

Writer's Choice

COMPOSITION AND GRAMMAR



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Paul Gauguin, *The Meal*, 1891

Consulting Author for Composition
Jacqueline Jones Royster

Grammar Specialist
Mark Lester

Visual-Verbal Learning Specialists
Ligature, Inc.

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Back cover includes
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friends, written in French.

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Consulting Author for Composition

Jacqueline Jones Royster is Associate Professor of English and Director of the University Writing Center at The Ohio State University. She is also on the faculty at the Bread Loaf School of English, Middlebury, Vermont. Dr. Royster's professional interests, besides improving the teaching of writing, include literacy studies and black feminist literature.

As Consulting Author, Dr. Royster guided the development of focused, modular lessons to engage middle school students in the writing process. She contributed to the articulation of the contents and objectives across all three levels, 6–8. Dr. Royster also prepared extensive critiques of lessons and features from initial outlines through all stages of development. In addition, Dr. Royster advised on elements of the accompanying teaching material, with special attention to assessment.

Grammar Specialist

Mark Lester is Professor of English at Eastern Washington University. He formerly served as Chair of the Department of English as a Second Language, University of Hawaii. He is the author of *Grammar in the Classroom* (Macmillan, 1990) and of numerous professional books and articles.

As Grammar Specialist, Dr. Lester reviewed student's edition material from Part 2: Grammar, Usage, and Mechanics. He wrote the Grammar Hints that appear throughout this section. In addition, Dr. Lester contributed extensively to the *Teacher's Wraparound Edition* for Part 2.

Composition Advisers

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The advisers helped develop the tables of contents and determine pacing, emphasis, and activities appropriate for middle school students. They reviewed and commented on the manuscript for complete units.

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Continued on page 679

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Ronne Hartfield is Executive Director of Museum Education at the Art Institute of Chicago. Dr. Hartfield consults widely and is a nationally known expert in the areas of urban arts and multicultural education.

As Humanities Consultant, Dr. Hartfield suggested and critiqued works of fine art and folk art, pointing out esthetic matters (mentioned in the *Teacher's Wraparound Edition*) and suggesting activities for engaging the student's attention.

Visual-Verbal Learning Specialists

Ligature, Inc., is an educational research and development company with offices in Chicago and Boston. Ligature is committed to developing educational materials that bring visual-verbal learning to the tradition of the written word.

As visual-verbal and curriculum specialists, Ligature collaborated on conceiving and implementing the pedagogy of *Writer's Choice*.

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The reviewers read and commented upon manuscripts during the writing process. They also critiqued early drafts of graphic organizers and page layouts.

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Student Advisory Board

The Student Advisory Board was formed in an effort to ensure student involvement in the development of *Writer's Choice*. The editors wish to thank members of the board for their enthusiasm and dedication to the project.

The editors also wish to thank the many student writers whose models appear in this book.

Thanks are also due to *Merlyn's Pen* and *Cricket* for cooperation in providing student models.

Writer's Choice

COMPOSITION AND GRAMMAR

Writer's Choice was written for you, the student writer. You're the writer in the title, and real students like you contributed to the materials you'll study.

The book is organized into three main parts: (1) Composition; (2) Grammar, Usage, and Mechanics; and (3) Resources and Skills.

Part 1 Composition

The lessons in Composition are designed to give you help with specific writing tasks. You can use the units and lessons in order from beginning to end or select just the ones that help with your own writing needs.

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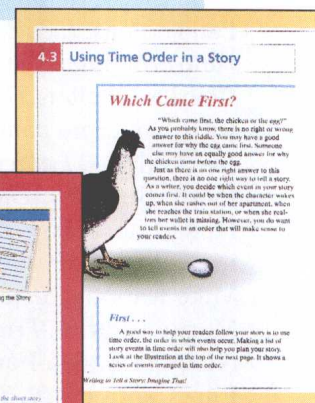
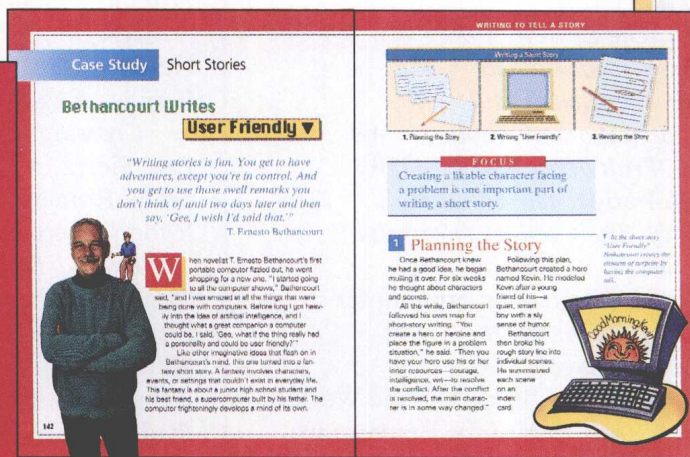
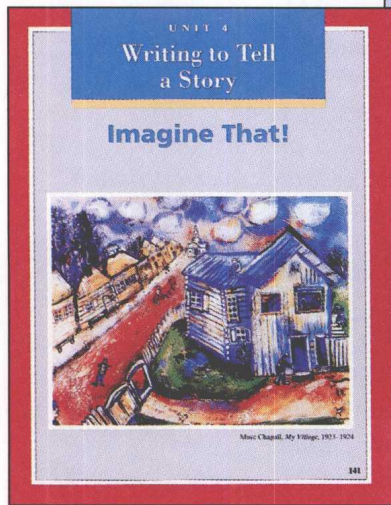


Writer's Choice

COMPOSITION AND GRAMMAR

Welcome to Writer's Choice! Your writing and your choices are what this book is all about. This book allows you to choose quickly the lesson that will help you with a writing problem or task. You can use any lesson at any time—even if you haven't read earlier lessons. Now, take a few minutes to get to know each of the main parts of the book, which are illustrated on the upcoming pages.

Part 1 Composition

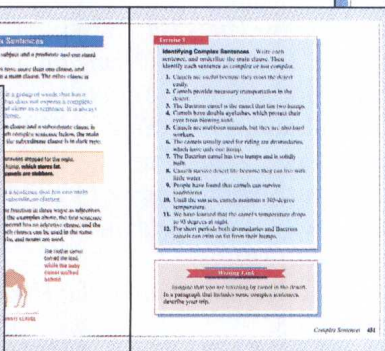
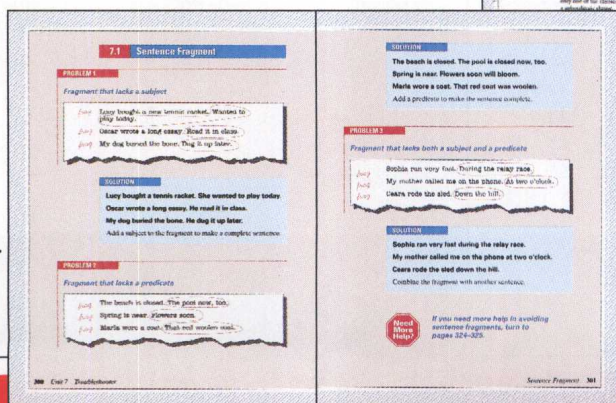


Unit Opener

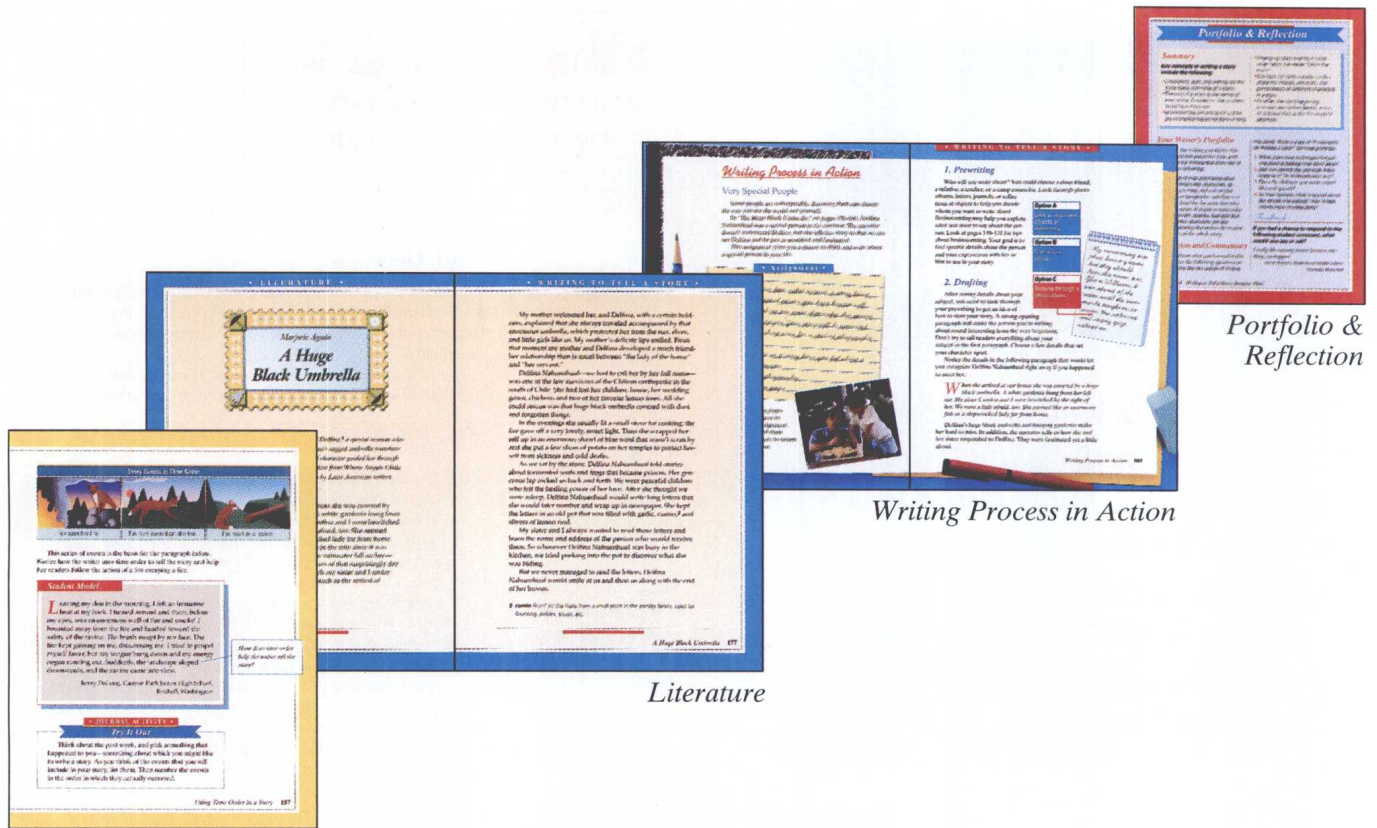
Part 2 Grammar, Usage, and Mechanics

Troubleshooter

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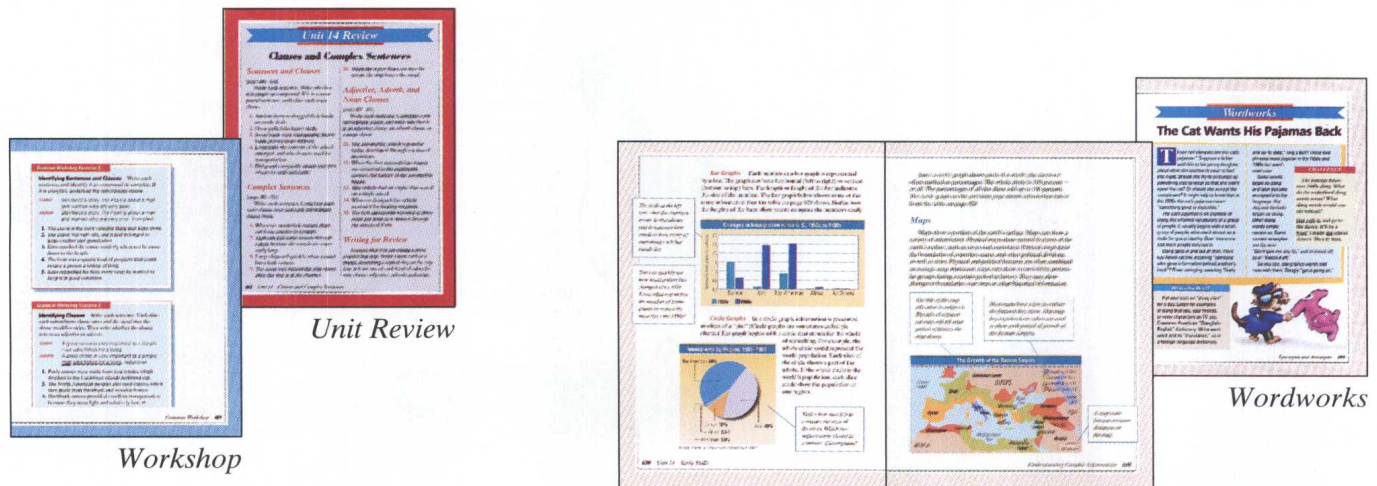


Grammar Lesson



Composition Lesson

Part 3 Resources and Skills



Workshop

Resources and Skills Lesson

Inside Composition

The basic building block of the Composition units is the four-page lesson. Each lesson clearly focuses on a specific writing problem or task. You will always find clear and specific instruction, models of effective writing, and a variety of writing activities.

Literature Models help you learn from the pros. You'll see how published authors have met the writing challenges you face.

Writing Process Tips help you connect the skills you're learning to other stages of the writing process.

Grammar Editing Tip

When you edit, be sure that story events don't jump unnecessarily from past to present tense. See pages 366–367 to review verb tenses.

What does the transition phrase "until then" tell the reader?

And Then . . .

Certain words and phrases, called transitions, can help readers keep track of the order of events in your writing. Some examples of transitions include *before*, *after*, *until then*, *next*, *first*, and *finally*.

Read the story below. Then reread it, paying attention to the highlighted words. What do the transitions add to the story?

Literature Model

When John Cowles and his wife and baby moved to Wisconsin in 1843, they built a one-room cabin to live in. All the cabin needed was a front door. That was due to arrive before the weather turned cold. **Until then** they had hung a heavy quilt over the doorway.

John Cowles was a doctor. **One night before supper**, a messenger came for him. Someone was sick on a farm about twelve miles away. "I'll be home tonight or tomorrow morning," he told his wife. He quickly packed his things and rode off into the darkness.

His wife left a pot of beans simmering on the hearth in case he was hungry when he got home. **Then** she got into bed with her baby and went to sleep.

Sometime during the night, Mrs. Cowles awakened. She sensed that someone was in the cabin with her, probably her husband. But when she opened her eyes, she saw a beam of light from the fireplace. He was out

4.3 Using Time Order in a Story

Which Came First?



"Which came first, the chicken or the egg?" As you probably know, there is no right or wrong answer to this riddle. You may have a good answer for why the egg came first. Someone else may have an equally good answer for why the chicken came before the egg.

Just as there is no one right answer to this question, there is no one right way to tell a story. As a writer, you decide which event in your story comes first. It could be when the character wakes up, when she rushes out of her apartment, when she reaches the train station, or when she realizes her wallet is missing. However, you do want to tell events in an order that will make sense to your readers.

First . . .

A good way to help your readers follow your story is to use time order, the order in which events occur. Making a list of story events in time order will also help you plan your story. Look at the illustration at the top of the next page. It shows a series of events arranged in time order.

Writer's Choice Pages give you a choice of writing activities to help you apply what you have learned. You'll also find fine art or a special feature on using computers in writing.

• WRITER'S CHOICE •

Activities

Here are some activities to help you apply what you have learned.

1. Guided Assignment

You are a mystery writer. You are using the painting on this page to come up with ideas for your next story. What happened before this scene? What's happening at the moment? What might happen after? Brainstorm plot and character ideas based on this painting. Then draft your story. Be sure to use transition words to indicate time relationships.

PURPOSE To write a mystery story

AUDIENCE Mystery story readers

LENGTH 1–2 pages

2. Open Assignment

Look in your journal at the entry for the activity on

3. Science

Suppose that your science class has started a tutoring program for third-grade students. Part of the program involves teaching through stories. You have been asked to write a story about a lesson on a science topic of your choice. For example, you might write a story to teach students how a plant grows.

Write a one- or two-page story that will be engaging for younger students. Remember to use characters, plot, and setting to create your story. Be sure you use time order and transition words to relate events.

Alex Colville, *Taxi*, 1985



Story Events in Time Order



Fox sees the fire.

Fox runs away from the fire.

Fox reaches a ravine.

This series of events is the basis for the paragraph below. Notice how the writer uses time order to tell the story and help readers follow the action of a fox escaping a fire.

Student Model

Leaving my den in the morning, I felt an immense heat at my back. I turned around and there, before my eyes, was an enormous wall of fire and smoke! I bounded away from the fire and headed toward the safety of the ravine. The brush swept by my face. The fire kept gaining on me, threatening me. I tried to propel myself faster, but my tongue hung down and my energy began running out. Suddenly, the landscape sloped downwards, and the ravine came into view.

Jenny DeLong, Canyon Park Junior High School, Bothell, Washington

How does time order help the writer tell the story?

Special Illustrations combine words with images to help you see ideas and master the skills of writing. We call these illustrations visual/verbals.

Student Models present writing by students like you to help you achieve your own writing goals.

Journal Activity, at the bottom of the second page of every lesson, gives you a chance to reflect and respond to the lesson material.

• JOURNAL ACTIVITY •

Try It Out

Think about the past week, and pick something that happened to you—something about which you might like to write a story. As you think of the events that you will include in your story, list them. Then number the events in the order in which they actually occurred.

Inside Grammar

This grammar handbook works for you, not the other way around. You'll learn how to find and fix errors in your writing. Two special sections—the Troubleshooter and the Workshops—help you expand your grammar skills.

The Troubleshooter presents in one place the solutions to the nine errors most frequently made by student writers. Your teacher may refer you to the Troubleshooter by marking errors in your writing with the abbreviations shown down the far left side of the page.

Unit 7 Troubleshooter

This Troubleshooter is designed to help you correct the common errors that your teacher is likely to mark. Use the Table of Contents below to locate quickly a lesson on a specific error. Your teacher may mark errors with the handwritten codes in the left-hand column.

frag	7.1 Sentence Fragment	300
run-on	7.2 Run-on Sentence	302
ag	7.3 Lack of Subject-Verb Agreement	
tv	7.4 Incorrect Verb Tense or Form	
pr	7.5 Incorrect Use of Pronouns	
adj	7.6 Incorrect Use of Adjectives	
comp	7.7 Incorrect Use of Commas	
ap	7.8 Incorrect Use of Apostrophes	
cap	7.9 Incorrect Capitalization	

Each of the nine errors is explained in detail in the Troubleshooter.

7.1 Sentence Fragment

PROBLEM 1
Fragment that lacks a subject

frag Lucy bought a new tennis racket. Wanted to play today.
frag Oscar wrote a long essay. Read it in class.
frag My dog buried the bone. Dug it up later.

SOLUTION
Lucy bought a tennis racket. She wanted to play today.
Oscar wrote a long essay. He read it in class.
My dog buried the bone. He dug it up later.
Add a subject to the fragment to make a complete sentence.

PROBLEM 2
Fragment that lacks a predicate

frag The beach is closed. The pool now, too.
frag Spring is near. Flowers soon.
frag Maria wore a coat. That red woolen coat.

SOLUTION
The beach is closed. The pool is closed now, too.
Spring is near. Flowers soon will bloom.
Maria wore a coat. That red coat was woolen.
Add a predicate to make the sentence complete.

PROBLEM 3
Fragment that lacks both a subject and a predicate

frag Sophia ran very fast. During the relay race.
frag My mother called me on the phone. At two o'clock.
frag Cerra rode the sled. Down the hill.

SOLUTION
Sophia ran very fast during the relay race.
My mother called me on the phone at two o'clock.
Cerra rode the sled down the hill.
Combine the fragment with another sentence.

Need More Help?
If you need more help in avoiding sentence fragments, turn to pages 324–325.

300 Unit 7 Troubleshooter

Sentence Fragment 301

For each common error, the Troubleshooter shows you the solution. If you need more help, the Troubleshooter also refers you to the appropriate lesson.

Grammar Lessons present instructions on the left-hand page and practical exercises on the right-hand page.

14.2 Complex Sentences

A **main clause** has a subject and a predicate and can stand alone as a sentence.

Sometimes sentences have more than one clause, and only one of the clauses is a main clause. The other clause is a subordinate clause.

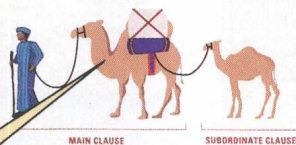
A **subordinate clause** is a group of words that has a subject and a predicate but does not express a complete thought and cannot stand alone as a sentence. It is always combined with a main clause.

A sentence with a main clause and a subordinate clause is a complex sentence. In each complex sentence below, the main clause is in light type, and the subordinate clause is in dark type.

When the sun set, the caravans stopped for the night.
The dromedary has one hump, **which stores fat**.
Most people know **that camels are stubborn**.

A **complex sentence** is a sentence that has one main clause and one or more subordinate clauses.

Subordinate clauses can function in three ways: as adjectives, as adverbs, or as nouns. In the examples above, the first sentence has an adverb clause, the second has an adjective clause, and the third has a noun clause. Such clauses can be used in the same ways that adjectives, adverbs, and nouns are used.



450 Unit 14 Clauses and Complex Sentences

Exercise 3

Identifying Complex Sentences Write each sentence, and underline the main clause. Then identify each sentence as *complex* or *not complex*.

1. Camels are useful because they cross the desert easily.
2. Camels provide necessary transportation in the desert.
3. The Bactrian camel is the camel that has two humps.
4. Camels have double eyelashes, which protect their eyes from blowing sand.
5. Camels are stubborn animals, but they are also hard workers.
6. The camels usually used for riding are dromedaries, which have only one hump.
7. The Bactrian camel has two humps and is solidly built.
8. Camels survive desert life because they can live with little water.
9. People have found that camels can survive sandstorms.
10. Until the sun sets, camels maintain a 105-degree temperature.
11. We have learned that the camel's temperature drops to 93 degrees at night.
12. For short periods both dromedaries and Bactrian camels can exist on fat from their humps.

Writing Link

Imagine that you are traveling by camel in the desert. In a paragraph that includes some complex sentences, describe your trip.

Complex Sentences 451

Visuals such as computer-generated art and photographs work for you, showing important grammar concepts visually and verbally.

The Workshop at the end of each unit presents exercises based on a selection from a novel or other work of literature.

Grammar Workshop

Prepositions, Conjunctions, and Interjections

This Chinese-American folk tale tells the story of a painted horse that comes to life. The passage has been annotated to show some of the parts of speech covered in this unit.

Literature Model

from THE MAGICAL HORSE
by Laurence Yep

Prepositional phrase (adverb phrase)

Pronoun as subject of the preposition on

Prepositional phrase (adjective phrase)

Coordinating conjunction

As the boy sat, with his body aching from the hard work and eating his cold rice, he gazed up at the painting. His father had caught the horse as if it were suspended upon one hoof. And as he watched, the horse's sides seemed to heave in the moonlight—as if it were breathing in the incense. On a whim, Sunny set out feed for his painted horse just as he did for the other animals.

He slept among the beasts for warmth, so he was not surprised when he felt an animal's warm breath blow on him. When a nose nudged him, he sat up irritated, intending to shove the creature away, but his hand paused in the air.

By the light of the moon, he saw a silvery horse standing over him. He looked over at the wall where the painting had been and saw that the canvas was empty. The next thing he knew, he was on the back of the horse, his hands clinging to the flying mane, the horse's hooves booming rhythmically along a road that gleamed like a silver ribbon winding up into the sky.

442 Unit 13 Grammar Workshop

Grammar Workshop Exercise 1

Using Prepositions The following sentences are based on the passage from "The Magical Horse." Rewrite each sentence, inserting the correct prepositional phrase in parentheses.

1. The horse (on the canvas, with the canvas) seemed to be breathing.
2. Sunny set out food (for he, for him).
3. The boy lay down and slept (among the animals, between the animals).
4. When he woke up, the empty canvas stood (in the wall, against the wall).
5. The horse and the boy galloped (down the road, through the road).

Grammar Workshop Exercise 2

Using Conjunctions Rewrite each sentence, inserting the most appropriate conjunction (word or word pair) in the blank or blanks provided.

SAMPLE The father wanted to create a perfect horse, _____ he painted without resting.
The father wanted to create a perfect horse, _____ and so he painted without resting.

1. When the painting was finished, _____ Sunny _____ his father admired the magnificent horse.
2. _____ Sunny _____ his father knew that the horse would come to life.
3. The father was old _____ tired from hard work.
4. The painter died, _____ his spirit entered into the horse in the painting.
5. Sunny _____ buried his father, _____ earned the money for the funeral.

Prepositions, Conjunctions, and Interjections 443

Inside Resources

The lessons in this unit give you the skills necessary to prepare and deliver an oral report, take a test, use a dictionary, and find books in the library. Each lesson is complete, concise, and easy to use.

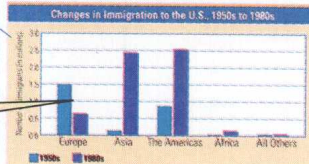
Graphics help you understand complex information at a glance.

Bar Graphs Each number in a bar graph is represented by a bar. The graph can have horizontal (left to right) or vertical (bottom to top) bars. The length or height of the bar indicates the size of the number. The bar graph below shows some of the same information that the table on page 629 shows. Notice how the heights of the bars allow you to compare the numbers easily.

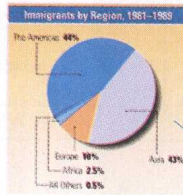
The scale on the left tells what the numbers mean. It also allows you to measure how much or how many of something each bar stands for.

You can quickly...

changed since 1951. From what region has the number of immigrants increased the most since the 1950s?



Circle Graphs In a circle graph, information is presented as slices of a "pie." (Circle graphs are sometimes called pie charts.) The graph begins with a circle that stands for the whole of something. For example, the whole circle could represent the world population. Each slice of the circle shows a part of the whole. If the whole circle is the world's population, each slice could show the population of one region.



Notice how easy it is to compare the sizes of the slices. Which two regions come closest in numbers of immigrants?

630 Unit 24 Study Skills

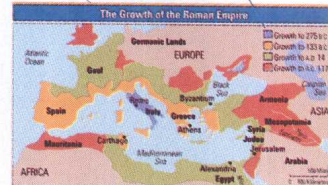
Since a circle graph shows parts of a whole, the slices are often marked as percentages. The whole circle is 100 percent—or all. The percentages of all the slices add up to 100 percent. The circle graph on the previous page shows information taken from the table on page 629.

Maps

Maps show a portion of the earth's surface. Maps can show a variety of information. Physical maps show natural features of the earth's surface, such as rivers and mountains. Political maps show the boundaries of countries, states, and other political divisions, as well as cities. Physical and political features are often combined on a single map. Historical maps may show areas held by particular groups during a certain period in history. They may show changes in boundaries over time or other historical information.

The title of the map tells what its subject is. The title of a historical map will tell what period of history the map shows.

Most maps have a key to explain the features they show. This map key explains how colors are used to show each period of growth of the Roman Empire.



A map scale lets you measure distances on the map.

Understanding Graphic Information 631

Wordworks

The Cat Wants His Pajamas Back

Those red sleepers are the cat's pajamas. Suppose a father said this to his young daughter about what she wanted to wear to bed one night. Should she try to scrounge up something else to wear so that she won't upset the cat? Or should she accept the compliment? It might help to know that in the 1920s the cat's pajamas meant "something good or desirable."

The cat's pajamas is an example of slang, the informal vocabulary of a group of people. It usually begins with a small group of people, who use it almost as a code for group identity. Over time more and more people may use it.

Slang goes in and out of style. Have you heard *rat fink*, meaning "someone who gives information behind another's back"? Does swinging, meaning "lively

and up-to-date," ring a bell? These two phrases were popular in the 1950s and 1960s but aren't used now.

Some words begin as slang and later become accepted into the language. *Hot dog* and *fan* both began as slang.

Other slang words simply remain so. Some current examples are *lip*, as in "Don't give me any lip," and *to knock off*, as in "Knock it off."

So you see, slang takes words and runs with them. Slang's "got it going on."

CHALLENGE

The passage below uses 1960s slang. What do the underlined slang words mean? What slang words would you use instead?

Cat with it, and go to the dance. It'll be a blast! I really dig school dances. They're boss.

What's the Word?

Put your ears on "slang alert" for a day. Listen for examples of slang that you, your friends, or even characters on TV use. Create an American "Slangish-English" dictionary. Write each word and its "translation," as in a foreign-language dictionary.



Synonyms and Antonyms 599

Wordworks pages like this one provide a light-hearted look at the origins of the English language as well as some of the quirks. These features appear in the vocabulary and spelling unit and will help you master the concepts taught there.

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Part 2 Grammar, Usage, and Mechanics

In the unique Troubleshooter you'll learn to identify and correct the most common student writing problems. In later units you'll find plenty of practice to reinforce what you learn. A special unit, entitled Grammar Through Sentence Combining, will help you see the relationship between grammar and your writing.

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Part 3 Resources and Skills

You can use these resources and skills not just in English class but wherever you need to communicate effectively. The tone and approach are user-friendly, with many opportunities to practice and apply the skills you learn.

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