

Ten Principles in Teaching English Grammar

1. Use commonsense language as much as possible to explain grammar, focusing on important points and reviewing these points from a variety of angles as the course progresses.
2. Steer attention to general form-function-meaning relationships and interrelationships.
3. Use a data analysis approach to help students identify and relate key grammatical structure/expression types.
4. Present data inductively as well as deductively.
5. Provide data requiring grammatical error analysis as well as fill-in-the-blank exercises.
6. Provide creative grammar activities as well as conventional grammar exercises.
7. Provide activities and explanation concerning the effective use of grammar in writing, at the discourse level as well as at the sentence level.
8. Follow up study of target structures with appropriate discourse-level writing assignments designed to elicit those structures.
9. Have students orient to a structure type checklist as a basis for editing their written work.
10. Alert students to grammatical errors in their writing, particularly recurring errors.

Scrambled Sentences

Directions

Make eight grammatical sentences with the following elements. You must use *all* and *only* these five elements in each sentence. You may not change the form of any of the elements; for example, you may not change *love* to *loves*.

- everyone
- love
- I
- knows
- the man/the woman

Answer Key

1. I love the man everyone knows.
2. I love everyone the man knows.
3. The man knows I love everyone.
4. The man knows everyone I love.
5. The man I love knows everyone.
6. Everyone knows I love the man.
7. Everyone knows the man I love.
8. Everyone I love knows the man.

PROBLEM TYPE #2: WORD FORM

Word form refers to the grammatical form required by a word to express a particular grammatical function in a sentence, that is, to express noun, pronoun, adjective, preposition, verb, adverb, conjunction, subject, object, complement, or possessive function.

Examples

The economic situation is not as good as it used to be.

The word **economic** is appropriately in adjective form since in this sentence **economic** describes **situation**, a noun. The noun form, **economy**, or the adverb form, **economically**, would not be appropriate. The word **good** also describes the noun **situation** and is therefore appropriately in adjective form, too. The noun form, **goodness**, or the adverb form, **well**, would not be appropriate.

To do well on the word form type of problem, you need to make sure that the form of a word corresponds with the word's grammatical function. In the following set of problems, pay special attention to word form.

Directions: Choose the answer that needs correction.

1. Your country's economic is better than my country's.
A B C D
2. One of the photograph's was of an old house.
A B C D
3. Different from rats that live in cities, kangaroo rats are small desert creatures that move by jumping alike kangaroos.
A B C D
4. Do you know the high of the Empire State building in New York City?
A B C D
5. The Titanic, a largely, beautiful ship, sank in 1912 after hitting an iceberg near Newfoundland.
A B C D
6. Mexico City, which population is now around ten million, has grown rapidly in recent years.
A B C D

- 7. Charles said that he would take the smallest of the two pieces left.
A B C D
- 8. Little Mexico is the best of the Mexican restaurants, but there are a few others
good ones.
A B C D
- 9. Many men, as well as women, are now choosing the nurse profession.
A B C D
- 10. Successfully language learning depends on many factors, especially on
motivation.
A B C D

Grammar Discovery

Worksheet #2

Directions

Some of the sentences and sentence pairs below are correct as they are written and others are not. Find the errors and make corrections. On the basis of your analysis of these sentences and their relationships, what conclusions can you make about various structures and expressions in English?

1. Cartagena's style is predominantly Spanish, reflecting their colonial history.
2. As she sat before her mirror, Mary recalled the way Frank has looked at her the night before.
3. It is impossible not to feel touching by Shakespeare's magnificence story of Romeo and Juliet.
4. If I were a sociologist, I will study in Turkey for learn from their many different way of life.
5. Kimchi is made by mix salted vegetables with salted fish and various seasonings, including granulated garlic, green onion, salt, and red pepper paste. The salted fish and seasonings give kimchi an unique flavor. It's hot and spicy taste stimulate the appetite.
6. When the Spaniards had come to South America in the 14th century, they found many mystery places but none so majestic as Machu-Pichu in the Incan Empire.
7. Every country have its traditional food, and because most traditional food

6

originated a long time ago, it contain the character for the nation's people.

8. Three month have passed since I had come to the USA.

9. Morocco's politic capital is Rabat, and the economy capital is Casablanca, which is expensiver than Rabat because it is the biggest cities in the country. Marrakech and Agadir are the more popular cities in the summer. Millions of foreigners visiting them just to take pictures of the Al-Menara mosque, which is an huge, magnificent work of art.

10. After listen to him, I could understand how complicate his problem is.

11. Sojin had been talking for about a hour. When he had not more to say, he got up and left.

12. Jason was only twenty-three year old, but he already felt boring with his mundane life.

13. John was glad to be home. His long flight from Tokyo to New York had been very tired.

14. Once Pierre understood what was going on between Marie and Olivier, he become very anger.

15. In the end Pierre forgave both his ex-fiancé and his best friend and wished them luck in their new life together.

An Adjective Association Activity

Directions

Think of a COLOR and then of something having that color. Write down three adjectives that describe the thing you're thinking of.

Think of a body of WATER. Write down three adjectives that describe the body of water you're thinking of.

Think of a DARK place. Write down three adjectives that describe the dark place you're thinking of.

The Meaning of Your Associations

(according to the psychologists who invented this activity)

The adjectives you wrote down describing something having a certain COLOR represent *the way you would describe yourself*.

The adjectives you wrote down describing a body of WATER represent *the way you would describe your energy*.

The adjectives you wrote down describing a DARK place represent *the way you would describe death*.

*** WRITING ASSIGNMENT ***

Directions

Write a response to the results of this association activity. Do you think the results are accurate? Accurate with some qualifications? Inaccurate? *Explain*. Begin your response with the following sentence, filling in the blanks. Then continue by adding your response.

According to an association activity I did in my Grammar/Writing class, I would describe myself/my energy/death with the adjectives _____, _____, and _____.

I Used to . . . , but Now I . . .

Directions

Make a collection of "I used to . . . , but now I . . ." sentences. Then select your favorite ones and arrange them to make a poem. Be sure to use a variety of grammatical structures in your sentences.

Samples of "I Used to . . . , but Now I . . ." poems

As Time Goes On

Seon Hui Jeong
Korea

I used to wonder why a lot of people made me so tired,
But now I want to know how I can make them happy.
I used not to understand why unhappiness called on me
At will, in spite of the existence of God,
But now I know there comes a pleasant sense of happiness
For me after the unhappiness has gone.
I used to like prose more than poetry,
But now poetry is my favorite, and has been
Ever since I started to feel wonder in everything I see.
I used to categorize things
And condemn half the pleasures of life as unaesthetic,
But now I am sure each thing is unique,
Even a touch of a breeze in spring.
I used to believe that my thoughts were only my own,
But now I can understand how wrong I was about that.

But Now

Ramón Rodríguez
Mexico

I used to think that when somebody I knew well
walked towards me and didn't say "hi"
it was because he or she was distracted.

But now I know he or she was only pretending to be so.

I used to ask a lady for her phone number and then dial it
expecting her to answer my call.

But now I know it will never be her real phone number.

I used to be very impressed by the generosity of people
who make donations to charities.

But now I realize they were just reducing their taxes.

I used to see the smile on a person's face
and think it was friendly.

But now I look into his or her eyes carefully
and try to find out for sure.

I used to believe in people's feelings.

But now I know people are just being polite.

I used to imagine that when someone writes a poem
it is because he or she is inspired.

But now I know he or she is just trying
to accomplish his or her homework.

I used to consider English an easy language to learn.

But now I do not know how to consider it.

I used to wonder what extraterrestrial beings would be like.

But now I can say that I have
met people that might be from outer space.

I used to be looking hard for a sentence
that I could write down in my poem.

But now I am about to give up.

I used to be entirely surrounded by doubts.

And now I still am.

Brautigan Fill-In Poems

Directions: Study the meaning and grammatical structure of the following poems from *Loading Mercury with a Pitchfork* by Richard Brautigan. Then make your own poems, expressing your own meaning, by filling in the blanks with words, groups of words, and punctuation marks that connect grammatically with those given from the original poems. In filling in the blanks, you can use the same kinds of structures deleted from the original poems and/or experiment with different ones that also work within the grammatical framework.

The Necessity of Appearing in Your Own Face

There are days when that is the last place
in the world where you want to be but you
have to be there, like a movie, because it
features you.

Richard Brautigan

The Necessity of _____(title)

There are days when _____
_____ but you
have to _____, like _____, because _____
_____.

The Necessity of Being with You

There are days when I feel that I need to be with you
more than ever but you have to be far away like the
stars in the sky because this is the law of life.

Maria A. Quintero

Word Lists for Writing Grammar Poems

Nouns

siren
breakfast
mystery
bird
mirror
eye
cloud
wall
firefly
photo
cup
mountain
music
field
sunrise
ball
planet
moon
smile
mission
crystal
sky
book
rain
wildflower
wing
love
key
presence

Verbs

breathe
unfold
remember
step
arrive
hand
sing
stroll
jump
touch
dance
hug
disappear
climb
replace
dream
free
fly
linger
paint
pass
drink
float
rise
fall
talk
stand
sit
blossom

Adjectives

inescapable
blue
clear
warm
hanging
bright
deep
silent
growing
green
trembling
luminous
innocent
absorbed
vast
yellow
empty
dark
delicate
flowing
rippling
spacious
sinking
radiant
quiet
cool
dusty
fragrant
delicious

Connectives

| | |
|---------|-------------------|
| in | and |
| to | but |
| behind | so |
| above | for |
| among | because |
| with | though |
| without | even though |
| from | while |
| across | if |
| for | even if |
| after | unless |
| at | whether or not |
| before | when |
| into | whenever |
| of | until |
| out | now that |
| under | after |
| like | before |
| beyond | since |
| by | in case |
| on | in the event that |
| over | no matter how |
| through | by the time |
| near | as if |
| since | as though |
| during | as soon as |
| about | once |
| beside | so that |
| between | as |

Dick Holmes' advanced students produce high quality poems.

Puzzle poetry

Writing is a lot like putting together the pieces of a puzzle. Various pieces (words and structures) are available to a writer, who selects and arranges them in such a way that a reader can 'get the picture'.

Of course, the writer's picture is much more dynamic than the predetermined picture a puzzle makes. Though writers may have a point in mind as they begin writing, their complete intention is realized only in the course of writing, for the words and structures set up rhythms and potentials of their own that influence the direction the writing takes. Despite the limitations of the writing/puzzle analogy, however, it remains apt for facilitating students' understanding of the writing process.

Evolution

Puzzle poetry writing is designed to heighten students' awareness of the dynamic piecing-together aspect of writing. Collaborating with a partner, students combine given lexical pieces to construct improvisational puzzle poems. Most writing tasks require students to elaborate a preordained point, and students tend to focus so intently on getting their writing to reflect this point that they ignore the semantic and structural potentials emerging in their work-in-progress. In collaborating on improvisational puzzle poems, however, students work toward, rather than away from, a point and therefore they are free to be more attentive to emerging potentials as they build their poems piece by piece. Students learn to focus not only on what they intend to say in their writing but also on what the words mean and suggest in the way of further development.

One of the greatest benefits of writing puzzle poetry is the opportunity it gives students to develop grammar

skills in an inductive, playful, highly meaningful context. And since the product of this self-generated grammar activity is poetry, a form of expression that can be recited and learned by heart, the grammar lessons learned throughout the process become particularly memorable.

What is poetry?

'But what exactly is poetry?' students (and teachers) may ask, and indeed this question needs to be addressed before beginning the activity. Students' exposure to poetry may have been limited to the heavyweight, often intimidating, classic literature taught in school, and many students may never have written poems before, even in their native language. The first thing is to demystify the concept of poetry, and reference to contemporary colloquial free verse is a good place to begin. I tell my students that a poem is basically any expression that says something fresh and interesting in relatively few words. It does not have to follow classical rhythm and rhyme rules, and in fact, it can be the freest of all forms of expression. It can be serious or funny, lofty or mundane, full of imagery or symbolism, discursive or mystical, argumentative or narrative, focused on a single point or leaping from point to point ... whatever, as long as it says something fresh and interesting. *'When you're writing a poem,' I tell them, 'it's generally best not to pressure yourself to write a great poem, but rather to find some small, workable point of interest and just develop it as clearly and sincerely as possible.'*

With puzzle poems, I try to lessen the intimidation factor by framing the activity as primarily a grammar game. I assure them that the words will take care of the poetry as long as they focus

on making meaningful, grammatical connections. We also look at puzzle poems written by former students, which we read and analyze for interesting features. Then I hand out the activity sheet (see next page), go over the directions, and get students started. As they work, I circulate, raising questions about wording and phrasing as needed, and mediating partners' disagreements about grammatical possibilities.

Editing

After they have written, revised, and edited their poems, they share them with neighboring classmates and then hand them in to me. I edit and co-edit them as needed. Finally, students write final versions of the poems and read them to the whole class, who are by now a very appreciative audience.

As a follow-up, I encourage students to continue writing puzzle poems individually in their journals.

The 'Puzzle Poems' activity sheet is designed for high-intermediate/advanced students. As alternatives to the list of puzzle poem pieces given on this sheet, teachers can make their own level-specific lists by extracting fragments from students' textbooks or from any other materials appropriate for the students' level. Stories combining description and narration are particularly good source materials. The main consideration in making a list is to include a well-rounded variety of lexical items and structural potentials, with nouns and verbs predominating.

Puzzle poetry writing can be done at any level. With lower-level students, teachers can give oral directions and demonstration instead of (or in addition to) the written directions on the sheet. Teachers might also consider having the whole class collaborating on a single poem.

In whatever combinations my students have worked, the whole class has felt a tremendous sense of satisfaction at the quality of creative work they have achieved.



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- Write a poem by putting together various words from the lists below.
- Begin your puzzle poem with a piece that can begin a sentence. Exchange sheets with a partner.
- Continue your partner's poem by adding a piece that connects meaningfully and grammatically to the first part, and your partner will do the same for your poem. Continue exchanging sheets, adding pieces to each poem, until you and your partner consider your poems complete.
- In each turn, you may add one whole piece or a part of a piece from the list, or words of your own not on the list. Add punctuation and capital letters if appropriate. Use the list as your main source of words, especially in your first few turns with each poem. However, feel free to change the form of the words on the list, for example, from past to present, from singular to plural, from adjective to adverb, etc. You may also need to change pronouns. Above all, make sure each piece you add connects meaningfully and grammatically in the given context.
- If you finish before your partner is ready, you may add more to the poem in front of you. Once both you and your partner have added a piece, though, exchange immediately.
- After each exchange, read the poem your partner has handed you very carefully. Look for new meanings and grammatical possibilities. If you think your partner has added something grammatically inappropriate or unworkably illogical (bearing in mind that 'loose logic' can be poetically interesting), discuss the problem and revise the poem together before adding more.
- When you and your partner have completed the first drafts of your poems, revise and edit them, making changes in wording and phrasing as needed. After you have reworked your poems, share them with neighboring classmates and then hand them in.

Samples of Students' Puzzle Poems



In the Pines

by Tomomi Okamoto, Japan,
and Jung-sun Kim, Korea

In the heart of the mind's voice
is the truth: as a dance
of the deep washing ashore
rolls like time,
we sparkle in the garden
among the stars.
In the pines
along the green banks,
your face touches mine,
and then one by one our feelings
become a breeze like a voice
it carries from our hearts.



My Moon

by Khaled Al-Buloushi, Kuwait,
and Luciano Teixeira, Brazil

My dream is not a dream
The mystery is the truth
Your face becomes peaceful
Your face like the moon
Shining night
Which is not stillness
By your light everything turns on
In the depths of my heart
I say 'I love you'
How strange I am

| | | | |
|----------------------------|------------------------------|----------------------------|--------------------------|
| <i>is not a dream</i> | <i>are all there is</i> | <i>and I will</i> | <i>of</i> |
| <i>and disappear</i> | <i>as real as</i> | <i>each tree</i> | <i>come to them</i> |
| <i>how strange</i> | <i>birds</i> | <i>and</i> | <i>my dream</i> |
| <i>as words find</i> | <i>a breeze like</i> | <i>but the</i> | <i>what isn't</i> |
| <i>brings back</i> | <i>you open</i> | <i>ascending into</i> | <i>is made to</i> |
| <i>the real story</i> | <i>from the faces</i> | <i>you realize</i> | <i>at the edge of</i> |
| <i>white boats</i> | <i>everything turns into</i> | <i>and someone</i> | <i>though we didn't</i> |
| <i>one by one</i> | <i>night which is not</i> | <i>clear the</i> | <i>you are all</i> |
| <i>inside my head</i> | <i>here</i> | <i>in your wind</i> | <i>the big</i> |
| <i>alone in</i> | <i>stillness</i> | <i>where the</i> | <i>peacefully</i> |
| <i>both I and other</i> | <i>we</i> | <i>is</i> | <i>for all</i> |
| <i>serenely</i> | <i>even more than</i> | <i>the mystery</i> | <i>it shines</i> |
| <i>turn gracefully</i> | <i>like a</i> | <i>writing</i> | <i>where it's going</i> |
| <i>not a</i> | <i>but grows with</i> | <i>is the true</i> | <i>slowly the heart</i> |
| <i>among the stars</i> | <i>crying in the</i> | <i>are growing like</i> | <i>behind</i> |
| <i>have just come</i> | <i>and the</i> | <i>words we</i> | <i>the falling</i> |
| <i>flow into</i> | <i>though many</i> | <i>enfolds</i> | <i>you realize the</i> |
| <i>of their</i> | <i>green banks</i> | <i>a field you</i> | <i>of your</i> |
| <i>stands alone</i> | <i>darkness</i> | <i>glide by</i> | <i>neither I nor you</i> |
| <i>free from</i> | <i>dance</i> | <i>shines</i> | <i>touches</i> |
| <i>the possibility</i> | <i>gone in a minute</i> | <i>by moonlight</i> | <i>of seasons</i> |
| <i>in bits and pieces</i> | <i>what one</i> | <i>the wind blows</i> | <i>your</i> |
| <i>hands that</i> | <i>in the garden</i> | <i>the time</i> | <i>its new weight</i> |
| <i>a voice</i> | <i>like yellow</i> | <i>of the deep</i> | <i>washing ashore</i> |
| <i>created by the</i> | <i>where it comes from</i> | <i>your face</i> | <i>I see you</i> |
| <i>the whole landscape</i> | <i>in the trees</i> | <i>your eyes</i> | <i>find</i> |
| <i>all of them</i> | <i>after weeks of rain</i> | <i>to be born and live</i> | <i>rolls in like a</i> |
| <i>blossom</i> | <i>half moon</i> | <i>become</i> | <i>sparkle</i> |

Building on Nouns with Follow-up Adjective Structures

Directions

Follow the noun phrases listed below with descriptive (adjective) phrases and clauses that specify the noun. Use a variety of adjective phrase forms, including regular adjective form plus attachments (e.g., *happy with her new toy*), verb-ing/verb-ed adjective form plus attachments (e.g., *forever flowing into the ocean*), and prepositional adjective form (e.g., *in my mind, in my heart*). Use adjective clauses that begin with the word *that* (e.g., *that arises from silence and falls back into silence*).

a tree

blood

a river

a child

music

a story

fire

a TV

a tornado

a horse

a guitar

an airplane

a star

a leaf

a bomb

a road

a word

a flower

rain

a ball

a seed

a cup

a question

a frog

an earthquake

a hand

an ocean

war

a butterfly

a dog

a mountain

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Turning [Noun + Adjective] Structures into a Metaphorical Poem

Directions: Substitute the phrase *a dream* for each of the nouns that you have followed with an adjective structure. Insert this list of [*a dream* + Adjective] structures into the framework of the poem below.

A Dream

In this dream within a dream,
a dream comes to wake me up

a dream . . .

a dream . . .

a dream . . .

a dream . . .

a dream . . .

a dream . . .

a dream . . .

a dream . . .

a dream . . .

a dream . . .

In this dream within a dream,
a dream is waking me up

Words for Sunrise

Words come like rivers flowing toward distant seas

words rough and calm, each of them telling its own story
words lit and then blown out after the singing
words like memories enkindling dreams
words like mothers with their little children playing around them
words like children growing up expectant, joyful, and courageous
words like birds, never staying in one place
words turning yellow in autumn
words sometimes going somewhere you're not even thinking about
words like leaves lying quietly under the trees
words like shining wishes coming true
words like money, everything and also nothing
words rich and poor in meaning
words rustling in the surf
words moving out like waves, leaving us here with our emotions
words like beautiful shells that once held life
words like food, some of it assimilated and the rest excreted
words emitting their own unique perfume in the garden
words hiding in a deep forest
words like strong, long-living trees exuding fresh air
words true and false
words with the power to break a strange silence
words flowing like the blood in our veins

Words go like long shadows across the green, green grass of the sun coming up

by the GW60a Living Poets' Society: Saleh Al-Mutairi (Kuwait), Mishal Al-Zahrani (Saudi Arabia), Eriko Aotani (Japan), Kaori Baba (Japan), Ho Joon Bae (Korea), Ernesto Coello (Venezuela), Dick Holmes (USA), Leung-Kin Lam (China), David Stros (Czech Republic), Natalia Varitcheva (Ukraine), Mutsumi Yamauchi (Japan), Ying-Chih Yeh (Taiwan), and Sohwon Yun (Korea)

Commas and Sentence Patterns

A good way to become familiar with English sentence patterns is to study the various functions of commas.

Directions

Read "A Dream of an Eagle," by Mi-Yeon Kim, on page 43 in *Reading for Writing Ideas*, and then number the commas in the story. Working with a partner, determine which of the following functions each comma has and write down its number under that function.

- ① to set off a dependent clause that introduces an independent clause
- ② to set off a dependent phrase or group of phrases that introduces an independent clause
- ③ to set off a dependent phrase-plus-clause unit that introduces an independent clause
- ④ to set off a dependent clause that adds to an independent clause
- ⑤ to set off a dependent phrase or group of phrases that adds to an independent clause
- ⑥ to set off one independent clause from another one
- ⑦ to set off a transition expression that connects two sentences
- ⑧ to link parallel items

A Dream of an Eagle



Mi-Yeon Kim
Korea

1 It was a year ago that I met
2 him. After midterm exams, I'd
3 decided to go on a kind of blind
4 date just for a change. I didn't
5 expect anything from it but one
6 day's enjoyment.

7 He seemed to be a very
8 ordinary guy. We followed the
9 regular blind date routine:

10 meeting at the coffee shop, having
11 dinner, talking over beers. Noth-
12 ing special—this was my first
13 impression of him.

14 Perhaps everybody has a
15 romantic illusion about love,
16 regarding love at first sight
17 as true love. Anyway, it
18 wasn't love at first sight for
19 me with him. He didn't
20 radiate any charms. He was
21 wearing a somewhat old
22 white jacket, which made
23 him look poor. He didn't
24 talk a lot, communicating
25 mostly by smiling. Defi-
26 nitely he was not my
27 "knight in shining armor,"
28 who could thrill me in
29 some dramatic way.

30 When he escorted me
31 home that evening, I even felt
32 ill at ease in his presence.
33 Because of the awkward-
34 ness of the situation, I said
35 good-bye over and over—
36 more than ten times—before
37 we finally parted in front of my
38 house. Clumsy!

39 Two weeks later, by the time
40 I'd almost forgotten him, he called
41 me and suggested that we go out
42 again. I was surprised and for
43 some reason delighted that he'd
44 called. Without thinking twice, I
45 agreed to go out with him.

46 On the day we were to meet, I
47 was very tired because I'd stayed

48 up all night with my friends and
49 hadn't slept. Before meeting him,
50 I took a nap and had a dream
51 about an eagle. The dream was so
52 impressive that I can still describe
53 it in detail. A black bird was
54 flying through a cloudy sky. With
55 my brother standing beside me, I
56 stood still, gazing at the bird and
57 feeling overwhelmed by its
58 presence. As it slowly glided
59 closer, I could see that it was an

60 feelings for him. This time,
61 though, we had a chance to talk
62 a lot about our lives, friendship,
63 family, love, the future, etc. It
64 was a common conversation any
65 two people might have had, but
66 there was something compelling
67 about it. I was beginning to
68 understand what an admirable,
69 loving person he was. Even
70 through our everyday conversa-
71 tion, he showed his great charac-
72 ter, not in a bombastic way
73 but in an appealingly
74 modest way. He

75 seemed to be able
76 to meditate on
77 everything
78 sincerely and to
79 love people
80 unconditionally.
81 After this second
82 meeting, I
83 realized that I
84 really liked him.
85 And from that
86 time on, I grew to
87 like him more
88 and more.

89 I looked up
90 my eagle dream
91 in a dream
92 dictionary.

93 According to it, a
94 dream about an
95 eagle refers to
96 one's awareness
97 of somebody.

98 That made sense to me
99 because I couldn't have come to
100 love him without becoming
101 aware of his noble spirit. I'm not
102 especially into psychic phenom-
103 ena, but I can't deny that dreams
104 can foretell the future. Through
105 my eagle dream, I was able to
106 meet my best friend in my life. ♣



107 eagle and that its wings were
108 folded in. Suddenly, it was right
109 above me and spread its wings
110 over my head. I felt a little
111 scared.

112 After waking up from this
113 dream, I met him for the second
114 time, still without any special

Sentence Combining #1

Directions

Combine the sentences in each of the clusters below into one sentence and then compare your sentences to the original sentences on the next page. In combining sentences, eliminate redundancies you find in the sentence cluster and use appropriate conjunctions and punctuation as needed.

Cluster #1

León is the second most important city in Nicaragua.
León is an important city because of the abundance of cotton in the region.
Cotton is one of the principal export products of the country.

Cluster #2

Most of the people start working at four in the morning.
Most of the people go to sleep around eight at night.

Cluster #3

The citizens of most developing cities don't keep their traditions.
The people of León keep their traditions.

Cluster #4

Spanish colonists founded León.
They founded León as the capital city of Nicaragua.

Cluster #5

León was the main city of the Spanish dominion.
León became the home of beautiful cathedrals.
These cathedrals today comprise one of the city's tourist attractions.

Cluster #6

Some of the other cities of Nicaragua have preserved their original colonial-style architecture.
León has preserved its original colonial-style architecture.

León, the City of Ghosts

Elbia Galo
Nicaragua

Have you ever heard of a haunted city? Well, there is one in my home country—the city of León, located 94 kilometers west of the capital city, Managua. Because of the abundance of cotton in the region, one of the principal export products of the country, León is the second most important city in Nicaragua. León is also famous for being a haunted city. There are a lot of ghost stories and legends about the city, some of them well known throughout the country.

Regardless of its economic importance, León is a very quiet city. Most of the people start working at four in the morning and go to sleep around eight at night. There is no real night life in León. The people are very friendly and almost everybody knows everybody else. Unlike the citizens of most developing cities, the people of León keep their traditions. Even today, the milkman still brings milk in from the farms by horse and goes from house to house distributing it. Bread is still baked in clay ovens, and some houses still have water wells. León is a city rich in folklore.

Besides León's economic importance, it has a rich cultural inheritance. Spanish colonists founded León as the capital city in Nicaragua. As the main city of the Spanish dominion, León became the home of beautiful cathedrals, which today comprise one of the city's tourist attractions. León's architecture in general is appealing to tourists. Like some of the other cities of Nicaragua, León has preserved its original colonial-style architecture. The houses

and streets are protected by law against any kind of remodeling.

Along with the buildings and streets, the many legends and stories that have emerged from them have also been preserved. Some of these stories are very famous and are told from generation to generation. To give you a taste of León's interesting folklore, I am going to tell you two of them.

According to legend, Arrechavala, a Spanish colonel, was extremely popular among the women of León because he was very handsome. Night after night, he could be seen riding his horse from woman to woman. Eventually, a group of enraged husbands planned to kill him and followed through with their plan. After killing him, they refused to give him a Christian burial, so his soul is still longing for a resting place. After midnight, you can hear his horse whinnying in the streets of the city. Arrechavala is still in love with every woman he meets, so if a woman happens to be outdoors when Arrechavala passes by, he will probably take her with him.

Another story is about "the Mocuana." The Mocuana was a woman who lived in León a long time ago. One day she discovered that her husband had a mistress, and she decided to teach him a lesson. Casting a magic spell on herself, she transformed herself into a beast when the clock struck midnight. The beast hid along the roadside and waited for her husband to come walking by. As

he approached, she started laughing loudly and jumped out at him, frightening him out of his wits. After a couple of these hair-raising experiences, he decided to leave his mistress and stay home at night. To help other women who had the same problem she had had, the Mocuana continued to go out night after night frightening unfaithful husbands. One day, her husband discovered the truth about his wife's transformation and decided to get revenge. Knowing that mustard seeds had a magical ability to attract an animal's attention because of their tiny size—a beast couldn't resist trying to pick up the seeds one by one—he went out at midnight carrying a handful of mustard seeds to trap the beast. When he saw her, he threw the seeds at her, and as she was trying to pick them up, he roped her and tied her up. He waited for her to turn back into a woman again at sunrise, but the transformation never happened, and today the Mocuana still terrorizes every man she meets in the streets after midnight.

Time has passed since the origin of these stories, but a lot of people still tell them, making sure to add at the end, "but it's only a story." It might be that they are only old stories with no truth to them, but who knows why, when you visit León, you feel the need to be at home before the clock strikes twelve. And when you are at home and still awake at midnight, is that the sound of a horse whinnying you hear in the street? . . . The devilish laugh of a woman? ☘

Structural Variety, Sentence-to-Sentence Connection, and Efficient Presentation

You may know how to form various dependent structures within a sentence but still not know how to use them in a multi-sentence context. A good way to learn how to use dependent structures is to study how published writers use them in their works.

Directions

Read "The Tiger," by Jongsung Lee, on page 33 in *Reading for Writing Ideas*. Then, working with a partner, answer the following questions.

1. The first seven paragraphs of "The Tiger" contain a total of twenty-four sentences. How many of these sentences begin with a dependent structure or expression rather than with the subject of an independent clause?
2. How many of these dependent units (or combination of dependent units) refer to a prior point or points?
3. How many of these dependent units (or combination of dependent units) introduce a following point or points?
4. How many of these dependent units are verbal forms (verb-ing or verb-ed forms; see Problem Type #5 in *Grammatical Analysis for Editing and TOEFL Preparation*)?
5. How many parallel structures (see Problem Type #6 in *Grammatical Analysis for Editing and TOEFL Preparation*) are there in the sixth and the last paragraph of the story? Does the use of these structures contribute to the efficiency of Lee's presentation?

The Tiger

Jongsung Lee
Korea



It was no accident that I was born in the year 1974. That year was an important one for my family because of a family tale about my great-great-grandfather—a tale that reflects a lot about Korean tradition and character.

In the nineteenth century, when my great-great-grandfather lived, most Koreans believed in Confucianism, a way of thinking according to which filial piety is very important. When a parent died, the son might hold a vigil before the tomb for as long as three years.

When my great-great-grandfather's mother died, he was very sad. He had been a good son for his mother. Now, according to the tradition, he was required to keep a vigil before her tomb. Several days into his vigil, the monsoon season began, and it rained heavily—so heavily that the tomb was on the verge of destruction. This was a big problem for my great-great-grandfather. He couldn't protect the tomb from the rain by himself, so he decided to request the townspeople's help.

On the way to town, he reached a stream. Before the rain began, this stream had been shallow, but now it was deep, dark, and muddy, and my great-great-grandfather couldn't find the stepping stone. The flow of the stream was so fast that it may even have carried the stone away. The stream was full of debris, and

it was dangerous to try to cross it, but he had to get across, so he jumped into the danger.

Despite his bravery, he couldn't manage to cross. Struck by a piece of wood, he sank into the water. Several seconds later, he popped up to the surface, but he couldn't swim; all he could do was flail his arms. He couldn't breathe. He was drowning.

Then, all of a sudden, a big tiger jumped into the stream and swam toward him. Grasping my great-great-grandfather's clothes in its teeth, the tiger dragged him across the stream and pulled him out of the water. By this time my great-great-grandfather had lost consciousness and couldn't continue his trek into town. The tiger got him onto his back and took him the rest of the way into town.

Finally, as a result of the tiger's help and then the townspeople's help, he was able to save his mother's tomb and complete his vigil.

In Korea, each year is represented by one of twelve animals, including the rat, cow, tiger, rabbit, dragon, snake, horse, sheep, monkey, chicken, dog, and pig. Every twelve years, a new cycle begins. For instance, the snake is the symbol of 1977, and it is also the symbol of 1989. Following the tiger's rescue of my great-great-grandfather, my family came to believe that if the family's children were born in the year of the tiger, my family could become famous, rich, and strong.

However, since the year of the tiger came around only once every twelve years, the chance for my family to give birth to a child

in the year of the tiger didn't present itself until my father was of marriageable age. Nevertheless, my father didn't want to get married yet. My father's attitude made my grandfather angry, and one day, my grandfather called my father to my grandfather's house for a talk.

"Why don't you get married?" my grandfather asked my father.

"I know I am of age, but I haven't met the woman that I want to marry yet."

"Well, so I have found the woman for you. Why don't you meet her?"

"Oh, no, I don't want to get married. I have a lot of work. I have no time to spend with a wife. I have to work."

"What?! Do you realize that this is January, 1973. Next year is the year of the tiger. You must get married now so that you can have a child in the year of the tiger."

"Father, why do you believe this stuff? I don't understand you. I cannot get married."

"Hum. Anyway, just meet the woman. She is beautiful, smart, and charming. How about that?"

"Sorry, Dad. I don't want to meet any kind of woman. I am so sorry."

"Okay! If you do not meet this woman, you will not be my son, okay?!"

"Take it easy, Dad. Okay, I will meet her."

Soon, my father met the woman, fell in love with her, and married her—my mother—in December, 1973. They had a son one year later in December, 1974, and so it is that my birthday is December 10, 1974, the year of the tiger.

Commas and Sentence Patterns

Key
(Section 4, Appendix)

A good way to become familiar with English sentence patterns is to study the various functions of commas.

Directions

Read "A Dream of an Eagle," by Mi-Yeon Kim, on page 43 in *Reading for Writing Ideas*, and then number the commas in the story. Working with a partner, determine which of the following functions each comma has and write down its number under that function.

| | <u>Total</u> |
|--|--------------|
| ① <u>to set off a dependent clause that introduces an independent clause</u> 9 18 | 2 |
| ② <u>to set off a dependent phrase or group of phrases that introduces an independent clause</u> 1 10 11 13 15 16 19 20 22 31 33 34 35 37 | 14 |
| ③ <u>to set off a dependent phrase-plus-clause unit that introduces an independent clause</u> 12 14 | 2 |
| ④ <u>to set off a dependent clause that adds to an independent clause</u> 6 8 | 2 |
| ⑤ <u>to set off a dependent phrase or group of phrases that adds to an independent clause</u> 4 7 17 21 32 | 5 |
| ⑥ <u>to set off one independent clause from another one</u> 29 36 | 2 |
| ⑦ <u>to set off a transition expression that connects two sentences</u> 5 23 | 2 |
| ⑧ <u>to link parallel items</u> 2 3 24 25 26 27 28 30 | 8 |

Structural Variety, Sentence-to-Sentence Connection, and Efficient Presentation

Key
(Section 4, Appendix)

You may know how to form various dependent structures within a sentence but still not know how to use them in a multi-sentence context. A good way to learn how to use dependent structures is to study how published writers use them in their works.

Directions

Read "The Tiger," by Jongsung Lee, on page 33 in *Reading for Writing Ideas*. Then, working with a partner, answer the following questions.
(Section 2)

1. The first seven paragraphs of "The Tiger" contain a total of twenty-four sentences. How many of these sentences begin with a dependent structure or expression rather than with the subject of an independent clause?

14

2. How many of these dependent units (or combination of dependent units) refer to a prior point or points?

All 14, directly or indirectly. Dependent structures at the beginnings of sentences serve to summarize what has already been said and also to advance prior topics with more detailed information about them.

3. How many of these dependent units (or combination of dependent units) introduce a following point or points?

All 14. Dependent structures at the beginnings of sentences serve to introduce the information in following independent clause(s) within the same sentence.

* 4. How many of these dependent units are verbal forms (verb-ing or verb-ed forms; see Problem Type #5 in *Grammatical Analysis for Editing and TOEFL Preparation*)?

5. How many parallel structures (see Problem Type #6 in *Grammatical Analysis for Editing and TOEFL Preparation*) are there in the sixth and the last paragraph of the story? Does the use of these structures contribute to the efficiency of Lee's presentation?

The point of this analysis: "Fronting" sentences with dependent structure(s) (occasionally — don't overuse the technique) can be an effective way to achieve cohesive sentence-to-sentence connection as well as intra-sentence structural variety.