Nonfiction for Middle School

A Sentence-Composing Approach

The Teacher's Booklet

Don and Jenny Killgallon

HEINEMANN
Portsmouth, NH

Heinemann
361 Hanover Street
Portsmouth, NH 03801–3912
www.heinemann.com

Offices and agents throughout the world

The authors and publisher wish to thank those who have generously given permission to reprint borrowed material:

Editor: Tobey Antao
Production: Hilary Goff & Patty Adams
Interior and cover designs: Monica Ann Crigler
Typesetter: Cape Cod Compositors, Inc.

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

—Francis Christensen, "A Generative Rhetoric of the Sentence"

****

To the memory of Francis Christensen, the first to see the light: Christensen's life's work made possible this "program for teaching the sentence as [it is found] in the work of contemporary writers." We are deeply grateful to him, our silent partner, for helping us work out the program found in the sentence-composing approach.

—Don and Jenny Killgallon

I can't stand a sentence until it sounds right, and I'll go over it again and again. Once the sentence rolls along in a certain way, that's sentence A. Sentence B may work out well, but then its effect on sentence A may spoil the rhythm of the two together. One of the long-term things about knitting a piece of writing together is making all this stuff fit.

—John McFee, author

The goal of the sentence-composing approach is to make all the stuff fit.

—Don and Jenny Killgallon

CONTENTS

NONFICTION: INTERPRETING, COMPOSING, LANGUAGE

Nonfiction for Middle School: A Sentence-Composing Approach challenges students to become more competent readers and writers of nonfiction. To reach that goal, this worktext scaffolds thinking, reading, and composing activities based upon the practice of current and past nonfiction authors.

Only a generation of readers will spawn a generation of writers.

—Steven Spielberg, Academy Awards Acceptance Speech, 1987

With an increasing emphasis on nonfiction in English language arts classes, and with an already crowded curriculum, *Nonfiction for Middle School: A Sentence-Composing Approach* features mini-nonfiction: mostly sentences, paragraphs, and excerpts from longer works—a sampler of various kinds of nonfiction. These are grouped into sections within the worktext, which can be treated as units of study and integrated within the regular curriculum on an occasional basis—for example, a nonfiction day, week, month—or perhaps a half-year's program. (Please see pages 29–32 for sequencing *Nonfiction for Middle School* over one, two, or three years of middle school.)

Within *Nonfiction for Middle School*, all three major strands of an English language arts program are addressed: interpreting, composing, and language.

INTERPRETING

A variety of types of nonfiction is the basis for activities. Most were chosen because they challenge readers to read closely, deeply, and repeatedly, to extract meaning:

- famous quotations
- biographies
- public documents
- speeches
- historical narratives
- literary nonfiction
- reportage
- description
- exposition
- reviews
- criticism
- process analysis
- definition.

COMPOSING

All sections end with a writing assignment called "Your Turn." All of those major assignments build upon sentence-composing cumulative skills learned earlier in the worktext.

LANGUAGE

Heavily featured throughout *Nonfiction for Middle School: A Sentence-Composing Approach* is an emphasis on sentence structure to promote and practice better reading and writing of nonfiction. Specifically, three places within sentences called *openers*, *S-V splits*, and *closers* are covered amply, emphatically, and cumulatively and applied variously in activities and writing assignments. In addition, a feature called "quickshots" recurs throughout—a method of teaching unfamiliar words quickly by presenting the words in context with an adjacent synonym in brackets. Other aspects of language stylistics are taught and applied, including figurative language.

Nonfiction for Middle School: A Sentence-Composing Approach emphasizes relevant standards for reading, writing, and language recommended by the Common Core State Standards (CCSS).

NONFICTION: COMMON CORE STATE STANDARDS

The sentence-composing approach addresses two kinds of texts recommended by the CCSS: literary nonfiction and informational text. Using both within *Nonfiction for Middle School: A Sentence-Composing Approach*, the emphasis within is dual—reading it, writing it, while focusing on how nonfiction authors build sentences and paragraphs.

The impetus for this approach is the importance placed on nonfiction in the CCSS. The emphatic CCSS recommendation is a decrease in fictional texts with concurrent increase in nonfiction/informational texts. The new standards shift the percentages to fifty nonfiction/fifty fiction at the elementary level, sixty nonfiction/forty fiction in middle school, and seventy-five nonfiction/twenty-five fiction in high school.

Nonfiction for Middle School: A Sentence-Composing Approach contains 100 percent nonfiction/informational texts, presented mostly through excerpts.

In addition to its exclusive use of nonfiction as a source for sentence-composing and sentence-interpreting activities, *Nonfiction for Middle School* addresses a number of the Common Core standards for English language arts in middle school. What follows are relevant excerpts from the official documents of CCSS. Under each is a comment about how *Nonfiction for Middle School* addresses the standard.

KEY POINTS FOR ENGLISH LANGUAGE ARTS

READING

> *The standards establish a "staircase" of increasing complexity in what students must be able to read so that all students are ready for the demands of college- and career-level reading no later than the end of high school. The standards also require the progressive development of reading comprehension so that students advancing through the grades are able to gain more from whatever they read.*

COMMENT: A variety of nonfiction selections within *Nonfiction for Middle School* includes complex language from challenging nonfiction sources: famous quotations, public documents and speeches, persuasive and informational texts. To promote and practice deep reading, excerpts are intentionally short for concentration on deep reading skills. Selections include some recommended by CCSS.

WRITING

> *The ability to write logical arguments based on substantive claims, sound reasoning, and relevant evidence is a cornerstone of the writing standards, with opinion writing—a basic form of argument—extending down into the earliest grades.*

Research—both short, focused projects (such as those commonly required in the workplace) and longer in-depth research—is emphasized throughout the standards but most prominently in the writing strand because a written analysis and presentation of findings is so often critical.

Annotated samples of student writing accompany the standards and help establish adequate performance levels in writing arguments, informational/explanatory texts, and narratives in the various grades.

COMMENT: Every section of *Nonfiction for Middle School: A Sentence-Composing Approach* ends with a writing activity titled "Your Turn." Here is a list of those activities arranged by section of the worktext in which the skills and concepts are developed.

LANGUAGE

The standards expect that students will grow their vocabularies through a mix of conversations, direct instruction, and reading. The standards will help students determine word meanings, appreciate the nuances of words, and steadily expand their repertoire of words and phrases.

The standards help prepare students for real-life experience at college and in twenty-first-century careers. The standards recognize that students must be able to use formal English in their writing and speaking but that they must also be able to make informed, skillful choices among the many ways to express themselves through language.

Vocabulary and conventions are treated in their own strand not because skills in these areas should be handled in isolation but because their use extends across reading, writing, speaking, and listening.

COMMENT: Every section of *Nonfiction for Middle School: A Sentence-Composing Approach* emphasizes acquisition of vocabulary through analysis of the relationship between context and meaning. A new approach called "quickshots" defines new vocabulary words in context through an adjacent synonym in brackets. Here's an excerpt from the worktext:

Throughout this worktext when individual words are **bold** [*darkened*], a fast definition—a quickshot—will be **adjacent** [*beside it*] in brackets. If you already know the word, just skip ahead. If you don't know the word or aren't sure, the quickshot, though not a full definition of the word, will get you through the sentence without stumbling. . . .

Though not the best seat in the theater, a quickshot will at least allow you to see the stage. As a result, you can avoid a deep dictionary plunge, and keep reading, stumble-free.

Try it. Take this sentence by Rudolph Giuliani, then mayor of New York City, addressing the General Assembly of the United Nations on October 1, 2001, condemning the tragedy of terrorist attacks on September 11, 2001.

Example of a Quickshot

There's no ***moral*** [right] *way to sympathize with grossly* ***immoral*** [wrong] *actions.*

—Rudolph Giuliani

Nonfiction for Middle School: A Sentence-Composing Approach emphasizes many of the standards of Common Core for middle school English language arts in reading, language, and writing.

Following are relevant standards for middle school English language arts addressed in *Nonfiction for Middle School: A Sentence-Composing Approach*. Quoted verbatim from CCSS documents, they are arranged numerically. The majority of the standards for reading, language, and writing are, to varying extents, developed in *Nonfiction for Middle School*.

Note: When a number is missing from the numerical sequence, that particular standard is not addressed in *Nonfiction for Middle School: A Sentence-Composing Approach*. For your convenience, those standards common to all three middle grades are listed first; grade-specific standards are then listed by grade.

READING STANDARDS FOR LITERATURE AND INFORMATIONAL TEXT: GRADES 6, 7, AND 8

READING STANDARDS GRADE 6

- CCSS.ELA-LITERACY.RL.6.1

  Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

- CCSS.ELA-LITERACY.RL.6.2

  Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

- CCSS.ELA-LITERACY.RL.6.4

  Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.

- CCSS.ELA-LITERACY.RL.6.5

  Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.

- CCSS.ELA-LITERACY.RL.6.6

  Explain how an author develops the point of view of the narrator or speaker in a text.

- CCSS.ELA-LITERACY.RI.6.8

  Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.

- CCSS.ELA-LITERACY.RI.6.9

  Compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).

- CCSS.ELA-LITERACY.RI.6.10

  By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

READING STANDARDS GRADE 7

- CCSS.ELA-LITERACY.RL.7.1

  Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

- CCSS.ELA-LITERACY.RL.7.2

  Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

- CCSS.ELA-LITERACY.RL.7.4

  Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings. . . .

- CCSS.ELA-LITERACY.RL.7.6

  Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

- CCSS.ELA-LITERACY.RI.7.1

  Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

- CCSS.ELA-LITERACY.RI.7.2

  Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.

- CCSS.ELA-LITERACY.RI.7.3

  Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

- CCSS.ELA-LITERACY.RI.7.4

  Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.

- CCSS.ELA-LITERACY.RI.7.5

  Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.

- CCSS.ELA-LITERACY.RI.7.6

  Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.

- CCSS.ELA-LITERACY.RI.7.8

  Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.

- CCSS.ELA-LITERACY.RI.7.9

  Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.

- CCSS.ELA-LITERACY.RI.7.10

  By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

READING STANDARDS GRADE 8

- CCSS.ELA-LITERACY.RL.8.1

  Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

- CCSS.ELA-LITERACY.RL.8.2

  Determine a theme or central idea of a text and analyze its development over the course of the text . . . ; provide an objective summary of the text.

- CCSS.ELA-LITERACY.RL.8.4

  Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

- CCSS.ELA-LITERACY.RL.8.5

  Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.

- CCSS.ELA-LITERACY.RI.8.1

  Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

- CCSS.ELA-LITERACY.RI.8.2

  Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.

- CCSS.ELA-LITERACY.RI.8.3

  Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).

- CCSS.ELA-LITERACY.RI.8.4

  Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

- CCSS.ELA-LITERACY.RI.8.5

  Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.

- CCSS.ELA-LITERACY.RI.8.6

  Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.

- CCSS.ELA-LITERACY.RI.8.8

  Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.

- CCSS.ELA-LITERACY.RI.8.9

  Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.

- CCSS.ELA-LITERACY.RI.8.10

  By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently.

LANGUAGE STANDARDS FOR LITERATURE AND INFORMATIONAL TEXT: GRADES 6, 7, AND 8

LANGUAGE STANDARDS: GRADE 6

- CCSS.ELA-LITERACY.L.6.1

  Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- CCSS.ELA-LITERACY.L.6.2

  Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- CCSS.ELA-LITERACY.L.6.3.A

  Vary sentence patterns for meaning, reader/listener interest, and style.

- CCSS.ELA-LITERACY.L.6.3.B

  Maintain consistency in style and tone.

- CCSS.ELA-LITERACY.L.6.4.A

  Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

- CCSS.ELA-LITERACY.L.6.4.C

  Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.

- CCSS.ELA-LITERACY.L.6.4.D

  Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

- CCSS.ELA-LITERACY.L.6.5

  Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

  CCSS.ELA-LITERACY.L.6.5.A Interpret figures of speech . . . in context.

- CCSS.ELA-LITERACY.L.6.6

  Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

LANGUAGE STANDARDS: GRADE 7

- CCSS.ELA-LITERACY.L.7.1

  Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

  CCSS.ELA-LITERACY.L.7.1.A Explain the function of phrases and clauses in general and their function in specific sentences.

  CCSS.ELA-LITERACY.L.7.1.B Choose among simple, compound, complex, and compound-complex sentences to signal differing relationships among ideas.

  CCSS.ELA-LITERACY.L.7.1.C Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers.

- CCSS.ELA-LITERACY.L.7.2

  Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- CCSS.ELA-LITERACY.L.7.4

  Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies.

  CCSS.ELA-LITERACY.L.7.4.A Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

  CCSS.ELA-LITERACY.L.7.4.C Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.

  CCSS.ELA-LITERACY.L.7.4.D Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

- CCSS.ELA-LITERACY.L.7.5

  Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

  CCSS.ELA-LITERACY.L.7.5.A Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.

  CCSS.ELA-LITERACY.L.7.5.B Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words.

- CCSS.ELA-LITERACY.L.7.6

  Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

LANGUAGE STANDARDS: GRADE 8

- CCSS.ELA-LITERACY.L.8.1

  Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

  CCSS.ELA-LITERACY.L.8.1.A Explain the function of verbals . . . in general and their function in particular sentences.

- CCSS.ELA-LITERACY.L.8.4

  Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on grade 8 reading and content, choosing flexibly from a range of strategies.

  CCSS.ELA-LITERACY.L.8.4.A Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

  CCSS.ELA-LITERACY.L.8.4.C Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.

  CCSS.ELA-LITERACY.L.8.4.D Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

- CCSS.ELA-LITERACY.L.8.5

  Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

  CCSS.ELA-LITERACY.L.8.5.A Interpret figures of speech (e.g. verbal irony, puns) in context.

  CCSS.ELA-LITERACY.L.8.5.B Use the relationship between particular words to better understand each of the words.

- CCSS.ELA-LITERACY.L.8.6

  Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

WRITING STANDARDS FOR LITERATURE AND INFORMATIONAL TEXT: GRADES 6, 7, AND 8

WRITING STANDARDS: GRADE 6

- CCSS.ELA-LITERACY.W.6.1

  Write arguments to support claims with clear reasons and relevant evidence.

  CCSS.ELA-LITERACY.W.6.1.A Introduce claim(s) and organize the reasons and evidence clearly.

  CCSS.ELA-LITERACY.W.6.1.B Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.

  CCSS.ELA-LITERACY.W.6.1.C Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.

  CCSS.ELA-LITERACY.W.6.1.D Establish and maintain a formal style.

- CCSS.ELA-LITERACY.W.6.1.E Provide a concluding statement or section that follows from the argument presented.

- CCSS.ELA-LITERACY.W.6.2

  Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

  CCSS.ELA-LITERACY.W.6.2.A Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include . . . multimedia when useful to aiding comprehension.

  CCSS.ELA-LITERACY.W.6.2.B Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.

  CCSS.ELA-LITERACY.W.6.2.C Use appropriate transitions to clarify the relationships among ideas and concepts.

  CCSS.ELA-LITERACY.W.6.2.D Use precise language and domain-specific vocabulary to inform about or explain the topic.

  CCSS.ELA-LITERACY.W.6.2.E Establish and maintain a formal style.

  CCSS.ELA-LITERACY.W.6.2.F Provide a concluding statement or section that follows from the information or explanation presented.

- CCSS.ELA-LITERACY.W.6.3

  Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

CCSS.ELA-LITERACY.W.6.3.A Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.

CCSS.ELA-LITERACY.W.6.3.B Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.

CCSS.ELA-LITERACY.W.6.3.C Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.

CCSS.ELA-LITERACY.W.6.3.D Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.

CCSS.ELA-LITERACY.W.6.3.E Provide a conclusion that follows from the narrated experiences or events.

- CCSS.ELA-LITERACY.W.6.4

  Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

- CCSS.ELA-LITERACY.W.6.5

  With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

- CCSS.ELA-LITERACY.W.6.6

  Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.

- CCSS.ELA-LITERACY.W.6.7

  Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.

- CCSS.ELA-LITERACY.W.6.8

  Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism. . . .

- CCSS.ELA-LITERACY.W.6.9

  Draw evidence from literary or informational texts to support analysis, reflection, and research.

  CCSS.ELA-LITERACY.W.6.9.B Apply *grade 6 Reading standards* to literary nonfiction (e.g., "Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not").

- CCSS.ELA-LITERACY.W.6.10

  Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

WRITING STANDARDS: GRADE 7

- CCSS.ELA-LITERACY.W.7.1

  Write arguments to support claims with clear reasons and relevant evidence.

  CCSS.ELA-LITERACY.W.7.1.A Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.

  CCSS.ELA-LITERACY.W.7.1.B Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.

  CCSS.ELA-LITERACY.W.7.1.C Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.

  CCSS.ELA-LITERACY.W.7.1.D Establish and maintain a formal style.

  CCSS.ELA-LITERACY.W.7.1.E Provide a concluding statement or section that follows from and supports the argument presented.

- CCSS.ELA-LITERACY.W.7.2

  Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

  CCSS.ELA-LITERACY.W.7.2.A Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.

  CCSS.ELA-LITERACY.W.7.2.B Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.

  CCSS.ELA-LITERACY.W.7.2.C Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.

  CCSS.ELA-LITERACY.W.7.2.D Use precise language and domain-specific vocabulary to inform about or explain the topic.

  CCSS.ELA-LITERACY.W.7.2.E Establish and maintain a formal style.

  CCSS.ELA-LITERACY.W.7.2.F Provide a concluding statement or section that follows from and supports the information or explanation presented.

- CCSS.ELA-LITERACY.W.7.3

  Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

  CCSS.ELA-LITERACY.W.7.3.A Engage and orient the reader by establishing a context and point of view . . . ; organize an event sequence that unfolds naturally and logically.

  CCSS.ELA-LITERACY.W.7.3.B Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.

  CCSS.ELA-LITERACY.W.7.3.C Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.

  CCSS.ELA-LITERACY.W.7.3.D Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

  CCSS.ELA-LITERACY.W.7.3.E Provide a conclusion that follows from and reflects on the narrated experiences or events.

- CCSS.ELA-LITERACY.W.7.4

  Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

- CCSS.ELA-LITERACY.W.7.5

  With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

- CCSS.ELA-LITERACY.W.7.6

  Use technology, including the Internet, to produce and publish writing. . . .

- CCSS.ELA-LITERACY.W.7.7

  Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.

- CCSS.ELA-LITERACY.W.7.8

  Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

- CCSS.ELA-LITERACY.W.7.9

  Draw evidence from literary or informational texts to support analysis, reflection, and research.

  CCSS.ELA-LITERACY.W.7.9.B Apply *grade 7 Reading standards* to literary nonfiction (e.g. "Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims").

- CCSS.ELA-LITERACY.W.7.10

  Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

WRITING STANDARDS: GRADE 8

- CCSS.ELA-LITERACY.W.8.1

  Write arguments to support claims with clear reasons and relevant evidence.

  CCSS.ELA-LITERACY.W.8.1.A Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.

  CCSS.ELA-LITERACY.W.8.1.B Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.

  CCSS.ELA-LITERACY.W.8.1.C Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.

  CCSS.ELA-LITERACY.W.8.1.D Establish and maintain a formal style.

  CCSS.ELA-LITERACY.W.8.1.E Provide a concluding statement or section that follows from and supports the argument presented.

- CCSS.ELA-LITERACY.W.8.2

  Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

  CCSS.ELA-LITERACY.W.8.2.A Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include . . . multimedia when useful to aiding comprehension.

  CCSS.ELA-LITERACY.W.8.2.B Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.

  CCSS.ELA-LITERACY.W.8.2.C Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.

CCSS.ELA-LITERACY.W.8.2.D Use precise language and domain-specific vocabulary to inform about or explain the topic.

CCSS.ELA-LITERACY.W.8.2.E Establish and maintain a formal style.

CCSS.ELA-LITERACY.W.8.2.F Provide a concluding statement or section that follows from and supports the information or explanation presented.

- CCSS.ELA-LITERACY.W.8.3

  Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

  CCSS.ELA-LITERACY.W.8.3.A Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.

  CCSS.ELA-LITERACY.W.8.3.B Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.

  CCSS.ELA-LITERACY.W.8.3.C Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.

  CCSS.ELA-LITERACY.W.8.3.D Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

  CCSS.ELA-LITERACY.W.8.3.E Provide a conclusion that follows from and reflects on the narrated experiences or events.

- CCSS.ELA-LITERACY.W.8.4

  Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

- CCSS.ELA-LITERACY.W.8.5

  With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

- CCSS.ELA-LITERACY.W.8.6

  Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.

- CCSS.ELA-LITERACY.W.8.7

  Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

- CCSS.ELA-LITERACY.W.8.8

  Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

- CCSS.ELA-LITERACY.W.8.9

  Draw evidence from literary or informational texts to support analysis, reflection, and research.

  CCSS.ELA-LITERACY.W.8.9.B Apply *grade 8 Reading standards* to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced").

- CCSS.ELA-LITERACY.W.8.10

  Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Standards Versus Curricula

(*Quoted verbatim from CCSS documents.*)

Myth: These standards amount to a national curriculum for our schools.

Fact: The Common Core is not a curriculum. It is a clear set of shared goals and expectations for what knowledge and skills will help our students succeed. Local teachers, principals, superintendents, and others will decide how the standards are to be met. Teachers will continue to devise lesson plans and tailor instruction to the individual needs of the students in their classrooms.

THE ADDITION FACTOR

The purpose of the sentence-composing strand in *Nonfiction for Middle School: A Sentence-Composing Approach* is threefold:

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

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

Once students acquire the same structures that authors use to add to their writing, those structures generate elaboration. Imitating the additions used by nonfiction authors through the sentence-composing tools contained in *Nonfiction for Middle School* provides the *how*, and also enhances the what.

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

In the past, teachers used authors' sentences mainly as specimens for dissection, not as models for imitation. *Nonfiction for Middle School: A Sentence-Composing Approach* eschews such pedagogy in favor of imitation of real sentences and paragraphs, worthy models written by accomplished nonfiction authors. With this approach, students succeed, students ranging from least to most able. With only a single sentence or a single paragraph as the focus, and with frequent imitation through varied activities, students succeed, often astonishingly, in writing sentences and paragraphs like those of mentor authors.

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

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

—Francis Christensen, "A Generative Rhetoric of the Sentence"

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

THE SENTENCE-COMPOSING APPROACH

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

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

> *One purpose of writing is the making of texts, very much the way one might make a chair or a cake. One way to learn how to make anything is to have a model, either for duplication or for triggering one's own ideas.*
>
> —Miles Myers, *Theory and Practice in the Teaching of Composition*

HOW SENTENCE COMPOSING WORKS

The hallmark of the approach is the integration of grammar, composition, and literature through repeated, varied, and systematic practice in *Nonfiction for Middle School: A Sentence-Composing Approach* using only authors' nonfiction sentences as sources for activities and models for imitation. Growth in students' writing stems from two processes, both taught, repeatedly and emphatically, through *Nonfiction for Middle School: A Sentence-Composing Approach*:

addition—the ability to add into students' sentences parts associated with authors' nonfiction sentences

transformation—the ability to convert structures into sentence parts associated with authors' nonfiction sentences.

For both processes, *Nonfiction for Middle School: A Sentence-Composing Approach* provides many activities for teaching students to build better—often much better—sentences.

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

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

—Mark Twain

IMITATION: THE FOUNDATION OF SENTENCE COMPOSING

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

The size of one's syntactic repertoire is proportional to the number of different syntactic structures one can manipulate within a single sentence. Enlarging that repertoire through imitation of the practice of nonfiction authors permeates *Nonfiction for Middle School*.

BAD IMITATION VS. GOOD IMITATION

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

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

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

IMITATION REDUX

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

The sentence-composing approach revives that time-tested practice, but narrows the focus to the imitation of sentences and paragraphs, especially the specific tools nonfiction authors use to build sentences, and creates an apprenticeship for students with the masters of the writer's craft. Sentence imitating demonstrates that professional sentences have "architecture" and that the structure of the sentence is its blueprint.

After working with activities in *Nonfiction for Middle School: A Sentence-Composing Approach*, students can, often with surprising and remarkable ease, build their own sentences with similar architecture from the same blueprint.

Writing is architecture, not interior decoration.

—Ernest Hemingway

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

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

Through abundant and exclusive use of authors' sentences and paragraphs as models, *Nonfiction for Middle School* demonstrates how effective writing *differs from* conversation—in short, how good writing differs from speech.

Within each student is an inborn capacity to learn by imitating others—in talking or walking, in choosing clothes or grooming hair, in hitting a tennis ball or throwing a baseball, *and in composing sentences*. Imitating authors' model sentences and paragraphs is the foundation of the sentence-composing approach to writing improvement, a bridge between the conversational style of students and the writing style of authors.

At the start of your instruction from the worktext, perhaps you might like to ask your students to discuss the value of imitating as a method of learning. Begin by having students jot down a few activities they learned to do by imitating someone, and go around the room to ask students to share some of them. Next, present these quotations to stimulate a discussion on the role of imitation in learning to improve writing.

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

—Machiavelli

2. Before we set ourselves up as writers, we may imitate, and even copy, to our hearts' content, and when the time comes for us to send forth a message to the world, we shall have learned how to say it.

—Helen Keller

CREATION: THE GOAL OF SENTENCE COMPOSING

IMITATION *WITH* INVENTION

Imitation and invention are not mutually exclusive. The dichotomies are there: form / function; imitation / creation; writing process / writing product. Dichotomies, however, are differences, not necessarily divisions. Perhaps the differences are complementary, not contradictory: a symbiosis of diverse elements. Perhaps thesis (writing process approach, which emphasizes fluency) and *antithesis* (mimetic approach, which emphasizes structure and style) can become *synthesis*, a mutually supportive merger enhancing the teaching and learning of writing through imitation *and* invention.

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

FROM IMITATION TO CREATION

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

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

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

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

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

Paul Butler, "Imitation as Freedom"

As students work through *Nonfiction for Middle School: A Sentence-Composing Approach*, they assimilate the tools of nonfiction authors. They create their own toolbox, which they can use to develop their unique style. They discover their own significant voices as writers, while hearing the whisper of other voices—those of the nonfiction writers, their virtual mentors, whose voices help students discover their own.

LEARNING TO WRITE

> Whenever I read a book or a passage that particularly pleased me, in which a thing was said or an effect rendered with propriety, in which there was either some conspicuous force or some happy distinction in the style, I must sit down at once and set myself to ape [imitate] that quality. *That*, *like it or not*, *is the way to learn to write*.
>
> Perhaps I hear some one cry out: But imitation is not the way to be original! It is not; nor is there any way but to be born so. Nor yet, if you are born original, is there anything in this training that shall clip the wings of your originality.
>
> Before he can tell what cadences he [or she] truly prefers, the student should have tried all that are possible; before he can choose and preserve a fitting key of words, he should long have practiced the literary scales; and it is only after years of such gymnastics that he can sit down at last—legions of words swarming to his call, dozens of turns of phrase simultaneously bidding for his choice—that he himself will know what he wants to do and be able to do it.
>
> —Robert Louis Stevenson

SUGGESTIONS FOR SEQUENCING INSTRUCTION

This section suggests ways of using the sentence-composing approach as an integral part of the middle school English curriculum.

First are suggestions for *Nonfiction for Middle School: A Sentence-Composing Approach*. Next are suggestions for using that worktext plus three other sentence-composing worktexts across grades 6, 7, 8.

ONE WORKTEXT: *NONFICTION FOR MIDDLE SCHOOL*

Some middle schools use *Nonfiction for Middle School: A Sentence-Composing Approach* in one year in a grade chosen by teachers or mandated by the supervisory staff. Other schools divide the worktext across two or three grade levels. Following are some suggested divisions of the worktext for each year in a two-year or a three-year plan.

TWO-YEAR PLAN: YEAR 1

TWO-YEAR PLAN: YEAR 2

THREE-YEAR PLAN: YEAR 1

THREE-YEAR PLAN: YEAR 2

THREE-YEAR PLAN: YEAR 3

FOUR DIFFERENT SENTENCE-COMPOSING WORKTEXTS

Providing for a multiyear focus on sentences and paragraphs of authors, this sequence, based on four sentence-composing textbooks, teaches students to build similar sentences and paragraphs in their own writing.

The descriptions that follow are adapted from the publisher's (Heinemann's) website (www.heinemann.com). Most titles recommended for grades 6, 7, 8 have an accompanying, free downloadable teacher's booklet.

Here is the recommended sequence for the three middle school grades.

GRADE 6: FIRST HALF OF THE YEAR—*SENTENCE COMPOSING FOR MIDDLE SCHOOL*

Unlike traditional grammar books that emphasize the parsing of sentences, this worktext asks students to imitate the sentence styles of professional writers, making the sentence composition process an enjoyable and challenging one. Killgallon teaches subliminally, nontechnically—the ways real writers compose their sentences, the ways students subsequently intuit within their own writing.

Designed to produce sentence maturity and variety, the worktext offers extensive practice in four sentence-manipulating techniques: sentence unscrambling, sentence imitating, sentence combining, and sentence expanding. All of the activities are based on model sentences written by widely respected authors. They are designed to teach students structures they should but seldom use. The rationale is that imitation and practice are as valuable in gaining competence and confidence in written language production as they are in oral language production. Since the practices have proven successful for the great majority of students who have used them in all kinds of schools, it's demonstrably true that *Sentence Composing* can work anywhere—in any middle school, with any student.

GRADE 6: SECOND HALF OF THE YEAR—*GRAMMAR FOR MIDDLE SCHOOL: A SENTENCE-COMPOSING APPROACH*

Grammar for Middle School: A Sentence-Composing Approach gives students the chance to absorb and replicate the grammatical structures used by some of the best writers of our times. Included among the over 150 authors, 200 titles, and 400 model sentences in *Grammar for Middle School* are award-winning young-adult literature such as Cynthia Voigt's *Homecoming*, popular favorites like J. K. Rowling's Harry Potter series, and curricular staples such as John Steinbeck's *The Red Pony* and *The Pearl*. Fourteen grammatical structures are developed in the same predictable, understandable manner, using the sentence-composing approach. When students first encounter a tool, it is clearly defined and characterized. Then it's practiced through five activities: matching, unscrambling, combining, imitating, and expanding. Finally, a creative writing activity immerses students in the composition or revision of a paragraph through independent use of the sentence–composing tools they have already learned. Best of all, after each section, review activities—which can be easily graded as unit or final tests—offer opportunities for students to bring it all together and build better sentences.

GRADE 7—*PARAGRAPHS FOR MIDDLE SCHOOL: A SENTENCE-COMPOSING APPROACH*

Paragraphs for Middle School: A Sentence-Composing Approach gives students new tools to write mature and varied sentences through imitating models by authors like Louis Sachar, Suzanne Collins, Gary Paulsen, J. R. R. Tolkien, Carl Hiassen, Rick Riordan, J. K. Rowling, and many others. In this worktext, the Killgallons take the approach a step further by teaching students tools authors use to build paragraphs. Using power tools in four positions to build better sentences—the *opener*, the *S-V split*, the *closer*, and the *mix*—and four techniques for building better paragraphs—*expanding paragraphs*, *imitating paragraphs*, *unscrambling paragraphs*, and *building paragraphs*—students achieve a goal of good writing: elaboration. Through the activities in this book, students imitate how their favorite authors build sentences and paragraphs; eliminate common sentence boundary problems—fragments, run-ons, comma splices; learn, practice, and use the tools that foster elaboration

in paragraphs. With recognizable authors as their mentors, students build confidence as their writing becomes more meaningful and masterful.

GRADE 8—*NONFICTION FOR MIDDLE SCHOOL: A SENTENCE-COMPOSING APPROACH*

You're already familiar with this worktext. It's recommended for grade 8 so that students can have an in-depth approach to nonfiction, including many activities that address the standards of the Common Core. A free downloadable teacher's booklet, available at the Heinemann web site, accompanies *Nonfiction for Middle School: A Sentence-Composing Approach*.

ASSESSING STUDENTS' WRITING

WRITING ASSIGNMENTS WITHIN THE WORKTEXT

The major writing assignments throughout the worktext, labeled "Your Turn," appear at the end of each of the sections of the book.

Here is list of the major sections of the worktext and the associated writing assignment for each. For a full description, see the worktext page indicated.

SECTIONS AND THEIR MAJOR WRITING ASSIGNMENTS

QUICKSHOTS: A WORD ABOUT WORDS 1

Your Turn: **Quickshot Sentences 15**

NONFICTION: WORDS FROM REAL LIFE 17

Your Turn: **Summarizing 22**

READING AND WRITING NONFICTION SENTENCES 24

Your Turn: **Contrasting Writing and Speaking 26**

MIRROR IMAGES: IMITATING NONFICTION SENTENCES 28

Your Turn: **Imitation Paragraph 36**

SENTENCE TOOLS: OPENERS, S-V SPLITS, CLOSERS 38

Your Turn: **Personality Profile 76**

OUT OF BOUNDS: PROBLEM SENTENCES 84

Your Turn: **Proofreading 98**

REMARKABLE EVENTS: FASCINATING DETAILS 101

Your Turn: **Beyond Imitating 132**

REMARKABLE PLACES: STRANGE BUT TRUE 140

Your Turn: **Researched Paragraph 167**

REMARKABLE WORDS: FIGURATIVE LANGUAGE 170

Your Turn: **Explanatory Paragraph 180**

REMARKABLE STATEMENTS: QUOTABLE QUOTES 185

Your Turn: **True Story 201**

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

WRITING PROGRAM WITHIN YOUR CURRICULUM

To extend learning beyond the worktext and to integrate the sentence-composing tools within your composition program, require students to use the tools in papers you assign. To simplify and speed grading, have students visually code the tools (highlighting, underlining, bolding, italicizing, or other visuals) within their papers, using a different code for each kind of tool.

Here is what the rubric might look like for the writing assignment from pages 201–209 in which students write a true story:

GRADING GOALS FOR YOUR REPORT

YES	NO	1. CONTENT: Your story illustrates a quotation you selected from this section of the worktext. It meets the length requirement of two to three double-spaced pages.
YES	NO	2. POINT OF VIEW: The story is narrated with third-person pronouns, not first-person pronouns.
YES	NO	3. PRESENTATION: Your paper is visually inviting and attractive and easy to read. It is typed, double-spaced.
YES	NO	4. CREATIVE TITLE: The paper has an original, memorable title.

SENTENCE-COMPOSING TOOLS

YES	NO	5A. VISUAL IDENTIFICATION OF TOOL: Every example of the tools—openers, S-V splits, and closers—is indicated in **boldface**.
YES	NO	5B. CORRECT IDENTIFICATION OF TOOLS: All sentence parts you identify as openers, S-V splits, or closers are correct.
YES	NO	5C. LENGTH OF TOOLS: Some tools are short (1–5 words), some are medium (6–10 words), and some are long (11+ words).
YES	NO	5D. NUMBER OF TOOLS: Some sentences have no tools, some sentences have just one tool, and some sentences have two or more of the tools.
YES	NO	5E. JUSTIFICATION: Each tool is used for a good reason and its use is therefore justified. If a tool tells the reader something that is common knowledge or unnecessary, the tool is unjustified because it wastes the reader's time or insults the reader's intelligence.

PEER RESPONSE AND REVISION

Within the worktext's writing assignments, students are asked to take their drafts to peers for review. Following is a simple but effective method for peer response sessions where students exchange their drafts for suggestions. The format described below is based upon word processing, specifically the five mental processes writers experience in responding to a draft on a computer screen: *keep* something, *add* something, *delete* something, *move* something, *change* something.

This procedure requires only one class session to introduce to students, who quickly understand the process and can immediately use it for peer response. Here is an introductory activity to try.

PEER RESPONSE

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

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

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

SAMPLE RESPONSES

1. *Keep* your vivid word choice and sentence-composing tools like "threading a serpentine path" and "a celebration of the glory of war" and "uniforms undirtied by battle's filth" *because* they make your writing vivid through such clear images.
2. *Change* "a bunch of soldiers" in sentence 5 to something more specific and less conversational in word choice *because* "a bunch of soldiers" sounds like slang and, in addition, makes the reader wonder exactly how many soldiers is "a bunch."

3. *Add* the name of the author of "War Is Kind" in sentence 1 *because* you give the name of the author of the other poem and need to be consistent.
4. *Move* sentence 3 so that it comes between sentences 5 and 6 *because* that is where you are talking about Whitman's colorful way of picturing the soldiers for the readers, a romantic view of them.
5. *Delete* sentence 2 *because* it is irrelevant to the assignment, which is to compare the two poems, and, furthermore, gives your readers the impression that you are stalling before you get to the assigned topic for your paper.

SUMMARY PARAGRAPHS

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

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

REFERENCES

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

QUICKSHOTS: A WORD ABOUT WORDS (pages 1–16)

ACTIVITY 1: PROVING CLAIMS (page 6)

Note: In parentheses is the number of the sentence providing evidence for the answer.

1. False. Evidence: sentence 2
2. True. Evidence: sentence 2
3. False. Evidence: sentence 3
4. True. Evidence: sentence 5
5. True. Evidence: sentence 5
6. True. Evidence: sentence 6
7. False. Evidence: sentence 8
8. False. Evidence: sentence 9
9. True. Evidence: sentence 12
10. True. Evidence: sentence 12

ACTIVITY 2: CHOOSING QUICKSHOTS (pages 6–14)

1. C—knowledge
2. D—useful
3. A—writing
4. B—shared
5. A—unique
6. A—eloquence
7. D—communicating
8. B—clear
9. C—certain
10. C—won
11. D—separation
12. A—acquire
13. B—attempt
14. C—paper
15. D—task

16. B—unpleasant

17. D—opposite

18. B—written

ACTIVITY 3: CREATING QUICKSHOTS (pages 14–16)

Note: Below are some quickshot possibilities. Other choices may be as good.

> We hold these truths to be self-evident: that all men are created equal; that they are (1) **endowed** [*provided*] by their (2) **Creator** [*God*] with certain (3) **unalienable** [*guaranteed*] rights; that among these are life, (4) **liberty** [*freedom*], and the (5) **pursuit of** [*search for*] happiness; that to (6) secure [obtain] these rights, governments are (7) **instituted** [*started*] among men, (8) **deriving** [*receiving*] their just powers from the (9) **consent** [*agreement*] of the governed; that whenever any form of government becomes destructive of these (10) **ends** [*goals*], it is the right of the people to (11) **alter** [*change*] or to (12) **abolish** [*destroy*] it, and to (13) **institute** [*start*] new government, laying its (14) **foundation** [*basis*] on such principles and organizing its powers in such form as to them shall seem most likely to (15) **effect** [*produce*] their safety and happiness.

YOUR TURN: QUICKSHOT SENTENCES (pages 18–19)

Optional Directions for Students: Make two copies of your sentences, one for a partner with just a question mark (?) where each quickshot occurs, and one for your teacher with the quickshots included in **bold**.

Give the one without quickshots to a partner and ask your partner to guess the missing quickshots. If the partner guesses all ten, congratulations! If not, revise your paragraph and give the revised version to your partner. Do this until your partner guesses all ten, and then give the copy with quickshots to your teacher.

NONFICTION: WORDS FROM REAL LIFE (pages 17–23)

ACTIVITY 1: FICTION OR NONFICTION? (page 19)

1. NF

2. F

3. F

4. F

5. F

6. NF

7. NF

8. NF
9. F
10. NF
11. NF
12. NF
13. NF
14. F
15. NF
16. F
17. NF
18. NF
19. F
20. F

READING AND WRITING NONFICTION SENTENCES (pages 24–27)

ACTIVITY: SPOKEN VERSUS WRITTEN SENTENCES (pages 24–25)

Note: Acceptable responses will vary.

MIRROR IMAGES: IMITATING NONFICTION SENTENCES (pages 28–37)

ACTIVITY 1: IDENTIFYING MEANINGFUL SENTENCE PARTS (pages 28–29)

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

ACTIVITY 2: CHUNKING SENTENCE IMITATIONS (pages 29–32)

1. a
2. a

3. b
4. a
5. b

ACTIVITY 3: MATCHING (pages 32–33)

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

ACTIVITY 4: IMITATING SENTENCES OF AUTHORS (pages 33–35)

(no references)

SENTENCE TOOLS: OPENERS, S-V SPLITS, CLOSERS (pages 38–55)

(no references)

THE OPENER: GOOD BEGINNINGS (pages 48–54)

ACTIVITY 1: MATCHING (page 49)

1. If every U.S. citizen ate just one meal a week (any meal) composed of locally and organically raised meats and produce, we would reduce our country's oil consumption by over 1.1 million barrels of oil every week.
2. If Jenny really only wanted a dog to hone her parenting skills, I would have tried to talk her in off the ledge and maybe placate her with a goldfish.
3. If, when you've finished reading a book, the pages are filled with your notes, you know that you read actively.
4. Though he gave up professional performing at the age of thirty-five for a more lucrative career as a design manager at a stereo company, his life and our home remained saturated with music.
5. When a seat in the state legislature opened up in 1996, some friends persuaded me to run for the office, and I won.

ACTIVITY 2: COMBINING (pages 49–50)

1. Always certain of what he wanted from the world, Mr. Clutter had in large measure obtained it.
2. No longer specters on rooftops, or disembodied howls in the dark, the revolutionaries had descended onto the streets in broad daylight.
3. Like many of the men in the Great Migration, and like many emigrants in general, he was setting out alone.
4. In my robe and barefoot in the backyard, under cover of going to see about my new beans, I gave myself up to the gentle warmth and thanked God that no matter what evil I had done in my life He had allowed me to live to see this day.
5. An assemblage of agricultural tribes from the area of East Africa now comprising Tanzania, Malawi, and Mozambique, the Somali Bantu minority had undergone more than three hundred years of almost uninterrupted persecution.

ACTIVITY 3: IMITATING (pages 51–54)

Note: Accept any imitations that approximate the structure of the model sentence and convey information clearly and accurately.

THE S-V SPLIT: GOOD MIDDLES (pages 55–61)

ACTIVITY 1: MATCHING (page 56)

1. The 100,000-member Jewish community of Iran, the second largest community of Jews in the Middle East, after Israel, fell into disarray.
2. The car, a sea-green, ten-year-old Chrysler, had a parquet dashboard, and splintery wooden doors.
3. The end of the track, the place where the rails gave out, was the only spot that mattered.
4. Quite a number of people, not all of them of the bohemian type, are willing to brag that they found this or that piece in the trash.
5. A golden female moth, a biggish one with a two-inch wingspread, flapped in the fire of the candle, drooped its abdomen into the wet wax, stuck, flamed, and frazzled in a second.

ACTIVITY 2: COMBINING (pages 57–58)

1. Government aid, which began with Lincoln, took many forms.
2. My instructor, Donald Defler, a gnomish balding man, paced at the front of the lecture hall and flipped on an overhead projector.
3. One day a group of native people, searching for a place to settle, came upon the river valley.
4. A great book, rich in ideas and beauty, a book that raises and tries to answer great fundamental questions, demands the most active reading of which you are capable.
5. The other woman, whose illness was diagnosed when she was eighteen, finished her training, married her doctor, accompanied him to Germany when he was in the service, bore three sons and a daughter, now grown and gone.

ACTIVITY 3: IMITATING (pages 58–61)

Note: Accept any imitations that approximate the structure of the model sentence and convey information clearly and accurately.

THE CLOSER: GOOD ENDINGS (pages 62–68)

ACTIVITY 1: MATCHING (page 63)

1. The spiders lie on their sides, translucent and ragged, their legs drying in knots.
2. The lovely old train station was crumbling, its roof half caved in.
3. Sometimes one finds in fossil stones the imprint of a leaf, long since disintegrated, whose outlines remind us how detailed, vibrant, and alive are the things of this earth that perish.
4. The elephant was breathing very rhythmically with long rattling gasps, his great mound of a side painfully rising and falling.
5. Tarantulas customarily live in deep cylindrical burrows, from which they emerge at dusk and into which they retire at dawn.

ACTIVITY 2: COMBINING (pages 63–65)

1. The apartment was small, with slanting floors and irregular heat and an inoperable downstairs buzzer.
2. The good news is that we Americans are governed under a unique Constitution, which allows us to write whatever we please without fear of punishment.

3. The dictionary had a picture of an aardvark, a long-tailed, long-eared, burrowing African mammal living off termites caught by sticking out its tongue as an anteater does for ants.
4. My father the watchmaker had a suit jacket with four huge inside pockets, each fitted with hooks for a dozen watches so that wherever he went the hum of hundreds of little wheels went gaily with him.
5. A baseball is made of a composition-cork nucleus, encased in two thin layers of rubber, one black and one red, surrounded by 12 yards of tightly wrapped blue-gray wool yarn, 45 yards of white wool yarn, 54 more yards of blue-gray wool yarn, 150 yards of fine cotton yarn, a coat of rubber cement, and a cowhide (formerly horsehide) exterior, which is held together with 216 slightly raised red cotton stitches.

ACTIVITY 3: IMITATING (pages 65–68)

Note: Accept any imitations that approximate the structure of the model sentence and convey information clearly and accurately.

THE MIX: SENTENCE SALADS (pages 69–83)

ACTIVITY 1: MATCHING (page 72)

1. Though Cootie could barely move his arms, he'd built the house on his own, teaching himself construction as he went along, hammering the plywood walls, and plastering the inside.
2. About a year after the incident, Tommy was talking to a former gang member named Felix, a young man he'd known as a baby.
3. On a Saturday afternoon in July 1938, a half-starved teenager wandered into a bus station in Columbus, Ohio, appearing confused and disoriented.
4. Once, at the Library of Congress in Washington, I was shown the contents of Lincoln's pockets on the night that he was shot at Ford's Theater, a Confederate bank note, perhaps acquired during the president's recent excursion to the fallen capital of Richmond, and a pocket knife.
5. In our clenched fists, we held our working cards from the shop, those sacred cards that we thought meant security.

ACTIVITY 2: ARRANGING (pages 73–76)

1. When my father was fourteen, he was up on the roof of the family house when he slipped and fell, breaking his left arm below the elbow.

2. Not daring to glance at the books, I went out of the library, fearing that the librarian would call me back for further questioning.
3. On the fishing trip, I took my son, who had never had any fresh water up his nose and who had seen lily pads only from train windows.
4. A few days later, I found my pet's skinned body, with the braces still on his crippled front legs, lying on the dump.
5. During the war in 1942, Anne was living with her father and mother and her sister Margot, who was three years older than Anne, in a housing development in Amsterdam.
6. Around 3:30 on March 2, 1955, Claudette Colvin, a slim, bespectacled high school junior, boarded the Highland Gardens bus with a few of her friends and slid into a window seat on the left side, behind the white section of the bus.
7. By passing through the heart, the electric current, during the death penalty, distorts normal ventricular rhythm into an ineffective wormlike wriggling called fibrillation, which has the same effect as cardiac arrest.
8. Working desperately, technicians were able to gradually reduce the size of the gas bubble using a special apparatus brought in from the atomic laboratory at Oak Ridge, Tennessee, the danger of a catastrophic release of radioactive materials over.
9. The story of *Ender's Game*, the true story, is the one that readers create in their minds, guided and shaped by my text, but then transformed, elucidated, expanded, edited, and clarified by their own experience, their own desires, their own hopes and fears.
10. On a bus trip to London from Oxford University, a young man, obviously fresh from a pub, spotted me and went down on his knees in the aisle, breaking into his Irish tenor's rendition of "Maria" from *West Side Story*.

Note: For highly able students, perhaps substitute this longer version of "My Prestidigitator" instead of the abridged version within the worktext.

(*Tools have been removed.*)

"My Prestidigitator"
by Jenny Crocker

(1) We get insight, understanding, friendship, knowledge. (2) I got all these and more. (3) He made magic in my life.

(4) Granddaddy was not someone who smothered my two sisters and me with kisses or scooped us up into his arms or onto his lap. (5) He was bald. (6) He always wore a

suit, a freshly starched shirt, and a bowtie, and it was impossible for me to imagine him in, well, pajamas. (7) He always placed peppermints for us to find. (8) We would come up with a fistful of candy. (9) I couldn't wait to see him.

(10) Our family would go from our house in the country to his house in the city for dinner. (11) He lived in a large brick house. (12) We traveled almost an hour from the farm on which we were raised. (13) Granddaddy's house was another world: instead of the country fields we were used to, there was a manicured back yard; instead of a barn, a garage with an automatic door; instead of comfortably muddied scatter rugs, well-kept Orientals; instead of spilled milk from the latest litter of kittens, a spotless and shining kitchen floor.

(14) Our parents dubbed these visits "the culture course." (15) Mama sought to provide at least a veneer of civility over her hopelessly countrified granddaughters. (16) We convened at a formal dining room table.

(17) A gaffe in gentility at this table was acknowledged by our grandmother with a reprimand. (18) Such efforts were largely unsuccessful. (19) My sisters and I understood, however, that my parents could not intervene on our behalf if we made a mistake.

(20) "Jenny, unfold your napkin before you put it in your lap."

(21) "Yes, ma'am."

(22) "Don't play with it now that it's in your lap."

(23) "Yes, ma'am."

(24) That was pretty much the extent of our conversations.

(25) Granddaddy was our only hope of rescue or relief. (26) He picked one out of the basket and tossed it to her. (27) "Oh, Francis!" she said disapprovingly, but her tinkling laughter reverberated like the sound of clinking teacups. (28) Granddaddy was on the side of the children.

(29) I adored him.

(30) His contribution to our cultural improvement took an entirely different tack from our grandmother's attempt to instill in us manners becoming to young ladies. (31) He made magic with words. (32) He often turned to the children. (33) "Presti-digitator," he said once, "that means magician," and we rolled the new word around in our mouths. (34) It tasted sweet on our tongues.

(35) I pushed back my chair and exclaimed, "I'm full!" (36) Granddaddy said, "My Plimsoll Line is under water." (37) This marvelous new phrase he explained. (38) Granddaddy had given us a magic password to escape the propriety of our grandmother's table. (39) From that night on, we said, "My Plimsoll Line is underwater," and she would respond benevolently, "You are excused from the table."

(40) After dinner we always retreated through the formal living room to the narrow sunroom on the side of the house. (41) Granddaddy would often join us in a game of "Spill and Spell." (42) We set the timer and made as many words as we could from the available letters. (43) Our grandfather created unusual combinations. (44) Words popped out of his head. (45) They were all magic, and I remembered as many as I could.

(46) Granddaddy handed me a children's book off the table beside his chair in the sunroom and asked me to read to him. (47) I think now he must have put it there before we arrived, but at the time I felt singled out and very grown-up.

(48) I took the book from his hand. (49) I read aloud the story of *The Bar Sinister*. (50) Granddaddy paid rapt attention. (51) My reading improved with every page. (52) He told me how beautifully I had read and gave me the book to keep.

(53) Granddaddy took me by the hand, led me up the steps to the third floor, opened the door of a walk-in closet between two bedrooms, and revealed book shelves filled with children's books. (54) I discovered a lovely new world. (55) I met a man who could talk to the animals (*Dr. Doolittle*); four sisters who fought and loved and laughed and leaned on each other's strengths like my sisters and me (*Little Women*); and a kind-hearted, brave little girl who was searching for her father (*A Little Princess*). (56) I came to treasure books and everything about them.

(57) I had always played in the fields and streams of the farm. (58) Now I learned how to play in the pages of a book. (59) I began a life-long pilgrimage through pages that continued throughout a career teaching English.

(60) Granddaddy died. (61) Members of the family gathered in a side room. (62) His surviving brothers and sisters told stories about their youth, their father, the family business, Granddaddy's life. (63) I learned that he had been the last Greek major graduated from Johns Hopkins University and that he had been teased about this choice of major by his brothers and sisters who knew he would take over the family tobacco business. (64) He announced, "Maybe I'll use my Hopkins education to name a cigar one day." (65) Remembering his wit and way with words provided a temporary stay against grief.

(66) Then the last mourner arrived.

(67) The line between blacks and whites was clearly drawn and rarely crossed. (68) One small black man struggled up the steps to the funeral parlor. (69) He had worked for Granddaddy his entire life. (70) He wailed openly in a kind of grief I had never seen before. (71) A relative who remembered him crossed the room to offer comfort. (72) I don't know anything else about this little man so open in grief, but I have never forgotten him.

(73) "Prestidigitator," Granddaddy once had said. (74) "That means magician." (75) The day of his funeral I understood he had made magic in many lives beyond mine.

Contrast the version above without tools with the version below with tools restored. Notice the power that those tools provide in various positions: openers, S-V splits, closers. Why are the tools so powerful? They are sentence additions providing important elaboration and mature style.

A house isn't complete when the foundation is constructed: it needs additions—walls, windows, floors, roof, and so forth. A sentence isn't complete with just a foundation—subject and predicate: it needs additions—openers, S-V splits, closers.

The first version of "My Prestidigitator" consists of mainly foundation sentences, with few additions. The second and final version below builds lots of elaboration onto the sentence foundations.

Sample Personality Profile about a Memorable Person

(*Tools are underlined.*)

"My Prestidigitator"

(1) From some people, we get insight; from some, understanding; from others, friendship; from still others, knowledge. (2) From my grandfather, I got all these and more. (3) He made magic in my life.

(4) Granddaddy, a reserved gentleman, was not someone who smothered my two sisters and me with kisses or scooped us up into his arms or onto his lap. (5) Tall and thin and austere [*stern*] until he smiled, he was bald, except for a neatly trimmed fringe, which ran around his head from ear to ear like a railroad track. (6) He always wore a suit, a freshly starched shirt, and a bowtie, and it was impossible for me to imagine him in, well, pajamas. (7) In the pockets of his suit coat, he always placed peppermints for us to find. (8) Running to him and reaching up into those pockets, we would come up with a fistful of candy. (9) Though he had only hard angles where soft places might have been, no pot belly or snuggle-spots in his spare frame, I couldn't wait to see him.

(10) On most Sundays and on an occasional week-night, our family, which consisted of Mom and Dad and sisters Toni and Dotty, would go from our house in the country to his house in the city for dinner. (11) He lived in a large brick house, on a quietly affluent [*wealthy*], tree-lined street in the city. (12) We traveled almost an hour from the farm on which we were raised. (13) For us, Granddaddy's house was another world: instead of the country fields we were used to, there was a manicured back yard; instead of a barn, a garage with an automatic door; instead of comfortably muddied scatter rugs, well-kept Orientals; instead of spilled milk from the latest litter of kittens, a spotless and shining kitchen floor.

(14) To soften our grandmother's obvious disappointment in how we were turning out, our parents dubbed [*named*] these visits "the culture course." (15) Mama, our maternal grandmother, among the last of the Victorian ladies, sought to provide at least a veneer [*layer*] of civility over her hopelessly countrified granddaughters. (16) Changed from the denim and dirt of the farm, attired immaculately [*perfectly*] in freshly laundered dresses and black patent leather shoes, we convened [*gathered*] at a formal dining room table, furnished with all the trappings of the well-to-do: china, crystal, linen tablecloth

and napkins, doilies [*lace*] underneath the glasses of tomato juice served on their own translucent [*semitransparent*] china plates, a silver bell to beckon a servant from the kitchen, a sweet, taciturn [*quiet*] lady named, ironically, "Belle."

(17) A gaffe [*mistake*] in gentility [*manners*] at this table was acknowledged by our grandmother with a reprimand [*scolding*], an embarrassment our parents tried to prevent by drilling us in etiquette [*manners*] during the long car ride from the country to the city. (18) Such efforts were largely unsuccessful. (19) My sisters and I understood, however, that my parents could not intervene [*argue*] on our behalf if we made a mistake, because, at this table, our grandmother reigned [*ruled*] supreme.

(20) "Jenny, unfold your napkin before you put it in your lap."

(21) "Yes ma'am."

(22) "Don't play with it now that it's in your lap."

(23) "Yes ma'am."

(24) That was pretty much the extent of our conversations.

(25) Granddaddy, a reluctant partner in our culture [*manners*] course, was our only hope of rescue or relief. (26) Once when Mama asked him to pass the biscuits, he picked one out of the basket and tossed it to her. (27) "Oh, Francis!" she said disapprovingly, but her tinkling laughter reverberated [*sounded*] like the sound of clinking teacups. (28) Granddaddy, I always felt, was on the side of the children.

(29) I adored him.

(30) His contribution to our cultural improvement took an entirely different tack from our grandmother's attempt to instill [*implant*] in us manners becoming to young ladies. (31) More interested in cultivating our minds than our manners, he made magic with words, wrapping them in entertaining stories and proffering [*giving*] them at unexpected moments. (32) When dinner-table chat among the adults ran out and stale silence threatened, he often turned to the children. (33) "Prestidigitator," he said once, "that means magician," and we rolled the new word around in our mouths. (34) Like a peppermint from his pocket, it tasted sweet on our tongues.

(35) One night, seeking release from the dinner table, I pushed back my chair and exclaimed, "I'm full!" (36) Granddaddy, anticipating and circumventing Mama's reprimand about the unladylike nature of that remark, said, "My Plimsoll Line is under water." (37) This marvelous new phrase he explained by describing the line on a boat which, when submerged, indicates full cargo. (38) Through this verbal alchemy [*magic*], Granddaddy had given us a magic password to escape the propriety [*correctness*] of our grandmother's table. (39) From that night on, we said, "My Plimsoll Line is underwater," and she would respond benevolently [*kindly*], "You are excused from the table."

(40) After dinner we always retreated through the formal living room to the narrow sunroom on the side of the house, where the furniture was more comfortable and the rules less rigid. (41) Granddaddy, down on all fours, would often join us in a game of "Spill and Spell." (42) Rolling dice faced with letters instead of numbers, we set the timer and made as many words as we could from the available letters. (43) Our grandfather

created unusual combinations, often short words like "fez" (cone-shaped hat) that were easy for us to remember. (44) With no discernible [*visible*] origin, words popped out of his head, like rabbits out of a hat. (45) To me, they were all magic, and I remembered as many as I could, wanting to take them all home.

(46) One afternoon, after I had learned many new words and the Plimsoll password phrase, Granddaddy handed me a children's book off the table beside his chair in the sunroom and asked me to read to him. (47) I think now he must have put it there before we arrived, hoping for such an opportunity, but at the time I felt singled out and very grown-up.

(48) Seated at his feet, legs crossed comfortably atop the soft carpet, I took the book from his hand. (49) Page after page, I read aloud the story of *The Bar Sinister*, about a little dog owned by a cruel drunkard and redeemed by a kind master who turned him into a champion. (50) Granddaddy paid rapt attention, never once interrupting to correct a pronunciation or smooth out a stumble. (51) Because he communicated complete confidence in my ability, my reading improved with every page. (52) When I finished, he told me how beautifully I had read and gave me the book to keep, a treasure I have now, many, many years later, a catalyst [*change*] from my grandfather's "culture course."

(53) During our next visit, Granddaddy took me by the hand, led me up the steps to the third floor, opened the door of a walk-in closet between two bedrooms, and revealed book shelves filled with children's books. (54) Walking into that closet, I discovered a lovely new world. (55) There, over time, I met a man who could talk to the animals, an instant inspiration for many attempted conversations with our kittens (*Dr. Doolittle*); four sisters who fought and loved and laughed and leaned on each other's strengths like my sisters and me (*Little Women*); and a kind-hearted, brave little girl who was searching for her father (*A Little Princess*). (56) Within that closet, I came to treasure books and everything about them: the musty smell seeping from between their covers, the yellowed pages crinkling like Christmas wrapping in my hands, the ornate illustrations I never tired of looking at, the magical places they took me and the people I met there.

(57) I had always played in the fields and streams of the farm. (58) Now I learned how to play in the pages of a book, running flat out from cover to cover, pulling up short to admire a special passage, sunning myself in the warmth of words, wading knee-deep into characters' lives and wallowing in their tragedies. (59) In my grandfather's house in the city, I began a life-long pilgrimage [*journey*] through pages that continued throughout a career teaching English.

(60) When I was 17 years old, Granddaddy died. (61) At the funeral parlor, members of the family gathered in a side room. (62) There, his surviving brothers and sisters told stories about their youth, their father, the family business, Granddaddy's life.
(63) I learned that he had been the last Greek major graduated from Johns Hopkins University and that he had been teased about this choice of major by his brothers and sisters who knew he would take over the family tobacco business. (64) Besting them all,

he announced, "Maybe I'll use my Hopkins education to name a cigar one day."
(65)Remembering his wit and way with words provided a temporary stay against grief.

(66) Then the last mourner arrived.

(67) In those days, the line between blacks and whites was clearly drawn and rarely crossed. (68) During the final moments of the viewing, one small black man, old, wrinkled as a walnut, and leaning heavily on a cane, struggled up the steps to the funeral parlor. (69) He had worked for Granddaddy his entire life. (70) Tears streaming down his face, he wailed openly in a kind of grief I had never seen before. (71) A relative, someone who recognized him, crossed the room to offer comfort. (72) I don't know anything else about this little man so open in grief, but I have never forgotten him.

(73) "Prestidigitator," Granddaddy once had said. (74) "That means magician."
(75) The day of his funeral I understood he had made magic in many lives beyond mine.

Prewriting: Think of a real person you know well with an obvious and interesting signature characteristic. List several occasions with this person that you might develop in your vignette. In the sample vignette, the author's choice was memorable times spent with her grandfather, whose behavior with young children was unique, special, memorable, and exemplary.

Drafting: Draft a vignette giving several examples of the person's unusual, interesting characteristic. In the vignette, the author provides numerous examples of the grandfather's understated charm. Within your vignette, use sentence tools of different types and lengths and positions (openers, S-V Splits, closers). Below are examples for each position.

OPENERS, NUMBER OF TOOLS—43

A FEW EXAMPLES

- In the pockets of his suit coat, he always placed peppermints for us to find.
- Though he had only hard angles where soft places might have been, no pot belly or snuggle-spots in his spare frame, I couldn't wait to see him.
- To soften our grandmother's obvious disappointment in how we were turning out, our parents dubbed these visits "the culture course."
- Once, when Mama asked him to pass the biscuits, he picked one out of the basket and tossed it to her.
- Seated at his feet, legs crossed comfortably atop the soft carpet, I took the book from his hand.

S-V SPLITS, NUMBER OF TOOLS—6

A FEW EXAMPLES

- Granddaddy, a reserved gentleman, was not someone who smothered my two sisters and me with kisses or scooped us up into his arms or onto his lap.
- Mama, our maternal grandmother, among the last of the Victorian ladies, sought to provide at least a veneer of civility over her hopelessly countrified granddaughters.
- Granddaddy, a reluctant partner in "the culture course," was our only hope of rescue or relief.
- Granddaddy, anticipating and circumventing Mama's reprimand about the unladylike nature of that remark, said, "My Plimsoll Line is under water."
- A relative, someone who recognized him, crossed the room to offer comfort.

CLOSERS, NUMBER OF TOOLS—18

A FEW EXAMPLES

- He lived in a large brick house, on a quietly affluent, tree-lined street in Baltimore city.
- A gaffe in gentility at this table was acknowledged by our grandmother with a reprimand, an embarrassment our parents tried to prevent by drilling us in etiquette during the long car ride from the country to the city.
- Our grandfather created unusual combinations, often short words like "fez" (cone-shaped hat) that were easy for us to remember.
- Granddaddy paid rapt attention, never once interrupting to correct a pronunciation or smooth out a stumble.
- Now I learned how to play in the pages of a book, running flat out from cover to cover, pulling up short to admire a special passage, sunning myself in the warmth of words, wading knee-deep into characters' lives and wallowing in their tragedies.

MIXED POSITIONS, NUMBER OF SENTENCES WITH MIXED PLACES—5

A FEW EXAMPLES

- Tall and thin and austere-looking until he smiled, he was bald, except for a neatly trimmed fringe, which ran around his head from ear to ear like a railroad track. (*opener and closer*)

- On most Sundays and on an occasional week-night, our family, which consisted of Mom and Dad and sisters Toni and Dotty, would go from our house in the country to his house in the city for dinner. (*opener* and *S-V split*)
- Changed from the denim and dirt of the farm, attired immaculately in freshly laundered dresses and black patent leather shoes, we convened at a formal dining room table, furnished with all the trappings of the well-to-do: china, crystal, linen tablecloth and napkins, doilies underneath the glasses of tomato juice served on their own translucent china plates, a silver bell to beckon a servant from the kitchen, a sweet, taciturn lady named, ironically, "Belle." (*opener* and *closer*)
- More interested in cultivating our minds than our manners, he made magic with words, wrapping them in entertaining stories and proffering them at unexpected moments. (*opener* and *closer*)
- During the final moments of the viewing, one small black man, old, wrinkled as a walnut, and leaning heavily on a cane, struggled up the steps to the funeral parlor. (*opener* and *S-V split*)

OUT OF BOUNDS: PROBLEM SENTENCES (pages 84–100)

ACTIVITY 1: SENTENCE BOUNDARY EXERCISE (pages 84–86)

Note: Version one lacks sentence markers.

ACTIVITY 2: FINDING FRAGMENTS (pages 86–88)

In List One, the only sentence is 5.
In List Two, the only sentence is 7.

ACTIVITY 3: CONNECTING FRAGMENTS TO SENTENCES (page 89)

1. When trucks began to replace horses and wagons, he scoffed at the idea, labeling the trucks a mere fad that would never last.
2. In hunting season, all kinds of small game turn up in dumpsters, some of it, sadly, not entirely dead.
3. There's a long gash in my scalp, the result of my collision with Bryan Smith's windshield.
4. If a sick person folds one thousand paper cranes, the gods will grant her wish and make her healthy again.
5. The sampler I like best hangs over the stove, where I spend a lot of my time, poaching eggs, poking a fork into the pot roast.

ACTIVITY 4: DETECTING FRAGMENTS (pages 89–90)

Note: Fragments are eliminated here.

> Coyotes, considered to be members of the canine family, often mate for life. In recent years western coyotes have interbred with wolves, creating a new hybrid, bigger and stronger. One helpful characteristic of the wolf that has now become a characteristic of the hybrid coyote is a stronger and bigger jaw. This jaw allows the coyote to go after different prey, not just rabbits and mice. The coyote now is able to take down a small deer and live off that meat for up to six or seven days. These hybrid coyotes have learned how to cross bridges. Because of that they have saturated the eastern landscape except for Long Island, New York. This latest step in the evolution of the coyote renders the title "top dog" with great accuracy.

ACTIVITY 5: SOLVING A FRAGMENT JIGSAW PUZZLE (pages 90–91)

Note: Fragments are eliminated here by joining them to the sentences where they belong.

> (1) Although much has been learned about the ancient pharaoh of Egypt called King Tutankhamen, there is one outstanding and intriguing mystery that remains. (2) In spite of many theories that suggest how the pharaoh died, no one is actually sure. (3) The theories include that he was murdered by enemies, that he died of an infection, and that he was crushed by a hippopotamus. (4) The newest theory, backed up by forensic x-rays and explanations, suggests that he was run over by a chariot. (5) The crime lab, which uses special equipment to solve crimes, has examined all of the evidence put together for the first time to create a virtual autopsy, revealing that King Tut's body on his left side is missing eight ribs, plus part of his pelvis. (6) The heart was also missing. (7) To simulate the accident as it might have happened, the scientists used a chariot made as a prop for the movies. (8) After talking about what types of objects could cause this kind of damage, experts decided that the most likely object is a chariot wheel. (9) They collected data on how the vehicle maneuvered its top speed, passing their findings on to specialists who create different computer simulations. (10) The first simulation showed King Tut falling off his chariot, and the second showed him crashing the chariot, but neither one of these simulations matched the injuries. (11) The final scenario showed King Tut crouched on his knees as he was dropped by the wheel of an oncoming chariot. (12) Although the injuries line up in that simulation, no one is ready to close the case.

ACTIVITY 6: CORRECTING COMMA SPLICES AND RUN-ONS (pages 94–95)

Note: The two words between which either a comma splice or a run-on occurs are as follows.

1. Americas, / he (*comma splice*)
2. building / it (*run-on sentence*)
3. range / also (*run-on sentence*)
4. horizon, / typically (*comma splice*)
5. majority, / once (*comma splice*)

ACTIVITY 7: CORRECTING SENTENCE BOUNDARY PROBLEMS (pages 95–96)

Number One

(*two sentences*) I'm not someone who likes to talk a lot about myself, or thinks I'm any big deal. My family saw something in my story that would be helpful and interesting to others and encouraged me to write it down.

(*semicolon*) I'm not someone who likes to talk a lot about myself, or thinks I'm any big deal; my family saw something in my story that would be helpful and interesting to others and encouraged me to write it down.

(*comma plus yet*) I'm not someone who likes to talk a lot about myself, or thinks I'm any big deal, yet my family saw something in my story that would be helpful and interesting to others and encouraged me to write it down.

Number Two

(*two sentences*) You don't think of fear as a factor in professional football. You assume that the sort of people who make it to the NFL are immune to the emotion.

(*semicolon*) You don't think of fear as a factor in professional football; you assume that the sort of people who make it to the NFL are immune to the emotion.

(*comma plus* or) You don't think of fear as a factor in professional football, or you assume that the sort of people who make it to the NFL are immune to the emotion.

Number Three

(*two sentences*) Gerry loves the fall and hates the heat. I prefer summer and am sanguine about humidity.

(*comma plus* but) Gerry loves the fall and hates the heat, but I prefer summer and am sanguine about humidity.

(*semicolon*) Gerry loves the fall and hates the heat; I prefer summer and am sanguine about humidity.

Number Four

(*two sentences*) Like most dogs of his breed he drooled a little. In the house he had to lie with his muzzle on a bath towel, his eyes downcast as though in slight disgrace.

(*semicolon*) Like most dogs of his breed he drooled a little; in the house he had to lie with his muzzle on a bath towel, his eyes downcast as though in slight disgrace.

(*comma plus* so) Like most dogs of his breed he drooled a little, so in the house he had to lie with his muzzle on a bath towel, his eyes downcast as though in slight disgrace.

Number Five

(*two sentences*) Usually it was fog in January in Holland, dank, chill, and gray. Occasionally, on a rare and magic day, a white winter sun broke through.

(*semicolon*) Usually it was fog in January in Holland, dank, chill, and gray; occasionally, on a rare and magic day, a white winter sun broke through.

(*comma plus* but) Usually it was fog in January in Holland, dank, chill, and gray, but occasionally, on a rare and magic day, a white winter sun broke through.

ACTIVITY 8: FIXING SENTENCE BOUNDARY PROBLEMS (pages 96–97)

1. B
2. A
3. A
4. D
5. C
6. C
7. B
8. A

9. A

10. D

YOUR TURN: PROOFREADING

Passage One

(1) It looked like a bad day for photographers. (2) Terrible winds and thunderstorms had swept through Washington early that morning, dissolving the dirt streets into a sticky muck of soil and garbage. (3) The ugly gray sky of the morning of March 4, 1865, threatened to spoil the great day. (4) Close to the Capitol, Alexander Gardner set up his camera to photograph the inauguration. (5) He captured not only images of the president, vice president, chief justice, and other honored guests occupying the stands, but also the anonymous faces of hundreds of spectators who crowded the east front of the Capitol. (6) In one photograph, on a balcony above the stands, a young man with a black mustache and wearing a top hat gazes down on the president. (7) It is the famous actor John Wilkes Booth, subsequently Lincoln's assassin.

Passage Two

(1) To build the *Titanic* took almost three years. (2) Its owner, the White Star Line, had spared no expense in making this the best ship afloat. (3) When all the work was done, the *Titanic* had cost more than $10 million, which was a mind-boggling amount back in 1912. (4) From front to back the *Titanic* measured 882 feet, almost as long as three football fields. (5) The steel plates of the *Titanic* were held in place by more than 3 million metal rivets. (6) The rivets alone weighed 1,200 tons. (7) The ship's mammoth rudder was as tall as a house, and weighed a hundred tons. (8) The *Titanic* had three giant propellers, powered by steam engines as strong as 46,000 horses. (9) As long as four city blocks and as tall as an eleven-story building, the *Titanic* was incredible. (10) For its first voyage, the ship was scheduled to travel from Southampton, England, to New York, but the *Titanic* never made it to New York.

Passage Three

(1) I was on fire. (2) It's my earliest memory. (3) I was three years old. (4) I was standing on a chair in front of the stove, wearing a pink dress my grandmother had bought for me. (5) The dress's skirt stuck out like a tutu, and I liked to spin around in front of the mirror, thinking I looked like a ballerina. (6) At that moment, I was wearing the dress to cook hot dogs. (7) Juju, our black mutt, was

watching me. (8) I stabbed one of the hot dogs with a fork and bent over and offered it to him. (9) When I stood up and started stirring the hot dogs again, I felt a blaze of heat on my right side. (10) I turned to see where it was coming from and realized my dress was on fire. (11) Frozen with fear, I watched the yellow-white flames make a ragged brown line up the pink fabric of my skirt and climb my stomach. (12) Then the flames leaped up, reaching my face. (13) I smelled the burning and heard a horrible crackling as the fire singed my hair and eyelashes.

REMARKABLE EVENTS: FASCINATING DETAILS (pages 101–139)

ACTIVITIES 1–5 (pages 101–117)

Note: Exact duplication of the model is not the goal of any sentence imitation activity. For these activities, students may approximate the model's structure. As long as students use sentences built strongly, they are learning how to vary their sentences, even though their structure may deviate from the structure of the model.

ACTIVITY 6: GLIMPSING THE BLACK DEATH (pages 118–119)

(1) The Black Death affected every country in Europe, probably beginning as an endemic, which is a locally confined disease that, once established, is perpetually [*always*] present. (2) When flea, rodent, or human populations spread the disease elsewhere through faster, more efficient trade or communications networks, it became a pandemic, which is a widespread disease. (3) The establishment of the far-flung Mongol Empire in the East linked Asia to Europe in an overland network of mounted armies, postal carriers, and caravans. (4) After the disease was transmitted [*spread*] from its endemic centers in the East, the plague easily made its way across Europe through well-established trade [*business*] routes. (adapted from John Aberth, *The Black Death*)

ACTIVITY 7: CONSUMING TELEVISION (pages 120–121)

(1) Centuries ago, information and imagery moved only so far and fast as people could carry them. (2) Today, digital language of instant communication is everywhere, mostly by television and computers, which together number over one billion units in America alone. (3) America has profoundly [*greatly*] changed, redefining how people conduct their home life, work, and leisure, and how they understand the image-saturated world, largely as a result of television. (4) No technology before TV ever integrated faster into American life. (5) Television took only ten years to reach a penetration of 35 million households, while the

telephone required eighty years, the automobile fifty, the radio twenty-five. (adapted from Gary Edgerton, *The Columbia History of American Television*)

ACTIVITY 8: SWIMMING THE ENGLISH CHANNEL (pages 122–123)

(1) Although a few men managed to swim across the English Channel, there were a dozen who failed for every one who succeeded. (2) Although the swimmers were slathered [*covered*] in grease to ward off the cold water, the swim was such a marathon that the elements usually won. (3) If they didn't, the masses of jellyfish picked off the rest with bites that were both painful and poisonous. (4) If any woman had a chance, it was nineteen-year-old Trudy Ederle, with her shy yet engaging [*charming*] smile and broad shoulders. (5) She spent her summers at the beach, loved to swim in the ocean, and had been smashing world records since the age of fifteen. (6) America was captivated by Trudy. (adapted from Tim Dahlberg, Mary Ederle Ward, Brenda Green, *America's Girl: The Incredible Story of How Swimmer Gertrude Everle Changed the Nation*)

ACTIVITY 9: LEARNING ABOUT THE FIRST EMAIL (pages 124–126)

(1) The value of the telegraph was demonstrated during the Civil War, when strands of wire strung on makeshift [*temporary*] poles throughout the fields of the countryside allowed for the instantaneous [*immediate*] communication of military intelligence. (2) The telegraph was also a key [important] factor in the development of both commercial and social life in the United States in succeeding decades. (3) Among its many accomplishments was the instant transmission [*communication*] of news via press wire services. (4) The telegraph speeded up the very pace of daily life. (5) Particularly in the second half of the nineteenth century, the impact [*importance*] of the telegraph was as great as that of the printing press some 400 years before. (6) The telegraph was the technological revolution that was essentially the first stop on the information super-highway. (7) Telegraphy allowed individuals to transmit words in a new way, speeding declarations of eternal love, desperate pleas for money in emergencies, news of life from the remotest [*farthest*] rural areas to urban [*city*] centers thousands of miles away. (8) The urgency of the telegram was impossible to ignore, or set aside, or as in our own day with e-mail, dump into an electronic trash can. (adapted from Linda Rosenkrantz, *Telegram*)

ACTIVITY 10: ASSASSINATING ABRAHAM LINCOLN (pages 127–128)

(1) On April 14, 1865, John Wilkes Booth, a fanatical [*radical*] Confederate sympathizer [*ally*], learned that Lincoln would be attending a play at Ford's Theatre that evening. (2) President Lincoln's bodyguard on duty that night was

Patrolman John F. Parker of the Washington police. (3) Instead of remaining on guard outside the president's box inside the theatre, Parker wandered off elsewhere to watch the play, then went to a nearby saloon [*bar*] for a drink. (4) As a result of Parker's negligence [*carelessness*], Lincoln was as unprotected as any private citizen. (5) Just before 10 p.m., Booth made his way to Lincoln's box, snuck in, and shot him in the back of the head. (6) Lincoln died the next morning. (adapted from Ronald Kessler, *In the President's Secret Service*)

ACTIVITY 11: HANGING INNOCENT PEOPLE AS WITCHES (pages 128–130)

(1) The witch hunt started in the home of the Reverend Samuel Parris when his nine-year-old daughter and twelve-year-old niece dabbled in fortune-telling. (2) When the girls dropped a raw egg into a glass of water to reveal their future husbands, an image [*picture*] of a coffin seemed to appear, a horrifying omen [*sign*]. (3) The girls suffered a breakdown that the local doctor found mystifying [*mysterious*], so he attributed [*assigned*] their condition to witchcraft. (4) Panic spread to other households, and within eleven months twenty persons were put to death. (5) The contagion [*infection*] engulfed at least twenty-two Massachusetts villages, culminating [*resulting*] in the arrest of over one hundred and fifty people. (6) Fifty-nine were tried, thirty-one convicted, and nineteen hanged. (7) Much of the testimony drew upon spectral [*insubstantial*] evidence, the impassioned [*emotional*] claims that the accused were witches sending their spirits out to wreak [*cause*] mischief on hapless [*unfortunate*] innocents. (8) Most of the suspects admitted to the crime, especially once it became clear that confessors were not as likely to be hanged. (9) One stubborn old man who was accused, named Giles Corey, was pressed to death for refusing to stand trial. (10) Pressing was a torture of placing heavier and heavier stones upon someone's chest until the person pleaded innocent or guilty, or died. (adapted from Diane Foulds, *Death in Salem*)

ACTIVITY 12: KNOCKING TEETH OUT (pages 130–132)

(1) Sometimes the pain became so horrible that the sufferer begged for relief. (2) To remove the tooth, a stick was placed against the side of the offending tooth and hit with a rock or hammer. (3) A few solid whacks would get the job done. (4) Cost-efficient [*thrifty*] dentists in ancient Japan simply used their fingers to wiggle the tooth loose. (5) The increase in tooth extractions [*removals*] might very well have resulted in a new job because a dental assistant was required to hold the patient down as his or her tooth was knocked out. (6) Ancient Greece and ancient Rome showed a creative streak [*characteristic*] when it came to getting teeth out of a patient's mouth. (7) Around 400 B.C., Hippocrates, known as the Father of Western Medicine, described Greece's advanced tooth-pulling device

[*tool*], a metal instrument resembling an oversize pair of forceps [*tweezers*]. (8) The dentist would clamp the tip around the bad tooth and wiggle it out, without any sort of painkiller. (9) In ancient Rome around A.D. 10, a young dentist named Celsus came up with a new way to remove a rotten tooth, cutting the gum away from around the tooth and pulling the skin free, exposing the tooth's roots, also without painkillers. (10) The tooth could then be extracted, with either the fingers or forceps. (adapted from Jim Murphy, "This Won't Hurt a Bit" in *Guys Read: True Stories*)

REMARKABLE PLACES: STRANGE BUT TRUE (pages 140–169)

ACTIVITIES 1–5 (pages 140–157)

Note: Accept imitations that approximate the sentence structures in the model.

ACTIVITY 6: MOUNT EVEREST (pages 157–159)

(1) Straddling the top of the world, one foot in China and the other in Nepal, I cleared the ice from my oxygen mask, hunched a shoulder against the wind, and stared absently down at the vastness of Tibet. (2) I understood that the sweep of earth beneath my feet was a spectacular sight. (3) I had fantasized about this moment, and the release of emotion that would accompany it, for many months. (4) Now that I was finally here, actually standing on the summit of Mount Everest, I didn't care. (adapted from Jon Krakauer, *Into Thin Air*)

ACTIVITY 7: EIFFEL TOWER (pages 159–161)

(1) In 1889, the French did something that startled everyone. (2) In Paris, France opened a world's fair, big and glamorous and exotic. (3) At the heart of the fair stood a tower of iron that rose one thousand feet into the sky, higher by far than any man-made structure on earth. (4) The tower assured the eternal fame of its designer, Alexandre Gustave Eiffel. (5) Eiffel's tower, forecast by Americans to be a monstrosity that would disfigure forever the landscape of Paris, turned out to possess unexpected style, with a sweeping base and tapered shaft that resembled the trail of a skyrocket. (6) More than merely tall, the tower was grace frozen in iron. (adapted from Erik Larson, *The Devil in the White City*)

ACTIVITY 8: DISNEYLAND (pages 161–163)

(1) When Disneyland was being built, Walt Disney had an apartment created for his family. (2) It was built over the fire station on Main Street, U.S.A. (3) When Disney was there, he would leave a light burning in the window. (4) Since his death in 1966, the light has been left on in his memory. (5) A

fireman's pole connected Disney's apartment to the firehouse below it. (6) The top of the pole was sealed after a guest climbed up to meet the Disney family. (adapted from Dinah Williams, *Secrets of Disneyland*)

ACTIVITY 9: EASTER ISLAND (pages 163–164)

(1) The stone statues, some standing nearly forty feet high and weighing more than seventy-five tons, were carved out of the island's quarry of volcanic ash. (2) They were then somehow transported several miles over the island's rugged terrain. (3) Many lie scattered across the island, some broken, never to take their intended places on platforms along the shoreline. (4) Many are situated upon equally impressive platforms. (5) Religious images, facing inward, rather than out to sea, the statues seem to watch over their descendents day after day. (adapted from Terry Hunt and Carol Lipo, *The Statues That Walked*)

ACTIVITY 10: ENDLESS CITY (pages 164–166)

(1) Christened Endless City, the proposed skyscraper is designed to soar a quarter of a mile, making it London's tallest building. (2) What marks it out from its cloud-piercing peers, however, is not size but the fact that the inhabitants of the project will be able to work, rest, and play without leaving the building. (3) The mixed-use tower will house shops, offices, and entertainment venues as well as apartments, all linked by a series of ramps and walkways around a hollow inner core. (4) The thousands of residents in this vertical city will also be able to stroll in its streets, plazas, and huge parks and admire the surrounding cityscape from viewing platforms. (5) Projects of this sort will be increasingly common as the global race to the cities continues. (6) By 2050, about three quarters of the world's population will live in cities. (7) Urbanization and population growth is proceeding at such a pace that the world will add one new city of a million people every five days between now and 2050. (adapted from Dominic Midgley, "Endless City: London's Skyline of the Future Has Arrived Early," *Express*)

REMARKABLE WORDS: FIGURATIVE LANGUAGE (pages 170–184)

ACTIVITY 1: CONTRASTING LITERAL AND FIGURATIVE MEANING (pages 171–172)

1. a
2. b
3. a

4. a
5. a

ACTIVITY 2: ADDING FIGURATIVE LANGUAGE (page 172)

1. Each snowflake is different, like a person, irreplaceable and beautiful.
2. The first gray light had just appeared in the living room windows, black mirrors a moment ago, now opening on the view of the woods to the south.
3. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred.
4. Like a captive on furlough, Nazila wanted to store as much joy as fast as she could.
5. The hanged prisoner was dangling with his toes pointed straight downward, revolving very slowly, as dead as a stone.

ACTIVITY 3: EXPLAINING FIGURATIVE IMAGES (pages 173–174)

(no references)

ACTIVITY 4: INTERPRETING FIGURATIVE IMAGES (pages 175–176)

(no references)

ACTIVITY 5: KINDS OF FIGURATIVE LANGUAGE (pages 176–178)

(no references)

ACTIVITY 6: DEFINING METAPHOR (pages 178–180)

(no references)

REMARKABLE STATEMENTS: QUOTABLE QUOTES (pages 185–209)

Note: Throughout this section, a focus on quotations as minimal nonfiction, many opinions are offered on a multitude of topics. For some activities, to deepen students' involvement and comprehension of these nonfiction nuggets, you may want to have students rank the quotation:

AGREE

NEUTRAL (neither agree or disagree)

DISAGREE

Perhaps then conduct a class discussion to poll results on the particular quotation, with students presenting their thinking about the rank they awarded the quotation.

ACTIVITY 1: CHUNKING BITE-SIZE ESSAYS (page 186)

(no references)

ACTIVITY 2: FINDING CHUNKS (pages 186–188)

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

ACTIVITY 3: MARKING GOOD CHUNKS (pages 189–190)

Note: Accept any chunks that yield easily understood meaning.

ACTIVITY 4: MATCHING QUOTATIONS WITH MEANINGS (pages 191–192)

Part One

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

Part Two

6. j
7. h
8. g
9. f
10. i

ACTIVITY 5: IDENTIFYING GOOD PARAPHRASES (pages 192–197)

1. a
2. b
3. b
4. b
5. b
6. b
7. a
8. a
9. a
10. a
11. b
12. b
13. b
14. a
15. b
16. b
17. a
18. b
19. a
20. b

ACTIVITY 6: PARAPHRASING QUOTATIONS (pages 198–199)

(no references)

ACTIVITY 7: TRANSLATING FIGURATIVE QUOTATIONS (pages 199–201)

(no references)

YOUR TURN: TRUE STORY (pages 201–204)

Danny's true story illustrates this quotation from Henry Ford: *If you think you can, or if you think you can't, you're probably right.* It appears on p. 203 of this section of the worktext.

SOURCES/CREDITS FOR EXCERPTS

THE OPENER: GOOD BEGINNINGS

Activity 2: Combining

1. Truman Capote, *In Cold Blood*
2. Roya Hakakian, *Journey from the Land of No*
3. Isabel Wilkerson, *The Warmth of Other Suns*
4. Maya Angelou, *I Know Why the Caged Bird Sings*
5. Warren St. John, *Outcasts United*

THE S-V SPLIT: GOOD MIDDLES

Activity 1: Matching

1. Roya Hakakian, *Journey from the Land of No*
2. Maya Angelou, *The Heart of a Woman*
3. Stephen E. Ambrose, *Nothing Like It in the World*
4. Lars Eighner, "On Dumpster Diving"
5. Annie Dillard, "Death of a Moth"

THE CLOSER: GOOD ENDINGS

Activity 1: Matching

1. Annie Dillard, "Death of a Moth"
2. Tracy Kidder, *Home Town*
3. Diane Ackerman, *A Natural History of the Senses*
4. George Orwell, "Shooting an Elephant"
5. Alexander Petrunkevitch, "The Spider and the Wasp"

Activity 2: Combining

1. Barack Obama, *Dreams from My Father*
2. Kurt Vonnegut, "How to Write with Style"
3. Malcolm X and Alex Haley, *The Autobiography of Malcolm X*
4. Corrie ten Boom, *The Hiding Place*
5. Roger Angell, *Five Seasons*

THE MIX: SENTENCE SALADS

Activity 1: Matching

1. Rebecca Skloot, *The Immortal Life of Henrietta Lacks*
2. Tracy Kidder, *Home Town*
3. Laura Hillenbrand, *Seabiscuit*
4. Gore Vidal, "Lincoln Up Close"
5. Gerda Weissmann Klein, "All But My Life"

Activity 2: Arranging

1. Roald Dahl, *Boy*
2. Richard Wright, *Black Boy*
3. E.B. White, "Once More to the Lake"
4. Wallace Stegner, *A History, A Story, and a Memory of the Last Plains Frontier*
5. Ruud Van Der Roi, *Anne Frank*
6. Phillip Hoose, *Claudette Colvin: Twice Towards Justice*
7. Sherman B. Nuland, "Cruel and Unusual"
8. Barry Commoner, *The Politics of Energy*
9. Orson Scott Card, "Introduction" to *Ender's Game*
10. Judith Ortiz Cofer, "The Myth of the Latin Woman"

OUT OF BOUNDS: PROBLEM SENTENCES

Activity 3: Connecting Fragments to Sentences

1. Walter Dean Myers, *Bad Boy*
2. Lars Eighner, "On Dumpster Diving"
3. Stephen King, *On Writing*
4. Eleanor Coerr, *Sadako and the Thousand Paper Cranes*
5. Anna Quindlen, *Lots of Candles, Plenty of Cake*

Activity 7: Correcting Sentence Boundary Problems

1. Bethany Hamilton, *Soul Surfer*
2. Michael Lewis, *The Blind Side*

3. Anna Quindlen, *Lots of Candles, Plenty of Cake*
4. Sterling North, *Rascal*
5. Corrie ten Boom, *The Hiding Place*

Activity 8: Fixing Sentence Boundary Problems

Passage One: James L. Swanson, *Chasing Lincoln's Killer*

Passage Two: Thomas Conklin, *The Titanic Sinks!*

Passage Three: Jeannette Walls, *The Glass Castle: A Memoir*

I remember one English teacher in the eighth grade, Florence Schrack, whose husband also taught at the high school. I thought what she said made sense, and she parsed sentences on the blackboard and gave me, I'd like to think, some sense of English grammar and that there is a grammar, that those commas serve a purpose and that a sentence has a logic, that you can break it down. I've tried not to forget those lessons, and to treat the English language with respect as a kind of intricate tool.

—John Updike
