

STUDY GUIDE for *Sentence Sense*

INTRODUCTION

The Four Parts of *Sentence Sense*: Writing all the way

Each chapter in *Sentence Sense* begins and ends with writing. The sentences that you write at the beginning of each chapter highlight the grammar structures that you are about to study, and when you return to your writing at the end of the chapter, you'll be able to analyze how those structures work. By the time you finish the chapters you need, you will have extracted for examination many elements of Standard English and will have then put those elements back where they live, in the flow of words that carry and create meaning.

The text is presented in four parts: **Grammar**, **Usage**, **Writing**, and **Resources**. The chapters in Part I, **Grammar**, are descriptive; they show how the parts of English sentences fit together and function. The chapters in Part II, **Usage**, are prescriptive; they offer advice for changing the way you may be using some sentence parts in order to bring your usage in line with the conventions of Standard English. The chapters in Part III, **Writing** focus on the way sentences work together in paragraphs, offering techniques and suggestions for clarifying your ideas for different purposes. The charts and links in Part IV, **Resources**, help you keep information handy and find your way around web pages as the rest of the text unfolds.

The four parts are interconnected. Depending on your interests and on the advice of your teacher or tutor, you may move from one part to another frequently, and you probably will not need to use everything in each part. The introductions to each of the four parts (see the **Table of Contents** of this *Study Guide*) offer more detail about how to mix and balance the parts as you work on this text.

As you move among the parts of the text, independently or with other students, you will fit the resources of *Sentence Sense* to your needs. Patterns for use of the material will vary widely. However, the core activity is writing. The explanations and exercises throughout the text are grounded in your observations of your own writing. The more you can enact your growing knowledge of Standard English in the paragraphs that you write, the more firmly you will understand what you've learned. More important, the more you write, the better you get at it. Get your word processor or notebook ready from the start.

Sentence Sense in classroom-based study

Sentence Sense encourages classroom activity. While the grammar and usage presentations draw on mechanical interactions that can take place wherever there are computers, the writing assignments call upon human interactions that are often best managed within classrooms. Therefore, the first model for the use of **Sentence Sense** is that of the classroom supplemented with a computer bank. In this model, students split their course time between classroom and computer activities. They begin paragraphs in class and then take them to the computer for word processing and development. Likewise, they bring questions from their computer work on grammar and usage back to the classroom for clarification.

This model allows teachers to provide maximum guidance, and allows students to consult with and learn from each other directly. One sequence of study is suggested below:

Weeks	Part I: Grammar	Part II: Usage	Part III: Writing
1- 6	--Use <i>Writing</i> sections to introduce structures in class. Can lead to full paragraphs or just brief context for focus on structures. --Go to computers for work on explications and applications, bringing problems back to class. -- In class, use <i>Fun with Grammar</i> sections to provide additional scope, and at the computer use the <i>Review and Practice</i> sections to prepare for the <i>Mastery Tests</i> . --Complete at least Chapters 1-5.		--Introduce sections of Chapter 16 as needed. --Introduce assignments in Chapter 17 as needed. --Apply <i>Peer Responses</i> to <i>Return to Writing</i> sections from Part I and to all assignments from Part III. -- Teachers use the <i>Correction Key</i> (copied from the Part IV <i>Charts</i> section of this Study Guide) to keep track of the error patterns emerging in each student's writing.
7-16	--Use Chapters 6 & 7 as needed.	--Set up work groups for specific chapters based on identified error patterns. --Confirm individual students' need for chapters with <i>Pretests</i> , and measure progress with <i>Mastery Tests</i> .	--Explore further material in Part III, developing and revising all written work. --Incorporate new knowledge of grammar and usage in the editing of emerging papers. --Use <i>Fun with Writing</i>

		--Use <i>Fun with Grammar</i> sections for diversion from the new concentration on error.	activities to broaden focus.
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The **Study Guide** is designed to unify classroom and computer activities. All the prompts for *Writing* and *Return to Writing* appear in both the **Guide** and on the website, so that they can elicit work with both pencil and keyboard. Likewise, all of the writing *Topics* in Chapter 17 are presented in both screen and print form. Many of the *Fun with Grammar* and *Fun with Writing* games work particularly well as classroom ice-breakers. The **Guide** is the tangible pack for carrying ideas between classroom and computer dialogues.

Sentence Sense in tutorials or lab settings

In the absence of an organized class dedicated to the study of grammar and writing, students may use **Sentence Sense** as a self-paced tutorial, either consulting with a tutor or working independently. A computer laboratory encourages this kind of study, and students in such a setting benefit greatly from the establishment of an electronic bulletin board or e-mail conferences for sharing and responding to each other's papers. (See Orientation to the Website, *WebCrossing*, below) Following this model, students work through the online material and post their compositions for the comments of fellow students or a tutor. Submission of *Mastery Test* scores and revised drafts to a designated evaluator may determine a grade, or students may use the work as preparation for a placement test or portfolio review.

This model provides great flexibility, and allows students to pace their work to their own schedules. One sequence of study is suggested below:

Step	Part I: Grammar	Part II: Usage	Part III: Writing
1	--Work through Chapter 1, learning what to expect of each part: <i>Preview</i> , <i>Writing</i> , <i>Applications</i> , and <i>Return to Writing</i> . Keep the <i>Writing</i> paragraph in your writing file		--Establish a file for ongoing writing either on disk, in a portfolio of print-outs, or on an electronic bulletin board. --Complete the opening section of Chapter 16 and save it in your writing file.
2	--Work through chapters 2-5 in sequence, studying the way sentences function. Keep the brief chapter-opening paragraphs in writing file. --Jump to <i>Review and Practice</i> section of any chapter that		-- In whatever way you can, share your paragraphs with readers by electronic or face-to-face conferencing. Readers should follow the <i>Peer Response</i> steps detailed in Chapter 16 and summarized on

	looks too easy and use scores to determine which parts of the chapter demand study. --Use <i>Mastery Test</i> to check progress, and identify the chapter's sentence structures in the paragraphs of <i>Return to Writing</i> section.		the <i>Bookmark</i> at the end of the <i>Study Guide</i> . --Complete Chapter 16, developing the leisure-time activity paper started earlier.
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3	--Skim Chapter 6 and study the sections that you need. Consolidate your knowledge of sentence structure by completing Chapter 7.	--Select two chapters to study, based on identified errors. --Take the <i>Pretest</i> for each chapter and use the analysis of the test results to see where to focus within the chapter. --After completing a chapter, take the <i>Mastery Test</i> to measure improvement and to identify areas for further study. At any point, try the <i>Fun with Grammar</i> section to get a new perspective on the chapter's concepts.	--Ask readers to identify the three most common errors in your collected work, using the <i>Correction Key</i> (Chart #15), also summarized on the <i>Bookmark</i> .
4	--Review earlier chapters through their <i>Fun with Grammar</i> activities.	--Study two more chapters that respond to identified needs for error-correction.	--Choose two <i>Topics</i> from Chapter 17 for final compositions.

The **Study Guide** in this context becomes a map for finding a path through the text. It also serves as a record of progress and a notebook for questions that arise along the way. With clear questions, students can seek answers from colleagues and tutors; and with notes on where they've been, they can figure out where to go next.

Sentence Sense in Distance Learning

Distance Learning (DL) structures allow students to work wherever and whenever they can find access to the internet. Students can work at home in the middle of the night or at the local internet café during lunch hour. Students may work entirely independently or in the context of a DL class. DL is useful for people who can't get to schools easily or whose free time comes in irregular chunks. It appeals to highly motivated students who can stick to a plan for use of unusual time and space opportunities. Although it requires a high tolerance for working alone, it sometimes offers extensive and warm communication with people far away who are engaged in similar work.

The uses of **Sentence Sense** in DL will vary according to the needs of students and the availability of communication structures for meeting those needs. **Sentence Sense** alone offers many resources for learning about sentences and compositions. For best use of

those resources, distance learners may make arrangements for additional support. Some possibilities are suggested below:

<i>If you want:</i>	<i>You need:</i>
Independent study, using local friends to respond to your writing	A plan for using the materials on the website and in the Study Guide . See above, <u>Sentence Sense in tutorials or lab settings</u>
Communication with a teacher or study group	Contact with an institution that provides one more of these: --an electronic bulletin board --plan for exchanging work by e-mail attachments --video conferencing --chat groups
Course credit	Registration with an educational institution that will plan assignments in Sentence Sense and will arrange for evaluation of your work.

Writing skills take practice and require human as well as computer interactivity. Writers need readers, and readers are everywhere: on the web, at work, among friends and family. Distance learners in the writing field need to find reading audiences and train them to help. The bookmark at the end of the **Study Guide** prompts readers to respond constructively to a practicing writer's work, and the **Study Guide** itself offers a tangible proof of progress after the computer screen fades out.

Using the Study Guide

The **Study Guide** has several purposes. First, it provides a resource for writing and reference when you are away from your computer. Second, it serves as a compass to guide you through the pages of the online text. Third, it gives advice about how to take best advantage of **Sentence Sense** and offers some special tips for ESL students. Finally, the **Study Guide** is portable: you can keep it beside you at the computer, take it to class, or work with it at the busstop. You can mark it up with your notes, your questions, or records of your progress. It complements the online text: the online text provides a means of screen-based interaction with a computer, while the **Study Guide** simplifies face-to-face interaction with other people and encourages reflection on your own ideas.

From here on, the **Study Guide** is organized on chapter-by-chapter basis. The chapter notes reprint the preview and the writing sections of each chapter so that you can work on them away from your computer and refer to them easily while you're working online. In addition, the chapter notes give advice about possible online problems. Orient yourself to the use of the **Study Guide** by working through Chapter One with the **Guide** beside

you at the computer. After that, take the chapter notes with you when you go to your computer, and as you work on the screen, use the printed pages to steer your online navigation.

PART ONE: GRAMMAR

In these first seven chapters, you will study the basic structure of English sentences. You'll examine their parts and describe how they work. You won't be thinking about errors; you'll be focusing on the smooth functioning of English sentences. This insight into the workings of the language will increase your control of any writing that you undertake in this course or elsewhere.

These chapters work best if you study them in sequence. Chapter 3 builds on what you have learned in Chapter 2, and so on. If you or your teacher feels that you already know the material covered by a particular chapter, you can verify that knowledge by completing the *Review and Practice* section, which summarizes each key point and asks you to apply it in several situations. If most of your answers are correct, you can feel confident about moving on to the next chapter.

Chapter 1: OVERVIEW OF THE WHOLE SENTENCE

*This whole chapter is copied from the online text. Use these pages to orient yourself to the website and Study Guide. Jot notes in the margins and bring questions to a teacher or tutor before you go further in **Sentence Sense**.*

CHAPTER PREVIEW

An overview is the view you get when you stand back to look at a whole thing rather than at its separate parts. It's a passenger's view from an airplane--a view that makes it hard to recognize particular buildings but shows patterns in the roads among the neighborhoods.

This chapter offers an overview of the English sentence. Because you speak English, you already understand a lot about the way English sentences work. Here you'll see the four parts of the sentence working together, and you'll have an opportunity to use each part and come to your own conclusions. In Chapters 2 through 7, you'll be given definitions and explanations of the four sentence parts; the details will become clear when you focus on each sentence part in those chapters. In this overview, though, just watch the patterns that the parts make as they fit together into whole sentences.

Orientation tip

- Σ Chapter previews will always be presented in both the online text and the **Study Guide**, so that you can prepare for what lies ahead even when you are not at your computer.

WRITING

On scrap paper, jot down ideas about how it feels to write. Here are some questions that may start you thinking:

- How tightly are you holding your pen or pencil?
- How do your shoulders feel?
- What do you think about when you face the blank page?
- How is writing different from talking?

You may answer some of these questions, or simply write down any thoughts that come into your head when you consider how the act of writing affects you. Turn those jottings into four or five sentences, and then rewrite them. For your rewritten paragraph, use pen and paper, a word processor, or a class bulletin board, depending on your class's arrangements.

Orientation tip

- Σ After the *Preview*, each chapter in **Sentence Sense** begins with a short examination of writing to place the chapter's topic in context. Most of these require you to write briefly and then study what you've written using the terms introduced in the chapter. This can be done with pencil and paper and brought to class for discussion. However, in many cases, you may want to develop what you've written into a longer paragraph or essay using a word processor or class bulletin board. Find out how your class is managing these paragraphs and learn to use the relevant technology. In any case, locate the word processor on your computer and practice using it with the few sentences you've written for this chapter. Learn how to **save** and **print**. Get advice from people who can help you.

GROWING SENTENCES--A Comparison

Sentences grow. (seed of sentence, subject & verb)

These sentences grow. (modifiers for the subject)

Sentences on this page grow.

Starting from seeds, sentences grow.

Sentences that sprout modifiers grow.

Sentences grow easily. (modifiers for the verb)

Sentences grow before your eyes.

Sentences grow to develop sturdy shapes.

Sentences grow until they seem to gather
a momentum of their own.

Sentences grow branches.
 Sentences grow new branches.
 Sentences grow branches of words.
 Sentences grow branches unfolding fresh ideas.
 Sentences grow branches that may blossom with unexpected possibilities.

(additional completer, with modifiers for the completer)

Starting from seeds, these sentences that sprout modifiers grow easily before your eyes until they seem to gather a momentum of their own. To develop sturdy shapes, sentences grow new branches of words, unfolding fresh ideas that may blossom with unexpected possibilities

(combination of all ideas into two sentences)

SENTENCES GROW FROM SEEDS

In the sentences below, look at the words in this **bold** font. (In the online text, these words would be green.) What do all these words have in common? Now look at the words in CAPITALS. (In the online text, these words would be purple.) What do these words have in common with each other?

Sentences GROW.
Love DECEIVES,
Someone IS PAINTING.
Kenisha MUST HAVE FORGOTTEN.
 WERE **they** HIDING?

The seed of a sentence is made of a subject and a verb. Chapter 2 focuses on verbs and Chapter 3 focuses on subjects.

In the sentences below, look at the underlined words. What do these words have in common?

Sentences GROW branches.
Love DECEIVES people.
Someone IS PAINTING grafitti.
Kenisha MUST HAVE FORGOTTEN Donnell.
 WERE **they** DOING anything?

Sometimes a third part may join the subject/verb seed to complete the sentence's idea. The underlined words above are completers. Chapter 4 examines what completers do.

In the sentences below, notice how the subjects, verbs, or completers grow in meaning when descriptive words or groups of words are added.

These **sentences** GROW branches.

Love *sometimes* DECEIVES people.

Someone IS PAINTING *fresh* graffiti.

Kenisha MUST HAVE FORGOTTEN Donnell [*since the summer*].

WERE **they** HIDING anything [*of value*]?

These new words, in *italics*, are modifiers. Some modifiers are single words, but others [*shown as italics within brackets*] are groups of words. Chapter 4 shows how modifiers work. But before you get there, experiment with the four sentence parts for a few minutes here. The following exercises will help you to see what you already know about subjects, verbs, completers, and modifiers.

Application Finish each of the following sentences. In sentences 1-4, add one word in each space. The word that you add will be a **subject**, so write it darkly to imitate a **bold** font (green online).

1. _____ CRACKS jokes [*at unexpected moments*].
2. [*At the bank this morning*], _____ HAD everyone [*in stitches*].
3. Even _____ RELAXED and LAUGHED [*at that one*].
4. _____ WILL KEEP you [*from taking yourself too seriously*].

In sentences 5-9, add one word in each space. The word that you add will be a **verb**, so print it in CAPITALS (**ONLINE PURPLE**).

5. *Martha's foul* **shots** _____ *not very* good *today*.
6. *Her* **posture** _____ *more* work, *too*.
7. *The* **coach** _____ *some extra* time [*with her*] [*last night*].
8. **He** _____ her *a fancy new* trick.

In sentences 9-12, add one word in each space. The word that you add will be a completer, so darken the underline to remind you.

9. **You** SHOULD SEE *this* _____ .

10. [After all], **it** IS _____ .
11. WOULD **you** PREFER _____ [for dinner]?
12. **Eric** and **I** HAD very good _____ [at that new restaurant] [last week].
- In sentences 13-16, add a word or group of words in each space. Whatever you add will be a modifier or part of a modifier, so write it in slanted letters.
13. **You** ARE PAINTING that wall very _____.
14. DO **you** always PAINT [with _____]?
15. The _____ **color** [over the sink] IS a great improvement.
16. **I** BOUGHT some _____ paint [last week] [for the kitchen].

When you have completed the sixteen sentences above, look them over and notice how the marking code identifies the four parts of each one. When you work online with the chapters that follow this one, you'll be concentrating on one sentence part at a time, so you won't see whole sentences written out in this code. Therefore, take this opportunity to see how all the parts fit together in the sentences that you have completed above.

Orientation tips

- Σ All chapters in **Sentence Sense** offer key points followed by examples. Then it's your turn to develop more examples by applying the points in the *Applications*. Many of the applications are interactive, which means that the computer responds to your answer. The application above is not interactive because there are many possible correct answers. In cases like this, you need to evaluate your own answers and compare them with those of other students.
- Σ Compare the online version of this chapter with this printed version. Practice moving from screen to screen and finding different sections of the chapter. If you have any questions about how to move around the online text or how to write your answers on the screen, ask for help from a teacher or other students. Other chapters will add new elements, but the pattern is established here, so play with the navigation until you feel familiar with the screens.

RETURN TO YOUR WRITING

Return to the paragraph that you wrote at the beginning of this chapter. Read it aloud. Pick one sentence and identify its subject and verb, and see if the sentence contains a completer or modifier. The next five chapters in *Sentence Sense* will offer you chances to look more closely at words and groups of words performing these four sentence functions, each one contributing to the growth of a whole sentence.

Orientation tips

- Σ At the end of each chapter, take a few minutes to apply what you've learned to your own writing. Use this opportunity to jot down questions, and raise them for discussion as soon as possible.
- Σ Chapters 2 – 7 include *ESL TIPS*. If your native language isn't English, these tips can help you with some of the peculiarities of English.
- Σ Future chapters will include additional sections for helping you look back at what you've learned: *Review and Practice*, which helps you see what you've learned; *Fun with Grammar* or *with Writing* for relaxing with friends as you play with the topics; and *Mastery Tests*, where your answers will be sent to your teacher for evaluation. However, remember to *Return to Your Writing*; doing so may be the most effective way of consolidating what you've learned.
- Σ *Writing* and *Return to Your Writing* sections will always be available in the **Study Guide** as well as in the online text.

Chapter 2: VERBS

CHAPTER PREVIEW

A sentence contains two essential parts: a verb and a subject. Recognizing the verb is the key to analyzing a sentence. Further, knowing how verbs work allows you to make intelligent choices among verb forms as you write.

In Chapter 2, you will learn that:

- Σ verbs usually begin the section of a sentence that tells what something is doing or being.
- Σ verbs can be combinations of a main verb plus one or more auxiliaries.
- Σ verbs split apart in a question or negative statement.
- Σ verbs give clues about the time of an event.
- Σ verbs can appear in four different forms: *base*, *simple past*, *present participle*, and *past participle*.
- Σ irregular verbs do not follow the usual pattern in the four forms.

Σ sentences can be combined by compounding their verbs.

YOUR WRITING

Think about a TV show you saw, a story you read, or an incident at school in the past week. Remember what happened, who did what, and why. Try to recall what was interesting or funny or exciting. On scrap paper, jot notes and freewrite about what happened in the show, story, or incident. (For an introduction to freewriting, see Chapter 16, step 1 of *Your Writing*.)

- 1) Arrange your ideas into a short paragraph describing the events as they happened in the past. For example, your paragraph might start like this:

*In history class yesterday, I got mad. The videotape we
were watching irritated me because the narrator kept
trying to force his opinion down our throats. . .*

- 2) Now change the time of your paragraph. Tell the story as if it were happening right now. Cross out the words which place the events in the past, and above them write words which place the events in the present. The example sentences above would look like this:

***today** **am getting**
In history class [~~yesterday~~], I [~~got~~] mad. The videotape we
 are **irritates** **keeps**
[~~were~~]watching [~~irritated~~]me because the narrator [~~kept~~]
trying to force his opinion down our throats . . .*

Many of the words that you change will be verbs.

If your teacher or study group would like you to develop this exercise into a longer narrative paragraph, please revise it double-spaced on a fresh piece of paper, a word processor, or a class bulletin board.

ADVICE

- 1) At your computer, study the explications of verbs and complete the *Applications* in Chapter 2. Don't worry about getting every example right—learn from your mistakes and go on to the next example. Don't try to print these out—it will clog up your printer and won't help you study. Just pay attention as you work on each screen.
- 2) If you have trouble entering or checking your answers in the applications, ask a lab assistant or friend to help. If you can't figure out how to make an application work,

go on to the next one and jot notes in the margins of this *Study Guide* about any problems that you've had. Bring these problems to your teacher's attention.

- 3) The following charts in the *Resources* section of the *Study Guide* refer to your work in this chapter:

Chart 1, AUXILIARY VERBS

Chart 2, COMMON VERB CONTRACTIONS

Chart 3, USE OF MODAL AUXILIARIES

Chart 4, THE FOUR VERB FORMS OF REGULAR VERBS

Chart 5, FORMS OF COMMON IRREGULAR VERBS

You may find it useful to refer to these printed versions of the charts as you move from screen to screen online.

- 4) If your native language is not English, be sure to check the *ESL Tips* for this chapter.
- 5) Draw together what you've learned with the *Review and Practice*. Unlike the *Applications*, the *Review and Practice* section is useful to print out so that you can study it away from your computer as you prepare for your *Mastery Test*.
- 6) Take a break at any point to have some *Fun with Grammar*.

RETURN TO YOUR WRITING

Read aloud the paragraph you wrote at the beginning of this chapter. Where are the verbs? Look for the words that indicate time. Which are verbs and which aren't? Use Chart 1 in the **Resources** section of this *Study Guide* to help you find the auxiliaries in your paragraph. Wherever you find one, check to see if a main verb follows. Where you're not sure of a verb, turn the sentence into a negative statement and use the *not* or *n't* as a flag that waves in the middle of your verb. Mark all your verbs. Have you used any compound verbs? Trade marked paragraphs with a classmate, and check each other's work. Wherever you disagree, explain your reasons. Raise questions and get a tutor or teacher to answer them.

Chapter 3: SUBJECTS

CHAPTER PREVIEW

In a sentence, every verb needs a subject. Once you have found a verb in a sentence, you can identify its subject if you know the typical relationships between verbs and subjects. Recognizing the subjects of your sentences makes it easier for you to clarify and develop your ideas in writing.

In Chapter 3, you will learn that

Σ the subject answers the question "Who or what (verb)?"

- Σ the subject in a statement usually comes before the verb except in questions; the subject in a question is usually between the two parts of the split verb.
- Σ the role of the subject is often played by a noun (sometimes a pronoun can stand in the place of a noun).
- Σ the simple subject is a subject stripped of all the words that describe it.
- Σ sentences can be combined by compounding their subjects.

YOUR WRITING

Recall an experience from your past (for instance, meeting someone important to you, leaving home, an accident, a surprise, or an adventure). Concentrate on just one incident. Picture yourself as you were then, and try to remember how you felt. Recall the people and things around you, the smells, the sounds, the weather, and so on. On scrap paper, jot notes and freewrite, getting down all that you can remember about that experience.

- 1) Arrange what you've written into the first few sentences of a paragraph, selecting the details you think are most important. Use the word **I** at least three times in your story. For example, your paragraph might start like this:

When I was ten, I met my grandparents from Italy for the first time. I was so excited and scared about their coming that I could hardly eat for a week in advance. . .

- 2) Now imagine that someone else is telling this same story about you. Cross out *I* wherever you've used it, and write in either your name or *he* or *she*. Make any other changes necessary for the story to sound as if someone else is telling it. For example:

~~When [I]~~ **Monica** was ten, [~~I~~] **she** met [my] grandparents from Italy for the first
~~time.~~ [~~I~~] **She** was so excited and scared about their coming that [~~I~~] **she**
~~could hardly eat for a week in advance. . .~~

Many of the words that you change will be subjects.

If your teacher or study group would like you to develop this exercise into a longer narrative paragraph, please revise it double-spaced on a fresh piece of paper, a word processor, or a class bulletin board.

ADVICE

- 1) At your computer, study the explications of subjects and complete the *Applications* in Chapter 3. Don't worry about getting every example right—learn from your mistakes and go on to the next example. Don't try to print them—just pay attention as you work on each screen.
- 2) If you have trouble entering or checking your answers in the applications, ask a lab assistant or friend to help. If you can't figure out how to make an application work, go on to the next one and jot notes in the margins of this *Study Guide* about any problems that you've had. Bring these problems to your teacher's attention.
- 3) If your native language is not English, be sure to check the *ESL Tips* for this chapter.
- 4) Draw together what you've learned with the *Review and Practice*. Unlike the *Applications*, the *Review and Practice* section is useful to print out so that you can study it away from your computer as you prepare for your *Mastery Test*.
- 5) Take a break at any point to have some *Fun with Grammar*.

RETURN TO YOUR WRITING

Read aloud the paragraph you wrote at the beginning of this chapter. Find several verbs, and then find their subjects by asking "Who/what (verb)?" Most subjects will come before their verbs, but not always. Mark at least four verb/subject combinations in your paragraph. Trade papers with a classmate, and check each other's work. Wherever you disagree, give reasons for your opinions. Take your questions to a tutor or teacher.

Chapter 4: COMPLETERS AND MODIFIERS

CHAPTER PREVIEW

A subject + verb combination may need a word or group of words to complete the meaning of the sentence. In addition, a sentence is usually expanded with modifiers that clarify the meaning of the sentence. Recognizing completers and modifiers helps you to understand how sentences work so that you can straighten out tangles more easily as you revise your written sentences.

In Chapter 4, you will learn that

- Σ a completer answers the question "(Subject + verb) whom or what?"
- Σ nouns, pronouns, and describing words can act as completers.
- Σ modifiers add to or limit a word's meaning.
- Σ a modifier can be a single word.
- Σ a prepositional phrase always acts as a modifier.
- Σ sentences can be combined by compounding their completers and modifiers.

YOUR WRITING

Take a few minutes to observe the room around you. Notice specific objects, the light, the space, and the atmosphere of the place. Look closely for details, including those that seem unimportant at first, like a shadow on the wall or the rumble of the air conditioner. On scrap paper, jot down all your observations, organizing them into related clusters. (For an introduction to *clustering*, see Chapter 16, step 2 of *Your Writing*.)

- 1) Use the clusters of observations to help you write a paragraph that conveys a picture of the room. Start your first sentence with these words: "When I walk into _____, the first thing I notice is" Go on from there.
- 2) Looking at your first sentence, put [square brackets] around the word or phrase that you've written after "the first thing I notice is" This is probably a *completer*. In the next few sentences, look for words that describe other words. Underline these words. These are probably *modifiers*. Try to decide which other word in the sentence each modifier describes. When you finish Chapter 4, you'll be able to find the rest of the completers and modifiers in your paragraph.

If your teacher or study group would like you to develop this exercise into a longer descriptive paragraph, please revise it double-spaced on a fresh piece of paper, a word processor, or a class bulletin board.

ADVICE

- 1) At your computer, study the explications of completers and modifiers, and work through the *Applications* in Chapter 4. Learn from your mistakes and compare your answers to those that the computer gives.
- 2) If you have trouble entering or checking your answers in the applications, ask a lab assistant or friend to help. If you can't figure out how to make an application work, go on to the next one and jot notes in the margins of this *Study Guide* about any problems that you've had. Bring these problems to your teacher's attention.
- 3) The following chart in the *Resources* section of the *Study Guide* refers to your work in this chapter:

Chart 6, SOME COMMON PREPOSITIONS

You may find it useful to refer to these printed versions of the charts as you move from screen to screen online.

- 4) If your native language is not English, be sure to check the *ESL Tips* for this chapter.
- 5) Draw together what you've learned with the *Review and Practice*. Unlike the *Applications*, the *Review and Practice* section is useful to print out so that you can study it away from your computer as you prepare for your *Mastery Test*.
- 6) Take a break at any point to have some *Fun with Grammar*.

RETURN TO YOUR WRITING

Read aloud the paragraph you wrote at the beginning of this chapter. Mark two more completers and five more single-word modifiers. Look for two prepositional phrase modifiers. For each modifier, show what word it's modifying. Trade papers with a classmate and check each other's work. Don't be afraid to disagree; grammarians disagree all the time.

Chapter 5: EMBEDDED THOUGHTS**CHAPTER PREVIEW**

Some groups of words that look like sentences are really *dependent clauses*. Some words that look like verbs are really *verbals*. A dependent clause or a verbal phrase may express a thought that is not able to stand on its own but has become *embedded* in a larger sentence structure. Understanding how thoughts become embedded will help you to combine ideas and discover relationships among them through your writing.

In Chapter 5, you will learn that:

- Σ a clause is a group of related words containing a subject + verb.
- Σ an independent clause is a clause that can stand by itself as a complete sentence (*Everyone can write*).
- Σ a *dependent clause* is a clause that has given up its independence and can no longer stand by itself (*that everyone can write*).
- Σ a phrase is a group of related words that does not contain a subject + verb combination. (*in spite of your writing*).
- Σ a verbal is a verb form that has lost its power to play the role of verb in a sentence (*to write; writing; written*).
- Σ a verbal phrase is a group of words containing a verbal and the verbal's completers or modifiers (*to write a clear essay*).
- Σ sentences can be combined by embedding clauses or verbals.
- Σ sentences can be combined by compounding clauses or verbals.

YOUR WRITING

Think about something that irritates you (for example: your neighbor's radio playing at 2:00 A.M., the way a relative gives you advice you don't ask for, the smell of peanut butter cookies, the way your roommate leaves the milk on the table to spoil . . .). How do you respond to that irritation and why? What would you like to do about it? On scrap

paper, jot notes and freewrite or cluster, including everything you can think of about the irritation you've chosen.

- 1) Rearrange what you've written into one paragraph, selecting the details that you feel the most strongly about. Start your first sentence with the words "I hate . . .," and write a short paragraph about this pet peeve.
- 2) Look through your paragraph and put asterisks (*) after any of the following words: *because, unless, if, while, until, which*. Then put an asterisk after any verb form ending in *-ing* without an auxiliary in front, or any verb form with the word *to* in front. These words probably begin embedded thoughts.

If your teacher or study group would like you to develop this exercise into a longer descriptive paragraph, please revise it double-spaced on a fresh piece of paper, a word processor, or a class bulletin board.

ADVICE

- 1) At your computer, study the explications and complete the *Applications* in Chapter 5. Compare your answers to those that the computer gives as you move through the applications.
- 2) If you have trouble entering or checking your answers in the applications, ask a lab assistant or friend to help. If you can't figure out how to make an application work, go on to the next one and jot notes in the margins of this *Study Guide* about any problems that you've had. Bring these problems to your teacher's attention.
- 3) The following chart in the *Resources* section of the *Study Guide* refers to your work in this chapter:

Chart 7, VERBS THAT TAKE GERUND AND INFINITIVE COMPLETERS

You may find it useful to refer to the printed versions of this chart as you move from screen to screen online.

- 4) If your native language is not English, be sure to check the *ESL Tips* for this chapter.
- 5) Draw together what you've learned with the *Review and Practice*. Print it out as a portable study sheet if you find that useful as you prepare for your *Mastery Test*.
- 7) Take a break at any point to have some *Fun with Grammar*.

RETURN TO YOUR WRITING

Read aloud the paragraph you wrote at the beginning of this chapter. Look at the words you marked, and check to see whether they introduce embedded thoughts. Mark any other embedded thoughts that you find. Trade papers with a classmate and check each other's marks. Ask your tutor or teacher for help with your questions.

Chapter 6: CAPITALIZATION AND PUNCTUATION

CHAPTER PREVIEW

Writers use punctuation marks and capital letters to help readers interpret the structure of their sentences. Each mark has at least one purpose, and some have several, but no mark is ever used without a good reason.

Chapter 6 will help you understand when to use:

- Σ capital letters.
- Σ periods.
- Σ question marks.
- Σ exclamation points.
- Σ commas.
- Σ colons.
- Σ semicolons.
- Σ quotation marks.
- Σ parentheses.

OBSERVATION OF WRITING

Read the following story, circling all the capital letters and punctuation marks. Be sure you find each of the following marks:

- . period
- ? question mark
- ! exclamation point
- , comma
- ; semicolon
- : colon
- " " quotation marks
- () parentheses

We had agreed that we should go for a picnic on Saturday, August 15, but I wasn't sure where you were planning to take me. When you picked me up, you announced, "We'll go up to Marblehead to that park at the mouth of the harbor; do you know the one I mean?" I didn't, but it sounded good to me, and it was a beautiful summer day.

We arrived in Marblehead and parked in a sunny, hot parking lot. You had packed a lot into the trunk: a cooler filled with fried chicken, Pepsi, and ice; a bag containing cups, plates, and napkins; two beach chairs; and towels (though we didn't plan to swim). Beginning to wilt in the sun after the cool air of the air-conditioned car, we gathered the stuff and walked to the park. A short path led up a grassy hill. Suddenly, there below our feet was the harbor. Sailboats of all sizes and colors zipped around on the water. It seemed odd that so much activity should be so silent. The water was green near us but became blue farther away. A strong breeze cooled the top of the hill on which we sat, and the sun now felt pleasant rather than hot. What more could we ask for? You spread your arms and shouted to the horizon, "Thank heaven for weekends!"

ADVICE

- 1) At your computer, study the explications and complete the *Applications* in Chapter 6. Compare your answers to those that the computer gives as you move through the applications.
- 2) If you have trouble entering or checking your answers in the applications, ask a lab assistant or friend to help. Jot notes in the margins of this *Study Guide* about any problems that you've had. Bring these problems to your teacher's attention.
- 3) The following chart in the *Resources* section of the *Study Guide* refers to your work in this chapter:

Chart 8, SUMMARY OF COMMA USE

You may find it useful to refer to these printed versions of the charts as you move from screen to screen online.

- 4) If your native language is not English, be sure to check the *ESL Tips* for this chapter.
- 5) Draw together what you've learned with the *Review and Practice*. Print it out as a portable study sheet if you find that useful as you prepare for your *Mastery Test*.
- 6) Take a break at any point to have some *Fun with Grammar*.

RETURN TO YOUR OBSERVATION OF WRITING

Look again at the paragraphs about the picnic at the beginning of this chapter. Think about how the marks that you circled help you as a reader to understand the way in which groups of words work together. Now that you have studied the rules for using capital letters and punctuation marks, write beside each circled mark the reason for its

use. In these paragraphs, you should find examples that illustrate the following number of different reasons.

<u>Mark</u>	<u>Number of different reasons for using it</u>
capital letter	3
period	1
question mark	1
exclamation point	1
comma	6
colon	1
semicolon	2
quotation marks	1
parentheses	1

Chapter 7: COMBINING SENTENCES

CHAPTER PREVIEW

Before leaving the study of sentence structure behind, this chapter offers a summary of the sentence combining patterns you've learned throughout Part One. These are:

- Σ compounding sentence parts
- Σ embedding clauses
- Σ embedding verbals and verbal phrases
- Σ compounding whole sentences.

YOUR WRITING

country	as	just	it
in*	the*	your*	accent
were	and	where	does
spirit	of	speech	heart
born	you	lives	

- 1) If these were the only words in the English language, how many sentences would you be able to create from them? You may use words more than once if you wish, but don't add new ones, and don't change any of the words. Write as many sentences as you can.

- 2) Compare your sentences with those of a classmate. Working together, try to compose just one sentence that uses all the words in the list. This time you may use each starred word twice, but use the others only once each. (One answer to this puzzle is linked to this exercise in the online text, but before you look it up at the computer, give yourself a fair chance at composing a sentence of your own.)

ADVICE

- 1) At your computer, study the explications and complete the *Applications* in Chapter 7. Compare your answers to those that the computer gives as you move through the applications.
- 2) If you have trouble entering or checking your answers in the applications, ask a lab assistant or friend to help. Jot notes in the margins of this *Study Guide* about any problems that you've had. Bring these problems to your teacher's attention.
- 3) The following chart in the *Resources* section of the *Study Guide* refers to your work in this chapter:

Chart 13, CLAUSE CONNECTORS

You may find it useful to refer to these printed versions of the charts as you move from screen to screen online.

- 4) If your native language is not English, be sure to check the *ESL Tips* for this chapter.
- 5) Draw together what you've learned with the *Review and Practice*. Print it out as a portable study sheet if you find that useful as you prepare for your *Mastery Test*.
- 6) Take a break at any point to have some *Fun with Grammar*.

RETURN TO YOUR WRITING

Find the subjects and verbs of all the sentences you wrote using the words at the beginning of this chapter. How many different words did you use as subjects? How many different words did you use as verbs?

Obviously, a sentence is more than just a collection of words. The way the words relate to each other is what allows you to create and convey meaning in language. The primary structural relationships within an English sentence are those among subject, verb, completer, and modifier. Once you've got those under control, you can make an infinite number of combinations communicating and inventing a lifetime of ideas.

PART II: USAGE

In the next eight chapters, you will concentrate on the way you use English. Most of the time, you use it effectively without thinking about it, but sometimes your usage may break the conventions of standard English. When that happens, even when your usage is appropriate and powerful within the environment where you are speaking or writing, in the larger environment of the English-speaking world, use of nonstandard English is considered an error. These chapters identify and explain some of the most common errors, using the structural terms of Part One

The chapters are organized to be independent of each other so that you can study only the ones that relate to your errors. Based on your writing, your teacher or tutor may assign chapters, or you can determine whether you need a chapter by taking the *Pretest* and letting the computer analyze your errors. The analysis will tell you what parts of the chapter you need to study. Then you can take the *Mastery Test* at the end to see whether you need to review sections and get more guidance from your teacher or tutor.

Another way to select Part Two chapters for study is to keep track of the errors that show up in the writing that you've been doing during the course. If your teacher or tutor marks your papers using the *Correction Key* (Chart 15) in Part Four of this *Study Guide*, you can enter the number of errors in each category for each paper. After a few papers, you will see which chapters you need to study.

Chapter 8: SENTENCE FRAGMENTS

CHAPTER PREVIEW

A sentence fragment is a piece of a sentence; it is a group of words that is broken off from a complete sentence. A sentence fragment cannot do the work of a complete sentence because the fragment lacks an independent subject + verb combination. Recognizing sentence fragments and knowing how to correct them will help you eliminate them from your writing.

Chapter 8 helps you to:

- Σ recognize the difference between fragments and complete sentences.
- Σ correct the four most common types of sentence fragment:
 - incomplete verbs
 - disconnected prepositional phrases
 - disconnected verbal phrases

disconnected dependent clauses

You may want to start your work on fragments by taking the *Pretest* for this chapter.

WRITING

Browse through a newspaper or magazine and find an article about something on which you have an opinion. (For online news, use the link at this point in your online text.) Don't limit yourself to front-page news. Scan the sports, entertainment, and human interest articles. Read the article you have chosen and jot down your responses to it.

- 1) Look over your notes and develop a statement that expresses your opinion on the subject. Write a paragraph that starts with that statement and continues by giving two or three reasons for your opinion.
- 2) Read your paragraph, making sure all your sentences contain subjects and verbs.

If your teacher or study group would like you to develop this exercise into a longer opinion paragraph, please revise it double-spaced on a fresh piece of paper, a word processor, or a class bulletin board.

ADVICE

- 1) The answer screen for your *Pretest* analyzes your errors and tells you which sections of this chapter will help you with your own troublespots. In the space below, write down the sections that you need to work on:

- 2) At your computer, study the explications of sentence fragments, and complete the *Applications* in Chapter 8. Pay special attention to the sections that your *Pretest* identified as your own troublespots. Compare your answers with those of the computer and jot down any questions to discuss with a teacher, tutor, or friend.
- 3) Use the *Review and Practice* section to confirm what you have learned. Print it out to help you study for your *Mastery Test*.
- 4) Your *Mastery Test* results will also be analyzed for troublespots. The results will be sent to your teacher or tutor, who can tell you which sections of the chapter you may still need to review.
- 5) Take a break at any point to have some *Fun with Grammar*.

RETURN TO YOUR WRITING

Read aloud the opinion paragraph you wrote at the beginning of this chapter. Look and listen for sentence fragments, and correct any that you find. Then make any other changes that you think might help a reader understand your ideas.

Read a classmate's paragraph, looking for fragments. Suggest ways of correcting them.

Complete your work on sentence fragments by taking the *Mastery Test*.

Chapter 9: RUN-ON SENTENCES

CHAPTER PREVIEW

A run-on sentence contains two or more independent clauses with no connectors between them. If independent clauses are not separated into distinct sentences by a period, then they must be connected by a conjunction or by a semicolon. Eliminating run-on sentences from your writing will help you make your thoughts easy for your reader to interpret.

Chapter 9 helps you to:

- Σ recognize run-on sentences.
- Σ choose among four ways of correcting run-on sentences.
- Σ avoid writing the three main types of run-on sentences.

You may want to start your work on Run-on Sentences by taking the *Pretest* for this chapter.

WRITING

Think of things that you know how to do: how to fix something, how to make something, how to play something. Pick one thing that you can do well and imagine what you would say to teach someone else to do it. Jot down all the steps in the process, including details and examples.

- 1) Look over your notes and organize them into a paragraph explaining the process step by step. Fit in the details and examples that would help a reader to follow your directions.
- 2) Read your paragraph, making sure that independent clauses are either separated by periods or connected by conjunctions.

If your teacher or study group would like you to develop this exercise into a longer explanatory paragraph, please revise it double-spaced on a fresh piece of paper, a word processor, or a class bulletin board.

ADVICE

- 1) The answer screen for your *Pretest* analyzes your errors and tells you which sections of this chapter will help you with your own troublespots. In the space below, write down the sections that you need to work on:

- 2) At your computer, study the explications of run-on sentences, and complete the *Applications* in Chapter 9. Pay special attention to the sections that your *Pretest* identified as your own troublespots. Compare your answers with those of the computer and jot down any questions to discuss with a teacher, tutor, or friend.
- 3) The following chart in the *Resources* section of the *Study Guide* refers to your work in this chapter:
- 4) Chart 9, SUMMARY OF SOLUTIONS FOR RUN-ON SENTENCES.
- 5) In addition, Chart 13, CLAUSE CONNECTORS will help you identify transitional expressions, avoiding the run-on sentences that they can tempt you to write.
- 6) Use the *Review and Practice* section to confirm what you have learned. Print it out to help you study for your *Mastery Test*.
- 7) Your *Mastery Test* results will also be analyzed for troublespots. The results will be sent to your teacher or tutor, who can tell you which sections of the chapter you may still need to review.
- 8) Take a break at any point to have some *Fun with Grammar*.

RETURN TO YOUR WRITING

Read aloud the paragraph you wrote at the beginning of this chapter. Correct any run-on sentences that you find, looking especially at the three types of independent clauses that tempt people to write run-ons: those that give commands, those that start with pronoun subjects, and those that start with transitional expressions. Make any other improvements that the paragraph needs.

Read a classmate's paragraph, looking for run-ons. Suggest ways of fixing them.

Complete your work on run-on sentences by taking the *Mastery Test* for this chapter.

Chapter 10: FINAL -ed

CHAPTER PREVIEW

Both the simple past and the past participle forms of regular verbs end in -ed. When you speak, you might be in the habit of dropping this ending. In writing, however, you must use standard English verb forms. If you omit a final -ed when writing a simple past or

past participle form of a regular verb, you make it hard for a reader to follow your thought.

Chapter 10 will help you to:

- Σ recognize and use *-ed* endings in the simple past tense and in past participles.
- Σ avoid incorrect uses of final *-ed*.

You may want to start your work on final *-ed* by taking the *Pretest* for this chapter.

YOUR WRITING

Think about doing something for the first time. List the memorable first times in your life, for example: your first day of school, your first special religious occasion, your first failure, your first moment of triumph, your first day on the job, your first apartment, your first child, your first experience with injustice. Now pick just one event to write about. Imagine the situation in detail and freewrite or cluster thoughts about this one event

- 1) Organize your notes into a paragraph, telling what happened in enough detail that your reader can easily imagine the events.
- 2) Read your paragraph aloud, listening for the words that end in *-ed*. Highlight these words by underlining them.

If your teacher or study group would like you to develop this exercise into a longer narrative paragraph, please revise it double-spaced on a fresh piece of paper, a word processor, or a class bulletin board.

ADVICE

- 1) The answer screen for your *Pretest* analyzes your errors and tells you which sections of this chapter will help you with your own troublespots. In the space below, write down the sections that you need to work on:

- 2) At your computer, study the explications of *-ed* endings, and complete the *Applications* in Chapter 10. Pay special attention to the sections that your *Pretest* identified as your own troublespots. Compare your answers with those of the computer and jot down any questions to discuss with a teacher, tutor, or friend.
- 3) Use the *Review and Practice* section to confirm what you have learned. Print it out to help you study for your *Mastery Test*.
- 4) Your *Mastery Test* results will also be analyzed for troublespots. The results will be sent to your teacher or tutor, who can tell you which sections of the chapter you may still need to review.

- 5) Take a break at any point to have some *Fun with Grammar*.

RETURN TO YOUR WRITING

Read aloud the paragraph you wrote at the beginning of this chapter. Listen for the *-ed* endings and note the ones you've underlined. Correct any that are missing or in the wrong places. Make any other changes that you think would be helpful to a reader.

Read a classmate's paragraph, looking misplaced or missing *-ed* endings. Suggest corrections.

Complete your work on final *-ed* by taking the *Mastery Test* for this chapter.

Chapter 11: FINAL -s

CHAPTER PREVIEW

Final *-s* causes confusion because it has different meanings in standard English. The *-s* on the end of a verb usually marks a singular form, whereas *-s* on the end of a noun usually marks a plural form. To complicate matters further, the spelling of some words (such as *loss* and *gas*) includes an *-s* ending that carries no grammatical information at all. Understanding the uses of final *-s* will help you to apply the grammatical markers clearly in your writing.

Chapter 11 helps you to distinguish among three *-s* endings and to use them correctly:

- Σ natural *-s* (built into the spelling of some words)
- Σ plural *-s* on nouns
- Σ third person singular present tense *-s* on verbs.

You may want to start your work on final *-s* by taking the *Pretest* for this chapter.

YOUR WRITING

Think of someone you know well. How can you tell when that person is sad, tired, pleased, angry, touched, proud, and so on? Pick one emotion and picture how the person shows that emotion through actions and gestures. Does he wave his hands in the air? Does she talk very slowly? Does she move her eyes in a certain way? Does he rush from one place to another? Jot down the clues that you notice when the person is feeling the emotion you've picked.

- 1) Arrange your ideas into a paragraph. Start it with this sentence: "I can always tell when _____ is feeling _____ because . . ."
- 2) Read your paragraph aloud, listening for the words that end in *-s*. Highlight these words by underlining them.

If your teacher or study group would like you to develop this exercise into a longer descriptive paragraph, please revise it double-spaced on a fresh piece of paper, a word processor, or a class bulletin board.

ADVICE

- 1) The answer screen for your *Pretest* analyzes your errors and tells you which sections of this chapter will help you with your own troublespots. In the space below, write down the sections that you need to work on:

- 2) At your computer, study the explications of –s endings, and complete the *Applications* in Chapter 11. Pay special attention to the sections that your *Pretest* identified as your own troublespots. Compare your answers with those of the computer and jot down any questions to discuss with a teacher, tutor, or friend.
- 3) The following chart in the *Resources* section of the *Study Guide* refers to your work in this chapter:
Chart 10, AGREEMENT WITH *to do*, *to have*, & *to be*.
- 4) Use the *Review and Practice* section to confirm what you have learned. Print it out to help you study for your *Mastery Test*.
- 5) Your *Mastery Test* results will also be analyzed for troublespots. The results will be sent to your teacher or tutor, who can tell you which sections of the chapter you may still need to review.
- 6) Take a break at any point to have some *Fun with Grammar*.

RETURN TO YOUR WRITING

Read aloud the paragraph you wrote at the beginning of this chapter. Listen for the –s endings and note the ones you've underlined. Correct any that are missing or in the wrong places. Make any other changes that you think would be helpful to a reader.

Read a classmate's paragraph, looking for misplaced or missing –s endings. Suggest corrections. Then complete your work on final –s by taking the *Mastery Test* for this chapter.

Chapter 12: SUBJECT / VERB AGREEMENT CHALLENGES**CHAPTER PREVIEW**

The fundamental rule of subject/verb agreement is that verbs must agree with, or match, their subjects. This means that singular subjects must go with singular verbs, and plural subjects must go with plural verbs. For example:

The roast *chicken tastes* like duck. (singular subject and verb)

The *vegetables taste* fresh. (plural subject and verb)

Notice in these examples how the –s on a verb marks a singular form, while the –s on a subject marks a plural form. Chapter 11 explains in more detail how the addition of –s changes the number of both nouns and verbs. Be sure you understand how final –s works before you study the more complicated subject-verb agreement challenges in Chapter 12.

Chapter 12 gives you practice with:

- Σ making subjects and verbs agree in the present tenses and in situations requiring a choice between *was* and *were*
- Σ identifying subjects that are hard to find
- Σ choosing between singular and plural verbs when it is difficult to tell whether the subject is singular or plural.

You may want to start your work on subject/verb agreement challenges by taking the *Pretest* for this chapter.

YOUR WRITING

Think of a category of things or people: foods, dreams, jobs, schools, movies, sports, teachers, families, bosses, children, subway riders, rich people, and so on. Pick a category that interests you. On a piece of scrap paper, list all the things or people that belong to that category. Now sort them into two, three, or four groups. What characteristics define each group? What do members of each group have in common?

- 1) Arrange your thoughts into a paragraph that follows this pattern: "There are three kinds of _____ in the world. First there are [describe the first group]. Second come [describe second group]. And finally there are [describe third group]." In your paragraph, introduce each group, describe what its members have in common, and explain the differences among the groups.
- 2) Read what you've written, highlighting all subjects and verbs by underlining the verbs and [bracketing] the subjects.

If your teacher or study group would like you to develop this exercise into a longer analytical paragraph, please revise it double-spaced on a fresh piece of paper, a word processor, or a class bulletin board.

ADVICE

- 1) The answer screen for your *Pretest* analyzes your errors and tells you which sections of this chapter will help you with your own troublespots. In the space below, write down the sections that you need to work on:

- 2) At your computer, study the explications of subject-verb agreement, and complete the *Applications* in Chapter 12. Pay special attention to the sections that your *Pretest* identified as your own troublespots. Compare your answers with those of the computer and jot down any questions to discuss with a teacher, tutor, or friend.
- 3) Use the *Review and Practice* section to confirm what you have learned. Print it out to help you study for your *Mastery Test*.
- 4) Your *Mastery Test* results will also be analyzed for troublespots. The results will be sent to your teacher or tutor, who can tell you which sections of the chapter you may still need to review.
- 5) Take a break at any point to have some *Fun with Grammar*.

RETURN TO YOUR WRITING

Read aloud the paragraph you wrote at the beginning of this chapter. Check to see whether you've marked all subjects and verbs correctly. If any verbs don't agree with their subjects, correct them. Make any other changes that you think a reader would appreciate.

Read a classmate's paragraph, looking at each subject/verb combination and checking for agreement. Suggest corrections.

Complete your work on subject/verb agreement challenges by taking the *Mastery Test* for this chapter.

Chapter 13: PRONOUNS

CHAPTER PREVIEW

Pronouns are words that take the place of nouns. By avoiding the repetition of nouns, pronouns make language more efficient, but at the same time they can introduce new problems. Using pronouns correctly in your writing will help your readers to understand the connections between your ideas.

Chapter 13 alerts you to potential trouble spots and helps you to:

- Σ recognize which word each pronoun refers to.
- Σ understand how some pronouns change form when their role in a sentence changes.
- Σ make pronouns agree with the words they refer to.

You may want to start your work on pronouns by taking the *Pretest* for this chapter.

YOUR WRITING

Try to picture a perfect world. What kind of food, clothing, shelter, and medical care would people have? What would families, schools and homes, be like? How would people handle birth, mating, old age, and death? What would people do for work or leisure? Freewrite or cluster about your image of a perfect society

- 1) Organize your ideas into a paragraph. Use the words *everybody* and *nobody* at least twice each, underlining them as you go.
- 2) Look over your paragraph. If you have used any of the following words, please underline them.

she, her
he, him, his

it, its
they, them, their

If your teacher or study group would like you to develop this exercise into a longer speculative paragraph, please revise it double-spaced on a fresh piece of paper, a word processor, or a class bulletin board.

ADVICE

- 1) The answer screen for your *Pretest* analyzes your errors and tells you which sections of this chapter will help you with your own troublespots. In the space below, write down the sections that you need to work on:
- 2) At your computer, study the explications of pronouns, and complete the *Applications* in Chapter 13. Pay special attention to the sections that your *Pretest* identified as your own troublespots. Compare your answers with those of the computer and jot down any questions to discuss with a teacher, tutor, or friend.
- 3) The following chart in the *Resources* section of the *Study Guide* refers to your work in this chapter:
Chart 11, A COLLECTION OF PRONOUNS
- 4) Use the *Review and Practice* section to confirm what you have learned. Print it out to help you study for your *Mastery Test*.

- 5) Your *Mastery Test* results will also be analyzed for troublespots. The results will be sent to your teacher or tutor, who can tell you which sections of the chapter you may still need to review.
- 6) Take a break at any point to have some *Fun with Grammar*.

RETURN TO YOUR WRITING

Read aloud your paragraph about a perfect society. Check to see whether you underlined all the pronouns. Do the pronoun forms fit the roles the pronouns play in their sentences, and do they agree with their antecedents? Correct any pronoun errors that you find. Make other changes that you think would be helpful to a reader.

Read a classmate's paragraph, examining all pronouns. Suggest corrections for any errors.

Complete your work on pronouns by taking the *Mastery Test* for this chapter.

Chapter 14: SPELLING**CHAPTER PREVIEW**

Usually when a word takes an added ending, the word's spelling is affected in predictable ways. The rules that explain such spellings are reliable and worth learning. For many words, however, English spelling can seem erratic. Don't despair; with practice, you can improve your spelling. As you correct the spelling errors in your papers (with the help of either a dictionary or a spell-checker) keep track of them on a spelling chart. If you pay attention to the types of errors you make, you'll make fewer and fewer of them as time goes on.

Chapter 14 presents:

- Σ three rules about changes before added endings.
- Σ advice about creating the possessive forms of nouns.
- Σ help in using words that sound alike.
- Σ a spelling chart and strategy for mastering difficult words.

You may want to start your work on spelling by taking the *Pretest* for this chapter.

YOUR WRITING

Think of something that many people own. For example: a television, a bathing suit, a refrigerator, an appetite. Make notes describing the one you own. Make notes describing the ones that two other people own. Write a chart giving at least four details for each. For instance:

<u>Refrigerators</u>		
<u>Mine</u>	<u>Brigette's</u>	<u>Sascha's</u>
always something to eat	always full, stuffed	lots of cans and jars
an egg or two	hard to find anything	some empty bottles
leftovers	things rotting in back	almost nothing in veg. tray
pretty dirty vegetable	vegetables neat, fresh	freezer crammed
tray		four kinds of ice cream
never completely full		

- 1) Organize your notes to form a paragraph comparing and contrasting the three columns of the chart.
- 2) Read your paragraph to find any words which contain added endings such as: -s, -es, -'s, -s', -ed, -er, -ing . Underline those words.

If your teacher or study group would like you to develop this exercise into a longer comparison/contrast paragraph, please revise it double-spaced on a fresh piece of paper, a word processor, or a class bulletin board.

ADVICE

- 1) The answer screen for your *Pretest* analyzes your errors and tells you which sections of this chapter will help you with your own troublespots. In the space below, write down the sections that you need to work on:
- 2) At your computer, study the explications of spelling, and complete the *Applications* in Chapter 14. Pay special attention to the sections that your *Pretest* identified as your own troublespots. Compare your answers with those of the computer and jot down any questions to discuss with a teacher, tutor, or friend.
- 3) The following chart in the *Resources* section of the *Study Guide* refers to your work in this chapter:
Chart 12, SPELLING CHART
- 4) Use the *Review and Practice* section to confirm what you have learned. Print it out to help you study for your *Mastery Test*.
- 5) Your *Mastery Test* results will also be analyzed for troublespots. The results will be sent to your teacher or tutor, who can tell you which sections of the chapter you may still need to review.
- 6) Take a break at any point to have some *Fun with Grammar*.

RETURN TO YOUR WRITING

Read aloud the comparison/contrast paragraph you wrote at the beginning of this chapter. Check to see that the endings you underlined are attached correctly. Look for errors with words that sound alike. Correct errors and make any other changes that you think the paragraph needs.

Read a classmate's paragraph, looking for spelling errors. Suggest corrections.

Complete your work on spelling by taking the *Mastery Test* for this chapter.

Chapter 15: CONSISTENCY**CHAPTER PREVIEW**

Consistency, or harmony of parts, is critical for showing your reader how your thoughts fit together. Consistency of verb tense, pronoun point of view, and sentence pattern will allow your reader to follow the path of your ideas within sentences, through paragraphs, and on to the end of a whole essay.

Chapter 15 explains consistency and gives you practice with:

- Σ consistency of parallel sentence elements.
- Σ consistency of verbs within a time framework.
- Σ consistency of pronoun point of view.

You may want to start your work on consistency by taking the *Pretest* for this chapter.

YOUR WRITING

Think of an event or discussion that made you change your mind about something. What was your old opinion? What is your new opinion? What were the factors that caused you to change your mind? Picture that turning point as clearly as you can. Who was involved? What happened? How did you feel? Collect notes in a chart answering these questions.

For example:

PetsBefore

pets a nuisance
dirty, noisy
food and vet cost money
need walks, kennels

Turning point

father died, mom alone
depressed, house dark
friend left cat with her for
a month
mom started inviting us over
she cooked more, slept better
hated to give cat back
got a puppy
took walks every day
lost weight

After

pets worth the bother
still don't want one myself
happy to keep mom's dog when
she's away
some people need pets
better than medicine, side
effects not bad
valuable members of families

amazed us with her old laugh
I started to like him , big
eyes, silly tail

- 1) Arrange your ideas in a paragraph that describes how you changed your mind. Focus particularly on the turning point.
- 2) Read your paragraph aloud, noticing verbs and pronouns. Underline each verb and [bracket] each pronoun.

If your teacher or study group would like you to develop this exercise into a longer paragraph, please revise it double-spaced on a fresh piece of paper, a word processor, or a class bulletin board.

ADVICE

- 1) The answer screen for your *Pretest* analyzes your errors and tells you which sections of this chapter will help you with your own troublespots. In the space below, write down the sections that you need to work on:

- 2) At your computer, study the explications of consistency, and complete the *Applications* in Chapter 15. Pay special attention to the sections that your *Pretest* identified as your own troublespots. Compare your answers with those of the computer and jot down any questions to discuss with a teacher, tutor, or friend.
- 3) Use the *Review and Practice* section to confirm what you have learned. Print it out to help you study for your *Mastery Test*.
- 4) Your *Mastery Test* results will also be analyzed for troublespots. The results will be sent to your teacher or tutor, who can tell you which sections of the chapter you may still need to review.
- 5) Take a break at any point to have some *Fun with Grammar*.

RETURN TO YOUR WRITING

Read aloud the paragraph you wrote about a turning point. Identify the time framework (or frameworks) and the dominant point of view. If you find inconsistent verbs or pronouns, adjust them. Then look for clauses or phrases that make a series of points or give a number of examples. See if you can strengthen the organization by using parallel elements. Correct any sentences where the lack of parallelism seems confusing. Make other changes to help a reader follow your thoughts.

Read a classmate's paragraph in the same way.

Complete your work on consistency by taking the *Mastery Test* for this chapter.

PART III: WRITING

The two chapters in Part Three help you to look at the larger contexts in which your sentences operate. While the chapters in Parts One and Two open with brief writing assignments, the chapters in Part Three ask you to think more carefully about what you're doing when you organize a composition. Chapter 16 focuses on specific techniques for increasing the clarity of your paragraphs, and Chapter 17 challenges you to write longer works for larger audiences.

As you work on assignments in Part Three, you may find it useful to mark your pages with the *Bookmark* (Chart 16) that you find at the end of this *Study Guide*. It will remind you how to help another writer with peer responses, and it will help you edit your work to avoid errors that could distract your readers from the flow of your thoughts.

Chapter 16: TECHNIQUES FOR WRITING

CHAPTER PREVIEW

Writing is a way of discovering ideas as well as a way of expressing them. Therefore, few writers are able to make their ideas and words work together perfectly on the first try. Most writers produce several drafts, or experimental versions, of a piece of writing before arriving at a final draft. As you write your drafts and move toward a final one for each writing project, you will be examining your own thoughts and developing skills for expressing them. Chapter 16 offers some techniques and tools for use along the way.

In this chapter you will learn to:

- Σ explore topics by freewriting and clustering.
- Σ limit topics and use topic sentences.
- Σ clarify points through the use of examples and specific language.
- Σ highlight organization with paragraph breaks and transitional words.
- Σ keep your reader with you by writing thesis statements and conclusions.
- Σ gain perspective by giving and receiving peer responses.

YOUR WRITING

Think of an activity that you enjoy when you have time off from work and school. What is it and what do you like about it? Don't write anything for a minute—just picture yourself enjoying this activity. Now check the time and give yourself five minutes for each of the following steps.

1. Write down everything that comes into your head about this leisure time activity. Write fast; try to capture every thought that comes. Don't stop to erase anything or think. For example, a student whose topic is *scuba diving* starts this way:

Scuba diving is exciting you're in a whole new world underwater.
Like like outer space. Cant here anything exept my own breathe .
.

Notice that he hasn't stopped to correct spelling or punctuation.

If your mind goes blank, just write your last phrase over and over until new words come. You can wander off your topic and say outrageous things. **Just write nonstop for five minutes.**

Now shake your wrists and relax before going on to the next step.

2. Write the name of your leisure time activity in the center of a blank page and then think of words or phrases (no sentences) that are keys to your thoughts about this topic. Whenever a word comes into your mind, jot it quickly on the page. Surround your topic with these words. When several thoughts are related to each other, put them together in a cluster, and when a completely new thought comes, put it on another part of the page.

For example, the student interested in scuba diving starts this way:

underwater world		photography
outer space		ice diving
	scuba diving	
weightless		tv programs
silent		lessons at the YMCA
danger		

There are two rules: a) **Don't try to write out each thought**; just jot down a phrase quickly and see what comes next. b) **Don't reject any thoughts**; they are all potentially useful. When you are finished, check to see that related thoughts are close together in clusters. Move any that need to be closer to each other.

Freewriting (step 1) and *clustering* (step 2) are ways of discovering what you want to say and getting the writing process started. If your teacher or study group would like you to develop this exercise into a longer paragraph or essay, apply the techniques in this chapter to develop the ideas you've uncovered here.

ADVICE

1) The links on the website show more extensive examples of freewriting, clustering, and using clusters to limit topics.

2) Throughout this chapter, you are encouraged to trade papers with a partner as you apply each technique to your writing about a leisure time activity. You may want to print out your paragraph at each stage so that you can comment on each other's work with pencil on paper, or you may use your class bulletin board or e-mail arrangement. Peer conferencing allows you to see the writing techniques through another person's eyes, and more important, your attempts to explain each technique to somebody else help you to clarify your own understanding.

3) **Note especially to teachers.** Some of the exercises in this chapter work especially well as group tasks, so the website offers the opportunity to print them out for paper and pencil notations. These exercises are:

Giving Examples and Explanations, Exercises A & B

Using Specific Language, Exercises B & C

Making Paragraph Breaks, Exercises A* & B

Using Transitions, Exercise A

Writing Thesis Statements, Exercise B

Writing Conclusions, Exercises A & B

Giving and Getting Peer Responses, Exercise B*

*Fun with Writing**

* Asterisks mark activities that depend on group interaction.

RETURN TO YOUR WRITING

Read aloud the paragraph you've been writing throughout this chapter. You wrote it in bits and pieces, and some of the parts may not fit together smoothly. Do the explanations and details work well together, and are the transitions clear? Now that you've written a conclusion, do you have a new perspective on your topic sentence? Your partner's response has given you an idea of how your paper looks in someone else's eyes. How does it look in yours now? Revise the paragraph to make it meet your own standards.

Chapter 17: FROM PERSONAL TO PUBLIC WRITING

Because this chapter benefits from classroom or small-group interaction and provides no computer interactivity, the entire online chapter is reprinted here for group discussions that may take place away from the computers.

CHAPTER PREVIEW

The best way to learn to write is to spend time every day with written words, reading things that you enjoy and writing about whatever interests you. Sometimes you may write about your personal experience and opinions, and at other times you may report on facts or ideas that are shared by a wider public. Eventually you will develop your own approach to each writing challenge, and will recognize opportunities for using different modes of writing: subjective and objective, informal and formal, professional and academic. This chapter examines the balance between personal and public modes of expression and guides you through five assignments that move toward emphasis on writing for a wider public:

- Σ A summary and personal response
- Σ Reports for different purposes and audiences
- Σ A definition from experience
- Σ A controversial stand
- Σ An argument citing authority

YOUR WRITING: PERSONAL WRITING REVIEW

The "Writing" segments that introduce the chapters of *Sentence Sense* contain a baker's dozen short topics for writing from personal experience:

- Recounting a recent incident or story (Chapter 2)
- Narrating an experience from the past (Chapter 3)
- Describing a space from direct observation (Chapter 4)
- Describing and explaining a pet peeve (Chapter 5)
- Supporting an opinion (Chapter 8)
- Describing a process (Chapter 9)
- Narrating a memorable first event (Chapter 10)
- Describing how a mood influences behavior (Chapter 11)
- Classifying things or people (Chapter 12)
- Speculating about an ideal society (Chapter 13)
- Describing several objects with comparisons (Chapter 14)
- Examining a turning point (Chapter 15)
- Describing a leisure time activity (Chapter 16)

Personal writing of this sort forms the basis of journals, letters to friends, memoirs, meditations, autobiographies, and (with lots of transforming craft) fiction and poetry. It can also help you explore your thoughts and provide an anchor for more general ideas and longer essays. Look up these writing assignments and keep your compositions in a folder so that you can build on what you have done so far.

SUBJECTIVE AND OBJECTIVE POLES

Subjective writing focuses on the view from inside the writer's mind. Objective writing tries to focus on the view of objects from the outside.

Writing that centers on the writer's experiences and memories is called "subjective" and often uses the word "I."

Small town high schools echo with local gossip. When I was in Bollins High, all the teachers knew about my uncle's cave. . .

Subjective writing is often addressed to an audience of people who are interested in the writer personally. But many writing projects for a public audience require writers to treat events, facts, and evidence as objects outside of themselves. This is called "objective" writing, and it avoids the word "I."

At small town high schools, people know each other's business. If a student's uncle lives in a cave, all the teachers know about it . . .

Objective writing may be very factual, as in lab reports, technical explanations, and legal records. Or it may be about ideas and problems, as in news articles, professional communications, or research analyses. If you're interested in practicing writing for such purposes, ask people in these fields to show you models of good writing in appropriate forms, and then practice writing new material following those models.

While *objective* & *subjective* mark two poles, a great deal of writing lies somewhere between them, or moves back and forth from pole to pole. The remaining writing assignments in this chapter will give you practice applying the strengths of both approaches to writing.

1) A SUMMARY AND A PERSONAL RESPONSE

A summary is as objective as possible. A personal response is subjective.

Together, they show the dialogue between public and personal that underlies much practical writing.

A summary should:

- Σ **cover** all the major ideas of the original work
- Σ **condense** those ideas into the fewest possible words

A summary is a brief account, and *should not include*:

- Σ minor ideas or supporting details
- Σ new ideas that were not in the original work
- Σ evaluative terms about the work
- Σ your own responses
- Σ words copied from the original work

A. Summary

When you summarize what someone else has written, you must condense many thoughts into a few words. Start by looking for key terms in the original article—words and phrases that stand out and seem important on first reading. Read the following article, underlining key terms.

LAUGHTER: THE AGELESS PRESCRIPTION FOR GOOD HEALTH

by John M. Leighty

SAN FRANCISCO (UPI) -- Laughter is an age-old elixir that modern healers should both practice and prescribe, a growing number of humor-oriented health professionals maintain.

Humor's assistance in modern medicine is no joke, says Dr. William Fry, a leading researcher into the psychology of laughter at Stanford University. He says the body gets a healthy "mini-workout" from a good guffaw.

Throughout history, philosophers and writers have noted the benefits of humor on the sick. Arnold Glasow called laughter "a tranquilizer with no side effects." Voltaire wrote, "The art of medicine consists of amusing the patient while nature cures the disease."

Philosopher Max Beerbohm noted, "Nobody ever died of laughter," while present-day scholar Norman Cousins says he was healed of a diagnosed "incurable disease" by the curative powers of hard laughing, which he dubbed an exercise akin to "internal jogging."

Fry says 20 seconds of intense laughter, even if faked, can quickly double the heart rate for three to five minutes, an accomplishment that would take three minutes of strenuous rowing exercise. Studies also show that muscles in the chest, abdomen, shoulders, neck, face and scalp get a beneficial workout and that other parts of the body are more relaxed during a laughing session.

Cousins, editor emeritus for *Saturday Review*, has attended several conferences touting the beneficial effects of humor. He says that although diagnosed with incurable ankylosing spondylitis, a disease that would make him an invalid, he was able to laugh himself into the pink by watching Marx Brothers movies and episodes of *Candid Camera*.

Interest in programs that jest for the health of it has increased significantly over the past few years, says Fry, a clinical psychiatrist who has been studying humor's effects on the body since 1952.

In Los Angeles, a "humor wagon," makes weekly visits to hospitals to entertain children with cancer. Visualization and humor are employed to help cancer patients at the "Wellness Community" in Santa Monica, Calif., a program recently highlighted on CBS television's "Sixty Minutes." Similar clinics are sprouting in other parts of the country.

The Hospital Satellite network of Los Angeles has even created a television service specializing in humor for hospitals. Called "Patient America," the program beams classic comedies and other entertaining features to recovery rooms.

"Patient America is interested in supporting the philosophy that laughter and comedy might enhance a patient's healing process," said Dr. Ronald J. Pion, the network's vice-president. "By combining these 'feel good' movies with

wellness and health promotive programming, we think Patient America will augment our hospitals' total patient treatment programs."

Follow these steps in writing your summary:

- a) When you have finished reading the article and underlining the key terms, write a sentence that states the main point of the whole article. Use your own words, but do not include any opinions of your own.
- b) In the margin write words that combine the key points that you've underlined. You will be moving from the specific details of the article to more general language in your summary.
- c) Write a paragraph *using your own words* presenting the main point and the essential information of the article as identified by the words you've put in the margins. Report the ideas in the fewest words possible, and add nothing.
- d) Finally, review your paragraph, looking for more efficient ways of presenting the information you've chosen. Condense the summary further until it is under 100 words.

B. Personal Response

In a personal response, your opinion is what matters, and the word "I" is welcome. Review the article on the therapeutic effects of laughter decide what you think or feel about it.

- a) Freewrite or cluster notes on your reaction to the article. Do you agree or disagree, does anything in the article surprise or upset you, do any of the details remind you of something, etc.? Pick one main point that expresses your response and write it in a single, clear sentence that includes the word "I."
- b) Starting with that sentence, go on to explain your response by giving details, examples, and reasons. Stick to one main point, but develop it so that readers will understand exactly why you feel the way you do.
- c) End with a sentence that returns to the key term of your main point. Review the paragraph and make it do its work in under 100 words.

C. Combining Summary and Response

a) Copy the response paragraph onto the bottom of the summary page and read the two parts in sequence. Listen for the difference between *objective* and *subjective* writing. Make changes to magnify this difference.

b) Trade papers with a partner and check each other's summaries for:

- Σ coverage of all essential ideas
- Σ avoidance of extra material
- Σ objectivity and clear reporting

Check each other's responses for:

- Σ strength of the main idea sentence and support for it
- Σ avoidance of comments that don't support the main idea
- Σ subjectivity and persuasiveness

c) Revise your paper and give it a title.

d) Practice writing summaries of and responses to other works: movies, books, school events, lectures, concerts, articles from newspapers, magazines, the Internet, etc.

2) REPORTS FOR DIFFERENT AUDIENCES AND PURPOSES

Whenever you write, consider your audience (who your readers are) and your purpose (why you're writing) as you decide what to say and how to say it.

Review the article on the therapeutic effects of laughter (see previous assignment). Then write three reports and suggestions moving from the objective toward the subjective end of the scale.

A. Professional audience and purpose (more public)

First, imagine that you are an occupational therapy assistant in a hospital, and the article about laughter inspires you to suggest that the nursing staff might run a humor wagon. Your supervisor tells you to write a proposal to be circulated among the nursing supervisors before their next meeting.

Write one or two paragraphs describing, explaining, and proposing the idea. Be brief and businesslike, and give clear reasons.

B. Consumer purpose, provider audience (less public)

Next, imagine that your elderly father is a patient in a convalescent home where he feels that he is not being treated well. He complains a lot and has angered some of the staff. You can sympathize both with him and with the nurses, and you think this program might solve the problem.

Write a formal letter to the head nurse describing your father's problem and introducing the idea of the program. Offer to help deliver tapes for the program. Be respectful but show your feelings, and try hard to persuade them for your father's sake. Stay under one page.

C. Personal audience and purpose

Finally, imagine that an old friend in a distant state is cooped up at home after an operation and is not recovering very well. You can't visit, but you're concerned, and you want to suggest that your friend should watch comedies regularly.

Write an informal letter that will convince your friend to rent tapes and laugh for an hour a day. Describe the program briefly and explain why you believe in it. Be warm and convincing and show how much you care. Keep the letter under one page.

D. Comparisons

Read the three papers in sequence aloud to a partner. Listen for the differences of tone and get your partner to help you identify the words that make those differences. Sharpen the differences as you revise and write your final drafts.

3) A DEFINITION FROM EXPERIENCE

Definitions are public understandings that grow out of individual (sometimes personal) cases. You can use your own experience as the basis for defining an abstract term.

- a) Start by thinking of a time when you felt a strong emotion, such as fear, anger, hope, or joy. Write a paragraph telling the story of that experience. Describe what happened and let the reader see your reactions. Don't *talk about* the emotion; *show* it in action.
- b) Then think about how the experience you've described fits in with other ideas you have about this emotion. Write a new paragraph starting with a sentence in this form: "(Name of emotion) is _____." For example, "Relief is a feeling that comes when a great weight has been lifted from your shoulders." Go on to discuss your ideas about the emotion. What is it? How is it different from similar emotions? How does it make people behave? Who is likely to feel it and when? Where does it come from?
- c) Next read the paragraphs aloud in the reverse order: read the idea one (*a*) first and the story one (*b*) second. Then ask the crucial question, "So what?" Draw a conclusion, answering some of these questions: Does this emotion have long-term effects? How does it pass? What does it leave behind?
- d) Now arrange the paragraphs in this order:
 - Σ Paragraph #1 (see *b* above)—What is this emotion? Start with the sentence: (Name of emotion) is _____. Revise your paragraph telling ideas *about* the emotion. Do not refer to yourself; don't use "I." Tell about the emotion, not yourself.
 - Σ Paragraph #2 (see *a* above)—What story illustrates this emotion? Revise your paragraph telling your story, omitting details that bring in other emotions and adding details that *show* how the emotion worked in that one situation. Refer to yourself, using "I."
 - Σ Paragraph #3—So what? Revise your conclusion. Return to ideas, telling *about* the emotion, using "I" only if you want to bring in some final examples of how it works.
- e) Practice putting the paragraphs in different orders, making the necessary changes so that in each arrangement the paragraphs come together as an essay with a clear main idea. Choose the one you like best and get a reader to respond to it before you write your final draft.
- f) Practice writing three-paragraph essays (definition, specific example story, conclusion) about other abstract terms: peace, justice, faith, pain, freedom, education, power, etc.

In Chapter 16, Section 9, see "Relief" by Paula Henriques for a sample of an essay in this pattern.

4) A CONTROVERSIAL STAND

Arguments often help to clarify issues. Taking a stand in a controversy forces you to give evidence to prove a point.

a) Think of some issues that people are arguing about these days. They can be national controversies (such as whether or not to declare English the only official language of the United States), or local questions (such as whether or not students should be allowed to park in the staff parking lot). With other students, compile a list of controversial topics. Write them as statements including the word *should*, for example: "Tobacco taxes should be raised" or "Teachers should give extra credit for public service work."

b) Pick a topic that interests you and form a team with other students who want to discuss that topic. Look for areas of disagreement among your group and form two sub-groups: *Pro* and *Con*. Argue, making notes to help you remember the main points people are making both *Pro* and *Con*.

c) Write an essay in which you introduce the issue, discuss the two sides of the argument, and take a firm stand on one side. In this essay, don't conclude that both sides are right; come down clearly on one side and give reasons to explain why you take that stand.

Here is an outline to help you organize your points:

- Σ Paragraph #1—Introduction of the issue: who cares about this matter and why? Give your opinion on this issue and one strong reason for that opinion. End the paragraph with a clear statement of your thesis.
- Σ Paragraph #2—Straw man: what do the people on the other side say? Give two or three of their points and their reasons for them.
- Σ Paragraph #3—Knock down the straw man: argue against the people on the other side. Give your answer to each of their points, offering facts, examples, explanations, and other evidence.
- Σ Paragraph #4—Other points that prove your case: your remaining ideas and reasons for supporting this position. Draw a conclusion stating the thesis in a new way.

d) Read the essays of your opponents. Write down their best points in your own words. Don't argue; take the points seriously and restate them respectfully. Check to see if your opponents agree that you've understood what they're saying.

e) With your allies, discuss your opponents' points and look for weaknesses in their arguments. Help each other to clarify your strongest points, to avoid your weakest ones, and to focus sharply on good answers to your opponents' most damaging claims.

f) Revise your essay and get a reader to respond to it before writing your final draft.

5) AN ARGUMENT CITING AUTHORITY

Including other people's ideas can give your argument power to persuade a larger public.

a) Study the essay on a controversial stand (see #4, above), marking ideas that you think other people have written or talked about. Working with a partner, develop a list of search terms for finding articles in the library on your topic. For example, on the tobacco taxes topic:

- tobacco and taxes
- taxes and smoking prevention
- smoking and legislation

On the public service credit topic:

- volunteering and payment
- public service and academic credit
- service learning
- cooperative learning

b) Go to the library and find an article on your topic in a periodical or on the internet. Copy two or three sections of the article that are relevant to your points. Copy the lines accurately, punctuation and all, and collect all of the following information:

- Σ author of the words you're copying
- Σ title of the article or webpage where you found these words
- Σ title of the periodical or of the organization sponsoring the webpage
- Σ date and place of publication
- Σ page number or webpage URL

c) Interview somebody whose opinions are respected on this topic. Write down segments of his or her words accurately. Collect all of the following information:

- Σ name and title (or other identification) of the person you interviewed
- Σ date and place of interview

d) Fit the other people's ideas into your paper, either to support or expand your ideas, or to clarify your opponent's arguments so that you can argue better against them. You may *paraphrase* the new ideas (write them in your own words) or *quote* them (copy the best parts word for word, in quotation marks). In either case, you must *document* the source of these new ideas (tell the reader who said these things, where, and when). There are many styles of documentation, ranging from brief to very thorough. Ask your teacher what style to use.

The website for this chapter provides a link to an explanation of the MLA style of documantation.

e) Adjust your own arguments to make room for or to develop the new ideas you've added. Trade papers with your partner and respond to each other's work before preparing your final draft.

The website for this chapter provides a "Scenic Detour" link which will offer you other ideas and resources for research papers.

FUN WITH WRITING: The Fictionary Game

Here are two folk tales about how mosquitoes came into the world. One is Vietnamese and the other is Tlingit (Native culture of the Pacific Northwest). Both are presented incomplete, requiring you to write the endings. Pick one of the tales and, working alone or in pairs, follow these steps:

- 1) Read the tale and imagine how it might end. Remember that it must explain something about the origin of mosquitoes. Write one paragraph to complete the tale.
- 2) Don't show your paragraph to anyone else. Print out your ending and put it face down in a pile with other students' endings.
- 3) Get a teacher or monitor to look up the original ending to the story, using the link found in the website for this chapter. The monitor should copy the link onto the same word processing program that other students are using and adjust the margins so that it look like all the other endings when they're printed out together.
- 4) When all entries are in, the monitor shuffles them together, including the original ending, and reads them aloud. Students vote on which one is the best ending. The ending that gets the most votes wins. Try to beat the original ending.

(ALTERNATIVE step 4) When all entries are in, the class goes on to other activities and the monitor prepares a hand-out for a later session. The hand-out includes a printed version of the first two paragraphs of the tale, followed by all the endings (including the original one mixed in). By cutting and pasting so that 3-6 endings fit on each sheet of paper, the monitor can keep the packet light for copying. After a week or so, the monitor distributes copies of the packet to students, who reread the tale and examine all the endings before voting.

Vietnamese Tale

Long ago Ngoc Tam and his wife Nham Diep lived on a small farm where they raised rice and silkworms. But Diep hated to work. She dreamed of living some day in a grand house with many servants, where she would wear silk instead of caring for worms. One day, when Tam was out in the rice fields, Diep became ill with a disease that moved quickly through her body. By the time Tam got home, Diep was dying, and Tam's prayers couldn't save her. But as Diep died, a voice spoke to Tam, telling him to take Diep's body to the magic mountain in the sea. So Tam put Diep's body in an old boat and rowed for days to the mountain. He carried her up a steep path and laid her down in a cool field. As he knelt by her body, a very wrinkled old man with bright eyes appeared and told Tam to prick his own finger and let three drops of blood fall onto Diep's pale face. As Tam obeyed, Diep's eyes flickered open, and she smiled up at him, alive and well.

The old man explained to Diep that in her new life she must be faithful and hard-working, and then he disappeared. Tam and Diep ran happily down to the boat, and Tam rowed with new strength toward home. At the village on the shore, Tam went to buy supplies. Diep waited by the lake and watched a great, elegant boat come in to the dock.

The rich merchant who owned the boat was charmed by Diep's now rosy cheeks, and offered her a cup of tea aboard his boat. She sang for him and he fell in love, offering to marry her and take her to fine places. This was what Diep had always dreamed of, and she accepted immediately. They were gone when Tam returned. An old fisherman told Tam what had happened, and Tam traveled for days to find the merchant's elegant house. In the garden, he found Diep dressed in silk and cutting flowers. She told him how happy she was, and that she would never leave her new life as the merchant's wife. . . .

Tlingit Tale

Long ago there was a giant who loved to eat human flesh, especially human hearts. When he was thirsty, he slurped down human blood. The people fled at first, but then they realized they had to make a plan for getting rid of this terrible threat. They called a council and talked all night. Finally one man said, "I have an idea. Leave this to me." He went alone to the field and lay down, pretending to be dead.

Before too long the giant came by and couldn't believe his luck. He leaned down and touched the man, pleased to see that the body was still warm and fresh. He licked his lips, thinking of the tasty heart he'd soon be chewing and the blood he could sip, so he threw the man over his shoulder and took him home to the giant fireplace in his cave. But there was no firewood. Grumbling, the giant left the man on the floor and went out for wood. Immediately the man lept up and grabbed the giant's skinning knife, and just in time, because the giant's son arrived at the door of the cave, bending down to enter. The man thrust the huge knife high over his head and just touched the tender skin of the child giant's neck, shouting, "Where does your father hold his heart?" The giant boy was frightened, and answered, "In his left heel." Hearing the giant's footsteps approaching, the man let the boy run away and aimed the great knife toward where he knew the ugly left heel would appear in the doorway. . . .

As you listen to or read all the different endings to these stories, think about what makes a story work and what interferes with its flow. How are these factors similar to and different from the factors that support or distract from an essay's ideas?

RETURN TO YOUR WRITING

Review the folder of paragraphs that you have written in response to the assignments at the beginnings of the earlier chapters. Compare them with the essays that you have written for this chapter. Find sentences that show the difference between personal and public writing. Find examples of improvement in your writing from earlier to later papers. List two qualities that you like best in your writing. Discuss all of these observations with your classmates, tutor, or teacher.

PART 1V: RESOURCES

Part Four helps you find your way around Sentence Sense. The first section gives you instructions about online navigation, guidance for the use of application screens, and advice about getting started with a word processor. The second contains all the *ESL Tips*, each one on a separate page which you can print if you'd like it for notes and reference. The third section collects the charts and tables from throughout the text, displaying each one on a separate page for easier reference. The fourth section offers you links to other useful writing resources on the Internet, and the fifth provides a linked index to the terms used in Sentence Sense.

You can find all these resources in the online text, but the charts and tables section is also printed here. Because charts are useful as reference tools in numerous tasks, they're assembled here in printed form so that you can keep them handy beside your computer screen, or jot notes on them wherever you may be studying. Charts 12 and 15, which allow you to collect and analyze your own errors, are designed for pencil notations, and Chart 16 works best if you rip it right out of this booklet.

SECTION iii, CHARTS

1. AUXILIARY VERBS

introduced in Chapter 2

<i>Forms of to do</i> (used with base form of the next verb in the string)	<i>Forms of to have</i> (used with past participle form of the next verb in the string)	<i>Forms of to be</i> (used with present or past participle form of the next verb in the string)	<i>Modals</i> (used with base form of the next verb in the string)
do, does did	have, has had	am, is, are was, were	can, will, shall could, would, should
		be, being, been	may, might, must

Note that the verbs in the shaded area of the chart may sometimes act as single-word verbs.

2. COMMON VERB CONTRACTIONS

introduced in Chapter 2

<i>Auxiliary</i>	<i>Short form</i>	<i>Examples of Contractions</i>
am	'm	I am = I'm
are	're	you are = you're
is / has	's	Emma is = Emma's Emma has = Emma's
have	've	they have = they've
had / would	'd	I had = I'd we would = we'd
will	'll	he will = he'll

Note 1) that the apostrophe (') replaces missing letters, and
2) that there are no contractions for *was* and *were*

3. USE OF MODAL AUXILIARIES

introduced in ESL tip for Chapter 2

<i>Present & future</i>	<i>Past</i>	<i>Past unreal</i>	<i>Examples</i>
might / may	might	might have	I <i>may sing</i> today. Yesterday I thought that I <i>might sing</i> . If I had practiced more, I <i>might have sung</i> better.
could / can	could	could have	He <i>can live</i> cheaply now. Last year, he <i>could not live</i> so cheaply. He <i>could live</i> here if he wanted to. If he had sold his car, he <i>could have lived</i> more simply.
would	would	would have	I <i>would sing</i> tonight if you wanted me to. Last week, I expected that I <i>would sing</i> more often. If I had been paid more, I <i>would have sung</i> more often.
will / shall	would	----	They <i>will live</i> with their kids in New York.. When they arrived, they hoped that the kids <i>would live</i> with them in Hartford.
should / ought to	----	should have ought to have	Sara <i>should sing</i> that folk song. She <i>ought to sing</i> it for the family first. She <i>should have sung</i> it at the party, but she was shy.
have to / must	had to	----	Max <i>has to live</i> in the city. He <i>must live</i> near his kids. When he lost his job, he <i>had to live</i> with his parents.
All modal auxiliaries in these two columns are followed by the base form of the main verb. Don't add <u>-ed</u> , <u>-s</u> , or <u>-ing</u> ; <i>should live</i> ; <i>can sing</i> .		These are followed by the past participle: <i>ought to have lived</i> ; <i>would have sung</i> .	

NOTES:

- Σ Sometimes we use should or must to show a guess in the present: *This is the right address; Luis should live here. This door has somebody else's name, so Luis must live upstairs.*
- Σ We can use might have, may have, or must have to show a guess in the past: *She's in town, so she might have sung at the festival. She may have sung your favorite song.. It's March 15, so she must have sung in four cities in the past three weeks.*

4. THE FOUR FORMS OF REGULAR VERBS

introduced in Chapter 2

Study this chart and complete the last four rows.

<i>Name of verb</i>	<i>Base form</i>	<i>Past form</i>	<i>Present participle</i>	<i>Past participle</i>
to watch	I can watch . I watch .	I watched .	I am watching .	I have watched .
to wait	I can wait . I wait .	I waited .	I am waiting .	I have waited .
to try	I can try . I try .	I tried .	I am trying .	I have tried .
to laugh	I can laugh . I laugh .	I laughed .	I am laughing .	I have laughed .
to yell	I can yell . I yell .	I _____.	I am yelling .	I have _____.
to dance	I can _____. I dance .	I danced .	I am _____.	I have danced .
to wink	I can wink . I _____.	I winked .	I am _____.	I have _____.
to stop	I can _____. I _____.	I _____.	I am _____.	I have _____.

5. FORMS OF COMMON IRREGULAR VERBS

introduced in Chapter 2

Base	Simple Past	Present Participle	Past Participle
be	was, were	being	been
become	became	becoming	become
begin	began	beginning	begun
bet	bet	betting	bet
bite	bit	biting	bitten
blow	blew	blowing	blown
break	broke	breaking	broken
bring	brought	bringing	brought
buy	bought	buying	bought
catch	caught	catching	caught
choose	chose	choosing	chosen
come	came	coming	come
cut	cut	cutting	cut
dig	dug	digging	dug
drink	drank	drinking	drunk
drive	drove	driving	driven
draw	drew	drawing	drawn
eat	ate	eating	eaten
fall	fell	falling	fallen
feed	fed	feeding	fed
feel	felt	feeling	felt
find	found	finding	found
freeze	froze	freezing	frozen
get	got	getting	gotten
give	gave	giving	given
go	went	going	gone
grow	grew	growing	grown
have	had	having	had
hear	heard	hearing	heard
hit	hit	hitting	hit
hurt	hurt	hurting	hurt
keep	kept	keeping	kept
know	knew	knowing	known
lay	laid	laying	laid
lead	led	leading	led
leave	left	leaving	left
lend	lent	lending	lent
lie	lay	lying	lain
lose	lost	losing	lost
make	made	making	made

<i>Base</i>	<i>Simple Past</i>	<i>Present Participle</i>	<i>Past Participle</i>
pay	paid	paying	paid
put	put	putting	put
read	read	reading	read
run	ran	running	run
say	said	saying	said
see	saw	seeing	seen
set	set	setting	set
shake	shook	shaking	shaken
sing	sang	singing	sung
sit	sat	sitting	sat
speak	spoke	speaking	spoken
steal	stole	stealing	stolen
swear	swore	swearing	sworn
swim	swam	swimming	swum
take	took	taking	taken
teach	taught	teaching	taught
tear	tore	tearing	torn
think	thought	thinking	thought
throw	threw	throwing	thrown
wear	wore	wearing	worn
win	won	winning	won
write	wrote	writing	written

6. SOME COMMON PREPOSITIONS

introduced in Chapter 4

Expressing space relationships

above	down
across	from
against	in
along	into
among	off
around	on
at	over
behind	past
below	through
beneath	to
beside	toward
between	under
beyond	up
by	within

Examples

beyond* Dallas
 around* town
 beside* the tracks
 toward* every stoplight
 under* the bridge
 on* these trips
 in* her steady good humor

Expressing time relationships

after	since
before	until
during	

Examples

until* the last moment
 during* the train ride

Expressing other relationships

about	like
as	of
despite	than
except	with
for	without
from	

Examples

like* mine
 for* her
 despite* the weather
 about* my best friend
 from* a small town
 of* some forgotten old adventures

7. VERBS THAT TAKE GERUND AND INFINITIVE COMPLETERS

introduced in ESL Tip for Chapter 5

Key to types of completers that follow the verbs listed.

1) Infinitives

- a. Regular, no agent *He can afford to call them.*
- b. With optional agent for the action *You wanted me to call them. OR*
You wanted to call them.
- c. With required agent for the action *She reminded us to call them.*
- * Used without the word "to" *We heard her _call them.*

2) Gerunds

- a. Regular, no agent *Juno enjoys calling them.*
- b. With required agent for the action *We heard you calling them.*

(**) **Difference in meaning**
calling them.

I forgot to call them. π I forgot

Main verb	Completer
acknowledge	2a
admit	2a
advise	1c, 2a
afford	1a
agree	1a
allow	1c
anticipate	2a
appear	1a
appreciate	2a
ask	1b
avoid	2a
beg	1b
begin	1a, 2a
celebrate	2a
challenge	1c
choose	1b
command	1c
consent	1a
consider	2a
continue	1a, 2a
dare	1b
decide	1a
demand	1a
deny	2a

Main verb	Completer
endure	2a
encourage	1c
enable	1c
enjoy	2a
expect	1b
fail	1a
feel	1c*, 2b
finish	2a
forbid	1c, 2a
force	1c
forget	1a, 2a (**)
get	1c
give up	2a
hate	1a, 2a
have	1c*
hear	1c*, 2b
help	1b, 1b*
(can't) help	2a
hope	1a
imagine	2a
intend	1a
invite	1c
involve	2a
learn	1a

Main verb	Completer
make	1c*
mention	2a
miss	2a
need	1b
neglect	1a, 2a
notice	2b
persuade	1c
plan	1a
practice	2a
prefer	1a, 2a
pretend	1a
promise	1a
recommend	2a
refuse	1a
regret	2a
remember	1a, 2a(**)
remind	1c
see	1c*, 2b
seem	1a
start	1a, 2a
stop	1a, 2a(**)
teach	1c, 2a
tell	1c
understand	2a

deserve	1a		let	1c*		watch	1c*, 2b
discuss	2a		like	1b, 2a		want	1b
dislike	2a		love	1a, 2a		wish	1b

8. SUMMARY OF COMMA USE

introduced in Chapter 6

Use a comma

- to mark the breaks between the items in a series.
- before the conjunction that compounds independent clauses.
- to mark the end of an introductory modifying phrase or clause.
- to separate an interruption from the rest of a sentence.
- to separate quoted words from the rest of a sentence.
- to separate items in an address or date.

9. SUMMARY OF SOLUTIONS FOR RUN-ON SENTENCES

introduced in Chapter 9

When you discover a run-on sentence, you can correct it in one of four ways.

Run-on sentence: This cup is cracked, I don't want it.

Method 1) Make two distinct sentences.

This cup is cracked. I don't want it.

Method 2) Compound the **independent** clauses.

This cup is cracked, so I don't want it.

Method 3) Embed one of the clauses using a dependent word.

If this cup is cracked, I don't want it.

Method 4) Embed one of the clauses by reducing a verb to a verbal.

I don't want this cracked cup

10. AGREEMENT WITH *to do*, *to have* & *to be* introduced in Chapter 11

Here are the present tense forms of *to do*, *to have* & *to be*, combined with different subjects to show agreement.

	<i>Singular</i>	<i>Plural</i>
to do	I do you do he does, she does, it does, (any other singular subject) does	we do you do they do (any other plural subject) do
to have	I have you have he has, she has, it has, (any other singular subject) has	we have you have they have (any other plural subject) have
to be	I am you are he is , she is , it is (any other singular subject) is	we are you are they are (any other plural subject) are

Note: You can see from the chart that the words *is*, *has*, and *does* are used only with singular subjects other than *I* and *you*.

11. A COLLECTION OF PRONOUNS

introduced in Chapter 13

Personal pronouns refer to specific people or things.

	<i>Subject forms</i>		<i>Object forms</i>		<i>Possessive forms</i>	
	<i>singular</i>	<i>plural</i>	<i>singular</i>	<i>plural</i>	<i>singular</i>	<i>plural</i>
1 st PERSON	I	we	me	us	my / mine	our / ours
2 nd PERSON	you	you	you	you	your / yours	your / yours
3 rd PERSON	he	they	him	them	his	their / theirs
	she	they	her	them	her / hers	their / theirs
	it	they	it	them	its	their / theirs

Indefinite pronouns are less specific than personal pronouns and have fewer forms.

<i>Singular only</i>	<i>Singular or plural</i>	<i>Plural only</i>
everyone / everybody anyone / anybody someone / somebody no one / nobody each / much / one either / neither	all any some none more most	both few several many

13. CLAUSE CONNECTORS

	Conjunctions	Dependent words	Transitional expressions
	join two independent clauses. Put a comma before the conjunction.	show the relationship between a dependent clause and an independent one. Use a comma only when the dependent one comes first.	show the relationship between ideas in separate independent clauses. Put a period or semicolon between the two independent clauses, and put a comma after the transitional expression.
	<i>The meeting was emotional, and Cindy drove home in a daze.</i>	<i>She waited for the light to change while horns honked behind her.</i> OR While horns honked behind her, she waited for the light.	<i>Suddenly she realized it was a flashing light. However, it was too late to move.</i> OR Suddenly she realized it was a flashing light; however, it was too late.
<i>time & sequence</i>	and	after as before since until when (+ever) while	also afterward at the same time besides earlier eventually finally first, second, etc. furthermore in addition later meanwhile moreover next now soon then too
<i>comparison & contrast</i>	but yet	although as / than even though though whereas while	by comparison by contrast even so however in the same way likewise nevertheless on the contrary on the other hand similarly still
<i>cause & effect</i>	for so	as because if since so that unless	accordingly as a result consequently for this reason hence otherwise then therefore thus
<i>examples & conclusions</i>			after all for example for instance in conclusion in summary in fact in other words in particular of course specifically
<i>other purposes</i>	nor or	how that what (+ever) where (+ever) which (+ever) who/m (+ever) whether whose why	

PEER RESPONSE BEFORE REVISING A DRAFT	CORRECTION KEY TO HELP YOU RECOGNIZE YOUR ERRORS
READ <i>partner's paper and in your own words, write one whole sentence restating:</i> - Σ Main point of first paragraph - Σ Main point of next one - Σ Main point of each of the rest of the paragraphs - Σ Thesis (main point of the paper as a whole) NOTE <i>in the margins how the author supports each main point. Some possibilities:</i> - Σ Gives background - Σ Gives an example - Σ Illustrates with details - Σ Explains a reason - Σ Tells a related story - Σ Answers a challenge - Σ Other (describe in your own words) SUGGEST <i>in writing on partner's paper:</i> - Σ Two new titles for the paper - Σ One new concluding sentence - Σ Places for examples and transitions. EXPLAIN <i>in person to the author:</i> - Σ Why you had trouble with any of the above - Σ What you liked best about the paper - Σ What you would do to improve it - Σ Any corrections to grammar or usage ACCEPT & REJECT <i>responses to your own paper:</i> - Σ Respect misunderstandings REVIEW <i>your own paper</i> - Σ Find new changes to make - Σ Assert your authorship	1. Sentence fragment (Ch.8) a. missing part of verb b. prepositional phrase alone c. verbal phrase alone d. dependent clause alone e. other sentence fragment 2. Run on sentence (Ch. 9) a. involving command b. involving pronoun subject c. involving transitional expression d. other run-on sentence 3. -ed on regular verb (Ch. 10) a. simple past tense needs -ed b. past participle needs -ed c. no -ed on infinitives or on main verb with most auxiliaries 4. final -s (Ch. 11 & 12) a. plural noun needs -s a. present tense verb with 3rd person b. singular subject needs -s c. choice between <i>was /were</i>; <i>is /are</i> d. no -s on infinitives or on main verbs after any auxiliary 5. Pronoun problem (Ch. 13) a. unclear antecedent b. agreement with antecedent c. choice between subject /object form 6. Spelling problem (Ch. 14) a. incorrectly added ending b. apostrophe omitted or misplaced c. sound-alike word d. wrong form of word e. other spelling problem 7. Consistency (Ch. 15) a. parallelism b. tense shift c. pronoun shift