROUP DISCUSSION

"How much freedom should a teen-ager be allowed by his or her parents?" Suppose that a club or class decided to conduct an enjoyable and informative program by discussing this topic. A choice of two types of group discussions could be made: the kind without formal speeches and the kind with such talks.

Group Discussion without Formal Talks

An entire club or class may, of course, join in an informal discussion under the direction of a chairperson or teacher. The same kind of give-and-take in exchanging ideas can be even more rewarding if it begins as a panel discussion with a small group of speakers. Although no absolute rules govern a *panel discussion*, these tips will help in making one successful.

A class club may be organized as a short concentrated unit for practice of parliamentary procedure, or it may be formed by those with a common interest and maintained indefinitely. Some teachers merely have a class secretary, new each time, to write minutes of the class and read them the next day.

TIPS FOR A PANEL DISCUSSION

1. Choose a chairperson and a few speakers, preferably no more than six.
2. All of these panel members meet to select questions worth discussing. If the topic is teen-age freedom, the panel members will come up with questions like these: Should parents influence one's choice of friends? At what age should a person begin buying his or her own clothes? What regulations should apply to a teen-ager's staying out in the evening?
3. At home each panel member jots down ideas, preparing to express the thoughts clearly and briefly on every question.
4. During the panel discussion the chairperson takes up each question in turn, calling on every speaker who has something to say about it.
5. After the panel members complete their discussion, the chairperson invites the audience to take part by making comments on any points covered.

Group Discussion Based on Formal Talks

Some topics call for more research and more organization than others. Suppose that a class decided to discuss the topic "Preparing for College during the Years Ahead." As in the panel discussion a few speakers and a chairperson may talk informally about this subject before the class, but they would use good judgment if they selected subtopics and arranged for prepared speeches. This is the kind of group discussion called a *symposium*.

GUIDES FOR A SYMPOSIUM

1. A chairperson presides, and several speakers, perhaps no more than three or four, give individual speeches. Each talk is limited to a specific number of minutes.
2. In advance, the group meets to assign subtopics. Ralph may agree to get the facts for a talk on which high school subjects best prepare students for college. Gary may accept the responsibility of talking on how to get scholarships. Valerie may take on the job of explaining what colleges look for in a student's record aside from the subjects he or she has taken.
3. After each speaker does the necessary research by reading or by carrying on interviews, she writes out her talk and commits it to memory. She aims to remember all of her points

Explain that the format of a panel discussion or of a symposium is not fixed by absolute rules. These procedures are not obligatory in the way, for example, that parliamentary procedure is in running a club.

well enough to present them with only an occasional glance at her written copy.

4. When the talks are given, the chairperson presents each speaker and topic in turn. As in the panel discussion he or she may invite the audience to raise questions and comment afterward.

Duties of the Discussion Leader

In any type of discussion a leader or chairperson has six important responsibilities: to hold the discussion on the subject, to give everyone a chance to speak, to keep the discussion moving forward, to encourage a friendly spirit, to listen courteously to all opinions and suggestions, and to summarize the conclusions of the group.

Backing Up Opinions with Reasons and Facts

For a discussion of future preparation for college, members of the group would be expected to do research and to present facts. Suppose that a speaker merely said, "I think that in preparing for college during the next few years everybody should take as many science courses as possible." Someone else would be sure to ask why that opinion was given and what the facts are regarding college requirements in science.

In the same way the listeners would seek for the reasons behind any opinion in a discussion of how much freedom a teen-ager's parents should allow. Facts would not be so easy to supply as in the talks on college preparation, but reasons based on common sense, experience, observation, and expert authority could be offered. If the opinion were advanced that a teen-ager might choose his own clothing by the age of fifteen, the following reasons could be given:

Commonsense Argument. A boy or girl must gradually become independent of parents. The person who is going away to college or work at the age of eighteen should not *suddenly* have to stand alone. Three or four years of choosing clothes will help to prepare the person for greater independence by graduation from high school.

Experience. I bought all of my clothing for use in camp last summer, and I got just what I needed at less than the total budget my parents allowed me. Yet I was far from being fifteen at the time.

Observation. In my family my older brother and sister were allowed to select their own clothing by the age of fifteen, and my parents were pleased with the results.

Expert Authority. A guidance counselor, Mr. Clifton Wells, spoke in favor of this idea at a recent parents' meeting.

Fact. Here is a magazine containing an article by the head of a chain of clothing stores. According to the article a recent research study showed that more than half of all teen-agers making purchases came to the stores without their parents.

ACTIVITY 8 Learning to Support Opinions

S

Imagine that the following opinions are being presented in group discussions. For each opinion what supporting reasons can you give on the basis of common-sense argument, experience, and observation? Also, what facts would you look up and what expert authorities might you try to consult if you were preparing to support the opinion in a discussion?

1. Small automobiles cost less to operate than big cars.
2. Students should give more time to reading good books.
3. Fishing is an ideal form of recreation.
4. Everybody should learn to use a typewriter.
5. All necessary time and money should be expended for research on how to cure diseases.
6. Our town or city should have more recreation facilities.
7. English and history are as important for future engineers as for future teachers.
8. Parents should set a time deadline for their children to be home after social affairs.
9. Allowances are a necessity.
10. Movies are getting better every year.

ACTIVITY 9 Holding a Panel Discussion

LO

Divide the class into small groups, and let each group select a topic for a panel discussion from one of those below or any other preferred by the panel members. The group will choose a chairperson, decide on questions to be taken up, and prepare to carry on the discussion with give-and-take among the members. Every speaker will be ready to talk briefly, as each question is brought up, without making a formal speech. Opinions should be supported by reasons and facts. Comments by members of the audience may take place at the close of each panel discussion.

1. How much freedom should a teen-ager be allowed by parents?
2. How can quarreling and bad feeling among the children in a family be avoided?
3. What are the best solutions for teen-agers' problems of getting spending money?

4. Is any improvement needed in teen-agers' manners?
5. In what ways can we stimulate better school spirit?
6. Can television be used for greater help to our education?
7. Should music and health education have the same credit as English and mathematics?
8. Are any steps to improve discipline desirable in our school?
9. Why do some students fail to live up to proper standards of honesty in doing their school work?
10. How can our assembly programs be bettered?

ACTIVITY 10 Conducting a Symposium**LO**

Divide the class into small groups, and let each group choose one of the following topics or any other in which the pupils are interested. Each group will choose a chairperson and decide on a subtopic for every speaker. Each talk on a subtopic will last for several minutes and will be based on careful research and preparation. Although an occasional glance at notes will be permitted, extensive reading from a paper should not be necessary. Comments by the audience may take place at the end of the series of speeches.

1. Opportunities for Careers in Forestry
2. Modern Methods in Farming
3. Developments in Space Science
4. Importance of the Airplane in Travel and Shipping
5. National Parks Worth Visiting
6. What Teen-Agers Should Eat for Health and Growth
7. What Life Was Like in Countries from Which Our Ancestors Came
8. What Is Right and What Is Wrong with Television
9. Facilities for Recreation That More People Should Use
10. Authors Who Write for Teen-Agers

ACTIVITY 11 Word Study**VW**

Each word below was used in this chapter on the page given after it. With dictionary help, tell the meaning of each word in the sentence in which it appears. Then use it in a sentence of your own.

filled with excitement or fear		pertaining to find-	words or actions making un-
frantic	203	ingments and fault;	impartial a person's feeling
connected		critical	205
affiliated	204	prejudice	205
understanding	205	tactful	205
		ridicule	205
		associates	207

APPLICATION. Build on this work when students participate in future group discussions, individual talks, or oral reading. Before the oral work begins, give the class a directive about what to listen for. Afterward, ask questions about the oral presentation in accordance with your advance directive.

Unit Five – *Resources*

17 *The Library*



AIMS: To learn the contents of the library
To gain facility in finding library books and other materials
To become familiar with reference works and their use

KKnowing that Smith Company at the corner of Pine and Washington carries school supplies or that the store next to Smith's stocks your favorite sneakers is information with practical value. Being familiar with what is in your library and where it can be found is knowledge of even greater worth. The average person as a teenager and as an adult depends on libraries for both learning and pleasure.

How much do you know about libraries? To begin with, can you get 100% on these questions? See Activity 9.

1. What type of book is placed on the shelves in an alphabetical arrangement according to author? **Fiction**
2. What books are alphabetically arranged on the shelves according to the names of the persons about whom they were written? **Biographies**
3. What books are given numbers and placed in numerical order? **Nonfiction, generally including all books not in the fiction and biography sections**
4. Does a library card catalog look like a book or like a cabinet with drawers? **A cabinet with drawers**
5. Can you name any **reference** books? Where in the library are they kept? **Encyclopedias, biographical reference books, almanacs, atlases, and others**
6. If you knew the author of a book, but not its title, how could you find it without the librarian's help? **By looking for the author in the reference card catalog**
7. Suppose that you knew the title of a book, but not the author. How would you find it? **By looking for the title card**
8. How could you locate a book on insects, for example, if you had no specific title or author in mind? **By looking for the subject card**
9. What is kept in the cabinet called the vertical file? **Up-to-date pamphlets and clippings from newspapers and magazines on all subjects**
10. What is the **Readers' Guide to Periodical Literature**? **A guide to materials in magazines**

Check your answers as you study this chapter.

Try to coordinate this with an actual visit of the class to the school library or the public library by arranging with the librarian and your supervisor. Have the class

A WALK AROUND THE LIBRARY

1. The Fiction Section. As you walk *in advance* the library, you find some books placed on shelves in alphabetical order according to the last names of their authors. On one shelf from left to right are books by Alcott, Aldrich, Allee, Anderson, and Atwater; on lower shelves are books by authors whose last names begin with B and C — and so on all the way to Z. These books have one thing in common: they are **fiction**. When a book contains a story or stories that an author has made up out of the stuff of his own imagination, it is classified as fiction. As a small child you probably spoke of "story books." More accurately, a long fiction book containing only one main story is called a novel. If it includes more than one

story, it is usually referred to as a collection of short stories. *Fiction* includes *novels* and *short stories*.

2. The Biography Section. Most libraries keep biographies in a separate section. Although librarians differ in whether or not they put numbers and letters on these books, all of them place biographies on the shelves in an alphabetical order. As you examine this section, you will notice that the biographies, unlike fiction books, are alphabetically arranged according to the last names of the persons about whom they were written. The book *Pasteur, Knight of the Laboratory* by Francis E. Benz is among the *P*'s. *Born to Command* by Helen Nicolay is among the *E*'s because it is about former President Dwight Eisenhower.

3. The Reference Section. You are likely to discover that the reference section of your library is one of the smaller areas in size, but not in importance. The encyclopedias, atlases, almanacs, and other collections of factual information are so much in demand that they are kept for study in this section and may not be taken out of the library.

4. The Nonfiction Section. When you go to the nonfiction section, you find the books arranged in numerical order. The books not classified as fiction, biography, or reference works are in this numbered section. Years ago Melvil Dewey worked out a numbering scheme for classifying books on all subjects in ten main divisions, along with various subdivisions. For example, books numbered from 400 to 499 deal with language, grammar, and the like; books numbered from 900 to 999 include those on history, geography, travel, and similar subjects. Because books in the subdivisions are given numbers using decimal points — for instance, 973.247 — the numbering arrangement is known as the Dewey Decimal System. Other schemes are in use, but the Dewey plan is most common.

5. The Vertical File. If your library is a fairly large one, it may contain what is called a *vertical file*, consisting of one or more filing cabinets into which the librarian places up-to-date pamphlets, newspaper clippings, and like materials. You will find, in alphabetical order, folders on topics of all kinds — the United States government, baseball, or any other subject about which people often ask the librarian for information.

6. The Card Catalog. Many a time you will browse among the books in the library just for anything that takes your fancy, going to the fiction section for a novel, to the biography section for a book

This is a small duplicate of the main table showing filing practice. It will tell you of the alphabet. Ask pupils to find out what materials or books are at each location. Alternative: let each pupil draw and label his or her own plan. Activity 1 will check this.



about a real person, to the nonfiction section for an informative book about any subject. At other times when you have a particular book, author, or subject in mind, you may need the help of the card catalog to locate what you want on the shelves. The card catalog is a cabinet or chest of drawers containing at least two or three cards for each book in the library:

1. An *author card*, which has on the top line the author's name — with his or her last name first
2. A *title card*, which has on the top line the book title
3. For nonfiction a *subject card*, which has on the top line the topic of the book, such as *Tricks*, *Aviation*, or *Photography*.

All the cards are filed in one alphabetical group. Each drawer is labeled to show how much of the alphabet it contains.

Using the card catalog shown in the illustration, you would look for a book on basketball in the drawer labeled ARL-BEA. If you wanted a book by William Beebe, you would go to the BEB-CAL drawer. If you were looking for the book *City Neighbor*, you would pull out the CAM-GAF drawer. You would find a card for the book entitled *The Ark* in the A-ARK drawer, since *a*, *an*, or *the* at the beginning of a title is disregarded in the alphabetical arrangement.

ACTIVITY 1 Exploring Your Library

OS

After all members have visited the library, the class will share information on what it contains.

1. Someone skilled in drawing will sketch a large map of the library on the board. Others in the class will give instructions to help the artist show the various sections, the card catalog, the librarian's desk, and other facilities.
2. Every student will be ready to tell about the most interesting book that he or she found while exploring each of these sections: (a)

If your class cannot visit the library as a group, assign this as homework for the individual students. Part of the group may be able to visit the school library; part, the public library.

- fiction, (b) non-fiction, (c) biography. What is the title of each book? Why does it seem interesting?
3. For fun and for information each student will be challenged in turn to give one fact about using this library that nobody else has previously mentioned.

FINDING A BOOK YOU WANT

Suppose that you had heard about an interesting book on how animals' colors serve them for protection and other purposes. The title of this book is *Animals and Their Colors*. Looking among the A's in the card catalog, you would come to the title card with *Animals and their colors* at the top, just like the card shown in this book. Notice that in the card catalog only the first word of a title is capi-

TITLE	591.5 Animals and their colors Fog Fogden, Michael Animals and their colors; camouflage, warning coloration, courtship and terri- torial display, mimicry [by] Michael & Patricia Fogden. New York, Crown [1974] 172p. col. photos. Bibliography. 1. Color of animals. 2. Camouflage (Biology) I. Title
AUTHOR	591.5 Fog Fogden, Michael Animals and their colors; camouflage, warning coloration, courtship and terri- torial display, mimicry [by] Michael & Patricia Fogden. New York, Crown [1974] 172p. col. photos. Bibliography. 1. Color of animals. 2. Camouflage (Biology) I. Title
SUBJECT	591.5 COLOR OF ANIMALS Fog Fogden, Michael Animals and their colors; camouflage, warning coloration, courtship and terri- torial display, mimicry [by] Michael & Patricia Fogden. New York, Crown [1974] 172p. col. photos. Bibliography. 1. Color of animals. 2. Camouflage (Biology) I. Title

talized. Also note that in this case the book has a subtitle, which appears after the semicolon following the title.

But perhaps instead of knowing the title of the book, you knew only the author's name. Looking for *Fogden* among the *F*'s, you would find the author card with *Fogden, Michael* on the top line. The information on this card is the same as on the title card. Notice, by the way, that another author, Patricia Fogden, shared in writing this book.

If you knew neither the title nor the author's name, you could try to think of a key word or phrase for the subject of the book. Is there a card in the catalog with the topic ANIMAL COLORS at the top? No. Then is there perhaps a card with the subject COLOR OF ANIMALS on the top line? A little guesswork would lead you to the subject card.

CALL NUMBER

The number 591.5 in the upper left corner of each of these cards is part of the *call number*. Knowing this number, you would go to the library shelves in the 500's and then locate 591.5. But more than one book with that number might be on the shelf. You would then be helped by looking for the other part of the call number, a letter or several letters from the author's name — in this case, *Fog* — under the number 591.5.

→ ACTIVITY 2 Learning How to Find Cards

S

List the following titles, authors, and subjects. Then, referring to the picture of the card catalog on page 219, write after each the letters of the drawer in which you would find its card. Unless it is the title of a book, a person's name is alphabetized under the first letter of his last name. (Hint: In this list book titles are *italicized*.)

magic	<i>Riders of the Pony Express</i>	Amelia Earhart
<i>The Big Wave</i>	games GAG-HAL	Theodore Roosevelt Q-Z
Hawaii HAM-K	Thomas Jefferson HAM-K	<i>A Present from Rosita</i> MAN-P
astronomy ARL- BEA	camels CAM-GAF	Carl Sandburg Q-Z

ACTIVITY 3 Studying the Shelf Arrangement

S

Draw boxes to indicate books on a library shelf. Then arrange the following eight call numbers in the spaces, keeping them in order as they would appear on the shelves.

⁴ 973	⁵ 973.2	¹ 937	⁷ 973.7	³ 970	⁸ 974	⁶ 973.2	² 937.4
B	E			S	G	P	M

Reinforce this activity when your class visits the school library. Try to arrange with the librarian to let groups sit at tables, each having a drawer of the card catalog for a few minutes' inspection.

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ACTIVITY 4 Finding Books in Your Library

5

1. Using the card catalog, find the title and the author of a book about each of these subjects: (a) art, (b) camping, (c) cooking, (d) music, (e) satellites, (f) Shakespeare, (g) submarines, (h) trees.

2. How many of the following books are in your library? Copy the authors' full names.

The Incredible Journey

A Raisin in the Sun

Old Yeller

The Miracle Worker

The Story of My Life

The Men Who Made Mexico

The Diary of Anne Frank

Langston Hughes

The Yearling

A Field Guide to the Mammals

ENCYCLOPEDIAS *For further help see Teacher's Manual*

1. Contents. An encyclopedia contains articles on all branches of knowledge. The best encyclopedias consist of sets of volumes, although a large single-volume encyclopedia may also serve your needs.

2. Arrangement of Topics. In an encyclopedia famous persons are listed alphabetically under their last names; for example, Benjamin Franklin in the *F*'s. To find other names, look for the first word; for example, Long Island in the *L*'s. When you want information about trapping animals for furs or about the parts of a telescope, look in the encyclopedia under the key word of your topic: *fur* or *telescope*.

3. Guide Letters. A letter or letters on the binding of a volume indicate the topics treated in that book. Information about incubators and Andrew Jackson can be found in a volume marked *I-J*.

4. Guide Words. As in a dictionary, the two words at the top of each page indicate the first and last items treated on that page.

5. Index. In addition to looking for a topic in its alphabetical order, you may also use the index. Sometimes the index will refer you to a particular page in an article, saving you from reading the entire discussion. Nearly every encyclopedia provides an index either in each volume or in a separate volume for the entire series.

Check with the librarian for names and volume numbers of available encyclopedias. Stagger assignments as in the above suggestion.

ACTIVITY 5 Examining Encyclopedias

OS

Each student will be assigned a different volume of an encyclopedia. He will spend half an hour browsing through the volume, on the lookout for interesting, unusual information. On the next day in class he will give a two-minute report on his findings.

BIOGRAPHICAL REFERENCE BOOKS

Current Biography, a monthly magazine, has accounts of outstanding people of the month. At the end of every year the monthly issues are bound as a single volume. *For further help see Teacher's Manual.*

Webster's Biographical Dictionary, revised every year or two, is a single volume containing brief biographies of famous people from earliest times to the present.

Who's Who in America, published every other year, gives information about famous living Americans.

Brief biographical notes on famous persons are found in many dictionaries.

ALMANACS

The *World Almanac and Book of Facts* and the *Information Please Almanac*, both published in new editions every year, give information on current topics, important dates, famous places, and out-of-the-way facts — sports records, population figures, notable events of the year. The index of the *World Almanac* is at the front and that of the *Information Please Almanac* is at the back.

ATLASES

What states border on Colorado? In what states do the Navajo Indians have reservations? What is the capital of Thailand? Where is Zion National Park? What is the climate of Puerto Rico? Where is Ross Sea?

By studying the maps and the printed information in an atlas, you learn the answers to such questions. Its alphabetical index leads you to the page on which you find what you want to know about a city, country, or other place.

→ ACTIVITY 6 Using Reference Books

S

Use encyclopedias, biographical reference books, almanacs, or atlases to find answers to the following questions. After each answer tell in what book you found the information, and give its date of publication. Your teacher may want to divide the class into teams and assign several questions to each team. *For further help see Teacher's Manual.* See Answer Book.

1. What is the deepest point in the world's oceans?
2. What fish weighing more than 2,500 pounds has been caught with a rod and reel?
3. In what year did the United States flag first have fifteen stripes?

Again, the library will not be able to take care of your students unless this homework is assigned to different classes on different days. Too, each row may be given only four or five items.

4. What are the height and the length of the Grand Coulee Dam?
5. What are the five most commonly spoken languages of the world?
6. What is the total population of the United States?
7. What is the origin of St. Valentine's Day?
8. What is the tallest building in the world?
9. Which is the world's longest ocean liner? How long is it?
10. What was the purpose in constructing the St. Lawrence Seaway?
11. Are spiders insects?
12. From what is vanilla made?
13. What is the inscription on the Liberty Bell in Independence Hall, Philadelphia?
14. How are homes and public buildings heated in Reykjavik, the capital of Iceland?
15. What is the largest state in the United States? How does it compare with the next largest?
16. Who was the only President of the United States whose son became President?
17. What is the origin of the name of your state? What is the nickname of your state, and what is your state flower?
18. Who are the United States senators from your state?

READERS' GUIDE TO PERIODICAL LITERATURE

For further help see Teacher's Manual.

The *Readers' Guide to Periodical Literature* is an index to all the articles in the most-read magazines. If you want to read a recent magazine article about high school students, look in the latest issue of the *Readers' Guide* under "high school students." If anything has been published on that subject, you will find the name and date of the magazine and the exact pages where the article appears. Through the *Readers' Guide*, too, you may locate a magazine article if you know its author's name. Whether you are seeking a topic or an author, you simply look for the listing in its alphabetical order.

Study the following example¹ and the explanation.

SAMPLE

MOTORCYCLES

Motorbikes--better and better! B. Clampett.
il Mech Illus 70:11-13 N '74

EXPLANATION

On the topic of motorcycles an article entitled "Motorbikes — Better and Better!" by B. Clampett — with illustrations — was published in *Your librarian may have sample materials from this publication in a class set. Students will profit by examining the illustrative samples after studying the text.* Excerpts from *Readers' Guide* on this page and page 225 reprinted by permission. Copyright © by the H. W. Wilson Company.

Mechanix Illustrated, Volume 70, pages 11 to 13, November, 1974. Sometimes a listing shows "11+" instead of "11-13"; that means page 11 and following pages.

ACTIVITY 7 Studying Readers' Guide Listings **S**

See Answer Book.

Explain fully the following listings from the *Readers' Guide*.

AUTOMOBILES

Fastest man on wheels. S. Kleinfeld. il
Read Digest 105:246-8+ O '74

VIOLENCE

Violent movies create violent kids. D. Shaw.
il Today's Health 52:10-11+ O '74

WEATHER

Frigid, snowy weather ahead for most of the
nation. il U.S. News 77:35-6 N 4 '74

WOMEN

Womanpower at the polls. il Newsweek 84:39
N 18 '74

Allow an adequate time interval or stagger the due dates to prevent swamping library

ACTIVITY 8 Using the Readers' Guide in Class **OS**

Choose one of the following topics. Look in the *Readers' Guide* for a magazine article on that topic, and prepare to report in class: (a) title of the magazine, (b) title and author of the article, (c) the main points in the article that impress you. Be careful to select an article in a magazine that your library keeps on hand; ask your librarian whether a list of magazines kept by the library is available.

air travel	dog shows	kitchens
baseball	flood prevention	ocean bottom
birds	Florida	pigeons
boats	helicopters	sharks
Christmas trees	high school	smog
diving	hunting	teen-age activities

ACTIVITY 9 Reviewing Library Information **S**

Answer the ten questions on the first page of this chapter.

ACTIVITY 10 Word Study **VW**

Each word below was used in this chapter on the page given after it. With dictionary help, tell the meaning of each word in the sentence in which it appears. Then use it in a sentence of your own.

reference 217	browse 218	periodical 224
factual 218	reservations 223	literature 224

APPLICATION IN READING, WRITING, AND SPEAKING. Make a point of incorporating the use of library facilities in future assignments. This will occur naturally in outside reading assignments, but opportunities may have to be created in writing and speaking activities. Keep in mind that excellent resource materials for oral and written composition are in the library.

18 *Thinking Clearly*





*AIMS: To develop skills of logical thinking
To give practice in sound reasoning*

In a small village there is a barber who shaves *all* and *only* those men who do not shave themselves. Does he shave himself?

If you were to think about that puzzler for a while, you would have to answer simply that no such barber could exist. Suppose that he did shave himself; then he would not be shaving *only* those men who do not shave themselves. Suppose that the barber did not shave himself; then he would not be shaving *all* the men who do not shave themselves. Conclusion: there is no such barber.

The problem of the barber is not a childish riddle. It has, in fact, been discussed in scientific writing on the subject of thinking.

In analyzing this kind of problem, you naturally concentrate on such key words as “all” and “only” and “men who do not shave themselves.” As you can see, the thinking you do is closely related to your understanding and use of language. Thoughts take shape in words. Learning to use English effectively is inseparable from learning to think clearly. *The barber problem was discussed in “Paradox” by W. V. Quine in Scientific American.*

Point out that Eric is able to reason soundly because he knows science has shown that water freezes at low temperatures. He is not assuming without reason that because one thing follows another, the latter is its cause.

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CAUSE AND EFFECT

For further help see Teacher's Manual.

Certain patterns of thinking are common enough to repay study. One of them is reasoning from cause to effect or from effect to cause. Eric looks at the thermometer one morning and sees that the mercury is registering ten degrees. "Boy, I'll be able to go skating on the lake soon," he says, reasoning from the cause, freezing weather, to the effect, ice on the lake.

Perhaps, on the other hand, Eric takes no notice of the thermometer but dashes out of the house and sees the solidly frozen lake on his way to school. "It certainly turned cold overnight," he says to himself. "The temperature must be far below freezing." Thus Eric reasons from the effect, the frozen lake, to the cause, freezing weather.

Clear thinking calls for finding the right cause for a particular effect or the right effect for a particular cause. "Linda came without her homework today. She's lazy." The person making that statement may be jumping to the wrong conclusion. Other causes for Linda's coming without her homework might be that she was ill on the previous evening, that she was absent on the day before, or that she left her homework paper on her table at home. A clear thinker is a careful judge of cause and effect.

ACTIVITY 1 Analyzing Cause and Effect

T

Perhaps the wrong cause is being given in each statement below. What other possible cause would you suggest? *See Answer Book.*

1. That new student thinks she's better than everybody else. She's been in our class for a week, and she's scarcely spoken to anyone.
2. Mr. Clinton was in an automobile accident yesterday. He must be a reckless driver.
3. Not one of Gary Gordon's records is for sale at the Disc Shop. He can't amount to much as a singer.
4. The water level of the lake is unusually low this summer. The factory at the southern end must be using too much water in its manufacturing processes.
5. Mr. Trumbull cheated us when he sold us this television set. It has never worked properly.
6. Our new mayor doesn't run things very well. Since he was elected, the post office has become very inefficient.
7. It's no wonder our team lost. Did you see how much support the other side had from their cheerleaders and the crowd?
8. My parents don't trust me. They always call up my friend's home whenever I go there in the evening.

9. Terry is sick again. I see that she's not in school today.
10. Glenn is well over six feet in height. He is bound to make a good basketball player.

Ask for examples of faulty reasoning in regard to cause and effect that pupils have observed.

DECEIVING ONESELF

If you hated to go to the dentist's office and if you arrived too late for your appointment, you might convince yourself that an unusually slow bus trip was the cause. Often a person will deceive himself by refusing to recognize the true cause for a particular effect or result. He unconsciously defends himself by settling upon a more acceptable cause. This kind of faulty, defensive reasoning is called *rationalizing*.

ACTIVITY 2 Looking behind Faulty Reasoning

T

What might be the truth in each of these situations?

1. My piano teacher just can't explain clearly. If she could, I'd be playing like an expert now. *The student may have no aptitude or doesn't put in enough practice.*
2. Everybody else seems to act so childish at parties. That's why I never have a good time. *He or she may not be able to get properly into the spirit.*
3. I didn't go with the others because I couldn't see the sense of taking a ski lift to the top of a mountain in the summertime. *He or she may have been afraid.*
4. I purposely left my book and the work I did home because I don't like the teacher. *This may cover embarrassment over being forgetful.*
5. My brother is my mother's favorite, and Mom always makes me do more than my share of the chores. *Jealousy often makes one feel the other person has the advantage.*

ACTIVITY 3 Discussing Everyday Examples of Rationalizing

T

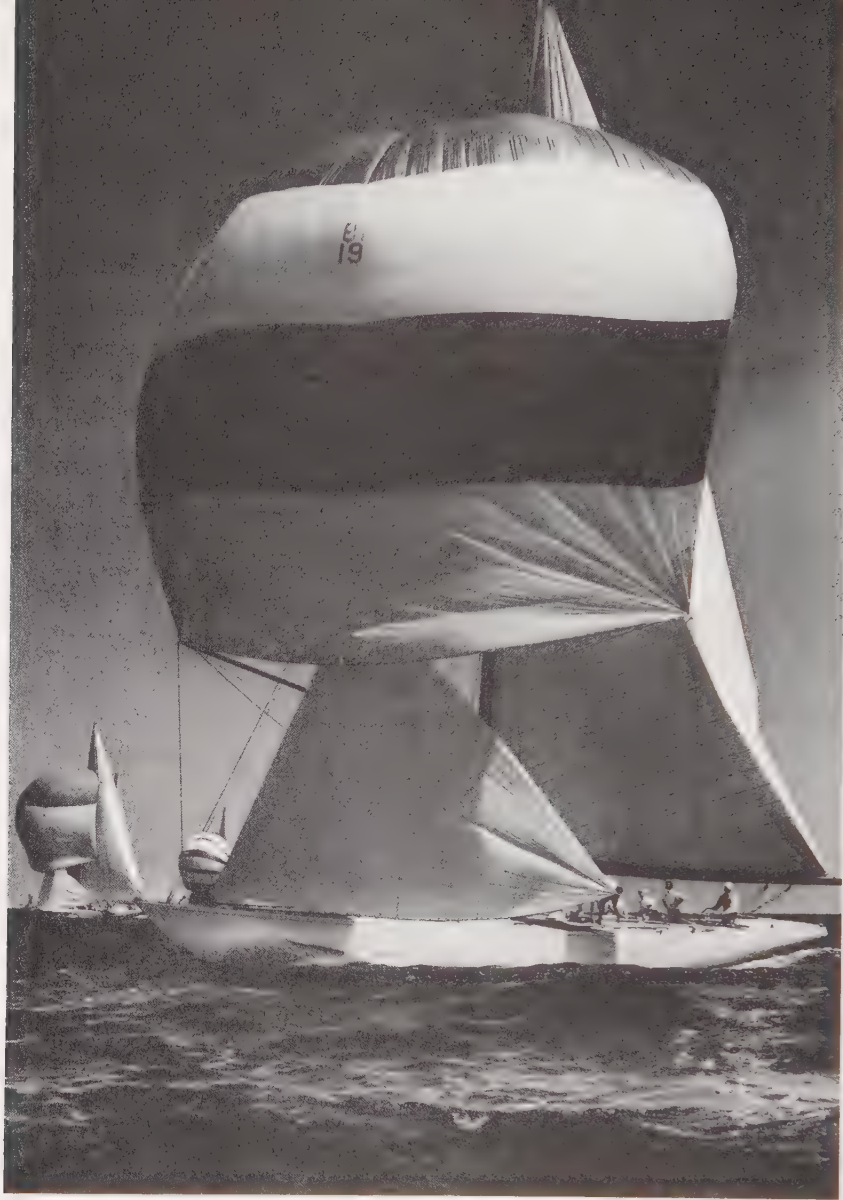
Tell the class about any instance you have noticed of faulty, defensive reasoning used by someone you know.

HALF-TRUTH OR THE WHOLE TRUTH

"Congratulations," Ellis says. "I heard that your boat came in third on Saturday."

"Well," Ted replies, "that's true, but only three boats were in the race. So I don't think we deserve any praise. Thanks just the same."

If you are to arrive at a correct conclusion or if you are to judge the soundness of somebody else's thinking, you must consider *all* the essential facts or elements. Beware of misleading others or of being misled by a half-truth.



ACTIVITY 4 Finding Flaws in Thinking

T

What may have been overlooked in arriving at these conclusions? *See Solver Box.*

1. This is the best motion picture ever filmed at the North Pole.
2. If you don't believe that our swimming pool is a big one, let me tell you that it's the largest in town.
3. I don't know why I failed. I've been doing more homework than ever before.

4. People always treat my brother better than they do me. We both went out to mow lawns in the neighborhood, and he earned five dollars during the same time that I made three.
5. My composition mark was not fair because it was lower than Lloyd's, although the teacher indicated more spelling and grammar errors on his paper than on mine.
6. Mr. Smith earns the same amount of money as Mr. Jones. Mr. Smith should be able to take care of his family just as well as Mr. Jones does.
7. Our new car uses more gasoline per mile than our old one did. That proves cars are not as well made as they used to be.
8. You can tell that nobody went away from the table hungry because half of the oatmeal was left over.
9. Ten students at North High School won scholarships while only five at South High School were scholarship winners. North is twice as good as South in winning scholarships.
10. A newspaper report shows that hundreds of traffic violations were committed by sixteen-year-old drivers in our state and that no such offenses were committed by sixteen-year-olds in our neighboring state. Our people aged sixteen must be less skillful as drivers or less law-abiding than those of the same age across the state line. *Ask for examples, which pupils have observed, of faulty thinking based on half-truths.*

ACTIVITY 5 Word Study See Answer Book.

VW

Each word below was used in this chapter on the page given after it. With dictionary help, tell the meaning of each word in the sentence in which it appears. Then use it in a sentence of your own.

inseparable	227	rationalizing	229	scholarships	231
inefficient	228	elements	229	violations	231

SUBJECT AND VERB

MAKING VERBS
AGREE WITH
THEIR SUBJECTS

USING VERBS

USING NOUNS

USING THREE
KINDS OF MODIFIERS

USING EFFECTIVE MODIFIERS
AND PREPOSITIONS

COMPLETERS OF VERBS

PARTS OF SPEECH

USING PRONOUNS

PUNCTUATING
SIMPLE SENTENCES
AND QUOTATIONS

CAPITALIZATION

WRITING CLEAR,
CONCISE SENTENCES

WRITING AND
PUNCTUATING
COMPOUND SENTENCES

USING VERBALS:
PARTICIPLES, GERUNDS,
AND INFINITIVES

WRITING AND PUNCTUATING
COMPLEX SENTENCES

WRITING COMPLETE SENTENCES

MAKING YOUR
SENTENCES EFFECTIVE

SENTENCE PATTERNS

SPELLING

HANDBOOK OF GRAMMAR, USAGE, AND STYLE

Diagnostic and Mastery Tests

Test	Pages
1. Working with Words	6, 17
2. Subject and Verb	235, 255
3. Agreement of Subject and Verb	264, 265
4. Handling Troublesome Verbs	286, 287
5. Possessives	295, 296
6. Adjectives, Adverbs, and Prepositions	323, 324
7. Parts of the Simple Sentence	334
8. Parts of Speech	340
9. Pronouns	349, 350
10. Punctuation	352, 366
11. Capitalization	367, 373
12. Recognizing Phrases and Clauses	408, 409
13. Sentences and Sentence Fragments	412, 422

Subject and Verb 19

AIMS: *To learn how simple sentences are built*
To look for subjects and verbs when puzzling out the meaning of a difficult sentence
To speak and write complete sentences
To use compound subjects and predicates

1. Buddy tripped.
2. In the northeast corner of Westchester County is the charming Hammond Museum, with its Japanese gardens and quiet walks along the crests of rolling hills.

What do 1 and 2 have in common? Both are simple sentences. Though sentence 2 is more than ten times as long as sentence 1, it is still a simple sentence.

Sentence 1 has a subject, *Buddy*, and a verb, *tripped*. Sentence 2 has a subject, *Hammond Museum*, and a verb, *is*.

Can you find the subject and verb of a short simple sentence?

DIAGNOSTIC TEST 2A Subject and Verb *The perfect score is 20. Count off 1 point (full credit) if any part of a verb is not underlined.*

In the following sentences copy each simple or compound subject and draw a line under it. Copy each verb (main verb plus any auxiliaries) and draw two lines under it. A compound subject or a compound predicate counts two points.

1. The hemlock makes a good hedge.
2. In the fruit bowl were an orange and a tangerine.
3. Have you ever eaten a mango?
4. There was a sudden outburst of laughter from the gymnasium.
5. Just before the sound of the starter's gun, spectators at the relay race became quiet and tense.
6. Behind the clock on the mantel are the extra keys for the front door.
7. Did you buy that old envelope at the stamp show?
8. On one side of the country road a fire had blackened trees and shrubs.
9. The ill-tempered wolverine bared his teeth and chased the wolves away from his store of food.

Point out that simple sentences come in different sizes from "The fans cheered" to "The enthusiastic fans at the Greenwood-Susquenita game wildly cheered Chuck Nelson's spectacular end run."

236 SUBJECT AND VERB

SUBJECT AND VERB

A.1 SENTENCE A sentence expresses a complete thought. It contains a subject and a verb either expressed or understood.



The verb is sometimes called the "predicate."

At the circus the on a diet. Nails instead of swords!

That didn't make much sense, did it? Subjects and verbs were omitted. Now read it again with subjects and verbs added. The subjects are underlined once and the verbs twice.

At the circus the sword-swallower went on a diet. He swallowed nails instead of swords!

VERB For further help see *Teacher's Manual*.

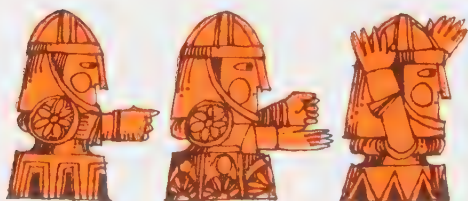
The green station wagon — down the steep hill. (*chugged, clanked, creaked, crept, raced, rattled, roared, rumbled, skidded, slid, slipped, sped*).

To complete the sentence, you must add a verb. What a difference in meaning your choice makes! An appropriate verb adds power and vigor to your sentence.

Notice how the verb gives the essential information in the following sentence.

Janet (*answered, called, danced, hopped, listened, returned, sang, succeeded, wept*).

A.2 VERB Verbs make statements, ask questions, or give commands.



STATEMENT	Chess <i>is</i> an interesting and absorbing game.
QUESTION	Where <i>did</i> you <i>put</i> your chess set?
COMMAND	<i>Show</i> me your carved chessmen from the Black Forest.

Most verbs express action: *chop, climb, dig, gasp, hurry, plod, roar, swallow, tear, trot, wiggle*. Some express being: *appear, seem, to be, am, is, are, was, were, shall be, had been*, and other verbs ending with *be* or *been*.

PRACTICE 1 Studying Action Verbs and Being Verbs

Point out the action verbs and being verbs in the following sentences.

Write on the chalkboard or mimeograph a paragraph from a student composition, omitting the subjects and verbs. Ask the class to supply the omitted words. Discuss which are more effective.

- EXAMPLES Where are my skis? *Are* is a being verb.
You put them on top of the car. *Put* is an action verb.
- STATEMENT 1. The frightened monkey ^{action}chattered_{being} for half an hour.
2. The state parks in Florida ^{being}are_{being} beautiful.
- QUESTION 3. ^{being}Is_{being} the starling a native of Europe?
4. ^{action}Who_{action} ^{action}wrote_{action} "The Sorcerer's Apprentice"?
- COMMAND 5. ^{action}Try_{being} this new kind of cookie.
6. ^{being}Be_{being} gentle with those puppies.

STRUCTURE CLUES—VERBS

There are three excellent clues, besides meaning, to help you identify verbs: (1) word endings, (2) location in the sentence, and (3) signal words.

Word Endings

Verbs often end in *ing*, *ed*, *d*, and *t*: *call, called, calling; dine, dined, dining; creep, crept, creeping.*

Sentence Pattern

The verb holds a key position in a sentence. Your familiarity with English structure (pages 432–437) will help you identify verbs.

The halfback — the ball.

Any word you supply is a verb: *dropped, kicked, fumbled, lost, carried, saw, passed.*

Signal Words

Helpers like *may, might, can, could, should, and would* signal verbs. *I may go if I can find my ice skates. (May signals the verb go and can signals the verb find.)*

Other Clues

CAN BE A VERB

he dashes — they dash
he leaps — they leap
he summons — they summon
he rings — they ring

NEVER A VERB

he abouts — they about
he different — they different
he gleeful — they gleeful
he actors — they actor

Of course many words that can be used as verbs can also be used as nouns or other parts of speech. *Walk* is a verb in "Walk with

Stress that every sentence has a verb. Once pupils understand this fact and learn to recognize a verb every time they see one, there will be little trouble in teaching Chapter 34, "Writing Complete Sentences."

238 SUBJECT AND VERB

me,” but it is a noun in “We took a walk in the park.” To find out in a sentence whether the word is used as a verb, ask, “Does this word make a statement, ask a question, or give a command?”

PRACTICE 2 Recognizing Verbs

W

By using the test, decide which of the following words can be used as verbs. In a sentence of your own use as a verb each word that can be used as a verb. Verbs are checked.

able	✓discover	final	✓learn	✓save
around	✓educate	hundred	memory	superior
✓believe	effort	✓invent	✓navigate	ton

PRACTICE 3 Finding Verbs

Find the verbs in the following account.

Subjects (for Practice 8) are indicated by a single underline.

YOUR EYESIGHT — NATURE’S MIRACLE

Verbs are indicated by double underlines.

A. 1. Your eye is a masterpiece of fine workmanship. 2. Like a motion-picture camera, your eye takes a series of pictures, ten exposures a second, 36,000 an hour. 3. In a lifetime it takes billions of snapshots with only one film. 4. It blends these still snapshots rapidly. 5. Like a movie camera, the eye gives the impression of movement. 6. Actually the eye switches on and off constantly. 7. Half your daylight hours you live in complete darkness. 8. Your mind simply disregards the blank intervals.

9. Like an expensive camera, your eyes have shutters, lenses, filters, and focusing devices. 10. The cornea acts as a protective covering for the eye. B. 1. The eyelids, with the help of the tear glands, clean the cornea constantly. 2. The iris is the shutter. 3. An automatic light meter controls the shutter opening. 4. In very bright light the opening is very tiny. 5. At night the shutter opens wide.

6. The lens too is remarkably adaptable. 7. It acts as a color filter. 8. It filters out certain colors at the extremes of the spectrum. 9. In later years we see fewer blues and violets. 10. The cells of all parts of the eye are remarkably efficient and highly specialized.

A.3 HELPING VERBS A verb may be preceded by one, two, or three helpers called “auxiliaries.”

“AUXILIARIES”

- ONE-WORD VERB Mr. Berton trains circus animals.
 TWO-WORD VERB Did he train our school mascot?
 THREE-WORD VERB He has been training our school mascots for years.
 FOUR-WORD VERB You should have been told about him long ago.



Emphasize that words is, are, be, have, and do groups are almost always verbs. The rare exceptions occur in sentences like the preceding one. Here be, have, and do are adjectives modifying groups.

The helping verbs are in *italic* type. Occasionally, as in the second example, the parts of the verb are separated.

The helping verbs are: (*be* group) *is, be, am, are, was, were, been*; (*have* group) *has, have, had*; (*do* group) *do, does, did*; (others) *may, might; can, could; shall, should; will, would; must*.

The *be* verbs, the *have* verbs, and the *do* verbs can be either main verbs or helping verbs.

MAIN VERB	HELPING VERB
Randy <i>has</i> a rowboat.	He <i>has painted</i> it green.
Its length <i>is</i> twelve feet.	He <i>is burning</i> the name on the bow.
He <i>did</i> all the work himself.	<i>Did</i> he <i>catch</i> any trout?
The boys <i>were</i> quiet all day.	They <i>were writing</i> their own comics.

PRACTICE 4 Finding Verbs

Find the verbs in the following sentences.

Subjects (for Practice 8) are indicated by a single underline.

Verbs are indicated by double underlines.

PAPER MONEY

A. 1. Besides metals, many materials have been used for money. 2. In some parts of the world men have used fishhooks, whale teeth, and elephant tails for money. 3. Metal coins, of course, have always been popular as a medium of exchange. 4. Because of their size and weight, coins are not suitable for all purposes.

5. Paper money is one solution. 6. Without paper money our life would be quite different. 7. Paper money must be backed by a reliable source. 8. People must have faith in their government. 9. The Chinese printed the first paper money centuries ago. 10. Marco Polo in the thirteenth century found paper money already in use in China.

B. 1. Since that time, governments have been printing paper money, sometimes with disastrous results. 2. In times of great difficulty, governments sometimes print too much paper money. 3. The value of the money then decreases. 4. In 1946, during the inflation, Hungary printed a paper note for 100,000,000,000,000,000,000 pengos. 5. Our own paper money is backed by the faith of the people of the United States.

6. Some facts about our money may interest you. 7. Paper money was once issued in the amount of five cents. 8. The life of an average dollar bill is only six months. 9. A twenty-dollar bill lasts, on the average, thirty months. 10. Except for a handful of notes many years ago, the Treasury Seal has always appeared on American paper money.

A.4 VIGOROUS VERBS Use vivid, colorful verbs to bring your sentences to life.

Many short, common verbs like *sneer* and *bellow* help your readers see and hear.

Remember that labeling is only a means to an end: better, more vigorous writing and speaking. Spend most of your time in having students supply good examples of their own or substitutes for verbs used in the examples and practices.

PRACTICE 5 Supplying Colorful Verbs**V**

Complete the paragraph by supplying appropriate verbs from the list below. Tell why you chose each.

cheered	groaned	limped	stalked
dribbled	hiked	kicked	stepped
dropped	hopped	ran	stooped
fell	hung	shouted	tiptoed
floundered	jumped	slouched	wept

NEVER SAY DIE

We groaned when Dick Wells, our star center, had to leave the game for five fouls. Dick limped unhappily to the sidelines. There was only a minute left, and our one-point lead was threatened by the free throws. Frank Boulton, a forward on the other team, confidently stalked to the foul line and calmly sank two shots to put us a point behind with only thirty seconds left. Bill George took the ball out and passed to Ken Thunberg. Mike Holden, Ed Yurica, and Scott Berry helped move the ball closer. Then with less than twenty seconds left, Bill George dropped past three men and shot. The ball hung on the rim of the basket — and then dropped in! We had won the championship by a single point.

PRACTICE 6 Using Colorful Verbs**W**

For further help see Teacher's Manual.

Use each of the following vivid verbs in a colorful sentence of your own. You may use more than one verb in a sentence.

EXAMPLES listed
bristled

The towering hulk of the steamship listed dangerously during the gale. The Doberman bristled and then stalked slowly toward the stranger.

galloped	will swarm	has tumbled	have amazed
has slammed	had crept	is exhausted	sparkled

SIMPLE SUBJECT

A.5 **SIMPLE SUBJECT** The simple subject answers the question "Who?" or "What?" before a verb. It is commonly a noun or a pronoun.

Can you find the simple subjects of the following sentences?

Minerva silently guarded the mousehole. (Who or what guarded? Minerva. *Minerva* is the simple subject.)

The sleek nuclear submarine explored the ocean floor. (Who or what explored? Submarine. *Submarine* is the simple subject.)

Stress the connection between the subject and the verb. Point out that in every sentence there is a word about which something is said and a word that does the saying. Each needs the other. Only in commands may the subject be left out, and here it is clearly understood.

Did it pass under the North Pole? (Who or what did pass? *It*. *It* is the simple subject.)

What a chance those pioneers took! (Who or what took? *Pioneers*. *Pioneers* is the simple subject.)

Frequently in commands and requests the subject is not expressed.

Watch for the danger signal. (Who or what watch? The subject is not expressed. Grammatically the subject is *you*.)

A.6 WORDS BETWEEN Don't be misled by words that come between the subject and the verb.

What is the subject in each of the following sentences?

One of the Camera Club members has not paid his dues. (Who or what has not paid? *One*, not members. *One* is the subject.)

Many holidays throughout the year remind us of our gratitude for our blessings. (Who or what remind? *Holidays*, not year. *Holidays* is the subject.)

Prepositional phrases (see pages 305-308) are frequently attached to the simple subject. No part of a prepositional phrase can be a subject of a verb.

PRACTICE 7 Finding Subjects and Verbs with Words Between

As you copy each of the following sentences, underline the subject once and the verb twice. Do not call part of a prepositional phrase a subject.

THE BIRTH OF THE BLUES

- A. 1. Our musical heritage from black Americans includes the blues.
2. The blues probably can be traced to the solo singing of the black people.
3. A lonely plowman in a cottonfield along the Mississippi might sing about his lonesomeness.
4. A roustabout on the levee perhaps made up a song about his hard life.
5. The verse form of these songs was usually a three-line stanza.
- B. 1. The first line of the song stated the singer's lament.
2. The singer then repeated the first line for emphasis.
3. The third line, sometimes with a variation, again repeated the idea.
4. A blues song, despite its mood of lament, frequently had an under-tone of humor.
5. These songs from the rural South were the stepping-stones to the piano blues and the jazz band.

Get pupils into the habit of finding the verb first. Ask, "Which word or words make a statement, ask a question, or give a command?" When a pupil makes a mistake in selecting the verb, ask him or her to apply the test on page 23. Train pupils to find subjects by asking themselves: What cultivate? What grows? What eat? What takes?

PRACTICE 8 Finding Subjects

Turn back to Practice 3 on page 238 and Practice 4 on page 239 and find the subject of every sentence.

A.7 SENTENCE BACKBONE No matter how long or how short a sentence is, the subject and the verb are the backbone.



What do these two sentences have in common?

Puppies scurried.

With that first frightening clap of thunder the four puppies in Merry's litter scurried under the bed.

The backbone of each sentence is the same: puppies scurried.

PRACTICE 9 Expanding Sentences**W**

For sentence expansion see also Chapter 36, "Sentence Patterns."

By adding colorful and specific words expand each of the following sentences. Keep the sentence backbone. Underline the subject once and the predicate twice.

EXAMPLE Men searched.

The weary men with bloodhounds and torches searched the snow-covered woods for the missing hunters.

- | | | |
|------------------|-------------------|---------------|
| 1. Music echoed. | 3. Class cheered. | 5. Sun shone. |
| 2. River flowed. | 4. Girl painted. | 6. Rain fell. |

NOUN AND PRONOUN

The simple subject of a sentence is usually either a noun or a pronoun. Nouns serve in other ways in sentences.

Near the — was a —.

The — found a — on top of the —.

Complete the sentences. The missing words are all nouns.

A.8 NOUN A noun is a name. Nouns name:

Persons: The *editor* of our school paper invited *Mr. Maxwell* to judge the annual oratory contest.

Animals: The boys in the J. R. Wyss book had unusual pets: a *monkey*, an *eagle*, a *jackal*, an *ostrich*, and a *buffalo*.

Places: My postcard collection includes pictures of places as different as *Disneyland* and *Williamsburg*, the *Grand Canyon* and *Bunker Hill*.

Pupils are sometimes puzzled to find that the same word in the same sentence is called both a noun and a subject. Point out that Mark Snyder is an eighth grader, but when he writes minutes for the student council meeting he is called a secretary. Let the class give other examples of calling one person or thing by various names.

Things we can see and touch: Our treasure hunt unearthed four *bones*, several *shells*, a rusty *canteen*, and a broken *shingle*.

Things we can't see or touch: *Pride* in our American *heritage* builds *faith* in our national *ideals*.

Groups of persons or things: Our *team* was divided into *squads*.

Quantities and measures: Father froze two *quarts* of ice cream, and I picked a *quart* of raspberries for our supper.

A noun like *Devil's Tower National Monument* or *Twenty Thousand Leagues under the Sea* is one noun, not a noun with modifiers. If two or more words, like *post office* and *living room*, are used as a single unit, check the dictionary to see if the group is given as a separate entry. If so, treat the group as if it were one word.

STRUCTURE CLUES — NOUNS

Nouns, like verbs (page 237), have three excellent clues to their identification: (1) word endings, (2) location in the sentence, and (3) signal words.

Word Endings

Most nouns have a plural form, usually ending in *s* (pages 288–290).

friend — friends

apple — apples

Sentence Pattern

Most nouns make a recognizable pattern with *is*, *are*, or some other verb, and if the pattern is filled out, a sentence is produced.

friend is

apples are

Nouns often precede verbs: *boys* study, *stars* shine, *Gary* hopes.

Of course many words that can be used as nouns are used also as other parts of speech — for example, fresh *butter* (noun), *butter* the bread (verb).

Signal Words

Most nouns make sense when *a*, *an*, or *the* is put in front of them.

a friend

an apple

the friend

the apple

Prepositions like *at*, *to*, *by*, and *on* signal nouns or pronouns.

We drove *to* town. (The preposition *to* signals the noun *town*.)

PRACTICE 10 Recognizing Nouns The nouns are underlined.

For further practice in recognizing nouns, see pages 408-409 in Supplementary Practice Exercises.

On your paper make a list of the nouns in each sentence. The number in parentheses shows how many nouns there are in the sentence.

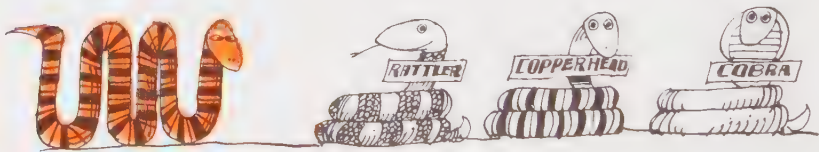
SNOW MAN—FROM RAGS TO RICHES

1. The story of Snow Man, an old gray horse, is one of the most incredible true stories of modern times. (5) 2. After nine years of hard work on the farm, Snow Man was being taken to the slaughterhouse. (5) 3. He had boarded the truck for his last ride, and the driver started the motor. (4) 4. Just then Harry De Leyer, who was seeking a gentle horse for his children, caught sight of Snow Man on the truck. (6) 5. Mr. De Leyer admired the kindly eyes and face of Snow Man, even though the horse looked decrepit after years of neglect. (7) 6. He offered the dealer a small sum and took the weary old horse to his own home as a companion for his children. (6)

7. Because the children loved their new friend and showed him affection, Snow Man fattened up and looked like a new animal. (5) 8. He learned the various gaits and became a popular member of the family. (3)

9. Once Mr. De Leyer sold Snow Man to a neighbor, but the horse had other ideas. (5) 10. He constantly jumped fences and returned to his first real home. (2) 11. His jumps impressed Mr. De Leyer, who repurchased the horse. (3) 12. Snow Man was trained and soon became an expert jumper. (2) 13. At exhibitions he defeated thoroughbreds and became a consistent winner. (3) 14. Once he won the national trophy as the jumper of the year. (3) 15. Mr. De Leyer was offered a huge sum for Snow Man, but he refused all offers and kept his faithful friend on his own estate. (6)

A.9 SPECIFIC NOUNS Use specific nouns, not vague, indefinite nouns.



INDEFINITE I have identified many stars in my hobby.

SPECIFIC In my study of navigational stars I have thus far successfully identified seven: Sirius, Vega, Capella, Arcturus, Rigel, Antares, and Altair.

INDEFINITE body of water poisonous snake

SPECIFIC lake, pond, bay, sea rattler, copperhead, cobra

Stylists usually agree on one point: nouns and verbs carry the sentence. Hammer this point home. Students who develop good style in the eighth grade have a powerful tool for writing jobs ahead.

Refer to Chapter 29 for the rules for capitalizing proper nouns.
Ask students to suggest colorful verbs to use with the specific nouns they submit for this exercise.

SUBJECT AND VERB 245

PRACTICE 11 Finding Specific Nouns See Answer Book.

V

Using the examples on page 244 as a model, find at least four specific nouns for each noun listed.

- | | | | | |
|----------------|----------|----------|-----------|------------|
| 1. farm animal | 3. dog | 5. tree | 7. insect | 9. dessert |
| 2. grain | 4. store | 6. fruit | 8. candy | 10. bird |

PRACTICE 12 Supplying Specific Nouns

V

Fill each blank with a specific noun. Do not write in this book.

Good answers may vary.

EXAMPLE

At the Natural History Museum we saw fossil skeletons of prehistoric reptiles: a tyrannosaurus, a brontosaurus, and a pterodactyl

- Among the books we discussed were Treasure Island, Caddie Woodlawn, and Johnny Tremain.
- These are some of the clubs in our school: French Club, Camera Club, and Glee Club.
- Mr. Raymond suggested numerous interesting hobbies — for example, stamp collecting, photography, and bird watching.
- My favorite foods are steak, potatoes, and chocolate pudding.
- There are three places I'd like most to visit: Cape Cod, Salt Lake City, and Disneyland.

A.10 PRONOUN A pronoun is a word used in place of a noun.

The prefix *pro* means “in place of.” A pronoun is a stand-in or substitute for a noun. Pronouns save time and make our sentences sound better.

Notice how pronouns rescue the following selection from boring repetition.

Mr. Wiggin was leaving the hotel with barely enough time to catch ~~his~~ Mr. Wiggin's train. At the last moment ~~he~~ Mr. Wiggin remembered a briefcase ~~Mr. Wiggin~~ he had left in the room.

Mr. Wiggin called to the bellboy, “Run upstairs and see if ~~Mr. Wiggin~~ I left ~~Mr. Wiggin's~~ my briefcase in the room.”

The bellboy dashed up and came down empty-handed. “~~Mr. Wiggin~~ You remembered correctly. ~~The briefcase~~ It is in the room!”

The possessive form of the personal pronoun is generally used as an adjective: *my* pencil, *our* house, *your* friends, *his* actions, *her* cheerfulness, *its* collar, *their* sandwiches. (See pages 338–339.)

The possessive of a noun is also used as an adjective. In Ted's new boat, the possessive Ted's functions as an adjective and is so diagramed.

A.11 PERSONAL PRONOUNS Personal pronouns have different forms for each person.

See also pages 338-339 and 449 and Chapter 27.

The first person refers to the speaker: *I, me, my, mine, we, us, our, ours.*

The second person refers to the person spoken to: *you, your, yours.*

The third person refers to the person or thing spoken of: *he, him, his, she, her, hers, it, its, they, them, theirs, their.*

PRACTICE 13 Listing Nouns and Pronouns

On your paper list separately the nouns and pronouns in the following sentences. The first number in parentheses tells how many nouns there are in the sentence. The second number shows the number of pronouns in the sentence. *Nouns are underlined; pronouns are circled.*

TALL DOG STORY

The owner of the kennel approached a visitor and said, "I think you will be interested in a bargain, a talking dog for only ten dollars." (6,2)

He pointed to a dog near them. (1,2) The dog noticed the gesture and cried out, "Please buy me. (2,1) I can bake excellent cupcakes and can play piano if you need an accompanist at a concert." (4,2)

The visitor, obviously impressed, asked the owner, "Why do you want to sell the dog if he talks so fluently?" (3,2)

"Oh," the owner replied, "I just can't stand a boaster!" (2,1)



COMPLETE SUBJECT

A.12 MODIFIER A modifier is a word or expression that makes clearer or limits the meaning of another word.¹

For further help see Teacher's Manual.

Watch how the meaning of the word *coins* changes as modifiers are added.

¹ Some teachers prefer to introduce the term *headword* for the word that is modified. A noun headword with its modifiers is sometimes called a "noun cluster." A verb headword with its modifiers is sometimes called a "verb cluster."

Give your students abundant practice in building noun clusters and verb clusters, but remind them that merely adding words pointlessly is padding.

Coins (Any coins)

These coins (Not those. Answers the question “Which?”)

Two coins (Not one or three. Answers the question “How many?”)

Ancient coins (Not recent coins. Answers the question “What kind of?”)

Greek coins (Not Roman or American. Also answers the question “What kind of?”)

These two ancient Greek coins come from the city of Eleusis. (Now we know exactly which ones are meant.)

A modifier may be a group of words as well as a word.

The *cloudy* sky (Modifies *sky*)

The sky *with towering cumulonimbus clouds* (Modifies *sky*)

PRACTICE 14 Identifying Objects by Using Modifiers



Select an object in the classroom, preferably an object of which there are several examples, like a book, a desk, a chair, or a light. Be ready to describe this object so clearly in class that any student will be able to find it without additional instructions.

EXAMPLE

The green plastic ruler on the chalk ledge near the supply closet

A.13 COMPLETE SUBJECT The complete subject is the simple subject with its modifiers.

Large deposits of potash near Carlsbad, New Mexico, were deposited by an inland sea millions of years ago.

(*Deposits* is the simple subject. The modifiers *large, of potash, and near Carlsbad, New Mexico*, make clear what deposits are meant.)

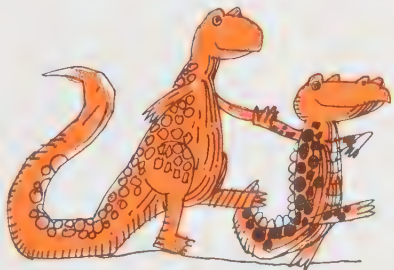
COMPLETE PREDICATE

A.14 COMPLETE PREDICATE The complete predicate is the verb with all its modifiers and the words that complete its meaning.

Ordinarily every word in a simple sentence belongs to either the complete subject or the complete predicate. In the following sentence a vertical line separates the complete subject from the complete predicate.

Crocodiles | once roamed on earth with their dinosaur relatives.

(The modifiers *once, on earth, and with their dinosaur relatives* modify *roamed*.)



NATURAL AND INVERTED ORDER

Down came the curtain. The audience applauded enthusiastically.

The first of these sentences, in which the verb *came* precedes the subject, is said to be in the “inverted order.” The second, with the subject before the verb, is in the “natural order.”

Though most of our sentences are in the natural order, we occasionally use an inverted sentence for variety or forcefulness.

A.15 INVERTED ORDER A sentence in which the verb or any part of it comes before the subject is said to be in inverted order. Most sentences are in natural order.

INVERTED ORDER Similar to legendary sea serpents were the giant marine reptiles of the Mesozoic era.

NATURAL ORDER The giant marine reptiles of the Mesozoic era were similar to legendary sea serpents.

A.16 THERE *There* at the beginning of an inverted sentence is an introductory word, not the subject.

It doesn't add anything to the meaning but it adds variety.

INVERTED ORDER There are about 40,000 thunderstorms somewhere on the globe daily.

NATURAL ORDER About 40,000 thunderstorms are somewhere on the globe daily. (Omit *there*.)

A.17 ORDER OF QUESTIONS A question may be in the natural order or in the inverted order.

NATURAL ORDER Who holds the world record for the 100-yard dash?

INVERTED ORDER Where did Ted anchor the *Seahorse*? (Ted did anchor the *Seahorse* where?)

INVERTED ORDER Why did Joel bake only one raspberry crumb pie? (Joel did bake only one raspberry crumb pie why?)

Have you noticed that often in an inverted sentence the subject is sandwiched between the main verb and its helper?

Did Lew bring his Polaroid camera?

Where was rubber first discovered?

PRACTICE 15 Finding Verbs and Simple Subjects

Copy the following sentences. If a sentence is in inverted order, rearrange it in natural order. In each sentence underline the simple

subject once and the verb twice. Save your work. It will be used again for Practice 16. See Answer Book.

EXAMPLE How strong are insects?
Insects are how strong?

THE STRENGTH OF INSECTS

A. 1. People have always marveled at the strength of insects. 2. Here are two examples of insect power. 3. An ant once moved a stone 52 times its own weight. 4. A beetle lifted on its back 850 times its own weight.

5. A person with strength in proportion to that of insects could do amazing things. 6. One person could supposedly pull a 14,000-pound trailer truck. 7. A person could jump 700 feet across a canyon and 450 feet into the air.

8. There are other amazing insect accomplishments. B. 1. A mosquito can carry its own weight in human blood. 2. Insects can fly hundreds of miles without a stop. 3. To the lonely island of Bermuda occasionally come swarms of butterflies. 4. There are insects far out at sea.

5. Do insects benefit from their small size? 6. Could human-sized insects perform similar remarkable feats? 7. With an increase in size come certain disadvantages. 8. Insect strength would probably not exceed a human's under such conditions.

A.18 CHANGING INVERTED SENTENCES To find the complete subject and complete predicate of an inverted sentence, put the sentence into the natural order.

INVERTED Into the dark, deserted mine shaft flooded the light of fifty torches.

NATURAL The light of fifty torches | flooded into the dark, deserted mine shaft.

PRACTICE 16 Identifying Complete Subjects and Complete Predicates

Go back to the work you did for Practice 15. Draw a vertical line between the complete subject and the complete predicate of each sentence. See Answer Book.

A.19 OTHER WORDS BEFORE SUBJECT Frequently a portion of the complete predicate precedes the subject.

OTHER WORDS BEFORE SUBJECT In twenty-one museums in the United States, students may examine dinosaur skeletons.

REARRANGED Students may examine dinosaur skeletons in twenty-one museums in the United States.

A.20 REARRANGING SENTENCES To find the complete subject and complete predicate when any portion of the complete predicate precedes the subject, rearrange the sentence.

PORTRION OF PREDICATE BEFORE SUBJECT Because of their survival through two hundred million years, horseshoe crabs are sometimes called "living fossils."

COMPLETE SUBJECT FIRST Horseshoe crabs | are sometimes called "living fossils" because of their survival through two hundred million years.

REVIEW OF STEPS: FINDING COMPLETE SUBJECTS AND COMPLETE PREDICATES

1. Find the verb.
2. Ask "Who?" or "What?" before the verb. The answer is the simple subject.
3. If any part of the predicate is before the subject, rearrange the sentence.
4. Find all the words that describe the simple subject. These, together with the simple subject, are the complete subject.
5. All the rest of the sentence is the complete predicate.

PRACTICE 17 Picking Out Simple and Complete Subjects and Simple and Complete Predicates

Follow the suggestions above. Copy the following sentences.

If a verb or any other portion of the complete predicate precedes the subject, rearrange the sentence. Underline the simple subject once and the verb twice. Then draw a vertical line between the complete subject and the complete predicate of each sentence. *See Answer Book*

Here's a spot for a brief composition describing a student trip. Challenge students to use strong nouns and verbs. **A MODEL FACTORY**

1. On Saturday Dad took us for a guided tour of the Aurora plastics factory in West Hempstead.
2. At this plant are made authentic plastic models of objects from houses to missiles.
3. A designer plans, to exact specifications, a three-dimensional model in plaster of paris.
4. Then the mold is constructed.
5. Molds for relatively tiny plastic models may weigh $2\frac{1}{2}$ tons.
6. In this spotlessly clean factory there are many intricate machines.

Pages 470-471 in Supplementary Practice Exercises treat inverted sentences; however, also included are compound subjects and predicates.

- B. 1. Through heat these machines convert a crystalline powder into molded plastics.
 2. Water-jacketed chambers cool the plastics.
 3. There is no waste.
 4. All excess plastic is ground into a reusable powder.
 5. Machines box the toy models.
 6. All over the world can be found an assortment of models from this one factory.

Watch for examples in student writing of repetitive or wordy sentences that can be improved by the use of compound subjects and predicates. Have the class suggest the revisions. Here's an example: The puppy danced on its hind legs, and it whimpered for attention.

COMPOUND SUBJECT AND COMPOUND PREDICATE

A.21 SIMPLE SENTENCE A simple sentence has one subject and one predicate. Either or both of these may be compound.

ONE SUBJECT AND ONE PREDICATE Strollers along the beach sometimes mistake the cast-off shell of a horseshoe crab for a dead animal.

COMPOUND SUBJECT The death angel and the fly mushroom are poisonous fungi.

COMPOUND PREDICATE In China fishermen tame and train the cormorant, a bird of the pelican family, to catch fish for them.

COMPOUND SUBJECT AND COMPOUND PREDICATE In 1919 John Alcock and Arthur Brown took off from Newfoundland and landed in Ireland on the first nonstop transatlantic flight in history.

A compound subject or compound predicate may have more than two items.

Energy, Time, Sandwich, and Golf are names of towns in Illinois.

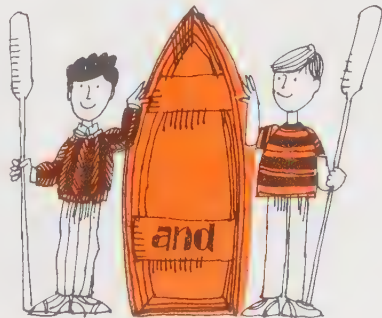
Have you noticed that in each compound subject and compound predicate there is a connecting word? In each of the preceding sentences the connecting word is *and*.

Ask, "What is a railroad junction?" Then explain that con means "together." Conjunction means a "joining together."

A.22 CONJUNCTION A conjunction connects words or groups of words.

Joe *and* Ray finally completed the repairs on their rowboat. (*And* connects the nouns *Joe* and *Ray*.)

Eagerly they mapped *and* explored the other side of Silver Lake *but* soon had to turn back for lack of food *or* drink. (*And* connects *mapped* and *explored*. *But* connects



mapped and explored the other side of Silver Lake and soon had to turn back for lack of food or drink. Or connects food and drink.)

These are frequently used conjunctions: *and, but, or, nor, for, where, when, while, until, till, that, whether, as, if, because, since, although, though, unless, and than.*

Some conjunctions are paired.

either or

both and

neither nor

not only but also

Abigail Adams was *not only* the wife of our second President and the mother of our sixth President *but also* a pioneer suffragette.

Either Jud or Harry will play the Captain in *H.M.S. Pinafore*.

PRACTICE 18 Finding Compound Subjects and Predicates

In the following sentences either the subject or the predicate is compound, or both are compound. Copy the sentences. If a sentence is inverted, arrange it in the natural order. Then underline every simple or compound subject once and every verb twice. Draw a line between the complete subject and the complete predicate.

Write **conj.** over every conjunction. See Answer Book.

For further practice see pages 467-468 and 469-471 in Supplementary Practice Exercises.

EXAMPLE

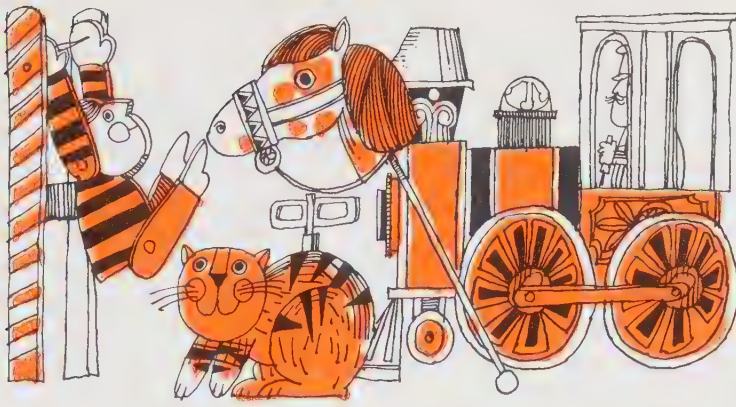
Were the toys and games of two thousand years ago like many of our children's playthings today?

conj.

The toys and games of two thousand years ago | were like many of our children's playthings today.

TOYS

- A. 1. Modern electrical toys and games are new.
2. Many of these are related to the space age and reflect our interest in science.
3. Certain basic toys have not changed drastically but have always been popular.
4. Dolls and toy horses have been favorites for thousands of years.
5. Ancient Greece and ancient Egypt developed many toys of modern appearance.
6. Do some ancient toys and games still work?
7. An Egyptian toy crocodile still snaps its jaws and delights visitors to the Berlin Museum.
8. A wooden lion with snapping jaws and a woman with a rolling pin are in perfect working order.



- B. 1. The toys and games from Egypt and Greece are very old.
 2. Tops, hobbyhorses, and popguns were popular in the twelfth century.
 3. Tumbling clowns and jumping jacks were popular in the seventeenth century. (*Jumping jacks* is one name.)
 4. Mechanical dolls and clockwork toys became popular in the nineteenth century.
 5. Clockwork monkeys, cats, bears, and rabbits performed all kinds of amazing tricks.
 6. Mechanical trains became popular many years ago and still retain their popularity.
 7. Toys change design but reflect certain basic principles.
 8. Toys reflect the life of a period and tell us a great deal about a people.

PRACTICE 19 Writing Sentences with Compound Subjects and Predicates

For further practice see pages 471-473 in *Supplementary Practice Exercises*.

By using either a compound subject or a compound predicate, change each group of sentences into one good sentence. Omit every unnecessary word.

EXAMPLE

The name *Kansas* comes from the Indian word *Kansa*. It means “people of the south wind.”

Kansas comes from the Indian word *Kansa* and means “people of the south wind.”

1. Ice-skating originated in the Scandinavian countries at least a thousand years ago. ^{and} It is still a popular pastime in those lands.
2. Moths are different from other insects because of the scales on their wings. ^{and butterflies} Butterflies are also different from other insects because of the scales on their wings.
3. Cereals are essential to a balanced diet. ^{and vegetables} Vegetables are another essential part of a balanced diet.

4. The Courvoisier firm in Switzerland makes beautiful postage stamps for many countries. ^{and} ~~It~~ maintains high standards of artistic excellence.
5. The word *stove* comes from an old English noun. ^{and} ~~It~~ originally meant a heated room or "stuffy" place.
6. The domestic turkey originated in Mexico. ^{and} ~~It~~ was introduced into Europe by the Spaniards in the sixteenth century.
7. The Indians relied upon maple syrup for sweetening. ~~The early settlers also relied upon maple syrup.~~
8. Some girl scouts spend their summers in New Mexico. ^{and} ~~In New Mexico they excavate Indian ruins.~~
9. The guinea pig did not come from Guinea. ^{and} ~~It~~ is not a pig.
10. A four-letter man, Pete plays basketball. ^{and} ~~He~~ swims. ~~He~~ throws the discus. ^{and} ~~He~~ pitches on the baseball team.

PRACTICE 20 Writing Sentences with Compound Subjects and Compound Predicates

W

Write original sentences using four of the following compound subjects and compound predicates.

EXAMPLE Denmark and Switzerland

Denmark and Switzerland are famous for their dairy products.

- | | |
|-----------------------------|-------------------------|
| 1. chalk and chalkboards | 6. argued and disagreed |
| 2. basketball and track | 7. whistled and shouted |
| 3. books and magazines | 8. worked and studied |
| 4. cakes or pastries | 9. tried but failed |
| 5. Washington and Jefferson | 10. sent or delivered |

SENTENCE FRAGMENTS

For further help see Teacher's Manual.

Do you make certain that every "sentence" you write has a subject and a verb? If either one is missing, you have written a "sentence fragment."

The desolate, overgrown gabled house on the quiet shore of Spring Lake. (What about it? Where's the verb? These words do not make a sentence.)

Raced gleefully and noisily into the icy brook waters. (Who did? Where's the subject? These words do not make a sentence.)

PRACTICE 21 Recognizing and Writing Complete Sentences

See also Chapter 54, "Writing Complete Sentences."

Three of the following are complete sentences. Nine are sentence fragments. On your paper write **C** for a correct sentence, copy the sentence, underline the simple subject once, and underline the verb twice.

For further practice see pages 273-274 in Supplementary Practice Exercises.

For a sentence fragment write **SF**. Then complete the sentence. Underline the simple subject once and underline the verb twice.

Good answers may vary.

EXAMPLES

SF Crossed the swinging footbridge.

The hikers crossed the swinging footbridge.

SF The stone steps to the bird sanctuary.

The stone steps lead to the bird sanctuary.

- SF 1. Our firm is requesting your answer immediately.
 SF 2. The cat leaped over the pasture fence and bolted toward the main road.
 SF 3. An angora kitten with bright blue eyes watched us from the window seat.
 C 4. (You) sing softly.

SF 5. John Quincy Adams, the son of our second President, was elected in 1825.

SF 6. Our quota after two weeks of tireless effort, was completely filled.

SF 7. Don MacMahon, the center fielder for our Pony League team, is an outstanding athlete.

SF 8. Penny watched two men scoop away the bank with a bulldozer.

SF 9. The little white horse with a quick dancing trot, entered the circus arena.

C 10. Leonard Bernstein conducted brilliantly at a performance of the New York Philharmonic Orchestra.

SF 11. A visit to the office of the Sentinel, will be our next field trip.

C 12. Borax has become increasingly important in the manufacture of missile fuel.

MASTERY TEST 2B Subject and Verb

Copy each simple or compound subject and draw a line under it. Copy every verb (main verb plus any auxiliaries) and draw two lines under it. A compound subject or a compound predicate counts two points.

1. Many trees have brightly colored buds.
2. Insects and disease are the major enemies of trees.
3. How tall is the Washington Monument?
4. In Charleston, South Carolina, there are many colorful buildings.
5. At every tennis match Marie usually makes two or three new friends.
6. The oak is often struck by lightning and should be avoided in a thunderstorm.
7. From a crack in the pavement a daisy sprouted.
8. Near the summit of Mt. Jefferson stands a hut for overnight hikers.
9. Have you projected slides on your new screen?

For "Application in Speaking and Writing" see Teacher's Manual.

20 Making Verbs Agree with Their Subjects

AIM: To make every verb agree with its subject

You wouldn't use sugar on your baked potato, would you? You would use salt, because salt and baked potato go together.

Subjects and verbs must go together too. You can say, "Athlete swims" or "Athlete dives," but not "Athletes dives." *Athletes* and *dives* don't go together, or *agree*. Studying this chapter will help you to match your subjects and verbs.

Our English language can be surprising. Final *s* forms of nouns are plural; final *s* forms of verbs are singular. We rely on position to tell whether the word is a noun or a verb.

SINGULAR VERBS

The engine *roars*.
Bill *plays* croquet.

PLURAL VERBS

The engines *roar*.
Bill and Pete *play* croquet.

B.1 NUMBER Make the verb agree with its subject in number.

A singular subject requires a singular verb. A plural subject requires a plural verb. To make the verb agree with its subject, ask yourself, (1) "What is the subject?" and (2) "Is the subject singular or plural?"



↓ ↓
The boats *were* at the pier. (The subject, *boats*, is plural; therefore the plural verb, *were*, is correct.)

↓
Our team *hasn't lost* a game yet. (*Hasn't* = *has* + *not*. The subject, *team*, is singular; hence the singular verb, *has lost*, is correct.)

PRACTICE 1 Matching Subjects and Verbs

In each group, select the word or words in column 1 that can be correctly matched with the verb in column 2. *The subjects that can be matched are underlined.*

EXAMPLE

leaves, bark, acorns, tree, blossoms

grow

Leaves, acorns, and blossoms can be matched with grow.

SUBJECTS

1. plane, robins, Bill, kites, people
2. puppy, kittens, baby, grandpa
3. frogs, Timmy, rabbits, the twins
4. stars, diamond, shoes, lights, silver
5. cars, boat, bicycle, toys, oranges

VERBS

- fly
sleep
hops
shine
were shipped

PRACTICE 2 Making Verbs Agree with Their Subjects *Subjects are underlined.*

For further help see Teacher's Manual.

What is the subject of each sentence? Is it singular or plural? Choose the right verb. Say each correct sentence aloud three times.

1. (Do, Does) ^{plural}rings really tell the age of a tree?
2. Americans ^{singular}(has, have) played basketball for about seventy years.
3. Treasure Island ^{plural}(tell, tells) about a boy's adventures with pirates.
4. All the boys in our class ^{plural}(has, have) promised to clean up after the fair.
5. Ted's hobbies ^{plural}(include, ~~includes~~) raising tropical fish and building gasoline-powered model airplanes.
6. (Do, Does) leaves ^{plural}manufacture chlorophyll?
7. The Dutch people ^{plural}(are, ~~is~~) renowned for their persistence in reclaiming land ^{singular}from the sea.
8. Sandy ^{singular}(go, goes) to some of the football games but (doesn't, ~~don't~~) understand the rules very well.

B.2 PERSONAL PRONOUN AS SUBJECT *He, she, and it are singular. We and they are plural. You may be either singular or plural in meaning but always takes a plural verb.*

he does, doesn't

we were, weren't

she does, doesn't

you were, weren't

it does, doesn't

they were, weren't

PRACTICE 3 Using Correct Verbs

A. Read these sentences aloud three times.

1. It *doesn't* seem that late.
2. He *doesn't* like spaghetti.



3. They *weren't* the books we needed.
4. *Were* we the only ones absent yesterday?
5. We *weren't* prepared for the snowstorm.
6. She *doesn't* belong to the Skating Club.
7. *Doesn't* Linda sing beautifully?
8. *Weren't* you in the Washington's Birthday play?
9. You *weren't* at the football rally, *were* you?
10. You *were* elected president on the first ballot.

B. Repeat the previous exercise, substituting your own words where possible. Keep the same subject and verb in each sentence, but make up different sentences. Say each aloud.

EXAMPLE

It *doesn't* seem like summer.

B.3 SUBJECT SEPARATED FROM VERB Don't be fooled by a group of words between the subject and the verb. Find the subject and make the verb agree with it.

Remember that a part of a prepositional phrase (pages 306–308) is never the subject.

The chief tool (of astronomers) is the telescope. (Who or what is? Certainly not the astronomers! *Tool* is the subject. *Is*, a singular verb, agrees with the singular subject, *tool*.)

That girl (with the French poodles) raises dogs. (*Raises* agrees with the singular subject, *girl*.)

The jaws (of a barracuda) are long and powerful. (*Are* agrees with the plural subject, *jaws*.)

PRACTICE 4 Making Verbs Agree with Their Subjects

Copy the following sentences, choosing the correct form of the verb. Put parentheses around the prepositional phrase after each simple subject, and draw an arrow from the verb to its subject.

EXAMPLE

One of the strange birds (was, were) a helmeted hornbill.

One (of the strange birds) *was* a helmeted hornbill.

- A. 1. The green cloak (with the brass buttons) (~~belong~~, belongs) to the drum major.
2. The small teeth (around the edge of a postage stamp) (are, ~~is~~) called "perforations."

This is an excellent review of subject and predicate. Remind pupils that the noun after a preposition is the object of the preposition, not the subject of the sentence. Sometimes diagraming the sentence helps to emphasize this point.

3. A half-million emigrants (from the East ~~(was, were)~~) scattered along the Pacific Coast by 1859.
 4. The clamor (of the gulls ~~(was, were)~~) deafening.
 5. Two boys (in our class ~~(own, owns)~~) home terrariums.
 6. Accidents (in the home ~~(are, is)~~) often due to downright carelessness.
 7. One (of the pigs ~~(has, have)~~) escaped from the pen.
 8. The list (of proposed class officers ~~(has, have)~~) just been put on the bulletin board.
 9. The runners (on an Eskimo sled ~~(are, is)~~) coated with mud.
 10. The roots (of a tree ~~(absorb, absorbs)~~) water and minerals from the soil.
- B.
1. The earliest book (on checkers ~~(was, were)~~) published in 1547.
 2. The bells (of a carillon ~~(are, is)~~) tuned with great accuracy.
 3. The very small feet (of the swallow ~~(make, makes)~~) perching difficult.
 4. The two bowls (of buttered popcorn ~~(was, were)~~) quickly emptied.
 5. One (of the slides ~~(show, shows)~~) Harry riding a bucking bronco.
 6. The drone (of the motors) always (lull, lulls) me to sleep.
 7. Since their discovery in 1901 the Carlsbad Caverns, in New Mexico, ~~(has, have)~~ attracted many visitors.
 8. At the zoo one (of the giraffes ~~(was, were)~~) sleeping standing up.
 9. The two humps (of the Bactrian camel ~~(are, is)~~) not used for storing water.
 10. The monkeys (in the Monkey Jungle ~~(was, were)~~) swimming back and forth across the little pond.

8.4 SUBJECT AFTER VERB Sometimes the subject comes after the verb. No matter where the subject is, make the verb agree with it.

There is frequently used to invert sentences. (See page 248.) As an introductory word *there* is never the subject. Use *there is* with a singular subject and *there are* with a plural subject.

There goes Hal Clark in his new kayak.

There were some old love letters in the secret drawer of the desk.

PRACTICE 5 Making Verbs Agree with Their Subjects

What is the subject of each of these sentences? Is it singular or plural? Choose the right verb and say the correct sentences aloud three times.

Subjects are underlined.

- A.
1. There (are, ~~is~~) two hungry ^{plural} dogs on the porch.
 2. There (go, ~~goes~~) the fire ^{plural} trucks.

3. There (~~was~~, were) ^{plural} drifts of snow ten feet high outside my window this morning.
 4. (~~Was~~, Were) ^{plural} the rosebushes ^{plural} sprayed yesterday?
 5. (~~Aren't~~, ~~Isn't~~) there more ^{plural} cookies in the oven?
 6. There (are, ~~is~~) about twenty ^{plural} boats tied up at the pier.
 7. (~~Has~~, Have) the ^{plural} cows been milked yet?
 8. (Are, ~~Is~~) there wild ^{plural} horses still on the western plains?
 9. In our neighborhood there (are, is) six ^{plural} poodles with the name of Fifi.
 10. There (are, is) orange, green, cinnamon, and yellow ^{plural} canaries.
- B.
1. (~~Was~~, Were) there any ^{plural} potato chips left over?
 2. There (go, ~~goes~~) the Carter ^{plural} twins on their bikes.
 3. (~~Has~~, Have) the ^{plural} crocuses come up yet?
 4. In the western part of our country there (are, is) still ^{plural} thousands of acres of open range.
 5. There (~~was~~, were) only two ^{plural} rowboats for rent.
 6. (~~Wasn't~~, Weren't) all the members of the Outdoor Club at the barbecue supper?
 7. There (are, ~~is~~) four ^{plural} strings on a violin.
 8. On the desk (~~was~~, were) several colorful ^{plural} rocks as paperweights.
 9. There (are, ~~is~~) many ^{plural} uses for a good dictionary.
 10. There (~~was~~, were) two baby ^{plural} robins in the nest.

PRACTICE 6 Writing Interesting Sentences**W**

Write interesting, informative sentences beginning with each of the following expressions: *there are*, *there is*, *don't*, *doesn't*, *were there*, *are there*, *here is*, *here are*, *is there*, *there was*, *haven't*, *hasn't*, *there were*. Be sure to put question marks after questions.

Collect the most interesting sentences to use for later supplementary drill. Don't overlook these writing activities.

- AND** Use plural verbs for most compound subjects connected by *and*.

Football and basketball *are* popular sports. (*Football and basketball* are two sports; therefore the plural verb, *are*, is correct.)

Plants and animals *grow* from living cells.

EXCEPTION: A compound subject that names one person, thing, or idea is singular.

Frankfurters and beans *was* the main course at the church supper.
(One dish)

- OR, NOR** When two subjects are connected by *or* or *nor*, make the verb agree with the nearer subject.

Either the Zuñi earrings or the Navajo bracelet ^{is} going into a museum.
(*Bracelet*, the nearer subject, is singular.)

Either the Navajo bracelet or the Zuñi earrings ^{are} going into a museum.
(*Earrings*, the nearer subject, is plural.)

If both subjects are singular, the rule still holds true.

Either the speedboat or the sailboat ^{belongs} to Tim's uncle.

B.7 EACH, EVERY, AND SIMILAR WORDS Ordinarily use a singular verb with *each*, *every*, *either*, *neither*, *many a (an)*, and compounds with *body* and *one* (*everybody*, *someone*, etc.).

For further help see Teacher's Manual.

Each = *each one*; *either* = *either one*; *neither* = *neither one*;
anybody = *anyone*; *everybody* = *everyone*; *somebody* = *someone*; *nobody* = *no one*. (*One* is singular. These words are singular too.)

Each of Daniel Boone's followers ^{was} carrying a rifle and an axe.
(Because *each*, the subject, is singular, the singular verb, *was*, is correct.)

Neither of the canoes ^{was} seaworthy.

If a word like *each* or *every* precedes a compound subject, the verb is singular.

Every boy and girl in the club ^{is} expected to give a short talk about a famous composer.

PRACTICE 7 Practicing Correct Verbs

O

Read these sentences aloud three times.

1. Neither of the tennis courts was being used.
2. Each of the players is going to receive a trophy.
3. Everyone at the masquerade was wearing a homemade costume.
4. Every window and door in the old farmhouse was locked and bolted.
5. Neither of the scouts was aware of the Indian behind the rock.
6. Every car and bus on Summer Street was at a standstill.
7. Neither of the sweaters was the right shade of blue.
8. Everybody in our class was planning to visit the Virginia Museum of Fine Arts in Richmond.

PRACTICE 8 Making Verbs Agree with Their Subjects Subjects are underlined.

What is the subject of each sentence? Does the subject require a singular or a plural verb? Correct the wrong sentences. Two sentences in each group are right.

- A. 1. Stove polish and paint ^{contain} contains graphite. (compound subject requires plural verb)
 2. Grandpa ^{doesn't} don't seem to enjoy TV mysteries any more. (singular verb)
 3. Neither my uncle nor my two cousins think August is a good month for camping. C
 4. Don't Sally ^{Doesn't} have her tennis racket with her? (singular verb)
 5. One of my sisters ^{plays} play the xylophone. (singular verb with one)
 6. How ^{are} is your uncle and your aunt? (compound subject requires plural verb)
 7. Neither of my brothers ^{are} have cleaned the garage. (singular verb with neither)
 8. There ^{is} is at least five really difficult opponents on our softball schedule. (plural verb)
 9. Neither steady rain nor thundershowers ^{are} keep Sandy indoors.
 10. Every one of the touchdowns ^{are} were made after fumbles. (singular verb with one)
- B. 1. ^{Are} is there any apples left on the trees? (plural verb)
 2. Romulus and Remus ^{were} was rescued from the Tiber River by an old mother wolf. (compound subject requires plural verb)
 3. One of the United States contestants ^{was} were preparing to throw the discus. (singular verb with one)
 4. Every passenger and crew member on the crippled plane ^{was} were relieved to reach land safely. (singular verb with every preceding a compound subject)
 5. Spaghetti and meatballs ^{are} makes a hearty one-dish meal. C
 6. The catching and the mounting of butterflies ^{are} takes more than a little patience. (compound subject requires plural verb)
 7. My sister and her friend Beth have always been interested in caring for stray animals. C
 8. Carla and I ^{were} was making sandwiches for the party. (compound subject requires plural verb)
 9. Each of the Webster boys ^{exercises} exercise every day with isometric equipment. (singular verb)
 10. Every boy and girl on our street ^{was} were watching the parade. (singular verb with every preceding a compound subject)

PRACTICE 9 Using Verbs Correctly

This rapid drill will help you to form the habit of using correct verbs. First use each of the subjects listed below with **is** or **are** (you are, he is, we are, etc.), then with **wasn't** or **weren't**, then with **doesn't** or **don't**. Choose quickly. (Use **is**, **wasn't**, **doesn't** with items labeled A. Use **are**, **weren't**, **don't** with items labeled B.)

weren't, don't with items labeled B.

A she

A it

B we

B you

B they

B he and Larry

A one of the color slides

B either Gail or her brothers

In this drill speed is highly desirable. Have students in turn read a column with is or are, then with wasn't or weren't, then with doesn't or don't. Time each student. If a student doesn't make a mistake, write his or her name and the time on the board.

- | | |
|---|---|
| <p>A a robin or a blue jay
 A one of the boats
 B two of us
 B Timmy and Lassie
 A five gallons of gas
 A every horse and pony
 A a case of books
 B she and Martha</p> | <p>A every boy and girl
 B several skaters on the pond
 A a swarm of bees
 B a play or the movies
 B five scouts with their leader
 A either Jeff or Carl
 B Aunt May and Uncle Fred
 A either the boys or their cousin</p> |
|---|---|

B 8 COLLECTIVE NOUN Use a singular verb with a collective noun when the group is thought of and a plural verb when the individuals are thought of.

How do these sentences differ in meaning?

Our family is going to Williamsburg, Virginia, during the spring recess. (*Family* means the group as a unit; therefore the verb is singular.)

Our family are unable to agree on our summer vacation this year. (*Family* here means the individuals in the group; therefore the verb is plural.)

PRACTICE 10 Making Verbs Agree with Their Subjects

For further practice see pages 474-475 in *Supplementary Practice Exercises*.

On your paper, number from 1 to 25. Study the agreement of every italicized verb with its subject. If the verb is wrong, write the correct form on your paper; if the verb is correct, write C. Four verbs are correct.

NO DIVING ALLOWED

Charlie Watts and my brother George (1) *excel* in all kinds of sports. Both of the boys (2) *belong* to the Tyngsboro Tennis Club, and each of them (3) *have* a whole shelf of trophies. Besides tennis, Charlie and George (4) *play* golf and basketball and badminton. In fact there (5) *isn't* many sports they don't enjoy.

In spring one of the boys' favorite hobbies (6) *is* fishing. Long before the season opens, Charlie and George (7) *starts* to get ready. Every minute of their leisure hours (8) *are* spent oiling their fishing reels, polishing their lures, and putting new eyes on their rods.

Neither George nor Charlie (9) *cares* what kind of fish they catch. It (10) *don't* make any difference, either, how far they travel to find a good spot.

Here's what happens every year. At our local TV station one of the broadcasters (11) *announce* the opening of the fishing season. Although the news (12) *don't* surprise the boys, they get excited when they hear it.

Before the broadcast is over, Charlie, with his face wreathed in smiles, (13) ^{appear} ~~appear~~ at our back door. "Hi, George," he says, trying to sound casual. (14) "^{Were} ~~Was~~ you planning to take a few days off about now?"

"Come to think of it, I was," says George. "It (15) ~~don't~~ seem right to disappoint all those fish in the Maine rivers. How about driving up to Skowhegan tomorrow?"

Charlie and George (16) ^{grin} ~~grin~~ at each other, and a few minutes later the two fishermen (17) ~~are~~ giving their equipment a final check.

Very early the next morning the two boys and their gear (18) ^{are} ~~is~~ on the way to Maine. Charlie is driving because George (19) ~~don't~~ seem to be able to keep his eyes open before five o'clock in the morning. In the backseat of the car (20) ~~are~~ the fishing paraphernalia, a carton of canned beans, a couple of dozen eggs, and some bacon. The boys' sleeping bags, the cooking utensils, and the rest of their food (21) ~~fills~~ the trunk.

When they reach Skowhegan, neither of the boys (22) ~~lose~~ any time putting on heavy socks and fishing boots and wading out into the stream. As usual, George and Charlie (23) ~~makes~~ a bet about who will catch the first fish and the biggest fish.

As the minutes go by, the boys grow more and more excited. Finally one of the more courageous fish in the lake (24) ~~nibble~~ at Charlie's bait. In his excitement Charlie trips over a rock and falls into the water.

Right away George hollers, "All bets (25) ^{are} ~~is~~ off, Charlie! You're not supposed to dive into the river after the fish. You're supposed to catch them with your rod."

MASTERY TEST 3A Agreement of Subject and Verb

may use this as a diagnostic test and excuse from further drill those who score 100

Select the correct word or expression, and on your answer paper write it after the number of the sentence.

- All the home-baked cakes on the shelf (~~was~~, were) sold by noon.
- Outside the harbor (~~was~~, were) the sailboats in the regatta.
- The roads in our county (are, ~~is~~) generally in good condition.
- Each of the pups (~~has~~, have) been given distemper shots.
- The older trees (~~was~~, were) blown down during the New England hurricane of September 1938.
- Some dwarf trees on mountain tops (~~was~~, were) found to be hundreds of years old.
- The pictures of the old buildings (are, ~~is~~) priceless.
- How high (~~was~~, were) you on the tennis ladder?
- They (~~wasn't~~, weren't) interested in the outcome of the Rams-Lions game.
- There (are, ~~is~~) hundreds of varieties of trees in the Arnold Arboretum.
- Mr. Wegner (doesn't, ~~don't~~) enjoy badminton outdoors.

12. The squirrels (~~was~~, were) rooting around for buried acorns.
13. Along the stream in the Everglades (~~was~~, were) two alligators.
14. Neither Elena nor Esther (has, ~~have~~) basketball sneakers.
15. Isabel and Howard (~~was~~, were) interested in the new gem exhibit at the American Museum of Natural History.
16. We (~~was~~, were) disappointed to see the rain pouring down.
17. Neither of the television programs (was, ~~were~~) helpful for my report.
18. (There are, ~~There's~~) good reasons for using correct punctuation.
19. She (~~doesn't~~, ~~don't~~) want to play squash after school.
20. We (~~was~~, were) afraid the birds had eaten the lawn seed.

MASTERY TEST 3B Agreement of Subject and Verb

Select the correct word or expression, and on your answer paper write it after the number of the sentence.

1. The strawberry, unlike other fruit, (~~bear~~, bears) its seed on the outside.
2. These English walnuts (~~has~~, have) been sent from California.
3. Dolores and Whitney (~~was~~, were) in the state spelling bee.
4. (~~Was~~, Were) you ever interested in puzzles and cryptograms?
5. Each of the trails in the White Mountains (~~are~~, is) well marked.
6. There (are, ~~is~~) thousands of bright red poppies around the Acropolis in Athens.
7. In our area the dogwood (~~doesn't~~, ~~don't~~) flower till May.
8. Neither of the twins (~~fear~~, fears) the water.
9. They (~~was~~, were) surprised by the appearance of snowdrop flowers in January.
10. One of the pigeons (~~are~~, is) waiting for some bread crumbs.
11. Members of the rose family (include, ~~includes~~) apple, cherry, pear, peach, plum, apricot, almond, and quince.
12. (~~Doesn't~~, ~~Don't~~) the almond tree flower early in the spring?
13. We (~~was~~, were) too tired to do the evening dishes and went to bed.
14. On the beach (~~was~~, were) traces of oil from a spill off the coast.
15. Either the ailanthus or the sycamore (~~are~~, is) often considered for street plantings in cities.
16. In the aquarium (~~was~~, were) three swordtails and an angel fish.
17. The Aleutian Islands off the coast of Alaska (extend, ~~extends~~) a long, bony finger into the Bering Sea.
18. (There are, ~~There's~~) many coots and egrets in the J. F. Kennedy Wildlife Refuge.
19. Monkeys from a zoo (~~has~~, have) become wild and independent in parts of Florida.
20. There (~~was~~, were) four boys named *Philip* in our English class.

For "Application in Speaking and Writing" see *Teacher's Manual*.

21 Using Verbs

*AIMS: To recognize and use correctly the principal parts of verbs
To form and use tenses correctly
To use correct verbs habitually*

“When I seen Skipper’s leash on the front lawn, I was sure somebody had stole our watchdog,” said Hank Miller. “I shouldn’t of made such a foolish mistake, for Skipper don’t let strangers near our house. The leash had broke because the leather was wore out.”

Skipper knows how to keep strangers away from the Miller house, but Hank hasn’t learned how to keep incorrect verbs out of his speech and writing. Can you find the six verb errors he made? *seen, stole, of, don’t, broke, wore*

THE PRESENT, THE PAST, AND THE FUTURE TENSE

C.1 TENSE All verbs express time. When we speak of the time of a verb, we call it “tense.” The present tense is used for present time, the past tense for past time, and the future tense for future time.

Postpone till later (page 279) any consideration of progressive and emphatic forms.

PRESENT TENSE	PAST TENSE	FUTURE TENSE
Now I study	Yesterday I studied	Tomorrow I shall study
Now he writes	Yesterday he wrote	Tomorrow he will write

C.2 PRESENT TENSE The present tense may express (1) action taking place at the present time, (2) customary or habitual action, or (3) general truth.

I *appeal* to your sense of justice. (Action taking place now)

Every Saturday Clem *sells* popcorn at the football game. (Customary or habitual action)

The axis of the earth *points* toward the North Star. (General truth).

Some storytellers use the present tense for special effects.

Suddenly Marylou *forgets* her lines and the entire cast *waits* for inspiration.

C.3 PAST TENSE The past tense is used for action that occurred at a definite time in the past. It is the tense ordinarily used in telling a story.

Words like *yesterday* and *last* in a sentence are clues that the action occurred in the past.

Last summer Dan and I *camped* a week in California. (The *camping* occurred at a definite time in the past.)

C.4 FUTURE TENSE The future tense is used for action that will take place at some future time. *For further help see Teacher's Manual.*
Jean and Nan *will cook* dinner tonight, Mother.

C.5 TENSE SHIFT In telling a story, choose either the past or the present tense and stick to it.

Most writers use the past tense.

After we had all gone to bed, Frank heard a noise on the porch and
~~goes~~ ^{went} out to investigate.

PRACTICE 1 Avoiding Careless Tense Shift

In the following story the present tense and the past tense are mixed. Find the verbs which are in the present tense and change them to the past.

BENJAMIN BANNEKER

Benjamin Banneker was the only son of former slaves. His father, an industrious man, ^{owned} a farm in Maryland. He ^{sent} Benjamin to a nearby school. As a young man Benjamin ^{showed} an interest in mechanical things and built a clock. The clock kept time and ^{struck} the hours.

When Benjamin was twenty-seven, his father ^{died}. For thirteen years Benjamin ^{worked} the family farm. Then he ^{met} a young Quaker, George Ellicott, who was interested in mathematics and astronomy. Ellicott ^{lent} him books on astronomy, and Banneker ^{spent} his nights studying the stars. He ^{found} errors in the books. From that time he no longer farmed and ^{devoted} himself to scholarly work.

In 1789 he was appointed as one of the commissioners who ^{surveyed} the area that later became the District of Columbia. From 1791 to 1802 he ^{published} a series of almanacs and became known for his original thinking and social vision. In 1791, for example, he ^{sent} a copy of his almanac to Thomas Jefferson and ^{wrote} him that slavery was inconsistent with the ideals of the Declaration of Independence.

ED, D Don't drop the *ed* or *d* of a verb in writing: *answered*, *used*, *raced*, *hoped*.

Cynthia *used* to live in Readville. (NOT *use*)

George *remembered* to bring his telescope to school. (NOT *remember*)
in this exercise with oral reading of a paragraph or an anecdote. As a

PRACTICE 2 Using Verbs Correctly student / listen to

In the following anecdote add *d* or *ed* to verbs as needed. *ed*

AN OLD, OLD STORY

In school one day Penny ^{learned} ~~learn~~ the story of Columbus. At home she ^{started} ~~start~~ to tell her mother about it.

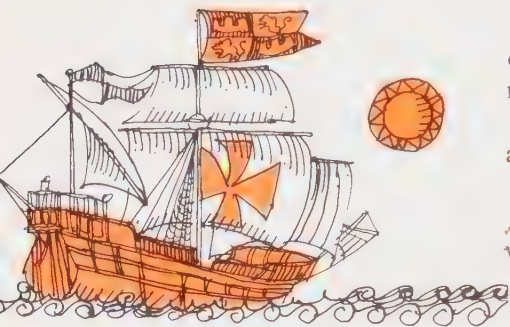
"His ships were ^{called} ~~call~~ the *Niña*, the *Pinta*, and . . ." Penny ^{hesitated} ~~hesitate~~ for a minute.

"The *Santa Maria*," her mother ^{added} ~~add~~.

"The king and queen were . . ." Penny ^{wrinkled} ~~wrinkle~~ her forehead in thought.

"Ferdinand and Isabella," her mother ^{finished} ~~finish~~.

"Mother," ^{demand} ~~demand~~ Penny with suspicion, "has somebody already told you this story?"



PRINCIPAL PARTS

PRINCIPAL PARTS Three forms of the verb are so important that they are called the principal parts: (1) the present tense; (2) the past tense; and (3) the past participle. From these three chief parts all the tenses are formed.

REGULAR VERBS Regular verbs form the past tense and the past participle by adding *ed* or *d* to the present.

You can use most regular verbs correctly without thinking, but here are seven troublesome regular verbs.

PRESENT	PAST	PAST PARTICIPLE
ask	asked	asked
attack	attacked	attacked
climb	climbed	climbed
dive	dived, dove	dived
drag	dragged	dragged
drown	drowned	drowned
sneak	sneaked	sneaked

for final silent *e* (textbook page 443) and for

Warning: a number of verb forms, such as *clumb*, *drownded*, *drug* (for *dragged*), and *snuck*, are substandard. When in doubt about a form, consult a dictionary published for school use.

PRACTICE 3 Using Regular Verbs Correctly

Write two good sentences using the *ed* form of each of these seven verbs: *ask*, *attack*, *climb*, *dive*, *drag*, *drown*, *sneak*. You may use two or more verbs in one sentence.

C.9 IRREGULAR VERBS Verbs that do not form the past tense and the past participle by adding *ed* or *d* to the present are irregular.
For further help see Teacher's Manual.

The dictionary gives the principal parts of irregular verbs. If you look up the verb *tear*, you will find *tore* and *torn* given as the second and third principal parts.

The past participle cannot stand alone as a verb. It must have a helper, such as *have*, *has*, *had*, *am*, *is*, *are*, *was*, *were*. The past tense never has a helper.

Our speedboat was ^{torn}~~tore~~ from its moorings during last night's storm.
(*Was* is a helper. *Tore*, the past tense, never has a helper. *Torn*, the past participle, should be used instead of *tore*.)

Connie has taken dancing lessons for seven years. (Correct. *Taken*, the past participle, needs a helper.)

Grandpa ^{rang}~~rung~~ the dinner bell five minutes ago. (*Rung*, the past participle, needs a helper. *Rang*, the past tense, should be substituted.)

Troublesome Verbs

Four troublesome verbs are *do*, *see*, *go*, *come*. Here are their principal parts.

PRESENT TENSE	PAST TENSE	PAST PARTICIPLE
(Now I)	(Yesterday I)	(I have)
do	did	done
see	saw	seen
go	went	gone
come	came	come

The past participles — *done*, *seen*, *gone*, and *come* — can't stand without helpers. Always give them helpers. The past tense forms — *did*, *saw*, *went*, and *came* — are strong and stand alone.

Which is correct?

Mrs. Noyes had (gone, went) hurrying off to a bridge party. Five minutes later, I (saw, seen) that my first baby-sitting job wasn't going to be easy. I (did, done) my best to keep the rambunctious twins happy by reading all their picture books over and over to them. By the time Mrs. Noyes finally (came, come) home, I was suffering from a slight case of laryngitis.

The answers are *gone*, *saw*, *did*, and *came*. Did you get them all right?

PRACTICE 4 Using Four Troublesome Verbs Correctly

Select the correct word. When you use *done*, *seen*, *gone*, or *come*, tell what the helper is. Say each correct sentence aloud three times.

- A. 1. When Mother (saw, seen) Tiger's muddy paw prints on the kitchen linoleum, she gave me two minutes to remove them.
2. The coach (saw, ~~seen~~) that it was time to put in a pinch hitter.
3. ~~Dick and Fred~~ (saw, ~~seen~~) several deer in the woods.
Have is the helper.
4. Have you ever (saw, seen) any of Gilbert and Sullivan's operettas?
5. I (saw, ~~seen~~) *Yeomen of the Guard* last year.
Has is the helper.
- B. 1. Our family has (gone, ~~went~~) to Maine every summer since I was in kindergarten.
Had is the helper.
2. When the last of her guests had (gone, ~~went~~), Madge tackled the dishes reluctantly.
3. Dad had never (gone, ~~went~~) to a professional basketball game before.
Have is the helper.
4. Have you ever (gone, ~~went~~) on a hike up Mount Pleasant?
5. Our club has (gone, ~~went~~) bird-watching four times this month.
- C. 1. Chris (came, come) home from the hike tired and dirty.
Has is the helper.
2. When all my sister Kathy's little guests had (~~came~~, come), my mother began serving the ice cream.
3. Hank (came, ~~come~~) home from hockey practice just as Uncle Rod and Aunt Bess were leaving.
Has is the helper.
4. Peggy has never yet (~~came~~, come) to a rehearsal on time.
5. Uncle Pete (came, ~~come~~) to see us during our first week at camp.
- D. 1. The moderator asked for quiet, but his request (did, done) no good.
2. You certainly (did, ~~done~~) a good job on the scenery for the play, Margo.
3. The raking that Herb (did, ~~done~~) made our lawn look very neat.
4. In volunteering to act as entertainment chairman, Lisa (did, ~~done~~) all of us a favor.
5. The porpoises at Marineland (did, ~~done~~) everything the trainer asked them to do.

These four verbs are among the most troublesome. Hearing a correct form, pupils may protest, "But it doesn't sound right." Have pupils say the correct form until they become accustomed to it.

About half the verbs that cause trouble are easily learned in four groups. Can you tell why the verbs in each of the four groups belong together? *For further help see Teacher's Manual*

Group 1. Begin, Drink, Ring, Run, Shrink, Sing, Sink, Spring, Swim

PRESENT TENSE	PAST TENSE	PAST PARTICIPLE
(Now I)	(Yesterday I)	(I have)
begin	began	begun
drink	drank	drunk
ring	rang	rung
run	ran	run
shrink	shrank	shrunk
sing	sang	sung
sink	sank	sunk
spring	sprang	sprung
swim	swam	swum

Rung, shrunk, sung, sunk, and sprung are permissible in the past tense but are seldom used.

PRACTICE 5 Using Correct Verb Forms

Supply the correct form of each verb in parentheses. Read the correct paragraphs aloud three times. We form good language habits by practicing thoughtfully and enthusiastically.

QUICK DECISION

"I'll meet you at church. You'd better hurry," urged Jenny's mother.

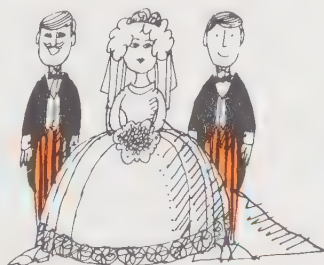
Jenny (^{drank}drink) her milk hurriedly, (^{ran}run) to the closet, and (^{began}begin) to put on her hat and coat. Though her spring coat had (^{shrank}shrink), it still fitted her. Since the church bells had already (^{begin}begin) to chime, Jenny (^{ran}run) all the way. She (^{spring}spring) up the steps and entered, just in time to see her sister stand for her song.

After Jenny's sister had (^{sang}sing), the wedding (^{begin}begin). Although during the song Jenny had (^{sank}sink) back in the pew, she now stood and watched the bride come slowly down the aisle.

At the very end Jenny excitedly (^{asked}ask) her mother, "Did the lady change her mind?"

"No, of course not. What makes you think so?"

"Well," (^{answered}answer) Jenny, "she (^{went}go) up the aisle with one man and (^{came}come) back with another!"



PRACTICE 6 Using Verbs

Use each of the following in two good sentences. You may use two or more of the verbs in one sentence.

began	drank	has gone	have sprung	saw
came	has come	have run	ran	sprang
did	has done	have seen	rang	swam

Group 2. *Break, Choose, Freeze, Speak, Steal, Swear, Tear, Wear*

PRESENT TENSE	PAST TENSE	PAST PARTICIPLE
break	broke	broken
choose	chose	chosen
freeze	froze	frozen
speak	spoke	spoken
steal	stole	stolen
swear	swore	sworn
tear	tore	torn
wear	wore	worn

PRACTICE 7 Using Correct Verb Forms

Supply the correct form of each verb in parentheses.

ACCESSORY BEFORE THE FACT

Meg gasped when she started to put on her warm riding gloves that she had (~~wear~~) only once. One of the fingers had been (~~tear~~) off!

"I could have (~~swear~~) I put these out of your reach," she told her pet poodle. "You must have (~~steal~~) them off my chair. You naughty puppy!"

"Why, Meg," said her mother, "you shouldn't have (~~spoken~~) to Fifi in such a cross voice. See how sad she looks. You have completely (~~break~~) her heart."

"She wouldn't have been scolded if she hadn't (~~choose~~) to make a meal out of my new riding gloves," said Meg. "It's cold out today, and my hands will be (~~freeze~~) holding the horse's reins."

"Take a pair of my gloves," said her mother. "You have (~~wear~~) mine before."

After Meg had (~~choose~~) a pair of gloves, she said to Fifi, "You have committed a felony. You should be punished."

Her mother smiled. "Since we are using legal terms," she said, "shouldn't you be punished as an accessory before the fact? Fifi couldn't have (~~tear~~) your gloves if you had put them where they belonged."



Group 3. Blow, Fly, Grow, Know, Throw

PRESENT TENSE	PAST TENSE	PAST PARTICIPLE
blow	blew	blown
fly	flew	flown
grow	grew	grown
know	knew	known
throw	threw	thrown

PRACTICE 8 Using Correct Verb Forms

Supply the correct form of each verb in parentheses.

ALWAYS A CLOWN

My little brother Johnny is one of the silliest boys I have ever (know). Once when we were in San Francisco on a vacation, Johnny and Dad and I took an all-day trip on a sight-seeing boat. At first the wind (blow) hard and we were (throw) from one rail to another. We decided to go below until the weather had (grow) calmer. Down below, Johnny was fascinated by the portholes.

"What's so interesting?" Dad asked. He should have (know) better than to ask Johnny a serious question.

"I always (knew) there were a lot of bad TV programs," Johnny answered, pointing to the row of portholes, "but look — twenty TV screens and not a good program on one of them!"

Johnny took a lot of pictures on the trip, and after we had (fly) home he wanted to get them enlarged. He went to the camera shop and asked whether the owner of the store could make life-size enlargements of his pictures.

"Certainly," said the clerk. "We're (known) for our work with enlargements."

"Good," said Johnny. "Here's a snapshot of the Golden Gate Bridge. After you have (blow) it up to life size, please send it to this address."

Group 4. Arise, Drive, Ride, Rise, Write

PRESENT TENSE	PAST TENSE	PAST PARTICIPLE
arise	arose	arisen
drive	drove	driven
ride	rode	ridden
rise	rose	risen
write	wrote	written

PRACTICE 9 Using Correct Verb Forms

Supply the correct form of each verb in parentheses.

1

Have you ^{written} (write) to Uncle Ned yet, Carl? By now he must have heard that the Concord River has ^{risen} (rise). He will be relieved to know that we have ^{driven} (drive) over to Bedford and that his cottage is in no danger.

2

I was hurrying to mail a letter I had just ^{written} (write) to a pen pal in Hawaii. When I reached the bend in the road, I ^{saw} (see) Nancy Miller coming toward me. She was leading Mustard. Dad's new palomino, and her blue jeans were ^{dirty} (tear) and dusty.

Nancy had ^{risen} (rise) early that morning, and her Uncle Dan had ^{driven} (drive) her over to our stables. Nancy has ^{known} (know) how to ride ever since she ^{began} (begin) spending summers in Wolfboro. She has often ^{ridden} (ride) Dad's horses, but she had never even ^{seen} (see) his new ones. That day she had ^{chosen} (choose) Mustard because she thought he looked gentle and polite.

Nancy had ^{climbed} (climb) easily into the saddle and had started off for a long ride in the hills. Only a half hour had ^{gone} (go) by and she was back already.

"You look ^{worn} (wear) out, Nancy," I said, when she had ^{come} (come) close enough to hear me. "What happened?"

"Mustard was too polite," Nancy said with a sigh. "Every time we ^{came} (come) to a clump of bushes, he stopped and let me go over first."

PRACTICE 10 Using Verbs

Use each of the following in two good sentences. You may use two or more of the verbs in one sentence.

broke	frozen	risen	sprang	torn
chose	grown	rode	swore	wore
drove	known	spoken	threw	wrote

Other Tricky Irregular Verbs

PRESENT TENSE	PAST TENSE	PAST PARTICIPLE
am	was	been
beat	beat	beaten (or beat)
become	became	become
bring	brought	brought
burst	burst	burst

PRESENT TENSE	PAST TENSE	PAST PARTICIPLE
buy	bought	bought
catch	caught	caught
draw	drew	drawn
eat	ate	eaten
fall	fell	fallen
give	gave	given
lead	led	led
leave	left	left
pay	paid	paid
say	said	said
swing	swung	swung
take	took	taken
teach	taught	taught
weave	wove	woven

PRACTICE 11 Using Correct Verb Forms

Supply the correct form of each verb in parentheses.

- A. 1. Dad (see) that several shingles had (fall) off the roof during the storm.
 2. Susie has (draw) a picture of a parade with the new crayons Dick (give) her.
 3. Mother (come) into the kitchen and asked Emily if she had (take) the cherry pie out of the oven.
 4. Polly had (fall) in love with Nan's blue sweater, and she wasn't happy until she had (buy) one like it.
 5. When Miss Smith asked Al if he had (eat) his lunch, he (say) it had been (steal) from his locker.
 6. Mimi (become) annoyed when her second balloon (burst).
 7. After we had (weave) the blankets, we (bring) them to the Memorial Building for our exhibition.
 8. The Indians had (lead) all through the game. Then in the ninth inning with the bases loaded Roy (swing) at an outside pitch.
 9. What (become) of the comical picture Gail (draw) for the newspaper contest?
 10. After we had (eat) some of the green apples that had (fall) from the trees, we (begin) to feel a little strange.
- B. 1. The audience (burst) out laughing when Larry (bring) the goat onto the stage.
 2. My aunt has (take) several trips to Mexico, and each time she has (bring) back some interesting souvenirs.
 3. Dad's favorite jacket has (become) threadbare because he has (wear) it so often.

4. Fred has never (wear) the tie that Terry (buy) him for his birthday two years ago.
5. Before the pony had (become) accustomed to a rider, Laura had (fall) to the ground several times.
6. I had never (swim) to the raft until Mr. Reed had (teach) me the crawl.
7. Soon after we had (take) the shortcut, we (come) to an unmarked intersection.
8. Mr. Small (pay) for the knickknacks Trixy had (break) in her romp through the store.
9. After the Colts had (take) the lead with ten seconds left to play, the Panther fans (become) very quiet.
10. Steve (know) his ball had (fall) into the Merrills' yard, but he didn't realize that it had (break) a cellar window.

PRACTICE 12 Using Correct Verbs

W

Use each of the following in two good sentences. You may use two or more of the verbs in one sentence.

ate	brought (past)	fell	given	taken
became	burst (past)	fallen	has become	taught (past)
been	drew	gave	said (past)	wove

PRACTICE 13 Using Correct Verb Forms

On your paper number from 1–12. If the numbered verb is wrong, write the correct form on your paper; if the verb is correct, write C. Two numbered verbs are correct.

THE POWER OF MUSIC

"Have you (1) ~~spoke~~^{spoken} to the tenants upstairs about their behavior?" asked Tim Wilson. "I (2) ~~seen~~^{saw} Mr. Alexander go upstairs five minutes ago."

"They (3) ~~done~~^{did} nothing wrong that I know about," said the landlord.

"Oh, yes," said Tim; "last night after I had (4) ~~ate~~^{eaten} my dinner, I read my paper. An hour or two later the Alexanders (5) ~~became~~ very noisy. They (6) ~~begun~~^{began} to stamp and bang on the floor. They (7) ~~jump~~^{jumped} up and down. It sounded as though the house had (8) ~~fallen~~ down. The noise was terrible. That's why I (9) ~~brought~~^{brought} this matter to your attention. I (10) ~~been~~ patient, but I'm annoyed. I would have (11) ~~wrote~~^{written} a formal complaint, but I don't want to be too fussy."

"Their behavior ~~was~~^{was} odd," admitted the landlord. "I suppose they woke you up?"

"No," (12) ~~replies~~^{replied} Tim. "Luckily I was up — practicing on my tuba."

THE PERFECT TENSES

Although all time is divided into the past, the present, and the future, three tenses are not enough to express our thoughts.

C.10 PRESENT PERFECT TENSE (*has* or *have* + past participle of verb) Use the present perfect tense to show that some action which began in the past is still going on.

PAST TENSE The band *practiced* our school song for two hours. (They are no longer practicing.)

PRESENT PERFECT TENSE The band *has practiced* our school song for two hours. (They are still practicing.)

PAST TENSE Mrs. Briggs *was* a den mother for five years. (She isn't a den mother now.)

PRESENT PERFECT TENSE Mrs. Briggs *has been* a den mother for five years. (She is still a den mother.)

Use the present perfect tense also to represent action completed at some indefinite past time.

Chris *has painted* the patio furniture. (You don't know exactly when he did the painting.)

PRACTICE 14 Past Tense and Present Perfect Tense

Explain the difference in meaning between the two statements in each group.

- I no longer collect foreign stamps. I am still collecting foreign stamps.
- I collected foreign stamps for two years. I have collected foreign stamps for two years.
- We visited Yellowstone National Park twice. You don't know exactly when we visited Yellowstone.
- We have visited Yellowstone National Park twice.
- Marty is no longer studying. Marty is still studying.
- Marty studied hard all week. Marty has studied hard all week.
- I found the record. You don't know exactly when I found the record.
- I have found the record.
- The rose bushes are no longer growing. The rose bushes are still growing.
- The rose bushes grew rapidly. The rose bushes have grown rapidly.
- Larry is no longer doing science. Larry is still doing science.
- Larry did well in science. Larry has done well in science.

PRACTICE 15 Using the Past and the Present Perfect Tenses

Select the correct verb in the following sentences. Be prepared to give a reason for your choice.

EXAMPLE

Saturday two black dogs (fell, have fallen) into Spy Pond.

The action occurred at a definite time in the past. *Fell* is right.

- The action occurred at a definite time in the past. Yesterday I (found, have found) my first four-leaf clover.
- The action occurred at a definite time in the past. Two months ago we (have moved, moved) from Dallas.

- The action occurred at a definite time in the past.
3. Last week Al (has taken, took) me for a ride in his new speedboat.
 4. I'm borrowing *The Lost Woods* from the library because I always (enjoyed, have enjoyed) books by Edwin Way Teale.
 5. The Eagles (have won, won) every game to date.
 6. In September our new school building (has opened, opened).

C11 PAST PERFECT TENSE (*had* + past participle) Use the past perfect tense to place one past action before a later past action.

The past perfect tense is the "before-past" tense.

Barbie *remembered* that she *had lent* Claire her Scrabble game. (The *lending* came before the *remembering*.)

Frank *argued* that Pete *had fumbled* the ball. (The *fumbling* came before the *arguing*.)

Mr. Wells *painted* the house after he *had repaired* the roof. (The *repairing* came before the *painting*.)



PRACTICE 16 Using the Past and the Past Perfect Tenses

Select the correct verb in each of the following sentences. Be prepared to give a reason for your choice.

EXAMPLE

Before the ambulance came, the lifeguard (had revived, revived) the unconscious swimmer.

Since the reviving occurred before the coming, the past perfect *had revived* is correct.

1. June thought she (had lost, lost) her wallet on the roller coaster.
2. The pilot told us that the plane (had landed, landed) at St. Louis because of the fog.
3. The policemen had left before Ben (arrived, had arrived) at the scene of the accident.
4. Al insisted that he (had seen, saw) the satellite through his telescope.
5. Carol announced that she (had read, read) three books for her report on folklore.
6. Steve knew that he (had won, won) the prize fairly.

C. 12 FUTURE PERFECT TENSE

(shall have or will have + past participle) Use the future perfect tense to show action that will be completed before some future time.

This tense is seldom used.

By six o'clock Dad *will have landed* in London.



LEARN TO FORM THE SIX TENSES

All the tenses have signs; with four tenses the signs are the helping verbs: future — *shall* or *will*; present perfect — *has* or *have*; past perfect — *had*; future perfect — *shall have* or *will have*.

The future perfect tense is included for the sake of completeness, but there is no need to spend time on it.

	COME	SAY	GIVE
PRESENT TENSE	I come	I say	I give
PAST TENSE	I came	I said	I gave
FUTURE TENSE	I <i>shall</i> come	I <i>shall</i> say	I <i>shall</i> give
PRESENT PERFECT TENSE	I <i>have</i> come	I <i>have</i> said	I <i>have</i> given
PAST PERFECT TENSE	I <i>had</i> come	I <i>had</i> said	I <i>had</i> given
FUTURE PERFECT TENSE	I <i>shall have</i> come	I <i>shall have</i> said	I <i>shall have</i> given

Which two tenses are made from the first principal part? Which tense is made from the second principal part? Which three tenses are made from the third principal part?

PRACTICE 17 Writing the Six Tenses

See Answer Book.

In the way shown above write the six tenses of *see*, *go*, *become*, *take*, *tear*, and *write*.

C.13 PROGRESSIVE FORMS If you add some form of *to be* to the present participle of the main verb, you have a progressive form of the verb.

Larry *is doing* his homework.

I *am going* to Camp Nokomis in June.

Mary *was knitting* a sweater for her mother.

C.14 EMPHATIC FORMS If you add the present or the past of *do* to the present tense of the main verb, you have an emphatic form of the verb.

PRESENT I do sing in the choir. PAST I did sing in the choir.

These forms are often used in questions and with *not*.

Did you work on your book report yesterday? No, I *didn't* have time.

CONJUGATION

A conjugation is a chart showing the forms of a verb in the different tenses. Here is a part of the conjugation of *grow*.

PRINCIPAL PARTS

PRESENT: grow

PAST: grew

PAST PARTICIPLE: grown

SINGULAR

PLURAL

PRESENT TENSE

I grow

we grow

you grow

you grow

he, she, or it grows

they grow

PAST TENSE

I grew

we grew

you grew

you grew

he, she, or it grew

they grew

FUTURE TENSE

I shall grow¹

we shall grow¹

you will grow

you will grow

he, she, or it will grow

they will grow

PRESENT PERFECT TENSE

I have grown

we have grown

you have grown

you have grown

he, she, or it has grown

they have grown

PAST PERFECT TENSE

I had grown

we had grown

you had grown

you had grown

he, she, or it had grown

they had grown

FUTURE PERFECT TENSE

I shall have grown

we shall have grown

you will have grown

you will have grown

he, she, or it will have grown

they will have grown

¹Will is acceptable informal English in *I will grow, we will grow*.

There is no need for drill on the future and the future perfect tense. In Practice 18 these tenses may be omitted, if you wish. You will find additional conjugations in the Appendix, pages 454-456.

PRACTICE 18 Writing Part of a Conjugation

Using the preceding chart as a guide, write the conjugation of *catch* in the six tenses. See Answer Book.

PRACTICE 19 Recognizing Tenses

Find all the verbs in the following sentences and tell the tense of each. Verbs are underlined.

UP IN THE AIR

1. My grandparents are unsure about airplanes. 2. They have never ridden in one, and Grandmother says firmly that they never will ride in one. 3. But when they came for a visit last summer, we took them to an air show.

4. After they had seen a number of smooth takeoffs and perfect landings, Grandfather changed his mind about air travel, but Grandmother was not as enthusiastic. 5. Then the stunt flying exhibition started.

6. "This part of the program will show you all the wonderful achievements of an airplane," the loudspeaker announced.

7. After she had watched the first stunt flier, who exhibited a tailspin, Grandmother shivered and said, "I hope I'll never be three thousand feet off the ground in an airplane."

8. Grandfather chuckled and replied, "I hope I'll never be three thousand feet off the ground and *not* in an airplane."

PRACTICE 20 Using the Correct Tense

Select the correct verb. Prepare to give a reason for each choice.

- A. 1. In the last four years my cousin Tom (has won, won) seventeen swimming trophies.
2. Jan's mother (use, used) to be a concert pianist.
3. When we reached the bridge, we discovered that the river (had risen, rose).
4. The pilot circled the airfield and (prepared, prepares) for a landing.
5. Since Judy was in the sixth grade, she (has wanted, wanted) to be a fashion illustrator.
6. Clark tagged up at third and (scored, scores) on Lang's sacrifice fly.
- B. 1. Since Dolores (came, come) to the United States, she (has learned, learned) to skate and ski.
2. Miss Cates (ask, asked), "Doesn't it ever snow in Puerto Rico?"
3. Ted (has played, played) in the band last year.
4. George found two baby skunks in the woodpile and (brings, brought) them into the kitchen.

5. Too late Dan remembered that he (had promised, ~~promised~~) to hike to Black Rock with Jeff.

6. On Friday, Steve and I (~~have reported~~, reported) to the class on our school's new cafeteria rules.

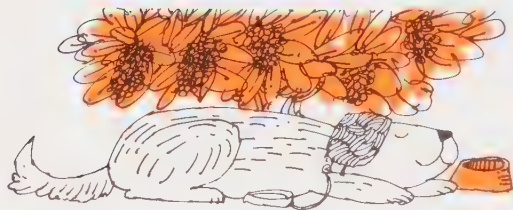
I am one of the worst troublemakers in the language. Supplement the drills with errors made by your pupils and, if necessary, with sentences from *Modern English in Action Practice 8*.

LIE, LAY, SIT, SET

The principal parts of four troublesome verbs are:

PRESENT TENSE	PRESENT PARTICIPLE	PAST TENSE	PAST PARTICIPLE
lie (<i>recline, stretch out, or rest</i>)	lying	lay	lain
lay (<i>put down or place</i>)	laying	laid	laid
sit (<i>occupy a seat</i>)	sitting	sat	sat
set (<i>put or place</i>)	setting	set	set

A fourth principal part is given here because the *ing* form of these verbs is tricky too.



On hot summer days Pal always *lies* under the lilac bush. (*lies* = *reclines*)

Lay his leash on the grass. (*lay* = *put down or place*)

Timmy *was sitting* in the swing. (*was sitting* = *was occupying a seat*)

He *set* Pal's water dish in a shady place. (*set* = *put or place*)

Some forms of *lie* and *lay* are confusing. Study the following.

	LIE	LAY
PRESENT	I <i>lie</i> on the beach.	I <i>lay</i> the kitten down.
PAST	I <i>lay</i> on the beach.	I <i>laid</i> the kitten down.
FUTURE	I <i>shall lie</i> on the beach.	I <i>shall lay</i> the kitten down.
PRESENT PERFECT	I <i>have lain</i> on the beach.	I <i>have laid</i> the kitten down.
PAST PERFECT	I <i>had lain</i> on the beach.	I <i>had laid</i> the kitten down.
PRESENT PARTICIPLE	<i>lying</i> on the beach	<i>laying</i> the kitten down

Remember that the words for reclining are *lie*, *lying*, *lay*, and *lain*.

1. The old cat (*laid*, *lay*) on the sunny rug. (Did the cat "put down" or "recline"? Since "reclined" is correct, the past tense of the verb *lie* is needed. *Lay* is correct.)

2. Alice (*laid*, *lay*) her tennis racket on the shelf. (The past tense of *lay*, the verb meaning "place," is needed. *Laid* is correct.)

3. The sunken treasure (has laid, has lain) on the ocean floor for two centuries. (The present perfect of *lie*, the verb meaning “rest,” is needed. *Has lain* is correct.)

PRACTICE 21 Using Lie, Lay, Sit, and Set

Make up and recite quickly short sentences with the following verbs.

lie, lies, shall lie, lay, were lying, are lying, has lain, has been lying
lay, lays, was laying, laid, has laid
sit, sits, is sitting, sat, had sat, had been sitting
set, sets, are setting, has set

PRACTICE 22 Using Lie and Lay

What form of *lie* or *lay* is needed to fill each blank? Why? Which principal part of the verb is required? Prepare to read the sentences aloud in class. See Answer Book.

THE LOST BALL

1. George’s mother had gone shopping, and his little brother Petey was playing outside, — down and wallowing around in the fresh snow that — on the ground. 2. Glad to have the house to himself, George had just — down on his bed to read a magazine when he heard Petey come in the door and start to cry. 3. George — aside his magazine with a sigh and went to see what was wrong. 4. He found Petey — on the kitchen floor sobbing.

5. “Don’t — there like a baby,” George said. “Get up and tell me your troubles.”

6. “I — my ball down on the kitchen table and forgot about it,” Petey wept, “and now it’s gone.” 7. Except for the sopping wet scarf that Petey had carelessly — there, the table was obviously bare.

8. “Maybe Mother saw it — on the table and put it away,” George suggested. 9. “Let’s search through the toys that are — on the floor of your closet. It might be there.”

10. Petey — down on the floor again and sobbed, “No, it isn’t — it’s gone! And it was my favorite snowball.”

11. “Petey,” George groaned, “wring the remains of your favorite snowball out of your scarf and — the scarf on the radiator to dry.

12. And now I’ll — down and finish my magazine in peace.”

PRACTICE 23 Using Sit and Set Correctly

What form of *sit* or *set* is needed to complete each sentence? Why? Which principal part of the verb is required? See Answer Book.

1. — the pie carefully on the rack to cool.
2. Rosalind's parents were — in the front row of the auditorium at the opening performance of *As You Like It*.
3. Mr. Davis has — a row of poplar trees beside his garage.
4. Uncle Rob — proudly behind the wheel of his new Comet, but hates to have Aunt Barbara drive it.
5. Let's — here and wait for Amy.
6. Sally and Kate — on the beach and ate their lunch.

PRACTICE 24 Using Lie, Lay, Sit, Set

Using in your reply some form of the italicized verb in the question, answer each of the following. Good answers may vary.

EXAMPLE

Did Grandma *sit* on the porch today?

Grandma *sat* on the porch for an hour this morning.

Tabby lay on Mother's new chaise all afternoon.

1. Was Tabby *lying* on Mother's new chaise?
2. Has Mr. Cobb *laid* the kitchen linoleum yet?
3. Is Ken *sitting* on my tackle box?
4. Why does Mr. Harris always *lie* down to weed his garden?
5. How long has Suki *lain* on the window seat?
6. Have you ever *lain* on a bed of pine needles?
7. Where did you *lay* the clippers?
8. Where did you *sit* at the football game?
9. Have you ever *sat* on the fifty-yard line?
10. Did you *set* the plants on the stand?

PRACTICE 25 Using Lie, Lay, Sit, Set

Make up a story in which you use forms of *lie*, *lay*, *sit*, and *set*.

Tell, for example, about an experience when you were lost.

If a student asks the perennial question, "Why is 'ain't' in the dictionary?" take a few minutes to talk about an important function of the dictionary—to record usage and to indicate the present status of words in frequent use.

AIN'T; OF FOR HAVE

AIN'T Avoid *ain't*. Get into the habit of saying *I'm not*, *he isn't*, *it isn't*, *they aren't*, *I haven't*, *he hasn't*.

isn't

There ~~ain't~~ any game today, Ethel.

OF FOR HAVE

Never use the spelling *of for have*. Don't be misled by sound. *Could have*, *should have*, *would have*, *may have*, *might have*, and *must have* are correct.

The contraction for *have* is 've: *could've*.

PRACTICE 26 *Ain't and Of*

Change the sentences in accordance with the previous suggestions. Give your reason for each change. Two sentences need not be changed.

1. We must ^{have} ~~of~~ made a wrong turn at the last traffic circle.
2. My hamsters ^{aren't} ~~ain't~~ in their pen.
3. Alex should ^{have} ~~of~~ brought the cows in from pasture.
4. I wish you could have heard my scream when I saw the imitation mouse. C.
5. The hamburgers ^{aren't} ~~ain't~~ done yet, Mike.
6. Midge should ^{have} ~~of~~ phoned that she would be late.
7. Freddy Fox ^{isn't} ~~ain't~~ our only pitcher.
8. Sherlock Holmes showed that no one else could have stolen the gun. C.
9. Your Aunt Edith's visit must ^{have} ~~of~~ been a pleasant surprise.
10. If Shirley had run for class president, I would ^{have} ~~of~~ voted for her.

PRACTICE 27 *Choosing Correct Verbs*

For further practice see pages 475-477 in Supplementary Practice Exercises.

Select the correct word from each pair. Give a reason for each choice.

BELIEVE IT OR NOT

This story is (1) (~~suppose~~, supposed) to have (2) (taken, ~~took~~) place a long time ago. There (3) (are, ~~is~~) some people who call it a fairy tale, but others admit that it could (4) (have, ~~of~~) happened.

One day old Mr. and Mrs. Galt (5) (~~was~~, were) (6) (~~setting~~, sitting) on their front porch. "We (7) (~~ain't~~, aren't) going to live much longer, Matty," (8) (said, ~~says~~) Mr. Galt. "We are (9) (~~wore~~, worn) out just like this house."

Mrs. Galt (10) (looked, ~~looks~~) around and (11) (saw, ~~seen~~) that one of the shutters (12) (was, ~~were~~) hanging off and some of the fence pickets had been (13) (~~broke~~, broken). "We should (14) (have, ~~of~~) sold the house long ago," she said, "and have (15) (~~gave~~, given) the money to Nate and Jed and Tim."

"Grandpa (16) (brought, ~~brung~~) Grandma here as a bride," Mr. Galt said. "It (17) (doesn't, ~~don't~~) seem right to sell the old homestead to strangers."

Mrs. Galt (18) (laid, ~~lay~~) her hand on his arm. "Let's have a contest," she (19) (said, ~~says~~). "We can give the house to whichever one of our three boys (20) (~~prove~~, proves) to be the smartest."

That night Mr. Galt (21) (~~tells~~, told) each of his sons to go to the city for a year and learn a trade. "The one who has (22) (~~learn~~, learned) the most during that time will win this house as a prize."

The boys (23) (~~go~~, went) off, and a year later they (24) (came, ~~come~~) home again. Jed had (25) (~~chose~~, chosen) fencing as his career. Tim had (26) (~~became~~, become) a barber, and Nate had learned a blacksmith's trade. The three boys had just (27) (~~sat~~, set) their luggage on the porch when Tim (28) (saw, ~~seen~~) a rabbit in the grass. Quickly he (29) (~~finds~~, found) his soap and brush. In less than one minute he (30) (had, ~~has~~) shaved the rabbit without missing a hair.

Just then a man (31) (~~rides~~, rode) by on a horse. Nate (32) (sprang, ~~sprung~~) up from his chair, (33) (ran, ~~run~~) after the horse, and put on new horseshoes without causing the animal to miss a step.

In a few minutes it started to rain, and Jed (34) (~~takes~~, took) out his sword. He (35) (~~swang~~, swung) it round and round over his head, and not a drop of water fell on him or the family during the storm.

"There (36) (~~ain't~~, isn't) any doubt about which of you boys (37) (has, ~~have~~) won the contest," said Mr. Galt, pointing to Jed.

"It (38) (doesn't, ~~don't~~) really make any difference who won," said Jed. "I'll fix up the house and all of us can live here together just as we (39) (did, ~~done~~) before."

Believe it or not, that's just what (40) (happened, ~~happens~~).

MASTERY TEST 4A Handling Troublesome Verbs

Number your paper from 1 to 20. Write, next to the number, the correct verb. Do not write in this book.

- Willard (did, ~~done~~) his best to finish mowing the lawn by dinner.
- You should (have, ~~of~~) read *Tom Sawyer* for your book report.
- Have you ever (~~spoke~~, spoken) before a packed auditorium?
- Pablo (~~laid~~, lay) stretched out on an air mattress in the pool.
- (~~Ain't~~, Isn't) Clara hiking with us up Wildcat Mountain Saturday?
- By mid-December our lake had already (~~froze~~, frozen) solid.
- Joan (~~has started~~, started) a course in typing six weeks ago.
- One of my greatest vacation joys in summertime is (~~setting~~, sitting) under a tree with a good detective novel.
- Ernie (began, ~~begun~~) his homework after his mid-afternoon snack.
- We inflated our rubber boat early in the morning and (carried, ~~carry~~) it to Turkey Creek for a quiet paddle to Kingfisher Cove.
- I have (~~drank~~, drunk) white grape juice, but I prefer purple.
- Samuel D. Gross, in 1830, (began, ~~begun~~) using an ancestor of the modern Band-Aid.
- Preston (threw, ~~throwed~~) a tennis ball farther than I could throw a baseball.
- Driving near Los Angeles, Dan chuckled as he (saw, ~~sees~~) a sign saying, "Last garage sale before the Freeway."

15. Has anyone ever (fallen, ~~fell~~) while trying to climb Huntington Ravine on the slopes of Mt. Washington?
16. Isaac Asimov has (written, ~~wrote~~) books in many different fields.
17. Do you think that screwdriver has (~~laid~~, lain) on the car's bumper since I replaced the tail light two weeks ago?
18. Last week I (saw, ~~seen~~) a tulip tree in flower for the first time.
19. We (saw, ~~seen~~) Robert Redford's documentary that gives a favorable picture of the Arctic wolf and asks for its protection, not extermination.
20. The shells have been (~~laying~~, lying) on the sand since the storm.

MASTERY TEST 4B Handling Troublesome Verbs

Follow the directions for Mastery Test 4A.

1. With determination Bill could (have, ~~of~~) finished the marathon.
2. The Marinaros (brought, ~~brung~~) their foreign exchange student from Iceland to our house to meet Pam and me.
3. Have you ever (gone, ~~went~~) to a meeting of the Coin Club?
4. The latest *National Geographic* has (~~laid~~, lain) on the coffee table for a week.
5. Barb (did, ~~done~~) a good job of clipping our dog Lolo's long hair.
6. You should have (gone, ~~went~~) to the store for some pretzels.
7. (~~Ain't~~, Aren't) you going to help me polish the car?
8. As we flew into the Denver airport, I (saw, ~~seen~~) that there was still snow on the ground from Tuesday's blizzard.
9. The boys (~~laid~~, lay) in the grass and pointed out animals and objects in the ever-changing clouds.
10. Suddenly Mark disappeared; he had (fallen, ~~fell~~) into a gully.
11. Nora (~~ask~~, asked) her father, "Can penguins fly?"
12. A tarnished old silver dollar was (~~laying~~, lying) on the bench.
13. Denny (~~has lived~~, lived) in Huntsville before moving to Columbus.
14. The boy who played the part of the Pirate King in our school's production of *The Pirates of Penzance* (sang, ~~sung~~) beautifully.
15. At nine o'clock Midge tugs at my sleeve and (~~said~~, says), "Let's go home."
16. When they saw the dark clouds in the west, Miguel and Pat (came, ~~come~~) to a quick decision and headed their boat homeward.
17. Reggie (threw, ~~throwed~~) the ball from left field to home plate.
18. The day was hot, and the neighbors were (~~setting~~, sitting) in lawn chairs, reading or just sunning themselves.
19. The last runner on our relay team took the baton and (ran, ~~run~~) a gallant race to the finish line.
20. Thinking my composition was scrap paper, Dad had (~~tore~~, torn) the paper in half before I could cry out, "No!"

For "Application in Speaking and Writing" see *Teacher's Manual*.

22 Using Nouns

*AIMS: To know when to use the possessive
To spell plurals and possessives of nouns correctly*

"Yesterday," said Nancy, "I saw a goose and a moose and an Indian papoose."

If Nancy had seen two of each, should she have said:

1. "I saw two *gooses* and two *mooses* and two Indian *papooses*," or
2. "I saw two *geese* and two *meese* and two Indian *papeese*," or
3. "I saw two *geese* and two *moose* and two Indian *papooses*"?



English isn't always consistent. *Goose* and *moose* and *papoose* all end in *oose*. Their plurals, however, are formed in three different ways. The third sentence is correct.

Do you have trouble writing plurals? This chapter will help you to form and to use both plurals and possessives correctly.

D.1 SINGULAR, PLURAL If a noun names one person, place, or thing, it is singular; if it names more than one, it is plural.

Test the class on the spelling of the plurals in the examples. Then ask them to write sentences using the plurals of ten of these words.

HOW TO FORM AND USE THE PLURAL

Here are some ways of forming plurals.

ADDING *S*

bird, birds	dock, docks	pearl, pearls
boy, boys	elevator, elevators	sale, sales
chief, chiefs	muff, muffs	trial, trials

ADDING *ES* to words ending in *s*, *x*, *z*, *ch*, and *sh*

box, boxes	Gans, Ganses	lass, lasses
bus, buses or busses	glass, glasses	thrush, thrushes
church, churches	hunch, hunches	waltz, waltzes

CHANGING *F* OR *FE* TO *V* AND ADDING *ES*

calf, calves	knife, knives	sheaf, sheaves
elf, elves	leaf, leaves	thief, thieves
half, halves	self, selves	wife, wives

CHANGING *Y* TO *I* AND ADDING *ES* to words ending in *y* preceded by a consonant

For further help see Teacher's Manual.

city, cities	dory, dories	laundry, laundries
cry, cries	lady, ladies	quality, qualities

CHANGING THE SPELLING

child, children	mailman, mailmen	tooth, teeth
foot, feet	mouse, mice	woman, women

NO CHANGE deer, fish (*also* fishes), grouse, Japanese, salmon, shad, sheep, Swiss

The dictionary gives the spelling of unusual plurals.

PRACTICE 1 Writing Plurals

Write on your paper the plural of each of the words in parentheses. If you are not sure of the plural, look the word up in your dictionary. Number the words as they are numbered in the story.

DON'T LOOK, FREDDY!

Miss Blake, one of the kindergarten **1** (teacher) at the Wyman School, told her **2** (pupil) she had a surprise for them. In two **3** (week) she was going to take them to visit one of the nearby **4** (farm). The **5** (boy) and **6** (girl) were so excited they could hardly wait. Eagerly they crossed off the **7** (day) on their classroom calendar.

Ask each student to go to the chalkboard in turn and write the plural of his or her first and last names. Have each explain why he or she has added s or es.

At last, to the relief of the **8** (child) and their **9** (parent), the happy day arrived. It was one of the pleasantest **10** (Saturday) in May. Wearing **11** (sweater) or light **12** (jacket), the exuberant **13** (traveler) climbed into station **14** (wagon), small foreign **15** (car), and two shiny **16** (truck) with **17** (row) of orange **18** (box) for **19** (seat).

After a drive of about three **20** (mile), the young **21** (explorer) reached their destination. One of the **22** (foreman) was waiting to show them around. "Right this way, my **23** (friend)," he said, and the **24** (youngster) followed him into the barn. There they saw **25** (cow) that were making funny **26** (moo) and **27** (horse) that were prancing around and tossing their **28** (mane).

When they went outside again, they had **29** (ride) on the **30** (pony) and helped feed the **31** (chicken). They laughed at the big black **32** (pig), patted the baby **33** (calf), and imitated the bleating of the **34** (sheep). When noontime came, they ate their **35** (lunch) beside the little pond where the **36** (duck) were swimming.

Everyone seemed to be having a good time except one little redheaded boy, who kept his hand over his **37** (eye). "What's the matter, Freddy?" asked Miss Blake. "Don't you want to see all the interesting **38** (sight)?"

Freddy shook his head. "If we look at the **39** (animal) today," he said, "you'll make us tell **40** (story) about them Monday in school."

PRACTICE 2 Supplying Specific Nouns in the Plural

V

Complete each sentence by supplying a specific noun. Be sure to spell each plural correctly. Good answers may vary.

1. For his birthday Charlie received two shirts, a set of checkers, and three pairs of glove.
2. At the bakeshop I bought three pies, six brownies, and a dozen cup cakes.
3. At the museum we saw four gems, seven statues, and one mummy.
4. In the grab bag were eight whistles, five pens, and two knives.
5. At the zoo we saw nine swans, three moose, and about twenty bears.

THE POSSESSIVES OF NOUNS

For further help see Teacher's Manual.

A special form is reserved for words showing ownership. It is called the *possessive*.

Jan's radio

Kathy's tropical fish

Len's Halloween party

my cousin's beagle



But we also talk about “a day’s work,” “a year’s subscription,” “an hour’s ride.”

0.2 POSSESSIVE A noun in the possessive form may be used to limit the meaning of a following noun, often by showing ownership.

When you can substitute an *of* phrase for a noun, use the possessive form.

my mother’s garden = the garden of my mother
the cat’s sharp claws = the sharp claws of the cat
the policeman’s whistle = the whistle of the policeman

Explain that the easy way to spell all possessive singulars right is to add 's to the singular: boy's, Charles's, Jones's. Pupils may disregard the exception for names ending in s.

The Possessive Singular

0.3 POSSESSIVE SINGULAR To form the possessive singular of a noun, add 's. Just write the word and put 's at the end of it.

scout + 's = scout's
Mary + 's = Mary's
boy + 's = boy's
Mrs. Clark + 's = Mrs. Clark's

Names ending in *s* may take the apostrophe only:

James's or James', Rollins's or Rollins'

For the possessive singular of any noun, however, you will always be safe if you add 's.

PRACTICE 3 Writing Possessive Singulars

W

Write the possessive singular of each of the following words. First write all the words just as they are in the book; don't change a letter. Then place 's at the end of each word.

aunt 's	dentist 's	morning 's	pupil 's	week 's
brother 's	foreman 's	navy 's	sailor 's	wife 's
child 's	grandma 's	newspaper 's	uncle 's	woman 's
club 's	month 's	president 's	violet 's	year 's

Then use five possessives correctly in sentences of your own.

PRACTICE 4 Writing Possessive Singulars

As you write each of the following, change the italicized words into the possessive form of the noun.

EXAMPLE skates *of Brenda*
Brenda's skates

Send a group to the board and let the rest of the pupils work at their seats. Have them follow directions exactly.

- | | |
|---------------------------------------|--|
| 1. fins <i>of a fish</i> | 11. the laugh <i>of a hyena</i> |
| 2. a cry <i>of a loon</i> | 12. song <i>of the robin</i> |
| 3. the voyage <i>of the Mayflower</i> | 13. fishing pole <i>of Uncle Pete</i> |
| 4. a book <i>of Dick Lane</i> | 14. announcement <i>of the principal</i> |
| 5. the songs <i>of the cowboy</i> | 15. wings <i>of a butterfly</i> |
| 6. the hoofs <i>of the horse</i> | 16. the bag <i>of the postman</i> |
| 7. the paws <i>of the monkey</i> | 17. the tail <i>of my cat</i> |
| 8. the end <i>of the lane</i> | 18. the collar <i>of the dog</i> |
| 9. a delay <i>of an hour</i> | 19. badge <i>of the sheriff</i> |
| 10. the edge <i>of the river</i> | 20. vacation <i>of a month</i> |

PRACTICE 5 Writing Paragraphs with Possessives

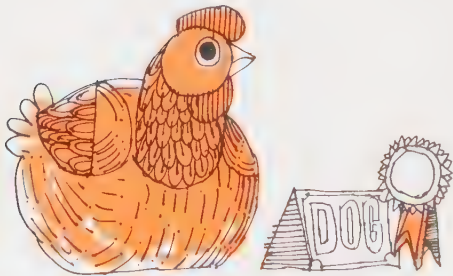
Prepare to write from dictation the following paragraphs. Be sure to spell the possessives correctly. *Dictation will reveal by carelessness. Use also sentences from the pupils' own writing.*

PET SHOW

This year's pet show, which was sponsored by Miss Tyler's class, was held on the school's playground. Judy Smith's Persian cat, Judy's brother's polliwogs, a third-grade teacher's collie, John White's snapping turtle, and the Science Club's unhatched cocoons won some of the prizes.

Melvin Green's father, who manages one of the town's hardware stores, donated the prizes. Each pet's prize was suitable. The winning parakeet's prize was birdseed, the goldfish's prize was a new bowl, and the cat's prize was a pet's comb and brush set.

The eighth grade's practical joker, Bud Connolly, created the show's biggest sensation. Bud's pet is a hen, but on the show's entry blank Bud listed her as a dog. To the head judge's question about the hen's being entered with the dogs, Bud answered that she was the finest setter in town! Bud's hen was finally awarded a special prize, but the hen's joking owner complained to everyone that the award was only chicken feed.



PRACTICE 6 Matching Possessives and Plurals

W

Match the possessive in column A with the plurals in column B. Then write an original sentence containing each matched set. Make your sentences informative, descriptive, or humorous. Spell every word correctly. Good answers may vary.

Use the most interesting sentences for additional dictation practice.

EXAMPLE the catbird's eggs

The catbird's eggs are green without markings.

A	B
boat's sails	mittens
car's brakes	paws
child's mittens	feathers
duck's feathers	sails
puppy's paws	brakes
rancher's cattle	broom
witch's broom	cattle

The Possessive Plural

For further help see Teacher's Manual.

There are two steps in forming the possessive plural of a noun. Take one step at a time.

D.4 POSSESSIVE PLURAL 1. To form the possessive plural, first write the plural.

SINGULAR	PLURAL	SINGULAR	PLURAL
ally	allies	man	men
child	children	teacher	teachers
girl	girls	year	years

2. Then add 's to the plurals of words that do not end in s and an apostrophe to the plurals that end in s.

The plurals that end in s are checked.

PLURAL	POSSESSIVE PLURAL	PLURAL	POSSESSIVE PLURAL
✓allies + '	allies'	men + 's	men's
children + 's	children's	✓teachers + '	teachers'
✓girls + '	girls'	✓years + '	years'

PRACTICE 7 Writing Possessives

Write in four columns the singular, the possessive singular, the plural, and the possessive plural of these words. *See Answer Key.*

birch	deer	father	month	student
bully	dog	fireman	mouse	toy
child	donkey	lady	preacher	wife

PRACTICE 8 Writing Possessives

Prepare to write these expressions from dictation.

1. ladies' suits
2. girls' club
3. three months' vacation
4. a week's absence
5. yesterday's rain
6. five cents' worth
7. children's laughter
8. mother's gift
9. the treasurer's report
10. a day's work

PRACTICE 9 Spelling Plurals and Possessives Correctly

As you copy the following sentences, write the correct form (possessive singular, plural, or possessive plural) of each word in parentheses. The possessive singular, the plural, and the possessive plural usually sound alike: *bee's*, *bees*, *bees'*. Use the possessive when an *of* phrase can be substituted for the noun. Be sure to use the plural or the possessive plural when more than one is meant.

1. This week all the (store) are featuring (boy) and (man) ski (boot) and (snowshoe) as well as (woman), (girl), and (child) ski (pant), (jacket), and (glove).
2. (Dad) favorite fruit salad is made with (strawberry), (grape), black (olive), (banana), (orange), and (walnut).
3. The three (boy) (hand) felt frozen from exposure to the (element).
4. Have you seen my (brother) (shoe)? Where did he leave them?
5. My (uncle) employer is giving him three (week) vacation this year.

PRACTICE 10 Using Possessives and Plurals

For further practice see page 477 in *Supplementary Practice Exercises*.

On your paper number from 1 to 40. After each number write the correct form (possessive singular, plural, or possessive plural) of the word in parentheses.

LOST AND FOUND

Three 1(man) were driving home after two 2(week) vacation among the many 3(valley) and peaks of the Green Mountains. They had started driving when the 4(dawn) first 5(ray) appeared. After they had gone a hundred 6(mile), the 7(driver) head began to nod, so for 8(safety) sake he switched 9(seat) with one of his 10(companion). The first 11(man) 12(eye) closed immediately, and soon his 13(snore) were heard.

The man who was now driving was not familiar with most of that 14(state) 15(road), and unfortunately his other 16(friend) ability at reading 17(map) was poor. Between the two of them they soon made several wrong 18(turn) and found themselves driving down deserted 19(byway). Finally they spotted a group of farm 20(building) and decided to stop there to ask 21(direction).

One of the 22(man) got out to look for the 23(farmer) family. He came back several 24(minute) later and reported that the only living

This is probably both the hardest and the most important exercise in the section. If pupils do not yet recognize a possessive in a sentence, continue this exercise with other groups of words like cousins, cousin's, cousins'; sisters, sister's, sisters'.

USING NOUNS 295

25(creature) he could find were three 26(horse), a dozen 27(sheep), and two 28(flock) of 29(hen). But just then a small boy appeared, and the two 30(traveler) questioned him eagerly.

"I don't know where the main 31(highway) are," the boy replied after a 32(moment) thought.

"How do we get to the nearest city, then?"

"I don't know where the 33(city) are, either," said the boy.

"Why not? Haven't you lived here all your life?"

"Not yet," was the 34(youngster) serious reply.

"Can't you at least tell us where we are?"

The boy answered in surprise, "Of course. You're right here at my 35(dad) farm."

The two 36(man) 37(face) fell as they realized that none of the 38(child) 39(answer) could help them. "I suppose you're just too young to know your way around," sighed one of them.

The 40(boy) chin lifted proudly as he exclaimed, "I may be young — but at least I'm not lost!"

PRACTICE 11 Using Plurals and Possessives

W

Use each of the following words correctly in a sentence.

- hours, hour's, hours'
- nieces, niece's, nieces'
- countries, country's, countries'
- workmen, workman's, workmen's
- boys, boy's, boys'
- tigers, tiger's, tigers'
- months, month's, months'
- girls, girl's, girls'
- donkeys, donkey's, donkeys'
- days, day's, days'

MASTERY TEST 5A Possessives

Complete each sentence with the correct forms of the words in parentheses.

- Is that basketball (Miriam) or (Helen)?
- My (aunt) recipe for carrot cake is in (yesterday) newspaper.
- My (grandfather) house is a (day) trip from Concord.
- A (moose) native caution often protects it from the (hunter) wiles.
- (Gloria) suggestion for the (club) new name was voted on.
- In (today) competition, (girl) basketball closely resembles (boy) basketball.
- (Woman) and (baby) clothing is sold in different departments.
- I have just finished reading (Fred Hoyle) *Nicolaus Copernicus* and (Langston Hughes) *The Weary Blues*.
- According to the newspaper article the young (girl) ambition was to play third base on the (school) baseball team.
- (Man) and (child) sweaters are on sale at Belk-Lindsey this week.

MASTERY TEST 5B Possessives

Complete each sentence with the correct forms of the words in parentheses.

1. Gretchen spent a (^{month's} month) vacation on her (^{grandmother's} grandmother) ranch.
2. The (thief) getaway was thwarted by the two (trooper) quick thinking.
3. The (child) ring finally turned up after a couple of (week) search.
4. Are (man) and (woman) tennis sneakers differently designed?
5. After a (moment) delay I began reading (Grandfather) letter.
6. Minimum-wage laws may set a (worker) pay for an (hour) work.
7. That new (boy) skill in putting is greater than (Fred).
8. The magazine is (Leslie), but the book is (Milton).
9. (Irving Kolodin) *The Interior Beethoven* and (Sybil Marcuse) *A Survey of Musical Instruments* were recommended by our music teacher.
10. After an (^{hour's} hour) delay we began with the (^{secretary's} secretary) report.

PRACTICE 12 Time Out for Review

As you copy the following anecdotes correct all spelling errors. Make all necessary changes in the verbs.

A. 1. Nancy was ^{sitting} sitting on her ^{grandmother's} grandmothers lawn, looking at a picture book. 2. After a few minutes she ^{grows} grows tired of the book and laid it on the grass. 3. Jumping up, she ^{runs} runs over to the fence and peered through the pickets. 4. She ^{wants} wants to watch the chickens in the yard next door. 5. The chickens weren't out, but right in the middle of the yard Nancy ^{saw} seen a peacock. 6. He was strutting around and his tail feathers ^{were} are spread out like a fan.

7. Nancy ^{became} become excited and ran to find her grandmother. 8. "Come quick, Gram!" she ^{cries} cries. 9. "Something has happened outdoors!"

10. Her grandmother ^{hurries} hurried out of the house. 11. "Look!" says Nancy. "One of Mrs. ^{wades} wades chickens is in bloom!"

B. 1. Several Saturdays last summer Charles Dean filled his ^{father's} fathers station wagon with neighborhood boys. 2. With their parents approval he ^{takes} takes them to places of interest in the city.

3. One Saturday ^{Charles's} Charles destination ^{turned} turns out to be the local zoo. 4. Standing in front of the cages, the boys discussed each ^{animals} animals habits and traits.

5. After a while the group come to the cranes cage. 6. "Can any of you fellows tell me why the crane stands on one foot?" Charles asks.

7. Charles young guests looked at each other with puzzled expressions. Finally one timid little voice pipes up, "Maybe he knows if he lifts the other foot he'll fall down."

"Application in Speaking and Writing" see Teacher's Manual.

Using Three Kinds of Modifiers 23

AIMS: To understand what modifiers are
To learn to use lively, effective adjectives, adverbs, and prepositional phrases in speaking and writing

Which version of the same story do you prefer? In the second version, modifiers are in italics.

Boy was having dinner. He worked, but steak resisted efforts. Hostess noted difficulty.

"Can you manage job?" she asked.

Replied boy, "We have meat."

A little boy was having dinner at a friend's house. He worked heroically with his knife and fork, but the steak resisted his efforts. The hostess noted his difficulty.

"Can you manage *that* job by yourself?" she asked sweetly.

"Certainly," replied *the boy confidently*. "We often have meat *this tough at our house!*"

The first version contains the sentence skeletons, but it loses the point of the story. The second version, with modifiers, has interest, color, exactness. This chapter will show you how to use modifiers more effectively.

MODIFIER A modifier is a word or group of words that limits or makes clearer the meaning of another word.¹

For further help see Teacher's Manual.

Adjectives, adverbs, and prepositional phrases are three kinds of modifiers.

RECOGNIZING AND USING ADJECTIVES

For further help see Teacher's Manual.

What do the italicized words do in the following sentences?

Ducks have *waterproof* feathers. (*Waterproof* answers the question "What kind of?" It modifies the noun *feathers*.)

¹ Teachers may wish to introduce the term *headword* for the word modified. See also page 246.

Gus saved *five* dollars. (*Five* answers the question “How many?” It modifies the noun *dollars*.)

Our hiking party scaled *that* peak with the lonely pine. (*That* answers the question “Which?” It modifies the noun *peak*.)

ADJECTIVE An adjective is a word that modifies a noun or a pronoun.

Adjectives make the difference between a *cloudy* day and a *sunny* day, a *cheerful* expression and a *grim* expression, a *sweet* plum and a *tart* one.

An adjective usually answers one of these questions: “What kind of?” “Which?” “How many?” “How much?” *A*, *an*, and *the*, the most common adjectives, are also called “articles.”

WHAT KIND OF? The *blazing* rocket streaked through the *cloudless* sky.

WHICH? *Those* costumes are for the historical pageant *this* evening.

HOW MANY? Those *four* blisters came from mowing lawns for *two* hours.

HOW MUCH? We need *more* prizes for our white elephant sale.

PRACTICE 1 Describing Objects

W

In written work you may ask pupils to draw an arrow from an adjective to the word it

Select three objects in the classroom. For each name, select one or more vivid, descriptive adjectives. Use the three nouns and their modifiers in sentences of your own.

EXAMPLE

pencil

A *stubby yellow* pencil rolled off the desk and fell onto the floor.

STRUCTURE CLUES — ADJECTIVES

Two additional helpful clues to the identification of adjectives are (1) endings and (2) location in the sentence pattern.

Endings

Certain suffixes, or word endings, are frequently used for adjectives: a *portable* radio, an *evident* disappointment, an *imaginary* monster, a *pointed* remark, a *picturesque* scene, a *hopeful* sign, a *juvenile* action, a *stylish* dress, a *restless* wanderer, a *handsome* actor, a *thorny* problem.

These aids should always be used to reinforce other clues to identification. The final test of part of speech is use in a sentence.

Sentence Patterns See also page 336.

Most adjectives readily fit into three common patterns in the sentence.

NORMAL POSITION A news account told of a long-distance walk by three penguins during a scientific experiment in the Antarctic.

PREDICATE POSITION The penguins were successful in their return journey to Wilkes Station, 2,200 miles from their starting point.

APPOSITIVE POSITION The three birds, persistent and resourceful, found their way home over sea and coastal areas.

Adjectives as Noun Markers

A word like *a*, *both*, *some*, or *the* frequently signals that a noun follows.¹

Both men found some gold in the waters of a California stream.

PRACTICE 2 Finding Adjectives

Find the adjectives and tell what word each modifies. The figure in parentheses tells how many adjectives there are in the sentence.

1. I would rather hear the joyous melodic chirp of a sparrow than the eerie, plaintive hoot of an owl. (8)
2. The adventurous voyagers faced stormy skies, calm seas, and unknown waters with heroic courage. (6)
3. To the early Spanish explorers in America alligators were "the terrible lizards." (5)
4. The little door opened upon a beautiful miniature garden. (5)
5. Mother made thick sandwiches and lemonade for the hungry, thirsty boys. (4)
6. The shy student and the cheerful athlete became fast friends. (5)

Diagramming Sentences with Adjectives

A diagram is a picture of a sentence. By looking at a diagram you can learn quickly how the parts of the sentence are related to each other — how sentences are built.

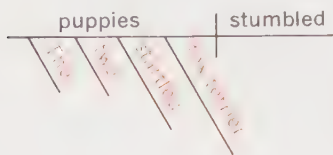
If two or more words are used as a single unit, check the dictionary to see if the group is given as a separate entry. If so, diagram

¹ Some teachers prefer to use the word *determiner* for this special type of signal word. These words occur as adjectives only in the normal position — before nouns.

For suggestions dealing with the place of diagramming in a modern English program, consult pages ii and 28 in the Teacher's Manual.

the group as though it were one word. Examples of such groups are *post office*, *electron microscope*, *tire chain*.

1. The two startled fox terrier puppies stumbled.



The subject and the verb are on a straight line and are separated by a short vertical line. Adjectives are placed on slant lines below the word they modify and are joined to it.

2. The raisin and walnut cookies are baked.



And or *but* is placed on a broken line between the words or expressions it connects.

PRACTICE 3 Recognizing Subjects, Verbs, and Adjectives

D

See Answer 11

In the way shown diagram the following sentences.

OR Copy the following sentences, leaving a blank line after each line you write. Underline the simple subject once and the predicate verb twice. Write **adj.** above every adjective. (The possessive noun *Hank's* and the possessive pronouns *my* and *your* are diagramed like adjectives.)

EXAMPLE

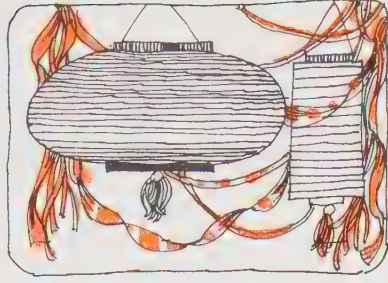
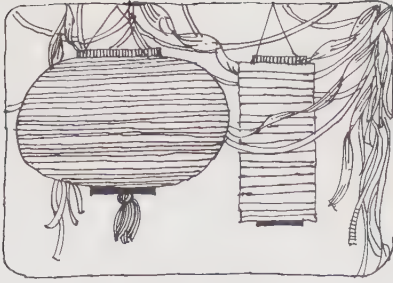
adj. adj.
Has the ferocious lion been trapped?

- A. 1. Were the hurricane warnings issued?
2. The awkward dodo has disappeared.
3. Hank's forward pass was intercepted.
4. The two inquisitive mice were trapped.
5. The tall brick chimney toppled.
- B. 1. The cold, frightened puppy shivered.
2. My favorite gold bracelet was found.
3. Did your new dishwasher arrive?
4. The gold and silver tinsel sparkled.
5. The splendid new ship was launched.

Using Adjectives Effectively

For further help see Teacher's Manual.

1. Use specific adjectives. *Nice pony* is a blur. *Spirited pony* creates a picture. Avoid tired adjectives like *cool*, *neat*, *swell*, *terrible*.



TIRED ADJECTIVES We decorated the patio with swell streamers and cute lanterns.

SPECIFIC ADJECTIVES We decorated the patio with rainbow-colored streamers and white Japanese lanterns.

2. Don't use too many adjectives. An overdose is suffocating.

TOO MANY ADJECTIVES That dreary, wet, dark, rainy, dismal afternoon we played an educational, challenging, thoroughly enjoyable, and entertaining game of charades.

BETTER That dismal, rainy afternoon we played a challenging game of charades.

3. Use adjectives in various positions. For variety occasionally use an adjective in the appositive position (page 299).

NORMAL POSITION The *tired* but *jubilant* sprinter acknowledged the applause of the crowd.

APPOSITIVE POSITION The sprinter, *tired* but *jubilant*, acknowledged the applause of the crowd.

PRACTICE 4 Supplying Effective Adjectives

V

Supply a suitable, specific adjective for every blank. Do not write in this book. Good answers may vary.

A worried diner in a busy restaurant rushed to the friendly manager and said, "My new coat has been stolen. It was a brown topcoat made of tweed fabric."

"That's a cruel trick," sympathized the kindly manager. "I do believe, though, that I saw a young man walk out with that coat on."

"Wonderful!" cried the diner. "Now we can identify him. What did the miserable thief look like?"

"He looked awful," said the manager. "The sleeves were too short for him!"

PRACTICE 5 Describing a Picture

W

Describe a picture in this book. Paint vivid word pictures. Use at least one adjective in the appositive position. Write **adj.** over every adjective. Include the page number of the picture.

tell students who have difficulty with adjectives and adverbs, "If the word modifies a noun or a pronoun, it's an adjective. If it modifies any other word, it's an adverb."

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RECOGNIZING AND USING ADVERBS

For further help see Teacher's Manual.

Adverbs make the difference between dancing *clumsily* and *gracefully*, between studying *diligently* and *carelessly*, between running *swiftly* and *slowly*.

E.3 ADVERB An adverb is a word that modifies a verb, an adjective, or an adverb.

MODIFYING A VERB The submarine traveled *rapidly northward*.

MODIFYING AN ADJECTIVE A magic trick seems *absurdly* simple — when you know it.

MODIFYING AN ADVERB Frank jumped the hurdle *quite* easily but stumbled *very* soon after rounding the turn.

Adverbs not only answer the questions "When?" "Where?" "How?" "How much?" and "How often?" but also help to ask questions.

WHEN *Tomorrow* the softball season will open.

WHERE Indian names have been given to villages *everywhere* in North America.

HOW MUCH (OR TO WHAT DEGREE) An *extremely* large collie blocked the garden entrance.

HOW OFTEN The Arctic tern flies 22,000 miles *annually*, during its migration.

ASKING QUESTIONS *When* did Admiral Richard Evelyn Byrd fly over the North Pole?

STRUCTURE CLUES — ADVERBS

Two additional helpful clues to the identification of adverbs are (1) endings and (2) location in the sentence pattern.

Endings

Many adverbs are formed by adding *ly* to an adjective: *furious*, *furiously*; *odd*, *oddly*; *understandable*, *understandably*

Ly, however, is not a sure sign that a word is an adverb, for many adjectives are formed by adding *ly* to a noun; *neighborly*, *manly*, *kingly*. The final test of part of speech is use in a sentence.

Sentence Patterns See also page 336.

Most adverbs fit into a variety of places in the sentence. **Emphasis frequently determines placement.**

Adverbs Ending in ly. Call the attention of the pupils to the two adverb forms for several common words: quick, quickly; loud, loudly; wrong, wrongly; fair, fairly; slow, slowly

Hopefully Ted looked through the mail.
 Ted *hopefully* looked through the mail.
 Ted looked through the mail *hopefully*.

Adverbs as Signal Words

A word like *quite*, *entirely*, *very*, and *rather* often signals that an adjective or an adverb follows.¹

PRACTICE 6 Distinguishing Adjectives and Adverbs

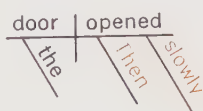
Which of the italicized words ending in *ly* are adverbs? Which are adjectives? All the words followed by nouns are adjectives. The rest of the *ly* words are adverbs.

- | | | |
|---------------------------------|------------------------------|-------------------------------|
| 1. <i>silently</i> crept | 5. <i>lovely</i> sunset | 9. <i>likely</i> story |
| 2. <i>joyously</i> sang | 6. <i>lonely</i> owl | 10. <i>woolly</i> caterpillar |
| 3. <i>kindly</i> gentleman | 7. <i>deadly</i> aim | 11. <i>early</i> bird |
| 4. <i>recklessly</i> endangered | 8. <i>cleverly</i> concealed | 12. <i>quickly</i> dressed |

E.4 ADVERBS NOT ENDING IN LY Many words used as adverbs do not end in *ly* — for example, *besides*, *yes*, *no*, *also*, *always*, *not*, *now*, *there*, *too*, *very*.

Diagramming Sentences with Adverbs

1. Then the door opened slowly.



The adverbs *then* and *slowly* are placed on slant lines beneath the word they modify, *opened*.

Some words are used as adjectives and also as adverbs — for example, *bright*, *clear*, *fast*, *loud*, and *slow*. Of these examples, all but *fast* also have an adverb form ending in *ly*: *brightly*, *clearly*, *loudly*, and *slowly*.

Drive *slow* (or *slowly*).

¹ Some teachers prefer to use the word *intensifier* or *qualifier* for this special type of signal word. These words, unlike other adverbs, do not move about freely in the sentence pattern. They are placed in front of words they modify: *quite soon*, *entirely true*, *very calm*, and *rather late*. Qualifiers are often called "structure words."

2. The expert aerialist climbed skillfully and very rapidly.



This sentence shows the use of an adverb to modify another adverb. The adverb *very* is placed beneath the adverb it modifies, *rapidly*. *And* is placed on a broken line between the words it connects.

PRACTICE 7 Subjects, Verbs, Adjectives, and Adverbs

D

Diagram the following sentences. See Answer Book for diagrams.

OR Copy the following sentences, leaving a blank line after each line you write. Underline the simple subject once and the predicate verb twice. Write **adj.** over every adjective and **adv.** over every adverb.

EXAMPLE

adj. adj. adj. adv. adv.
The brave, self-reliant frontiersmen moved steadily westward.
adv. adj. adj. adj.

- A. 1. Suddenly a sleek, well-fed fox appeared.
2. The perky little parakeet chirped loudly.
3. When did Tom arrive?
4. The old locomotive chugged slowly forward.
5. The wet puppy whined mournfully.
- B. 1. Where did the crunchy chocolate cookies go?
2. Thunder-and-lightning storms strike quickly.
3. The tall, spidery windmill creaked eerily.
4. The first debater spoke quite clearly and very convincingly.
5. Where is the brown-and-white puppy?

PRACTICE 8 Using Descriptive Adverbs

W

Answer three of the following questions in complete sentences using descriptive adverbs. Label each adverb. See Answer Book.

EXAMPLE How does the submarine travel?

adv. adv.
The submarine travels quickly and quietly at various depths under the ocean's surface.

- How does the glee club sing?
- How does the wind howl?
- How does the deer run?
- How does a rooster crow?
- How does a kitten play?

Have pupils suggest a number of different modifiers to fill each blank. After all the possibilities have been exhausted, one pupil may read the whole paragraph, supplying the modifiers which are most in keeping with the tone of the story.

PRACTICE 9 Supplying Adverbs

V

Fill each of the blanks in the following story with an appropriate adverb. Do not write in this book. Good answers may vary.

At an ^{extremely} busy intersection a woman's car ^{suddenly} stalled. The ^{very} nervous driver tried ^{longer}, but the car wouldn't start. ^{quickly} a man in back blew his horn ^{ack}. The sound made the woman ^{there} flustered. ^{here} the woman could stand the noise no ^{there}. She ^{here} bounced out of her car, walked ^{there} to the horn-blowing driver, and exclaimed ^{there}, "Why ^{there} don't you go ^{there} and start my car? I'll sit ^{there} and blow your horn!"

For further help see Teacher's Manual.

RECOGNIZING AND USING PREPOSITIONS

"I took the recipe for this cake out of the cookbook," explained the beginning chef.

"Good," replied his teacher. "It should never have been there in the first place."



The joke depends upon the meaning given the preposition *out of*.

The stone shot — the speeding car.

Some word is needed to show the relationship between *shot* and *car*. *Above, against, behind, beneath, beyond, into, over, past, toward, under*, could be used. Each suggests a different result.

PREPOSITION A preposition is a word which shows the relation of the noun or pronoun following it to some other word in the sentence.

It combines with a noun or pronoun to form a phrase which acts as a modifier. Many prepositions show position (*below, near*), direction (*to, toward*), or time (*after, during*).

FREQUENTLY USED PREPOSITIONS

about	at	but (<i>except</i>)	like	to
above	before	by	near	toward
across	behind	during	of	under
after	below	except	off	until
against	beneath	for	on	up
along	beside	from	over	upon
among	between	in	through	with
around	beyond	into	throughout	without

Many pupils confuse the object of a preposition with the subject or another part of the sentence because they read carelessly. Have them read every word, including little words like to, in, of, and on.

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OBJECT OF PREPOSITION The noun or pronoun after a preposition is the object of the preposition.

by *Hans*, toward the *ocean*, after *him*

PHRASE A phrase is a group of connected words, not containing a subject and a predicate.

PREPOSITIONAL PHRASE A prepositional phrase consists of a preposition, its object, and any modifiers of the object.

In the following sentences the prepositional phrases are enclosed in parentheses. The preposition is marked **prep.**; and the object of the preposition, **o.p.**

- | | | | | |
|------------------------------|----------------|--------------------|-------------|------------------|
| prep. | o.p. | prep. | o.p. | prep. |
| 1. (Before the explorations) | (of Pizarro), | the potato | was unknown | (to the |
| o.p. | prep. | o.p. | | |
| people) | (of Europe). | | | |
| prep. | o.p. | prep. | o.p. | prep. |
| 2. (Among the monkeys) | (of the world) | the pygmy marmoset | (of Brazil) | is the smallest. |

PRACTICE 10 Supplying Prepositional Phrases

Make up a prepositional phrase for each preposition in the list on page 305.

EXAMPLES *about* the story, *above* the table, *across* the room

For rapid class drill each pupil should supply a phrase in turn without repeating a previous phrase.

PRACTICE 11 Finding Prepositional Phrases

Copy every prepositional phrase in each of the following sentences. Write **prep.** over each preposition and **o.p.** over its object.

See Answer Book.

GOURDS

A. 1. For thousands of years dried gourds have been used in many parts of the world for bowls and jugs. 2. Today in the United States many people grow hard-shelled gourds as a hobby and make decorative articles out of them. (*As* is a preposition here. *Out of* is one preposition.)

3. Gourds will grow in all parts of the United States except the very northernmost regions. 4. At a hardware store you can buy a package of gourd seeds with full directions for gourd culture. 5. The vines should not lie on the ground but should be trained over a fence or against a wall.

This is a key activity for helping students to identify prepositional phrases. Hearing many phrases at once makes later identification of phrases easier.



6. For the sake of novelty, you may place a jar around a young gourd and tie the jar firmly in place. 7. In its growth the gourd will take the shape of the inside of the jar. 8. Gourds should be picked late in the fall and then should be hung by their stems for several weeks in a cool, dark place.

B. 1. A round gourd can be made into two bowls or into a trinket box with a lid. 2. You draw a pencil line evenly around the dried gourd and cut carefully along the line with a small saw.

3. A bottleneck gourd with a fairly regular shape and with a flat bottom can be made into a decorative vase for dried flowers. 4. The seeds and pith should be removed from the inside of the gourd vase with a long loop of stiff wire. 5. The outside of the vase can be painted with a design and then given a coat of varnish for protection.

6. For an unusual wren house, you can bore a one-inch hole in one side of a bottleneck gourd and clean the inside with a wire loop. 7. Then you can drill a small hole in the neck of the gourd, pass a wire through the hole, and wire the gourd firmly to the limb of a tree.

Using Prepositional Phrases

What does each of the prepositional phrases do in the following sentences?

The leaves of pitcher plants are traps for insects. (*Of pitcher plants* modifies the noun *leaves*. *For insects* modifies the noun *traps*.)

When a prepositional phrase modifies a noun or pronoun, it is an adjective modifier.

Yankee Doodle was written by an English doctor during the French and Indian War. (*By an English doctor* and *during the French and Indian War* modify the verb *was written*.)

Remind pupils that adjectives answer the questions "What kind of?" "Which?" and "How many?" Adverbs answer the questions "When?" "Where?" "How?" "How much?" and "How often?"

When a prepositional phrase modifies a verb, an adjective, or an adverb, it is an adverb modifier.

See Answer Book.

PRACTICE 12 Supplying Descriptive Phrases

W

For further help see Teacher's Manual.

As you copy the following sentences in your notebook, fill each blank with an effective prepositional phrase. Put parentheses around the prepositional phrases. If the phrase modifies a noun or a pronoun, write **adj.** over it. If the phrase modifies a verb, an adjective, or an adverb, write **adv.** over it. Do not write in this book.

EXAMPLE The cheerful waitress — hurried —.

adj.

The cheerful waitress (in the crisp white uniform) hurried (among the crowded tables.)

1. The sailors — rowed —.
2. The old barn — is filled —.
3. The raspberry preserves — were made —.
4. The driver — greets each passenger —.
5. The bicycle — was standing —.

PRACTICE 13 Using Prepositional Phrases

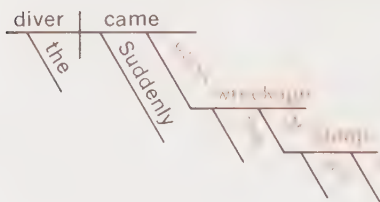
W

Make up an original sentence using at least three of the following prepositional phrases about your classroom.

on the bulletin board	through the door	near the closet
in the bookcase	over the chalkboard	on the desk
beside the globe	in the third row	under the light

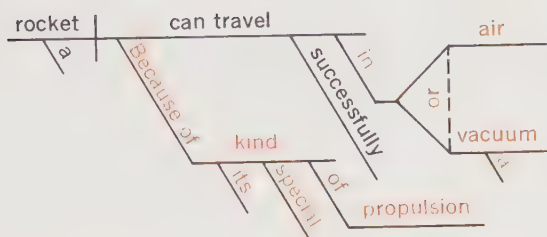
Diagramming Sentences with Prepositional Phrases

1. Suddenly the diver came upon the wreckage of an old sloop.



A preposition is placed on a slant line; its object, on a horizontal line joined to the slant line. The complete phrase is placed below the word or words it modifies.

2. Because of its special kind of propulsion a rocket can travel successfully in air or a vacuum.



Note the position of *air* and *vacuum*, the compound object of the preposition *in*. *Because of* is considered a single preposition.

PRACTICE 14 Recognizing the Parts of the Sentence

D

For further practice see pages 478-479 in *Supplementary Practice Exercises*.

Diagram these sentences.

See Answer Book for diagrams.

OR Copy the following sentences in your notebook, leaving a blank line after each line you write. Underline the simple subject once and the verb twice. Write **adj.** over every adjective and **adv.** over every adverb. Enclose each prepositional phrase in parentheses.

- EXAMPLE** **adj.** **adj.** **adv.**
The grotesque lantern fish is found generally (in the depths
(of the ocean).
A. 1. The cone-shaped peak (of Sugar Loaf Mountain) rises (above the
harbor) (at Rio de Janeiro).
2. Most pearl oysters are found (in warm seas). (*Pearl oysters* is one
noun.)
3. The black walnut grows widely over the eastern half (of the United
States). (*Black walnut* is one noun.)
4. The tongues of peacocks were served as delicacies (at Roman feasts).
5. The well-concealed pueblos of the Mesa Verde cliff dwellers were
discovered by two cowboys (in 1888). (*Mesa Verde* is one adjective.
Cliff dwellers is one noun.)
B. 1. The longest flights (by a migratory bird) are made (by the Arctic
tern). (*Arctic tern* is one noun.)
2. The length of our Chef's Club meetings usually depends (upon the
menu) (for the day). (*Chef's Club* is one adjective.)
3. Great schools of codfish are found off the coast (of Newfoundland).
4. The next installment of the story will appear (in March).
5. Alfalfa is closely related to peas and beans.

Avoiding Wordiness by Using Phrases

Supplement the text with examples from your own writing.

By using prepositional phrases, you can sometimes combine two or three short, childish sentences or shorten a long, wordy sentence.

310 USING THREE KINDS OF MODIFIERS

CHILDISH We went ice-skating. We enjoyed Lake Ronkonkoma. The ice-skating took three hours.

BETTER We went ice-skating on Lake Ronkonkoma for three hours.

WORDY Our living room window looks out upon a dogwood tree. The tree held a nest. The nest contained a vigorous bird family. There were several young thrushes in the nest.

CONCISE A nest in the dogwood tree outside our living room window held a vigorous family of young thrushes.

PRACTICE 15 Avoiding Wordiness

Use prepositional phrases to avoid wordiness in each of the following sentences or groups of sentences. *See Answer Book.*

1. We visited Pinkham Notch. We stayed there a week. Gorham is the nearest town.
2. We have an apple tree. One branch contained a half dozen apples. All had shiny red skins.
3. Buzzard hawks are large, heavy-bodied birds, and they have long, broad wings and wide, rounded tails.
4. It was the Christmas vacation. I visited my grandmother. Council Bluffs is her place of residence.
5. The coast which borders the Carolinas was once an ideal hiding place. Pirates used it. Blackbeard was one of the pirates who used it as a hiding place.
6. A fountain pen is a writing instrument which has a reservoir which holds ink.

For "Application in Writing and Speaking" see Teacher's Manual.

Using Effective Modifiers 24 and Prepositions

AIM: To recognize and avoid common errors in the use of adjectives, adverbs, and prepositions

You may introduce comparison by showing the class three books. Arrange them in order of thick, thicker, thickest.

Can you find five errors in the following conversation?

JUDY: We don't have no more time to spend here in the kennels, Carol.
The pet show will begin in a minute.

CAROL: I can't hardly bear to leave these two Siamese cats. I'll bet they are the most beautifulest animals in the show.

JUDY: You and your cats, Carol! You know nothing could be more prettier than a dog — especially a Afghan hound like my Mirzah.

This chapter will help you to avoid errors like these.

COMPARISON OF ADJECTIVES

Jean's science project won first prize. Mark's project won second prize. Steve's project won third prize.

All three projects were *good*. Mark's project was *better* than Steve's. Jean's project was *best* of all. We need three forms of *good* to express our meaning.

F.1 COMPARISON Most adjectives have three forms or degrees: **positive, comparative, and superlative.**

POSITIVE The Sachem Trail is *steep*.

COMPARATIVE The Aberjona Trail is *steeper*.

SUPERLATIVE The Mohawk Trail is the *steepest* of the three.

How to Form the Comparative and the Superlative

Adjectives of one syllable and some adjectives of two syllables form the comparative and the superlative by adding *er* or *est* to the positive.

Stress that the *er* is usually a reliable guide in deciding whether to add *er* and *est* or *more* and *most*. "Dangerouser" is a tongue twister. Remind pupils that the dictionary gives the comparative and superlative of words like *good*, *bad*, *little*, and *many*.



POSITIVE

happy
lovely
smart

COMPARATIVE

happier
lovelier
smarter

SUPERLATIVE

happiest
loveliest
smartest

(Notice that the *y* in *happy* and *lovely* is changed to *i*.)

Adjectives of three or more syllables are generally compared by putting *more* and *most* (or *less* and *least*) before the positive.

wonderful
indifferent

more wonderful
more indifferent

most wonderful
most indifferent

To make similar forms with other adjectives, place *more* and *most* (or *less* and *least*) before the positive. Your ear should be your guide. If adding *er* or *est* to an adjective produces a clumsy word that's hard to pronounce, use *more* or *most* instead. Your ear tells you to avoid comparisons like "helpfuler," "harmless-er," and "faithfuler."

cheerful
restless

more cheerful
more restless

most cheerful
most restless

Several adjectives are compared irregularly.

bad, evil, ill
good
little
much, many

worse
better
less, lesser
more

worst
best
least
most

PRACTICE 1 Comparing Adjectives

See Answer Book

Compare the adjectives in the following phrases.

EXAMPLE sunny day *to words like clumsy, early, easy, friendly, happy. See text pages 446-447.* Yes *er* and *est* are added

POSITIVE

sunny day

COMPARATIVE

sunnier day

SUPERLATIVE

sunniest day

alert sentry

cheap meal

deep lake

hungry raccoon

bright light

cold winter

fast train

obedient child

careless work

dangerous turn

high note

sleepy kitten

Using the Comparative and Superlative Effectively

COMPARING TWO Use the comparative when comparing two people or things.

Which speedboat is larger, the *Merry Mate* or the *Ahoy There*? (Two boats)

Who is more popular, Diane or Katie? (Two girls)

Omit rules F.2 and F.3, if you wish. These are of minor importance and are sometimes disregarded. They are included here because some authorities still prefer to make the distinctions made.

F.3 ANY OTHER When comparing one with others in its group, use *any other* or *anyone else*, not *any*.

POOR North Dakota is frequently colder than any state in the Union.
(This sentence says that North Dakota is frequently colder than any state, including itself.)

BETTER North Dakota is frequently colder than any other state in the Union.

F.4 DOUBLE COMPARISON Avoid double comparison (using *more* and *er* or *most* and *est*): “more deadlier,” “worstest,” “more larger,” “most liveliest.”

PRACTICE 2 Using the Comparative and the Superlative

Choose the correct word or expression and give a reason for your choice. Say the correct sentences aloud three times.

- A. 1. Which animal is (stronger, **strongest**), the lion or the tiger? F.2
2. More Presidents have been born in Virginia than in (**any**; any other) state. F.3
3. Hematite is the (**importantest**, most important) of all iron ores. F.1
4. Is the river road or the millpond road the (longer, **longest**)? F.2
5. The Dead Sea is saltier than (**any**; any other) body of water in the world. F.3
- B. 1. Diamonds are (harder, **more harder**) than corundum. F.4
2. At Elaine's cookout Bob ate more hamburgers than (**anyone**, anyone else). F.3
3. Is it (easier, **more easier**) to make a lemon meringue pie than a cheese soufflé? F.4
4. Which of the Larson boys, Fred or Harry, is the (**best**, better) artist? F.2
5. Bert's cousin has taught me more about shells than (**any**, any other) collector I know. F.3

A, AN, THE

F.5 A, AN Use *a* before consonant sounds and *an* before vowel sounds: *a hill*, *an elevator*.

Think of sounds not letters: *a hyena* but *an hour*.

F.6 CLEARNESS AND EMPHASIS Repeat *a*, *an*, or *the* before a second word in a series for clearness or emphasis.

We saw *a* pelican and *a* flamingo. (They are separate.)

Celia played *the* piano and *the* xylophone. (They are separate.)

F.7 DIFFERENT OBJECTS When two or more adjectives modify a noun, repeat the article only if different objects are meant.

Wendy has *a* white and *a* yellow cat.

F.8 A HALF, HALF A (AN) Say *a half* or *half a (an)*, never *a half a (an)*.

Let your painting dry for ~~a~~ half an hour, Doris.

F.9 THE UNITED STATES Say *the United States*, not *United States*.

The Wyoming legislature was the first in *the* United States to give women the right to vote.

F.10 BOTH Say *both*, not *the both*.

~~The~~ ^B both cars had flat tires.

PRACTICE 3 Using A, An, The Correctly

Correct the wrong sentences and give a reason for each change you make. Three sentences are right. Say the correct and the corrected sentences aloud three times.

1. ~~The~~ ^B both bicycles were recovered the next day. F.10
2. My little brother has a policeman's and a fireman's hat. C F.7
3. There's ^{an} ~~a~~ elevator in my aunt's apartment house. F.5
4. Dave and Jim are leaving for Williamsburg in half an hour. C F.8
5. Did Alice send invitations to ~~the~~ both of you? F.10
6. Laurie is learning to play ^{an} ~~a~~ ukulele. F.5
7. The fullback and the quarterback were slightly injured in Saturday's game. C F.7
8. Dad bought Milly a gray and ^a ~~a~~ black poodle. ^{F.7} She walks ~~the~~ both of them on one leash.
9. In a half ~~an~~ hour we had caught enough trout for our supper.
10. Once across the border between ^{the} ~~United~~ States and Mexico the rustlers were safe from pursuit. F.9 [^]

THIS, THAT, THESE, THOSE

F.11 THIS, THAT, THESE, THOSE 1. *This* and *that* are singular and modify singular nouns; *these* and *those* are plural and modify plural nouns.

Claire likes (these, this) type of boots. (The singular adjective, *this*, agrees with the singular noun, *type*: *this type of boots*.)

Listen for "this here," "that there," and "them boys." If any of your pupils habitually make these errors, have them make up sentences using this, that, and those as adjectives.

USING EFFECTIVE MODIFIERS AND PREPOSITIONS 315

2. Do not add *here* or *there* to *this* or *that*.

This ~~here~~ model airplane has a motor.

That ~~there~~ boat belongs to Mr. Lewis.

F.12 THEM, THOSE *Them* should stand alone. Do not use it to modify a noun.

~~those~~

Where did Dad buy ~~them~~ apples?

OR Where did Dad buy *them*?

PRACTICE 4 Using *This*, *That*, *These*, *Those*

Excuse from practice the pupils who clearly don't need it.

Choose the correct or never-questioned word or expression and give a reason for each choice. Say the correct sentence aloud three times.

- A. 1. (~~Them~~; Those) records on the table are new. F.12
2. Are there any snakes in (that, ~~that there~~) woods? F.11.2
3. Please put (~~them~~, those) tools back in the garage. F.12
4. Have you ever made (that, ~~those~~) kind of rolls before, Bob? F.11.1
5. (~~Them~~; Those) bracelets are the ones Aunt Rose brought me from California. F.12
- B. 1. Please finish drying (~~them~~, those) dishes. F.12
2. (~~Them~~; Those) boys are finalists in the speed-skating contest. F.12
3. (*This*, ~~This here~~) cat has double paws. F.11.2
4. (~~Them~~, Those) vases are at least a hundred years old. F.12
5. I like to watch (that, ~~those~~) sort of old movies. F.11.1

PRACTICE 5 Using *This*, *That*, *These*, and *Those* Use *this* or *that* for all items except the two preceded by asterisks. Use *these* or *those* for two starred items.

Read the following phrases quickly, placing *this* or *these* before each phrase. Then read them again, this time using *that* or *those*.

kind of trees	kind of cats	* kinds of sheep
* kinds of butterflies	kind of bushes	type of houses

PRACTICE 6 Review of Effective Adjectives

As you read the following story, choose the correct or never-questioned word or expression. Then tell why you chose each word or expression.

TEATIME

Tiger is probably the 1(homeliest, ~~most homeliest~~) cat in 2(the ^{F.4}United States, ~~United States~~). Of course he is just 3(a, an) ^{F.9}ordinary, everyday alley cat. My Aunt Miranda and my Uncle George found him in 4(a, an)



alley behind their apartment house early last Thursday evening. Tiger's ribs were almost coming through his skin, and ^{F.1}5(both, the both) of his ears had been torn in a fight. It took my aunt less than ^{F.1}6(a half, half) a minute, however, to fall in love with him.

^{F.1}7(That, That there) cat needs a nourishing meal and a good home, George," she told my uncle.

Uncle George shook his head and said, "^{F.1}8(That, Those) kind of cats doesn't usually make successful house pets."

"We'll find out," said my aunt, "as soon as we get him home and put some salve on ^{F.12}9(them, those) cuts and scratches."

^{F.3}10(A half, Half) an hour later, clean and well-fed, Tiger felt much ^{F.4}11(better, more better). He made friends with my little Cousin Timmy, and soon ^{F.11}12(both, the both) of them were lying in front of the fireplace. Tiger was so contented he began to make the ^{F.5}13(loudest, most loudest) purring noises that Timmy had ever heard.

Right away Timmy grabbed the cat and carried him over to ^{F.5}14(a, an) armchair on the other side of the room. "Why, Timmy," said my aunt, "you shouldn't handle ^{F.5}15(a, an) animal so roughly."

"I had to get Tiger away from the fire, Mommy," Timmy explained. "He was beginning to boil like your teakettle."

USING ADVERBS EFFECTIVELY

F.13 DOUBLE NEGATIVE Avoid the double negative.

For further help see Teacher's Manual.

In other words, don't use two negatives together. Most negatives begin with *n*: *not*, *no*, *never*, *nothing*, *none*, *nobody*. *N't* is a shortened form of *not*.

WRONG Gail wouldn't never break a promise.

RIGHT Gail wouldn't break a promise.

RIGHT Gail would never break a promise.

RIGHT Gail wouldn't ever break a promise.

WRONG Nobody plays in our old tree house no more.

RIGHT Nobody plays in our old tree house anymore.

F.14 OTHER NEGATIVES Watch out for *hardly*, *scarcely*, and *but* (when it means "only"). These words are negative in meaning and should not be used with a second negative word.

Beth was so frightened she couldn't hardly speak.
 There wasn't but one pumpkin left on the vines.

An intentional double negative is occasionally used to produce an affirmative statement. Common negative prefixes are *un* (*unfriendly*), *non* (*nonstandard*), and *dis* (*disagree*). The prefix *in* (*indigestible*) meaning "not" sometimes appears in a variety of forms: *il* (*illogical*), *im* (*impractical*), and *ir* (*irresponsible*).

Susy was *not* displeased. (She was pleased.)

PRACTICE 7 Correcting Double Negatives

Correct the wrong sentences. What are the two negatives in each wrong sentence? Two sentences are right. Say the correct and the corrected sentences aloud three times. *The two negatives are underlined.*

1. When the snow stopped, you couldn't scarcely see out the windows.
2. For the past two days Jed hasn't talked about nothing but his trip to New Mexico. (*or ...has talked of nothing...*)
3. Pete couldn't start the fire neither.
4. Mr. Roberts hasn't said anything to us about a quiz. C
5. You can't never tell Nancy a secret. (*or ...can never tell...*)
6. Hal didn't ask no questions. (*or Hal asked no....*)
7. The game hadn't hardly started when it began to rain.
8. Matt was glad there was but one more cow to milk. C
9. Haven't you never read a book by Edward Ellsberg? (*or Have you never... anything*)
10. The garagemen couldn't find nothing wrong with the gas line. (*or ...could find nothing...*)

PRACTICE 8 Using Negatives

Write negative answers to each of the following questions.

(Good answers may vary.)

EXAMPLE

Are there three soloists in the glee club?

No, there are only two soloists in the glee club.

1. Have you ever ridden in a helicopter? No, I have never ridden....
2. Has Norma ever dived from the high board? No, Norma has never dived....
3. Did you have any luck finding a four-leaf clover? No, I had no luck....
4. Has that white horse ever been in a parade before? No, that white horse has never been....
5. Have you ever seen a red-tailed hawk? No, I have never seen....
6. Was that camera ever used before? No, that camera was not used....
7. Has your family ever taken a trip through the White Mountains?
 No, my family has never taken....

8. Does the zoo have a boa constrictor? *No, the zoo does not have....*
9. Hasn't Marilyn completed her project for the science fair? *Yes, Marilyn has not completed....*
10. Have you ever collected autographs? *No, I have never collected....*

PRACTICE 9 Avoiding the Double Negative

In two different ways make each of the following sentences negative. Avoid double negatives.

EXAMPLE

Dave knows something about skin diving.

Dave knows nothing about skin diving. (Negative)

Dave doesn't know anything about skin diving. (Also negative)

1. Carl has made ^{no} arrangements for the sailboat race. (*Carl has made no arrangements.*)
2. As a championship skater Leila shows ^{no} promise. (*Leila shows no promise.*)
3. There was ^{no} a package on the hall table. (*There wasn't any....*)
4. Amy sent ^{no} directions for reaching Franklin Park. (*Amy didn't send directions....*)
5. Vance said ^{nothing} about his plans for our spring vacation. (*Vance didn't say anything....*)

F15 STANDARD USE Do not add *s* to *anyway*, *anywhere*, *everywhere*, *somewhere*, *nowhere*.

Shirley lost her ticket somewhere~~s~~ but saw the game anyway~~s~~.

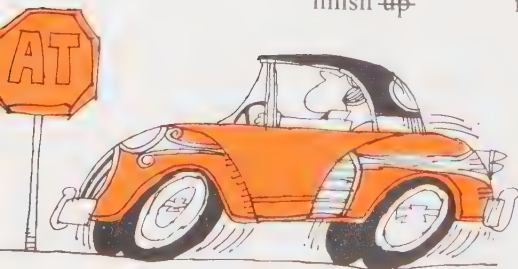
F16 USELESS ADVERBS Do not use unnecessary adverbs.

Why are the adverbs unnecessary in these expressions?

connect ~~up~~
finish ~~up~~

join ~~up~~
refer ~~back~~

return ~~back~~
win ~~out~~



Bostonians pride themselves on correct speech. Once when a motorist was driving through Boston, he asked a Bostonian, "Sir, can you tell me where I might stop at?"

"I would suggest," replied the Bostonian, "stopping just before the *at*."

PRACTICE 10 Improving Sentences

Revise the following sentences in accordance with the preceding suggestions.

1. Grandma lost her glasses somewhere~~s~~ between her house and ours.
2. To find the date of the picnic, I referred ~~back~~ to Steve's first letter.

Point out that colorful verbs sometimes save adverbs. Thus, roar takes the place of two words: speak loudly.

3. Mr. Phillips is going to start a hiking club and he asked me to join ~~up~~.
4. On May 10, 1869, the junction of the Union Pacific and the Central Pacific railroads took place somewhere~~s~~ near Ogden, Utah.
5. At last the East and the West Coast were connected ~~up~~ by rail.

CONFUSION OF ADJECTIVES AND ADVERBS

Woody gave his answer *immediately*.

Woody gave an *immediate* answer.

Immediately modifies the verb *gave*. An adverb is correct. *Immediate* modifies the noun *answer*. An adjective is correct.

F.17 ADVERB Use an adverb to modify a verb, an adjective, or an adverb.

Which is right?

Mr. Wolcott was hurt (serious, seriously) in an accident at the crossroads yesterday. (The adverb, *seriously*, is correct because it modifies the verb, *was hurt*.)

PRACTICE 11 Using Adjectives and Adverbs Correctly

As you read each of the following phrases quickly, choose the correct word.

- | | |
|--|---|
| 1. stop (sudden , suddenly) | 5. (terrible , terribly) frightened |
| 2. eat (noisily, noisy) | 6. drive (reckless , recklessly) |
| 3. answer (polite , politely) | 7. dance (graceful , gracefully) |
| 4. climb (careful , carefully) | 8. talk (calm , calmly) |

Some adverbs have two correct forms — one with and one without *ly*:

run *quick* or *quickly*; sing *soft* or *softly*.

F.18 PREDICATE ADJECTIVE After the verbs *be*, *become*, *grow*, *seem*, *appear*, *look*, *feel*, *taste*, *smell*, and *sound*, use a predicate adjective to describe the subject. (See pages 331–333.)

Tippy's nose always feels (= is) *cold*.

The essay contest sounds (= is) *interesting*.

Some of these linking verbs may also be used as active verbs.

The boys *appeared* weary. (*Appeared* is a linking verb equivalent to *were*.)

The boys *appeared* suddenly. (*Appeared* is an action verb equivalent to *arrived*.)

F.19 GOOD, WELL In written and most spoken English *good* is used when an adjective is needed. The corresponding adverb is *well*.

ADJECTIVE

The dinner was *good*.
Ed's batting average is *good*.
That boat looks *good* to me.

ADVERB

Aunt Ellen cooks *well*.
Ed bats *well*.
It was made *well*.

When *well* means "in good health," "attractive," or "satisfactory," it is an adjective.

Betty feels *well* (or *good*) in spite of her black eye.
She didn't look as *well* (or *good*) last week.

PRACTICE 12 Using Good and Well

Read each of the following sentences quickly, supplying **good** or **well** orally.

1. Penny dives well.
2. The gingerbread smells good.
3. Tim catches well.
4. The Orioles played well.
5. The music sounds good.
6. The band plays well.
7. Sue couldn't dance very well.
8. Does Ray speak well?
9. Our lilacs are growing well.
10. I did well in the tennis tryouts.

PRACTICE 13 Using Adjectives and Adverbs Effectively

Revise the sentences in accordance with the preceding suggestions. Three sentences may remain unchanged.

1. Jed always trims Mrs. Carter's hedge ^{neatly} ~~neat~~.
2. Elsie sang ^{sweetly} ~~sweet~~ in *The Mikado*, didn't she?
3. The staff of the *Beacon* worked ^{well} ~~good~~ together.
4. The roses have just begun to blossom and they look beautiful. C
5. Anne takes her music too ^{seriously} ~~serious~~.
6. Phil stared curiously at the old man with the long white beard. C
7. Ned cleaned the cellar ^{thoroughly} ~~thorough~~ last Saturday.
8. Some of the cakes I make don't turn out ^{well} ~~good~~.
9. The hot shower felt good after the game. C
10. Judy gets excellent grades in English but she can't do math very ^{well} ~~good~~.

PRACTICE 14 Review of Adjectives and Adverbs

Choose the correct or never-questioned word or expression.

For students who need more practice in using correct adjectives, adverbs, and prepositions, additional exercises are available in *Modern English in Action Practice 8*.

FOR BIRDS ONLY

One Saturday last winter my brother Hal and I didn't have **1**(anything, ~~nothing~~) interesting to do. We played Ping-Pong for **2**(~~a~~-half, half) an hour and then looked through my new build-it-yourself book. "Let's make a bird feeder like **3**(that, ~~that there~~) model on page 6," I suggested.

"All right," said Hal. "It should be **4**(easier, ~~more easier~~) to make **5**(that, ~~those~~) kind of feeders than **6**(~~any~~, any other) type."

Dad gave us some lumber, and we promised to work **7**(~~calm~~, calmly). Dad is **8**(~~a~~, an) accountant. We can't make **9**(any, ~~no~~) loud noise when he's busy with his tax reports.

It took us boys a month to **10**(finish, ~~finish up~~) the feeder. But everybody said we had done very **11**(~~good~~, well) for amateur carpenters.

Last Monday, Hal and I set the feeder on a high pole in the garden and waited **12**(~~eager~~, eagerly) for our first guest. Tuesday morning Mom woke us about **13**(~~a~~-half, half) an hour early. "**14**(~~A~~, An) unexpected visitor has climbed up into your feeder," she said.

15(Both, ~~The both~~) of us boys rushed to the window. Our guest was a squirrel, and he wasn't losing **16**(any, ~~no~~) time eating all the seeds in sight.

17"(That, ~~That there~~) food is for hungry birds, young fellow!" Hal shouted. "Why don't you dig up some of **18**(~~them~~, those) acorns you buried last fall?" The squirrel paid no attention to him, of course.

Across the breakfast table a few minutes later Hal grinned at me and said, "I'm going to make sure that squirrel doesn't **19**(ever, ~~never~~) again eat our seeds."

The next morning our unwelcome visitor **20**(returned, ~~returned back~~), but he couldn't climb up into the feeder. Hal had greased the pole.

USING EFFECTIVE PREPOSITIONS

F.20 RIGHT PREPOSITION Be sure to use the right preposition.

Review the preposition, page 305.

Consult the following list.

at, by Use *by* only when you mean "past," "by way of," or "by means of." Otherwise use *at*.

I have to stop *at* the hardware store and buy a new rake.

I think we have gone *by* Mary's house.

at, in Use *in* to mean "within." Use *at* for a place thought of as a mere point or location on a map.

Jane has been *in* Nova Scotia three weeks.

Mrs. Day's antique shop is *at* the corner of Walnut Street and Elm Avenue.

Mother met Mrs. Day *at* the Exeter Antique Show.
The show was held *in* the town hall.

at, to Use *at* for place and *to* for motion.

Was Alex *at* the circus?
He went *to* the swimming meet instead.

beside, besides Ordinarily use *beside* for “by the side of” and *besides* for “in addition to.”

A robin has built its nest in the cherry tree *beside* our garage.
Who *besides* Carol is on the entertainment committee?

between, among Ordinarily use *between* for only two persons or objects. For three or more use *among*.

The steak scraps were divided *between* Wags and Skipper.
The work should be divided equally *among* the six committee members.

PRACTICE 15 Using Prepositions Effectively

Choose the word or expression in parentheses in accordance with the preceding suggestions.

1. Are those your goggles (beside, ~~besides~~) the pool?
2. Were you (at, ~~to~~) the troop meeting last night?
3. After our swim we stopped (at, ~~by~~) Barbecue Cottage for a king-burger.
4. Will anyone (~~beside~~, besides) Jeff volunteer for the cleanup committee?
5. Would you like to stop (at, ~~by~~) my house and play my new records?
6. Let's divide the blueberry pie (among, ~~between~~) the four of us.
7. After playing (~~at~~, in) Brooklyn for many years, the Dodgers moved to Los Angeles.
8. My father has worked (~~at~~, in) Brentwood as long as I can remember.
9. At the class play Roddy sat (beside, ~~besides~~) me.
10. I wasn't able to find Fred (~~at~~, in) the library.

from, off, off of Use *from* when speaking of persons: get permission *from* Miss Stevens, buy a cake *from* the baker, borrow a pencil *from* Sue. Most speakers and writers avoid *off of*. When in doubt use *off* or *from*.

“Take those white mice ~~off of~~ my desk,” squealed Terry.

Get the math assignment ~~off of~~ Roy.

Gloria takes violin lessons ~~off~~ Miss Reed.

in, into Ordinarily use *into* to express motion from one place to another.

Point out the difference between “fall in the water” and “fall into the water.” The distinction is worth retaining.

We are going *into* the auditorium to rehearse.

BUT We are going to rehearse *in* the auditorium today. (*In* means “within” and shows position without any action.)

over, to Don’t use *over* for *to*.

We went *to* Sally’s house last night to make popcorn. (*Over Sally’s house* is ridiculous unless you have wings.)

BUT We went *over to* Sally’s house last night to make popcorn.

with, by Don’t use *by* for *with*.

Wherever you want to have the picnic is all right *with* me.

PRACTICE 16 Choosing Effective Prepositions

Choose the word or expression in parentheses in accordance with the preceding suggestions.

1. Have you ever been (~~over~~, over to) the De Cordova Museum in Lincoln?
2. Jean put the salad (~~in~~, into) her mother’s best Canton bowl.
3. Tod bought some foreign stamps (from, ~~off~~, ~~off of~~) George Mills.
4. Danny threw a whole bag of peanuts (~~in~~, into) the monkeys’ cage.
5. So far this week Tabby has knocked two geraniums (off, ~~off of~~) the kitchen windowsill.
6. Everyone laughed when Tennessee Ernie tipped the canoe and fell (~~in~~, into) the water.
7. Phil and I went (~~over~~, over to) the gymnasium to practice.
8. I borrowed this sleeping bag (from, ~~off~~, ~~off of~~) Lester Ross.
9. The clumsy black bear lumbered back (~~in~~, into) the cave.
10. Whatever Mrs. Sands gives me for walking her dog is all right (~~by~~, with) me.

MASTERY TEST 6A Adjectives, Adverbs, and Prepositions

For further practice see pages 479–481 in *Supplementary Practice Exercises*.

Select the correct or never-questioned word or expression, and on your answer paper write it after the number of the sentence.

1. Angie, did you borrow this scarf (from, ~~off of~~) Gabrielle?
2. We divided the cheese and raisins (among, ~~between~~) the three of us.
3. I watched last night’s TV special for (~~a half~~, half) an hour.
4. In her report to the class Glynis explained very (good, well) the difference between paddle tennis and regular tennis.
5. (That, ~~Those~~) kind of orange is used for juice.
6. Is anyone (~~beside~~, besides) Joella going to the antique show?
7. Don’t chase (~~them~~, those) dogs; they may be dangerous.
8. Which is the (longer, ~~longest~~), a yard or a meter?

9. In tense situations my father doesn't (ever, ~~never~~) lose his head.
10. The hummingbird is tinier than (~~any~~, any other) bird in our garden.
11. Marv strikes out (frequent, frequently), but he often hits a long ball.
12. We're all meeting (~~at~~, ~~to~~) Susie's house at eight.
13. The lecturer spoke very (serious, seriously) about the dangers of smoking.
14. The porpoise fell (~~in~~, into) the water with a splash.
15. There (is, ~~isn't~~) but one gas station before the turnpike.
16. On our hike we didn't get within (~~a~~ half, half) a mile of the mountain goats.
17. Willis Reed may have been the (best-liked, ~~most best-liked~~) player on the Knicks team.
18. Because of the haze I (could, ~~couldn't~~) hardly see Jupiter.
19. Martha, who plays second singles, has a better backhand than (~~any~~, any other) girl on the tennis team.
20. As I leaned over the bow of the boat, my hat blew off and fell (~~in~~, into) the sea.

MASTERY TEST 6B Adjectives, Adverbs, and Prepositions

Select the correct or never-questioned word or expression, and on your answer paper write it after the number of the sentence.

1. Watch (~~them~~, those) sparrows gathering dry grass for their nest.
2. Sunday I was (~~at~~, ~~to~~) the game between the Bucs and the Vikings.
3. Don't you have (~~any~~, ~~no~~) film for our trip into the canyon?
4. Which of the two candidates is (~~best~~, better) prepared?
5. The air seemed ten degrees cooler (~~beside~~, ~~besides~~) the waterfall.
6. I remember (~~distinct~~, distinctly) that Dad told us to start dinner.
7. Are people in towns (nicer, ~~more nicer~~) than people in cities?
8. In the dispute about the forward pass, Jack proved he knew more about football rules than (~~anyone~~, anyone else) on the field.
9. Because most of the wood was green, our campfire didn't burn very (~~good~~, well).
10. How do you divide four pieces of cherry pie (~~among~~, ~~between~~) five hungry boys?
11. Shoveling the snow from the driveway will take at least (~~a~~ half, half) a day.
12. Quay is pronounced (differently, ~~different~~) from the way I expected.
13. We buy our baseballs and bats (~~from~~, off) Sports Unlimited.
14. (~~That~~, ~~Those~~) kind of vegetables can be grown in a home garden.
15. I (could, ~~couldn't~~) hardly believe that famous zoos swap animals with each other as stamp collectors trade stamps.
16. The lecturer spoke (~~humorous~~, humorously) about his experiences as a national park ranger.

17. Buddy likes a canoe better than (~~any~~, any other) small boat.
18. Mona dropped the token (~~in~~, into) the subway turnstile.
19. Step (~~careful~~, carefully) across the road; watch for broken glass.
20. Few animals are (more playful, ~~playful~~) than wolf pups.

PRACTICE 17 Time Out for Review

On your paper number from 1 to 30. After each number choose the preferred word or spelling.

JACK AND THE PIG

Jack, who has lived 1(~~at~~, in) Chicago all his life, rented a country cottage in Michigan last summer. The day he moved into his cottage one of the 2(neighbors, ~~neighbors'~~) 3(~~came~~, come) to call on him. "I heard you 4(~~was~~, were) from the city," said the neighbor in a kindly manner, "and I thought I could help you get settled. There 5(~~are~~, is) some sides to country life that people from town often don't know 6(anything, ~~nothing~~) about. For instance, your water comes from your own well, not from a city pipeline. Gas for cooking purposes 7(~~are~~, is) supplied in small tanks. The delivery man has just 8(~~came~~, come), but I'll telephone him to call on you tomorrow. Too, there isn't 9(any, ~~no~~) garbage collection service in the country — but most of us solve this problem 10(satisfactorily, ~~satisfactory~~). We just throw the scraps to the pigs."

Jack wanted to do things the way other country dwellers 11(~~did~~, done) them, and so he took his 12(neighbors, neighbor's) advice 13(~~serious~~, seriously) and bought a young pig. Every day he 14(~~threw~~, ~~threwed~~) the scraps to the pig. The pig ate 15(~~good~~, well), and every day it 16(~~grew~~, ~~grewed~~) 17(~~bigger~~, ~~more bigger~~).

Near the end of the summer Jack 18(~~began~~, begun) to wonder what to do with the pig, since he 19(~~could~~, ~~couldn't~~) scarcely take it back to the city. Finally he put an ad in the paper.

Early the next day a man 20(~~came~~, come) to his front door. "I 21(would have, ~~would of~~) arrived 22(~~earlier~~, ~~more earlier~~)," he said eagerly, "but I just 23(~~saw~~, seen) your ad 24(a half an hour, half a hour, half an hour) ago. Is 25(that, that there) pig still for sale? I'd like to buy it 26(~~from~~, off) you."

Jack took him to see the pig, which was 27(~~laying~~, lying) in the mud 28(~~beside~~, besides) its feeding trough. The 29(~~mans~~, man's) eyes opened wide as he exclaimed, "That's one of the 30(fattest, most fattest) pigs I've ever seen! How much do you want for it?"

"Well," Jack replied, "I paid forty dollars for it, but it's only fair to tell you that I've used it all summer. Would ten dollars be too much?"

AIMS: To understand direct and indirect objects and predicate nouns and pronouns in preparation for the study of correct pronouns
To understand predicate adjectives and use them correctly
To learn basic English sentence patterns

25 Completers of Verbs

The material in this chapter may be combined with the development of sentence patterns in Chapter 30.

Paul and his young brother Larry were enjoying their — in the train. Paul told — some — about their trip. "Soon this train will go under a river."

Larry looked — . He spoke suddenly. "Don't just sit there. Close the — !"

Fill the blanks with *ride*, *Larry*, *things*, *startled*, and *window*. All these words are completers, or complements. There are four important kinds of completers.

DIRECT OBJECT *For further help see Teacher's Manual.*



G.1 DIRECT OBJECT The direct object answers the question "What?" or "Whom?" after an action verb.

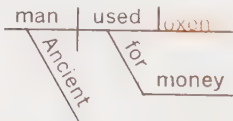
SENTENCE WITH ACTION VERB	TEST QUESTION	DIRECT OBJECT
The astronaut fired the retro-rockets.	Fired what?	retro-rockets
Lucy invited her cousin.	Invited whom?	cousin

Verbs that show ownership take direct objects.

v.	d.o.	v.	d.o.
Insects have	six legs.	Harry owns	a hectograph set.

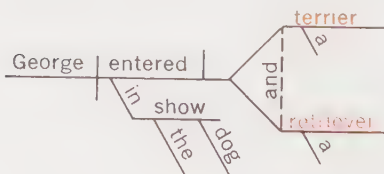
Diagraming Sentences with Direct Objects

1. Ancient man used oxen for money.



Oxen, the direct object of the action verb *used*, is separated from the verb by a short vertical line.

2. George entered a terrier and a retriever in the dog show.



Terrier and *retriever* answer the question "Entered what?" They are the compound direct object of the action verb *entered* and are connected by the conjunction *and*.

PRACTICE 1 Identifying Direct Objects

D

If pupils need help, ask, "What word makes a statement?" "What did Paul Revere

Diagram the following sentences. *see*

OR As you copy the following sentences, skip every other line. Write s.s. above the simple subjects, v. above verbs, and d.o. above direct objects. *See Answer Book for diagrams.*

- A. 1. On April 18, 1775, Paul^{s.s.}
Revere^{v.} saw^{d.o.} two lanterns^{d.o.}
in the Old North Church.
(Diagram the date as one item.)



2. Ray^{s.s.} shoveled^{v.} a path^{d.o.} to the barn.
3. The modern harp^{s.s.} has^{v.} forty-six strings^{d.o.}.
4. The common housefly^{s.s.} may^{v.} carry harmful bacteria^{d.o.} on its legs.
5. Have^{v.} you^{s.s.} ever seen a boomerang^{d.o.}?

- B. 1. In 1828 Noah Webster^{s.s.} published^{v.} his first dictionary.
2. Did^{v.} you^{s.s.} ever dance a polka^{d.o.}?
3. For an encore we sang^{v.} "Golden Days" from *The Student Prince*.
4. Stephen^{s.s.} pulled^{v.} Judy and me^{d.o.} on the sled.
5. In 1775 Ethan Allen^{s.s.} captured^{v.} the garrison at Fort Ticonderoga.

INDIRECT OBJECT

For further help see Teacher's Manual.

Daphne cooked Rita some fudge.

Did Daphne cook Rita or some fudge? Some fudge of course. *Fudge* is the direct object of the verb *cooked*. But what about *Rita*? *Rita* tells for whom Daphne cooked the fudge. *Rita* is the indirect object.



G.2 INDIRECT OBJECT The indirect object answers the question "To whom?" or "For whom?" after an action verb.

	TEST QUESTION	DIRECT OBJECT	TEST QUESTION	INDIRECT OBJECT
1. Our class sent Hank Ford a get-well card.	Sent what?	card	Sent to whom?	Hank Ford
2. Roger made us blueberry muffins.	Made what?	muffins	Made for us whom?	us
1. As a rule, placing <i>to</i> or <i>for</i> before the indirect object does not change the meaning.				

Captain Davis whittled (for) us some chessmen.

We rented (to) Mr. Larkin our summer cottage.

2. Usually the indirect object is the name of a person or animal, while the direct object is frequently the name of something without life.

i.o. d.o.

Margo wove Mother a set of place mats.

3. The indirect object is sandwiched between the verb and the direct object. The order is verb, indirect object, direct object.

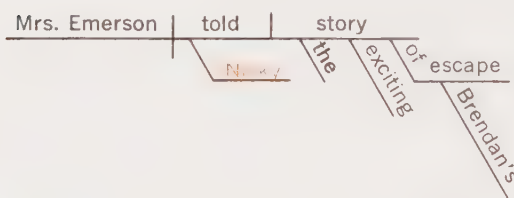
v. i.o. d.o.

Mr. Larrimore read me a chapter from *Leatherstocking Tales*.

4. A verb with an indirect object nearly always has also a direct object.

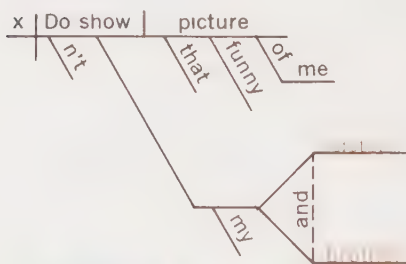
Diagramming Sentences with Indirect Objects

1. Mrs. Emerson told Nicky the exciting story of Brendan's escape.



Nicky, the indirect object of the verb *told*, is diagrammed like the object of a preposition. A slant line connects the indirect object with the predicate verb.

2. Don't show my sister and brother that funny picture of me.



Sister and brother are indirect objects. *My* modifies both *brother* and *sister*. *N't* (*not*) modifies the verb *do show*. The *x* stands for the subject *you*, which is understood.

PRACTICE 1 Identifying Direct and Indirect Objects

D

Diagram the following sentences. See Answer Book.

OR On your paper write four column headings: Simple Subject, Predicate Verb, Direct Object, and Indirect Object. Fill in the parts of each sentence.

EXAMPLE Injun Joe gave Huck and Tom a terrible fright.

Simple Subject	Predicate Verb	Direct Object	Indirect Object
Injun Joe	gave	fright	Huck and Tom

- A. 1. The baseball team awarded Tony the Sportsmanship Trophy.
 2. The guide drew us maps of the canyon.
 3. Mr. Haskins teaches dogs obedience.
 4. Today the coach gave the team a new play.
 5. The Western Union messenger brought Mother a telegram from Dad.
- B. 1. Tracy sold Mom and me four boxes of cookies.
 2. The St. Lawrence Seaway brings inland ports new trade.
 3. Save Rita and him some lemonade.
 4. The Indians brought the Pilgrims wild turkeys on the first Thanksgiving Day.
 5. Don't send Kurt and Miranda those valentines until February 10.

PREDICATE NOUNS AND PREDICATE PRONOUNS

Direct and indirect objects are two kinds of completers of verbs. Some verbs may take a different kind of completer.

Bert Harrison is and *Scallops are* need completers to make sense. "Bert Harrison is an amateur photographer" and "Scallops are shellfish" are statements. *Photographer* and *shellfish* complete the verbs *is* and *are* and mean the same as *Bert Harrison* and *scallops*. These completers are called "predicate nouns."



G.3 PREDICATE NOUN AND PREDICATE PRONOUN A predicate noun or a predicate pronoun answers the question "Who?" or "What?" after a linking verb.

The predicate noun or the predicate pronoun, except after a negative, refers to the same person, place, or thing as the subject.

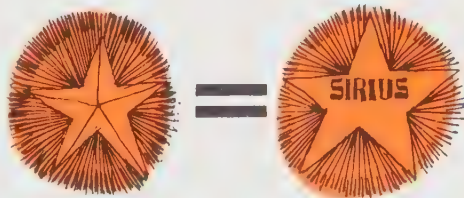
The pronouns *I*, *he*, *she*, *we*, and *they* are used as subjects and as predicate pronouns.

The class orators are *Susan* and *he*.

(orators = Susan and he)

The brightest star in the heavens is *Sirius*. (star = Sirius)

The chinch bug, the corn borer, and the boll weevil are our most destructive insect *pests*. (chinch bug and corn borer and boll weevil = pests)



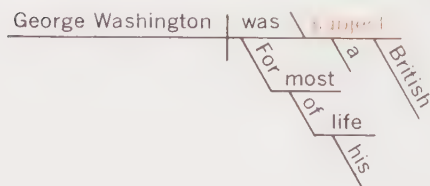
After *not* a predicate noun explains the subject by telling what the subject is not.

Starfish are not *fish*. (starfish *does not* = fish)

Illustrate further with the names of two or three students who are in several activities. Write "*Joan is an eighth grader*" and ask for other nouns that tell what *Joan* is -- for example, the class president, a scout, an expert swimmer.

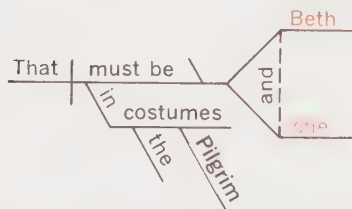
Diagraming Sentences with Predicate Nouns and Predicate Pronouns

1. For most of his life George Washington was a British subject.



The predicate noun *subject* completes the verb *was* and explains the subject. The line separating the predicate noun from the verb therefore slants toward the subject.

2. That must be Beth and she in the Pilgrim costumes.



Beth is a predicate noun and *she* is a predicate pronoun after the verb *must be*.

PRACTICE 3 Predicate Nouns and Predicate Pronouns**D**

Diagram the following sentences. See Answer Book

OR Arrange in three columns (1) the simple and compound subjects, (2) the verbs, and (3) the predicate nouns and the predicate pronouns.

- A. 1. The farmer on the red tractor is he. See Answer Book.
 2. The world's largest shoe manufacturer is the United States.
 3. Cheese is one of the world's oldest manufactured products.
 4. The girl in the blue ski suit was she.
 5. The guppy is a small tropical fish.
- B. 1. In ancient times copper and brass were the most popular metals.
 2. Is that he on the rocks?
 3. The largest inland body of water is the Great Lakes.
 4. In the spring the prairie was a vast stretch of mud and water.
 5. An aquarium is an artificial pond or tank for living water animals.

Is It a Direct Object or a Predicate Noun?

For further help see Teacher's Manual.

What is the difference between the predicate noun in sentence 1 and the direct object in sentence 2?

p.n.

1. Dr. Walter Reed was an army doctor. (Dr. Walter Reed = doctor)

d.o.

2. Dr. Walter Reed discovered the cause of yellow fever. (Dr. Walter Reed
- does not*
- = cause)

Ordinarily the subject and the predicate noun name the same person or thing.

Except in the case of a compound personal pronoun (I hurt *myself*), the direct object of a verb never refers to the same person or thing as the subject.

Commonly used verbs that take predicate nouns or pronouns are: *be* (*am, is, are, was, were, has been, had been*), *became, seem, appear*. The verb *be* NEVER takes an object.

PRACTICE 4 Supplying Completers

On your paper complete each of the following by supplying a predicate noun or direct object. Write **p.n.** above a predicate noun and **d.o.** above a direct object. Write **v.** above a verb. These require direct objects: 2,3,5,8,9,10. These require predicate nouns: 1,4,6,7. These are suggestions only. Good answers may vary.

EXAMPLE Mercury is _____.

v.

p.n.

Mercury is the hottest planet in our solar system.

1. My best friend is Larry White (p.n.)
2. I learned the answer (d.o.)
3. I have not seen Lucy (d.o.)
4. My favorite book is Kidnapped (p.n.)
5. I can't play hockey (d.o.)
6. An enjoyable movie is Mary Poppins (p.n.)
7. An unusual hobby is ceramics (p.n.)
8. I have just read the newspaper (d.o.)
9. In school I enjoy most science (p.n.)
10. Saturday I played softball (d.o.)

The fruit of all grammar study is action. Where possible, have students put their knowledge and skill to work in writing and speaking -- soon and often.

PRACTICE 5 Writing a Vivid Paragraph

Using one or more of the completed statements in Practice 4 as a guide, write a paragraph telling something about yourself. (See pages 13–21.) Be specific and exact. Use vivid words.

PREDICATE ADJECTIVES

For further help, see Lincoln's Minutes.



G.4 PREDICATE ADJECTIVE A predicate adjective completes the verb and describes the subject.

An athlete should be *persistent* in his practice. (A persistent athlete)

Use a predicate adjective to describe the subject after all forms of the verbs *be, become, grow, seem, appear, taste, smell, sound, look, and feel*.

That roast turkey smells *delicious*.

The chirp of the cricket is *friendly and melodious, not harsh*.

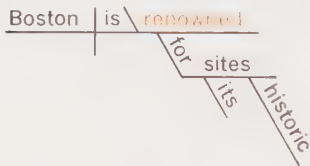
PRACTICE 6 Supplying Predicate AdjectivesV
Good answers may vary.

Complete each sentence by adding a predicate adjective. Avoid overworked adjectives like *grand*, *great*, *neat*, *nice*, *swell*, and *terrible*.

- The orange grove smelled fragrant.
- Those candies are tasty.
- Deer are usually fleet.
- Your piano sounds untuned.
- The fresh air felt bracing and refreshing.
- Charlie seems dejected.
- The maple trees looked majestic.
- The turkey stuffing tasted spicy.

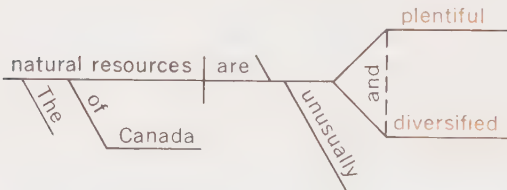
Diagraming Sentences with Predicate Adjectives

- Boston is renowned for its historic sites.



The predicate adjective *renowned* completes the predicate and describes the subject. The line between the verb and the predicate adjective therefore slants toward the subject. The possessive *its* is diagrammed like an adjective.

- The natural resources of Canada are unusually plentiful and diversified.



The compound predicate adjectives, *plentiful* and *diversified*, are placed on parallel lines. The adverb *unusually* modifies both adjectives.

PRACTICE 7 Identifying Predicate Adjectives

D

Diagram the following sentences. See Answer Book.

OR Find the simple subjects, verbs, and predicate adjectives in the following sentences. Underline the simple subject once and the verb twice, and draw an arrow from the predicate adjective to the subject.

EXAMPLE The whooping crane is rare and beautiful.

- Diamonds are brittle.

- Uruguay is the smallest of the republics on the continent of South America.

- Dr. Tom Dooley's courage was unflinching. (Diagram the possessive like an adjective.)

- The bear seemed exceedingly fond of honey.

- The kneepads of the camel look tough and thick.

- B. 1. Mr. Harrison's speech was short and informative.
 2. Sufficient sleep is especially important for young people.
 3. Otters are lively and playful.
 4. A balanced, complete diet is essential for steady growth.
 5. The wings of the ostrich are small and unsuited for flight.

G.5 LINKING VERBS The verbs *be, become, grow, seem, appear, taste, smell, sound, look, and feel* are called "linking verbs" when they join a predicate adjective or a predicate noun or pronoun to the subject.

These verbs aren't always linking verbs.

Did you *sound* the alarm? (*Sound* has a direct object, *alarm*.)

How does the new record *sound*? (*Sound* doesn't have a direct object.

How is a modifier, not a completer.)

The record *sounds* good. (*Sounds* is here a linking verb with a predicate adjective, *good*.)

PRACTICE 8 Recognizing Linking Verbs

Is the italicized word an action verb or a linking verb in each of the following?

- | | |
|--|---|
| 1. Do you <i>smell</i> gas? <small>action</small> | 5. Pizzas <i>taste</i> good. <small>linking</small> |
| 2. How does it <i>smell</i> ? <small>action</small> | 6. <i>Taste</i> this pizza. <small>action</small> |
| 3. That hat <i>becomes</i> you. <small>action</small> | 7. I <i>feel</i> sleepy. <small>linking</small> |
| 4. Math <i>becomes</i> clearer to me every day. <small>linking</small> | 8. <i>Feel</i> this material. <small>action</small> |

PRACTICE 9 Parts of the Simple Sentence

For further help see Teacher's Manual.

Copy in a column the word or words in each pair of parentheses and number them 1 to 40 as in the exercise. Then, using the following abbreviations, indicate the use in the sentence of each word. Write the correct abbreviation to the right of each word or expression.

s.s. — simple subject

v. — verb

d.o. — direct object

i.o. — indirect object

p.n. — predicate noun

p.a. — predicate adjective

o.p. — object of preposition

For further practice see pages 481-482 in Supplementary Practice Exercises.

A MYSTERY SOLVED

Have **1**(^{s.s.}you) seen the American folk art **2**(^{d.o.}exhibit) in **3**(^{o.p.}Cooperstown)? The collection **4**(^{v.}includes) a **5**(^{d.o.}portrait) of a prosperous-looking black man. His **6**(^{s.s.}clothes) **7**(^{v.}look) **8**(^{p.a.}expensive). **9**(^{s.s.}Everyone) **10**(^{v.}notices) the watch **11**(^{d.o.}chain) with a tiny **12**(^{o.p.}saw). The man **13**(^{v.}holds) a **14**(^{d.o.}book).

The **15**(^{s.s.}curator) **16**(^{v.}became) **17**(^{p.a.}curious) about the two **18**(^{o.p.}initials) on

the book. 19(Were) 20(they) the 21(initials) of the gentleman or of the 22(artist)? 23(He) showed a 24(friend) at Howard University the 25(portrait). The 26(friend) identified the 27(subject) as William Whipper. There is not much 28(information) about 29(him). Before the 30(Civil War) 31(he) 32(grew) up as a 33(freeman) and 34(became) a successful lumber 35(merchant) in Pennsylvania. He also 36(founded) an abolitionist 37(group) and 38(edited) 39(one) of the first 40(newspapers) for black people.

MASTERY TEST 7A Parts of the Simple Sentence

Copy the italicized words in a column and number them 1 to 25. Then, using the abbreviations listed below, indicate the use in the sentence of each word. Write the correct abbreviation to the right of each word.

s.s. — simple subject

v. — verb

d.o. — direct object

i.o. — indirect object

p.n. — predicate noun

p.a. — predicate adjective

o.p. — object of preposition

1. Merry ^{v.}paid ^{i.o.}Jacqueline and ^{d.o.}Muriel the ^{d.o.}compliment of using their original ideas for a surprise birthday party.
2. Strangely enough, water probably ^{v.}is ^{d.o.}supplied to fish by their food, not by the ^{v.}water around them. (*Is supplied* is one item.)
3. The female cheetah ^{v.}is both a tender ^{p.a.}parent and an efficient ^{p.a.}killer.
4. Our ^{v.}hike to the Lake Louise glacier ^{v.}seemed ^{p.a.}long but ^{p.a.}enjoyable.
5. The ^{v.}cricket ^{v.}is the ^{p.n.}musician ^{v.}of the insect ^{v.}world.
6. Tim ^{v.}gave ^{v.}Jill and ^{v.}me a ^{v.}copy of his column in the school paper.
7. ^{v.}Is the ^{v.}stamp ^{v.}on that envelope ^{v.}valuable?
8. During the ^{v.}night the whippoorwill ^{v.}sang its sad melody.

MASTERY TEST 7B Parts of the Simple Sentence

Follow the directions for Mastery Test 7A.

1. ^{v.}Are Elinor's favorite ^{s.s.}books ^{p.n.}mysteries or ^{p.n.}Westerns?
2. ^{v.}Send Jerry and ^{v.}me a ^{v.}map of the best ^{v.}route to your house.
3. Norm called ^{v.}Jerry and gave ^{v.}him ^{v.}directions for the trip.
4. The ^{v.}language with the most letters is ^{v.}Cambodian, with 74.
5. The action in ^{v.}hockey is ^{v.}fast and furious.
6. The covered wagon route to California ^{v.}was a ^{v.}graveyard for many ^{v.}pioneers.
7. ^{v.}Did Midge ^{v.}find that ^{v.}stamp in the trash? (*Did find* is one item.)
8. The great ^{v.}herds of caribou ^{v.}are ^{v.}followed on their long northward ^{v.}trek by wolves and ravens. (*Are followed* is one item.)

If pupils make low marks on TEST A, use sentences from their writing or from *Modern English in Action Practice 8* before assigning TEST B.

Parts of Speech 26

AIMS: To understand that the part of speech depends on the use of a word in a sentence

To understand how structure clues can help identify parts of speech

To understand the double role played by possessive nouns and other words

A father may be a friend, a cook, a nurse, a doctor, and a teacher to his family. Like persons, words can play many roles. A word may act like an adjective in one sentence and a verb in the next. The *part* a word plays in the sentence is called its *part of speech*.

The eight parts of speech belong in five classes.

PARTS OF SPEECH	USES OF WORDS
verbs	state, question, command
nouns, pronouns	name, or replace names
adjectives, adverbs	modify, describe
prepositions, conjunctions	relate, connect
interjections	express sudden feelings

H.1 PART OF SPEECH To find what part of speech a word is in a sentence, ask, "What does the word do in this sentence?"

VERB Skate away from that patch of thin ice. (*Skate* makes a command.)

NOUN My left *skate* rolled down the front steps. (*Skate* is a name.)

ADJECTIVE Did you bring a *skate* key? (*Skate* modifies *key*.)

OTHER CLUES

Hand me the —.

Without knowing the missing word you can tell it will be a noun. Why? Its place in the sentence and its link with the word *the* clearly tell us a noun is needed. There are other clues to part of speech besides meaning.



STRUCTURE CLUES — PARTS OF SPEECH

Three helpful clues to part of speech are (1) word endings, (2) location in the sentence, and (3) signal words.

Endings

Nouns, verbs, adjectives, and adverbs have suffixes that provide clues to part of speech. Common noun suffixes are *ance*, *hood*, *ity*, *ment*, and *ness* (*reliance*, *knighthood*, *reality*, *government*, *likeness*). Common verb suffixes are *en*, *fy*, *ate*, *ize* (*harden*, *horrify*, *irritate*, *recognize*). Adjective and adverb suffixes are listed on pages 298, 302.

Sentence Pattern

Note that in each of the following sentences the missing part of speech is clear from the sentence pattern.

1. Three — took the — from the — and brought it to the —. (Nouns needed)
2. The — students found a — stone near two — trees. (Adjectives needed)
3. The lion crouched — and then leaped —. (Adverbs needed)
4. Rain — the parched earth and — the hearts of the farmers. (Verbs needed)
5. Sally — Joanne are good swimmers — divers. (Conjunctions needed)
6. Please hand me that bottle — ink — the desk. (Prepositions needed)

Signal Words

Certain words signal that certain parts of speech will follow. *A*, *an*, *the* tell us a noun will follow. Auxiliaries like *may*, *might*, *will*, and *should* signal verbs. Prepositions like *on*, *at*, or *into* signal nouns or pronouns.

A — may — for —. (1 — noun, 2 — verb, 3 — noun or pronoun needed)

All these are additional aids for determining part of speech. The most important test of part of speech is use in a sentence.

PRACTICE 1 Identifying Parts of Speech by Sentence Placement

What part of speech will complete each blank in the following sentences? Complete each sentence with meaningful words. Words may vary.

1. The boys ^{whistled} _____ and ^{shouted} _____ in the lunchroom. (verbs needed)
2. We found two ^{eggs} _____ in the ^{nest} _____. (nouns needed)
3. A ^{cheerful} _____ smile makes a ^{pleasant} _____ day. (adjectives needed)
4. Go ^{to} _____ the closet and bring me my oldest pair ^{of} _____ shoes. (prepositions needed)
5. Newspapers ^{and} _____ magazines bring us news ^{and} _____ help us understand it. (conjunctions needed)
6. The class waited ^{patiently} _____, and then the play ^{finally} _____ began. (adverbs needed)

NOUNS AND ADJECTIVES

Though suffixes sometimes help identify part of speech, many words use the same form for many parts of speech. Study the following sentences. When is a word a noun? When is it an adjective?

NOUN The *rose* is the state flower of New York. (*Rose* is a name and is subject of the verb is.)

ADJECTIVE Dad relaxes in his *rose* garden. (*Rose* modifies *garden*.)

NOUN *Silver* is a precious metal.

ADJECTIVE That *silver* pitcher belonged to my great-grandmother.

PRACTICE 2 Recognizing Nouns and Adjectives

Tell the part of speech of each italicized word and explain why it is a noun or an adjective. See Answer Book.

- | | |
|---|--|
| 1. Grandma enjoys <i>television</i> . | 5. We're having roast <i>chicken</i> . |
| 2. We reviewed <i>television</i> shows. | 6. Later we'll have <i>chicken</i> pie. |
| 3. I spent a week at <i>camp</i> . | 7. Aunt Emily has a tiny <i>garden</i> . |
| 4. I edited the <i>camp</i> newspaper. | 8. The <i>garden</i> gate needs oiling. |

PRONOUNS AND ADJECTIVES

Some words, like *each*, *any*, *this*, *that*, *these*, *those*, *some*, *many*, *either*, *neither*, *both*, and *what*, are used both as adjectives and as pronouns.

ADJECTIVE *Each* crewman checked his oars. (*Each* modifies *crewman*.)

PRONOUN *Each* knew his assignment. (*Each* takes the place of a noun.)

ADJECTIVE *This* mineral is corundum.

PRONOUN *This* is one of the hardest of all minerals.

PRACTICE 3 Recognizing Pronouns and Adjectives

Tell the part of speech of each italicized word and explain why it is a pronoun or an adjective. See Answer Book.

1. *Several* iceboats entered the race.
2. *Several* were homemade.
3. *What* species is *that* stinging insect?
4. *What* is *that*?
5. *Those* are from Faraway Ranch.
6. *Those* cattle are from Faraway Ranch.
7. *That* diamond is synthetic.
8. *That* is a synthetic diamond.

PREPOSITIONS AND ADVERBS

What part of speech is *along* in sentence 1? In sentence 2?

The lazy sea otter floated aimlessly *along*. (Adverb — has no object and modifies the verb *floated*)

The baby sea gulls frolicked *along* the shore. (Preposition — relates the object *shore* to the verb *frolicked*)

H.2 PREPOSITION AND ADVERB A preposition always has an object. An adverb never has an object.

PRACTICE 4 Recognizing Prepositions and Adverbs

Is the italicized word in each sentence an adverb or a preposition? How do you know? See Answer Book.

1. The skier came *down*.
2. The skier came *down* the slope.
3. We trotted *around*.
4. We trotted *around* the track.
5. Come *in*.
6. The cake is *in* the box.
7. It was cold *outside*.
8. It was cold *outside* the house.

PRACTICE 5 Recognizing Parts of Speech

See Answer Book.

Tell the part of speech of each italicized word in the following sentences and explain what the word does in the sentence.

1. Did Slim *slide* into home plate?
2. Ricky loves the *slide*.
3. Do you have a *slide* projector?
4. Is that a British *stamp*?
5. How large is your *stamp* collection?
6. *Stamp* your feet for warmth.
7. *Some* collies have short hair.
8. *Some* are sheep dogs.
9. *Ink* the stamp pad carefully.
10. A bottle of *ink* tipped over.
11. There's an *ink* spot on the rug.
12. I usually *fish* in Long Lake.
13. How many *fish* did you catch?
14. Where's the nearest *fish* market?
15. The jar is on the *top* shelf.
16. The *top* of the mountain was covered with snow.

WORDS WITH DOUBLE ROLES

H.3 TWO JOBS AT ONCE Some words perform two jobs at the same time.

Don't belabor this point with slower students. For the brighter students, though, this is an eye-opener.

Dad and I were impressed by my younger sister's skill in cooking.

Sister's plays a double role. It modifies *skill* like an adjective. It is modified by *my* and *younger* like a noun. It performs both jobs at the same time. Six common groups of words play double roles.

1. The *possessive noun* acts like a noun and an adjective. It is diagramed like an adjective.

The jungle *lion's* mane is often sparse. (*Lion's* modifies *mane*; *jungle* modifies *lion's*.)

2. The *possessive pronoun* acts like a pronoun and an adjective. It is diagramed like an adjective. (See page 300.)

Each did *his* best. (*His* modifies *best* like an adjective; it agrees with its singular antecedent *each* like a pronoun.)

3. The *adverbial noun* acts like a noun and an adverb. It is diagramed like the object of a preposition.

I spelled the word correctly twenty *times*. (*Times* modifies *spelled* like an adverb; it has an adjective modifier, *twenty*, like a noun.)

4. The *participle* acts like a verb and an adjective. (See pages 388–390.)

5. The *gerund* acts like a verb and a noun. (See pages 390–392.)

6. The *infinitive* acts like a verb and a noun, a verb and an adjective, or a verb and an adverb. (See pages 392–393.)

PRACTICE 6 Studying Words Playing Double Roles

The words are underlined.

Which words in the following sentences play a double role?

- Someone left his book on the desk. (possessive pronoun)
- Danny threw the football twenty yards. (adverbial noun)
- The principal's hobby is collecting carved chessmen. (possessive noun, gerund)
- The one-horse shay lasted a hundred years. (adverbial noun)
- Primitive man discovered the dog's capacity for loyalty and affection. (possessive noun)

For further practice in recognizing parts of speech see page 482 in *Supplementary Practice*

PRACTICE 7 Recognizing Parts of Speech

For further help see *Teacher's Manual*.

Exercises.

Copy the following sentences, leaving a blank line after each line you write. Then, using the abbreviations, tell what part of speech each word is. Write the abbreviation above the word in the way shown in the example.

n. — noun
pr. — pronoun
v. — verb

adj. — adjective
adv. — adverb

prep. — preposition
conj. — conjunction

Words of double role do not appear in this practice.

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pr. v. adj. n. prep. adj. adj. adj. n.
EXAMPLE This is the story of an old Indian song.

"THE HERD PASSES THROUGH THE VILLAGE"

In class today Mrs. Briner played Indian tribal music for us. I especially liked a Pawnee song. It dramatically tells about the sudden appearance of a great herd of buffalo near an Indian camp. The huge, shaggy beasts could easily destroy the camp and kill or maim the inhabitants. Courageously an old man rode toward these enemies. With shots and shouts he successfully turned them from the camp. Unfortunately the herd engulfed him and swept him away across the stream. In the spring during the buffalo dance the Pawnees still sing this song.

MASTERY TEST 8A Parts of Speech

Copy the following paragraph, leaving a blank line after each line you write. Then, using the abbreviations listed below, tell what part of speech each word is. Write the abbreviation above the word. There are fifty words.

n. — noun	adj. — adjective	prep. — preposition
pr. — pronoun	adv. — adverb	conj. — conjunction
v. — verb		

THE TREE OF GOLD

Oranges are native to Asia. Gardeners in ancient China grew them for ornamentation or decoration. Travelers brought oranges to Europe probably by the year 1000, but lemons arrived later. The Spanish carried sour oranges and sweet oranges to Florida. Undoubtedly the Indians of the Everglades spread trees across the land. (Consider 1000 one item.)

MASTERY TEST 8B Parts of Speech

Follow the directions for Mastery Test 8A.

Hikers sometimes report trees of wild oranges in Florida. The Indians probably planted many of these. One of the juiciest and sweetest oranges is the Valencia. A single tree is the parent of millions of trees. The original tree still grows behind a fence in California and bears delicious fruit.

For "Application in Speaking and Writing" see Teacher's Manual.

Using Pronouns 27

AIM: To use pronouns effectively and correctly

“Roger showed his rock collection to my sister and I... me...”
Beth hesitated. “Anyway,” she said, “Roger brought his rocks over to our house last night.”

Do you ever have trouble deciding which pronoun to use? This chapter will help you choose the correct pronoun every time.

1.1 PRONOUNS WITH AND If you have trouble with pronouns before or after *and*, say what you would say if the pronoun stood alone. *For further help see Teacher's Manual.*

Tomorrow *he him* and Barry will compete in the hundred-meter race.
(He will compete. Barry will compete. He and Barry will compete.)

I saw Carla and *her she* at the Essex County Horse Show. (Saw Carla. Saw her. Saw Carla and her.)

George offered Barbara and *I me* tickets for *Romeo and Juliet*. (Offered Barbara. Offered me. Offered Barbara and me.)

All the girls in our class had seen the famous cherry blossoms in bloom except Laura and *I me*. (Except Laura. Except me. Except Laura and me.)

PRACTICE 1 Using the Right Pronoun

Which is the correct pronoun? Say what you would say with each alone.

1. My parents, my twin brother Dick, and (*I, me*) toured New England.
2. Before we left, Dad showed Dick and (*I, me*) the route we'd be taking on the way to Acadia National Park.
3. (*He, Him*) and (*I, me*) studied the map.
4. “Will Dick and (*I, me*) see any famous historical spots on the way?” I asked.
5. “Old Sturbridge Village in Massachusetts should impress both (*he, him*) and you,” Dad replied.

6. It proved an exciting experience for Dick and (~~I~~, me) too.
7. As our parents took (~~he~~, him) and (~~I~~, me) through the old tollhouse, the present melted away.
8. Dad told Dick and (~~I~~, me) to take the long tour past the millpond while (he, ~~him~~) and Mother waited at the village green.
9. Dick and (I, ~~me~~) visited the farm, the smithy, the old gristmill, and the colorful wooden bridge.
10. Then Mother and Dad went with (~~he~~, him) and (~~I~~, me) to the other buildings: the meeting houses, the general store, the museums, and the printshop.
11. Because of Dick's interest in newspapers Mother and (I, ~~me~~) left Dad and (~~he~~, him) in the printing office.
12. (~~Her~~, She) and (I, ~~me~~) spent more time in the glass museum and the clock museum.
13. After this our parents and (~~us~~, we) strolled along the pleasant Sturbridge roads.
14. Mother and (I, ~~me~~) headed toward an old herb garden, but Dad and Dick had other plans.
15. "I'll buy Dick and (~~I~~, me) some refreshments," Dad casually remarked, "while you two are looking."
16. The offer was too much for (her, ~~she~~) and (~~I~~, me), so we left the eighteenth-century village behind for some twentieth-century ice-cream sodas!

PRACTICE 2 Correcting Pronoun Errors

Sixteen of the following sentences are wrong. Correct them and show why you make each change.

EXAMPLE Captain Briggs gave Martin and I life jackets. Me. Gave Martin. ^{She} Gave me. ^I Gave Martin and me.

1. ~~Her~~ and ~~me~~ ^{him} qualified for the tennis finals.
2. Did you meet ~~he~~ and Dave ^{me} at the county fair?
3. Mrs. Burns gave Lois and ~~I~~ ^{her} a box of old valentines.
4. Uncle Frank hadn't seen ~~she~~ and Regina for three years.
5. Trudy sent Ellen and her snapshots of California's famous redwood ~~trees~~ ^{C.}
6. ~~Him~~ and Ted ^{him} built a model superhighway.
7. Did you recognize ~~he~~ and Warren ^{me} in their new band uniforms?
8. The theft of our bicycles taught ~~she~~ and ~~I~~ a lesson.
9. Yesterday he and Dad challenged Uncle Mac and me to a game of horseshoes. ^{C.}
10. Did Ted and ~~her~~ ^{she} enter their posters ^{me} in the safety contest?
11. He and George invited Rhonda and ~~I~~ ^{him} to the square dance.
12. Mr. Watkins has selected you and ~~he~~ as finalists in the contest.

Oral practice is most important for establishing habits of correct pronoun usage. Have each pupil, as he chooses the correct form, give the reason or explanation first: for Tim; for me; for Tim and me. Then have the class, in unison or in turn, say the correct sentences three times.

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13. Dad said he was proud of Sue and me for making a perfect score.
14. Snowball trotted after Jerry and ^{me} ~~I~~ on the first day of school.
15. Thursday the manager will show Elaine and ^{me} ~~I~~ around the glass factory.
16. ^{He} ~~Him~~ and ~~me~~ found a patch of big, juicy blueberries.
17. Next week he and I will leave for New Mexico. ^{C.}
18. ^{He} ~~Him~~ and Carol will represent our school in the state spelling bee.
19. Grandma saves canceled stamps for Lester and ^{me} ~~I~~.
20. Gene beat Lonny and ^{me} ~~I~~ in the high-diving contest.

PRACTICE 3 Using Correct Pronouns

Fill each blank with *I* or *me*, *he* or *him*, *she* or *her*. Then say each phrase three times. Do not write in this book.

- | | |
|--|---|
| 1. for Tim and ^{me, him, her} _____ | 11. reminded Reggie and ^{me, him, her} _____ |
| 2. May Pat and ^{I, he, she} _____ wait here? | 12. without Don and ^{me, him, her} _____ |
| 3. near Blanche and ^{me, him, her} _____ | 13. Send Molly and ^{me, him, her} _____ notices. |
| 4. elected Ned and ^{me, him, her} _____ | 14. Lottie and ^{I, he, she} _____ won. |
| 5. bought June and ^{me, him, her} _____ watches | 15. Can Wally and ^{I, he, she} _____ help? |
| 6. found Dan and ^{me, him, her} _____ | 16. called to Beth and ^{me, him, her} _____ |
| 7. Lisa and ^{I, he, she} _____ cheered. | 17. chose Hank and ^{me, him, her} _____ |
| 8. Will Gladys and ^{I, he, she} _____ sing tonight? | 18. showed Terry and ^{me, him, her} _____ |
| 9. praised Bob and ^{me, him, her} _____ | 19. toward Carl and ^{me, him, her} _____ |
| 10. saw Janet and ^{me, him, her} _____ | 20. Take Gus and ^{me, him, her} _____. |

SUBJECTS AND PREDICATE PRONOUNS

1.2 SUBJECTS AND PREDICATE PRONOUNS Use *I*, *we*, *he*, *she*, and *they* as subjects and as predicate pronouns. See pages 320-331. Be sure pupils recognize all forms of the verb *be*: *is, am, are, was, were, has been, have been*. Which is correct? had been shall be will be shall have been will have been.

Us We guys will make the sandwiches. (To test whether *us guys* or *we guys* is correct, omit *guys* and say the sentence. We will make the sandwiches. *We guys* is correct.)

My twin sister is taller than *I me*. (Finish the comparison: *than I am*. *I* is correct.)

Rita isn't as friendly as *her she*. (Finish the comparison: *as she is*. *She* is correct.)

Which is your uncle? That's *he him* in the green car. (A predicate pronoun is needed. That = *he*.)

PRACTICE 4 Using Pronouns as Subjects and Predicate Pronouns
For further help see Teacher's Manual.

Which is the right pronoun? Explain why each pronoun selected is correct.

- A.
1. Bonny and ~~her~~ *she* will be guides at the Flower Show.
 2. Aren't you and ~~he~~ *him* in the same homeroom?
 3. ~~Her~~ *She* and ~~I~~ *me* are the only redheads in our class.
 4. That's ~~he~~ *him* on the library steps.
 5. ~~Us~~ *We* two boys painted Dad's boat.
 6. Last Saturday ~~us~~ *we* girls hiked to Brant Rock.
 7. Was that ~~he~~ *him* on the white horse?
 8. Edna can dance better than ~~I~~ *me*.
 9. When the bell rang, ~~he~~ *him* and ~~I~~ *me* were already in our seats.
 10. ~~Us~~ *We* hockey players practiced every day last week.
- B.
1. Does Jean draw as well as ~~her~~ *she*?
 2. Is that ~~he~~ *him* at second base?
 3. Gail is almost as tall as ~~I~~ *me*.
 4. ~~Us~~ *We* boys are learning jujitsu.
 5. Is that ~~her~~ *she* with the little white dog?
 6. When the new speedboat arrived, no one could be happier than ~~us~~ *we*.
 7. ~~Us~~ *We* hikers were ready for a hot meal.
 8. Yesterday Jerry and ~~I~~ *me* were cooks for a backyard barbecue.
 9. Do you get better grades than ~~he~~ *him*?
 10. Was that ~~he~~ *him* playing the trumpet?

OBJECTS

- 1.2 OBJECTS Use *me*, *us*, *him*, *her*, and *them* as objects of verbs and of prepositions.



Let's you and *I*
me go for a swim.
(Let's = let *us*.
Us = you and
me. *Us* and *me*
are object forms.)

Mr. Larson warned *us we* boys about the thin ice. (Omit *boys* and say the sentence. Warned *us*. Warned *us* boys.)

Between you and *me* Amy should have the lead instead of Jan. (Object of preposition *between*.)

Nobody but *him* had a perfect attendance record. (Object of preposition *but*.)

PRACTICE 5 Using Pronouns Correctly

Choose the correct pronoun in each sentence. Explain why each pronoun selected is correct.

1. Everybody but (~~he~~, him) knew how to row.
2. Leave the decorating to (us, ~~we~~) boys.
3. Mrs. Peters left (us, ~~we~~) girls in charge of the handicraft exhibit.
4. Let's you and (~~I~~, me) look for unusual shells.
5. Aunt Louise showed (us, ~~we~~) girls her collection of old dolls.
6. (~~Us~~, We) boys aren't afraid of anything.
7. Are you as excited as (~~I~~, ~~me~~) about seeing Niagara Falls?
8. Between you and (~~I~~, me) we'll never finish mowing this lawn by three o'clock.
9. Nobody told (us, ~~we~~) boys about the buried treasure.
10. Let's you and (~~I~~, me) try out for the track team.
11. Mr. Jenkins called (us, ~~we~~) boys to the platform for our school letters.
12. Let's you and (~~I~~, me) have a birthday party for Sandy.

USE THESE PRONOUNS CORRECTLY

- 1.4 **PRONOUN MANNERS** When you speak of yourself and another, mention the other person first as a matter of courtesy.

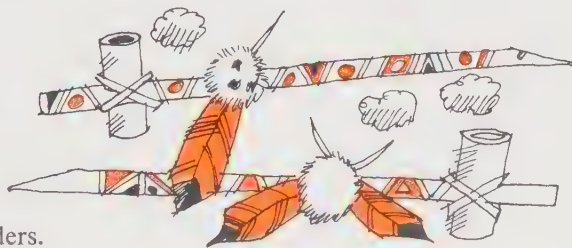
Edith and I

~~I and Edith~~ went sailing yesterday.

- 1.5 **THEM MISUSED** Do not misuse *them*, an object form, as the subject.

Those
~~Them~~ are Indian pipes.

They
~~Them~~ are the cheerleaders.



- 1.6 **INCORRECT FORMS** "Hisself" and "theirselves" are not good English.

himself

Yesterday Mike piloted the boat by ~~hisself~~.

PRACTICE 6 Using Correct Pronouns

Choose the correct pronoun in each sentence.

1. (~~Them~~, They) are the members of the hockey team.
2. Madge helped (Arlene and me, ~~me and Arlene~~) write the invitations.

Appoint a pupil who is guilty occasionally of making one of these errors as the class "expert" on the problem. It becomes his or her responsibility to correct any such errors made in the classroom. This device impresses the rule not only on the individual but also on the class.

3. (~~Helena~~ and I, I and ~~Helena~~) plan to become pharmacists.
4. (~~Them~~; They) are the best debaters in our school.
5. Tim can't hammer a nail without hurting (~~himself~~, ~~hissself~~.)
6. (~~Them~~, Those) are the oldest houses in the country.
7. At sundown the weary hikers found (~~theirselves~~, themselves) in a large clearing.
8. Last night (~~I and Sue~~; Sue and I) watched an old movie on television.
9. Did your cousins enjoy (~~theirselves~~, themselves) in Disneyland?
10. Ronny's brother bought an old Dodge and repaired it (~~himself~~, hisself.)

PRACTICE 7 Choosing Correct Pronouns

In each of the following decide which word or phrase is right. Give a reason for each choice. Say the correct sentences and phrases aloud three times.

- | | |
|---|---|
| 1. between Edith and (I , me) ^{1.3} | 11. happier than (he, him) ^{1.2} |
| 2. (Them , Those) are the chicken sandwiches. ^{1.5} | 12. Aren't you and (her, she) competing? ^{1.2} |
| 3. advised (us, we) troop leaders ^{1.5} | 13. with (us, we) boys ^{1.3} |
| 4. Dave and (I, me) are old friends. ^{1.2} | 14. for you and (I , me) ^{1.3} |
| 5. (Us , We) drummers will wear plaid jackets. ^{1.2} | 15. as generous as (her , she) ^{1.2} |
| 6. Are you and (he, him) going? ^{1.2} | 16. made (himself , hisself) a book case ^{1.6} |
| 7. (Them , Those) are cable cars. ^{1.5} | 17. Was it (he, him) at the door? |
| 8. Let's you and (I , me) build a periscope. ^{1.3} | 18. (He and I, him and me) went. ^{1.2} |
| 9. Did (her , she) and (I, me) both win? ^{1.2} | 19. nominated Ernie and (her , she) ^{1.3} |
| 10. Everyone except Jane and (I , me) screamed. ^{1.3} | 20. more ambitious than (he, him) ^{1.2} |

PRACTICE 8 Using Pronouns in Sentences

Write sentences in which you use the following expressions correctly. Explain each choice.

EXAMPLE Mal and him

Buttons raced down the street after Mal and him.

After Mal. After him. After Mal and him.

- | | |
|-----------------|----------------------|
| 1. you and I | 5. we campers |
| 2. you and me | 6. us campers |
| 3. Randy and we | 7. let's you and me |
| 4. Randy and us | 8. my brother and me |

- | | |
|-----------------|----------------------------------|
| 9. her and him | 15. my brother and I |
| 10. he and I | 16. we skaters |
| 11. Fran and I | 17. she and Eloise |
| 12. Fran and me | 18. her and Eloise |
| 13. she and he | 19. Uncle John, Aunt Nan, and I |
| 14. her and him | 20. Uncle John, Aunt Nan, and me |

PRACTICE 9 Using Correct Pronouns

As you read the following story, choose the correct or never-questioned word or expression. Explain each choice. Do not write in this book.

TWIN TROUBLES

1. Last summer my friend Al and (I, ~~me~~) decided to earn money by mowing lawns. 2. It seemed to (~~he and I~~, him and me) that we should ask the other boys in the neighborhood to join us in our money-making scheme. 3. Unfortunately, in the neighborhood where Al and (I, ~~me~~) live, the only other boys our age are the McEwert twins. 4. Although Terry and Tommy McEwert are bigger and stronger than (I, ~~me~~) they are the laziest boys in the world.

5. (~~Us~~, We) two asked the twins to join us anyway. 6. After a short conference with Tommy, Terry replied, “(He and I, ~~Him and me~~) don’t think we want to work.”

7. “Between you and (~~I~~, me),” Tommy put in, “I hate work so much that I can’t even stand to see other people working.”

8. Finally, however, the twins agreed to go along with Al and (~~I~~, me). 9. (~~Us~~, We) four set off for our first job with two lawnmowers and two bamboo rakes. 10. The lawnmowers were being pulled by Al and (~~I~~, me), naturally, while the McEwert twins took the rakes.

11. Terry and Tommy decided to do the backyard, leaving the front yard to Al and (~~I~~, me). 12. When (he and I, ~~him and me~~) had finished our share, we walked around to the back to see how the twins were doing. 13. It didn’t particularly surprise (us, ~~we~~) two to find the twins working in slow motion, with the backyard only half done.



14. "Well," Terry explained sheepishly, "some people like to do their relaxing when they're all through working, but Tommy and (I, ~~me~~) prefer to do ours as we go along." 15. Their attitude annoyed Al and (I, ~~me~~). We asked Terry how (he, ~~him~~) and Tommy would ever make a living.

16. Terry answered lazily, "Tommy and (I, ~~me~~) are planning to get jobs as retired executives when we grow up."

17. Al and (I, ~~me~~) wouldn't accept that answer, so Terry said that (he, ~~him~~) and his brother would think up another career. 18. "Well," Terry drawled, after whispering with Tommy, "(he and I, ~~him and me~~) have decided instead to be millionaires."

19. Al and (I, ~~me~~) couldn't help laughing. 20. But for the rest of the summer (he and I, ~~him and me~~) did our mowing without the help of the McEwert twins.

MAKING PRONOUNS AGREE WITH ANTECEDENTS

1.7 ANTECEDENT The word for which a pronoun stands is its antecedent.

antecedent
pronoun
↓
 Will you find Terry and ask him to water the front lawn?

1.8 AGREEMENT WITH ANTECEDENT Make a pronoun agree with its antecedent in number.

If the antecedent is singular, the pronoun is singular. If the antecedent is plural, the pronoun is plural.

↓
 Bud built *his* own hi-fi cabinet. (*Bud* is the antecedent of *his*.)

↓
 Dean found two beautiful heart shells and added *them* to his collection. (*Shells* is the antecedent of *them*.)

1.9 EACH, EVERY In formal English, use singular pronouns to refer to *each*, *every*, *either*, *neither*, *many a*, *a person*, *one*, and compounds of *body* and *one*.

PREFERRED Every**body** in the Boy Scout troop earned his merit badge.

PREFERRED Neither of the girls had finished *her* science experiment.

Many people are critical of the English language because it usually uses *his* in sentences like "Everyone bought his own lunch" even though *everyone* might include girls as well as boys, women as well as men. Consequently many feel that in a sentence like this *his* or *her* or *her* can be used just as well as *his*. Since usage seems to be

Omit consideration of this point if serious errors like "Me and Hank rode our bikes to the reservoir" demand attention.

changing on this point, you and your teacher may wish to decide which you prefer. Then you may wish to use whichever seems appropriate in the material you are writing.

PRACTICE 10 Making Pronouns Agree with Antecedents

Choose the correct or never-questioned pronoun in each sentence. Next to your choice put the antecedent and tell whether the antecedent is singular or plural.

- Every ^{singular} tugboat in the harbor sounded (its, ~~their~~) foghorn.
- Neither ^{singular} Nancy nor Eva brought (her, ~~their~~) guitar to the party.
- Neither of the boys could find (his, ~~their~~) way without a compass.
- In our section of woodland every ^{singular} bird builds (its, ~~their~~) own nest except the catbird.
- If you have finished either of those magazines, will you lend (it, ~~them~~) to me?

If low scores show that some or all students need more practice, turn to Modern English in Action Practice 8 for additional exercises.

→ MASTERY TEST 9A Pronouns *After further drill administer Test 9B.*

Select the correct or never-questioned word or expression, and on your paper write it after the number of the sentence.

- Mr. Armitage gave Sandy and (~~I~~, me) a Murcott orange to taste.
- (He, ~~Him~~) and Dad moved the bush because it blocked the door.
- Everyone except (~~he~~, him) agreed that a rough surf is more fun than a quiet one.
- Between you and (~~I~~, me) the drama club should have planned a musical this year.
- (~~Her and me~~, She and I) were on a television news show yesterday.
- Please leave some grapes for Ursula and (~~I~~, me).
- Brad sent Shirley and (~~I~~, me) a booklet from Disney World.
- Mrs. Marx showed Polly and (~~I~~, me) how to bait a hook.
- Mr. Welch told Norris and (~~I~~, me) about the great volcanic eruption of Krakatoa in what is now Indonesia.
- Are Peggy and (~~her~~, she) entering the three-legged race?
- (She and I, ~~Her and me~~) are learning how to repair clocks.
- A downpour kept Bev and (~~I~~, me) under cover for an hour.
- Pete and (I, ~~me~~) are the only Southerners in our class.
- Van showed Al and (~~I~~, me) the best grip for a good overhand in tennis.
- Was that (he, ~~him~~) taking off in a glider?
- Bring Vi and (~~I~~, me) some strawberries from your garden, and we'll make old-fashioned strawberry shortcake.
- Don't (~~us~~, we) boys have to register for the golf tournament?

For further practice see pages 482-483 in Supplementary Practice Exercises.

18. (~~Him~~ and ~~me~~, She and I) are giving a report on soap operas.
19. Mother challenged Dad and (~~I~~, ~~me~~) to ride down into Grand Canyon on a burro.
20. Aunt Vera gave (~~he~~, ~~him~~) and Andy tickets to a television taping.

MASTERY TEST 9B Pronouns

Select the correct or never-questioned word or expression, and on your paper write it after the number of the sentence.

1. (~~Her~~, She) and Nan waved from the deck as the ship pulled away.
2. Is that (~~her~~, she) on the high-diving board?
3. Mr. O'Hara told (us, ~~we~~) boys that the Irish have a higher per capita consumption of tea than do the English.
4. The production of *Our Town* really made Dot and (~~I~~, me) proud of our school's achievements.
5. Athletes like (~~he~~, him) are rare.
6. Cliff lent (~~he~~, him) and Doreen his golf clubs for the tournament.
7. Dad asked Claude and (her, ~~she~~) to make the tossed salad.
8. (~~Her~~, She) and Ross are trying out several new folk dances.
9. Laura and (he, ~~him~~) have started a dog-walking business.
10. (He and I, ~~Him~~ and ~~me~~) rode the toboggan down Mt. Hovenberg.
11. Julie and (~~I~~, ~~me~~) found a box turtle on the road and carried it back to the woods.
12. I think the most valuable player will be either (he, ~~him~~) or Bert.
13. The director told (~~he~~, him) and Al to guard the stage door.
14. Because some of us have to be on duty at all times, Dick and (~~he~~, ~~him~~) ate dinner after Kathy and (~~I~~, me).
15. George visited the World Trade Center with Pam and (~~I~~, me).
16. Mrs. Costello told (us, ~~we~~) students that the walls of Blarney Castle in Ireland are eighteen feet thick.
17. (~~Her~~ and ~~me~~, She and I) learned that in England the postman, the milkman, and others who serve the public are given their gifts the day after Christmas.
18. Jimmy had his picture taken with the Printing Squad. Is that (~~he~~, ~~him~~) in the top row at the extreme right?
19. Ivan told Sophie and (~~I~~, me) that the Great Bell of Moscow has never been rung, for it cracked in the furnace.
20. Gramps brought Priscilla and (~~I~~, me) unused stamps from France and Monaco.

PRACTICE 11 Time Out for Review

On your paper number from 1 to 50. After each number supply the correct or never-questioned word or expression.

These cumulative reviews help you emphasize retention of points learned. Students should not forget a language lesson when they turn to a new chapter.

FISH STORY

Bert and his sister Virginia (1) (~~was~~, were) very excited when they found there was a trout stream running through their (2) (~~uncles~~, uncle's) farm. (3) (Both, ~~The both~~) of them liked trout more than (4) (~~any~~, any other) fish, and they were looking forward to several big trout dinners during their (5) (~~weeks~~, week's) stay on the farm.

The first afternoon, however, Bert didn't catch (6) (anything, ~~nothing~~) except one small trout. "One fish (7) (is, ~~isn't~~) hardly enough to go around," Virginia complained when she (8) (saw, ~~seen~~) (9) (Berts, Bert's) catch. "Can't you do (10) (any, ~~no~~) better than that? Uncle Clyde said there (11) (~~was~~, were) probably hundreds of (12) (trout, ~~trouts~~) in (13) (that, ~~that there~~) stream."

Bert (14) (began, ~~begun~~) to get angry. "If a person wants something done (15) (~~good~~, well), he should do it (16) (himself, ~~hissself~~) — or herself!" he (17) (said, ~~says~~) finally.

When Bert had (18) (risen, ~~rose~~) and had (19) (gone, ~~went~~) down to breakfast the next morning, a note Virginia had (20) (written, ~~wrote~~) was (21) (~~laying~~, lying) on his plate. It said very (22) (~~brief~~, briefly), "I have (23) (taken, ~~took~~) your advice — and your fishing rod."

After Bert had (24) (~~ate~~, eaten) breakfast, he (25) (ran, ~~run~~) down to the stream. As he had expected, he (26) (saw, ~~seen~~) Virginia (27) (~~setting~~, sitting) (28) (beside, ~~besides~~) a tangled mess of fishing equipment.

"I've never (29) (~~knowed~~, known) (30) (anyone, ~~no one~~) (31) (~~more sillier~~, sillier) than you," Bert (32) (began, ~~begun~~) shouting (33) (~~loud~~, loudly). "What I (34) (should have, ~~should of~~) told you yesterday was, 'If you want something done (35) (~~good~~, well), don't (36) (ever, ~~never~~) do it yourself unless you know how.'"

But (37) (~~Virginias~~, Virginia's) face looked so sad that Bert didn't scold her (38) (any, ~~no~~) more. He (39) (sat, ~~set~~) down (40) (beside, ~~besides~~) her and explained how to (41) (connect, ~~connect up~~) the rod and the reel and how to cast.

"Now, remember, if you catch a fish, you and (42) (I, ~~me~~) will share it," Bert said as he left, "and if you catch two, I get the (43) (bigger, ~~biggest~~) one. That's a fair price for the teaching I just (44) (did, ~~done~~)."

When Bert (45) (came, ~~come~~) in to dinner that evening, his eyes popped as he (46) (saw, ~~seen~~) the giant trout (47) (~~laying~~, lying) on his plate.

"I caught seven of them!" Virginia boasted. "You (48) (should have, ~~should of~~) been there to see me land the big one. It was a fight to the death between (49) (~~he and I~~, him and me), and —"

"In that case, I'm glad it was the trout that lost," Bert interrupted, teasing her. "He (50) (certainly, ~~sure~~) tastes better fried in butter than you would!"

For "Application in Speaking and Writing" see *Teacher's Manual*.

28 Punctuating Simple Sentences and Quotations

*AIMS: To understand that punctuation helps to make the meaning of sentences clear
To punctuate correctly simple sentences and direct quotations
To make sentences more concise and more forceful by the use of appositives*

In which sentence is Jerry a mascot?

1. Jerry, the school mascot ate two hot dogs and three hamburgers during yesterday's game.
2. Jerry, the school mascot, ate two hot dogs and three hamburgers during yesterday's game.

Who can paint the fence in sentence 1? In sentence 2?

1. "Dave," said Brian, "I can paint that fence in two hours."
2. Dave said, "Brian, I can paint that fence in two hours."

Punctuation marks make meaning clear.

How's your P.Q., your punctuation quotient? Take this diagnostic test to find out what you know about punctuation and what you need to learn.

DIAGNOSTIC TEST 10A Punctuation

Copy the following sentences and supply the needed punctuation. Using too many marks is just as bad as using too few. Therefore if you omit a necessary punctuation mark or insert one that is not needed, the sentence is wrong. * = or no mark

EXAMPLE The entire dome of the Capitol in Washington, D. C., including the Statue of Freedom on top, could be placed inside St. Peter's in Rome with 65 feet to spare.

1. Santa Maria della Salute, a beautiful church in Venice, is built upon 156672 pilings.
2. Photogravure, like engraving and lithography, is used in the production of stamps.
3. Cornelius van Drebel, a Dutch physician, built the first successful submarine in 1620.
4. Charlie Brown, on the other hand, is a great cartoon character.
5. Well replied Misty, let's start out at daybreak tomorrow.
6. The photos showed that our team won the mile relay, said the coach.
7. What do the initials J. F. stand for in President Kennedy's name?

The omission of the question mark is usually due to carelessness and will be corrected if pupils form the habit of proofreading their writing. Point out that the question mark is never used to show a writer is trying to be funny.

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8. Longfellow said, "It takes less time to do a thing right than to explain why you did things wrong."
9. "Nothing in life is to be feared," said Marie Curie. "It is only to be understood."
10. Yes, Andy, the address of Argus Communications is 7440 Natchez Avenue, Niles, Illinois 60648.
11. Father's Day started June 19, 1910, in Spokane, Washington, as the result of a suggestion by Mrs. John B. Dodd.
12. The Grassfork Company, however, hatches forty million goldfish a year.
13. Alaska's total land area of 566,432 square miles more than doubles the 262,134 miles of Texas.
14. Rhode Island, on the other hand, has a total land area of 1,049 square miles.
15. "Panic," says *The Left-handed Dictionary*, "is a rumor on fire."
16. Willow, poplar, and mulberry trees are occasionally used for pulp.
17. We knocked and heard a voice call out, "Come in. Come in."
18. The planet Jupiter is far larger than Mercury, Venus, earth, and Mars put together.
19. Carl took the stuck zipper into the study, ran a pencil over it several times, and soon had the zipper working perfectly again.
20. Carl is the graphite in the pencil a good lubricant for metals?

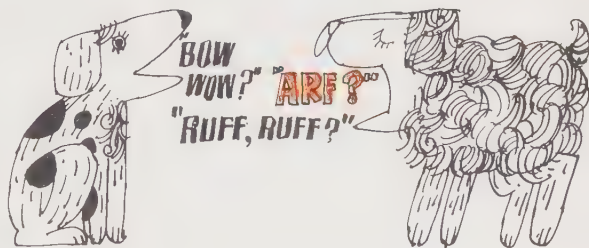
PERIOD, QUESTION MARK, AND EXCLAMATION POINT

End-of-Sentence Marks

1.1 QUESTION MARK Use a question mark after a question.

Can all dogs bark?

After an indirect question use a period.



Mrs. Hatch asked the stewardess when Flight 205 would land. (The sentence does not ask a question; it reports that Mrs. Hatch asked one.)

BUT When will Flight 205 land? (Direct question)

1.2 EXCLAMATION POINT Use an exclamation point to express strong or sudden feeling.

Well, what a day!

Hooray! We finished first!

Tell pupils who use too many exclamations that their writing shouts in the reader's ear. The intended emphasis gets lost in the general uproar.



1.3 PERIOD Use a period after a statement or a command.

A chipmunk can store thirty-four beechnuts in its tiny cheeks.
Paint the patio chairs white.

PRACTICE 1 Using End Punctuation

Copy the following sentences on a separate sheet of paper and supply the correct punctuation mark at the end of each one. At the end of each sentence write **Statement, Command, Question, or Exclamation.** Draw one line under the subject and two lines under the verb.

EXAMPLE Has everything been sold

Has everything been sold? Question

1. The rummage sale was a huge success. Statement
2. Can't you find your jacket? Question
3. Mrs. Clark just hung some clothes on that rack. Statement
4. Look carefully. Command
5. Where did you leave your jacket? Question
6. Perhaps it was sold by mistake. Statement
7. Let me help you look. Command
8. Here it is! Exclamation (or . Statement)

Other Uses of the Period

1.4 ABBREVIATIONS, INITIALS Use a period after abbreviations and initials.

Stress that except in note-taking most abbreviations are not acceptable.

a.m. Dr. Mr. R. J. Cullen P. S. D. C.

Will you be able to finish that report for Dr. Clark by 9:00 a.m.?
(Both the period and the question mark are needed.)

THE COMMA

Double Commas to Set Off

Double commas are used to set off expressions that interrupt the normal order of the sentence or present material not closely linked grammatically with the rest of the sentence.

At Christmas, *a small town on the southern shore of Lake Superior*, we saw a giant picture of Santa Claus. (The italicized expression interrupts the normal flow of the sentence and is not closely connected grammatically with the rest of the sentence.)

The coastline of Lake Superior, *like the coast of Maine*, features rocks and jagged cliffs.

If students do not put periods at the ends of sentences, they probably do not understand what a sentence is. Study of Chapter 34, "Writing Complete Sentences," may be what they need rather than drill on punctuation.

To illustrate that an interrupter is unnecessary to a sentence, read the sentences without the interrupters and ask pupils whether the essential meaning of either sentence is lost or changed.

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Unless the interrupter comes at the beginning or the end of the sentence, do not leave out one of the two commas.

We saw a giant picture of Santa Claus at Christmas, a small town on the southern shore of Lake Superior.

Like the coast of Maine, the coastline of Lake Superior features rocks and jagged cliffs.

Notice how the various kinds of interrupting expressions below (J.5 to J.9) are set off by commas.

J.5 PARENTHETIC EXPRESSIONS Use commas to set off parenthetic expressions. These give additional information or comment but are not closely connected with the structure of the sentence.

A few common parenthetic expressions are *however*, *for example*, *for instance*, *on the other hand*, *after all*, *to say the least*, and *to tell the truth*. Ordinarily, insert a comma where a person speaking the sentence would pause, but be sure there is punctuation both before and after the expression.

The Swiss lake dwellers, for instance, used jade hammers and knives.

The French, according to an ancient story, were the first to mine gypsum for plastering purposes.

J.6 YES, NO, WELL, WHY, NOW, OH Use commas to set off (1) *yes* or *no*; (2) the conversational *well*, *why*, or *now*; (3) *oh* unless an exclamation point is needed.

Yes, dinosaurs were the largest of the reptiles. (Why is there only one comma?)

Well, reptiles did dominate the earth at one time.

Oh, no one knows why dinosaurs disappeared from the earth.

Now, where did Jimmy put his pet alligator?

BUT Oh! Reptiles are so repulsive!

J.7 PERSON ADDRESSED Use commas to set off the name of the person addressed.

Mary, have you seen my yellow sweater? (Why is there only one comma?)

Who scored the last basket, Emmy?

Your first guess, Tim, was correct.

PRACTICE 2 Punctuating Sentences with Interrupters

As you copy the following sentences, punctuate them. Prepare to tell why each comma is needed.

A common punctuation disease is the omission of one comma of a pair. Be sure that pupils know the meaning of "to set off." Show how the two commas act together as a pair of hooks to lift the part that is "set off" right out of the sentence.

- A. 1. Oh, Claire, you forgot the records. J.6, J.7
 2. Close the gate, Barney. J.7
 3. The Virgin Islands, however, cost about \$300 an acre. J.5
 4. Well, I never saw two people do the dishes so quickly. J.6
 5. It takes a ton of rose petals, for instance, to make a pound of rose oil. J.5
 6. Lisa, may I borrow your assignment book? J.7
- B. 1. Why, the rain has finally stopped! J.6
 2. Wells Fargo, on the other hand, is still in operation. J.5
 3. The walrus, in spite of its great size, is a fast and graceful swimmer. J.5
 4. No, I haven't finished my book report yet. J.6
 5. The mischievous crow, strangely enough, is terrified only by the owl. J.5
 6. The witch hazel plant, on the other hand, blooms only in winter. J.5

1.2 APPOSITIVE Use commas to set off most appositives together with their modifiers. *For further help see Teacher's Manual.*

An appositive explains the noun or pronoun it follows and names the same person or thing. Appositives help us express ideas briefly and pleasingly.

Craig's uncle, an archaeologist, returned from Mexico a few days ago. (*Archaeologist* is another name for Craig's uncle.)

The dolphin, the merriest animal in the sea, has about one hundred teeth. (*dolphin* = animal)

King Arthur was attacked by Modred, the traitor. (Why is there only one comma?)

Omit the commas if the appositive is used for emphasis or identifies the person or thing by telling which one.

The President *himself* visited the disaster area. (Emphasis)

My brother *Chris* builds model airplanes. (Which brother?)

The word *aster* means star. (Which word?)

The sum of one thousand dollars is sometimes indicated in slang by the letter *G*. (Which letter?)

PRACTICE 3 Using Appositives for Conciseness

Combine the sentences in each group into one sentence containing an appositive. Draw a line under each appositive. Punctuate correctly. *See Answer Book.*

EXAMPLE

One of the most famous Indian dances is still held each year in August.
 This dance is the Hopi Snake Dance.

One of the most famous Indian dances, the Hopi Snake Dance, is still held each year in August.

Supplement this exercise by having pupils write original sentences with appositives. To avoid a string of sentences like "My friend Joe moved to Spokane," make the assignment specific -- for example, three sentences about famous persons, living or dead, or three sentences about cities, states or places of interest.

INDIAN DANCES

1. Indian dances told many different stories. They were an important part of the life of every tribe.
2. The Apache Devil Dance always had the same theme. This theme was the conflict between good and evil forces.
3. The Hopi Snake Dance was a prayer for rain. It was an elaborate nine-day ceremony.
4. The snakes were set free on the desert at the end of the dance. The snakes were messengers to the rain god from the Indians.
5. Perfect synchronization between the drummer and the dancers was very important in the Eagle Dance. The Eagle Dance was a preparation for war or for a long hunting trip.
6. Sometimes four drummers would sit around one drum and beat on it in perfect rhythm. These drummers were old men of the tribe.
7. The dancers' masks were always grotesque and frightening. They were crude reproductions of an eagle's head.
8. The Hoop Dance was one of the most spectacular of all North American Indian dances. It was a solo performance.
9. The hoops for this dance were frequently made of ash. Ash is a straight-grained wood.
10. All the Indian dances had one purpose. The purpose was the worship of the Great Spirit.

19 DATES AND ADDRESSES In an address or a date use commas to set off every item after the first.

Do not put a comma between the month and the day (May 15) or between the name of the state and the ZIP code (New York 11718 or Alaska 99666).

On December 16, 1884, President Arthur pressed a button in Washington, D.C., to open the World's Industrial and Cotton Centennial Exposition at New Orleans, Louisiana. (Two commas set off 1884 and D.C. Only one comma is needed for Louisiana because it comes at the end of the sentence.)

The editorial offices of *Linn's Stamp News* are located at 911 Vandemark Road, Sidney, Ohio 45365.

PRACTICE 4 Punctuating Sentences with Addresses and Dates

As you copy the following sentences, punctuate them. Prepare to tell why each comma is needed. Be accurate. Rule 1: Examples are needed.

- A. 1. *Ebony* is published by the Johnson Publishing Company 820 South Michigan Avenue, Chicago, Illinois 60605

Practice should be principally punctuating sentences as one writes, for punctuation is a writing problem. Make use of the chalkboard in this and later exercises

2. The first medical school in the United States was established in Philadelphia, Pennsylvania, in 1764.
 3. On August 2, 1876, Wild Bill Hickok was killed by a desperado in Deadwood, South Dakota.
 4. For information about telescopes write to the Criterion Manufacturing Company, 331 Church Street, Hartford, Connecticut 06101.
 5. Thomas A. Edison produced a boxing film on September 7, 1894.
- B. 1. On December 31, 1974, United States citizens were again allowed to purchase gold bullion after a 41-year ban.
2. Does your Aunt Paula still live at 5428 14 Avenue, South Minneapolis, Minnesota 55417?
 3. Captain Cook landed on Christmas Island on December 25, 1777.
 4. For information about business careers write to the Superintendent of Documents, Government Printing Office, Washington, D.C. 20260.
 5. Lightweight folding stools are available from Jacob Shannon and Company, 218 North 22 Street, Philadelphia, Pennsylvania 19103.

PRACTICE 5 Supplying Dates and Addresses

except in No. 1

On your paper supply a city and state or a month, day, and year to fill each blank. Punctuate the address or date correctly.

1. George Washington died at _____ on _____
Mt. Vernon, Virginia, December 14, 1799
2. My grandmother lives in _____
Glencoe, Illinois
3. I attended my cousin's wedding in _____ on _____
San Francisco, California
4. Claire has moved to _____
South Miami, Florida
5. _____ is one of the most famous cities of the West.
Cheyenne, Wyoming
6. I dated my letter _____
April 5, 1977
7. We left _____ and crossed the Golden Gate Bridge.
San Francisco, California
8. My mother taught school in _____ and _____.
Seattle, Washington
9. _____ is an exciting city to visit.
Danbury, New Hampshire
10. My address is _____.

One Comma to Separate

J.10 SERIES Use the comma to separate items in a series.

Frogs, tadpoles, salamanders, snakes, and small fish form the main diet of the great blue heron.

Last summer we visited Fort Ticonderoga, went swimming in Lake Placid, camped at Rudd Pond, and explored the Thousand Islands.

When a conjunction is used before the last item in a series, it is correct to put a comma before the conjunction or to omit the comma. In some sentences this comma is needed to make the meaning clear.

PREFERRED surveyors, engineers, architects, and painters

CORRECT ALSO surveyors, engineers, architects and painters

NOT CLEAR We made oatmeal, coconut, butter, raisin and nut cookies for the party. (Four or five kinds?)

CLEAR We made oatmeal, coconut, butter, raisin, and nut cookies for the party. (Five kinds)

In the word group *dark red stamps* no comma is used, because the adjectives do not apply equally to the noun. They are not *dark stamps*; they are *dark red stamps*.

The commas separating adjectives in a series take the place of *and*. *Sudden, shrill, piercing cry* means *sudden* and *shrill* and *piercing cry*. If *and* can be inserted between two adjectives, use a comma.

COMMA NEEDED

steep, rocky trails

(steep *and* rocky trails)

unpainted, dilapidated barn

(unpainted *and* dilapidated)

NO COMMA

two rocky trails

(NOT two *and* rocky)

bright red barn

(NOT bright *and* red)



PRACTICE 6 Writing and Punctuating Sentences with Series

Copy the following sentences, filling each blank with a series of three or more appropriate items. Punctuate correctly. Good answers may vary.

EXAMPLE At the talent show Dick danced, sang, and played his guitar.

1. My three favorite desserts are apple pie, chocolate pudding, (or no mark) and raspberry sherbet.
2. At Sue's Halloween party we danced, listened to records, (or no mark) and played My Friend Flicko, National Velvet, and The Charades.
3. I enjoyed reading (Underline the titles of the books.) Red Pony.
4. Anne makes delicious cookies. Charlie's Angels, Kojak, (or no mark) and
5. My three favorite television programs are potato salad, frankfurts and beans, (or no mark) and
6. For supper last night we had vanilla ice cream.

PRACTICE 7 Punctuating Sentences

Copy the following sentences neatly and punctuate them. Use the *and* test before putting a comma between the adjectives.

STRANGE DESERT PLANT * = or no mark

1. The cactus, a weird, leafless plant, thrives in the wastelands of Arizona, New Mexico, and Central America.
2. It clings to almost barren rocks, spreads rapidly, and even clambers up the sides of steep mountains.
3. At one time all cactus plants had sharp, thorny spines, a protection against browsing desert animals.

4. Early in the twentieth century, however, a spineless variety was developed by Luther Burbank, the plant wizard.
5. The hedgehog, the bishop's hat, the mistletoe, and the barrel cactus are four interesting varieties of the spiny group.
6. The sweet juice of the barrel cactus, by the way, has saved the lives of many lost, frightened, and thirsty travelers.
7. In spring and early summer the stiff, ugly stems of cactus plants are covered with yellow, white, pink, scarlet, crimson, or purple blossoms.
8. The beautiful, delicate flowers vary in size, style, and fragrance.
9. The three worst enemies of the cactus are excessive heat, smothering dust, and continuous drought.
10. Most of these strange, grotesque-looking desert plants, however, adjust to their surroundings, outwit their enemies, and flourish for several hundred years.

J.11 NUMBERS In a number in figures use the comma to separate hundreds, thousands, millions, etc. — except ZIP codes (J.9).

The comma may be omitted in a number of four figures.

4,868,780

28,275

2,446 or 2446

PRACTICE 8 Punctuating Sentences Correctly

For further practice, see pages 373-376 in Supplementary Exercises I.

Copy the following sentences neatly and punctuate them. Prepare to give a reason for each mark inserted. The figures in parentheses in Part A show how many marks are needed in the sentences. Do not mark this book.

- EXAMPLE** Theodore Roosevelt married Alice Hathaway Lee, his first wife, on October 27, 1880, his twenty-second birthday. (5)
- A.**
1. Minnesota, land of 10,000 lakes, actually has 11,007 lakes. (5)
 2. The famous Indian rope trick, according to ancient records, did not originate in India. (3)
 3. May I borrow your electric buffer Vic to finish my art project? (3)
 4. Oh, Jim, you made a wrong turn at the last traffic light. (3)
 5. Yes, you can buy a good paint roller from Universal Research Specialists, 1611 Guilford Avenue, Baltimore, Maryland 21202. (5)
 6. Kings Canyon National Park, like Sequoia, has groves of giant trees. (3) (There is no apostrophe in the name *Kings Canyon*.)
- B.**
1. The soft, light, coarse-grained wood of the butternut, a poor relative of the famous black walnut tree, can be highly polished. (3)
 2. The codfish finds most of its food along the bottom of the ocean and usually dines on worms, crabs, and squid. (3)
 3. A two-ounce bottle of ink can probably write nearly 100,000,000 periods. (3)

4. Salt, a necessity for man and beast, was of great economic and religious significance in the ancient world.
5. Devils Tower, our first National Monument, is pictured on a three-cent stamp issued in 1956. (There is no apostrophe in the name Devils Tower.)
6. Have you ever seen the cherry trees in bloom in Washington, D.C.?

QUOTATION MARKS

J.12 DIRECT QUOTATION 1. Use quotation marks to enclose a direct quotation. *For further help see Teacher's Manual.*

Quotation marks go in pairs (" "). Do not leave one set out.

2. Use a comma to set off a direct quotation from the rest of the sentence.

A direct quotation gives the exact words of the speaker.

Sandra whispered, "Save me a seat at your table." (The first word of the quotation is capitalized.)

George Herbert said, "Good words are worth much and cost little." "Good words are worth much and cost little," said George Herbert.

When *said George Herbert* is slipped into the middle of the sentence, two pairs of quotation marks and two commas are needed. *Are* begins with a small letter because it is not the first word of the quotation.

"Good words," said George Herbert, "are worth much and cost little."

When the sentence begins with a quoted question or exclamation, no comma is used.

"Watch your step!" said the guide. (An exclamation point follows the quoted exclamation.)

"How far is up?" asked Hank with a grin. (A question mark follows the quoted question.)

When a word like *said* is inserted between two sentences, a period still separates the two sentences.

I'm not going to camp this summer. Dad promised to buy me a sailboat instead.

"I'm not going to camp this summer," said Leila. "Dad promised to buy me a sailboat instead."

J.13 INDIRECT QUOTATION Do not set off an indirect quotation from the rest of the sentence.

Capitalization of titles varies, but the capitalization suggested here is sound and wide spread. Since this is a "producer chapter," students should be familiar with and practice one right way. Otherwise there will be confusion.

362 PUNCTUATING SIMPLE SENTENCES AND QUOTATIONS

An indirect quotation is a statement of what a person said without quoting his exact words: *Mal said he would wash the car.*

INDIRECT Mother asked when Carol was leaving for Maine.

DIRECT Mother asked, "When is Carol leaving for Maine?"

INDIRECT The lifeguard warned us not to go out too far.

DIRECT "Don't go out too far!" warned the lifeguard.

TITLES 1. Use quotation marks around the title of a literary work that is not a whole book — chapter, article, essay, lecture, composition, song, short poem, short story, short play.

Do not, however, put quotation marks around the title at the beginning of your composition.

Did you get a copy of "The Legend of Sleepy Hollow"?

The first two lectures in the fall series will be "Seashore Adventure" and "Ahoy, Hobby Hunters!"

2. Underline the titles of books, magazines, newspapers, full-length plays, and motion pictures. In print these are usually italicized.

In the American Girl I read "Old-Timer" and "Coining a Hobby."

(Note that the titles of the short story "Old-Timer" and of the article "Coining a Hobby" are in quotes.)

BEFORE OR AFTER Place a period or a comma before quotation marks (." and ,"). Place a question mark or an exclamation point before when it is part of the quotation — otherwise after.

"The history of the world is but the biography of 'great men,'" said Thomas Carlyle.

Tina asked, "Have you seen Neil's new car?" (The quotation is a question.)

Was it Shakespeare who said, "All that glisters is not gold"? (The quotation is not a question.)

PRACTICE 9 Punctuating Direct Quotations

For further practice see pages 484-485 in *Supplementary Practice Exercises*.

As you copy these stories, punctuate and capitalize them correctly. Prepare to give a reason for each punctuation mark or capital inserted.

1. A tenderfoot asked a cowboy ^{"W} what do you use that long rope on your saddle for? ^{"T}

"The cowboy answered ^{"T} that's for catching cows."

How interesting ^{"T} said the tenderfoot ^{"W} what do you use for bait?"

For practice in using commas in series have pupils complete these sentences:

1. My favorite popular songs (or short stories or poems) are _____.
2. This term I am using the following textbooks: _____.

2. A beggar stopped an elderly woman on the street one day and asked "lady, can you spare a dime?"

The woman gave him the money and said, "my man, do you really like walking and begging?"

"No," the beggar replied, "sometimes I wish I had a car."

3. "Two!" shouted the umpire.

"Two what?" snarled the big, powerful catcher.

"Yes, two what?" echoed the equally strong batter.

"Too close to tell," said the umpire meekly.

4. The fortune-teller collected twenty dollars from his visitor and said, "thank you for the money, you are now entitled to two questions."

"Two questions!" cried the visitor. "Isn't that a lot of money for just two questions?"

"Yes, it is," agreed the fortune-teller calmly. "Now, madam, let me hear your second question."

PRACTICE 10 Punctuating a Letter

For further help see Teacher's Manual.

As you copy the following letter, punctuate it. Prepare to give a reason for each punctuation mark you insert.

Dear Beth,

Have you ever read *Two Years Before the Mast*? Today I relived some of the experiences described by Richard Henry Dana, the author. Our class in Jefferson Junior High School took the afternoon off to visit the *Danmark*, a Danish sailing vessel, moored in the harbor of Washington, D. C.

We left Jefferson at 11:30 a. m. and arrived at the ship twenty minutes later. Mr. Smith, our teacher, accompanied us on the trip.

"We're going aboard promptly at noon," he said.

"Can we start up the gangplank?" cried Matty Spears eagerly on our arrival.

"No, we must wait for the captain's signal," replied Mr. Smith.

In a few minutes, however, the signal came. We trooped onto the ship's deck eagerly. What an exciting experience!

Beth, have you ever been aboard an old-time sailing vessel? The ship, unlike the giant steamships of today, seemed small to us. Yet how much it contained!

Captain Housen, the skipper of this colorful windjammer, gave us a guided tour. He showed us the hold, the crew's quarters, the captain's handsome apartment, and other sections of the ship. Three of our students, in accordance with our prearranged plan, presented him with a wooden model of the Washington Monument. This had been constructed by the boys in the shop class, one of the most popular classes in school.

"Thank you very much," said the captain. "This model will have an honored place in my quarters."

All ashore finally called our teacher. Well, we trudged reluctantly down the gangplank and bade farewell to the *Danmark*.

Wouldn't you like to visit this stately ship?

Love,
Gloria

PRACTICE 11 Punctuating Sentences Correctly

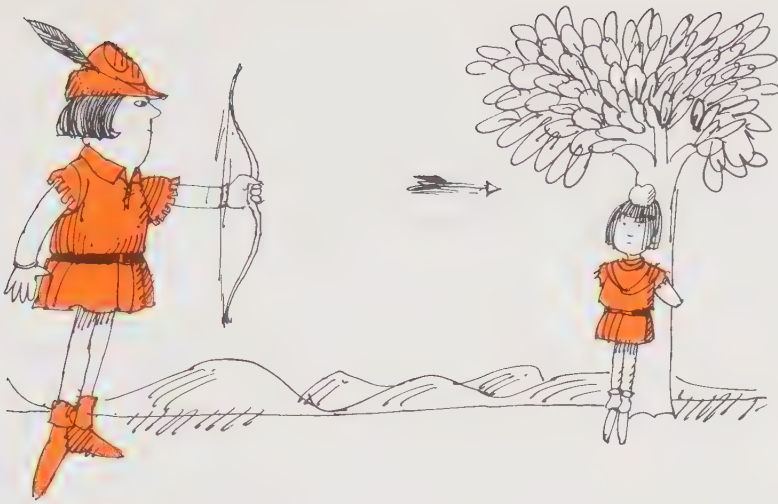
For further practice, see pages 365-366 in *Sample Sentences: Punctuation Exercises*.

Copy the following sentences and supply needed punctuation. A figure in parentheses shows how many marks are needed in the sentence. A pair of quotation marks is counted as one mark.

EXAMPLE Switzerland, a land of freedom-loving people, was under the rule of Austria in the fourteenth century. (3)

WILLIAM TELL * = or no mark

- A.
 1. Albrecht Gessler, the governor of Altdorf, treated the Swiss villagers cruelly, executed many, and earned the hatred of all. (5 or 4)
 2. He set an Austrian hat on a pole, ordered passersby to kneel before it, and threatened to punish offenders severely. (3 or 2)
 3. William Tell, the finest crossbowman in Altdorf, resented the Austrian domination of his country. (3)
 4. One day he and his son William, just a young boy, walked across the marketplace, passed the pole, and neglected to kneel. (5 or 4)
 5. Tell was immediately seized by Gessler's soldiers, bound, and taken before the tyrant. (3 or 2)
 6. "You have insulted the majesty of the Duke of Austria," shouted Gessler. (3)
 7. "Your Excellency," Tell asked, "why should any self-respecting Swiss show reverence for an Austrian cap?" (5)
 8. This question enraged Gessler, a dangerous man to defy. (2)
 9. The Austrian soldiers grasped Tell's son, tied him to a tree, and placed an apple on his head. (3 or 2)
 10. "Now, since you are such an expert marksman, my friend," said Gessler, "shoot one of your arrows and split the apple without harming your son." (7)
 11. The young boy, like his father, had learned to face danger without flinching and now showed no signs of fear. (3)
 12. Slowly Tell drew two sharp new arrows from his quiver, placed one in his belt, and fitted the other carefully to his bow. (4 or 3)
- B.
 1. Gessler leered at him and said, "I'll execute you right here and now if you miss the apple or kill the child." (3)



2. Swiftly Tell's first arrow shot forward, cut the apple into two equal pieces, and buried itself deep in the tree. (3 or 2)
3. "A good shot," said Gessler, "but why did you take two arrows from your quiver?" (5)
4. In a firm voice Tell answered, "I would have sent the second arrow through your heart if the first one had hurt my son." (3)
5. "For that, traitor, you will spend the rest of your life in the dungeons of my castle," shouted Gessler, livid with rage. (6)
6. Tell was dragged through a howling, protesting mob of loyal villagers and rushed aboard the governor's boat. (2)
7. In the middle of Lake Uri the boat ran into a storm and was almost overturned by the wild, churning waters. (2)
8. "Free our prisoner," said Gessler in a frightened voice. "Let him take the helm." (5)
9. Tell, an experienced sailor, steered the boat safely close to the shore, sprang onto a jutting rock, and escaped from his captors. (5 or 4)
10. He scaled a high cliff, an easy task for him, and made his way to the road to wait for Gessler. (3)
11. Soon Tell sighted the governor, sent an arrow straight to his heart, and watched the tyrant drop to the ground. (3 or 2)
12. William Tell's courage inspired the Swiss people to revolt, overthrow their oppressors, and make Switzerland a free country. (3 or 2)

PRACTICE 12 Listening Attentively and Writing Accurately **W**

During the next few days listen for a short, meaningful conversation between two of your friends or members of your family. (See Chapter 13.) Reproduce the conversation faithfully and accurately. Punctuate, capitalize, and paragraph correctly. In reproducing your conversation, do not violate a confidence.

Have you raised your P.Q.? If on the test you fail on a point, study the rule and the examples again.

MASTERY TEST 10B Punctuation

Copy the following sentences and supply the needed punctuation. If you omit a needed punctuation mark or insert a mark that is not needed, the sentence is wrong. * = or no mark

EXAMPLE "What we learn with pleasure," said Alfred Mercier, "we never forget."

1. Saturn, the second largest of the planets, has a diameter of 71,500 miles.
2. Augusta M. Rogers, a Brooklyn woman, patented the first automobile heater, a folding chair, and a protective canopy for use against mosquitos.
3. Yes, Pegeen's plane arrive at 11:15 p.m. C.S.T.
4. Yes, Sally. Dad called from the yard. I was whistling for the dog.
5. The oldest museum in the world, according to the *Guinness Book of Records*, is the Ashmolean Museum in Oxford, England.
6. Copper, nickel, and zinc are combined in various proportions to make German silver, an alloy with no silver whatever.
7. Angel Falls, the highest waterfall in the world, has a total drop of 3,212 feet and a single uninterrupted drop of 2,648 feet.
8. Did you read that red paint is the cheapest to manufacture, Gil?
9. On February 18, 1939, the Golden Gate International Exposition opened in San Francisco, California.
10. Mrs. Willis's class read Poe's poem "The Bells" chorally in the auditorium.
11. We do not tear your laundry with machinery, said a sign in a laundry. We do it by hand."
12. Like domesticated dogs, wolves are cute and mischievous as pups, make good parents, and enjoy each other's company.
13. The chameleon, a member of the lizard family, has a tongue as long as its body.
14. Michigan was admitted as the 26th state on January 26, 1837.
15. Oh, let's start a game of volleyball.
16. Gold, iron, copper, lead, silver, and tin were used in Egypt and Mesopotamia five thousand years ago.
17. "Tell us all about your trip, Mary," said Mom.
18. A mine in South Africa, according to this report, was tunneled to a depth of 11,391 feet.
19. Mrs. Perez, our science teacher, said that a nuthatch can walk down a tree headfirst.
20. Is our softball team going to play the Pirates, Edna?

Capitalization 29

AIM: To learn to apply some of the important rules of capitalization

The following selection contains fifteen mistakes in the use of capital letters. How many of these errors can you find?

^M Last ^S Summer ^G grandmother ^A Adams and ^I i spent a week at my Aunt ^M Margaret's house in ^C cambridge, ^M massachusetts. On ^W wednesday my ^C Cousin and ^I i walked across ^T tongfellow bridge into ^B boston. We visited many of the ^C City's ^H Historical sites. I especially enjoyed seeing ^F Famous Faneuil Hall.

This chapter will help you use capitals correctly in your writing.

DIAGNOSTIC TEST 11A Capitalization

Capitalize the following sentences. If you omit a needed capital or insert a capital that is not needed, the sentence is wrong.

underline = capital letter

1. do most graduates of jefferson junior high school enter the local high school, or do they attend other schools in the city?
2. i can recite by heart emily dickinson's poem "there is no frigate like a book."
3. my sister graduated from a junior college in california and now attends the university of california at san diego.
4. i would love to spend winter in maine, spring in the southeast, and summer in the northwest.
5. the midwest's important waterway, the mississippi river, rises in minnesota and flows more than two thousand miles to enter the gulf of mexico through a delta in louisiana.
6. the nuclear test ban treaty, signed by the united states, russia, and a hundred other nations, went into effect on october 10, 1963.
7. millie said, "yes, i am planning to work as a guide for the stony brook museum again this summer."
8. the battle of bunker hill during the american revolution was actually fought on breed's hill."
9. representatives from the stagecraft club and the dramatics club met on friday to help choose a play for next semester.
10. queen elizabeth, the ruler during most of william shakespeare's life, gave her name to a period in history, the elizabethan era.

WHAT WORDS SHOULD YOU CAPITALIZE?

K.1 FIRST WORDS Capitalize the first word of (1) a complete sentence, (2) a quoted sentence, (3) the remark of each new speaker in conversation, (4) a line of poetry, and (5) each topic of an outline.

SENTENCE Farmers in Peru still use ancient foot plows to plant their crops.

QUOTED SENTENCE Daniel Webster said, "Liberty exists in proportion to wholesome restraint."

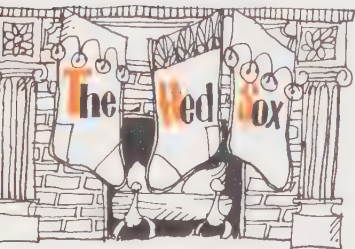
CONVERSATION "Who won?"

"The Red Sox."

LINE OF POETRY Along the street there comes
A blare of bugles, a ruffle of drums,
A flash of color beneath the sky:
Hats off!

The flag is passing by.

— HENRY HOLCOMB BENNETT



K.2 I, O Capitalize the pronoun *I*, both alone and in contractions (*I've*), and the exclamation *O*.

Now *I've* forgotten the line that comes after "*O* beautiful for spacious skies."

K.3 LETTERS In the salutation of a letter capitalize the first word and all nouns; in the closing capitalize only the first word.

Dear Uncle Mike:

Gentlemen:

Dear Mother,

My dear Mrs. Conklin:

Yours truly,

Sincerely yours,

Your loving niece,

Your pal,

K.4 PROPER NOUNS Capitalize proper nouns and their abbreviations.

A proper noun is the name of a particular person, place, or thing. A common noun refers to any one of a class of persons, places, or things and is not capitalized.

PROPER NOUNS Mexico, St. Louis, Colonel Reade Kennedy, Lions Club

COMMON NOUNS country, city, colonel, club

Rules for Capitalizing Proper Nouns

For further help see Teacher's Manual.

1. Capitalize names of particular persons.

James Madison, Oliver Wendell Holmes, Joyce Tessler

2. Capitalize titles of organizations, institutions, and buildings.

PROPER	COMMON
University of Notre Dame	a university
American Federation of Musicians	a union
J. Sterling Morton High School	a high school
Merrimac Hotel	a hotel

3. Capitalize geographical names.

After admiring Niagara Falls from the New York side, we crossed the border into Canada for a better view of Horseshoe Falls.

4. Capitalize words like *North*, *West*, and *Southeast* when they name particular parts of the country. Do not capitalize these words when they refer to directions.

Traveling north at high speed, the gale brought havoc to many coastal cities and towns in the East.

5. Capitalize names of political parties, religious sects, nations, nationalities, and races.

Democrat, Republican, Episcopalian, Catholic, Jew, Indian

6. Capitalize names of historical events, periods, and documents.

Atomic Age, Battle of Saratoga, Articles of Confederation

7. Capitalize names of governmental bodies and departments.

House of Representatives, Federal Bureau of Investigation, Department of Agriculture

8. Capitalize titles showing office, rank, or profession when used with the name of the person.

President Johnson, Chief Justice Warren, Governor Peabody, and Senator Saltonstall all made newspaper headlines in the same week.

The President, the Chief Justice, a governor, and a senator all made newspaper headlines in the same week. (The nouns *governor* and *senator* do not refer to specific persons; they are common nouns here.)

Words of family relationship (like *father*, *mom*, *uncle*, *grandmother*) are preferably capitalized when used instead of a person's name. They are always capitalized when used with a person's name.

PREFERRED Last Friday, Grandmother, Mom, and I went to the Home Show.

ALSO CORRECT Last Friday, grandmother, mom, and I went to the Home Show.

Do not capitalize words of family relationship when preceded by a possessive noun or pronoun unless you use the person's name.

Martha's aunt took us to Steeplechase Amusement Park.

Martha's Aunt Grace took us to Steeplechase Amusement Park.

9. Capitalize the names of stars, planets, satellites, and constellations. *Sun, earth, and moon* are not usually capitalized.

We tried to find Sirius in the constellation Canis Major, but we couldn't get the telescope adjusted before the sun rose.

10. Capitalize the specific part of the trade name of a product.

Maxwell House coffee, Veryfine applesauce, Imperial chalk, Pixie facial tissues

11. Capitalize the names of days of the week, months of the year, holidays, and holy days (but not seasons).

Every Saturday morning last winter Miss Cates gave Elaine and me painting lessons.

12. Capitalize titles of books, chapters of books, articles, poems, magazines, newspapers, stories, musical compositions, pictures, plays. In titles capitalize the first and the last word and other words except articles (*a, an, the*), prepositions, and conjunctions.

BOOK AND CHAPTER *Science on the Shores and Banks*, "Exploring the Water's Edge"

ARTICLE AND STORY "Into the Icebound Frontier," "The Necklace"

MUSICAL COMPOSITION AND POEM "Moonlight Sonata," "I Hear America Singing"

PICTURE AND PLAY "The Blue Boy," *The Miracle Worker*

Do not capitalize *the* as the first word of the name of a newspaper or magazine except when *the* is the first word of a sentence.

NEWSPAPERS the *Lakeville Journal*, the *Wakefield Daily Item*

MAGAZINES the *Reader's Digest*, the *Atlantic Monthly*

13. Capitalize nouns referring to the Deity, the Bible, and divisions of the Bible.

the Saviour, Leviticus, Kings I, the Scriptures, the Messiah

14. Capitalize the names of school subjects that are languages or numbered courses.

Geography I, French, Latin

But: science, arithmetic, spelling, shop, music

For a challenging assignment ask your creative students to write a composition using at least fifteen proper nouns from

PRACTICE 1 Writing Proper Nouns

Practice 1. Encourage whimsy and

five
light
touch.

On your paper write a proper noun suggested by each of the following common nouns. Be original. Avoid the names on pages 368–371. Capitalize each proper noun correctly.

EXAMPLES

state — South Dakota

1. Eden Park
2. park
3. Bristol Bay
4. "The Revolt of Mother"
5. short story
6. Franklin National Bank
7. bank
8. William Penn Highway
9. highway
10. American Airlines
11. airline
12. Queen Isabella
13. queen
14. Missouri Compromise
15. historical document
16. Tom Sawyer
17. book character
18. Georgia O'Keefe
19. artist

monument — Washington Monument

11. Saturn
12. planet
13. Louis Armstrong
14. musician
15. Liberia
16. nation
17. Mr. Novak
18. teacher
19. Susan Perkins
20. friend
21. Niagara Falls
22. waterfall
23. Kodak Island
24. island
25. Japanese
26. language
27. Lion's noodle soup
28. soup
29. Dr. Janet Farrell
30. doctor
31. The World Book
32. encyclopedia
33. Campbell
34. television show
35. Southwest
36. section of the country
37. Chris Evert
38. sports figure
39. month
40. Memorial Day
41. holiday
42. Pulitzer Junior High School
43. junior high school
44. Trinity Church
45. church
46. Indian Ocean
47. ocean
48. Delaware Memorial Bridge
49. bridge

K.5 PROPER ADJECTIVES Capitalize proper adjectives.

Proper adjectives are derived from proper nouns.

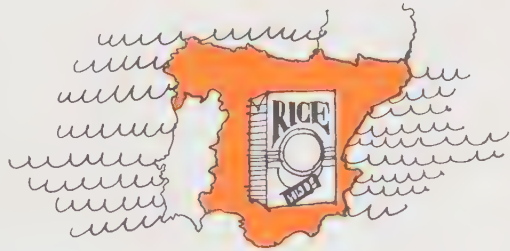
Spain — Spanish rice

Byron — Byronic

Hawaii — Hawaiian guitar

Some adjectives derived from proper nouns are not always capitalized.

venetian blinds, india rubber, french fries, pasteurized milk



PRACTICE 2 Capitalizing Correctly

For further help see Teacher's Manual.

As you copy the following words and expressions, capitalize them as you would if you were using them within sentences. Prepare to give a reason for each capital.

- A. 1. ^Aaetna ^Eelectric ^Ccompany K.4.2
2. ^Ddr. ^Aalexander ^Efleming K.4.8, K.4.1
3. an inn in the ^Aadirondacks K.4.3
4. summer or winter K.4.11

5. ^Thursday evening K.4.11 13. ^Bedford ^Motel on ^North ^Road K.4.2, K.4.3
6. ^Mercury, ^Jupiter, and the sun 14. ^Olivera Street in ^Los ^Angeles K.4.3
7. from ^September to ^April K.4.11 15. ^Battle of ^Okinawa K.4.6
8. ^Moosehead ^Lake K.4.3 16. ^Annapolis, ^Maryland K.4.3
9. an ancient ^Egyptian tomb K.4.5 17. ^Bay ^Shore ^Junior ^High School K.4.2
10. a stadium in ^South ^Bend K.4.3 18. a junior high school in ^Bay ^Shore K.4.3
11. ^West ^Point on the ^Hudson ^River K.4.3 19. the first five books of the ^Bible K.4.3
12. ^French, algebra, and spelling K.4.4 20. ^Genesis, the first book in the ^Bible K.4.3
- B. 1. ^Labor ^Day K.4.11 11. ^Uncle ^Fred and ^Cousin ^Gyde K.4.8
2. ^East ^Fifty-seventh ^Street K.4.3 12. ^El ^River K.4.3
3. a lake in ^Michigan K.4.3 13. ^Book-of-the-^Month ^Club K.4.2
4. ^Oakdale ^High School K.4.2 14. ^Bath, ^Maine K.4.3
5. ^Chief ^Justice ^John ^Marshall K.4.3 15. a vocational high school in ^Burns, ^Oregon K.4.3
6. the ^Black ^Hills of ^South ^Dakota K.4.3 16. the ^North ^Atlantic ^Treaty K.4.6
7. ^Arapaho ^National ^Forest K.4.3 17. ^Walter ^Farley's ^The ^Black ^Strillion K.4.1, K.4.12
8. ^Mt. ^Monadnock K.4.3 18. a college in ^New ^England K.4.3
9. ^Gorton's clam chowder K.4.10 19. the last ^Saturday in ^August K.4.11
10. the frozen ^North K.4.4 20. a furniture store in ^Lexington K.4.3

PRACTICE 3 Capitalizing a Letter

Note that this review's punctuation as well as capitalization.

As you copy the following letter, capitalize correctly and supply omitted punctuation.

12 ^Elmbrook ^Road
^Bedford, ^Massachusetts 01730
^July 16, 19—

^Dear ^Kathy,

Yes, ^I am spending another summer in ^Massachusetts with my ^Aunt ^Sue and ^Uncle ^Dan. ^Elmwood ^Farm hasn't changed much since last year, except that my aunt's ^Persian cat, ^Shirza, has five new kittens. I'm planning to take the cutest one home to ^Ohio with me in ^September. Although this kitten can trace her ancestry back to the favorite mouser of a king of ^Persia, ^Mother may object to another pet. My brother ^Melvin and ^I already have two lovebirds, a hamster, an ^Angora cat and a ^Russian wolfhound. Our house, according to ^Dad, resembles the ^Bronx ^Zoo. By ^Labor ^Day, however, ^I expect to have worn down ^Mom's resistance to ^Shirza the ^Second. For the past two weeks, ^I have enjoyed taking my new pet along on sight-seeing trips.

You may remember that my ^Aunt ^Sue teaches history and ^English in a junior high school in ^Boston. The trips she plans always include stopovers in places famous in ^American history or literature. Last ^Thursday we drove down to the ^House of the ^Seven ^Gables in ^Salem. This landmark at the foot of ^Turner ^Street once belonged to the ^Ingersoll family, relatives of ^Nathaniel

^Hawthorne. Hawthorne, a well-known ^N^E new England author, found the old house an inspiration for his novel the House of the Seven Gables.

Since 1910 this historic home has been used as a residence for social workers who staff the ^House of the ^Seven ^Gables ^Settlement. In the two settlement buildings free instruction is given in home economics, ^dramatics, ^physical fitness, and various arts and crafts. Among the popular clubs at the settlement are the ^Women's ^Club, ^Little ^Folks, and ^Sea ^Scout ^Ship. Since the classes and clubs are active only from fall through early summer, we didn't meet any of their five hundred members.

On our way back to ^Bedford we stopped at the ^Salem ^Common and saw the ^Soldiers' ^Monument and the statue of ^Roger ^Conant, builder of the first house in that city.

Next week we are going to visit the ^Peabody ^Academy of ^Science and other interesting places on the ^North ^Shore. I'll write you again afterward. In the meantime I hope the postman brings me a letter from you. I'm anxious to hear about your trip through the ^Kentucky ^Caves.

love,
Alma

For further practice see pages 486-487 in Supplementary Practice Exercises.

MASTERY TEST 11B Capitalization

Capitalize the following sentences. If you omit a capital that is needed or insert a capital that it not needed, the sentence is wrong. (Number of correct sentences = Score) *underscore = capital letter*

1. the great pianist frederic chopin studied at warsaw conservatory.
2. in our junior high school, science, english, and math are popular subjects.
3. mr. ricketts said, "salt lake city stands on a portion of lake bonneville, a huge prehistoric body of water now almost dried up."
4. an english army of only 10,000 men defeated a much larger french army at the battle of agincourt on october 25, 1415.
5. the north carolina museum of art, at 107 east morgan street in raleigh, is open every day of the week except mondays.
6. on a trip to santa fe, new mexico, last summer, ms. caroline j. tomaszeski, a fine arts teacher at prescott junior high school, bought some appealing paintings by artists of the southwest.
7. roller skates were invented by dr. james i. plimpton of medfield, massachusetts, in 1863.
8. in his long career ralph waldo emerson was a unitarian minister, a lecturer, a philosopher, an essayist, and a poet.
9. on our trip to the south we flew into atlanta on allegheny airlines and then took an eastern airlines plane to melbourne, florida.
10. last weekend i read the sign of the four and had a good shudder.

For "Application in Speaking and Writing" see Teacher's Manual.

30 Writing Clear, Concise Sentences

*AIMS: To know what one wants to say and to say it clearly
To omit every useless word
To check clearness of pronoun reference*

How many useless words or expressions can you find in the following paragraph?

Listen, I just read an article about antarctic explorations. And say, scientists they know more about the surface of the moon than about Antarctica. Why, 90 percent of that continent is still unexplored. You know what I mean? Well, Antarctica wasn't discovered until 1895. Weather conditions have prevented extensive explorations, and you know what? Dogsleds are still the best means of transportation in Antarctica.

Repeated use of *well, why, now, say, listen, or I mean* will bore your listener and insult his intelligence. This chapter will help you to weed out useless words from your speaking and writing.

In class recitations and speeches train students to show by a silence where each sentence ends. Don't let them ramble on endlessly, connecting sentences with and.

CONCISE SENTENCES *so, then, well, why, and so on.*

For further help see Teacher's Manual.

1.1 OMITTING USELESS WORDS Improve your sentences by crossing out every word that has no useful work to do.

Maureen said that if she could go to the dance ~~that~~ she would let me know. (The second *that* is unnecessary.)

1.2 DOUBLE SUBJECT If a noun and a pronoun mean the same person or thing, do not use both as subject of the same verb.

Bullfrogs ~~they~~ can leap two or more feet in one jump.

The clever seal ~~it~~ was balancing a ball on its nose.

1.3 USELESS PREPOSITION Do not use two prepositions when only one is needed. Do not repeat one when there is no second object. Do not use one after a verb that requires none.

(Review useless adverbs on page 318.)

○

~~Out of~~ those left, he preferred the green one.

(*Those* is the object of *of*; *out* is not needed.)

A petticoat was used to muffle the oars of the boat in which Paul Revere crossed the Charles River ~~in~~. (*In* is carelessly repeated.) Johnny matched ~~up~~ the questions and answers correctly. (*Questions* and *answers* tell what Johnny matched. *Up* is a useless preposition.)

L.4 SAYING SAME THING TWICE Cross out every word that repeats an idea already expressed in the sentence.

At the age of five ~~years old~~ Mozart wrote minuets and sonatas.

A large shrimp is sometimes nine inches long ~~in length occasionally~~.

Individualize this drill if possible. Who in the class still uses double subjects? Who speaks and writes wordy, round about, awkward sentences?

PRACTICE 1 Writing Concise Sentences

Rewrite the following sentences, omitting every useless word.

Double Subject

1. The oak tree ~~it~~ has always been looked upon as a symbol of strength and power.
2. Sequoyah ~~he~~ taught the Cherokee Indians to read and write.
3. Laura's mother ~~she~~ is a dress designer.
4. A man with a heavy knapsack on his back ~~he~~ stopped to rest by the side of the road.
5. Some of my friends ~~they~~ are afraid of high places.
6. That tall boy with Mr. Wilson ~~he~~ is a member of the reception committee.
7. Both of the boats ~~they~~ were having engine trouble.
8. Fritillaries ~~they~~ are one of the largest groups of butterflies.

Useless Prepositions

9. Crabs have five pairs of legs ~~on~~ which they walk on with a peculiar sidewise motion.
10. The sponge has a hollow body with many small openings through which water constantly passes ~~through~~.
11. To which problem are you referring ~~to~~?

Other Useless Words

12. The new house on Locust Street is large ~~in size~~ with a breezeway and a two-car garage.
13. ~~In my opinion~~ I think "The Revolt of Mother" was an unusual story.
14. Merle says that if it rains ~~that~~ we can hold the candy sale at her house.
15. In front of the library the band will ~~begin to start~~ playing.
16. Miss Morse again asked ~~a second time~~ for volunteers to clean up.
17. The peaks of the Grand Tetons were a magnificent sight ~~to see~~.
18. When my cousin was seventeen ~~years of age~~, he won a Westinghouse science scholarship.

Sometimes students pad compositions to reach a certain minimum length. When a student counts words, he or she is more interested in finishing a chore than doing a creative job. Adequate motivation for every composition may avoid some padding.

19. Silently with a noiseless step the young chief crossed the clearing.
20. The redheaded woodpecker has a red head, a black back, and white wing patches.

CLEAR SENTENCES

- DIRECT QUOTATION** Form the habit of using direct quotations. They are often clearer than indirect quotations.

For further help see Teacher's Manual
Terry told Madge that she had lost her charm bracelet.

Who lost the charm bracelet, Terry or Madge? The sentence doesn't say. A direct quotation will solve this problem.

Terry told Madge, "You have lost your charm bracelet."

Terry told Madge, "I have lost my charm bracelet."

Review the punctuation of direct quotations, pages 361-365.

- NOUN FOR A PRONOUN** Do not use a pronoun when there is more than one possible antecedent. It is usually better to avoid the difficulty by rewording the sentence. Sometimes it is desirable to supply a noun. *For further help see Teacher's Manual.*

Clint

NOUN SUPPLIED As Clint handed Dave the baton, ~~he~~ stumbled.

SENTENCE REWORDED Clint stumbled as he handed Dave the baton.

Larry

NOUN SUPPLIED Larry's father taught him to troll when ~~he~~ was nine years old.

SENTENCE REWORDED When Larry was nine years old, his father taught him to troll.

- VAGUE IT OR THEY** Don't expect your readers to guess what you mean by vague *it's* and *they's*; tell them.

medicine

Dick has always admired doctors and plans to make ~~it~~ his career.

the eggs

When Mother heard the box drop, she knew Bobbie had broken ~~them~~.

~~In~~ *The Secret of the Marmalade Cat* ~~it~~ tells about a mystery in an old New England inn.

PRACTICE 2 Writing Clear Sentences

For further help see Teacher's Manual.

Make each sentence clear by substituting needed nouns, by adding direct quotations, or by rewriting as needed.

EXAMPLE

Kathy stepped on the puppy's paw, but it didn't growl at her.

Kathy stepped on the puppy's paw, but the puppy didn't growl at her.

- Rita told Eileen, "You can attend the club's cookout without me." (or "I can attend." without you.")
- A. 1. Rita told Eileen she could attend the club's cookout with her.
 2. I want to be a librarian because I think ~~it~~ ^{library work} is very interesting.
 3. When Ronny went into the stable, ~~it~~ ^{the mare} came right over and nuzzled his hand.
 4. Nancy asked me to play tennis, but I had left ~~mine~~ ^{my tennis racket} at home.
 5. ~~In~~ ^{the} *Outcast, Stallion of Hawaii* ~~it~~ tells about a boy's struggles to find a place for himself on an island ranch.
 6. ~~Rod told Stan, "You have been nominated for class president."~~ (or "I have been nominated...")
 7. Lefty swung his bat with great power and blasted ~~it~~ ^{the ball} into the center-field stands.
 8. When Mrs. Lane met the mysterious lady in black, ~~she~~ ^{Mrs. Lane} gave a gasp of surprise.
 - B. 1. The Junior Red Cross held a square dance for the benefit of the flood victims because ~~they are~~ ^{the Red Cross} always willing to help out in an emergency.
 2. After you have vacuumed the floor, put ~~it~~ ^{the vacuum cleaner} away.
 3. The firemen in our town are collecting old toys for the orphans because ~~they~~ ^{the firemen} can repair ~~them~~ ^{the toys} and make them look almost as good as new.
 4. Amy's oldest sister was married on ~~her~~ ^{Amy's} sixth birthday.
 5. Don's nose got sunburned at the picnic Saturday, but ~~it~~ ^{the sunburn} has almost disappeared now.
 6. The Patriots met the Rebels in a very close game, and ~~they~~ ^{the Patriots} won.
 7. Mother is sending discarded clothing to Overseas Relief because ~~they~~ ^{the people overseas} need warm clothes.
 8. At the beach Alice cut her foot on a rock, but ~~it~~ ^{the cut} wasn't very deep.

CLEAR THINKING

For further help see Teacher's Manual

Was Steve thinking clearly when he sent these directions to Harry?

"Take the mill road to the fallen spruce turning south toward the lake."

Do you wonder that Harry got lost? What Steve meant to say was, "Take the mill road to the fallen spruce. Then turn south and take the winding footpath toward the lake."

L.8 ACCURATE WORDS Be sure your words refer clearly and exactly to your ideas.

My sister Connie is trying to improve her ~~in~~ability to make decisions.

L.9 SENSIBLE STATEMENT Do not say a thing is something that it isn't.

the bellow of

The singing of a bullfrog resembles **▲** a bull.

There is a temptation to point out spelling and grammar errors in a composition while letting errors in thinking go for another time. Emphasize clear, exact expression at every opportunity. Writing provides a convenient laboratory for further study.

PRACTICE 3 Writing Clear Sentences

Think what each pupil who wrote a faulty sentence was trying to say. Then express the idea clearly. Two of the sentences are clear.

EXAMPLE

Serenity, our Persian cat's name, has climbed the apple tree.

Serenity, our Persian cat, has climbed the apple tree.

1. The phosphorous stains on the thief's fingers proved he had stolen ^{the watch} it.
2. After two weeks under the tropical sun, Amy's pallor ^{disappeared} improved.
3. The job for which Meg is best suited ^{that of} for is a salesperson.
4. After I started to make brownies, I realized that the eggs were all gone. **Clear**
5. I enjoy swimming where ^{the water} it isn't too deep.
6. Dark colors are best in winter and also they should be of a heavy material. **B**
7. ~~Watching~~ basketball is a game with lots of excitement.
8. At lunch yesterday we planned an expedition to the Alamo on Washington's Birthday. **Clear**
9. We asked directions of Mr. Caldwell, the ^{ranger} ranger's name.
10. Winchester is a town of ^{beautiful} beauty, houses and gardens.

PRACTICE 4 Writing Clear, Concise Sentences

For further practice see pages 487-488 in *Supplementary Practice Exercises*.

Improve the following sentences by omitting every useless word, supplying nouns for unclear pronouns, placing modifiers correctly, or in some other way making the meaning clear.

Ask the students to give reasons for the changes.

1. ~~In my opinion~~ I think skiing is more fun than skating.
2. Some girls and boys wanted to cancel the pageant, but a class vote vetoed ~~it~~.
3. For my birthday I received a ~~small~~ miniature poodle.
4. ~~In~~ *The Angry Planet* ~~it~~ tells about a flight to Mars.
5. The Plains Indians ~~they~~ spoke ~~in~~ many different languages.
6. Jim's brother graduated from West Point when ~~he~~ ^{Jim} was a baby.
7. Mike has always been interested in herpetology and therefore ~~plans to become one~~ ^{a herpetologist}.
8. Beth asked Susan, "Can you join the hiking club?" (or "Can I join...?")
9. Beth asked Susan if she could join the hiking club.
9. My brother has finished ~~with~~ ^{short} his military training.
10. From the window Carl saw a man ~~short in height~~ ^{short} climb the front steps.
11. Out of all the ~~contestants~~ ^{contestant} Susie was the only one who could spell paralleled.
12. Some of the Roman emperors ~~they~~ ruled for only a few days.

For "Application in Speaking and Writing" see *Teacher's Manual*.

Writing and Punctuating 31

Compound Sentences

*AIMS: To distinguish compound sentences from simple sentences with compound parts and to punctuate both correctly
To build good compound sentences
To improve one's style by using some simple sentences, some sentences with compound parts, and some compound sentences*

SIMPLE SENTENCES On October 19, 1864, Rutherford B. Hayes was wounded in action. His horse was shot out from under him. He was reported dead. The next day he was promoted to the rank of brigadier general.

If you write only simple sentences like these, your work will sound monotonous. Try combining two sentences about related ideas to make a compound sentence.

COMPOUND SENTENCES On October 19, 1864, Rutherford B. Hayes was wounded in action, and his horse was shot out from under him. He was reported dead, but the next day he was promoted to the rank of brigadier general.

Use occasional compound sentences to add variety to your writing.

M.1 CLAUSE A clause is a group of words that has a subject and a predicate. *For further help see Teacher's Manual.*

There are two kinds of clauses, independent and dependent. You will learn about dependent clauses in Chapter 33.

M.2 INDEPENDENT CLAUSE An independent (or principal) clause usually makes sense when standing alone.

M.3 COMPOUND SENTENCE A compound sentence is made up of two or more independent clauses. *Point out these tests of a compound sentence. Does it have two or more clauses? Can each clause stand alone as a sentence?* The clauses of a compound sentence are usually joined by *and*, *but*, *or*, or *nor*.

(Anne made the salad), and (Peter set the table).

(Use my bike), but (check the tires first).

(Shall we wait here for Elsie), or (shall we walk over to her house)?

In the preceding compound sentences *and*, *but*, and *or* are coordinate conjunctions.

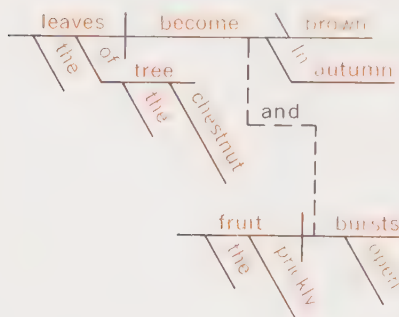
M.4 COORDINATE CONJUNCTION Coordinate conjunctions connect words, phrases, and clauses of equal rank.

For further help see Teacher's Manual

The independent clauses in a compound sentence are of equal rank or importance.

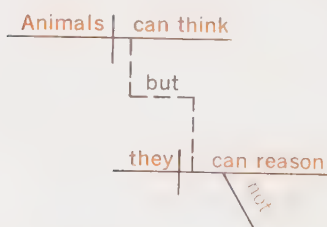
Diagramming Compound Sentences

1. In autumn the leaves of the chestnut tree become brown, and the prickly fruit bursts open.



To diagram a compound sentence, (1) diagram the two or more independent clauses, (2) join the predicate verbs of the independent clauses with a broken line, and (3) place the conjunction connecting the clauses on the broken line.

2. Animals can think but they cannot reason.



PRACTICE 1 Diagramming Compound Sentences

D

Diagram the following sentences.

See Answer Book.

OR Copy the sentences, writing each independent clause on a separate line. Between the clauses write the conjunction that joins them. Draw one line under each subject and two lines under each verb.

See Answer Book.

EXAMPLE

I opened my jewel box

but

the silver bracelet was not inside

- A. 1. The mouths of insects are toolboxes, and the tools are adapted to the needs of each insect.
 2. We found the secret door, but the key could not turn in the rusty lock.
 3. The flowers of the peanut are formed above the ground, but the peanuts ripen below the surface.
 4. The organ-grinder handed the dime to the monkey, and the monkey dropped it into the cup.
 5. Set your alarm or you will be late for school tomorrow. (Write *x* for *you* understood.)
- B. 1. Pods grow on the trunk of the chocolate tree, and each pod contains a number of large seeds.
 2. The balloon burst and Tommy howled loud and long.
 3. Gold is present in seawater, but the recovery of this gold is expensive.
 4. The Eskimo umiak is often thirty-five feet long, but two men can carry it easily.
 5. I grabbed my jacket off the hook, and Rusty scampered to the door.

IS IT A COMPOUND SENTENCE?

For further help see Teacher's Manual.

To decide whether or not a sentence is compound, ask yourself: Can the sentence be divided into two or more good sentences? If the answer is "Yes," the sentence is compound.

Most animals remain on land, but a few are equipped for gliding.

SENTENCE 1 Most animals remain on land.

SENTENCE 2 A few are equipped for gliding.

Is the following sentence compound?

Ancient Athenians were fond of cheese and made it from goat's milk.

SENTENCE 1 Ancient Athenians were fond of cheese.

NOT A SENTENCE made it from goat's milk

We cannot make two good sentences of this example because the second verb has no separate subject. This is a simple sentence with a compound predicate.

SIMPLE SENTENCE WITH COMPOUND SUBJECT Tyke and Snoopy chased the startled chipmunk out of the yard.

SIMPLE SENTENCE WITH COMPOUND PREDICATE The chipmunk scampered across the road and disappeared into the woods.

SIMPLE SENTENCE WITH BOTH SUBJECT AND PREDICATE COMPOUND Tyke and Snoopy returned to their cool haven under the lilac tree and went back to sleep.

COMPOUND SENTENCE Tyke is our elderly watchdog, and Snoopy is his young understudy.

PRACTICE 3 Recognizing Compound Elements

Can the sentence be split into two or more good sentences? If so, it is compound.

Which two sentences are compound? Which two are simple sentences with compound subjects? Which two have compound predicates? Which two have compound subjects and compound predicates? Do not write in this book.

CRATERS OF THE MOON NATIONAL MONUMENT

1. Paul and Eric camped at Craters of the Moon National Monument during their trip through the West with their parents. *Compound subjects*
2. On the tour through the area, the boys' mother and dad generally stayed in their car, but the boys enthusiastically investigated the surroundings. *Compound sentence*
3. Other campers and hikers were climbing the cinder cones and were discovering such landmarks as the Lava Snake and Devil's Orchard.
4. The boys marveled at the rugged scenery and enjoyed the somber colors of this amazing place. *Compound predicates*
5. Most of the area is covered by a tremendous lava flow, but trees grow through the ash and cinders. *Compound sentence*
6. The boys climbed to Snow Cone and discovered a sizable snowbank unmelted by the summer sun. *Compound predicates*
7. For their last hike Paul and Eric explored Dewdrop Cave and hiked the length of Indian Tunnel. *Compound subjects and predicates*
8. The boys and their parents considered Craters of the Moon National Monument one of the high spots of the entire trip. *Compound subjects*

PUNCTUATING COMPOUND SENTENCES

COMMA Use a comma to separate the independent clauses of a compound sentence if they are joined by *and*, *but*, *or*, or *nor*.



The mole's nose looks like a snowplow, and its big front teeth are excellent shovels.

A hurricane is like a tornado, but it begins over water instead of land.

In a short sentence you may usually omit the comma.

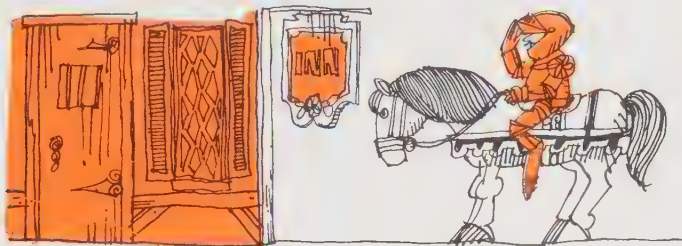
Turn down the gas or the fudge will burn.

Hoofbeats sounded and the cavalry thundered by.

When a sentence contains three or more short independent clauses, use commas between them.

Flags waved, whistles tooted, horns blew, and the crowd cheered.
Tim made a beaded knife sheath, Reggie made Navajo moccasins,
and Steve made a turtle-shell rattle.

Do not put a comma between two parts of a compound subject
or a compound predicate.



NO COMMA Don Quixote and his horse were tired after their long trip
from La Mancha. (Compound subject)

NO COMMA The bewildered knight-errant stopped at the entrance to the
inn and lifted the visor of his rusty helmet. (Compound predicate)

COMMA The guests in the courtyard laughed at Don Quixote's withered
face, but the innkeeper helped the weary traveler down from his horse.
(Compound sentence)

PRACTICE 2 Punctuating Simple and Compound Sentences

Caution students to be sure the sentence is compound before inserting a comma before
Copy the following sentences and supply the missing punctuation.

Prepare to give a rule for each mark you insert.

or, or not.

DUCKS AND DUCKLINGS

1. A mother duck says "Quack" and a father duck says "Quork".
2. The mother wears a somber brown suit, the father has beautiful blue and green feathers at his neck and on his wings, and the babies are covered with soft, yellow down.
3. The young ducklings are instinctively good swimmers and immediately after birth can paddle gracefully along beside their parents.
4. Dogs swim with only the tops of their heads above water, and for this reason their hair soon gets soaked.
5. Ducks, on the other hand, keep much of their bodies out of the water and do not wet their feathers.
6. All ducks have terrific appetites and will eat anything in sight, but their favorite foods are worms and plants and bugs.

For further practice see pages 488-489 in Supplementary Practice Exercises

Discuss choosing the conjunction that accurately expresses the connection between the two independent clauses. Illustrate with examples of compound sentences.

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7. A few ducks poke their heads and long necks under the water at feeding time, ^{M.6}but most of them dive below the surface for their meals. ^{J.3}
8. Ducks can't breathe under water but can hide in a pond for hours with just the tips of their bills out in the air. ^{J.3}
9. These web-footed birds get most of their food from the water and therefore must swim in all kinds of weather. ^{J.3}
10. For boys and girls swimming is a popular pastime, ^{M.6}but for ducks it is an important daily activity. ^{J.3}

→ USING CONJUNCTIONS EFFECTIVELY

How do these sentences differ in meaning?

The white people brought mumps and measles and smallpox from Europe, *and* the Plains Indians caught these diseases. (*And* is used to suggest additional information.)

The Plains Indians were healthy people, *but* their bodies could not resist these unknown illnesses. (*But* is used to suggest contrast.)

The Indian doctors would bandage cuts with strips of soft deer hide, *or* they might apply dressings of warm, clean fat. (*Or* is used to suggest an alternate possibility.)

They had never heard of microbes, *nor* did they know about vaccinations and penicillin. (*Nor* is used to suggest a negative addition.)

M.6 TRANSITIONAL ADVERB The following words are ordinarily used as transitional adverbs, not as conjunctions:

also, consequently, furthermore, hence, however, moreover, nevertheless, otherwise, then, therefore, thus.

STRUCTURE CLUES—CONJUNCTIONS AND TRANSITIONAL ADVERBS

1. A conjunction has a fixed place in the sentence pattern, ordinarily at the beginning of the sentence or at the beginning of a clause. A transitional adverb usually moves freely in a sentence or in its own clause.

CONJUNCTION The whistle blew, and the ferry moved slowly away from the pier. (*And* cannot be moved about.)

TRANSITIONAL ADVERB The whistle blew. Then the ferry moved slowly away from the pier.

OR The whistle blew. The ferry then moved slowly away from the pier.

2. A conjunction does not ordinarily begin or end a separate simple sentence. A transitional adverb frequently does so.

Point out to bright students that most adverbs can move about in the sentence pattern. See the Teacher's Handbook.

The confusion of conjunction and transitional adverb is a major source of sentence errors. Find examples from student compositions to reinforce this point. See also

Y

CONJUNCTION ~~But~~ your book report will be due Friday. (The conjunction *but* is not ordinarily used to begin a sentence.)

TRANSITIONAL ADVERB Therefore your book report will be due Friday. (The transitional adverb *therefore* may begin a sentence.)

TRANSITIONAL ADVERB Your book report will be due Friday, therefore. (The transitional adverb *therefore* may end a sentence. This placement is possible but usually less desirable.)

3. In speaking, a transitional adverb ordinarily receives more emphasis than a conjunction.

CONJUNCTION We must hurry, or we'll miss the bus. (*Or* is not emphasized.)

TRANSITIONAL ADVERB We must hurry. Otherwise we'll miss the bus. (*Otherwise* is emphasized.)

PRACTICE 4 Building Good Compound Sentences

Build six good compound sentences by combining a simple sentence from the first column with a related simple sentence from the second column. Use whichever conjunction—*and*, *but*, or *or*—best expresses the meaning. Punctuate and capitalize correctly. See Answer Book.

- | | |
|--|--|
| 1. A schooner has at least two masts. | a. A gentle evening breeze brought relief. |
| 2. Finally the long ocean voyage was over. | b. They gave him gifts of furs and venison. |
| 3. Turn your television down. | c. The colonists reached the Delaware River. |
| 4. William Penn was friendly toward the Indians. | d. You will wake Grandma. |
| 5. The day had been hot and humid. | e. A sloop has only one. |
| 6. Suddenly there was a flash of lightning. | f. Our cabin lights went out. |

WRITING UNIFIED COMPOUND SENTENCES

For further help see Teacher's Manual.

M.7 USE OF COMPOUND SENTENCE Use a compound sentence to express two similar ideas of equal importance.

If two ideas aren't closely related, put them in separate sentences.

POOR Pewter ware was highly prized by the American colonists, and pewter was originally composed of four parts of tin to one part of lead. (The ideas are not closely related.)

GOOD Pewter ware was highly prized by the American colonists. Pewter was originally composed of four parts of tin to one part of lead. (Two sentences for two ideas not clearly related)

ALSO GOOD Pewter ware was highly prized by the American colonists, but during the Revolution many patriots melted their precious plates and spoons into lead for bullets. (A compound sentence with two related ideas)

PRACTICE 5 Writing Unified Compound Sentences

For further help see Teacher's Manual.

By adding an appropriate clause of your own, complete the following sentences. Be sure your second clause is closely related to the one given. Answers will vary.

1. My uncle's train was late, and ^{my aunt's train was early.}
2. I like pizza, but ^{I'm not hungry today.}
3. The hill was slippery, and ^{the car skidded.}
4. Don't leave your bicycle out in the rain, or ^{it will rust.}
5. Chuck did not play in yesterday's game, nor ^{today's game.}

PRACTICE 6 Writing Good Compound Sentences

From the following parts of sentences choose those that can be combined into good compound sentences. Use the right conjunctions and punctuate the sentences correctly. On your paper write X beside the numbers of the three pairs of sentences that cannot be combined.

1. In ancient times the eagle was held in high esteem, ^{, and the} The Romans chose it as an emblem for their imperial standard.
2. The patient burro is one of the chief means of transportation in Peru. Peru is a very hilly country.
3. Palm trees are desert trees, ^{, but they} They have been transplanted to other warm, dry places.
4. The United States paid Russia only two cents an acre for Alaska, ^{, but} ^{the} The Federal Government was criticized for buying a "Russian ice-box."
5. The editor invited me to become a reporter for the school newspaper, ^{and} I was pleased to accept the invitation.
6. The first "first lady" of the United States was Martha Washington. The executive mansion was not completed during George Washington's administration.
7. The Cheyenne Indians roamed the Black Hills of South Dakota. The Iroquois had many advanced customs.
8. Don't leave your report until the last minute, ^{, or you} You may be unable to complete it.
9. The cable cars of San Francisco may not be comfortable to ride, ^{but they} They save climbs up some of the city's steepest hills.
10. Don't tease that dog, ^{or he} He may bite you.

PRACTICE 7 Using Compound Sentences and Simple Sentences

Rewrite the following story, improving the sentences by making some of them compound and by using some compound subjects and compound predicates. Use some simple sentences too. The starred sentences should not be changed or combined.

THE DOLL FESTIVAL

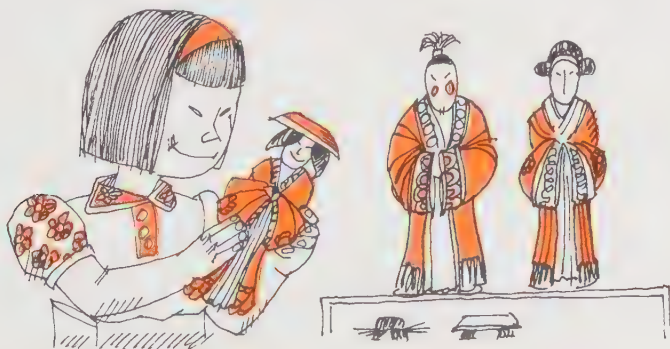
The Hina Doll Festival is held in Japan every year on the third of March. ^{and for} For weeks the Japanese girls look forward to this event. *It is sometimes called the "Peach Festival" because it comes during the season of the peach blossom, the symbol of the grace and gentleness of Japanese women.

*During the celebration the dolls are set up ^{on} on what looks like a staircase. This framework is four or five feet high ^{and} and ~~it~~ is covered with a red cloth.

At the left side of the top shelf is placed the Emperor Doll. ^{and on} On the right side stands the Empress Doll. *Three ladies-in-waiting occupy the second shelf. One of these ladies is usually in a standing position. ^{but the} The other two are seated. Next in line are the court musicians, ^{and each} Each one holds a different instrument. The minister of military affairs ^{and the minister of civil affairs} stands on the fourth shelf, ^{and the} ~~The minister of civil affairs stands there too.~~ The last shelf holds three footmen. *There is a blooming cherry tree on the left of this shelf and a tangerine tree on the right. The empty spaces ^{and in} on the shelves are filled with household furniture and miniature dishes. ⁱⁿ In addition there are usually two royal carriages on display.

In olden times after the festival a family would have a picnic by the river. ^{and} They ~~would~~ throw the dolls into the water. Nowadays the dolls are packed carefully away. ^{and} They are used year after year. At the time of her marriage, the eldest daughter of the family inherits the dolls. ^{and new} New sets are given to younger daughters.

During the festival the girls have tea parties. ^{and} They offer many kinds of sweets to their dolls. A few days later the dolls are put away. ^{and the} The Japanese girls look forward eagerly to the next year's celebration.

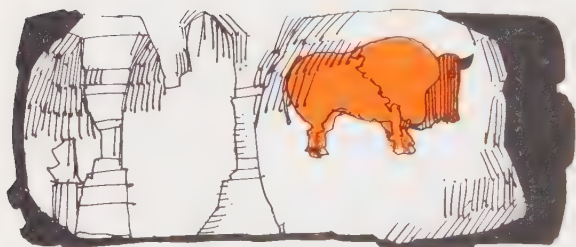


For "Application in Speaking and Writing" see Teacher's Manual.

32 Using Verbals: Participles, Gerunds, and Infinitives

AIMS: To recognize verbals and distinguish them from predicate verbs
To use verbals to make sentences brighter and more concise
To punctuate participial phrases

Visitors to the Lascaux Cave are amazed at the brightness of the pictures. They were painted by cavemen in the Old Stone Age.



Can you combine these sentences into one smooth, concise sentence?

Visitors to the Lascaux Cave are amazed at the brightness of the pictures painted by cavemen in the Old Stone Age.

Use of the verbal *painted* eliminates the need for a second subject and predicate. Increased use of verbals is an indication of writing maturity. But here's a caution: though verbals resemble verbs in many ways, they cannot form sentences as verbs do.

Verbals are words of double function. Review pages 338-339

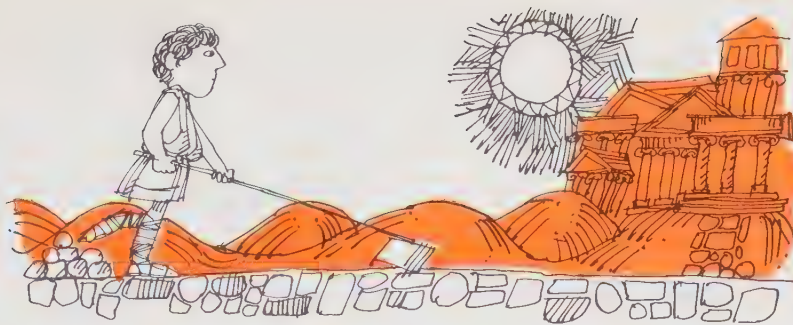
PARTICIPLES: VERBALS USED AS ADJECTIVES

N.1 PARTICIPLE A participle is a form of the verb that is used as an adjective.

A participle is *part* adjective and *part* verb. Many participles end in *ing* and *ed* (*calling, called; carrying, carried.*) The participles of the verb *win* are *winning, won, having won, being won, having been won.*

N.2 TEST FOR PARTICIPLE To find the word a participle modifies, ask the question "Who?" or "What?" about the participle.

↓
Roads constructed by the ancient Romans are still in use in Italy.
(What constructed? Roads. *Constructed* is a participle used to modify the noun *roads.*)



When an *ing* or *ed* word is joined to a helping verb, it is part of the verb.

VERB Rose was *meeting* her cousins for the first time.

PARTICIPLE *Meeting* her cousins for the first time, Rose trembled at the sight of seven new faces.

PRACTICE 1 Finding Participles

For further help see Teacher's Manual.

In each sentence there is just one participle. Find it and tell how it is used. *Participles are underlined.*

EXAMPLE Antarctica was the last continent explored by man.

Explored is a participle used as an adjective to modify the noun *continent*.

1. The two-humped Bactrian camel is a strange animal found in the cold desert areas of Asia. *modifying noun animal*
2. One of the world's oldest games, played by cavemen in prehistoric days, is marbles. *modifying noun games*
3. A visitor to Europe sees many stone towers and arches built by Roman legions. *modifying nouns towers and arches*
4. Homing pigeons, used as messengers for centuries, fly at a speed of thirty miles an hour. *modifying noun homing pigeons*
5. The broken window and the baseball resting in the middle of Mrs. Hurley's apple pie were evidence of spring's arrival. (Consider *broken* an adjective, not a participle.) *modifying noun baseball*
6. Bud found the green book lying on the front desk. *modifying noun book*
7. Many songs introduced thirty years ago are popular again today. *modifying noun songs*
8. The hikers found a huge tree growing in a crevice at the foot of Bryce Canyon. *modifying noun tree*
9. Having learned hundreds of folk ballads by heart, Burl Ives can sing at the drop of a hat. *modifying noun Burl Ives*
10. One of the most unusual museums ever built is the Guggenheim Museum in New York City. *modifying noun museums*

N.3 PARTICIPIAL PHRASE A participial phrase is a participle with its modifiers and completers.

- 11.4 PUNCTUATING PARTICIPIAL PHRASES** Use a comma to set off a participial phrase at the beginning of a sentence.

Glowing with a weird light, the viperfish stalks its prey a mile beneath the ocean's surface.

- 11.5 INTERRUPTING PARTICIPIAL PHRASES** Use commas to set off interrupting participial phrases.

The tern, having soared above the water for a full minute, suddenly dived and came up with a tiny fish. (The participial phrase interrupts the flow of the sentence. In saying the sentence aloud we pause slightly before and after the interrupter.)

- 11.6 NO COMMAS** If a participial phrase does not interrupt the flow of the sentence and is not at the beginning of the sentence, do not use the commas.

We watched the gulls dropping clams on the concrete road. (No pauses)

PRACTICE 2 Punctuating Sentences with Participials

Punctuate the following sentences.

FARMING IN THE NEGEV

1. Needing more farmland, the Israelis are experimenting in the Negev
 2. Shaped like a triangle, the Negev stretches from Gaza on the Mediterranean east to the Dead Sea and south to the Gulf of Aqaba
 3. This area, having an average annual rainfall of only four inches, is mostly desert.
 4. Recalling Old Testament reports, Israeli scientists discovered ruins of ancient farms.
 5. These farms dating back to the Iron Age used irrigation.
 6. Rainwater caught in basins on the hillsides irrigated fields in the bottomlands.
 7. Built in terraces, the fields were surrounded by stone walls.
 8. The terraces were flooded with water carried from storage basins by conduits and ditches.
 9. Having restored two of these farms, modern Israeli farmers raised fine crops.

GERUNDS: VERBALS USED AS NOUNS

- 12 GERUND** Verbals ending in *ing* can be used as nouns. These verbal nouns are called gerunds. *For further help see Teacher's Manual.*

The British hope of *dividing* the American army was crushed at Saratoga. (*Dividing* is a gerund. It is the object of the preposition

Have good students read the sentences aloud. They will ordinarily pause where commas are needed. The "pause method" of punctuating cannot be generally recommended as infallible, however, for it may confuse rather than help the halting, stumbling reader.

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of and thus acts like a noun. A gerund is part noun and part verb.)

Winning this battle brought France into the war on the side of the Americans. (The gerund *winning* is the subject of *brought*.)

N.8 GERUND PHRASE A gerund phrase is a gerund with its modifiers and completers.

PRACTICE 3 Finding Gerunds

Find the gerunds in the following sentences. *Gerunds are underlined.*

1. Ducking for apples is always part of our family Halloween festivities.
2. The handsome Australian lyrebird has a habit of building its own sand dance floor.
3. Alan enjoys reading stories of time travel.
4. Edison's first invention was a device for killing cockroaches by electricity.
5. Driving carefully is every motorist's responsibility.
6. The Great Alzana thrilled the circus audience by dancing, skipping rope, and somersaulting on a high wire.
7. Not far from the Rockies we enjoyed swimming in Loveland Lake.
8. Eating too much popcorn and drinking too much pop made Toby sick.
9. The trained seals like playing with a ball.
10. The hardy cactus plant is perfectly designed for living in the desert.

Putting Participles and Gerunds to Work

Participles and gerunds provide variety and conciseness in writing. They help combine sentences.

TWO SENTENCES Animals native to caves are sightless. They live all their lives in the dark.

ONE CONCISE SENTENCE Living all their lives in the dark, animals native to caves are sightless. (*Living* is a participle modifying *animals*.)

THREE SENTENCES The alert janitor warned the tenants of the fire. He ran throughout the building. He knocked on every door.

ONE CONCISE SENTENCE The alert janitor warned the tenants of the fire by running throughout the building and knocking on every door. (*Running* and *knocking* are gerunds, objects of the preposition *by*.)

PRACTICE 4 Using Participles and Gerunds See Appendix B.

In each of the following there are two or three statements. Improve each by changing one or more of the predicate verbs to a participle or gerund. The preceding examples show you what to do.

For good students this practice is invaluable in providing mature methods of expression. Work in classification and labeling should always lead to actual use of the forms classified.

1. The old seaman was seated on the sunny dock. He was patiently weaving a fishnet.
2. Vera kindled a blaze in the fieldstone fireplace. Then she went into the kitchen and prepared popcorn and cocoa for us frozen skaters.
3. I collect shells. This hobby appeals to me.
4. Our committee spoke to the merchants in town. In this way they got special discount rates for students.
5. In ancient times black pepper was a luxury. It was greatly valued by the Greeks for its medicinal qualities.
6. A common item of furniture is the swivel chair. It was invented by Thomas Jefferson.
7. On May 5, 1904, Cy Young pitched the first perfect game in the major leagues. He did not allow a single player to reach first base.
8. We took the trail around the base of Devils Tower. We read the directions in the self-guiding nature booklet. This was provided at the beginning of the hike. (Use two participles.)
9. We tested the water with our toes. Then we dove in.
10. Alicia prepared for the spelling test. She studied every spelling list available. She carefully drilled herself on the demons.

INFINITIVES: VERBALS USED AS NOUNS, ADJECTIVES, AND ADVERBS

11.1 **INFINITIVE** An infinitive is a verb form ordinarily introduced by *to*. It may be used as a noun, an adjective, or an adverb.

The infinitives of the verb *invite* are *to invite*, *to have invited*, *to be invited*, *to have been invited*.

NOUN *To vote* only in presidential elections is *to fail* in the duties of citizenship. (*To vote* is subject of the verb *is*; *to fail* is predicate nominative after the verb *is*.)

ADJECTIVE This is a good color *to paint* the backdrop for Act 2. (*To paint* modifies *color*.)

ADVERB *To escape* from earth, a rocket must reach a speed of 25,000 miles an hour. (*To escape* modifies the verb *must reach*.)

To, the sign of the infinitive, is commonly omitted after *dare*, *feel*, *hear*, *help*, *let*, *make*, *need*, *please*, *see*, *watch*, and sometimes after a few other verbs.

We watched the sailor *whittle* a penguin from a block of wood.
Please *direct* your questions to a specific member of the panel.

11.10 **INFINITIVE PHRASE** An infinitive phrase is an infinitive with its modifiers and completers.

Be sure students understand that to is the sign of the infinitive and not a preposition here. Bright students will quickly see the difference between to play and to the play.

Using Infinitives for Conciseness

Infinitives can shorten sentences and make them more interesting. They help combine sentences.

Spiders inject poison into their prey ^{to} ~~so that they can~~ capture them.
 TWO SENTENCES The Brazilian government established a new capital in the center of Brazil. They did this so they could attract settlers to the unpopulated interior of the country.

ONE CONCISE SENTENCE The Brazilian government established a new capital in the center of Brazil to attract settlers to the unpopulated interior of the country.

PRACTICE 5 Improving Sentences by Using Infinitives

Improve these sentences by using infinitives.

1. The Chinese were the first people ~~who used~~ ^{to use} paper money.
2. The atomic searchlight has enough candlepower ~~so that it can~~ illuminate a quarter of a million miles of space.
3. Mrs. Grey advised us ~~that we should~~ give excerpts from *The Miracle Worker* for our assembly play.
4. The people of Iran build their houses with flat roofs. ~~These~~ ^{to} catch precious rainfall.
5. Mr. Higby let us into the auditorium ~~so that we could~~ ^{to} practice for the spring play.
6. ^{to help her with her Spanish,} Leona borrowed a set of language records from the library. ~~She borrowed the records so that they might help her with her Spanish.~~
7. Would you like to be the first person ~~who will~~ ^{to} set foot on the planet Mars?
8. A wild duck ^{to} must be about six weeks old ~~in order that it might~~ fly.
9. I hope that ~~I'll~~ ^{to} see you at the eighth-grade bazaar this afternoon.
10. Put on the front lamp ~~in order that it might~~ ^{to} light the grounds for Halloween visitors.

For further practice in using verbals see page 489 in *Supplementary Practice Exercises*.

Summary of Uses of Verbals

Kind of Verbal	Used as			
	Verb	Adjective	Adverb	Noun
Participle	✓	✓		
Gerund	✓			✓
Infinitive	✓	✓		
Infinitive	✓		✓	
Infinitive	✓			✓

This chart dramatizes the reason for the name verbal.

PRACTICE 6 Time Out for Review

On your paper number from 1 to 30. After each number supply the correct word or punctuation mark to complete the sentence.

THE MYSTERIOUS MALADY

"Your son Tom looks 1(~~feverish~~, ~~feverishly~~). One of his teachers 2(~~was~~, ~~were~~) alarmed and sent him to the nurse's office. He 3(~~doesn't~~, ~~don't~~) have 4(~~any~~, ~~no~~) fever, but he'd better go home."

When Mother 5(~~gets~~, got) this message from the school, she rushed 6(~~over~~, to) school.

When she got there, my brother Tom was 7(~~sitting~~, sitting) dejectedly on a bench. His face was scarlet, and his ears were brilliant red.

"What happened 8(? or ~~is~~)" asked Mother 9(~~or~~ or .)

"I was playing my cornet in band," said Tom. "Suddenly there 10(~~was~~, were) flashes of heat inside me. My ears and face 11(~~became~~, become) very red. I 12(~~did~~, ~~done~~) my best to keep going, but Mr. Robinson noticed me and called the office."

After Mother had 13(~~spoke~~, spoken) to the school nurse, the two women bundled Tom up 14(~~careful~~, carefully), and Tom went home.

As Tom was 15(~~laying~~, lying) on the bed, Mother declared 16(~~thoughtful~~, thoughtfully), "The color of your ears 17(~~are~~, is) much lighter. Do you still feel 18(uncomfortable, ~~uncomfortably~~)?"

"19(This, ~~This~~ ~~here~~) bed and 20(~~them~~, those) blankets feel good!"

Mother was about to telephone the doctor when Tom 21(~~called~~, calls) for his favorite meal of baked beans, frankfurters, and sauerkraut.

"You're not sick!" laughed Mother with relief. "No sick boy has ever 22(~~ate~~, eaten) that combination. But what could have 23(~~brought~~, ~~brung~~) on that attack? I have 24(~~gave~~, given) you vitamin C tablets to ward off infection during this cold spell."

Then she had 25(~~a~~, an) inspiration. "Which pills did you take?"

"26(~~Them~~, Those)," he said, pointing to Dad's niacin pills. "I took two when I 27(~~drank~~, ~~drunk~~) my orange juice this morning."

Niacin is a B vitamin which my dad had 28(~~taken~~, ~~took~~) at one time in concentrated dosage. One of its side effects for some people 29(~~are~~, is) a harmless but frightening burning sensation.

"Back to school you go!" 30(~~chuckled~~, ~~chuckles~~) Mother. "If we hurry, you'll just be in time for that arithmetic test."

For "Application in Speaking and Writing" see Teacher's Manual.

Writing and Punctuating 33 Complex Sentences

AIMS: *To recognize adjective, adverb, and noun clauses*
To use complex sentences for more effective expression
To punctuate complex sentences correctly
To distinguish between phrases and clauses

Perhaps your bright students will wish to finish the story suggested by the opening illustration.

An impenetrable fog gently closed around the sailboat. It was almost midnight. There hadn't been a whisper of a breeze since seven o'clock. The tide had been moving shoreward for the past six hours. Then slowly it began to carry the tiny craft toward the open sea.

These are all simple sentences. Now let's vary the type of sentence.

An impenetrable fog gently closed around the sailboat. (Simple sentence) It was almost midnight, and there hadn't been a whisper of a breeze since seven o'clock. (Compound sentence) The tide, which had been moving shoreward for the past six hours, slowly began to pull the tiny craft toward the open sea. (Complex sentence)

For variety we have introduced a compound sentence (page 379) and a complex sentence. The compound sentence contains two independent clauses, but the complex sentence has only one, *the tide slowly began to pull the tiny craft toward the open sea*. *Which had been moving shoreward for the past six hours* has a subject and a verb — which had been moving — but it cannot stand by itself. Since it cannot stand alone, it is called a *dependent clause*.

For further help see Teacher's Manual.

O.1 DEPENDENT CLAUSE A dependent (or subordinate) clause is used like an adjective, an adverb, or a noun. It depends on another clause and ordinarily does not make complete sense by itself.

O.2 COMPLEX SENTENCE A complex sentence has an independent clause and one or more dependent (adjective, adverb, or noun) clauses.

The dependent clause is usually connected to the independent clause by a relative pronoun or a subordinate conjunction.

In this book adjective clauses will be indicated by parentheses (), adverb clauses by brackets [], and noun clauses by pointed brackets < >.

COMPLEX SENTENCE WITH ADJECTIVE CLAUSE Leonardo da Vinci painted a cavalry mural with colored wax, (which unfortunately melted).

COMPLEX SENTENCE WITH ADVERB CLAUSE [If a student studied a different kind of beetle daily], it would take him sixty years to study all kinds.

COMPLEX SENTENCE WITH NOUN CLAUSE Jules Verne told a skeptical world <that airplanes, submarines, television, dirigibles, and long-range weapons would become commonplace>.



The connective in the first sentence is *which*, a relative pronoun. The connectives in the next two sentences are subordinate conjunctions: *if* and *that*.

Q3 SUBORDINATE CONJUNCTION A subordinate conjunction connects a dependent clause with an independent clause.

These are commonly used subordinate conjunctions.

after	before	provided	though	whenever
although	for	since	till	where
as	how	so that	unless	whether
as if	if	than	until	while
because	lest	that	when	why

What does each italicized word do in the sentence?

1. Cape Hatteras, (*where* many ships have gone aground), is still a danger spot for vessels. (*Where* is a conjunction joining the adjective clause with *Cape Hatteras*.)
2. [*Although* modern technical equipment has minimized the dangers], the coastal shoals can still trap unwary mariners. (*Although* is a conjunction joining the adverb clause with *can trap*.)
3. I learned <*that* Diamond Shoals, near Hatteras, is probably the largest area of quicksand in the world>. (The conjunction *that* introduces the noun clause.)

Play with these conjunctions in class. Have sentences created on the spot using these conjunctions. Commend a particularly effective one.

insist that a clause add information that could not be expressed by one adjective.
 "Edna chose the shirt that was warm" is inferior to "Edna chose the warm shirt." In
 the following sentence the adjective clause does a job a single adjective cannot do.
 "Edna chose a shirt that she could wear in very cold weather."

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ADJECTIVE CLAUSE

The adjective clause, like the adjective, answers the
 questions: "What kind?" "Which?" "How many?"
 Ask the students to give other examples of an adjective clause expressing the same idea.

How is each italicized word, phrase, or clause used?

ADJECTIVE The *smiling* astronaut was chosen for a flight to the moon.

ADJECTIVE PHRASE The astronaut *with the infectious smile* was chosen for a flight to the moon.

ADJECTIVE CLAUSE The astronaut, *who has won the hearts of everyone by an infectious smile*, was chosen for a flight to the moon.

Each modifies the noun *astronaut*.

Unless the phrase or the clause adds information, use the simple adjective.

WORDY After school we have chocolate milk *which has been heated*.

CONCISE After school we have *hot* chocolate milk.

0.4 ADJECTIVE CLAUSE An adjective clause, like an adjective, modifies a noun or a pronoun.

Lake Superior, (which is equivalent to Maine in size), looks like the ocean to a person on shore. (The adjective clause modifies the noun *Lake Superior*.)

0.5 RELATIVE PRONOUN The relative pronouns *who*, *whose*, *whom*, *which*, and *that* attach adjective clauses to the nouns or pronouns modified.

A relative pronoun also acts as a subject, an object, a predicate pronoun, or a possessive modifier within its own clause.

In each sentence an arrow is drawn from the relative pronoun to the noun or pronoun the adjective clause modifies.

RELATIVE PRONOUN AS SUBJECT Basic English is a language (*that* contains 850 common English words). (*That* is the subject of *contains*. *That* is a relative pronoun when *who*, *whom*, or *which* can be substituted for it.)

RELATIVE PRONOUN AS DIRECT OBJECT The many delightful folktales (*which* Washington Irving wrote) strengthened his international reputation. (*Which* is the direct object of *wrote*.)

RELATIVE PRONOUN AS OBJECT OF PREPOSITION The disappearance of the Roanoke colony, (about *which* virtually nothing is known), has provided historians with a challenging mystery for nearly four hundred years. (*Which* is the object of the preposition *about*.)

Explain that who refers chiefly to persons, which to animals or things, and that to persons, animals, or things.

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RELATIVE PRONOUN AS POSSESSIVE Christy Mathewson, (whose pitching skill has never been surpassed), pitched sixty-eight consecutive innings without walking a batter. (*Whose* modifies *skill*.)

Sometimes the relative pronoun is omitted when it is used as direct object in its own clause. It can always be inserted without spoiling the sentence.

The amount of electricity (the South American electric eel produces) could light eighty twenty-five watt bulbs momentarily. (The relative pronoun *that* is understood.)

Some adjective clauses are introduced by conjunctions.

Henry Ford envisioned a time (when automobiles would be available to everyone).

On the coast of Peru there are mountainous places (where people travel from one neighborhood to another by elevators).

Recognizing Adjective Clauses

In each of the following simplified diagrams the adjective clause is placed below the independent clause. The arrow shows which noun or pronoun the adjective clause modifies. A subject is underlined once and a verb twice.

Robert Fulton, who went to England an art student, came back a mechanical engineer.

Robert Fulton, came back a mechanical engineer

↑
[who went to England an art student]

In the French province of Brittany, where the peasants still wear medieval costumes, fishing is the chief industry.

In the French province of Brittany fishing is the chief industry

↑
[where the peasants still wear medieval costumes]

Has Lee finished the posters for the candy sale we are holding Tuesday?

Has Lee finished the posters for the candy sale

↑
[we are holding Tuesday]

The relative pronoun *that* has been omitted.

PRACTICE | Diagramming Sentences with Adjective Clauses

Write the adjective clause under the independent clause. In the way shown above draw an arrow from the adjective clause to the

noun it modifies. Draw one line under each simple subject and two lines under each predicate verb. See Answer Book.

THE USEFUL BOOMERANG

- A. 1. Nearly everyone is familiar with the word *boomerang*, which can be used as a colorful verb in our conversation.
2. Few people have seen the throwing stick that has given its name to our language.
3. The modern home of the boomerang is Australia, where natives can still use the stick with deadly accuracy.
4. Native hunters, who have been trained since birth, can throw the boomerang 250 yards.
5. The boomerang, which is used for hunting small and large game, can bring down four or more birds at a single throw.
- B. 1. A skilled thrower who performed for Queen Elizabeth II on her visit to Australia demonstrated amazing tricks with his boomerang.
2. After a long flight the boomerang swooped, spun, and dived back to the spot where the native was standing.
3. Aeronautical experts who have studied the boomerang marvel at its shape.
4. In the curved design of the boomerang these experts discover complex aerodynamic principles that the primitive natives have taken advantage of for centuries.
5. The arms of the boomerang look surprisingly like the swept-back wings of modern jet aircraft that are now in production.



Using Adjective Clauses for Effective Writing

6.6 USING ADJECTIVE CLAUSES Often a complex sentence with an adjective clause is smoother and more effective than a compound sentence or two short sentences.

COMPOUND SENTENCE California's San Bernardino County covers 20,160 square miles, and it is the largest county in the United States.

COMPLEX SENTENCE WITH ADJECTIVE CLAUSE California's San Bernardino County, which covers 20,160 square miles, is the largest county in the United States.

TWO SENTENCES Wigs have been used for thousands of years. The Egyptians probably originated them.

COMPLEX SENTENCE WITH ADJECTIVE CLAUSE Wigs, which the Egyptians probably originated, have been used for thousands of years.

07 PUNCTUATING ADJECTIVE CLAUSES Use commas to set off an adjective clause that interrupts the flow of the sentence.

COMMAS Morris Michtom, who created the first teddy bear, named the toy after President Theodore Roosevelt. (The clause interrupts the flow of the sentence. If you say the sentence aloud, you will pause slightly before and after the clause.)

NO COMMAS The Brooklyn toy manufacturer who created the first teddy bear named the toy after President Theodore Roosevelt. (The clause does not interrupt the flow of the sentence. If you say the sentence aloud, you will not pause before or after the clause.)

The adjective clause set off by commas is sometimes called *non-essential* or *nonrestrictive*. The adjective clause not set off by commas is sometimes called *essential* or *restrictive*.

PRACTICE 2 Using Adjective Clauses Effectively

Using the ideas and most of the words in the two sentences after each number, write one good sentence with an adjective clause. One of the short sentences will become an adjective clause modifying a noun in the other sentence. Use appropriate relative pronouns, and punctuate your sentences correctly. *See Answer Book.*

- A. 1. Debbie King has represented our class in the Student Council. She will represent the school in the statewide oratorical contest.
2. John Dickson Carr has written some of the finest mysteries of our time. He is interested in eighteenth century England.
3. The sand crab can burrow quickly. It can quickly bury itself in a few inches of soft sand.
4. Little Alan Mitchell walked into the woods several hours ago. Half a dozen volunteers are searching for him.
5. Baby alligators are sold in Florida. They actually come from South America and the West Indies.
- B. 1. Dad grew Ponderosa tomatoes. They weighed more than a pound each.
2. Potatoes sprout or freeze easily. They should be stored in temperatures of between thirty and forty degrees.
3. During the Age of Reptiles most of North America was covered by a huge sea. The shores of the sea were flat, swampy jungle.
4. Sea-otter's-cabbage is a giant seaweed with a tough stem. Eskimos once used the stem for fishlines.
5. Medusa was an enchantress. Her head was covered with snakes.

ADVERB CLAUSE

How is the italicized word, phrase, or clause used?

ADVERB *Finally* Edison knew his incandescent light was a success.

ADVERB PHRASE *After forty hours' observation* Edison knew his incandescent light was a success.

ADVERB CLAUSE *After he had observed its illumination for many hours,* Edison knew his incandescent light was a success.

Each modifies the verb *knew*.

0.8 ADVERB CLAUSE Most adverb clauses modify verbs; some modify adjectives or adverbs.

MODIFYING A VERB [When early Americans dug for water and struck oil], they were often unhappy. (Modifies *were*)

MODIFYING AN ADJECTIVE The Verrazano Bridge in New York is longer [than the Golden Gate Bridge in San Francisco]. (Modifies the adjective *longer*. The verb *is* is understood in the adverb clause.)

MODIFYING AN ADVERB My brothers eat pancakes faster [than my father can fry them]. (Modifies the adverb *faster*)

Recognizing Adverb Clauses

An adverb clause, like a simple adverb, answers a question like "How?" "When?" "Where?" "Why?" "How much?" "How often?" It usually begins with a subordinate conjunction.

In each of the following simplified diagrams the adverb clause is below the independent clause. The arrow shows which word the adverb clause modifies. The simple subjects are underlined once. There are two lines under each predicate verb.

Snakes frequently turn their skins inside out when they are shedding them.

Snakes frequently turn their skins inside out

↑
[when they are shedding them]

Sugar and water together take up less space than the two take up separately.

Sugar and water together take up less space

↑
[than the two take up separately]

A baby kangaroo is as small as a child's finger.

A baby kangaroo is as small

↑
[as a child's finger (is)]

The adverb clause, like the adverb, moves about more freely in the sentence than the adjective clause or the noun clause. Experiment with different arrangements in class. Consult Lesson II, pages 38-39 in the Teacher's Manual, for additional suggestions dealing with the flexible adverb clause.

PRACTICE 3 Diagramming Sentences with Adverb Clauses

In the way just shown write the adverb clause under the independent clause. Draw an arrow from the adverb clause to the word or words it modifies. Draw one line under each simple subject and two lines under each predicate verb. If the verb in the dependent clause has been omitted, write it in parentheses after the subject.

- A. 1. Fog is formed when cold and warm air currents are mixed gently.
 2. Ten inches of snow would yield about one inch of water, if it were melted under normal conditions.
 3. Statistically, football is twenty-six times as dangerous as basketball.
 4. Colorado has more mountains over 14,000 feet than any other state.
 5. Few stamps are as beautiful as the Winslow Homer stamp.
- B. 1. The Leaning Tower of Pisa slants because the ground sank after the first three stories were built.
 2. Cumulonimbus clouds appear before an electric storm strikes.
 3. Trail Ridge Road in Colorado is higher than the roads through Europe's Alpine passes.
 4. When teamsters drove a little too fast along Philadelphia streets in 1712, they were given the first fines for speeding in America.
 5. The Empire State Building is not as high as a television tower in Missouri.

Punctuating Adverb Clauses

BEGINNING OF SENTENCE Use the comma to set off a long adverb clause at the beginning of a sentence.

When Luther Burbank crossbred plants that proved impractical, he often made huge bonfires of the useless hybrids.

The comma may be omitted after a short introductory clause.

When Mickey weeded the garden he discovered two gopher holes.
 OR When Mickey weeded the garden, he discovered two gopher holes.

Always insert a comma if there is any danger of misreading.

As we began to eat, Chippy escaped from his cage and flew into the fruit salad. (If you begin to read this sentence without the comma, you'll understand why the comma is needed.)

Ordinarily no comma is needed after a prepositional phrase at the beginning of a sentence.

During the cold weather beavers rarely leave their sturdy, oven-shaped lodges.

O.10 COMMA BEFORE CONJUNCTIONS Use the comma before these conjunctions: (1) *for*, *though*, *although*; (2) *as* and *since* when they mean *because*.

The Caspian Sea is not truly a sea, for it has no outlet to an ocean.

Lou plays first base on our team, though he prefers pitching.

Radar is an important instrument in weather forecasting, as it can penetrate clouds to detect rain or snow.

Keeping tropical fish is an excellent hobby, since the fish are fun to watch, are beautifully colored, and do not make disturbing noises.

PRACTICE 4 Punctuating Sentences with Adverb Clauses

Punctuate the following sentences correctly. Remember that a clause has a subject and a verb and that a preposition has an object.

- A. 1. Although some people consider it cruel to keep dogs in the city, city dogs live longer than country dogs.
2. A spider is among our most helpful friends, since it destroys numerous harmful insects.
3. Although icebergs tend to stay in northern shipping lanes, one was once seen at a latitude of thirty degrees.
4. Glider flights preceded the achievement of the Wright brothers, for in 1884 a glider soared from a hilltop in California and traveled six hundred feet.
5. Although many people consider night baseball games a product of the last thirty or forty years, actually the first game under electric lights was played in 1883.
- B. 1. I took the Red Cross swimming lessons, for I wanted to perfect my crawl stroke.
2. Although Hal and I had never skied, we started down the half-mile slope with feigned confidence.
3. After the contestants had finished shooting, Mr. Moore presented their targets to the judges.
4. In one sense St. Peter's Square in Rome is misnamed, for it is actually an oval.
5. Not many birds have come to our new feeder, although we keep it well stocked with food.

O.11 BECAUSE, AS, SINCE Do not use *being* or *being that* when you mean *because*, *as*, or *since*.

Because

~~Being that~~ Thomas Jefferson's fame is based on his greatness as a President, many people know little of his architectural skill or of his many inventions.

Thomas Jefferson could also be considered an educator, ^{since}~~being~~ he founded the University of Virginia.

PRACTICE 5 Using *Because, As, and Since*

Select the correct or never-questioned word or expression.

1. The Pilgrims were grateful to the Indians, (~~being that~~, since) the Indians taught them to raise new crops.
2. (As, ~~Being that~~) the field day was to begin at nine. Billy left the house at eight.
3. (~~Being that~~, Since) it is raining, let's bake brownies instead of picking berries.
4. (~~Being that~~, Since) I have a test tomorrow morning, I'm planning to get to bed early tonight.
5. (~~Being that~~, Because) Pudge is such a good watchdog, my brother Ted doesn't mind staying home alone.
6. (~~Being that~~, Since) I like the music of *My Fair Lady* so much, Mother and Dad gave me for my birthday the long-playing record of the musical.

PRACTICE 6 Building Complex Sentences

For further help see Teacher's Manual.

Change a compound sentence or two sentences into a complex sentence by putting one of the ideas into an adjective or an adverb clause. Enclose an adjective clause in parentheses () and an adverb clause in brackets []. Review relative pronouns (page 397) and subordinate conjunctions (page 396) as connecting words.

EXAMPLE

Travel along Highway 14 in eastern Wyoming and you will see a huge rock towering in the distance.

[If you travel along Highway 14 in eastern Wyoming], you will see a huge rock towering in the distance.

DEVILS TOWER NATIONAL MONUMENT

1. This rock formation catches the eye of all passers-by. It resembles a petrified tree stump.
2. It rises 1280 feet above the river, and so it can be seen for many miles.
3. The diameter at the base is about 1000 feet, but it tapers to about 275 feet at the top.
4. The tower walls are uneven and so the tremendous pile gives a different view from different sides.
5. Some of the rangers stay at the monument all year round. They describe the changing appearance of the tower in different seasons.

6. The walls are sheer and discouraging, but many persons have climbed the tower by a variety of routes.
7. Climbers have reached the broad plateau at the top. They describe some of the wildlife on this field in the sky.
8. Many small animals evidently make their home on this spot. It doesn't seem to offer many attractive features.
9. The tower is justly famous for itself, but there is another attraction near the base.
10. A prairie dog town attracts thousands of visitors. They enjoy feeding the colorful little animals.

PRACTICE 7 Using Adjective and Adverb Clauses

W

What have you done, seen, heard, or read outside of school during the past month? As answers to this question write eight complex sentences each of which contains an adjective or an adverb clause. Enclose an adjective clause in parentheses () and an adverb clause in brackets []. Punctuate correctly.

EXAMPLES

Charles G. Radbourne, (who pitched for Providence), won sixty games in a single season.

[Although the first major league, the National League, was not founded until 1876], Americans have been playing baseball since 1839.

NOUN CLAUSE *For further help see Teacher's Manual.*

How is the italicized word or clause used?

NOUN Mr. Pettigrew showed us a magic *trick*.

NOUN CLAUSE Mr. Pettigrew showed us *how he performed a certain trick*.

Each is the direct object of the verb *showed*.

O.12 NOUN CLAUSE A noun clause is used like a noun.

SUBJECT *How the frozen mammoths of the Arctic were so perfectly preserved* has puzzled scientists.

DIRECT OBJECT Scientists believe *that these giant creatures must have frozen at temperatures below minus 150 degrees*.

OBJECT OF PREPOSITION Scientists have not arrived at an explanation of *how animals in an apparently temperate climate were quick-frozen*.

PREDICATE NOUN One guess is *that some sudden catastrophe struck*.

O.13 NOUN CLAUSE MARKERS Noun clauses are often introduced by words like *that, where, what, how, why, whether, whoever*,

and *whatever*. They are common after verbs of knowing, learning, discovering, finding.

Today in class we learned <that diamonds sometimes fall from the sky in meteorites>.

PRACTICE 8 Recognizing Noun Clauses

Write the noun clause in each of the following sentences. Underline its simple subject once and its predicate verb twice, and tell how the clause is used. Noun clauses are enclosed in pointed brackets.

EXAMPLE

Some scientists think that Pluto may be an escaped satellite of Neptune. that Pluto may be an escaped satellite of Neptune — direct object of the verb *think*

- A. 1. He assured us that the first World Series was played in 1903.
 2. Did he report that bats have been in existence for sixty million years?
 3. What you say interests me.
 4. The announcer said that the first Army-Navy football game was played at West Point on November 29, 1890.
 5. A man is known by what he does.
- B. 1. Mr. Fallon declared that sky advertising in America was introduced in 1908.
 2. He said that a plane over Broadway towed a box kite with an advertising banner.
 3. That this event occurred only five years after the first successful airplane surprised me.
 4. I realized that modern sky advertising has developed from this modest beginning.
 5. How the pilot manages skywriting has always fascinated me.

PRACTICE 9 Writing Sentences with Noun Clauses

What have you learned in school during the past month? As an answer to this question write five interesting sentences with noun clauses. Enclose the noun clauses in pointed brackets <>.

EXAMPLE Mr. Alexander told us <that the sailor's *Ahoy!* was originally the battle cry of the Vikings>.

PRACTICE 10 Recognizing Dependent Clauses

Write the dependent clause or clauses in each of the following sentences. In the dependent clause underline the simple subject once

and the predicate verb twice. Enclose an adjective clause in parentheses (), an adverb clause in brackets [], and a noun clause in pointed brackets < >.

THE SEA HORSE

- A. 1. On Saturday we visited the Aquarium, (where fishes from many lands are on display in tanks.)
2. [Although we enjoyed seeing the sharks and porpoises,] we were most amazed at the little sea horses.
3. These tiny animals are fishes, [although they look like creatures from another planet.]
4. [If you have never seen a sea horse,] I'll try to describe it.
5. It looks like a tiny horse (that has been joined to a fish's body.)
6. Jerry pointed out (that the head of the sea horse resembles the knight in a game of chess.)
- B. 1. (That the sea horse swims in an upright position) fascinated me.
2. The tail, (which is long and flexible,) is not used for swimming but for anchoring the tiny animal to a solid support.
3. [Since sea horses can be kept in home aquariums,] I am studying ways of raising these fascinating creatures.
4. In my reading I discovered (that many of the sea horse's characteristics are surprising indeed.)
5. The male sea horse, for example, actually carries the eggs in a pouch [until they hatch.]
6. [Although most sea horses are about two inches tall,] a few specimens in the seas near Japan may reach two feet in length.



IS IT A PHRASE OR A CLAUSE?

A clause always has a subject and a predicate verb.

At an early age Mark Twain decided (that he would become a steamboat pilot).

A phrase has neither a subject nor a predicate.

In later life he became one of *America's best-known authors*.

There are four kinds of phrases. A prepositional phrase begins with a preposition; a participial phrase, with a participle; a gerund phrase, with a gerund; an infinitive phrase, with an infinitive.

Writing complete sentences, avoiding run-together sentences, and punctuating correctly depend on the recognition of phrases and clauses.

PREPOSITIONAL PHRASE *The Irish potato originated in the mountains of South America.*

PARTICIPIAL PHRASE *Having checked road conditions,* the helicopter pilot reported to the state police.

GERUND PHRASE *Helping a doctor set a collie's broken leg* interested Florence Nightingale in the nursing profession.

INFINITIVE PHRASE My uncle likes *to collect theater playbills.*
For further practice see page 490 in Supplementary Practice Exercises.

MASTERY TEST 12A Recognizing Phrases and Clauses

In the following story twenty groups of words are numbered and printed in italics. On your paper write the numbers 1 to 20, and after each number write **phrase**, **ind. cl.** (independent clause), **adj. cl.** (adjective clause), **adv. cl.** (adverb clause) or **noun cl.** (noun clause) to show what each group of italicized words is.

Indian jewelers of the American Southwest have achieved world-wide fame as artists. We know (1) *that the ancestors of today's Pueblo Indians made jewelry more than 2,000 years ago.* Most necklaces (2) *that were created then* were made of stone and shell.

Indian silver jewelry, however, has a history (3) *that goes back only about a hundred years.* (4) *Although the early Navajo workers in silver learned from Mexican smiths,* they added many techniques of their own. (5) *Until 1890* the Indian smiths used United States currency for their silver. (6) *When a new law forbade the use of these coins,* the Indians used the Mexican peso. By the 1930's, silver was readily available in one-ounce slugs (7) *that could be flattened in a special roller.*

Navajo jewelry relies mostly on silver, (8) *but Zuñi jewelry adds stone.* In the last decade of the 19th century Zuñi artists developed a style (9) *that was distinctly their own.* They worked (10) *in turquoise* and set stones in silver. (11) *While the Navajo may use a single turquoise at the center of a pattern,* the Zuñi may set many stones in rows or in oval clusters around a large center stone. (12) *If you see a typical Zuñi necklace,* you will notice (13) *that the silver provides the frame for the stones.* (14) *When you pick up a Navajo necklace,* however, you will find (15) *that the silver is the important element.*

(16) *Although Navajo and Zuñi necklaces will predominate in any exhibition,* other Indian tribes have also worked in jewelry. The Hopi, for example, have added their own methods and designs to silverwork. Students have noted (17) *that certain tribal styles appear in Indian jewelry,* but they also agree (18) *that Indian craftsmen are personal and individual.* Jewelry making is a craft, (19) *but it is also an art form.* Indian jewelry reflects many influences, (20) *from old Indian tribal customs* to modern influences of Western civilization.

MASTERY TEST 12B Recognizing Phrases and Clauses

Follow the directions for Mastery Test 12A.

The history of invention usually concentrates on big things like the steam engine, (1) *but there is another, fascinating side to this history.* 1. ind. cl.
Who, for example, invented small things (2) *like the safety pin?* 2. phrase
Historians have noted (3) *that many inventors of apparently trivial items have made fortunes.* 3. noun cl.
(4) *While the inventor of the cotton gin benefited very little from his invention,* the inventor of chewing gum became wealthy. 4. adv. cl.

A good invention is usually one (5) *that seems quite simple.* 5. adj. cl.
After a particular item has been invented, people wish (7) *that they had thought of it.* 6. adv. cl.
The shoelace is a good example (8) *of such a simple invention.* 7. noun cl.
(9) *That Harvey Kennedy made two and a half million dollars from this invention* is reported in *The People's Almanac.* 8. phrase
9. noun cl.

In 1892 Dr. Washington Wentworth Sheffield decided (10) *that toothpaste in a jar was not hygenic.* 10. noun cl.
(11) *As users poked their toothbrushes in the jar,* they often spread disease. As a busy dentist, Dr. Sheffield knew (12) *what was needed.* 11. adv. cl.
He created the toothpaste tube, (13) *which collapses in use.* 12. noun cl.
13. adj. cl.

The toothbrush itself, (14) *which was invented by a prisoner in an English prison,* is only 200 years old. (15) *Until William Addis created the first toothbrush,* people used rags on their teeth. We know (16) *that George Washington's dentist suggested a rag with a little chalk on it.* 14. adj. cl.
15. adv. cl.
16. noun cl.

(7) *Although Kennedy, Sheffield, and Addis profited from their inventions,* Walter Hunt unfortunately did not. Back in the year 1825, (18) *because he was in debt for \$15,* Hunt needed money in a hurry. 17. adv. cl.
In three hours he worked out a sketch for an ingenious device. He produced a tiny model, (19) *and someone bought the patent for \$400.* 18. adv. cl.
His simple invention, (20) *which is in almost every home,* is the common safety pin. 19. ind. cl.
20. adj. cl.

PRACTICE 11 Punctuating Sentences

For further practice see pages 491-492 in *Supplementary Practice Exercises.*

As you copy each of the following sentences, punctuate it correctly and be ready to give a reason for each mark you use. After each sentence write S. (Simple), Cd. (Compound), or Cx. (Complex).

Rule J.3 covers the period at the end of each sentence.

ART OF THE WHALERS

- When whaling ships left their home harbors a hundred years ago, the crew faced a long and lonely journey. Cx. 0.9
- The crew bade farewell to their families with sadness, since the separation was often for years. Cx. 0.10

3. During the voyage there were exciting moments aplenty, but there were long days of boredom and inactivity. ~~Cd.~~ ^{IA S}
4. Since the men could not stand being idle for long stretches, many different activities were practiced. ~~Cx.~~ ^{0.9}
5. For a hobby some sailors tied involved and complicated knots, and others engaged in fancy needlework. ~~Cd.~~ ^{M.5}
6. Despite the appeal of other hobbies the most popular activity was carving. ~~S.~~
7. The articles that were carved from the teeth or bones of whales were called "scrimshaw" ~~Cx.~~
8. Sailors carved many beautiful objects that can now be found in nautical museums along the East Coast. ~~Cx.~~
9. Whether he was carving a clothespin or a tiny vanity chest, the sailor lavished all his skill on these beautiful little objects. ~~Cx~~ ^{0.9}
10. Although some of the objects were useful, many were purely ornamental art objects. ~~Cx.~~ ²
11. With shorter voyages and more entertainment modern sailors no longer indulge in this fine American folk art, which has disappeared with the old-time whaling ship. ~~Cx.~~ ^{0.9}
12. If you visit a nautical museum someday, look for examples of scrimshaw. ~~Cx.~~

PRACTICE 12 Time Out for Review

Even if you omit this chapter, you may use this exercise as a review.

As you copy the following sentences, correct all errors. Write C after the numbers of the three correct sentences.

A VISIT TO DISNEYLAND

1. ^{Ruth, Stewart, and I} Me, Ruth, and Stewart visited Disneyland during our trip to California with our parents.



2. When we ^{saw} ~~seen~~ this amazing place, we ^{weren't} ~~wasn't~~ disappointed.
3. After we had ^{ridden} ~~rode~~ around the entire place in the passenger train, we got off at Main Street station.
4. My parents ~~they~~ particularly admired Main Street which is a replica of the small-town Main Street of the 1890's.
5. "Oh look," cried Ruth, "we can ride a horse-drawn trolley a surrey with fringe on top, or a horseless carriage." (or no mark after top.)

6. As we rode along, we saw an old-time bakery, a candy store, an old movie, and a art gallery. ^(or no mark after along) ^{lies}
7. At the head of Main Street ~~lays~~ the Plaza, gateway to the other "magic kingdoms."
8. We turned left and entered Adventureland, which is famous for its jungle atmosphere and its jungle river trip. ^C
9. We all ~~set~~ comfortably in a motor launch and marveled at the various mechanical animals, from a realistic python to water buffalos.
10. "Stewart," I cried, "it looks as if we'll pass under that ~~there~~ waterfall. ^{jungles}
11. After the boat trip we stepped from the steaming ~~jungles~~ to the land of the American frontier. ^M
12. We were in Frontierland, where we could ride in a mississippi paddle-wheeler, Mike ~~Finks~~ keelboat, or an Indian war canoe. ^{Finks}
13. After we had ~~chose~~ Tom ~~Sawyers~~ raft for our first trip, we sailed into the stream and passed a stately windjammer coming around the bend. ^{Sawyer's}
14. We stepped off ~~of~~ the raft and explored Tom ~~Sawyers~~ island. ^{Sawyer's}
15. At Fort Wilderness we fired upon besieging Indians and ~~escape~~ by a secret passageway. ^{escaped}
16. After we had ~~rode~~ in the Conestoga wagon, we tried the stagecoach. ^{ridden}
17. From Frontierland to Fantasyland is but a step, but it's a wholly different world. ^C
18. We hadn't scarcely walked fifty feet when the log cabins disappeared and the magic architecture of fairyland began. ^(or hadn't scarcely)
19. Ruth ~~become~~ excited when she saw the characters of storybook land ^{became} everywhere around us. ^{everywhere}
20. Alice in Wonderland was a good ride, for it ~~give~~ us the feeling we had ^{gave} gone down the rabbit hole with Alice. ^{went}
21. I found Mr. Toad's Wild Ride ~~real~~ exciting, but Stewart enjoyed himself most in the Mad Hatter's Teacups and Dumbo's flying elephants. ^{really (or very)}
22. Because we were hungry, Mother ~~brang~~ us some barbecue sandwiches, which she divided ~~between~~ the three of us. ^{brought} ^{among}
23. After we had ~~ate~~, we strolled back to Main Street. ^{eaten}
24. A half a hour later we ~~clumb~~ a platform and took the Skyway to Tomorrowland. ^(or Half an)
25. After we had ~~took~~ a rocket to the moon, we rode in modernistic cars, flew in Astrojets, and ~~seen~~ many exhibits. ^{taken} ^(or,) ^{saw}
26. The whole family ~~we~~ were still hungry, so Dad took us to a stately plantation restaurant.
27. Since we hadn't scarcely any time left, we took a last look around. ^(or, better)
28. Oddly enough, though the park gives the illusion of tremendous size, a walk of $1\frac{1}{4}$ miles will take a visitor through it all. ^C
29. The day had passed too ~~rapid~~ for us. ^{rapidly}
30. We had never ~~went~~ to a more exciting place. ^{gone}

For "Application in Speaking and Writing" see Teacher's Manual.

34 Writing Complete Sentences

We saw two huge sea gulls. Perched on the side of our boat. We took a picture of them.

Since *perched on the side of our boat* is not a complete sentence, the reader doesn't know who was doing the perching. The fragment should be made into a complete sentence or attached to one of the complete sentences.

If you fail to use complete sentences, your readers may have difficulty understanding what you write.

DIAGNOSTIC TEST 13A Sentences and Sentence Fragments

Indicate by **0**, **1**, **2**, or **3** the number of complete sentences in each of the following. On your paper place a period between the number of the example and the answer.

EXAMPLES

- a. The catamaran overturning in a squall on the Indian River.
 - b. Citizen's band radio suddenly became popular people rushed to radio stores and auto-supply stores.
 - a. 0 b. 2 (The 0 indicates that *a* is not a sentence. The 2 indicates that *b* is two sentences.)
1. Hoping for a clear day for the opening of the baseball season tomorrow
 - 1 2. Mom said come down out of that tree and get ready for dinner
 - 0 3. Wallpaper peeling from the wall in the old deserted house
 - 2 4. Wait for me where are you going
 - 1 5. Salt a precious commodity in some areas has been used for money
 - 1 6. Drive slowly
 - 0 7. When I saw Toronto's Canadian National Tower towering 1815 feet in the air
 8. Bongo to cook tonight's camp meal and the rest of us to do the dishes
 9. Tires on the big jets take an incredible amount of pressure they are 24-ply nylon
 10. Modern shorthand which was invented by Isaac Pitman in 1837 has an ancient ancestor in a kind of shorthand used in the Roman senate

- 1 11. If you find any quartz crystals in the old Ellenville mine please let me know where you picked them up
- 2 12. Where is the can of cat food Grayzini looks very hungry
- 0 13. The magnolia buds opening the robins flitting about on the lawn and the warm sun beating down on this beautiful spring day
- 3 14. Last summer we visited Bryce Canyon Dad and I decided before dinner to take a hike down in the canyon the rock formations against the skyline made perfect subjects for our cameras
- 0 15. The colorful streets that wind their way through New York's Chinatown the quaint stores with their exotic foods and unusual objects and the restaurants with their delightful aromas and inviting menus posted outside their doors
- 1 16. Have you read *The Innocents Abroad* the story of Mark Twain's European experiences which he recorded with his usual humor.
- 3 17. I worked for Mr. Porter last Saturday he mowed the lawn and raked up the cuttings I trimmed all the edges
- 2 18. A highway from London to Exeter has the smallest underpass in the world a tunnel one foot wide allows badgers to get safely to the other side of the road
- 7 19. According to naturalists many small rodents live their entire lives within a tiny area and never stray more than 20 feet from their birthplace
- 3 20. San Marino in Italy is the world's smallest and oldest republic it is a tenth the size of New York City postage stamps are a major export

SENTENCE FRAGMENTS

P.1 SENTENCE AND SENTENCE FRAGMENT A sentence has a subject and a verb. It makes a statement, asks a question, or gives a command. A group of words that does not express a complete thought is called a "sentence fragment."

STATEMENT The first patent for a bicycle was issued in 1866. (The subject is underlined once and the verb twice.)

QUESTION Whose bicycle are you riding?

COMMAND Lend Ellen your English Racer. (The subject you is understood.)

Why are the following word groups not sentences?

Rose bushes along the back fence. (What about the rose bushes? A verb is needed to make the thought complete.)

Watched the sailboats on the lake. (Who watched? A subject is needed to make the thought complete. Can you supply one?)

Be sure that students understand the concept of the sentence. If necessary, drill again on subjects and predicates. Point out that if the reader is forced to ask, "Well, what happens (or happened)?" the group of words is probably a fragment.

Have pupils point out the subject and the predicate verb of each word group they have marked S and of each sentence formed by adding words to a sentence fragment.

414 WRITING COMPLETE SENTENCES

PRACTICE 1 Recognizing Sentences

Number your paper from 1 to 10. If a word group is a sentence, write S after the number. If a word group is a sentence fragment, add words necessary to make a sentence. Be sure you have both a subject and a verb. *Good answers may vary.*

EXAMPLE

Red, white, and blue flares over the shimmering water

Red, white, and blue flares exploded over the shimmering water.

1. ^{A sentinel stood} At the end of the path leading to the footbridge .
2. Magellan's ship, the *Victory*, ^{making} the first voyage around the world .
3. In many small European villages the women still scrub the family wash on stones in a nearby stream . S
4. Colorful characters from the *Arabian Nights* and grotesque clowns on stilts in the streets ^{won cheers from the spectators.}
5. ^{I hope} Hope you find your watch .
6. A double file of dignified penguins ^{were} taking their daily walk through the streets of Edinburgh .
7. Tattered magazines ^{were lying} on the table in the dentist's office .
8. ^{Bearry read an} An exciting book about the wild mustangs of the Western ranges .
9. The ravens ^{were} perched on the crags above Yellowstone Falls .
10. The tailorbird's habit of making a nest by sewing together the edges of a leaf ^{accounts for his name.}

Remedies for Sentence Fragments

You can eliminate most sentence fragments by following one of these suggestions:

- A. Attach the fragment to the preceding sentence.
- B. Incorporate the fragment into the preceding sentence.
- C. Make the fragment into a complete sentence.

SENTENCE AND SENTENCE FRAGMENT Colonial boys and girls made pets of lambs. And also squirrels and deer.

ATTACHED Colonial boys and girls made pets of lambs, and also squirrels and deer.

INCORPORATED Colonial boys and girls made pets of lambs, squirrels, and deer.

COMPLETED Colonial boys and girls made pets of lambs. They also tamed squirrels and deer.

Three Kinds of Sentence Fragments

Sentence fragments are chiefly of three kinds.

P.2 NO VERB, NO SUBJECT A group of words without a verb or without a subject is a sentence fragment.

SENTENCE AND FRAGMENT Expect to arrive early Saturday morning.
(No subject)

COMPLETED I expect to arrive early Saturday morning.

SENTENCE AND SENTENCE FRAGMENT Some starfish have small bodies.
With long, thin arms. (No subject or verb in second group)

ATTACHED Some starfish have small bodies with long, thin arms.

PRACTICE 2 Eliminating Sentence Fragments See Answer Book.

What is the sentence fragment in each of these? Correct by using the methods suggested. You may find it necessary to rearrange parts of some sentences or to omit words. Punctuate correctly.

1. Went skiing last weekend. And also skating.
2. In his shop my Uncle Al sells pine furniture. Not only antiques but also reproductions.
3. Found my ring on the beach in front of our cottage.
4. Matt returned with a catch of sheepshead. Also some speckled sea trout and mullet.
5. *Tornado Jones* is a story about a Nebraska farm boy. About a dam and a tornado.
6. Wish you luck in the spelling bee.
7. A new apartment house on the corner of Mystic Street and Glen Road.
8. My sister entered her latest painting in the Rockport Sidewalk Show. A portrait of her poodle.
9. The Wigmaker's Shop in Williamsburg contains a collection of different types of wigs. Wigs for doctors and lawyers and merchants and soldiers.
10. Phyllis Whitney is the author of three of my favorite books. *Linda's Homecoming*, *The Island of Dark Wood*, and *The Mystery of the Gulls*.
11. Watched the sunrise on Easter Sunday.
12. Motion pictures about foreign countries help us to get acquainted with our world neighbors. Their customs and their activities.

P.3 VERBAL AS FRAGMENT Participles, gerunds, and infinitives do not make statements, ask questions, or give commands and therefore are never by themselves predicate verbs. A verbal by itself can never take the place of a predicate verb. (Review pages 388–394.) *For further help see Teacher's Manual.*

SENTENCE AND FRAGMENT Lenny dashed into the house. Waving his track letter proudly.

Although students will make excellent use of verbals in their revisions, do not expect this mature style from everyone. Accept even short, childish revisions if they fulfill the assignment. Clear expression of thought in complete sentences, not maturity of style, is the goal here.

416 WRITING COMPLETE SENTENCES

ATTACHED Lenny dashed into the house, waving his track letter proudly.

FRAGMENT Two fat white rabbits bounding and tumbling in the snow.

COMPLETED Two fat white rabbits were bounding and tumbling in the snow. (or bounded and tumbled)

PRACTICE 3 Correcting Fragments with Verbals

In each of the following get rid of the sentence fragment by writing one or two good sentences. Draw one line under every simple and compound subject and two lines under the predicate verb of each independent clause. See Answer Book.

EXAMPLE

The lightning striking with a blinding flash and leaving destruction in its wake.

The lightning struck with a blinding flash and left destruction in its wake.

OR The lightning struck with a blinding flash, leaving destruction in its wake.

1. Waiting for a call from Ted.
2. The only way to become an expert mountain climber is to climb mountains. Beginning with easy slopes and gradually trying harder ones.
3. The crew remaining near the shipwrecked *Santiago* for eight days.
4. Cruising among the islands of the South Pacific.
5. The sun rotating within a period of twenty-four to thirty days, varying with the latitude. (Change one verbal to a verb.)
6. On September 25 Columbus and his men sighted land. The sailors climbing up onto the masts for a better view, and Columbus falling upon his knees in thanksgiving.

P 4 DEPENDENT CLAUSE AS FRAGMENT A dependent clause has a subject and a predicate verb but does not by itself express a complete thought. When a dependent clause is used without the main clause on which it depends, it is a sentence fragment.

SENTENCE AND FRAGMENT The whales spouted geysers of water high into the air. While shoals of smaller fish were swimming around on the surface of the sea.



ATTACHED The whales spouted geysers of water high into the air, while shoals of smaller fish were swimming around on the surface of the sea.

SENTENCE FRAGMENT Fishes, which make up the largest group of animals with backbones.

COMPLETED Fishes make up the largest group of animals with backbones.

P.5 INTRODUCTORY WORD A dependent clause, except a direct quotation, has an introductory word either expressed or understood.

If you are not sure whether you have written a sentence or a dependent clause, look for this introductory word. In the clauses in the preceding examples, *while* and *which* are the clues. Relative pronouns — *who*, *which*, *what*, and *that* — and subordinate conjunctions (page 396) introduce dependent clauses.

PRACTICE 4 Eliminating Sentence Fragments

Number your paper from 1 to 10. Correct the sentence fragments. If necessary, supply a subject and a verb to make an independent clause. Draw one line under the simple or compound subject and two lines under the predicate verb of each independent clause. See Answer Book.

EXAMPLE

Dr. Grenfell and his remaining dogs watching the rescue boat making its way through the ice-clogged water.

Dr. Grenfell and his remaining dogs watched the rescue boat making its way through the ice-clogged water.

1. Having ridden on the Grand Canal in Venice in a bright red and gold gondola.
2. Three factors determine the value of a famous person's autograph. Scarcity, historical interest, and demand by collectors.
3. Dad was relaxing in the hammock under the apple tree. When Mike accidentally turned on the lawn sprinkler.
4. Mrs. Cole suggested themes for our term project. Rockets, undersea life, bird migration, and microbe enemies.
5. My electric alarm clock buzzed insistently. Until I was forced to heed its summons.
6. The dream of my life, a Saint Bernard puppy.
7. We stayed one night in Indiana Dunes State Park. A beautiful campsite on the shore of Lake Michigan.
8. I did my homework early Friday night. Discovered Sunday night that I had copied the wrong assignment.

Be sure the class understands the concepts of modification and subordination. If necessary, review the previous chapter.

Pupils should gradually acquire a sentence sense. Oral practice helps to create this sentence feeling. The pupils will enjoy testing each other on a quiz program. For example, is this a sentence or a sentence fragment: "Unless I have a longer vacation"?

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9. My brother Reggie can eat twice as much strawberry ice cream as the rest of the family put together.
10. The hikers scrambling to the summit and sitting down to rest.

PRACTICE 5 Phrases, Dependent Clauses, and Sentences

Which of the following are phrases? Dependent clauses? Sentences? Complete all fragments. See Answer Book.

1. Travelers arriving at the inn by horseback or by coach
2. To visit the ancient Pyramid of the Sun near Mexico City
3. Although the stone bridge had been built in the fourteenth century
4. It was snowing furiously when the bewildered deer strayed into camp
5. Referring to an old copy of *Popular Science* to find information on making an air-bubble sun port for fifty dollars
6. Before George could say a word
7. Although I had never seen an alligator before
8. Penny sat on the front porch, gloomily picking the paper wrapper off a sticky caramel
9. On one road leading to Crater Lake
10. The first issue of the *Holliston Herald* will appear on Friday

RUN-TOGETHER SENTENCES

For further help see Teacher's Manual.

P.5 RUN-TOGETHER SENTENCES If two or more sentences are written as one with a comma or no mark between them, the result is called a run-together sentence.

RUN-TOGETHER SENTENCE From the Indians the settlers learned to use the acorns of the white oak for food until their crops were harvested many families ate acorn meal.

TWO SENTENCES From the Indians the settlers learned to use the acorns of the white oak for food. Until their crops were harvested, many families ate acorn meal. (The subject of each independent clause is underlined once and the verb twice.)

RUN-TOGETHER SENTENCE In ancient times people formed clay into little bowls when these had been dried in the sun they were used to hold nuts and fruits.

TWO SENTENCES In ancient times people formed clay into little bowls. When these had been dried in the sun, they were used to hold nuts and fruits.

RUN-TOGETHER SENTENCE Most of the snakes in the United States are harmless, many are of great benefit to humanity.

COMPOUND SENTENCE Most of the snakes in the United States are harmless, and many are of great benefit to humanity. (The comma

is correctly used in this sentence, because the two independent clauses are connected by the conjunction *and*. See pages 379-384.)

Remind students that the adverbs in P. 7 can ordinarily move about in the sentence pattern. Conjunctions usually cannot.

P.7 MISLEADING CONNECTIVES Some adverbs are often confused with conjunctions and used incorrectly to introduce clauses. The result is a run-together sentence.

Always check carefully a word group beginning with a word in the following list. These words are adverbs and cannot ordinarily join two clauses (pages 384-385).

also	furthermore	moreover	then
consequently	hence	nevertheless	there
finally	however	now	therefore
further	indeed	otherwise	thus

RUN-TOGETHER SENTENCE

Robin Hood laid down his bow and eyed the insolent stranger, then he cut a branch from a young oak tree and made himself a cudgel.



TWO SENTENCES Robin Hood laid down his bow and eyed the insolent stranger. Then he cut a branch from a young oak tree and made himself a cudgel.

Why is the following correctly punctuated as one sentence?

ONE SENTENCE If the stranger proved to be the better fighter, then Robin would doff his hood to him.

PRACTICE 6 Eliminating Run-together Sentences

Eight of the sentences in A and eight in B are run-together sentences. As you copy them, punctuate and capitalize correctly. Draw one line under the simple or compound subject and two lines under the predicate verb or verbs of every simple sentence or independent clause. For the two correct sentences in A and the two in B write C.

- A. 1. I called to Roddy ^A a plane zoomed past and he couldn't hear me.
 2. At dawn tomorrow we are going to leave for the Rockies since we have only two weeks' vacation, we have to get an early start.

If additional drill is needed, dictate the stories, paragraphs, or letters of pupils who use few or no capitals and periods.

3. Andy left his catcher's mask at my house. ^{He} he said he would stop by for it tomorrow. C
 4. If you are going to baby-sit for Nancy, then I must warn you of the hazards. C
 5. In 1849 Rufus Porter scheduled the first trip by air from New York to San Francisco; ^{his} his airliner never got beyond the drawing-board stage.
 6. Porter's airliner, which was to be propelled by two steam engines, consisted of a compartment with one hundred seats suspended from a cigar-shaped balloon. C
 7. I always look for books by Sir Arthur Conan Doyle; ^{he} he is my favorite author.
 8. Ben Phelps won the hundred-yard dash; ^{this} this was his second victory of the day.
 9. My brother Ralph reads three books a week. I am lucky to read one every two or three weeks.
 10. Whenever Dad goes on a business trip, he flies; ^{he} he has flown to India, Australia, Denmark, Greece, and Alaska.
- B.
1. Impatiently we awaited the arrival of the ferry; suddenly its white bow appeared through the wall of rolling fog.
 2. As the clock struck twelve, the clowns and the pirates and the gypsies and the Mother Goose characters removed their masks. C
 3. I told Jinx that I was going to teach her to fetch the morning paper. ^{she} she was an unwilling pupil.
 4. We planned to have a cookout at Breakheart Reservation; then we discovered that no fires were allowed because of the drought.
 5. Bowling is an exciting but expensive pastime. ^{don't} don't you agree?
 6. Just then a tiny elderly woman knocked at the door; ^{she} she had a big basket of food on one arm and a huge bundle of blankets under the other.
 7. Where did you put the lawn mower? I can't find it.
 8. The ranger told us that the Navajo Indians will not eat fish.
 9. Storms clouds lay over the Allegheny Mountains to the west of us. ^{Occasionally} Occasionally we could see flashes of lightning.
 10. The pioneers in their covered wagons caught sight of the cotton-wood trees; then they knew that water was near.

PRACTICE 7 Punctuating and Capitalizing a Story

Read the following selections aloud and note where one sentence ends and a new sentence begins. As you copy the story, punctuate and capitalize it correctly. Be sure to place a period after a statement or a command and to begin a sentence with a capital. There are twenty-seven sentences.

A ROYAL GUEST

My eighteen-year-old cousin, Susan, telephoned me last Saturday while I was home alone working on my shell collection. Lord Beaumont II has just arrived from France, and I want you to be the first to meet him," she said breathlessly. "We'll be over at your house at three-thirty. Before I could ask who Lord Beaumont was, she hung up.

I was so excited I spilled my Japanese and African shells all over the floor as I was putting them away. Obviously Lord Beaumont was a member of some European royal family. I had never entertained a titled person before. I didn't know how to act, in front of my dresser mirror I practiced curtsying. Then I wondered whether I should extend my hand for my lord to kiss, how I wished Mother were home to advise me!

Frantically I dashed about the house to make sure everything was in order. afterward I took a quick shower and put on my best clothes. By that time it was twenty-five minutes past three. The next five minutes seemed endless. Finally I heard footsteps on the porch. When I opened the door, nobody was there but Susan. Where's Lord Beaumont? I asked.

Susan lifted her eyebrows when she saw my dress. He's asleep in the car," she said. "Come out and I'll introduce you to him."

I dashed down the front walk to the curb. The car seemed empty. I peeked through the back window, and there on the rear seat a little black French poodle was sleeping soundly. That's Lord Beaumont II," Susan said, and she began to laugh.

Perhaps I should have been cross, but I joined in Susan's laughter instead. I can enjoy a joke even when it's on me.

PRACTICE II Writing in Complete Sentences

W

Write about an experience of your own — for example, a sailing mishap, a baby-sitting incident, the advantage of being a twin, learning to ski (or skate or dive), a day at the zoo (or rodeo or dog show), a surprise, an unforgettable vacation, an embarrassing moment.

After writing your story, examine every sentence. Have you begun every sentence with a capital and ended it with a period, a question mark, or an exclamation point?

Before handing in your story, check it (1) by reading it aloud to see where your voice falls naturally and (2) by drawing one line under the subject and two lines under the verb of every simple sentence or independent clause.

Are you now sentence sure? Do you ever put periods after sentence fragments or commas after complete sentences? How much have you learned this year about the sentence?

MASTERY TEST 138 Sentences and Sentence Fragments

For further practice see pages 492-493 in Supplementary Practice Exercises.

Indicate by **0**, **1**, **2**, or **3** the number of complete sentences in each of the following. On your paper place a period between the number of the example and the answer.

- 0 1. Because the golf ball struck a tree near the fairway
- 2 2. Have you tried moh-shu pork it's a delicious Mandarin dish
- 1 3. A writer said the hardest thing to give is in
- 2 4. Larry and his brother are on the sea-food diet they see food but don't eat it
- 1 5. The cattle herds stretch out on the hillside like paper cut-outs on felt
- 0 6. The Rotary Club which got its name from its early practice of rotating meeting places
- 1 7. Lou expects to try out for the chess team
- 0 8. A beaver swimming with a long twig in its mouth and heading for the dam up river
- 0 9. Along the stone wall on the northeast corner of the farm
- 2 10. "Yanke Dudel" was an old Dutch farm song and early settlers brought it from Holland colonists liked the tune added new words and adopted it as "Yankee Doodle"
- 1 11. Try this new recipe
- 0 12. In a corner of my locker
- 1 13. The emperor of Japan who is the one hundred, seventy-second of his line is part of an unbroken dynasty that goes back to 660 B.C.
- 0 14. Just as the rocket rose from its launching pad
- 3 15. Caesar Rodney's face appears on a post card although he is a great patriot few people know his name he rode eighty miles on horseback to break a deadlock in the Delaware delegation and thus pave the way for independence
- 0 16. The full moon shining on the fresh snow and outlining every tree
- 0 17. Tapioca was given to the world by the Indians of South America it is actually the starch in the roots of bitter cassava a poisonous plant
- 0 18. The surfer riding the curl of a huge wave standing on his surfboard nearly all the way to shore
- 1 19. Woody have you read this article did you know that the "lilies of the field" in the Bible were actually red anemones
- 1 20. Around the house Dad has planted many trees oaks maples dogwoods and redbuds

PRACTICE 9 Time Out for Review

As you rewrite the following, correct all the errors. Change each of the sentence fragments to a sentence. Divide the run-together

sentences into two good sentences. Punctuate correctly. For the two correct sentences write C.

MUSHROOM FARM

1. Dad took Paula and ^{me} I to visit the mushroom farms. ⁿ Near Kennett Square.
2. Half the mushrooms ^{the} in United States are grown within twenty-five miles of this town. ^a A beautiful community in southeastern Pennsylvania.
3. Mushroom farming has been called "upside-down farming," ^e everything about it is strange.
4. Because mushrooms do not behave like green plants, the growing houses are dark, ^s sunlight is harmful to mushrooms.
5. The mushroom farmer wears a miner's lamp instead of a broadbrimmed straw hat. C
6. The soil in the beds ^{is} are sterilized before the mushroom spawn is planted, ⁱ these beds are kept moist.
7. The first white buttons push up. ⁱ In about two weeks.
8. Because mushrooms are mostly water, ⁱ They have the strength of hydraulic pumps.
9. I have always known ⁿ that mushrooms can force ^{themselves} themselves through pavement.
10. ^{Since} Mushrooms grow very ^{well} good in a temperature of about 57 degrees, ~~and so~~ many farms are air-conditioned.
11. One of the biggest farms ^{is} are located in an abandoned limestone mine.
12. The mine has nearly ideal temperatures for growing mushrooms the year around, ⁱ in fact the mine actually produces four crops a year from the same bed.
13. Many amateurs raise mushrooms as a hobby. ^s Growing them in cellars in specially prepared beds.
14. When methods of canning the popular mushroom ^{were} was devised, ^{there} their was a tremendous jump in production.
15. The mushroom has been shown to have considerable value as a food, but most people eat it because of its excellent taste. C
16. ^{Because} ~~Being that~~ many mushrooms ^{are} is poisonous, ⁱ don't trust your judgment to pick wild mushrooms, ^o only experts can be sure in picking these.



35 *Making Your Sentences Effective*

Here's part of a story from a junior high school magazine. Do you write like this?

A STARCH IN TIME

"Oh, no! It can't be, but it is! There isn't a bit of starch left. Well, with my weak ankles I simply can't go skating without starching them," said Ichabod Jones sadly. So over to a neighbor's he went to borrow some starch. By the time he got to the pond, all his classmates were gaily skating along.

With his ankles stiff as boards, Ichabod skated like a champion.

"Ooooooh, look at that boy skate!" cried the spectators admiringly.

Ichabod proudly darted in and out, when all of a sudden — splash! Ichabod went through a small puddle. Now his ankles began to sag. Gone were the figure eights and the fancy turns. Ichabod sat down glumly on the ice and began to think.

Or do you still write like this?

Ichabod Jones discovered a terrible situation. He was dismayed. No starch was in the box. He couldn't go skating without starching his weak ankles. He went over to a neighbor's. He borrowed some starch. He finally got to the pond. All his classmates were gaily skating along.

His ankles were stiff as boards. He skated like a champion. The spectators admired his skating. Ichabod proudly darted in and out. He went through a small puddle all of a sudden. Water splashed on his legs. His ankles were now sagging. He no longer could make fancy turns. He sat down glumly on the ice. He began to think.

The second sample is monotonous. Its eighteen simple sentences all start with the subject; all are about the same length. The writer of the first selection knows the value of variety. She uses subject-not-first sentences; writes some long sentences and some short, crisp sentences; includes quotations and exclamations. Can you find these evidences of effective writing in her story?

VARY YOUR SENTENCES

Q.1 DIRECT QUOTATION Quote directly; use vigorous substitutes for *said*. *If students don't know how to write direct quotations, have them turn to "Quotation Marks," pages 361-363.*

DIRECT QUOTATION

"Good gracious!" exclaimed the captain. "You should keep a cat in your palace to kill all the rats and mice."

"A cat?" said the King. "What's that? Is it a new kind of lion? I have bought hundreds of lions and tigers of all sorts, but none of them would kill a mouse for me." — *Dick Whittington and His Cat*

INDIRECT QUOTATION

The captain said that the King should keep a cat in his palace to kill all the rats and mice.

The King wanted to know what a cat was. He wondered if it were a new kind of lion. He had bought hundreds of lions and tigers of all sorts, but none of them would kill a mouse for him.

PRACTICE 1 Using and Punctuating Quotations

In the following story change the indirect quotations to direct quotations. Put each of Mrs. Lincoln's and Abe's and Sarah's speeches in a separate paragraph. Punctuate and capitalize correctly. Don't overwork *said*. The preceding example is your model. *See Answer Book.*

CANDLEMAKING DAY

Mrs. Lincoln called young Abe and his sister Sarah from their play. Her supply of candles was low and she wanted the children to make some more. She thought if they worked fast they would have some candles ready before their father came back from the woods. Abe and Sarah said they would start right away. Mrs. Lincoln told them that it would be a good day for making candles. The wind was from the west, and the tallow would dry quickly.

Abe found some strings for the wicks, and Sarah went looking for sticks. Soon she was back with two firm branches, saying that one was for Abe and the other for herself.

Mrs. Lincoln said it would be interesting to see which of the children was the better candlemaker. As she bent over the kettle of boiling tallow, Sarah suggested that she and Abe have a race. Abe agreed and bragged that he was going to make his wicks as big as squirrels' tails. Sarah laughed at him and said hers would be bigger. They would be as big as foxes' tails.

After she had been working for a few minutes, Sarah sighed. She said she had put eight strings on her stick and it was hard to manage so

many. Every time she dipped her stick, the candles caught on the side of the pot. Abe told her that six strings were much easier to handle.

For some time the two children were quiet. After Sarah had finished a few candles, she held them up for Abe to see. Teasingly she said that hers were thicker than his. He replied that they weren't very much thicker and continued to blow the soft tallow to make the candles set faster.

By supptime Abe and Sarah had finished enough candles. As a reward Mrs. Lincoln promised that they could help her make soap the next day. The children said this was wonderful. They told their mother that they liked soapmaking day even better than candlemaking day.

6.2 VARIED BEGINNING Don't begin every sentence with the simple subject or an adjective modifying it.

For further help see Teacher's Manual.

If you wish to emphasize the *how*, *where*, *when*, or *why* of a sentence, try putting that part first.

ADVERB *Carefully* Dr. Alexander Fleming examined the mold on the plate. (Emphasizes how)

PREPOSITIONAL PHRASES *On the outskirts of the Indonesian village*, bullock-drawn carts moved quietly along the road. (Emphasizes where)

ADVERB CLAUSE *As it swims around in the depths of the ocean*, the lantern fish creates its own light. (Emphasizes when)

PARTICIPIAL PHRASE *Defying gravity*, the Leaning Tower of Pisa stands fourteen feet out of line. (Emphasizes how)

INFINITIVE PHRASE *To measure time*, the Babylonians invented the sundial. (Emphasizes why)

PRACTICE 2 Writing Subject-not-First Sentences

Make these sentences more effective by beginning with something other than the simple subject or adjectives. Underline the subject of the independent clause once and the verb twice. *See Answer Book.*

EXAMPLE George Washington appointed a day of thanksgiving after the adoption of the Constitution.

After the adoption of the Constitution, George Washington appointed a day of thanksgiving.

THE FIRST THANKSGIVING DINNER



1. The first Thanksgiving in America was celebrated in Plymouth, Massachusetts, on December 13, 1621.
2. Eight friendly Indians came to celebrate the holiday at the invitation of the Pilgrims.

3. Wild turkeys were plentiful in the woods at that time.
4. The guests, wishing to make a contribution to the feast, brought turkeys as well as venison.
5. The custom of having turkey at Thanksgiving has persisted since that time.
6. No national Thanksgiving Day was observed, however, for many years.
7. Some states had no Thanksgiving Day at all during the year, because no definite date for the celebration had been set.
8. Everyone all over the country was happy when Thanksgiving Day was finally made a national holiday.
9. People began to serve turkey regularly on that commemorative day.
10. Authorities agree, after having studied the history of this large game bird, that the colonial turkey was not as sweet as its modern counterpart.
11. Today's turkey is not a descendant of the wild bird of colonial times, strange as it may seem.
12. Our festive bird, as far as anyone can determine, is of Mexican origin.

USE COMPLEX SENTENCES

Q.3 AND, SO Don't overwork *and* and *so*.

You can cure the *and then* or *and so* habit in two ways: (1) instead of going on and on, stop, and start a new sentence or (2) build a complex sentence showing the relationship between two ideas. (See pages 395–411.)

POOR Stephen caught four trout, and so we cooked them over our campfire, and then we enjoyed our first outdoor meal of the season.

THREE SENTENCES Stephen caught four trout. We had cooked them over our campfire. Then we enjoyed our first outdoor meal of the season.

POOR Cowrie shells are hard and strong, so they have been widely used as money.

COMPLEX SENTENCE Because cowrie shells are hard and strong, they have been widely used as money.

POOR George Wythe signed the Declaration of Independence, and he became the first law professor in the United States.

COMPLEX SENTENCE George Wythe, who signed the Declaration of Independence, became the first law professor in the United States.

PRACTICE 3 Avoiding *And* and *So* Good answers may vary.

Change each of the following compound sentences into a complex sentence. Use *who*, *which*, *that*, or a conjunction listed on page 396.

Have pupils change some of their own so and and sentences to good complex sentences. For additional practice have each pupil tell an experience without using an unnecessary and or any so to connect clauses.

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- ^{Because penguins}
 A. 1. ~~Penguins~~ are pathetically nearsighted, ~~and~~ they often mistake stones at their feet for eggs.
 2. ^{After one} ~~One~~ of the vessels of Cortez's fleet sprang a leak, ~~so~~ all the ships returned to Cozumel.
 3. ^{When} ~~King Rex~~ parades the streets on the last day of Mardi Gras, ~~and~~ no one in New Orleans would think of working.
 4. ^{After we} ~~We~~ reached the safety of the boathouse, ~~and then~~ the storm broke.
 5. ^{We soon} ~~The~~ alarm rang, ~~so~~ I jumped out of bed.
 6. Chris Evans, ^{who} ~~won~~ the spelling contest in our school, ~~and he~~ took third place in the city finals.
 B. 1. Adobe, ^{which} ~~consists of~~ clay and sand, ~~and it~~ dries hard without cracking.
 2. ^{After} ~~So~~ W. D. Boyce learned about the English Boy Scouts in London, ~~and so~~ he returned to America and set up a similar program here.
 3. Leonardo da Vinci painted many frescoes, ~~and~~ they peel easily, ~~so~~ some of his most famous ones have been ruined.
 4. We hiked to see Tharp's cabin, ^{which} ~~and this cabin~~ was made of a fallen redwood tree.
 5. ^{Because} ~~I~~ left a book on the bus, ~~and so~~ the next day I asked the driver about it.
 6. Many scientific marvels, ^{which} ~~were~~ described by artists and writers a half century ago, ~~and these~~ have come true.

Q.4 VARIED SENTENCE LENGTH Change of pace is as good in writing as in hiking. Use both short, crisp sentences and longer ones according to your meaning.

Short, crisp sentences are quick, surprising, and final. Longer sentences are more leisurely, quiet, and flowing. Longer sentences are often compound or complex.

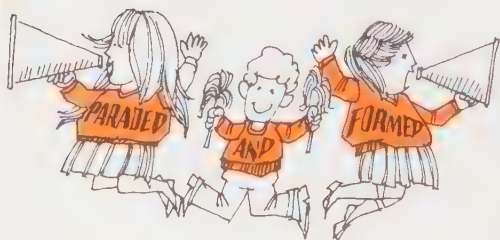
TWO SENTENCES The inside of the well was lined with stones. Little tufts of fern were growing in the crevices.

COMPOUND SENTENCE The inside of the well was lined with stones, and little tufts of fern were growing in the crevices.

TWO SENTENCES The elephant broke one of his tusks. He smoothed the rough edges by rubbing them against the bark of trees.

COMPLEX SENTENCE When the elephant broke one of his tusks, he smoothed the rough edges by rubbing them against the bark of trees.

Another way to combine short sentences is to use compound predicates.



At half time the cheerleaders paraded onto the field/^{and} ~~They~~ formed the outline of a covered wagon.

PRACTICE 4 Combining Short Sentences

For further practice see pages 493-494 in Supplementary Practice Exercises.

For each of the groups of short, choppy sentences write one good sentence. The abbreviation in parentheses after each group tells you whether to make it a compound sentence (cd.), a complex sentence (cx.), or a simple sentence with a compound predicate (cd. p.). Punctuate correctly (pages 382-384, 400, 402-403). *Good answers may vary.*

EXAMPLE

Pumice is very light. It will float on water. (cd. p.)

Pumice is very light and will float on water.

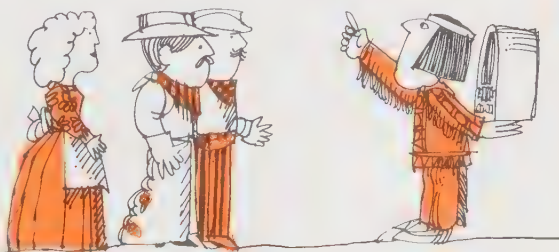
1. ^{When the} ~~The~~ Mayflower sailed back to England in April, ^{it} ~~it~~ carried a small load of beaver pelts. (cx.)
2. Philadelphia began as a Quaker city, ^{and} ~~it~~ soon became a shipping center. (cd. p.)
3. Lobsters have large and powerful claws, ^{which} ~~They~~ resemble pincers. (cx.)
4. Otters love the water, ^{and they} ~~They~~ do not feel at home in dry places. (cd.)
5. All night we heard the noise of the cicada, ^{which} ~~it~~ drums on the dried skin of its stomach. (cx.)
6. The coward dropped his sword, ^{but the} ~~The~~ king's son snatched it up. (cd.)
7. Dick and I rode our bikes to Stagefort Park, ^{and} ~~We~~ ate our sandwiches there. (cd. p.)
8. I enjoyed our stay in Nevada, ^{but} ~~Mark~~ preferred Oregon. (cd.)
9. ^{While we} ~~We~~ were eating our lunch at Thunder Rock Park, ^{we} ~~We~~ skimmed stones at the Mississippi River. (cx.)
10. Nancy put on her costume, ^{and} ~~She~~ whirled about the room. (cd. p.)

PRACTICE 5 Writing Varied Sentences See Answer Book.

Make each of the following better reading by varying the sentences. Reduce the number of sentences by combining some of the short ones. Use some complex sentences. Don't begin every sentence with the subject. If possible, use a participial phrase occasionally.

1

An Indian in a small Western town had a great reputation. He could tell the weather with uncanny accuracy. People came from miles around to consult him. One day he made an announcement. No longer would he make weather predictions. His neighbors were disturbed. They asked the reason for his decision. He admitted a surprising fact. His radio was broken.



Our town's two Little League fields are right next to each other. One day Sleepy Peters was playing right field on one diamond. Lefty Collins was at bat in the other. Lefty is a fine batter. Lefty swung on the first pitch. He hit the ball over the fence. It bounded onto the other diamond. Sleepy came out of his usual daze. He picked up the ball quickly. He fired it to second base. The ball almost hit an innocent base runner and the second baseman. Both boys were watching the pitcher on their own diamond. He was just winding up. Sleepy warmed the bench the next inning. The manager did this for the safety of Sleepy's teammates.

PRACTICE 6 Writing Effective Sentences

W

Choose three of the following pairs of ideas. See how many ways you can join them in a sentence. Punctuate correctly.

EXAMPLE lifeguard pool

1. My brother Larry was a lifeguard at the pool last year.
2. An extra lifeguard will be needed this year when the pool opens in July.
3. "Bert, would you like to be a lifeguard at the pool this year?" asked Mr. Peters.
4. Mr. Peters called last night and offered Bert a job as lifeguard at the pool.

- | | | | |
|--------------------|------------|-----------------|--------------|
| 1. toboggan | hill | 7. puppy | kitten |
| 2. camera | no film | 8. pickles | ice cream |
| 3. fishing | cloudy day | 9. Easter | eggs |
| 4. raspberry patch | poison ivy | 10. picnic | thunderstorm |
| 5. lonely road | out of gas | 11. bicycle | flat tire |
| 6. hailstorm | July | 12. ghost story | campfire |

DON'T RAMBLE

Q.5 **RAMBLING SENTENCES** When talking or writing, don't use long, rambling sentences. Have something to say and say it concisely. Vary the length and type of your sentences. Use complex sentences to show the exact relationship of ideas.

RAMBLING One day Dad took my brother and me across the bay in a motorboat, and when we were out in the middle of the water, the motor stopped, and as we looked down we could see the bottom of the bay, and so we immediately realized our danger, and we rowed fast to keep off the rocks.

BETTER One day Dad took my brother and me across the bay in a motorboat. When we were out in the middle of the water, the motor

stopped. As we looked down we could see the bottom of the bay. We immediately realized our danger and rowed fast to keep off the rocks.

PRACTICE 7 Improving a Rambling Paragraph

Supplement this practice with examples from the students' own writing.

Improve each of the following paragraphs. Get rid of every unnecessary *and* and *so*. Use periods and capitals. Use subject-not-first sentences and compound predicates. Build some complex sentences with correct connectives. If possible, use some participial phrases. Write some short, crisp sentences. Use the kind of sentence that best expresses the meaning. **See Answer Book.**

1

The Scarecrow led Dorothy through the trees, and so they finally reached the cottage, and then they went inside and they found a bed of dry leaves, and so then Dorothy lay down and Toto, her little dog, lay down beside her, and they soon fell into a sound sleep, but the Scarecrow never grew tired, and so he stood up in a corner and he waited patiently until morning came.

2

My wirehaired terrier, Poppy, is full of tricks, so she is always amusing people, and the other day we went into a bakery, so I left Poppy outside, and when I came out a crowd of women and children were laughing.

3

We looked at the menu and Ernie ordered a hamburger and with it came a small plastic container of ketchup and Ernie tried to open it with a knife and so he pressed on it and the bottom of the little container collapsed and ketchup flew in all directions and it even hit the ceiling and splashed up a newly painted pillar, and the rest of us felt like hiding under the table.

PRACTICE 8 Relating an Experience

W

Prepare to tell some experience of your own, of a friend, or of a member of your family. If possible, include conversation. Vary your sentences by using (1) subject-not-first sentences, (2) complex sentences, and (3) compound predicates. Write on one of these topics or another of your own choice: On a Dude Ranch; My First Experience on Roller Skates; The Wrong Bus; Lost in a Cave; My Most Embarrassing Moment; At the Fair; The Truth Will Out; When I Was a Hero; When Mother Was Away.

For "Application in Speaking and Writing" see Teacher's Manual.

36 Sentence Patterns

*AIMS: To understand that English has its own distinctive pattern
To realize that word order is extremely important in English
To create sentences according to the basic patterns*

The class may enjoy experimenting with word order. Take a sentence and scramble it. By using the same words in different order, try to create a new sentence. Start with a simple one like "Sally likes Eddie."

Sours milk quickly warm
Warm quickly milk sours
Warm milk sours quickly.

Each set contains the same four words, but only one of the sets would be read as a natural and meaningful English sentence, for in only one are the words arranged in a familiar order.

Sometimes, as above, only one order makes good sense. Sometimes a difference in order will make a difference in meaning. "He painted the red car" and "He painted the car red" differ in what they say. The contrast between "Mary likes candy" and "Candy likes Mary" is even greater.

Some differences, however, do not have much effect on meaning. "John often plays baseball" means about the same as "John plays baseball often." Words that modify verbs may be moved more easily than other kinds of words.

To say something in English, we must not only select the right words; we must also place them in the right order. English uses word patterns as well as word forms to express meanings. There are only a few of these patterns. You are already using them quite naturally; you just need to identify them.

Patterning in English is so important that "words" without meaning can be used to make "sentences," provided the proper forms are used and are arranged in the right order.

Glockers roop. (This resembles "Doctors heal.")
Pesh lostifies. (This resembles "Food satisfies.")

These "sentences" are both familiar and unfamiliar. The pattern for both sentences is familiar, and so it seems as though they say that something does something. But the "words" are not familiar. No one knows who does what. To give this information, we must use actual words.

THE SV PATTERN

The simplest of all patterns for making statements is the one just illustrated, which we call the subject-verb (SV) pattern:



PATTERN 1. S V (SUBJECT • VERB)

S V

Milk sours.

We can add something to the subject:

S V

Warm milk sours.

We can also add something to the verb:

S V

Warm milk sours quickly.

Whenever we add to a noun in this manner, we produce something called a *noun cluster*. This is a group of words in which a noun is *preceded* by one or more modifiers (as above), *followed* by one or more (as in “milk that is warm”), or *preceded* and *followed* by modifiers (as in “warm milk in bottles”). The noun in such a group is called the *headword* of the cluster.

Whenever we add to a verb in this manner, the product is called a *verb cluster*, and the verb itself is headword of the cluster.

PRACTICE 1 Constructing SV Sentences

W

See Answer Book.

A. Select and arrange words from the following lists so as to make six SV sentences containing three words each. Underline noun clusters once and verb clusters twice.

delights
formed
flows
barked
float
practice

athletes
dogs
objects
water
clouds
beauty

light
easily
usually
good
furiously
above

B. Compose six three-word sentences of your own like those you have put together from the words above, but do not use *a*, *an*, or *the*.

Longer Noun Clusters

When trying to compose sentences without using *a*, *an*, or *the*, you probably noticed that you had to select nouns very carefully.

Most noun clusters begin with one of these words or with a word like *this*, *some*, or *his*. Such words are often called *determiners*. They give information about what to expect later in the sentence or they indicate that a word is being used in a particular way. Notice the different uses of *poor* in these examples:

Poor people are often hungry.

The poor are often hungry.

PRACTICE 2 Composing Sentences

W

Compose at least ten good sentences using a word from each column below.

in this practice still have a recognizable pattern.

EXAMPLES

See Answer Book.

Both terrified mustangs galloped away.

Those captured foxes escaped cleverly.

NOUN CLUSTER			VERB CLUSTER	
MODIFIER	MODIFIER	SUBJECT	VERB	MODIFIER
The	amateur	whales	twinkled	unexpectedly
An	little	explorer	hit	by
Both	wooden	tribesmen	shouted	loudly
Each	tired	foxes	plodded	suddenly
Six	two-ton	butterflies	burst	hesitantly
These	golden	trucks	tumbled	closer
Ten	captured	dancer	fluttered	brilliantly
Several	African	statue	galloped	well
Most	Danish	schoolgirl	applauded	cleverly
One	curious	sopranos	flew	silently
Some	distant	hawk	sang	mysteriously
That	tropical	crowd	swam	clumsily
Few	victorious	mustangs	lectured	twice
Those	wild	banner	read	bashfully
Many	blue	acrobats	escaped	beautifully
Three	young	balloons	hovered	overhead
A	royal	buffaloes	vanished	politely
This	terrified	soldiers	stumbled	away
Every	official	storms	spoke	gaily

Other Variations of the SV Pattern

S V

The quarterback could pass skillfully.

Even though the verb consists of two words (pages 238–239) the pattern is the basic SV pattern.

S V

Famous Ghost Stories is lying on the table.

Even though the subject consists of several words (pages 242–243), the pattern is still the basic SV pattern.

S V

The grass and the weeds flourished in the wet season.

This sentence contains a compound subject (page 251), but the pattern is still SV.

S V

The figure on the mountain waved vigorously.

This time a prepositional phrase, *on the mountain* (page 306), becomes part of the noun cluster, *the figure on the mountain*. The pattern is still SV.

S V

The figure waved to us.

This time a prepositional phrase becomes part of a verb cluster, *waved to us*, but the pattern is still SV.

Summary

Native speakers of English easily generate a wide variety of sentences, but these sentences may be reduced to certain basic simple ones. The SV pattern is a basic pattern that is often expanded by modifiers into complicated sentences.

PRACTICE 3 Identifying the SV Pattern

Point out S and V in each of the following sentences and show that each is a basic SV sentence.

1. Several buildings ^S have ^V tumbled down.
2. The wind ^S whistled ^V through the trees.
3. Storm clouds ^S had ^V come suddenly.
4. The puppies in the basket ^S whimpered ^V mournfully.
5. My brother in college ^S telephoned ^V for his typewriter.

PRACTICE 4 Expanding Sentences

W

By using prepositional phrases and other modifiers expand the following sentences into longer, more vivid ones. Keep the SV pattern. Do not add complements (pages 326–334). Good answers may vary.

- | | |
|--------------------|----------------------|
| 1. Dogs bark. | 4. Runner tripped. |
| 2. Team ran. | 5. Friend rested. |
| 3. Child screamed. | 6. President talked. |

OTHER PATTERNS

Other basic patterns include complements. These are covered on pages 326–334 of the text and are briefly reviewed below.

PATTERN 2. SVO (SUBJECT • VERB • DIRECT OBJECT)



S V O
Americans enjoy spaghetti.

S V O
New Yorkers enthusiastically welcomed the astronaut with a ticker-tape parade.

PATTERN 3. SVIO (SUBJECT • VERB • INDIRECT OBJECT • DIRECT OBJECT)



S V I O
Annabelle lent me jewelry.

S V I O
My cousin in Colorado sent his a silver necklace with turquoise stones.

PATTERN 4. SVN (SUBJECT • VERB • PREDICATE NOUN OR PREDICATE PRONOUN)



S V N
Pagodas are temples.

S V N
The harpies of Greek mythology were hideous monsters.

PATTERN 5. SVA (SUBJECT • VERB • PREDICATE ADJECTIVE)



S V A
Astronauts are courageous.

Have good students create wholly original sentences using the basic patterns. As an extra challenge mention a topic — for example, sports — and have your students quickly create relevant sentences using a specific pattern you request.

S V A
Lafayette was unselfishly devoted to the ideals of liberty.

PRACTICE 5 Identifying Patterns

For further practice see page 494 in *Supplementary Practice Exercises*.

Identify the patterns of the sentences in these practices or tests: 3 on page 238, 2 on page 328, 7A on page 334, 7 on page 339. Omit sentences in which the verb is either compound or in the passive voice. See Answer Book.

PRACTICE 6 Expanding Sentences

W

Expand the following sentences but keep the original pattern in each. Good answers may vary.

EXAMPLE Dogs are useful. (S V A pattern)

S V A
Dogs of all breeds are useful to mankind. (Still **SVA**)

- | | |
|---------------------------|-------------------------------|
| 1. Friend sent us apples. | 4. Father is salesman. |
| 2. Weather is uncertain. | 5. Grandfather told me story. |
| 3. Family enjoyed turkey. | 6. Ted found money. |

For a summary of the ways in which English transforms basic sentence patterns, consult page 39 in the *Teacher's Manual*. The list of transformations includes the command transformation, the passive transformation, questions, and inversions.

37 Spelling

AIMS: To build the desire and the power to become a good speller

To learn to spell difficult common words useful in school and in life outside

"I'm sincerely greatfull for the invatation to spend the sumer on your farm," wrote Tom to his Aunt Harriet and Uncle Frank.

"Tom needs spelling help as well as fresh air and sunshine," Aunt Harriet thought sadly.

What five words did Tom misspell? Do misspelled words in your letters make your readers think you're stupid? You can become a good speller if you study spelling every day the right way.

HOW TO BECOME A GOOD SPELLER

For further help see Teacher's Manual.

1. Determine to become a good speller.
2. Spend your spelling time on the words you can't spell.
3. Know the meaning of each word you study.
4. Use the See-Say-Write method.

Repeat the following steps three times for each word on your list.

See the word.

Look at it carefully. Notice double letters: *opportunity*; hard spots like *per* or *pre*: *perhaps*, *prevent*; endings like *ance* or *ence*: *attendance*, *existence*; *able* or *ible*: *acceptable*, *sensible*; *al*, *el*, *le*: *additional*, *angel*, *article*. Close your eyes and see the word on a mental chalkboard. Open your eyes and compare your mental picture with the word in the book. See the mental picture again very clearly. Check.

Say the word.

Pronounce the word distinctly. Say it by syllables: *lit-er-a-ture*. Use it in a sentence.

Write the word.

Cover the book and write the word. Check with the book.

5. After studying all the words you missed, write them as someone pronounces them for you.

Add to your notebook spelling list the words you miss.

6. Continue studying and testing until you learn to spell every word on your list.

Cross off a word only after you spell it correctly three times in succession.

EXAMPLE (c = correct; x = wrong)

believe xccx ~~definite-ccc~~ ~~humor-ccc~~ scene cxcc

7. Review the whole list every two weeks.

PRACTICE 1 Diagnosing Your Spelling Problems

Your teacher will dictate the following list of one hundred frequently misspelled words. Add to your personal spelling list the words you miss, and give them the see-say-write treatment until you can spell all of them correctly every time you write them. Be sure you know the meaning of each word.

<u>a</u> ccceptable	<u>c</u> onnection	<u>f</u> orward	<u>m</u> ysteries
<u>a</u> ccident	<u>c</u> onsiderably	<u>f</u> urther	<u>n</u> either
<u>a</u> cquaintance	<u>c</u> onsideration	<u>f</u> uture	<u>n</u> iece
<u>a</u> dditional	<u>c</u> ousin	<u>g</u> enerous	<u>n</u> ineteen
<u>a</u> dvis <u>i</u> ng	<u>c</u> redited	<u>g</u> enuine	<u>o</u> ccasionally
<u>a</u> mbition	<u>c</u> ustomer	<u>g</u> etting	<u>o</u> ccurred
<u>A</u> mer <u>i</u> can	<u>d</u> emocracy	<u>g</u> uard	<u>o</u> fficial
<u>a</u> ppear <u>a</u> nce	<u>d</u> etermined	<u>h</u> andling	<u>o</u> pinion
<u>a</u> rticle	<u>d</u> ropping	<u>h</u> obbies	<u>o</u> ppportunity
<u>a</u> ssistant	<u>e</u> nvelope	<u>i</u> ndependence	<u>o</u> rganization
<u>a</u> ttend <u>a</u> nce	<u>e</u> quipment	<u>I</u> ndian	<u>o</u> ught
<u>a</u> uth <u>o</u> r	<u>e</u> specially	<u>i</u> nsurance	<u>o</u> ur
<u>b</u> ecause	<u>e</u> xcellent	<u>k</u> nowledge	<u>p</u> articular
<u>b</u> icycle	<u>e</u> xciting	<u>l</u> anguage	<u>p</u> atience
<u>c</u> alendar	<u>e</u> xistence	<u>l</u> iterature	<u>p</u> erhaps
<u>c</u> ampaign	<u>f</u> amiliar	<u>l</u> oss	<u>p</u> hysical
<u>c</u> areer	<u>f</u> amilies	<u>m</u> aterial	<u>p</u> ossible
<u>c</u> ircumstances	<u>f</u> avorite	<u>m</u> aybe	<u>p</u> rofession
<u>c</u> lim <u>b</u>	<u>f</u> ierce	<u>m</u> entioned	<u>p</u> urpose

quantity	sensible	stories	vacation
recent	sentence	studying	waste
relieve	sincere	suggest	watch
remember	society	suppose	went
sacrifice	soldier	tragedy	were
Saturday	stating	unusual	won't

TAKING CLEAR MENTAL PICTURES

RE 1 SEE-SAY-WRITE Look at each word carefully and say it aloud before you write the word.

PRACTICE 2 Studying Twenty Hard Words

For further help see Teacher's Manual.

The hard spots in the following words are underlined. How many of the words can you spell correctly in a pretest? Study those you miss, using the see-say-write method.

appreciate	evidently	honorable	scene
business	February	immediately	similar
character	government	influence	solemn
decision	graduate	nervous	subscription
definite	grammar	realize	until

PRACTICE 3 Studying Words with Double Letters

Look sharply at the following words. Are there one or two sets of double letters?

address	communication	illustrate	possess
agreed	community	loose	recommend
appointed	disagreeable	necessary	speech
commercial	disappointed	occasion	succeed

PRACTICE 4 Studying Words with e

In an unaccented syllable, vowels — *a, e, i, o, u*, and sometimes *y* — are often sounded alike. Be sure you keep the underlined *e*'s in each of the following words.

benefit	cemetery	different	remedy	television
celebrate	describe	interest	telephone	vegetable

PRACTICE 5 Studying Words with ei

Note that *e* comes before *i* in the following words.

foreign	height	heir	leisure	neither	seize
---------	--------	------	---------	---------	-------

PRACTICE 6 Testing Your Spelling

Have you mastered the spelling of the words in Practices 1–5? The blanks in the following words represent hard spots. As you copy the sentences, spell each word correctly by inserting 0, 1, 2, or 3 letters in each blank. Do not write in this book.

1. On a diff^e-r^e-nt o^{cc}-a^s-ion you ag^{re}-d to i^{ll}-ustrate your sp^{ee}-ch with slides.
2. Jeff did not i^m-med^{iat}-e^{ly} r^{ea}-lize that his new a^c-qu^{ant}-ce was a man of fine char^{acter}.
3. The student gover^{nm}-ent will re^c-o^{mm}-end that we postpone the ben^e-fit dance unti^l the last Sat^{ur}-day in Feb^{ru}-ary.
4. It is ne^{ce}-s^s-ary to follow a defⁱ-nⁱ-te order of busⁱ-ness for all meetings of the socⁱ-ety.
5. Uncle Chet was dis^a-p^{pointed} that he had no l^e-sure to wa^t-ch the ad^d-re^s-s on for^{ei}-gn policy on tel^e-vision last night.
6. Have the co^m-mercial veg^e-table growers enough infl^u-ence to suc^c-e^{ed} in their camp^{ai}-n for a new warehouse?
7. D^{es}-cribe the solemⁿ s^{ce}-ne at the cem^e-tery when our co^m-munity cel^e-brates Memorial Day.
8. Evⁱ-dently just looking at the h^{ei}-ght of the tower made Lois nerv^{ous}, and she announced her d^{ec}-ision not to clim^b up.
9. Why don't you tel^e-phone a plumber about that l^{ose}-conⁿ-ection before you wast-e a large quan^t-ity of water?
10. N^{ei}-ther h^{er} to the estate will ap^p-recⁱ-ate such a dis^{ag}-re^e-able co^m-munication.

USING MEMORY AIDS For further help, see *Teacher's Manual*.

R.2 MEMORY AID Make up a memory aid to help you remember the hard spot in a word.

Study these examples for ten troublemakers.

believe	It's no <i>lie</i> .
committee	2 <i>m</i> 's, 2 <i>t</i> 's, 2 <i>e</i> 's
its	No apostrophe when you're talking about your bicycle and say " <i>Its</i> tire is flat." <i>It's</i> = <i>it is</i> or <i>it has</i> : " <i>It's</i> the second in the rack, and <i>it's</i> had two flats this week."
occurred	2 <i>c</i> 's, 2 <i>r</i> 's
pleasant	Nothing <i>pleasant</i> about <i>ants</i> on a picnic.
principal	Your <i>principal pal</i> is your main or chief one. Your <i>pal</i> , the <i>principal</i> , is the head of the school. <i>Principle</i> means "rule or law" and like <i>rule</i> ends in <i>le</i> : a <i>principle</i> of courtesy.
receive	Put <i>e</i> before <i>i</i> after <i>c</i> when the sound is long <i>e</i> .

separate There's *a rat* in *separate*.
 their Their *heir* BUT Here and *there*
 too Too many *o's*. Were the *two* girls *too* excited *to* sleep?

PRACTICE 7 Spelling Correctly Words That Sound Alike

As you copy the following sentences, fill each blank with *its* or *it's*, *principal* or *principle*, *their* or *there*, or *to*, *too*, or *two*.

1. ^{It's} ^{too} shady ^{there} for the geraniums; ^{their} stems will become ^{too} spindling.
2. Are you sure ^{there} were only ^{two} cats fighting in ^{their} garden? ^{There} seemed to be ^{two} much screeching for just ^{it's}.
3. As a matter of ^{principle} the ^{principal} doesn't think ^{it's} possible to warn the students ^{there} often about ^{two} conduct in the halls.
4. ^{There} are ^{two} peacocks spreading ^{their} tails, but the third keeps ^{its} head tucked under ^{its} wing.
5. ^{It's} a pity ^{there} were ^{too} few ^{to} hear ^{their} speaker, Dr. George Vincent, ^{principal} of Central High School.
6. Yes, ^{it's} true ^{their} battered Ford has run ^{its} last mile and is on ^{its} way to the junkyard.

PRACTICE 8 Writing from Dictation

Sometimes you spell words in a list correctly but misspell those same words when you use them in sentences. Write the following sentences from dictation. Did you spell every word correctly? Study those you misspelled.

1. Ruth **ought** to **guard** against being **too forward** when **stating** her **opinion** to the **committee**.
2. **Because** Dave didn't **remember** the **principle** of the gasoline engine **too** well, he was **relieved** when Mr. Carter didn't call on him.
3. The museum will lend **its** **principal** exhibits on the **American Indian** to the fair.
4. I don't **believe** **it's** occurred to the **committee** to consult the **principal** about **their** plans for the Halloween party.
5. Did all of us **receive** **separate** invitations **to** **their** **pleasant** cottage?
6. **Until** you **separate** those **fierce** bulldogs, **it's** not going to be **too** **pleasant** around here.

PRACTICE 9 Using Spelling Words in Writing

W

Write a paragraph about "My First (you name it)." Use at least ten of the words from Practices 1-5. Punctuate and capitalize correctly. Be sure you spell every word correctly.

Because the main objective is to have pupils form the habit of spelling correctly the words in the sentences they write, a fair proportion of spelling drill should be practice in writing sentences or paragraphs.

SPELLING BY RULE

Of the 10,000 words most often used in writing, 950 end in the suffix *ed* and nearly 750 end in the suffix *ing*. The following rules will help you learn to spell the troublesome *ed* and *ing* forms of verbs.

Caution students against dropping the d in used ("use to") and other verbs.

PRACTICE 10 Studying Special Terms

These terms are used in the spelling rules: *accent, consonant, suffix, syllable, vowel*. What do they mean? See Answer Book.

FINAL E For further help see *Teacher's Manual*.

R.3 FINAL E Final silent e is ordinarily dropped before a suffix beginning with a vowel and kept before a suffix beginning with a consonant.

SUFFIX BEGINNING WITH VOWEL

advise~~e~~ + ing = advising
determine~~e~~ + ed = determined
intense~~e~~ + ity = intensity
large~~e~~ + est = largest
store~~e~~ + age = storage
use~~e~~ + age = usage

SUFFIX BEGINNING WITH CONSONANT

amuse + ment = amusement
care + ful = careful
nine + teen = nineteen
safe + ty = safety
sincere + ly = sincerely
taste + less = tasteless

EXCEPTIONS

1. die, dying; lie, lying; tie, tying (to avoid two *i*'s in a row)
2. dye, dyeing (to distinguish from *die, dying*)
3. acknowledgment, argument, judgment¹
4. canoeing, hoeing, shoeing, tiptoeing
5. awful, duly, ninth, truly, wholly

PRACTICE 11 Adding *ing* to Words Ending in e

VW

Add *ing* to each of the following words. Then write sentences using ten of these words. Look up in the dictionary the meaning of any word you don't know.

acquiring
acquire
advertising
advertise
appreciating
appreciate
arguing
argue
choosing
choose
coming
come

completing
complete
continuing
continue
dining
dine
exciting
excite
graduating
graduate
handling
handle

hoping
hope
losing
lose
loving
love
making
make
operating
operate
pining
pine

producing
produce
realizing
realize
receiving
receive
securing
secure
separating
separate
staring
state

storing
store
surprising
surprise
using
use
voting
vote
wasting
waste
writing
write

¹ The spellings *acknowledgement* and *judgement* are permissible but less common.

PRACTICE 12 Adding *able* to Words Ending in *e*

Form adjectives by adding *able* to these words.

admire	desire	imagine	love	note
believable	excitable	likeable	moveable	valuable
believe	excite	like	move	

PRACTICE 13 Adding *ful*, *less*, *ly*, *ment* without Losing Final *e*

1. Form adjectives by adding *ful* to each of these nouns: *force*, *grace*, *hate*, *hope*, *peace*, *shame*, *spite*, *use*. Adjectives do not ordinarily end in *full*.

2. Form adjectives by adding *less* to each of these nouns: *age*, *care*, *change*, *hope*, *name*, *price*, *sense*, *use*.

3. Add *ly* to each of these words:

affectionate ^{ly}	entire ^{ly}	immediate ^{ly}	loose ^{ly}	separate ^{ly}
close ^{ly}	extreme ^{ly}	late ^{ly}	love ^{ly}	severe ^{ly}
complete ^{ly}	fortunate ^{ly}	like ^{ly}	mere ^{ly}	state ^{ly}
definite ^{ly}	genuine ^{ly}	lone ^{ly}	scarce ^{ly}	sure ^{ly}

4. Add *ment* to each of these words: *advertise*, *announce*, *arrange*, *commence*, *excite*, *manage*, *require*, *state*.

PRACTICE 14 Applying the Rule for Final *e*

Which suffix — *ing*, *able*, *ful*, *less*, *ly*, *ment*, or *ty* — will you have to add to each word in parentheses to write the following sentences correctly? Be ready to explain why you drop or keep the final *e* when you add the suffix.

- Since Hugh was (amuse) himself on the drums and Clara was (operate) the vacuum cleaner, I (immediate) stopped (write) and fled to the treehouse.
- Are you (realize) too how (peace) this (state) (dine) room is?
- (Fortunate) I've been (receive) a pearl from my (love) godmother on each birthday and am thus (acquire) a (true) (price) necklace.
- Who's been (advise) the (graduate) class about (choose) a (commence) (announce)?
- It's (scarce) (believe) that the committee have been (argue) for two hours about the most (desire) date for the (safe) campaign.
- Besides (come) in late and (waste) time, my uncle's (care) secretary keeps (lose) (value) papers and (store) every (use) (advertise).
- Hal is (sincere) (make) an effort and is (definite) (hope) to earn his (canoe) badge this summer.
- Don't tell me Ross is (continue) his (argue) about (complete) the (hoe)?

9. (Surely) those few (spiteful) fans do not intend (interfering) with the (management) of the team.
10. Grace showed (surprising judgment) (judge) in her (extremely careful handling) (excite) of the (excitable) children.

PRACTICE 15 Using Final e Words with Suffixes

W

Write sentences using six *ing* words from Practice 11, three *able* words from Practice 12, and six *ly* words, two *ful* words, one *less* word, and two *ment* words from Practice 13. You may use more than one of those words in a sentence. Know the meaning of each word. Punctuate and capitalize correctly.

DOUBLING FINAL CONSONANTS

What is the sound of *a* in these two words: *plan*, *plane*? What is the last letter of each — a vowel or a consonant? Write the *ing* form of each word. You have already learned the rule for adding a suffix to words ending in *e*. What rule might you make for adding suffixes to words ending in a consonant?

R.4.1 ONE SYLLABLE WORDS Double the final consonant before a suffix beginning with a vowel **IF** (1) the word has one syllable **AND** (2) the word ends in one consonant preceded by one vowel.

EXAMPLES

- hop, hopped, hopping. *Hop* has one syllable and ends in one consonant, *p*, preceded by one vowel, *o*. The rule applies.
- hope, hoping, hoped. *Hope* has one syllable but does not end in a consonant. The rule does not apply.
- clear, clearer, clearest. *Clear* has one syllable and a final consonant, *r*, but *r* is preceded by two vowels. The rule doesn't apply.
- land, landed, landing. *Land* has one syllable but ends in two consonants, *nd*. The rule does not apply.

PRACTICE 16 Adding *ing* and *ed*

Write the *ing* and *ed* form of the following verbs. Explain in each case why the rule applies or does not apply (see examples above). See Answer Book.

ask	drop	line	shine (shoes)	stop	tape
bar	file	look	ship	tame	trim
bare	grab	scrap	skim	tan	wrap
drag	grin	scrape	stir	tap	wreck

R.4.2 ACCENT ON LAST SYLLABLE Double the final consonant before a suffix beginning with a vowel IF (1) the word is accented on the last syllable AND (2) the word ends in one consonant preceded by one vowel.

EXAMPLES

1. reBEL, rebelled, rebelling. The verb *rebel* is accented on the last syllable and has one final consonant, *l*, preceded by one vowel, *e*. The rule applies.
2. SUFfer, suffered, suffering. *Suffer* is accented on the first syllable. The rule does not apply.

EXCEPTIONS

1. CONference from conFER, PREference from preFER, and REFerence from reFER. Note that the accent shifts from the last syllable, *fer*, to the first syllable.
2. benefit, cancel, diagram, travel. You may or may not double the final consonant when you add a suffix: *traveled*, *traveler*, *traveling* or *travelled*, *traveller*, *travelling*.

If you follow the rule, you will be right every time.

PRACTICE 17 Adding *ing* and *ed*

Write the *ing* and *ed* forms of the following words, and explain in each case why the rule applies or does not apply. See Answer Book

admit	cover	enter	hammer	open	refer
commit	credit	equip	occur	permit	regret
compel	defer	excel	offer	prefer	submit
control	differ	flutter	omit	profit	transfer

PRACTICE 18 Writing Sentences

W

Study these doubles. Then write sentences using them. You may use more than one of them in each sentence.

begin <u>ning</u>	dig <u>ging</u>	occ <u>urrence</u>	run <u>ning</u>	swim <u>ming</u>
cut <u>ting</u>	get <u>ting</u>	put <u>ting</u>	sit <u>ting</u>	win <u>ning</u>

FINAL Y

R.5 FINAL Y Change final *y* preceded by a consonant to *i* before any suffix that does not begin with *i*.

beauty(i) + ful = beautiful
 carryy(i) + age = carriage
 denyy(i) + al = denial

holy(i) + ness = holiness
 monkey + s = monkeys (Why?)
 stay + ed = stayed (Why?)

deny/(i) + es = denies
deny + ing = denying (Why?)

stead/(i) + ly = steadily
ugl/(i) + est = ugliest

PRACTICE 19 Adding Suffixes to y Words

1. Write the plural of each noun. Be ready to explain your use of *ies* or *ys*.

alleys	cities	hobbies	libraries	stories	turkeys
alley	city	hobby	library	story	turkey
attorneys	families	journeys	mysteries	tragedies	valleys
attorney	family	journey	mystery	tragedy	valley

2. Add *s* or *es*, *ed*, and *ing* to these verbs. Be ready to explain your use of *i* or *y* before each suffix. See Answer Book.

ally	defy	justify	play	satisfy	survey
annoy	delay	marry	relay	study	try
apply	hurry	occupy	reply	supply	worry

3. Add *er* and *est* to these adjectives. See Answer Book.

easy funny happy heavy lazy pretty

4. Write the new word. Be ready to explain your use of *i* or *y*.

accompaniment	friendliness	loneliness	reliance
accompany + ment	friendly + ness	lonely + ness	rely + ance
buyer	happiness	noisily	tardiness
buy + er	happy + ness	noisy + ly	tardy + ness
easily	likelihood	readily	trial
easy + ly	likely + hood	ready + ly	try + al

PRACTICE 20 Building Words

V

How many words can you build by adding the suffixes *able*, *age*, *al*, *ance*, *ful*, *hood*, *ly*, *ment*, or *ness* to the following words? Be ready to explain your use of *i* or *y*. Check your list in the dictionary. See Answer Book

accompany	clumsy	easy	lively	ready
ally	convey	friendly	lonely	rely
apply	defy	happy	noisy	tardy
busy	deny	likely	pity	try

PRACTICE 21 Applying the Spelling Rules

Copy the following sentences, adding the correct suffix to each word in parentheses. Let the meaning of the sentence guide you in selecting *es*, *s*, *ed*, *ing*, *er*, *est*, *able*, *hood*, *less*, *ly*, or *ment*. Be ready to explain why you drop or keep an *e*, change *y* to *i*, or double a final consonant.

THE RED GHOST

Toward the end of the nineteenth century (1. lone) settlers and prospectors in Arizona Territory were (2. terrified) by (3. story) about the Red

Remember: In teaching spelling don't overlook vocabulary building opportunities.

448 SPELLING

Ghost. To the (4. accompaniment) of (5. hammer) hoofs and a shrill scream, the (6. large) and (7. ugly) beast (8. imagine) would come (9. run) through a settlement or a camp. On Eagle Creek a woman (10. get) water from the spring was trampled to death by the (11. name) terror. Each (12. state) about the animal (13. differ), but all (14. ready) agreed that it had long red hair and large hoofs.

Cyrus Hamblin, a rancher hunting for stray cattle, is (15. credited) with (16. supply) the identity of the ghost. (17. Stop) on a hill, he (18. survey) a mesa beyond. He (19. spot) a huge reddish animal (20. move) through the brush. (21. Admit) later that he was (22. definite) frightened, he (23. control) himself and began (24. study) it. Soon he (25. satisfy) himself that it was a camel.

Although it was (26. surprise) to find a camel in a mountainous area, the burden it was (27. carry) was even more (28. surprise). The distance (29. separate) Hamblin and the camel was too great for him to see what it was. Later, however, five prospectors (30. try) to shoot the animal. Their bullets missed (31. complete) or (32. mere) grazed it. As the camel loped off, something (33. drop) from its back. It was a human skull!

In all (34. likely) the Red Ghost was a survivor of the Army's First Camel Corps. Because camels were better (35. equip) than horses or mules to go without water, the Army once experimented with them in the desert. Can you find more information in your library about the Red Ghost or the Camel Corps and its most famous driver, Hi Jolly?

ADDING LY TO WORDS ENDING IN L

Point out that usually the end of a word is not changed when ly is added. Cordially, for example, has a double l because cordial ends in l.

RO **ADDING LY** If a word ends in l, keep the l when adding ly:
equal + ly = equally.

PRACTICE 27 Adding ly to Words Ending in l

W

Add ly to each of the following words. Then write sentences using six of them. You may use two or more words in one sentence.

actual ly final ly gradual ly occasional ly real ly
especial ly general ly natural ly physical ly usual ly

SPELLING CONTRACTIONS AND POSSESSIVE PRONOUNS

4.7 **CONTRACTION** To form a contraction, put an apostrophe where one or more letters are left out.

Don't add a letter and don't change the order of the letters.

Emphasize that the apostrophe, which indicates a missing letter or letters, must be in the right place.

are + ~~not~~ = aren't must + ~~not~~ = mustn't
 he + ~~will~~ = he'll they + ~~would~~ = they'd

EXCEPTION will + not = won't

PRACTICE 23 Forming Contractions

Write the contractions for the following expressions. Put an apostrophe where one or more letters are omitted.

can't	hasn't	isn't	there's	weren't
can not	has not	is not	there is	were not
couldn't	haven't	it's	they're	who's
could not	have not	it is	they are	who is
didn't	I am	let's	wasn't	wouldn't
did not	I am	let us	was not	would not
do not	I have	she's	we're	you're
doesn't	I have	shouldn't	we are	you are
does not	I will	should not	we've	you've
hadn't	I'd	that's	we'll	you'll
had not	I would	that is	we will	you will

PRACTICE 24 Using Contractions

W

Contractions are freely used in friendly letters and in the conversational part of stories. Write a short conversation in which you use at least ten of the contractions for the expressions in Practice 23. Underline each contraction. Be sure to punctuate correctly. (See pages 352–366.) Here is a sample beginning.

“Look what I've caught,” boasted Mark. “Aren't they beauties?”

“Don't tell me you've caught your limit already!” exclaimed his dad.

“We're really having trout for breakfast, aren't we?”

R.8 POSSESSIVE PRONOUN The possessive pronouns are never written with an apostrophe.

Do not substitute the contractions *it's*, *you're*, *they're*, *there's*, and *who's* for the possessive forms *its*, *your*, *their*, *theirs*, and *whose*.

CONTRACTION

PRONOUN

It's purring.

Its nose is velvety.

They're sailing.

Their catboat is leading.

There's our bus.

Is that *theirs*?

You're shivering.

Where's *your* coat?

Who's calling?

Whose voice do I hear?

PRACTICE 25 Using Possessive Pronouns and Contractions

Copy the following sentences, choosing the correct word for each blank. Then underline every possessive pronoun in each sentence. Use capital letters where needed.

EXAMPLE (theirs, there's) — your glove, but I can't see —.

There's your glove, but I can't see theirs.

1. (who's, whose) Who's pitching? Whose bat is this?
2. (it's, its) It's building its nest in the pear tree.
3. (their, they're) They're not cheering because their team is behind.
4. (you're, your) Won't your mother scold if you're late?
5. (theirs, there's) There's a strange boat moored next to theirs.
6. (it's, its) It's hard to swat a fly because of its multiple eyes.
7. (their, they're) They're keeping their plan a secret.
8. (you're, your) If you're not careful, you'll spill catsup on your new suit.
9. (who's, whose) I can't see whose car is behind or who's driving.
10. (theirs, there's) I'm sure this house is theirs, but there's no answer to my ring.

PRACTICE 26 Spelling the Names of Cities

How do you feel when someone misspells your name or the name of your town or city? Learn to spell the names of these prominent cities. Can you add other troublesome place names to the list?

Birmingham	Indianapolis	Milwaukee	Phoenix
Cincinnati	Juneau	Minneapolis	Providence
Detroit	Los Angeles	New Orleans	San Antonio
Honolulu	Louisville	Omaha	San Francisco
Houston	Miami	Philadelphia	Seattle

The pupil's personal spelling list should include difficult new words he needs in

PROOFREADING *subjects.*

Many spelling errors are the result of pure carelessness. You can avoid such errors by proofreading your letters, tests, reports, and club minutes. Follow these suggestions:

1. After writing a first draft of a letter or a composition, search for spelling errors and correct them. Don't guess. A word that doesn't look right is usually wrong. If you can't find it in the dictionary, ask your teacher for help.
2. Refer to your personal spelling list when you're proofreading your written work. If you've used any of your personal demons, double-check to be sure you've spelled them correctly.
3. Before you hand in your paper or mail your letter, read it again. Is every word spelled correctly?

PRACTICE 27 Proofreading

Find the twenty misspelled words in David's letter. Write them correctly on your paper.

Ask students to proofread every piece of written work they hand in. Have them write "Proofread" at the top of the paper to show that they have done it.

Dear Aunt Beth,

Thank you for the contribution to the expedition I plan to take this coming July. Your check really blasted the SDSPR into orbit. (That's the "Send David Shontz to Philmont Ranch" campaign.)

I'm not quite a millionaire yet, but I'm getting near my goal for Philmont. This winter Mike and I made some extra money shoveling. We had nineteen houses. We weren't so successful with sugaring this spring. Most of the time we were out too early.

You're going to find this hard to believe. Every morning I immediately hopped out of bed when my alarm rang at six o'clock. Mike and I actually shoveled twenty-one walks one day.

You asked about Philmont Ranch. It's a scout camp in New Mexico. We'll travel there by bus, stopping at Army and Air Force installations. Their will be guided tours of such places of intrest as White Sands Desert, Carlsbad Caverns, and Pikes Peak.

At the ranch we'll have two wonderful weeks of swimming, hiking, horseback riding, and camping out. I'd much rather go on writing about it's truly great programs, but I must repot my tomato plants. I forgot to tell you that raising tomatoes is another of my get-rich projects.

Love,

David

PRACTICE 28 Writing a Letter

W

To a friend or relative write a letter about your vacation plans. See pages 150–153 for correct letter form. Check your spelling and punctuation (pages 352, 366, 382–383, 390, 400, 402–403).

PRACTICE 29 Spelling Television Words

V

Students may make up lists for subjects and areas other than those listed here.

When you're writing about motion pictures, radio, or television, do you spell these words correctly? What special meanings do these words have? See Answer Book.

aerial	commentator	electronics	movie	script
antenna	commercial	frequency	newscaster	studio
audition	director	interference	newsreel	tuning
broadcast	distortion	microphone	producer	video

PRACTICE 30 Writing a Report

W

Write a report about movies, radio, or television. You may recommend a program or show you particularly enjoyed, tell about your experience as a ham radio operator, explain how a radio, a television set, or a movie or television camera works, describe the work of one member of the production crew, or write about any related subject approved by your teacher. Spell every word correctly.

APPENDIX

GRAMMAR Grammar is the study of language structure — how words are put together to make sense.

Long ago you learned to use the basic structures of English, but you still need practice in working with a variety of structures to improve your power of communication. Your knowledge of grammar can help you eliminate careless, inexact, pretentious English.

USAGE Usage is the study of how people use words in various situations to communicate effectively.

Usage concerns itself with language etiquette. At any given time you must be alert to the need for using currently acceptable forms. Skill in writing and in speaking depends partly upon knowledge of current usage. Your working knowledge of usage can help you eliminate inappropriate expressions, whether you are writing to a friend or writing a research report. There are certain occasions when light and breezy expressions like “Hi!” and “How’re you doing?” are inappropriate.

An increasing mastery of both grammar and usage will give you an increasing mastery of the English language, adding vitality, exactness, and power to your written and oral expression.

Additional Terms Used in a Study of Grammar and Usage

KINDS OF SENTENCES A *declarative sentence* makes a statement; an *interrogative sentence* asks a question; an *exclamatory sentence* expresses strong or sudden feeling.

DECLARATIVE The tusks of an African elephant may weigh 200 pounds.

INTERROGATIVE Are the tusks of the Indian elephant equally large?

IMPERATIVE Find the answer in one of the library’s reference books.

EXCLAMATORY What a fearsome animal an aroused elephant can be!

COMPOUND-COMPLEX SENTENCE A compound-complex sentence has two or more independent clauses and one or more dependent clauses.

I’ll come early **if I can**, but don’t expect me before noon.
(The dependent clause is in boldface.)

CASE Some pronouns change in form to show how they are used in a sentence. (*I asked my sister to return a library book for me.*)

NOMINATIVE CASE I, we, you, he, she, it, they, who (subjects and predicate pronouns)

OBJECTIVE CASE me, us, you, him, her, it, them, whom (objects of verbs and of prepositions)

POSSESSIVE CASE my, mine, our, ours, your, yours, his, her, hers, its, their, theirs, whose

Nouns have only two case forms — the possessive (*Edna's, girl's*) and an ordinary form that is used for subjects, predicate nouns, and objects (*Edna, girl*).

GENDER Nouns and pronouns are sometimes classified by gender.

MASCULINE policeman, Mr. Keefer, ram, he

FEMININE policewoman, Miss Keefer, ewe, she

COMMON speaker, athlete, canary, they

NEUTER tree, chair, it, they

A pronoun should agree with its antecedent in gender as well as in number. The actor realized that *he* had forgotten *his* cue.

ACTIVE VOICE A verb that has a direct object is in the active voice.

PASSIVE VOICE A verb in the passive voice consists of some form of *be* with a past participle: *were challenged, was tried, is acknowledged will be understood*.

ACTIVE Modern scientists did not invent powdered milk.

PASSIVE Dried milk was used by the Mongols hundreds of years ago.

TRANSITIVE A verb is transitive if it has an object or if it contains a form of *to be* plus a past participle. Thus a verb in the active or passive voice is transitive.

INTRANSITIVE A verb which does not have an object or is not made up of a form of *to be* plus a past participle is intransitive. Thus a verb which is in neither the active nor the passive voice is intransitive.

TRANSITIVE (ACTIVE) Our science class started lima bean seeds in jars. (*Started* has a direct object, *seeds*.)

TRANSITIVE (PASSIVE) Lima bean seeds were started in jars by our science class. (*Were started* is composed of *were* plus a past participle.)

INTRANSITIVE Our class started before Tom's. (*Started* has no object and is not composed of some form of *be* with a past participle.)

Note that *started*, like many verbs, may be transitive in one sentence and intransitive in another.

NOMINATIVE OF ADDRESS A nominative of address is the name of the person spoken to.

Martha, where are the marigold seeds?

ADVERBIAL NOUN An adverbial noun is a noun used as an adverb. Adverbial nouns indicate distance, time, weight, or value.

A carp may live thirty *years*.

OBJECTIVE COMPLEMENT An objective complement completes the verb and refers to the direct object. It is usually a noun, a pronoun, or an adjective.

The class elected Jo the *keeper* of the zoo. (Elected Jo what? Keeper)
We consider her *efficient*. (Consider her what? Efficient)

A verb which takes an objective complement in the active voice may, in the passive, take a predicate noun or a predicate adjective.

OBJECTIVE COMPLEMENT We should call the American buffalo a *bison*.

PREDICATE NOUN The American buffalo should be called a *bison*. (American buffalo = bison)

SEMICOLON The semicolon is used as a weak period or a strong comma. It may be used with a compound sentence that omits a conjunction.

During that week in Bar Harbor the days were overcast; the nights were cold and damp. (A comma would not be correct.)

Conjugation of **TO BE**

PRINCIPAL PARTS

Present: am *Past:* was *Past Participle:* been

INDICATIVE MOOD

Singular *Plural* *Singular* *Plural*

Present Tense

I am	we are
you are	you are
she is	they are

Present Perfect Tense

I have been	we have been
you have been	you have been
she has been	they have been

Past Tense

I was	we were
you were	you were
she was	they were

Past Perfect Tense

I had been	we had been
you had been	you had been
she had been	they had been

Future Tense

I shall be	we shall be
you will be	you will be
she will be	they will be

Future Perfect Tense

I shall have been	we shall have been
you will have been	you will have been
she will have been	they will have been

SUBJUNCTIVE MOOD

Past Tense (This is the only form still in common use.)

If I were	If we were
If you were	If you were
If she were	If they were

IMPERATIVE MOOD

Be is the only form.

VERBALS

	INFINITIVES	PARTICIPLES	GERUNDS
<i>Present</i>	to be	being	being
<i>Past</i>		been	
<i>Perfect</i>	to have been	having been	having been

Conjugation of **TO DRIVE**

PRINCIPAL PARTS

Present: drive *Past:* drove *Past Participle:* driven

INDICATIVE MOOD

ACTIVE VOICE		PASSIVE VOICE	
<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
Present Tense			
I drive	we drive	I am driven	we are driven
you drive	you drive	you are driven	you are driven
he drives	they drive	he is driven	they are driven
Past Tense			
I drove	we drove	I was driven	we were driven
you drove	you drove	you were driven	you were driven
he drove	they drove	he was driven	they were driven
Future Tense			
I shall drive	we shall drive	I shall be driven	we shall be driven
you will drive	you will drive	you will be driven	you will be driven
he will drive	they will drive	he will be driven	they will be driven
Present Perfect Tense			
I have driven	we have driven	I have been driven	we have been driven
you have driven	you have driven	you have been driven	you have been driven
he has driven	they have driven	he has been driven	they have been driven

Past Perfect Tense

I had driven	we had driven	I had been driven	we had been driven
you had driven	you had driven	you had been driven	you had been driven
he had driven	they had driven	he had been driven	they had been driven

Future Perfect Tense

I shall have driven	we shall have driven	I shall have been driven	we shall have been driven
you will have driven	you will have driven	you will have been driven	you will have been driven
he will have driven	they will have driven	he will have been driven	they will have been driven

IMPERATIVE MOOD

Drive and *be driven* are the only forms.

INFINITIVES

	ACTIVE VOICE	PASSIVE VOICE
<i>Present</i>	to drive	to be driven
<i>Perfect</i>	to have driven	to have been driven

PARTICIPLES

<i>Present</i>	driving	being driven
<i>Past</i>	driven	driven
<i>Perfect</i>	having driven	having been driven

GERUNDS

<i>Present</i>	driving	being driven
<i>Perfect</i>	having driven	having been driven

MARKING SYMBOLS

A symbol placed at the beginning of a composition calls attention to a serious or a repeated error.

- | | |
|---|---|
| <p>Ab Do not abbreviate. (152, 160–161)</p> <p>C Capital misused or needed. (367–373)</p> <p>Cl Clearness. Make your meaning perfectly clear. (106, 376–378)</p> <p>D or ✂ Delete (omit) the word or words indicated.</p> <p>Gr Correct the grammar.</p> <p>H Bad handwriting.</p> <p>Inc Incomplete. Not finished.</p> <p>K Awkward. Rewrite the sentence.</p> <p>M Margin. (151, 159)</p> <p>MS Manuscript. General appearance unsatisfactory.</p> <p>NS Not a sentence. Complete the independent clause. (412–418)</p> | <p>P Punctuation. (160–161, 352–366, 382–383, 390, 400, 402–403)</p> <p>S Sentence. Begin a new sentence at this point. (418–419)</p> <p>Sp Spelling. (438–451)</p> <p>T Wrong tense. (266–268, 277–280)</p> <p>W Use a correct or better word. Consult the dictionary. (22)</p> <p>^ Supply the word or words omitted.</p> <p>¶ Begin a paragraph here.</p> <p>? Disputed or questioned statement.</p> <p>X Find the error in the line.</p> |
|---|---|

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*Supplementary
Practice Exercises*

Supplementary Practice Exercises

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PRACTICE 1 Finding Verbs

On your paper write the numbers 1–25. Next to each number write the entire verb in the sentence. The verb may be one, two, three, or four words, or it may be compound. Parts of a verb may be separated. (Review pages 235–252.)

Verbs are underlined twice. Subjects are underlined once should you wish to test these also.

A VISIT TO BUSCH GARDENS

1. Our family visited Busch Gardens in Tampa, Florida.
2. The day was bright, sunny, and a little cool.
3. We entered the main entrance and found ourselves in Morocco.
4. This first area is called Marrakesh, after the famous city of that name.
5. Bazaars and shops in the Moorish manner give visitors the illusion of an exotic land.
6. We walked through Marrakesh to the monorail station and had a monorail ride over the Serengeti Plain.
7. African animals of great variety have been brought to this area.
8. They wander freely across the open areas and are apparently at home there.
9. We should have been paying closer attention to a scene right out of Africa.
10. Park attendants were chasing a fleet gazelle with little success.
11. We wondered at the reason for this unsuccessful attempt.
12. The skyride station, next to the monorail, is the beginning of the trip to Stanleyville.
13. Once again we were carried over part of the Serengeti Plain on our way to this important area of Busch Gardens.
14. Stanleyville contains some of the famous rides of Busch Gardens.
15. The flume ride has justly been advertised as one of Busch Gardens' best attractions. (Flume ride may also be considered the subject.)
16. We were carried along in little boats up an incline and finally down into a swiftly moving channel of water.

17. Next we nervously got into a car on the Python, a roller coaster with two upside-down loops.
18. The ride was fast and furious and over much too soon.
19. Then we were lured to the railroad station by the sound of the whistle of the old steam locomotive.
20. The train was just pulling into the station.
21. We were taken to Nairobi, with its many live animal displays.
22. We could have stayed hours in Nairobi but for our limited time.
23. After an hour or so, we followed the signs and reached the last area on our tour, Bird Gardens.
24. An entertaining bird show was being presented in the bird circus theater. (*Bird show may also be considered the subject.*)
25. After our walk around Bird Gardens, we left the park, weary but content.

PRACTICE 2 Recognizing Nouns

On your paper make a list of the nouns in each sentence. The number in parentheses shows how many nouns there are in the sentence. (Review pages 242–245.) *The nouns are underlined.*

THE CHAIN OF LIFE

1. John Muir once said, “When one tugs at a single thing in nature, he finds it attached to the rest of the world.” (5)
2. Scientists are emphasizing more and more that people cannot tamper heedlessly with the system that nature has provided us. (4)
3. If hunters destroy all predatory animals, the remaining animals suffer in various ways. (4)
4. If pollution destroys birds, then insects multiply and become greater pests. (4)
5. The thoughtless destruction of all snakes brings a frightening increase in the population of rats and other destructive rodents. (6)
6. When insects and other pests are attacked by powerful poisons, they often develop immune forms. (4)
7. These new “super-pests” become even more difficult to eliminate, and the battle must be fought again. (2)
8. When a plant or an animal is introduced from another country, it must be carefully studied and controlled. (3)
9. Sometimes the new animal or plant is helpful and adds beauty to its new home. (4)
10. Many fruits and vegetables have been introduced from other countries, other continents. (4)

11. Sometimes, however, the new arrival becomes a serious pest and threatens the survival of other forms of life. (5)
12. The rabbit in Australia is an example of an apparently good idea that turned bad. (4)
13. Without its natural enemies to keep it in check, the harmless rabbit became a threat to the survival of the people of Australia. (7)
14. It multiplied to overwhelming numbers and ate the precious vegetation of this often-dry land. (3)
15. Nature seems to achieve a kind of balance if it is not tampered with. (3)
16. We are beginning to learn patience and cooperation with nature. (3)
17. We are beginning to work with the environment, to prevent the environment from destruction. (3)
18. We are trying to use the methods of nature to keep our natural enemies in check. (4)
19. Decisions that concern the environment are being made more carefully, so that we do not break some crucial links in the great chain of life. (5)
20. Have you made contributions to the preservation of a wholesome environment for the years to come? (4)

PRACTICE 3 Finding Subjects and Verbs

As you copy each of the following sentences, underline the subject once and the verb twice. Do not call part of a prepositional phrase a subject. Remember that a subject or a predicate may be compound. (Review pages 235–254.)

THE DOG THAT WENT AROUND THE WORLD

1. One day in 1888 a dog appeared at the post office in Albany, New York.
2. The clerks at the office befriended the dog and named him *Owney*.
3. *Owney* rode on the mail pouches and enjoyed his wagon rides.
4. One day *Owney* followed the mail bags onto a train and took a trip to New York City.
5. From that day forward *Owney* got the wanderlust and never stayed long in one place.
6. The clerks at the other post offices soon knew *Owney* and adopted him.
7. Wagons and trains provided a home for him.
8. *Owney* became the property of postal clerks everywhere and went all over the country.

9. The collar around Owney's neck included a strange request.
10. For a record of Owney's travels, tags were added at each stop.
11. During a visit to Washington, D.C., the Postmaster General pre-sented Owney with a special jacket for all his tags.
12. Even the jacket, with all that space, proved insufficient for Owney's tags.
13. From time to time sympathetic clerks removed some tags and sent them to Owney's "home base," Albany, New York.
14. In 1895 Owney, on a trip from Alaska, arrived in Tacoma, Wash-
ington.
15. The citizens of Tacoma made a great decision about Owney.
16. They made plans for a trip around the world.
17. On August 19, 1895, Owney, along with 24 sacks of mail, left
by steamship for Hong Kong.
18. From Hong Kong, Owney went to Japan and then to Shanghai
and Foochow.
19. In Foochow this little world traveler was entertained aboard the
United States cruiser *Detroit* and was given a ribbon as a deco-
ration.
20. Owney traveled westward and passed through the Suez Canal.
21. Algiers and Sao Miguel in the Azores were rest places for Owney
before his trip across the Atlantic.
22. This little terrier with the appealing expression landed in New
York on December 24 and was put on a train for Tacoma.
23. He arrived in Tacoma on December 29 after a globe-circling trip
of 132 days.
24. According to some citizens Owney put on a little weight during
his trip!
25. His stuffed and mounted form can be seen in the Smithsonian
Institution's Museum of History and Technology.

PRACTICE 4 Finding Subjects and Verbs in Inverted Sentences

Copy the following sentences. If a sentence is in inverted order, rearrange it in natural order. In each sentence underline the simple subject once and the verb twice. Either the subject or the verb may be compound. (Review pages 248–254.)

See Answer Book.

EXAMPLE

Have you ever heard the story of the Ferris wheel?
You have ever heard the story of the Ferris wheel.

MERRY-GO-ROUND IN THE SKY

1. There are few stories as exciting as that of the Ferris wheel.
2. Would you like to read about the history of this unusual invention?
3. There was a great deal of worry in Chicago in late 1892.
4. The World's Columbian Exposition was scheduled for a grand opening on May 1, 1893.
5. There was some envy of the Eiffel Tower, the hit of the Paris Exposition of 1889.
6. There was nothing of a similar nature in store for the Chicago fair.
7. The director of the fair asked engineers for some constructive ideas.
8. George Ferris bobbed up with a strange plan for a completely new attraction.
9. Ferris suggested a huge perpendicular merry-go-round.
10. His giant wheel could carry passengers 250 feet into the air.
11. Did Ferris get a warm reception for his new idea?
12. There were many critics of his plan.
13. Into the battle for his idea sailed George Ferris.
14. This creative engineer was given responsibility for the project.
15. There were unbelievable difficulties and almost impossible problems from the start.
16. Among his worst critics were the banks and others with money for capital.
17. Ferris finally received approval for his project and began construction.
18. Through the bitter winter, with all kinds of obstacles on every side, Ferris went on.
19. Did Ferris make the deadline for the opening of the Exposition?
20. The giant attraction finally opened about two months late.
21. There were many skeptics still.
22. Prominent persons in the community took a ride on the wheel, however, and made it acceptable.
23. The wheel ran for nineteen weeks and carried nearly a million and a half paying customers.
24. The wheel was moved to St. Louis for the Louisiana Purchase Exposition and again proved a great success.
25. Have you ever taken a ride on a Ferris wheel?

PRACTICE 5 Writing Sentences with Compound Subjects and Predicates

By using either a compound subject or a compound predicate, change each group of sentences into one good sentence. Omit every unnecessary word. (Review pages 251–252.)

EXAMPLE

The National Geographic Society presented a television program about the human body. The Public Broadcasting System carried the program.

The National Geographic Society and the Public Broadcasting System presented a television program about the human body.

OUR MARVELOUS BODIES

1. The program showed on film many body processes, ^{and} It gave the listener a feeling of awe and wonder.
2. An enlargement of the tongue revealed many mushroomlike stalks, ^{and} It showed the tongue's role in the sense of taste.
3. The heart, ^{and the arteries} came in for a great deal of attention. ~~The arteries also came in for a great deal of attention.~~
4. The heart is about the size of a fist, ^{and} It is a very tough muscle.
5. Under stress it pumps many gallons of blood a minute, ^{and} It quickly adjusts to every demand.
6. Blood enters the lungs via an artery, ^{and} It flows around air sacs in the lungs.
7. During this complicated process the blood takes in oxygen, ^{and} It gives out carbon dioxide.
8. Red blood cells, ^{and white cells} are important parts of the blood supply. ~~White cells are also important parts of the blood supply.~~
9. Red blood cells are more abundant, ^{and} They outnumber white cells 700 to 1.
10. White cells provide the body's first line of defense, ^{and} They attack infections and other invaders.
11. Under threat the body mobilizes its defenses quickly, ^{and w} Within hours, it doubles the number of white cells.
12. The body constantly protects itself, ^{and} It repairs itself in a variety of ways.
13. Some of the television footage showed the role of the muscles, ^{and} It demonstrated the connection between nerves and muscles.
14. The ears, ^{and eyes} are incredibly complicated. ~~The eyes are also incredibly complicated.~~
15. The tiny bones of the three-bone lever, ^{and the sensitive eardrum} are in a protected spot inside the skull. The sensitive eardrum is also in a protected spot inside the skull.
16. The brain receives an upside-down image from the lens of the eye, ^{and} Somehow it turns the image right-side up in the "darkroom of the mind."
17. During the course of a lifetime the body is subjected to many stresses, ^{and} The body handles them extremely well.

18. For example, pressures during a tennis match call for remarkable flexibility of bone and muscle. ^{and} They make demands upon the cooling and breathing systems.
19. Pictures of a gymnast in action dazzled the spectators. ^{and} The pictures also demonstrated the remarkable coordination of eye and muscle.
20. We should have respect for our bodies. ^{and} We should not abuse them with drugs, unwholesome foods, or harmful physical activities.

PRACTICE 6 Recognizing and Writing Complete Sentences

Six of the following are complete sentences. Fourteen are sentence fragments. On your paper write **C** for a correct sentence, copy the sentence, underline the simple subject once, and the verb twice.

For a sentence fragment write **SF**. Then complete the sentence. Underline the simple subject once and the verb twice. (Review pages 235–254.) See Answer Book.

EXAMPLES

SF Visited Tigertown during the long weekend.

I visited Tigertown during the long weekend.

SF The Norfolk Island pine on the front lawn.

The Norfolk Island pine on the front lawn was nipped
by the freeze.

1. Finding myself behind 4–0 in the third set.
2. Fell out of the canoe and into the cold waters of Mohegan Lake.
3. Try this recipe.
4. A dachshund with a twinkle in its eye and a yippy bark.
5. Jacquetta Hawkes, the author of many books about early man.
6. Hornets sting.
7. On a corner of the main road was a stand with fresh tomatoes and peppers.
8. A sudden rise in both temperature and humidity.
9. Hoped to find some snails under the moist rocks near the waterfall.
10. The television program devoted to a better understanding of wild life.
11. Ansel Adams has produced a new book of photographs taken in the Southwest.
12. Needlework patterns from an earlier day.
13. *The Diaries of George Washington*, with some interesting side-lights on life during the years before the Revolution.

14. Sterling Hayden, now an important writer.
15. On top of the dresser perched our cat.
16. The little dancer practicing with dreams of success some day.
17. A word to the wise being sometimes not quite enough.
18. Why don't we invite Peg for dinner?
19. A lone bobcat strolling through the palmetto scrub with not a sound.
20. Watched the launch of a Saturn rocket at Cape Kennedy.

PRACTICE 7 Agreement of Subject and Verb

Select the correct or never-questioned word or expression, and on your answer paper write it after the number of the sentence. (Review pages 256–263.)

1. Sue and Mary (~~wasn't~~, weren't) chosen as leads for the new play, but they did get minor parts.
2. It (doesn't, ~~don't~~) seem possible that a year has passed since my last birthday.
3. Herkimer diamonds (~~has~~, have) been found in areas of New York State.
4. We (~~was~~, were) told that these "diamonds" are really fine quartz crystals.
5. At the edge of the field (~~was~~, were) two busy woodchucks, chewing blissfully on the vegetation.
6. Neither the oranges nor the grapefruit (was, ~~were~~) used for breakfast.
7. Many names from mythology (~~has~~, have) been used to name minerals — for example, mercury and tantalite.
8. There (are, is) meteorite craters in Arizona, Texas, and Kansas.
9. (~~Was~~, Were) you able to get those old sneakers repaired?
10. She (doesn't, ~~don't~~) care for imitation whipped cream.
11. Each of the shuffleboard winners (was, ~~were~~) invited to play in the tournament to be held the following week.
12. Either Uncle George or my grandparents (are, is) staying with us during Christmas.
13. Meteorites, according to modern opinion, (~~has~~, have) always been members of the solar system.
14. You (was, were) chosen by unanimous vote to be our class representative to the county school board meeting on athletics.
15. The scenic sights of Connecticut (include, includes) Gillette Castle State Park, former home of the great Shakespearean actor William Gillette.

16. Asheville and Cherokee in North Carolina (are, ~~is~~) not far from the Great Smoky Mountains National Park.
17. Among the rocks (was, ~~were~~) a glittering golden pebble.
18. (There are, ~~There's~~) hundreds of Pueblo ruins in Chaco Canyon, New Mexico.
19. (Doesn't, ~~Don't~~) Luis understand Portuguese as well as Spanish?
20. How noisy (was, ~~were~~) the two pups on their first night away from their mother?

PRACTICE B Handling Troublesome Verbs

Number your paper from 1 to 50. Next to the number write the correct or never-questioned form of the verb. (Review pages 266–285.)

1. Fields of wheat (~~laid~~, lay) ripening under the July sun.
2. We visited Calico, a ghost town in California, and then we (drive, ~~drove~~) on to Los Angeles.
3. When they speak of her efforts, they can truthfully say, "She (~~did~~, ~~done~~) her best."
4. The boaters (saw, ~~seen~~) a manatee in the calm waters of the Indian River.
5. Have you ever (~~drank~~, drunk) lemonade mixed with grape juice?
6. We should have (gone, ~~went~~) to the circus when it came to town recently.
7. (~~Ain't~~, Isn't) Rosalie the fastest skater on our speed-skating team?
8. The crowd (began, begun) to chant, "We want a touchdown! We want a touchdown!"
9. The drowsy wolf pup was (laying, lying) on its side, waiting for its mother to return.
10. Elena (~~ask~~, asked), "What time is it?"
11. If we hadn't had a flat tire in Santa Fe, we could (have, ~~of~~) reached Albuquerque by evening.
12. If the decision had been left to me, I would never have (chose, chosen) Saturday for the day of our get-together.
13. The survivors of the shipwreck (knew, knowed) they had to attract the attention of the searching planes.
14. Francesca called out that she (~~found~~, had found) the golf ball in a clump of tall grass.
15. Have you (~~swam~~, swum) the ten lengths of the pool today?
16. As we walked heedlessly along the desert trail, we suddenly (hear, heard) a rattling sound.

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17. At six o'clock we finally (came, ~~come~~) to the junction of the Durand Ridge Trail and the Valleyway.
18. Betsy (use, used) to live in Boston, but now she lives in Flat Rock, North Carolina.
19. By the time I reached the middle of the muddy road, I had (sank, sunk) into the muck up to my ankles.
20. Have you ever (ran, run) in the mile relay race?
21. Ray pranced out onto the stage in his tramp costume, and then the fun (began, ~~begins~~).
22. The canopy over our tent was (blowed, blown) down by the sixty-mile-an-hour wind that swept down upon the campsite from Pinkham Notch.
23. Though we were delayed getting home from the supermarket, the ice cream was still (froze, frozen) solid.
24. Monday two new students (enrolled, have enrolled) in our class at Reading Junior High.
25. When I arrived home, I noticed that someone (had left, left) the front door unlocked.
26. The missing car keys (laid, lay) under the azalea for two days before someone noticed them.
27. One of the hardest things for me to do is to (set, sit) quietly for more than ten minutes.
28. Diz (threw, throwed) a fast ball over the plate, and the batter hit it out of the park.
29. If you get thirsty easily, you must (have, ~~of~~) suffered on that long, hot hike to Devil's canyon.
30. Jim thought that Long John had (swore, sworn) undying loyalty to the faithful party.
31. Mr. Watkins has (growed, grown) a five-pound lemon that looks like a big grapefruit.
32. A month ago Dad (bought, has bought) me a new catcher's mitt.
33. The missing handball is (laying, lying) in a puddle at least four inches deep.
34. The tastiest orange I have ever (ate, eaten) is the Murcott.
35. Dad's photograph of a tulip has (fallen, fell) from the wall and will have to be put up again.
36. Just after Chuck boasted that he had never (broke, broken) a dish, he accidentally knocked a saucer off the table and shattered it.
37. Have you ever (ridden, rode) in a Volkswagen Rabbit?
38. Before I composed the haiku for Mr. Ramirez's class, I had never (written, wrote) a poem before.
39. The tan sweater had (laid, lain) in a dresser drawer for months before Carlotta discovered it and decided to wear it.

40. She has (~~were~~, worn) the sweater almost every day since.
41. As I walk through the quiet house, I suddenly (~~hear~~, heard) a scratchy noise.
42. By the time the orioles arrived, the insects (~~already came~~, had already come) out in full force.
43. In the middle of the second half, my sneakers began to feel uncomfortable, and I (~~notice~~, noticed) a tear along the seam.
44. Your shirt looks so tight on you. It shouldn't have (~~shrank~~, shrunk) that much!
45. By the time I got my binoculars, the birds had (~~flew~~, flown) away.
46. Two weeks ago I (~~finished~~, have finished) building a new dog-house for Dingo.
47. Don't (~~set~~, sit) on the bench. The paint is still wet.
48. Please (~~set~~, sit) that lamp on the night table.
49. The bat swooped near my head and I automatically (~~duck~~, ducked), though there was no need to do so.
50. I (~~brought~~, ~~brung~~) my little brother to school today to take part in a special class project.

PRACTICE 9 Using Possessives and Plurals of Nouns

Complete each sentence with the correct form of the words in parentheses. (Review pages 288–295.)

1. 2. All the members of the (^{men's}man) bowling team were invited to (^{Harry's}Harry) house after the match.
3. 4. The two (^{monkeys}monkey) pounced on the bunch of (^{bananas}banana) and carried them to the top of the tree.
5. 6. All the (^{churches}church) in our town have beautiful high (^{steeple's}steeple).
7. 8. (Mr. ^{Albertson's}Albertson) fruit store carries freshly baked (^{loaf's}loaf) of bread.
9. 10. The two (^{halves}half) of the coconut can be used as crude instruments for the (^{children's}child) band.
11. 12. During the Middle Ages (^{ladies'}lady) (^{costumes}costume) were often elaborate.
13. 14. The (^{boys'}boy) gymnasium now has three extra rows of seats for the big basketball game against Greenville, (^{Westwood's}Westwood) arch-rival.
15. 16. My (^{aunt's}aunt) victory in the golf tournament was reported in (^{yesterday's}yesterday) paper.
17. 18. How many pints of (^{strawberries}strawberry) will we need for the (^{club's}club) strawberry festival Friday night?
19. 20. Some people would like to do a (^{day's}day) work for a (^{week's}week) pay.

PRACTICE 10 Recognizing Adjectives, Adverbs, and Prepositions

Copy the following sentences in your notebook, leaving a blank line after each line you write. Underline the simple subject once and the verb twice. Write **adj.** over every adjective and **adv.** over every adverb. Enclose each prepositional phrase in parentheses. For this exercise, you will not be required to label *a*, *an*, or *the*. (Review pages 297–309 and 338–339.)

EXAMPLE

adj. **adj.**
Many outstanding women (in the United States) have played
adv. **adj.** **adj.**
an unusually important historical role.

MONUMENTS TO FAMOUS WOMEN

1. I have just read an interesting article about the role of women in the development of the new nation.
2. Beautiful statues, imposing monuments, and stately houses vividly recall the contributions of these distinguished women.
3. The handsome home of Louisa May Alcott in Concord, Massachusetts, is visited by thousands of tourists annually.
4. Here, in this house, Louisa May Alcott wrote *Little Women*.
5. Miss Alcott was a truly independent spirit of great courage and wisdom.
6. Susan B. Anthony lived in a three-story, red-brick house in Rochester, New York.
7. This leading advocate of the vote for women spent her last forty years there and used the house as a base for her travels throughout the world.
8. The pleasant house is now a museum and is open to the public (from Wednesday to Saturday).
9. The birthplace of Helen Keller is located on a quiet street in Tusculumbia, Alabama.
10. This house is also open to visitors.
11. In summer, a local group of actors presents a play about the life of this great person.
12. Celebrated women have been honored in other ways.
13. Mary Bethune has been honored by a statue in Washington, D.C.
14. This memorial to a distinguished black educator, towers impressively above the ground.

15. (On the expedition)(by Lewis and Clark)(through the unexplored West) Sacajawea played an important role (as guide).
adj.
16. A simple grave (with her name)(on it) can easily be found (on the Wind River Reservation)(in Wyoming).
adj.
17. Elisabet Ney was a skilled sculptor (of the last century).
adj.
18. Her studio (in Austin, Texas,) has become a kind (of shrine)(for her numerous admirers).
adj.
19. Sadie Orchard drove a stagecoach regularly (through the Black Range Mountains)(in southern New Mexico).
adv.
20. Her stagecoach is (on display)(in a museum)(in Santa Fe).
adj.

PRACTICE 11 Using Adjectives, Adverbs, and Prepositions

Number your paper from 1 to 50. Next to each number write the correct or never-questioned form of the word or expression in parentheses. (Review pages 311–323.)

1. Please take those shoes (off, ~~off of~~) the new lawn chair.
2. Although she picked up a racquet for the first time only a year ago, Martha really plays tennis (good, well).
3. The handball should be (somewhere, ~~somewheres~~) in the top drawer of the dresser.
4. There isn't (anything, nothing) more delightful than the garden after a rain.
5. (~~Them~~, Those) arrowheads were dug up on my grandfather's farm along the Mohawk river.
6. My favorite lunch is (a ~~half~~, half) a cup of soup and a cheese sandwich.
7. The retriever puppy is (friendlier, ~~more friendlier~~) than the terrier puppy.
8. A dog and (a cat, ~~cat~~) were chasing each other around the old birch tree in the back yard.
9. When Neil and Sherm won the doubles match, the coach was delighted with (both, ~~the both~~) of them.
10. Of all major cities in (the United States, ~~United States~~), Mobile, Alabama, is listed as having the highest average rainfall: 66.98 inches.
11. (This, ~~This here~~) bottle of thinner will make your bottle of rubber cement last much longer than usual.
12. Bruce spoke so softly we (could, ~~couldn't~~) hardly hear him.
13. When you (finish, ~~finish up~~) *The Hound of the Baskervilles*, may I borrow it?

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14. Walk (~~careful~~, carefully) across that rutted street.
15. A tangelo orange tastes (sweet, ~~sweetly~~).
16. During the summer I stayed (at, by) my grandmother's house in Cross Plains, Wisconsin.
17. George borrowed my favorite Bic pen (from, ~~off of~~) me and hasn't returned it yet.
18. When the wind howled around the house, my brave dog Nero sat (beside, ~~besides~~) me and whimpered.
19. Let's all go (~~over~~, to) McDonald's and have a Big Mac.
20. Frances paused for a moment outside the door and then strode (~~in~~, into) the room with all the dignity she could muster.
21. For lunch we went to Shakey's and bought a pizza, dividing it (among, ~~between~~) the three of us.
22. I think all the tenors in our choir sing (~~good~~, well), but I seem to detect a sour note now and then among the sopranos.
23. Some steamship companies are advertising a "cruise to (nowhere, ~~nowheres~~)."
24. We spent six weeks of our summer vacation (~~at~~, in) California.
25. If you'd like to visit the Virginia Museum of Fine Arts in Richmond this vacation, it's all right (~~by~~, with) me.
26. (~~Them~~, Those) birds out on the bay are white pelicans, not swans.
27. I still have (~~a-half~~, half) a day's work weeding the lawn.
28. Which of the two Dakotas is the (larger, ~~largest~~), North or South Dakota?
29. Who (~~beside~~, besides) Steve has volunteered for the clean-up committee after the dance?
30. Milt seldom laughs but takes everything too (~~serious~~, seriously).
31. Inspiration for writing is (everywhere, ~~everywheres~~) if we keep alert and sensitive to the possibilities.
32. The (highest, ~~most highest~~) peak in the Andes Mountain Range is Aconcagua, but among all the world's peaks it ranks only thirty-fourth.
33. We had two kittens left from Dorinda's litter, but a woman from Ipswich took (both, ~~the both~~) of them.
34. Because we were planning to work till sunset, we decided to take (~~a~~, an) extra hour for lunch.
35. The young biologists didn't find (any, ~~no~~) fossils in the shale near Ellenville, New York.
36. Of the many rivers that wind to the sea in Virginia, which is the (~~longer~~, longest)?
37. The fire burned (~~furios~~, furiously) when we added the packing crates to the blaze.
38. I haven't (ever, never) learned to play bridge, but I'd like to try.

39. Maine is larger than (any, any other) state in New England. (Maine is in New England.)
40. The puppies barked (happily, happy) when they heard Dad's car approaching the house.

PRACTICE 12 Parts of the Simple Sentence

Copy the italicized words in a column and number them from 1 to 50. Then, using the abbreviations listed below, indicate the use in the sentence of each word. Write the correct abbreviation to the right of each word.

- | | |
|------------------------|------------------------------|
| s.s. — simple subject | p.n. — predicate noun |
| v. — verb | p.a. — predicate adjective |
| d.o. — direct object | o.p. — object of preposition |
| i.o. — indirect object | |

THE GREAT AMUSEMENT PARKS

1. The amusement park had its *beginnings* in eighteenth-century *France*.
2. It was originally a picnic *area* and a *place* of relaxation.
3. Creative park directors soon *gave* these *parks* new attractions.
4. After the 1860's Coney Island, in New York City, *became* the outstanding amusement *area* in the nation.
5. *It* was *exciting* for people of all ages.
6. Coney Island developed three great *parks* within its *borders*.
7. Steeplechase Park was the most *popular* and the most *durable* of these parks-within-a-park.
8. Other cities were *enthusiastic* about the *introduction* of amusement parks.
9. *Cincinnati* had another "Coney Island" with attractions and thrilling rides.
10. *This* was *popular* from the very beginning.
11. Palisades Park in New Jersey gave the traditional *park* some new *twists*.
12. Various contests brought *crowds* to this miniature *version* of Coney Island.
13. For one promotion *stunt* a young *couple* were married on the roller coaster.
14. Parks *sprang* up around the county, in *places* like Hershey, Pennsylvania, Youngstown, Ohio, and Philadelphia, Pennsylvania.
15. The *introduction* of the theme park gave the amusement *park* a new direction altogether.

16. Historians of the amusement park give *Walt Disney* credit for the introduction of this new concept in entertainment.
17. Disneyland, in California, was the first park of its kind.
18. Disney divided his park into Main Street, Adventureland, Frontierland, Fantasyland, and Tomorrowland.
19. The theme of each section was apparent in the rides and other attractions.
20. Disneyland was instantly successful.
21. Many other parks are first cousins to Disneyland.
22. Six Flags over Texas emphasizes the history of Texas.
23. Kings Dominion, in Virginia, includes an International Street and a smaller version of the Eiffel Tower among the attractions.
24. Opryland, U.S.A., in Nashville, Tennessee, is a showpiece of musical talent.
25. Hundreds of amusement parks around the United States give visitors happy hours of fun and relaxation.

PRACTICE 13 Identifying Parts of Speech

Copy the following sentences, skipping every other line. Then, using the following abbreviations, tell what part of speech each word is. Write the abbreviation above the word. Each sentence contains ten words. (Review pages 335–340.)

n. — noun	adj. — adjective	prep. — preposition
pr. — pronoun	adv. — adverb	conj. — conjunction
v. — verb		

1. The naval museum at Annapolis displays objects of historic interest.
2. Sheila walked unsteadily across the swaying bridge over the creek.
3. The ferocious mink is the dominant animal in many ponds.
4. On the hike Isabel was stung by an angry hornet.
5. The partridge rose noisily from the grass and flew off.
6. Swiftly but quietly, the snake slithered away down the stream.
7. The kittiwake nests precariously on the sides of steep cliffs.
8. The air is especially refreshing at sunrise or at sunset.
9. The campus of the college is spacious and beautifully landscaped.
10. Gophers eat the lead around the telephone cables and disrupt service.

PRACTICE 14 Pronouns

Number your paper from 1 to 20. Next to each number write the correct or never-questioned form of the word or expression in parentheses. (Review pages 341–349.)

1. Let's you and (~~I~~, me) visit Adventureland this weekend.
2. (~~Them~~, Those) are 747's on the runway at the airport, waiting for clearance to take off.
3. (~~I and Lucia~~, Lucia and I) are operating the cameras for our classroom movie.
4. Nobody but (~~he~~, him) can fix our broken-down lawnmower.
5. (~~Us~~, We) members of the print squad are being taken to the *Times* building for a tour of the pressroom.
6. When it comes to being on time for meals, no one is faster than (~~he~~, him).
7. In a week or two (~~her~~, she) and Terry will be free of schoolwork and ready to help build the tool shed in the yard.
8. All of us went down into the Grand Canyon on burros except Doreen and (~~he~~, him).
9. Unexpectedly we met Miguel and (~~her~~, she) at the Lincoln Memorial.
10. Nearly every house in Palm Bay had (~~its~~, their) hibiscus shrubs damaged by the freeze.
11. (~~Her and me~~, She and I) took piano lessons for over a year with Mrs. Miller.
12. Roger told Shelley and (~~I~~, me) about the National Geographic special on television.
13. Are Gil and (~~he~~, him) planning to meet at Burger King today?
14. All of us brought back souvenirs of our trip to Sea World except Mark and (~~her~~, she).
15. Not one of the boys in the beginner's ski group had (~~his~~, their) skis properly fastened.
16. Cynthia and (~~I~~, me) are making sandwiches of corn-rye bread and Swiss cheese.
17. Please tell Max and (~~her~~, she) to hurry.
18. Aunt Letty divided the pie among Sally, Corinne, Lou, and (~~I~~, me).
19. Let's you and (~~I~~, me) go swimming after school today.
20. (~~Her and Carl~~, She and Carl) make a strong mixed-doubles team in tennis.

PRACTICE 15 The Comma

As you copy the following sentences, add needed commas. Do not overpunctuate. (Review pages 354-360.)

1. For a change of address write to *TV Guide*, Box 400 Radnor Pennsylvania 19088, and enclose the address label from your copy of the magazine.

2. Calamity Jane, one of the famous characters of the old West was a stagecoach driver and an army scout.
3. Yes, Paula, Idaho's Shoshone Falls is actually higher than Niagara.
4. Iron pyrites, for example, may sometimes be taken for gold.
5. Oslo, Stockholm, and Helsinki are at the latitude of southern Alaska.
6. On December 14, 1871, the great Chicago fire killed 200 persons and left 70000 homeless.
7. *Spearfish*, *Deadwood*, *Rockerville*, and *Lead* are the colorful names of towns near Rapid City, South Dakota.
8. Blaise Pascal, a French mathematical genius, built the first mechanical calculator in 1642.
9. The abacus, another kind of early calculator is not mechanical.
10. Well, did you finally find your basketball sneakers Tom?
11. The capitol building in Madison, Wisconsin like its famous counterpart in Washington, has a beautiful dome.
12. Send for a catalog to General Nutrition Corporation 418 Wood Street, Pittsburgh, Pennsylvania 15222.
13. An otter, it is said, is fast enough to dodge a rifle bullet.
14. Anna Edson Taylor, the first person to go over Niagara Falls in a barrel, made the trip on October 24, 1901 and escaped without a scratch.
15. Platform tennis, one of the fastest growing sports in the United States, originated in 1928 in Scarsdale, New York.
16. Colorado, Wyoming, and Utah, according to *Information Please Almanac* have the highest average altitude of all the fifty states.
17. Delaware, among all the states, has the lowest average altitude.
18. Gold was discovered in California on the property of John Sutter, a prosperous and happy man at the time.
19. The discovery of gold, surprisingly enough, brought nothing but misfortune to Sutter.
20. Wild-eyed prospectors, according to *The Joys of Trivia*, tore up Sutter's property in their headlong search for gold and infected Sutter's men with the gold fever.

PRACTICE 16 Punctuating Direct Quotations

Copy the following sentences and punctuate them correctly. (Review pages 352–362.)

1. The great Latin poet Virgil said, "They can because they think they can."
2. "A diet is what helps a person gain weight more slowly," said Bill Copeland.

3. Genevieve asked, "Have you finished the Sunday crossword puzzle yet?"
4. "Where did you put the jar of pickle relish?" asked Monty.
5. "If you would go to the top," said Thomas A. Edison, "first go to the bottom."
6. Eleanor L. Dean said, "Work is the best escape from boredom."
7. A Spanish proverb advises, "At an auction keep your mouth shut."
8. Emily Dickinson wrote, "Success is counted sweetest by those who ne'er succeed."
9. "Kites rise highest against the wind," said Winston Churchill, "not with it."
10. "We sell fun," said the sign in front of the boat store. "Just add water."
11. "Animals are such agreeable friends," George Eliot said.
12. Cathleen asked, "Is the sea bad by the white rocks, Nora?"
13. Have you ever come across the proverb that says, "You can't sell the cow and have the milk too"?
14. A sign in a beauty shop window said, "We curl up and dye for you."
15. "Have you ever visited Sea World in San Diego?" asked Carlos.
16. "Happiness is not a station you arrive at," said Margaret Lee Runbeck, "but a manner of traveling."
17. "Where," asked Ina, "did you ever find a pair of earrings as beautiful as those?"
18. "If your friend doesn't have a smile," said the bumper sticker, "give him one of yours."
19. "I am an old man and have known a great many troubles," said Mark Twain, "but most of them have never happened."
20. Pearl Buck insisted, "The Chinese believe that there's an age in which to learn everything."

PRACTICE 17 Review of Punctuation

Punctuate the following sentences correctly. Add underlining where needed. Be careful not to overpunctuate. (Review pages 352–362.) * = or no mark

1. According to Trivia, a book by Timothy T. Fullerton, each Italian eats twice as many loaves of bread as does each Englishman.
2. The Theater of the Four Seasons on Long Island, New York, had a sign which said, "Closed for the winter."
3. A heavy dew, contrary to what you might expect, is a sign of good weather.
4. The Ross Ice Shelf, an ice sheet in Antarctica, covers an area the size of France.

5. Of Clement Atlee, a political opponent, Winston Churchill once said, "He is a sheep in sheep's clothing."
6. Sarah, where on earth did you put the sandwiches, the lemonade and the jars of pickles?
7. Each year, according to this article, about a thousand new species of insects are discovered.
8. Does A. Conan Doyle's book The Adventures of Sherlock Holmes contain his famous short story A Scandal in Bohemia?
9. "Please don't break us apart," said a sign over a bin of bananas. "We grew up together."
10. A single sentence in Les Miserables, Victor Hugo's great novel contains 823 words, 93 commas, 51 semicolons,* and 4 dashes.
11. You may order information about self-teaching music programs from the U.S. School of Music 417 South Dearborn Street Chicago Illinois 60605.
12. On October 13, 1959, President Eisenhower broke ground for the Dwight D. Eisenhower Memorial Library in Abilene, Kansas.
13. The height of Mt. Everest, highest mountain in the world, is now listed as 29,028 feet above sea level.
14. A traveler in Europe must learn to deal with Portuguese escudos, Dutch guilders, Austrian schillings, German marks, and Italian liras.
15. Peter the Great, Czar of Russia from 1682 to 1725, ordered his followers to imitate Western customs and cut off their beards.
16. The Crystal Palace, outstanding attraction at the London Exhibition in 1851, was more than a third of a mile long.
17. The sign near the seal pool at the zoo said: Please take lost children to the Lion House."
18. On July 2, 1919, a British dirigible from Scotland landed at Mineola, New York, after a successful flight across the Atlantic.
19. We played five sets of tennis in the morning, went swimming in the afternoon,* and strolled on the Atlantic City boardwalk in the evening.
20. The scenery was beautiful, declared Alexander Woolcott in a sharp review of a new play, "but the actors got in front of it."

PRACTICE 18 Capitalization

Capitalize the following sentences. (Review pages 367–371.)

Capitals are underlined.

1. after seeing a play by the indian river players, we went to a new restaurant, poor richard's, and had a platter of shrimp, scallops, and flounder.

2. after i leave bay shore junior high school, i hope to take spanish and german in high school.
3. the local dramatics group is presenting *fiddler on the roof* on saturday and sunday, april 22 and 23.
4. for the fruit cake we were able to get a box of del monte dried apricots and a box of sunmaid raisins.
5. in florida the constellation the big dipper is difficult to see in winter.
6. on may 2, 1803, the louisiana purchase treaty was signed, and a vast new territory was added to that of the united states.
7. when the weather in the northeast is very cold, a frost may reach florida.
8. marquette university is playing north carolina state tomorrow night in a key basketball game.
9. for a limited time and under certain conditions, american airlines sponsored low-cost excursion tours to several large cities in the northwest.
10. thomas nast, a great american political cartoonist, created the donkey as the symbol for the democrats and the elephant as the symbol of the republicans.

PRACTICE 19 Writing Clear, Concise Sentences

Improve the following sentences by omitting every useless word, supplying nouns for unclear pronouns, placing modifiers correctly, or in some other way making the meaning clear. (Review pages 374–377.) Good answers may vary.

“I have

1. Dad told Joe, ~~he had~~ left the ice cream on the table.”
2. In ~~my~~ opinion I consider Adele the best swimmer on our swim team.
3. Ted pointed out that if he went fishing on Saturday, that no one would ~~be~~ left to mind the store.
4. Out of all the desserts at the church picnic, I still liked my walnut cake best.
5. My brother is an excellent shortstop and would like to make a living ~~at it~~. playing baseball
6. The crocodile bird it picks parasites from the teeth and hide of Nile crocodiles, and ~~it is~~ never chased by its hosts.
7. Does a basketball player have to be unusually tall in height to make the local college ~~team~~? team
8. What do you suggest to ~~help~~ a cold?

9. *Incredible Athletic Feats* is the book ~~about which~~ I told you about.
10. Ring the bell first and then push ~~it~~ open.
11. A man named Luther Crowell ~~he~~ invented the paper bag in 1867.
12. Finish ~~up~~ your homework before you leave for baseball practice.
13. I have read that if you can play tennis ~~that~~ you can easily learn to play paddle tennis.
14. Would you repeat that answer ~~again~~, please? I didn't hear you the first time.
15. ~~Playing~~ chess is a game that requires concentration.
16. The title of the book I read for my report is ~~called~~ *The Artist's Eye*.
17. Julian ~~accepts as true and~~ believes that UFO's exist.
18. Usually I ~~always~~ visit my grandmother on Saturdays.
19. Mark helps injured animals and hopes to make a career of it.
20. Edgar Rice Burroughs, the creator of Tarzan, ~~he~~ personally answered the hundreds of thousands of letters sent to him over 35 years.

PRACTICE 20 Punctuating Simple and Compound Sentences

Copy the following sentences and supply the missing punctuation. (Review pages 379–383.) *= or no mark

ECLIPSES

1. A total solar eclipse is one of the world's most dramatic sights, but it can be seen in any given place only at rare intervals.
2. The eclipse of July 10, 1972, for example, was the last total solar eclipse to be visible in any part of the United States for 45 years.
3. Only those in a narrow band along the earth's surface can see a total solar eclipse, but half the population of the earth can see a total lunar eclipse.
4. Within any year a maximum of seven eclipses can occur, and at least four of them will be solar.
5. Conditions for seeing an eclipse must be good, or else the waiting and anticipation come to nothing.
6. Clouds are obviously the most important obstacle to clear viewing, but there are other problems.
7. An eclipse in early morning or late afternoon may be partially obscured by haze and pollution, both serious obstacles to good viewing.

8. Scientists sometimes find good viewing spots along the path of the eclipse and change their positions rapidly if local conditions seem unpromising.
9. During the partial phases of an eclipse, the sun's rays are extremely bright and dangerous, and viewers must take precautions against looking at the sun directly.
10. A lunar eclipse may not be as spectacular as a solar eclipse, but it is a beautiful sight and an easy one to watch.

PRACTICE 21 Improving Sentences by Using Verbals

Improve these sentences by using participles, gerunds, and infinitives. (Review pages 388–393.) Good answers may vary.

* = or no mark

EXAMPLE

Paul and I traveled to Sebastian Inlet in order that we might watch the Florida pro surfing contest.

Paul and I traveled to Sebastian Inlet to watch the Florida pro surfing contest.

1. Jan prepared for the cross-country season. ^{by jogging} He jogged half an hour each morning before school.
2. ^{Having} Amanda climbed to the top of the fire tower, ^{Amanda} she could see her fellow climbers still on the ridge below her.
3. Please check your back-packing equipment so that you will be ready for the weekend's hike to Bald Mountain. ^{to}
4. We had a great time at Twin Lake campsite. ^{swimming, relaxing,} We swam. We relaxed. ^{to} We sat around the campfire at night.
5. I especially enjoy ^{taking} one activity. I take pictures of unusual and historic buildings.
6. Mr. Romney told us that we should wipe down our bikes after a trip in the rain. ^{to}
7. At Passover Jewish families have a charming custom. ^{of hiding} They hide a half piece of matzo somewhere in the house.
8. The children look for the matzo in order that they might receive a reward. ^{setting}
9. This quest begins the Passover celebration. ^{Passover} It sets a happy tone for the eight-day celebration.
10. Passover usually comes in March or April. ^{Passover} It is a spring festival, like Easter.

PRACTICE 22 Recognizing Phrases and Clauses

In the following sentences 25 groups of words are numbered and printed in *italics*. On your paper write the numbers 1 to 25 and after each number write **phrase**, **ind. cl.** (independent clause), **adj. cl.** (adjective clause), **adv. cl.** (adverb clause), or **noun cl.** (noun clause) to show what each group of italicized words is. (Review pages 395–408.)

PUZZLES FOR THE MILLIONS

The week before Christmas (1) *in 1913* was quiet. The Panama Canal was nearing completion, and (2) *Maine was debating a speed limit of 8 miles an hour for automobiles*. A late warm spell (3) *which made December seem like spring* warmed parts of the Northeast. (4) *Though nothing much was happening*, one little event did start a trend (5) *that made history*.

On December 21, 1913, there appeared in the Sunday supplement (6) *of the old New York World* a new word puzzle. Readers noticed (7) *that the puzzle was shaped like a diamond and contained 72 white squares around a center of black squares*. This was the first crossword puzzle, but (8) *no one considered it in any way important*. (9) *Although the editors looked down on the puzzle as a fad*, they continued the puzzle for the fans (10) *who cried for more*.

(11) *After the puzzles had been running for about ten years*, there occurred a second event (12) *which gave puzzles an extra push*. (13) *In 1924* two young men decided (14) *that they would publish some books*. Richard Simon and Max Schuster looked for a book (15) *that might launch their new company*. They decided (16) *upon a crossword puzzle book*, and (17) *the newspaper staff gave them some help*. (18) *Because everyone considered the puzzle book a terrible idea*, the two men published the book (19) *under the name of the Plaza Publishing Company*. They soon realized, however, (20) *that they had a hit on their hands*.

Crossword puzzles have enjoyed a steady popularity ever since and have appeared (21) *in most newspapers* (22) *across the country*. A poll some years ago revealed (23) *that 30 million readers do crossword puzzles*. (24) *Though many puzzles have changed rules somewhat and have become more difficult*, the basic puzzle still remains a source (25) *of relaxation, a vocabulary builder, and a mind-stretcher*.

PRACTICE 23 Punctuating Sentences

As you copy each of the following sentences, punctuate it correctly. After each sentence write **S** (Simple), **Cd** (Compound), or **Cx** (Complex). (Review pages 352–362 and 395–408.) * or no mark

ISLAND IN THE DESERT

1. *Oasis* comes from an old Egyptian word which means “dwelling place.” **S**
2. Because they usually have adequate supplies of water, oases in the desert are usually dwelling places. **Cx**
3. In Tozeur, which is located in the Sahara region of Southern Tunisia, it rains on the average only twice a year, but water is visible everywhere. **Cd**
4. Ponds, which are fed by underground springs, store water, provide water for bathing and drinking, and supply water for irrigation. **Cx** (Discuss why the commas around the adjective clause are optional in sentence 4.)
5. The springs are fed from sources far away, and the water is accepted by the villagers as a divine blessing. **Cd**
6. Tozeur has 20,000 inhabitants and 400,000 date palms, which form a green protective circle around the village. **Cx**
7. Farmers are allotted five hours of irrigation each week, and they are careful to take no more and no less. **Cd**
8. Tozeur’s wealth lies in its 20 square miles of date palms, which are planted neatly and maintained by individual owners. **Cx**
9. A visitor to Tozeur soon learns that dates are the village’s cash crop. **Cx**
10. Although there are more than a hundred varieties of dates, experts consider the Degla Ennour best. **Cx**
11. The villagers love their water and constantly bathe and splash in it. **S**
12. They also constantly munch on fresh dates, which taste different from the dates that we buy in our markets. **Cx**
13. The fresh date is crisp and slightly bitter, not sweet and sticky. **S**
14. Although rain seems a welcome arrival in the desert, the villagers in Tozeur fear rain. **Cx**
15. If rain threatens, villagers cover each bunch of dates with a cellophane bag for protection. **Cx**
16. Violent sandstorms injure the taller palms, and grasshoppers sometimes eat the tips of dates. **Cd**
17. When these tragedies happen, the villagers tighten their belts, borrow money,* and come back the following year. **Cx**
18. Outside the oasis the desert is dry and inhospitable, a threat to any unwary traveler. **S**

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19. Inside the oasis, however, there is a sense of peace and security that appeals to the villagers and the occasional tourists. Cx
20. An example of an oasis in the United States is Palm Springs, California, which by 1872 was a regular stop on the stagecoach run from Prescott, Arizona, to Los Angeles. Cx

PRACTICE 24 Sentences and Sentence Fragments

Indicate by 0, 1, 2, or 3 the number of complete sentences in each of the following. On your paper place a period between the number of the example and your answer. Get rid of a sentence fragment by making it into a complete sentence or by attaching it to another sentence. Get rid of a run-together sentence by correctly punctuating and capitalizing it. (Review pages 254–255 and 412–419.) Revised sentences may vary.

1. Six otters, ^{were} floating on their backs in the pool at Sea World. 0
2. One story tells us that King Henry I of England established the yard as the distance from his nose to the end of the thumb on his outstretched arm. 1 B
3. Please get the screwdriver, bring it here. I want to take this lamp socket apart. 3
4. The sale of Easter seals helps the handicapped. ^Tthe sale of Christmas seals helps in the fight against lung diseases. 2
5. Have you tasted that mint tea? ^II like it. 2
6. The hummingbird ^{is} being the only bird that can fly backwards or imitate a helicopter by hovering in the same spot. 0
7. How would you like this distinction? ^Tfour men in the history of boxing have been knocked out in 11 seconds of the first round. this means the actual fighting took one second. 3
8. Bees follow a timetable that brings them to a flower at just the right time of day for gathering nectar. 1
9. Different flowers ^{are} producing nectar at different hours of the day. 1
10. According to a study flowers with white or cream-colored petals give off the most perfume. 1
11. The banana, ^{is} actually an herb with more than a hundred varieties in cultivation. 0
12. Did you see that girl in the commercial? ^Wwas it really Janie Sullivan? 2
13. Relax. 1
14. Chocolate originated with the Aztecs of Mexico. ^Tthey roasted and ground up the cacao bean. they mixed it with water and other ingredients and had a bitter drink that they called “chocolatl.” 2

15. Chocolate ^{has} ~~having~~ become the number one flavoring for candy and ice cream. 0
16. The oldest living thing on earth is not a giant redwood. ⁱ ~~it~~ is actually a bristlecone pine which has been calculated to be 4600 years old. 2
17. Wheat is a cultivated crop and does not grow in a wild state, according to botanical authorities. 1
18. ^{We were} ~~A~~ Watching the basketball game on television for two hours Saturday. 0
19. ^H The Vatican gardens are beautiful. ^{they} ~~they~~ were designed by Raphael. ^{he} ~~he~~ was a rival of the great Michelangelo. 3
20. Warm, moisture-laden winds ^{were} ~~moving~~ up from the Gulf and bringing warm weather to most of the eastern half of the nation. 0

PRACTICE 25 Combining Sentences

For each of the following groups of short, choppy sentences write one good sentence. The abbreviation in parentheses after each group tells you whether to make it a compound sentence (**cd.**), a complex sentence (**cx.**), or a simple sentence with a compound predicate (**cd.p.**). Punctuate correctly. (Review pages 382–384, 400, 402–403, and 414–429.) *Good answers may vary.*

EXAMPLE

Do you like flowers? Visit Costa Rica, home of 6000 different flowering plants. (**cx.**)

If you like flowers, visit Costa Rica, home of 6000 different flowering plants.

1. ^{When i} ~~The timer will go off.~~ ^{goes} ~~Then~~ turn on the television for the six o'clock news. (**cx.**)
2. Use more vivid, specific verbs. ^{and y} ~~Your~~ writing will improve. (**cd.**)
3. The Country and Western Music Jamboree will be held on May 22. ^{on} ~~It~~ will feature continuous music from 3:00 p.m. to 11:00 p.m. (**cd. p.**)
4. ^{Although} ~~The~~ bread came out of the oven at 10:00 a.m. ⁱ ~~It~~ was still warm at 11:00. (**cx.**)
5. Early explorers of the New World considered gold the most valuable treasure. ^{but} ~~In~~ reality it was the wealth of new plants. (**cd.**)
6. ^{After} ~~I am going to cut~~ the lawn first. ^{then} ~~Then~~ I will trim the edges. (**cx.**)
7. I like meat loaf. ^{but} ~~My~~ brother Sam prefers meat balls in cranberry sauce. (**cd.**)

8. Alice Vonk developed a pure white marigold^{and}. ~~She~~ received \$10,000 for her efforts. (cd. p.)
 Because
 9. Brian didn't water the newly sodded lawnⁱ. ~~It~~ turned brown. (cx.)
 10. This summer we may go to Banff and Lake Louise^{or w}. ~~We~~ may go to Bryce Canyon and the Southwest. (cd.)

PRACTICE 26 Identifying Sentence Patterns

In each of the following sentences identify the pattern: **SV**, **SVO**, **SVIO**, **SVN**, or **SVA**. (Review pages 432–437.)

THE PEERLESS PRICELESS PICKLE

- SVN 1. A picnic without a pickle is a failure!
 SVA 2. Pickles have become more and more popular each year.
 SV 3. Pickles come in a great variety of shapes and flavors.
 SVO 4. Each country has a favorite pickled cucumber.
 SVIO 5. Spices give pickles in Latin American countries a hot taste.
 SVO 6. The English enjoy their mustard pickles.
 SVN 7. The kosher dill pickle has become a favorite everywhere.
 SV 8. The art of the pickle goes back more than 2000 years.
 SVO 9. During all those years people have preserved the cucumber in spices, vinegar, and salt brine.
 SV 10. Cleopatra nibbled on pickles for beauty and health.
 SVN 11. Before his trip to the New World Amerigo Vespucci was a pickle dealer in Seville.
 SVA 12. In Colonial America fresh vegetables were scarce during the winter months.
 SVN 13. Then the lowly pickle was a necessary addition to the diet.
 SVO 14. It provided tasty, juicy vegetables during the cold months.
 SVIO 15. Pickles gave the William Underwood Company a start in business.
 SV 16. The new company, in 1821, went into business on a Boston wharf with pickles as a principal item of sale.
 SVO 17. Henry John Heinz pickled sour onions in 1869.
 SVO 18. Two years later Heinz sold sour pickles.
 SVN 19. The Heinz company became the giant of the industry.
 SVO 20. Heinz exhibited his pickles at the Columbian Exposition in 1893.
 SVA 21. The Heinz Company is still famous as a processor of pickles and other products.
 SVIO 22. According to one researcher, pickling gives cucumbers additional vitamin A.
 SVO 23. Pickles contain other vitamins, including B1, B2, and C.
 SVA 24. Pickles are also rich in calcium, phosphorus, iron, and copper.
 SVN 25. The pickle on your hamburger is a pretty important food.

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