

# ***X-Word Grammar Intermediate***

**a grammar discovery book**

**field test edition**

***Laurie Gluck • Linda Ann Kunz***



***x-word grammar intermediate***  
***a grammar discovery book***

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# to the student

The purpose of this book is to have you like the world more. Eli Siegel, the founder of the philosophy Aesthetic Realism, stated this great principle:

*The purpose of education is to like the world through knowing it.*

Aesthetic Realism says that every subject can be a way to like the world because it shows that the world has a sensible structure: a structure of opposites in an aesthetic relation. Here are some examples from *An Aesthetic Realism Manifesto about Education*, reprinted in *The Right of Aesthetic Realism to Be Known* #703 (9/24/86):

Every subject taught in every grade of every school is a oneness of reality's opposites. Reading, for example, is the feelings of another person and your feelings becoming one. Writing is your inner thoughts becoming outward on a page. In mathematics, each number is different yet related to every other number. History is always a oneness of fact and feelings, past and present.

Grammar has the opposites, too, because it represents the way people organize reality. Every one of the world's 4000+ languages shows one and many, past and present, active and passive, form and content and more. *The way* each language puts these opposites together is different. Spanish loves one and many and will ask you to use four plurals to say, "She has beautiful dark eyes," while English asks for only one. Japanese doesn't require so many plurals, but past and present are so important that they are shown even with adjectives. Every language has all the opposites with different emphases. We do, too, so we can learn about ourselves as we study grammar, and we can like what makes sense to us. We can like what is *like us*.

The x-words are little but mighty. You will recognize them right away, but you have probably never seen them as a powerful family, dominating the grammar of the English



verb phrase and the forms of questions, negatives and short answers. When you begin to identify them in your own and other people's writing, many confusing things will be clear, for example, how *do*, *does* and *did* work, how to tell if a sentence is really a sentence, how to make varied and natural-sounding sentence structures, how to punctuate. And if you meet a "rule," it will almost be a 100% rule, not one with dozens of exceptions.

Rules, however, are not the main thing in this book. Discovery is the main thing. You will be asked to write new English sentences or look at a sample of English and say what you see. This is a little like doing a math problem or a science experiment. The book doesn't just tell you how English works and expect you to "follow the rule." You have to work harder than that to get to new knowledge, so please—be patient. Sometimes you may feel frustrated and want to say, "OK! Just tell me the answer now!" But if you're patient and keep using your mind and what you know already, you will get to new things that really stick, that you can really use to improve your writing. Good thinking, good writing!

Linda Ann Kunz  
New York, 2000

# to the teacher

Some years ago I had a dirty secret: I didn't teach grammar. Before I stopped, I didn't feel I was helping students to know and use English better. So I gave up—but not completely. I didn't stop searching for materials that suited. I discovered X-Word Grammar in *The Ways of Written English* by Lou Inturissi. I was hooked. I loved the logic and the simplicity and the framework that X-Word Grammar provided. However, I was still adrift because there was virtually no other material available, especially for intermediate students. With so few resources, I often turned to my colleague Linda Kunz, the only person I knew who was well-versed in X-Word Grammar. Our discussions led to a collaboration on this book.

X-Word Grammar is designed to build on the knowledge intermediate students of English already have. Most intermediate students have years of English grammar study behind them. This book takes that knowledge and adapts it to the overall picture of English syntax. By beginning our study of grammar with the **trunk** (an independent clause), we set up a simple platform to dive into all structures of written English. Building from the trunk and the powerful **SVO** pattern of English word order, we follow a logical path identifying and manipulating **sentences in context**—passages from intermediate-level readings and students' own writings—and their internal structures.

*X-Word Grammar Intermediate* is designed to be used in a writing class because it is a grammar of written, not spoken, English and because grammar must have a real and practical purpose. That is not to say that the principles of X-Word Grammar cannot be applied to classes featuring other communication skills. Both authors use an X-Word Grammar framework in pronunciation classes as well.

When I think of how, not long ago, I would go from semester to semester patching

## 1

### A Sentence Is a Relation of Rest and Motion

1

*an eagle...the desert...An eagle soared over the desert.*

THE BASIC SENTENCE UNIT IS A TRUNK.

**Discovery Task: Finding trunks**

Matching exercises: Subject and predicate

Making yes-no questions

Why are yes-no questions important?

Trunks in your writing

Game: 20 Questions

## 2

### English Is an SVO Language

13

*A man kissed a woman. A woman kissed a man.*

**Discovery Task: How do we get meaning?**

**Discovery Task: Finding SVO**

Objects as completers

Combining and expanding SVO patterns

Adverbial positions

Four trunk patterns

Silly stories and smart stories

## 3

### X-Words: Little but Mighty

25

**Discovery Task: Finding x-words**

**Making negative statements**

The four x-word families

x-v: x-word-main verb ties

x-aux-v: middle auxiliaries and x-word-verb form ties

Game: Special 20 Questions

## 4

### X-Words Hidden and Shown

39

**Discovery Task: Finding hidden x-words**

The *do*, *does* and *did* mice

Simple present: *do/does*

Using the simple present for descriptions

Simple past: *did*

Using the simple past for stories

Controlled composition: *Vampires*

ESOL teacher's library, not only for the clear, accurate description of English structure but for their kind challenge to the way so much of language teaching takes place. The lexical approach rejects the "Present-Practice-Produce" paradigm in favor of a process in which students investigate samples of English and come to conclusions about what they see or hear. Writing and revising *X-Word Grammar Intermediate*, we are committed to the latter approach and are moving steadily toward replacing rules with discovery tasks and activities that have students *work on* the language, rather than just practice it. We are very grateful for Lewis's continuing inspiration.

Finally Linda Kunz wishes to acknowledge the source of her enthusiasm not only for *X-Word Grammar* but for teaching and for life itself: the Aesthetic Realism of Eli Siegel. Studying Aesthetic Realism over the past 30 years, she has learned that grammar is one of the most democratic things in the world because it grows and changes in the hands of the ordinary people who use it every day. It is also a means to like the whole world more. In a letter concerning the first field test edition of *X-Word Grammar Advanced*, Eli Siegel wrote to Kunz, "Your interest in grammar means a great deal to me. Grammar can be a means of having the world kinder, greater, more sensible."

# acknowledgments

Robert L. Allen of Teachers College, Columbia University started it all. In the sixties and seventies he taught Sector Analysis, the linguistic parent of X-Word Grammar, to thousands of English and ESOL teachers, including Linda Kunz and two of the authors of the *Tapestry Grammar*, Alice Deakins and Robert R. Viscount. Dr. Allen taught us that English is not a collection of Latinate tenses, but rather a well-formed Germanic language with an elegant two-tense verb system and a powerful SVO syntax. We took it into our classrooms, got good results, and later began teaching it to teachers. Those of us who studied with Allen found him to be passionate, practical, terrifically keen about English structure and semantics, and always interested in learners first. He was ahead of his time in having us do grammar discovery tasks every week. Our "ear" for English and the new things we were learning connected, and we couldn't wait to have our own students use their fluency, their intuition, to help the beauty and good sense of the language unfold. This is how X-Word Grammar, the classroom applications of Sector Analysis, arose.

Robert Allen wanted very much to bring grammar and semantics together, so it is fitting that new major influences on X-Word Grammar come from the semantic field. Thanks to the guidance and sponsorship of Dr. Deakins and of Dr. Franklin Horowitz of Teachers College, Linda Kunz studied the English modals (all x-words in good standing) in the light of recent research in cognitive linguistics and grammaticalization, two fields which contribute greatly to the reuniting of grammar and semantics. X-Word Grammar can only continue to change and flourish with these influences.

Both authors of this book are serious students of the work of Michael Lewis, who wrote *The English Verb* and *The Lexical Approach*. We feel these two books should be in every

together materials so that I could present grammar in a way I believed in, I am truly excited about this book.

I would like to acknowledge first Linda Kunz, my colleague and mentor in X-Word Grammar. Her knowledge is vast and an indispensable part of this book. I would also like to acknowledge all of my students who have plowed through our product with good will and good criticism at its many stages of development.

Laurie Gluck  
New York, 2000

## Boxes Are the Nouny Part of a Sentence

53

*Boxes are places to put things.*

**Discovery Task: What are boxes?**

**Discovery Task: Finding boxes in texts**

Countable and uncountable boxes

*The* is tough.

What are referents?

What is not a box?

Jeopardy

## Combining: Equal and Unequal Partners

67

*Seven Sentence Patterns*

**Discovery Task: Pulling out trunks**

T+T: what a husband and wife should be—equal partners

FANBOYS: *for, and, nor, but, or, yet, so*

**Discovery Task: What's special about *and*?**

T= : what polygamy should be—equal spouses

LT: Sequence signals and other linkers

Shifter positions

TE and FT: dependent and independent

What can be a shifter? five construction types

Shifter punctuation

**Discovery Task: Finding TI**

Identifying all sentence patterns: T, LT, T+T, T=, TE, FT and TI

Correcting run-on sentences

Sentence Combining

## How Do We Use X-Word Families?

87

*All Possible X-Verb Phrases*

Grouping one-, two- and three-word verb phrases by x-word family

**Discovery Task: Descriptive texts**

**Discovery Task: Narrative texts**

**Discovery Task: Student texts**

The pages between Chapter 7 and the Appendices will be four chapters on aspect, modality, embedding ("bigger boxes") and comparison.

Appendix 1: Sample Texts 151

Appendix 2: Supplementary Exercises 165

Appendix 3: Grammar References 171

Appendix 4: Composition References 187





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# **Chapter 1**

***A sentence is a relation of***

**REST**

**&**

**MOTION.**



# Teacher and Tutor Notes for Chapter One

This chapter introduces the core of written English sentences—the trunk—and the single most valuable technique students can use to improve their writing: making yes-no questions to analyze and test basic sentence structure.

- a philosophic theme

## ***A sentence is a relation of rest and motion.***

Aesthetic Realism says that a **subject**, which usually gives us the topic of a sentence in the form of a noun or "nouny" structure, represents rest, while a **predicate**, containing a verb, brings the subject out, sets it in motion, places it in time. Both a noun-verb relationship and a subject-predicate relationship are instances of rest and motion. **Exercise 1b**, "Think about It!", asks students how they see rest and motion in the world and in themselves.

- X-Word Grammar terms

In this chapter the only new term is **trunk**, the basic unit of a written English sentence, which comprises **subject** and **predicate** with no extras. In this grammar, all three terms—trunk, subject, predicate—should be taken to mean POSITIONS first, places to put things. The x-word grammar definition of **subject**, for example is "the position between the two x-word positions." This means that in a sentence like *There's a fly in my soup*, the subject position is filled by the word *There*. Test it by making a yes-no question or by adding a tag question; we don't say, "There's a fly in my soup, isn't fly?" Trunk and predicate are construction types as well as positions. A trunk position is always filled by a trunk, and a predicate position is always filled by a predicate. **SUBJECT**, in contrast, is only a position, which can be filled by different construction types.

- Discovery Tasks

Discovery Tasks are small-group grammar activities in which students find samples of a grammar point in passages of "real English." At higher levels, "real English" means printed matter found in anything but this textbook, the idea being that any principle or rule of written English applies to all English, not just to the examples in grammar books. At the intermediate level, however, passages are provided containing more than the number of good examples a student is asked to find. The teacher should circulate while students are working on a task, and have someone from the group write the examples they find on the board.

- matching exercises

When students are asked to make sentences in matching exercises or scrambles, the resulting sentences must be not only grammatically possible but true. Accuracy is encouraged throughout the book, and only games like "Silly Stories" specifically ask students to write goofy or untrue things.

- rods

If you plan to use rods to illustrate basic sentence patterns, this is a good place to start. A trunk is always a blue rod. A predicate is always black. A subject, because it is a position that can be filled by various construction types, is most often lavender (a noun cluster), red (a content word) or white (a function word like a pronoun). See Appendix 3, "Construction Types," for a color key and examples of all construction types. Note: the blue rod can be turned lengthwise to represent the fact that it is the only construction type that turns into a yes-no question.

- sentence structure cards

Use of sentence structure cards should be postponed until Chapter Two.

- student compositions

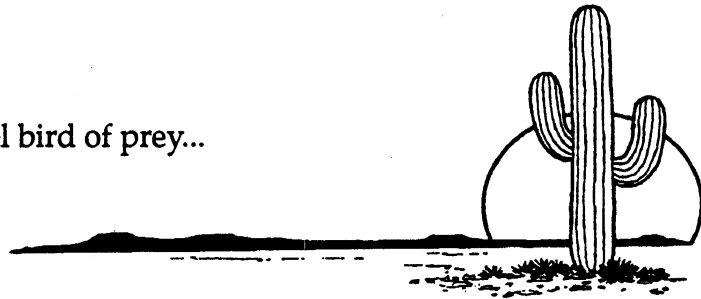
**Exercise 1h** asks students to write a short composition and make yes-no questions. The use of student writing is important to reinforce the relation between "grammar" and "real writing," but this task is difficult because students write sentences more complex than just trunks. If you have a small class, move around and help students as they write individually. With a larger class, consider having a volunteer write on the board for the whole class to make yes-no questions where possible.

A **sentence** is a relation of rest and motion,  
subject and predicate,  
**noun and verb.**



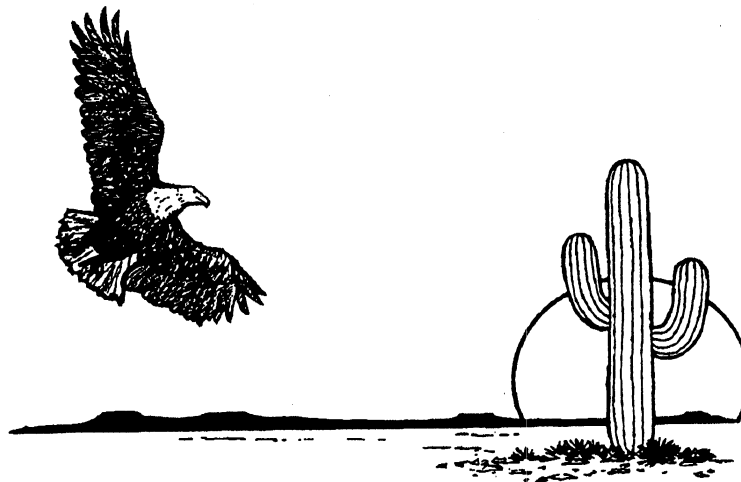
***an eagle***

We use a **noun** to identify a beautiful bird of prey...



***the desert***

We use a **noun** to identify a large, dry place...  
but we need a **verb** to say something about that noun—  
to set it in motion, place it in time or bring out its possibilities.  
The noun is placed in a **subject** position. The verb is placed in a **predicate**.



***An eagle soared over the desert.***

Now we have a sentence.

# 1a. Discovery Task: Finding Trunks

**Instructions:** Five of the twelve sentences below have only one subject and one predicate, nothing else. They are just **trunks**. First identify each sentence as **TRUNK ONLY** or **MORE** with a check. Then write the subject and predicate of the **TRUNK ONLY** sentences below.

## Panic

<sup>1</sup>This morning I woke up in a panic. <sup>2</sup>My alarm hadn't gone off. <sup>3</sup>I was late. <sup>4</sup>I jumped out of bed, took a shower, skipped breakfast and got dressed in a hurry. <sup>5</sup>Then I ran out the door. <sup>6</sup>The bus I usually take was gone. <sup>7</sup>I waited fifteen minutes before another one finally came. <sup>8</sup>When the bus stopped, I ran all the way to class. <sup>9</sup>Luckily, my first class was music, so I expected to hear some nice classical music. <sup>10</sup>All I wanted to do was relax. <sup>11</sup>I sat back in my chair and waited for the music. <sup>12</sup>My teacher played "The 1812 Overture," which practically knocked me out of my seat!

	#1	#2	#3	#4	#5	#6	#7	#8	#9	#10	#11	#12
TRUNK ONLY:	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
MORE:	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

	TRUNK
SUBJECT	PREDICATE

## 1b. Think about It!

Do you think the writer—sleeping, rushing, wanting to relax—is a relation of rest and motion like a sentence? Do you see rest and motion in things around you? What about in yourself?

A written sentence begins with a capital letter...

ABCDEFGHIJKLMNOPQRSTUVWXYZ

...and ends with a period.

a question mark?

or an exclamation point!

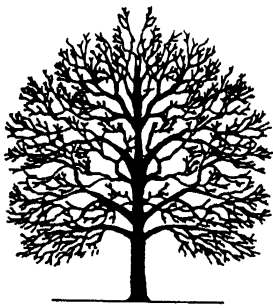


The basic sentence unit is a **TRUNK**.

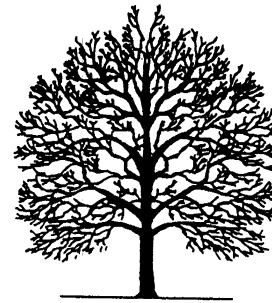
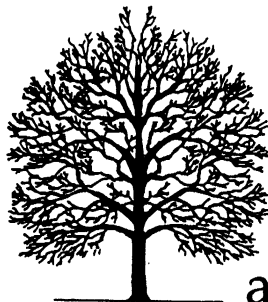
A trunk is a **SUBJECT & PREDICATE** only.

A trunk always turns into a yes-no question.

You can add to a trunk...



+



and you can join trunks,

but if you don't have a trunk,

you don't have a sentence.

## 1d. Rest and Motion: Harder Matching

**Instructions:** This time the list of subjects and predicates is alphabetical, so you may have to match two items from the same column. Again make ten true sentences and write them in their slots. Start each with a capital letter. End with a period.

- almost all the countries of South America
- anything with air inside it
- banks
- can actually create new money
- can float
- The Bible, the Koran and the Torah
- expects to have a population of 30 million
- the first people to land on the moon
- is an American rock band
- is very high

- Jakarta
- Japan's cost of living
- share the story of Adam and Eve
- The Smashing Pumpkins
- speak Spanish
- the U.S.
- was once 13 colonies
- were Americans
- will finish this millenium
- the year 2000

S V O

TRUNK	
SUBJECT	X + VERB      PREDICATE      OBJECT +
1.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	
9.	
10.	

# 1c. Rest and Motion: Easy Matching

**Instructions:** Make ten true sentences (all trunks) by matching each subject on the left with one of the predicates on the right. Start each sentence with a capital letter. End with a period. Again, write them in the slots below.

- |  |   |
|--|---|
| •Count Dracula                           | •are not Indo-European languages            |
| •Finnish, Hungarian and Turkish          | •are over a billion people in China         |
| •it                                      | •call the hands of a clock "needles"        |
| •Kyoto                                   | •cannot see his reflection in a mirror      |
| •only one of the remaining Beatles       | •come from petroleum                        |
| •a person born under the sign of the ram | •is called an Aries or an Arian             |
| •plastics                                | •is impossible to exceed the speed of light |
| •Sikhs                                   | •usually wear a turban                      |
| •Spanish and French                      | •was once the capital of Japan              |
| •there                                   | •wears a beard                              |

TRUNK	
SUBJECT	PREDICATE
1.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	
9.	
10.	



## 1e. Making Yes-No Questions

**Instructions:** First, read and discuss the sentences below as a passage. Then turn each one into a yes-no question like the example. Remember: you have to be able to answer the question yes or no. (You can write "my body" or "your body.")

1. Your body is a relation of rest and motion.

*Is your body a relation of rest and motion?*

2. You are sitting in a chair right now.

3. That means you are at rest.

4. Yet your heart, brain, nerves and muscles are all working.

5. Your heart can pump five quarts of blood per minute through your body.

6. In the last second your bone marrow created three million new red blood cells.

7. Your senses receive and filter thousands of impulses.

8. Your brain never sleeps.

9. Your muscles, including your heart, will only stop at death.

10. Every tissue and organ you can think of is doing its job to keep you alive.

**Instructions:** First read the sentences below as a passage. It makes sense, doesn't it? But it's not OK for writing because some of the "sentences" won't turn into yes-no questions. They are **fragments**. Try to turn each one into a yes-no question—but if you can't, just write the word *fragment*.

1. My attitude toward the U.S. changed.

---

2. As soon as I started learning English.

---

3. I was able to do many more things.

---

4. I was able to talk to more people.

---

5. Which made me feel less lonely.

---

6. Even though I can speak my language in many places in this city.

---

7. I prefer to use English.

---

8. Except with my family and closest friends.

---

9. Because it shows I have adapted to my new culture.

---

# 1g. Why Are Yes-No Questions Important?

**Instructions:** Every trunk will turn into a yes-no question, so you can decide where to put periods by making yes-no questions. The passage below contains ten trunks and needs ten periods. Make ten yes-no questions to find the trunks. Note: Some sentences have more than a trunk, but the extra parts will fit easily into your yes-no questions. When you finish, write the ten periods in the passage.

*I came to the U.S. in 1996 my first few months were very difficult I couldn't speak English very well I didn't know anybody except my aunt and uncle I felt homesick almost every hour that I was awake when I met Moussa everything changed I didn't expect to fall in love in this country, especially with a foreigner Moussa took me by surprise he changed my homesickness to joy now everything I do and everything I feel is different*

1. Did I come to the U.S. in 1996?

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

7. \_\_\_\_\_

8. \_\_\_\_\_

9. \_\_\_\_\_

10. \_\_\_\_\_

11.

**Instructions:**[illegible]

## Yes-No Questions

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

6.

7.

8.

## Game: 20 Questions

**Instructions:** You have probably played "20 Questions," but here are the rules for this ESL version:

1. Make two teams—half of the class on each team.
2. Each team has 10 chances to ask a complete, correct yes-no question.
3. The teacher will say, "I have one thing in this bag," or "I have two things in this bag," which tells you to start with "Is it \_\_\_\_\_?" or "Are they \_\_\_\_\_?"
4. The teacher will call on one team, then the other, and put a mark on the board to show how many questions have been used.
5. **DON'T GUESS UNTIL YOU HAVE ENOUGH INFORMATION!** That is, don't say, "Is it an apple?" before you even know if it is a fruit. If you guess wrong, you are out of the game.
6. Here are some good yes-no questions:

*Is it something to eat? Is it a fruit? Is it a vegetable? etc.*

*Is it something for school? Is it something for writing? etc.*

*Is it something from the kitchen? Is it for cooking? Is it for measuring? etc.*

*Is it soft? Is it hard? Is it big? Is it small? Is it round? etc.*

*Is it made of metal? Is it made of plastic? etc.*

**DON'T FORGET! YOUR QUESTION MUST BE COMPLETE AND CORRECT, OR IT WILL NOT COUNT.**



---

## **Chapter 2**

*English is an*

**SVO**

*language.*





# Teacher and Tutor Notes for Chapter Two

This chapter introduces the single most important feature of English syntax: that it is a powerfully **SVO** (subject-verb-object) language in which more than 99% of written trunks begin with their subjects. Most continue with **VO**, but a few variations are taken up briefly in this chapter. Also very important in this chapter are the relationship of form and function to meaning, the transitivity of verbs and the main positions in a trunk.

- a philosophic theme

### **Verbs are complete and incomplete.**

The traditional meaning of **transitive** and **intransitive** is that a verb either needs an object or is **complete** in itself. Most English verbs can be transitive or intransitive depending on their environment and meaning. This chapter asks if we are like verbs in this respect: whether we feel we need something or someone else to complete us or think we are complete in ourselves. Or are we both complete and incomplete?

- X-Word Grammar terms

The word *completer* on page 18 is used to express the purpose of the object of a verb, but after this the latter term is used instead. There are no new terms that are exclusively of X-Word Grammar in this chapter, but **sequence signal** and **adverbial** are introduced. The former is a subcategory of linkers, those words and structures that connect ideas across sentence boundaries (like *therefore*, *for example*, *nevertheless*, etc.) Sequence signals typically begin sentences. Adverbials, on the other hand, are found in a number of different locations, as shown in the chart on page 21. When students "slot" adverbials, it pays to be liberal in accepting where they place these versatile constructions unless the resulting word order sounds unnatural.

- Discovery Tasks

**Exercise 2a** asks students to find main verbs that are commonly used as concrete nouns. The purpose of this Discovery Task is to see that meaning does not come from words by themselves (though there are some words, like *kangaroo*, that are so monosemous (i.e. "one-meaning") that they don't usually need context to be clear), but rather from a **relation of form and function**, or form and position, which Sector Analysis calls a **tagmeme**. Robert Allen used the sentence *That bear can't bear classical music* to illustrate the importance of the form-function relationship to meaning. But there are other metaphors and collocations of *bear* like *bear a (heavy) burden*, *bear a child*, *bear a resemblance to*, *bear the name...*, so the message of this Task is: The position or function of a construction contributes substantially to its meaning, but the most important contributor is a good-sized chunk of natural-sounding **context**.

**Exercise 2b** asks students to find SVO patterns among sentences that have other things as well. This is a place to practice the verb question "has what?", "does what?", etc. to find transitive verbs with objects following. The Task says "Do not use any form of *be* as your verb," but the idea of a complement as a completer of the verb is taken up simply on page 22.

- Silly Stories

Silly Stories are adapted from a commercial game called *Mad Libs*, in which partners piece together a goofy story via blind fill-in of individual words. Here students are asked to fill whole positions. Smart Stories, which follow the game, ask them to use one of the same frames to make sensible choices of fill-ins.

- writing applications

For beginning and intermediate ESL writing students, "slotting" sentences from the book and from their own writing is the single most important practice of English word order. The caveat in slotting is that it ignores the fundamental Sector Analysis principle that a sentence is not a string of words nor even a string of constructions, but rather a **layering** of constructions-within-positions-within-constructions. Slotting is a substitute for a kind of linguistic analysis that is not appropriate for the classroom. Both teacher and student learn it by doing it.

## A Basic Pattern



***A man kissed a woman.***

The  
most  
popular  
word order  
in English is

**SVO...**

i.e. SUBJECT  
VERB and  
OBJECT.

—but notice what  
happens if we  
switch the  
subject  
with  
the  
obj  
ec  
t.



***A woman kissed a man.***

## 2a. Discovery Task: How Do We Get Meaning?

**Instructions:** First read the passage below to get its meaning. Then find at least five main verbs in it that are commonly used as concrete nouns—real things you can see or touch. Then write those words below and answer the questions.

### *The First Day of School*

<sup>1</sup>On the first day in a new school, you head for class, sit down and eye the strangers around you. <sup>2</sup>The teacher walks in, hands out a course outline and begins to talk about the course. <sup>3</sup>The girl next to you drums her fingers in boredom as the teacher drones on. <sup>4</sup>Which sound bugs you more: the drumming or the voice?

<sup>5</sup>Then you switch classes. <sup>6</sup>The teacher tells you the purpose of this class is to like the world through mathematics. <sup>7</sup>Excuse me? <sup>8</sup>You can't stomach math, right? <sup>9</sup>But he shows how math is about more and less, known and unknown, the same and different—like the whole world and like ourselves. <sup>10</sup>This is interesting. <sup>11</sup>You begin to picture yourself enjoying math. <sup>12</sup>You find out later that the teacher heads a very popular math club, too. <sup>13</sup>The first day of school dishes out some surprises.

Which main verbs above can also be concrete nouns? head,

How did you know they were verbs? (See *painting* in the chart below.)

When the verb *head* appears in sentences 1 and 12, how do you know the meaning is different?

TRUNK		
SUBJECT	PREDICATE	
	VERB	COMPLETER OF THE VERB
I	like	<b>painting.</b>
<b>Painting</b>	is	a nice hobby.
Sanford	is <b>painting</b>	a beautiful landscape.

## 2b. Discovery Task: Finding SVO

**Instructions:** Every sentence below contains at least one trunk (T), and every trunk consists of a subject (S) and predicate (P). Most—but not all—of the predicates break up into a verb (V) and an object (O). The object completes the verb. You and your partner or group should look for any SVO combinations below even if they are in sentences that contain other things as well. There are seven SVO's, but you need only five. Note: Do not use any form of *be* as your verb.\*

### *Subjects, Verbs and Objects in Different Languages*

<sup>1</sup>There are more than 4,000 languages in the world. <sup>2</sup>Every one of them has subjects, verbs and objects, but the order of these parts of a sentence is different from language to language. <sup>3</sup>English, for example, always puts the subject before the main verb and the object after it. <sup>4</sup>Spanish does something different. <sup>5</sup>It can do SVO, as in "Yo quiero Taco Bell" ('I want Taco Bell'), but it can also do VO ("Quiero Taco Bell") and OV ("Lo quiero.") <sup>6</sup>Like Spanish, Japanese and Korean can omit the subject: 日本語. 話します ('Japanese-OBJECT-speak'). <sup>7</sup>Chinese is similar to English. <sup>8</sup>It has a basic SVO pattern.

TRUNK		
SUBJECT	PREDICATE	
	VERB	OBJECT

\*Even though you can say, "be what?" (*is what, are what, etc.*), the completer that follows *be* and a small number of verbs called **linking verbs** is not an object. It is a **complement**. A complement is related to the subject, not the verb. The verb *be* is like an equal sign: *Jack is a nice guy.* ('Jack = a nice guy')

## 2c. Objects as Completers

**Instructions:** Many English verbs must have an object to complete them.\* Complete the sentences below only if they must have an object. Otherwise, just finish with a period.

1. You feel tired? Why don't you **take** \_\_\_\_\_
2. I'm sorry to cut you off, but I have to **go** \_\_\_\_\_
3. If you're looking for Juana, she just **arrived** \_\_\_\_\_
4. Living in a foreign city is not easy, but I **like** \_\_\_\_\_
5. It was a terrific party, and we really **enjoyed** \_\_\_\_\_
6. No thank you. I'm just **looking** \_\_\_\_\_
7. It's dark in here. Let's **turn on** \_\_\_\_\_
8. I didn't hear you. Did you **say** \_\_\_\_\_
9. My throat is very sore. I can't **talk** \_\_\_\_\_
10. You don't have to speak. Just **listen** \_\_\_\_\_
11. Would you take my bags and **put** \_\_\_\_\_
12. I'd like to take a vacation when the term **ends** \_\_\_\_\_
13. I would lend you some money if I **had** \_\_\_\_\_
14. If you don't like what I'm saying, you can **get out** \_\_\_\_\_
15. I think we should go ahead and **do** \_\_\_\_\_

## 2d. Think about It!

How are you like transitive and intransitive verbs? Do you feel you need something or someone else to complete you? Do you feel complete by yourself, that you don't need other people? If you have both feelings, you're like most people. But the question is, Which will make us stronger: to need other things and people and like that or to try to be like intransitive verbs and not to need anything or anybody to complete us?

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\*The dictionary calls such verbs **transitive verbs** (*v. tr.*). Transitive verbs are considered incomplete without their objects. Other verbs are quite independent, needing no object. They are called **intransitive verbs** (*v. i.*). Still other verbs can take an object or leave it. Many English verbs can be transitive or intransitive, depending on their meaning in a particular sentence.

## 2e. Combining SVO Patterns by Omitting S or SV

**Instructions:** You can combine SVO patterns by omitting a subject that repeats itself or both a subject and verb that repeat. Combine each pair of sentences below to make one sentence with one subject and two VO's or one subject, one verb and two objects. Note: Some sentences have more than just SVO.

1. Everyone has a first language. They learn it very young.  
\_\_\_\_\_
2. Children need a model. They also need their sense of hearing.  
\_\_\_\_\_
3. They hear their first language. They imitate its sounds.  
\_\_\_\_\_
4. Then they make whole words. They also make two-word sentences.  
\_\_\_\_\_
5. A two-and-a-half-year-old can make whole sentences. He can ask questions, too.  
\_\_\_\_\_  
\_\_\_\_\_
6. A five-year-old knows 95% of the grammar of her language. She uses it correctly.  
\_\_\_\_\_  
\_\_\_\_\_
7. The child imitates adults. She also makes completely original sentences.  
\_\_\_\_\_
8. She tests rules. She sometimes creates new words.  
\_\_\_\_\_
9. She doesn't need instruction. She doesn't need urging.  
\_\_\_\_\_
10. She welcomes her language-learning job. She does it well.  
\_\_\_\_\_

## 2f. Expanding SVO with Sequence Signals and Adverbials

**Instructions:** You can put trunks in order with **sequence signals** like *First*, *Then* and *Later* or add information to a trunk with **adverbials**: words and phrases that tell *where?* *when?* *how?* *how often?* *with whom?* *how long?* *why?* Each adverbial has its own place; some have two possible places. Test your knowledge of adverbial positions by unscrambling the sentences below. As usual, start with a capital letter and end with a period. Then turn the page and add adverbials from this page to the lists on page 21. Some are already on the lists.

1. Disneyworld/for the first time/I/last year/visited/with my family

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2. a great time/had/really/we

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3. at a good price/first/found/a place to stay/we

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4. bought/for the family/for the main locations/my father/a two-day pass/then

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5. at the Magic Kingdom/spent/trying out all the rides/we/a whole day

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6. enjoyed/in the bumper cars/like children/my mother and father/themselves

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7. Epcot/from early morning/the next day/to late night/toured/we

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8. always/because of the novelty and fun/happily/I/remember/that trip/will

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# Four Trunk Patterns

Pattern	Contains	Characteristics	Samples
<b>SVO</b>	SUBJECT VERB OBJECT	The #1 pattern; the verb <u>needs</u> the object, e.g. <u>ate what?</u> <u>kissed who(m)?</u>	<i>A man kissed a woman. I ate a piece of pizza. Do you love me?</i>
<b>SV</b>	SUBJECT VERB	The verb doesn't need an object.	<i>Jack got up. The door opened.</i>
<b>SV Adv</b>	SUBJECT VERB Where? When? or How?	Often motion verbs: <i>Where?</i> <i>We went to New Jersey.</i> <i>When?</i> and <i>How?</i> are adverbial words and phrases. <i>We left at 3:00 p.m.</i> <i>We drove carefully.</i>	
<b>SVC</b>	SUBJECT VERB COMPLEMENT	The verb is a form of <i>BE</i> or another non-action verb like <i>FEEL, LOOK, SEEM, BECOME</i> or <i>GET</i> with a 'become' meaning. The structure that follows is a complement. It tells about the subject.	<i>This is my sister. She's a pre-med student. We're very proud of her. I'm her biggest fan. Our father was a doctor. Frank seems contented. Hilda looks happy, too. They're getting friendly.</i>

## 2g. Identifying Trunk Patterns

Instructions: Circle the trunk pattern that describes each sentence below.

1. <i>Saturday night should be a lot of fun.</i>	SVO	SV	SV Adv	<b>SVC</b>
2. <i>Most of our friends are coming to the party.</i>	SVO	SV	SV Adv	SVC
3. <i>We have prepared a wonderful buffet.</i>	SVO	SV	SV Adv	SVC
4. <i>The decorations look great.</i>	SVO	SV	SV Adv	SVC
5. <i>Everybody is bringing different dance music.</i>	SVO	SV	SV Adv	SVC
6. <i>I can't wait.</i>	SVO	SV	SV Adv	SVC
7. <i>Can you come?</i>	SVO	SV	SV Adv	SVC
8. <i>I'd be delighted!</i>	SVO	SV	SV Adv	SVC
9. <i>You can invite your friend Sammy.</i>	SVO	SV	SV Adv	SVC
10. <i>He can't go anywhere that has cats.</i>	SVO	SV	SV Adv	SVC

## Silly Stories (Partner A)

**Instructions:** You need a partner for this game. You use this page, and your partner uses page 24. Choose one of the passages below, but don't tell your partner which one, and **DON'T READ THE PASSAGE TO YOUR PARTNER.** Just say, "Give me a subject," "Give me an intransitive verb or two-part verb," etc., depending on the blank you are trying to fill. Your partner will give you what you ask for from one of the lists on page 24. When you have written in all the things your partner tells you, read the passage out loud. It should sound funny or crazy. Then reverse. You use the lists on page 24, and your partner will use a new passage on this page.

### Passage #1

*Last Saturday I had a wonderful time with \_\_\_\_\_ (OBJECT). They were \_\_\_\_\_ (COMPLEMENT), but I \_\_\_\_\_ (V.I. OR TWO-PART VERB) immediately. What happened next was a shock! \_\_\_\_\_ (SUBJECT) appeared and said, "Give us \_\_\_\_\_ (OBJECT)!" I said, "No way!" I \_\_\_\_\_ (V.T.) them and \_\_\_\_\_ (V.I. OR TWO-PART VERB) \_\_\_\_\_ (ADVERBIAL: How?).*

### Passage #2

*\_\_\_\_\_ (SUBJECT) should have \_\_\_\_\_ (OBJECT). That way they will be \_\_\_\_\_ (COMPLEMENT) when they fall asleep \_\_\_\_\_ (ADVERBIAL: Where or How?). Why, just yesterday I said to \_\_\_\_\_ (OBJECT), "Don't you think I am \_\_\_\_\_ (COMPLEMENT) to think up such an idea?"*

### Passage #3

*Last week \_\_\_\_\_ (SUBJECT) fell into \_\_\_\_\_ (OBJECT) and \_\_\_\_\_ (V.I. OR TWO-PART VERB) \_\_\_\_\_ (ADVERBIAL: How?). Just then my brother and I came along and \_\_\_\_\_ (V.T.) them. They \_\_\_\_\_ (V.T.) us \_\_\_\_\_ (ADVERBIAL: Where or How?) and went on their way.*

## Silly Stories (Partner B)

**Instructions:** Your partner is using page 23, and you are using this page. Your partner will say, "Give me a subject," "Give me a transitive verb," etc., and you can choose any word or group of words from the list with that name. Don't look at page 23. When your partner has written down everything you said, she will read the whole passage, which will sound funny or crazy. Then reverse. You use page 23 and a different passage; your partner will this page.

<b>SUBJECTS</b>	<b>V.I. (INTRANSITIVE VERBS) OR TWO-PART VERBS</b>	<b>V.T. (TRANSITIVE VERBS)</b>	<b>OBJECTS</b>
<i>all English teachers</i>	<i>cheered them up</i>	<i>folded</i>	<i>a bowl of noodles</i>
<i>hard-working students</i>	<i>danced</i>	<i>hugged</i>	<i>a family of rabbits</i>
<i>a herd of cattle</i>	<i>pulled them out</i>	<i>kicked</i>	<i>little alarm clocks</i>
<i>my whole family</i>	<i>put them on</i>	<i>kissed</i>	<i>my sister's high-heeled shoes</i>
<i>people who eat too much</i>	<i>ran away</i>	<i>paid</i>	<i>a pair of red wool socks</i>
<i>several large ducks</i>	<i>smiled</i>	<i>pushed</i>	<i>some very big ears</i>
<i>some soccer players</i>	<i>sneezed</i>	<i>thanked</i>	<i>very happy moods</i>
<i>two guys in ski masks</i>			<i>your money and jewels</i>

### COMPLEMENTS

*angry a little big*  
*annoyed a little sad*  
*clever ridiculous*  
*cozy safe*  
*innocent very tasty*

### ADVERBIALS (Where?)

*in my bookbag*  
*in school*  
*on our noses*  
*on the subway*  
*under the kitchen sink*

### ADVERBIALS (How?)

*fast*  
*joyfully*  
*violently*  
*with a pair of scissors*  
*without warning*

## Smart Stories (Both Partners)

**Instructions:** Now, with your partner, recopy one of the passages on page 23 with words or phrases from the lists above that make sense. All three passages can become "smart stories."

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## **Chapter 3**

# **X-WORDS: LITTLE BUT MIGHTY**



# Teacher and Tutor Notes for Chapter Three

This chapter is crucial to the understanding of the English verb system, which is dominated by a small group of first auxiliaries called **x-words**. What students need most from this chapter is the sense that the verb system is not complex and capricious—on the contrary, that it is, at least in forms and how forms match up with one another, 100% without exceptions. Also, students should begin to develop facility in spotting and labeling x-words in texts.

- a philosophic theme

## **Little but mighty**

Some of the smallest things in the world—insects, microbes, genes, microchips—and x-words—are also the most powerful. A persistent theme in many cultures ("Mighty oaks from little acorns grow") is also a fact of the physical world, a world that has breathtaking examples of big and small, one and many, working together.

- X-Word Grammar terms

The term **x-word** itself means "first auxiliary verb"—and only first. The other four auxiliaries—*be, been, being, have*—are called **middle auxiliaries**, or **aux**. The x-words can also be called "yes-no question words" since that is how students first discover them. The three names for verb forms are **base form**, **-ing form** and **d-t-n form** and are very purposely different from the confusing Latinate terms. (There is, for example, nothing at all "past" about the sentence *Lana and Jim will be married next month* though Latinate grammar calls *married* a "past participle.")

- Discovery Tasks

**Exercise 3a** is a prototypical Grammar Discovery Task, best done by a group of three or four students using Grammar Discovery Task card #1 or simply instructed to choose a writer in the group and have that person record 20 yes-no questions, each starting with a different x-word. Circulate while students are doing this, and be sure they haven't duplicated x-words by using negatives, tag questions, etc. If they are close to 20, have them put the ones they have into the family groups named on page 27. If you have an X-Word Grammar Teachers' Kit, this is the point at which to use the x-word, main verb, middle auxiliary cards to show the 100% no-exceptions match-up of x-aux-V and the many opposites that x-words express: one and many, past and non-past (or remote and immediate), negative and affirmative, active and passive. This is also the perfect time to show the sameness and difference of the four x-word families: that the members of a given family always take the same main verb form and show a particular feature of English **tense**, **aspect** or **modality**, while each has its own identity in relation to the singular or plural subject it goes with and its remote or immediate frame of reference.\* The purpose of this chapter is not so much to have students "learn" the x-words and verb forms but rather to have them feel there are aspects of English grammar that are totally reliable.

- finding and categorizing x-words

Pages 28-32 slowly build students' ability to spot x-words swiftly in fairly normal-sounding texts. The word *fairly* is used because the passages on pages 28 and 29 have all the x-words except one but no examples of what are called hidden x-words, which don't appear in texts until Chapter 4. Though pages 30-32 touch on the purposes (i.e. meanings) of finite verb phrases, the teacher may put off discussion of what used to be called "tenses" as much as she sees fit. Just recognizing x-words and x-aux-V match-ups is more important for students at this point.

\* The *DO* family of x-words express what students learn as the "simple present" (*do/does*) and "simple past" (*did*), which are the only time frames that can be expressed in the main verbs themselves via the so-called hidden x-words (*do/does* hidden in *paint/paints* and *did* hidden in *painted*). The *HAVE* and *BE* families express perfect and progressive aspect: how events are spread out in time and how they relate to other time frames: *We've lived here for many years*, *I've already finished* (related to now); *He hadn't called by the time I left* (related to then); *I was washing my hair when you called* (background and foreground, or event and interruption), *I'm taking an anthropology course* (a temporary event), *I'm leaving you*, *Morris* (a personal intention). The modals express our desires, possibilities, obligations, etc. Note: Unless you are very comfortable with the above, you do not have to get into x-word meanings in this chapter, only forms.

### 3a. Discovery Task: Finding X-Words

**Instructions:** In your group, think of twenty questions that you can answer 'yes' or 'no'—like *Is this your pen?*—and write them on a sheet of paper. Start every question with a different word, and don't use negatives or the word *ought*. You should get 20 different first words, and these words are called **x-words**. If your group can't get to 20 questions, put the x-words you have in their families. There are three members of the **DO** family, three members of the **HAVE** family, five members of the **BE** family and nine modals.

### 3b. Negative Questions

**Instructions:** Copy the questions you wrote above (except the ones beginning with *am*, *shall* and *may*), and add the negative *-n't* to each x-word. Note: Negative *can* and negative *will* are a little different from the others.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_
11. \_\_\_\_\_
12. \_\_\_\_\_
13. \_\_\_\_\_
14. \_\_\_\_\_
15. \_\_\_\_\_
16. \_\_\_\_\_
17. \_\_\_\_\_



### 3c. Negative Statements

**Instructions:** Copy the seventeen sentences from page 27, but now change them to negative statements. This means each x-word will move around to the right of the subject. When you have finished, draw a box around each subject.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_
11. \_\_\_\_\_
12. \_\_\_\_\_
13. \_\_\_\_\_
14. \_\_\_\_\_
15. \_\_\_\_\_
16. \_\_\_\_\_
17. \_\_\_\_\_

### 3d. Think about It!

You have just seen how the x-words make questions and statements, how they can be negative as well as affirmative. And maybe your teacher has shown you their importance to other grammar opposites like past and present, singular and plural, active and passive. This is why the chapter is called "X-Words: Little but Mighty." In grammar, as in the whole world, some of the smallest things wield a great deal of power. The chapter has passages about insects, computer chips and strands of DNA. Can you think of other things that are little but mighty?

### 3e. Finding X-Words: One per Sentence

**Instructions:** Each sentence in the passage below has just one x-word. This means there are 25 x-words in the passage. Mark the other 24 x-words like the example by writing an x right above each one. Note: Don't use a dictionary. You don't have to understand every word to find the x-words.

#### *Little but Mighty I: Insects*

<sup>1</sup>*Do you know the most successful creatures on earth?* <sup>2</sup>*They are insects.* <sup>3</sup>*Today there are more than a million species of insects in the world.* <sup>4</sup>*This number is 200 times the number of mammal species like us!* <sup>5</sup>*Also, the insects were here on earth long before us.* <sup>6</sup>*We humans didn't even exist until a few million years ago.* <sup>7</sup>*The insects had already been here 50 million years before our arrival.* <sup>8</sup>*Still, the main reason for their success does not have anything to do with us.* <sup>9</sup>*They have been so successful because of their tremendous ability to find food, to build homes, to reproduce and to communicate.*

<sup>10</sup>*Mankind has been fighting insects for thousands of years.* <sup>11</sup>*In fact, sometimes we have endangered our own lives, our plants and animals by using dangerous chemicals to kill insects.* <sup>12</sup>*And to make matters worse, we don't win!* <sup>13</sup>*Insects can adapt to almost every manmade chemical.* <sup>14</sup>*Kill a few thousand or even millions of insects, and a new, stronger species will replace them.* <sup>15</sup>*Plant huge crops like cotton, and equally huge numbers of insects will take that as an invitation to a feast.*

<sup>16</sup>*Instead of fighting insects all the time, we should be looking for ways to get along with them.* <sup>17</sup>*First, we should value their contributions.* <sup>18</sup>*For example, there would be no fruits and almost no vegetables without insects to pollinate them.* <sup>19</sup>*Plants and trees couldn't spread their roots without the spaces in the soil created by insects.* <sup>20</sup>*Most birds and reptiles and many other animals would die without their insect food source.* <sup>21</sup>*Dead animals might remain on the ground for weeks, even months, without insects to eat them.* <sup>22</sup>*Second, we must find new ways to control insect pests without using chemicals.* <sup>23</sup>*We can plant smaller crops and protect insect predators, for example.* <sup>24</sup>*The final idea may not please you.* <sup>25</sup>*Like it or not, the possibilities of insects as a food source for us should be explored: ground insects for flour, crunchy fried beetles for snacks and soft larva in soups and stews!*

### 3f. Finding X-Words: More than One per Sentence

**Instructions:** This time some sentences in the passage below have only one x-word, but other sentences have more than one. Mark them as you did on page 29, but remember: AN X-WORD COMES RIGHT AFTER A SUBJECT, NEVER AFTER THE WORD *to* AND NEVER RIGHT AFTER ANOTHER X-WORD.

#### *Little but Mighty II: A Riddle*

<sup>1</sup>I'm going to give you a riddle. <sup>2</sup>What was once as big as a room, can now fit into your lap and may soon be the size of an aspirin tablet? <sup>3</sup>Did you say a computer? <sup>4</sup>If you did, you were right.

<sup>5</sup>The first computer, whose name was ENIAC (Electronic Numerical Integrator and Computer), was built in 1945. <sup>6</sup>It was the size of six elephants, and its many parts were contained in a room 50 feet by 30 feet. <sup>7</sup>Its first users were thrilled by its abilities and by its speed, but now we would consider it very limited and slow.

<sup>8</sup>Computers are getting smaller all the time, and their performance is getting better. <sup>9</sup>Now a family can buy a whole encyclopedia or even a whole library on a single CD-ROM. <sup>10</sup>Or, if they don't want to buy, the internet has made it possible to sit at home and go to libraries all over the world electronically. <sup>11</sup>And what miracle inside a computer is responsible? <sup>12</sup>It is the microchips: pieces of silicon about 0.4 inches (1cm) in size. <sup>13</sup>These tiny chips have been coated with many layers of chemicals containing all the computer's electronic circuitry. <sup>14</sup>If this isn't a good example of "little but mighty," what is?

### 3g. Make an X-Word Chart

**Instructions:** Write all the x-words you found on pages 29 and 30 (negative or affirmative) in their families below. One x-word—a modal—is missing.

The DO Family			
The HAVE Family			
The BE Family			
The Modals			

### 3h. Using the *BE* Family of X-Words

Instructions: Use the passages on insects and computer chips. Copy only trunks from the paragraphs indicated to illustrate particular uses of the *BE* x-words.

***am is are was were***

USE 1: *BE* x-words with no main verb (Copy two more trunks from p.29, ¶ 1.)

*They are insects.*

USE 2: *BE* x-words with an *-ing* verb following (Copy two trunks from p.30, ¶ 3.)

USE 3: *BE* x-words with a *-d, -t* or *-n* verb following (Copy two trunks from p.30, ¶ 2.)

### 3i. Using the *HAVE* Family of X-Words

Instructions: Again, copy only trunks from the paragraphs indicated to show uses of the three members of the *HAVE* family of x-words.

***have has had***

USE 1: *HAVE* x-words with a *-d, -t* or *-n* verb following (Copy one trunk from p.30, ¶ 3.)

USE 2: *HAVE* x-words with *been + -ing* following (Copy one trunk from p.29, ¶ 2.)

USE 3: *HAVE* x-words with *been + a -d, -t* or *-n* verb (Copy one trunk from p.30, ¶ 3.)

### 3j. Using the Modals

Instructions: Again, copy only trunks from the paragraphs indicated to show uses of the members of the modal family of x-words.

<b><i>can</i></b>	<b><i>shall</i></b>	<b><i>will</i></b>	<b><i>may</i></b>	<b><i>must</i></b>
<b><i>could</i></b>	<b><i>should</i></b>	<b><i>would</i></b>	<b><i>might</i></b>	

USE 1: Modals with a base form of a verb (Copy two trunks from p.29, ¶ 2.)

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---

USE 2: Modals with *be* + *-ing* following (Copy one trunk from p.29, ¶3.)

---

USE 3: Modals with *be* + *-ing* following (Copy one trunk from p.29, ¶3.)

---

### 3k. Using the *DO* Family of X-Words

Instructions: Again, copy only trunks from the paragraphs indicated to show uses of the members of the *DO* family of x-words.

<b><i>do</i></b>	<b><i>does</i></b>	<b><i>did</i></b>
------------------	--------------------	-------------------

USE 1: *DO* x-words in questions (Copy *do* questions from p.29, ¶1 and page 30, ¶1.)

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USE 2: *DO* x-words in negative statements (Copy two trunks from p.29, ¶1 and ¶2.)

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English has only three main verb forms—

THE BASE FORM

**SOAR**

**FLY**

THE -ING FORM

**soaring**

**flying**

THE D-T-N FORM

**soared**

**flown**

and they are tied 100% without exception to the x-word families:

**do, does, did**

→ **FLY**

**can, could, will, would, shall,  
should, may, might, must**

→ **FLY**

**am, is, are, was, were**

→ **flying**

**have, has, had**

→ **flown**

There is only one "crossover" of x-word and main verb:

**am, is, are, was, were**

**flying**

**have, has, had**

**flown**

The "crossover"—**is flown, are flown, was flown, were flown**—gives us the passive form of the verb.

### 31. XV: X-Word-Main Verb Ties

**Instructions:** Based on information on page 33, you know you have no choice (except active and passive) in matching x-words and main verb forms. Mark each x-word below. Then use Appendix 3, "Irregular Verbs" and "Spelling Patterns for Adding -ing and -ed" to write the correct main verb form in each space. Note: The verb forms in sentences 1-9 are active, in sentences 10-15, active and passive.

#### Endangered Species

<sup>1</sup>The number of different species on Earth is <sup>X</sup>\_\_\_\_\_ rapidly. <sup>2</sup>This issue has \_\_\_\_\_ a serious ecological debate. <sup>3</sup>Ecologists are \_\_\_\_\_ immediate attention to the problem. <sup>4</sup>Business interests do not \_\_\_\_\_ the same emergency. <sup>5</sup>They believe that ecologists are \_\_\_\_\_ unnecessary alarm. <sup>6</sup>The dodo and the carrier pigeon might \_\_\_\_\_, but they can't \_\_\_\_\_ their point of view because they're extinct. <sup>7</sup>Just last year, 30,000 species didn't \_\_\_\_\_. <sup>8</sup>They couldn't \_\_\_\_\_ up with the march of civilization. <sup>9</sup>Who will \_\_\_\_\_ next to fall behind as mankind "progresses"? <sup>10</sup>Some species are formally \_\_\_\_\_ as "endangered." <sup>11</sup>They are \_\_\_\_\_ as much as possible by federal laws. <sup>12</sup>Just recently America's symbol, the bald eagle, was \_\_\_\_\_ from the endangered list because of increasing numbers. <sup>13</sup>Even business people were \_\_\_\_\_ with this change. <sup>14</sup>If strong action is \_\_\_\_\_, we can \_\_\_\_\_ at least a slowing of the loss of species worldwide. <sup>15</sup>That would \_\_\_\_\_ good.

### 3m. SX: A Review

**Instructions:** On a separate piece of paper, write the numbers 1-16 at the margin to represent the 16 x-words in the passage above. Then write each x-word with its subject as if you were going to write a whole yes-no question, e.g. *Is the number of different species on earth...* You don't have to finish the question. This is a review of the fact that EACH X-WORD HAS IS SUBJECT—TO THE LEFT IN A STATEMENT, TO THE RIGHT IN A QUESTION.

### 3n. Matching XV

**Instructions:** Make ten sentences beginning on both sides of the list below. Match each x-word with its correct main verb form. Remember: the *BE* family of x-words is the only one that can "cross over." Start each sentence with a capital letter and end with a period. Finally, draw a box around the subject of each sentence.

- |  |  |
|--|--|
| •become available until the 1940's       | •located far from the ocean            |
| •Brasilia is                             | •made of tiny units called molecules   |
| •doubled since 1992                      | •the major cities of Asia are          |
| •the earth's atmosphere is               | •marijuana smoking in the U.S. has     |
| •every substance is                      | •nearly 450,000 Americans per year are |
| •grow seven new skins in its first year  | •need air to travel through            |
| •growing twice as fast as Western cities | •scientists have                       |
| •identified more than a billion galaxies | •a snake can                           |
| •killed by smoking-related illnesses     | •television didn't                     |
| •light doesn't                           | •warming gradually                     |

1. Brasilia <sup>x</sup> is <sup>✓</sup> located far from the ocean.

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

7. \_\_\_\_\_

8. \_\_\_\_\_

9. \_\_\_\_\_

10. \_\_\_\_\_



English has only four middle auxiliaries—

BASE FORMS

**BE**

**HAVE**

AN -ING FORM

**being**

A D-T-N FORM

**been**

and they are tied 100% without exception to the x-word families:

**do, does, did** are never followed by middle auxiliaries.

**can, could, will, would,  
should, may, might, must**

→ **BE or  
HAVE**

**am, is, are, was, were**

→ **being**

**have, has, had**

→ **been**

The *BE* middle auxiliaries, like the *BE* x-words, are able to "cross over" to *d-t-n* main verb forms to make passives:

**be, being, been**

**have**

→ **flown**

Including this "crossover," the middle auxiliaries match up with their main verbs exactly as x-word families do.

**Instructions:** Your teacher will read the passage below aloud. Listen and fill in the correct forms of middle auxiliaries and main verb—and **REMEMBER: THE ONLY CHOICE YOU EVER HAVE IS THE ACTIVE/PASSIVE CHOICE IN THE MAIN VERB FORM.**

### Little but Mighty III: DNA

<sup>1</sup>Until the 19th century, scientists *didn't* \_\_\_\_\_ anything about how living things *could* \_\_\_\_\_ perfect copies of themselves. <sup>2</sup>Then, with the improvement of microscopes, scientists learned that living things *are* \_\_\_\_\_ of trillions of tiny cells, and each cell *can* \_\_\_\_\_ and \_\_\_\_\_ itself. <sup>3</sup>They learned, too, that a human being is \_\_\_\_\_ from the union of two parent cells, a sperm and an egg. <sup>4</sup>But there was still a lot that *could not* \_\_\_\_\_ . <sup>5</sup>How *could* all the different parts of a body \_\_\_\_\_ from one cell? <sup>6</sup>How *would* both parents' characteristics \_\_\_\_\_ in their child?

<sup>7</sup>DNA *was* \_\_\_\_\_ and \_\_\_\_\_ in 1953. <sup>8</sup>Since then, scientists *have* \_\_\_\_\_ steadily to describe the entire mechanism of heredity, which *is* \_\_\_\_\_ on ribbons of DNA in the nucleus of every living cell. <sup>9</sup>We *can* already \_\_\_\_\_ a plant or animal's heredity by injecting foreign DNA into its cells. <sup>10</sup>We *can* \_\_\_\_\_ —or \_\_\_\_\_ — one living thing by using the DNA of another. Dolly the sheep was the first clone in 1997.

<sup>11</sup>Some people believe we *may* soon \_\_\_\_\_ humans. But one thing is sure: none of this *would* \_\_\_\_\_ possible without the knowledge of DNA.

### 3p. SxAux: A Review

**Instructions:** Write the numbers 1-14 on a separate piece of paper. Then write each x-word above with its subject like you did in exercise 3m. This is a review of the fact that **EACH X-WORD HAS IS SUBJECT, AND THERE ARE NEVER TWO X-WORDS TOGETHER.**

## Game: Special 20 Questions

**Instructions:** In this special version of "20 Questions," the twenty questions correspond to the twenty different x-words.

1. Make two teams—half of the class on each team.
2. Each team has ten chances to ask a complete, correct yes-no question.
3. The teacher will say, "I have one thing in this bag," or "I have two things in this bag," which tells you to ask about one thing or two things.
4. Here's the special feature: each yes-no question must start with a different x-word, so, for example, once you've asked a question like *Is it something to eat?*, then neither your team nor the other team can start a question with the word *is* again.
5. The teacher will call on one team, then the other, and write the x-word used on the board so that it will not be reused.

### Two Reminders:

DON'T GUESS UNTIL YOU HAVE ENOUGH INFORMATION!

DON'T FORGET! YOUR QUESTION MUST BE COMPLETE AND CORRECT, OR IT WILL NOT COUNT.



---

## **Chapter 4**

# **X-WORDS**

**HIDDEN AND SHOWN**



## Teacher and Tutor Notes for Chapter Four

The simple purpose of this chapter is to have students become comfortable with the idea that x-words can "hide" inside main verbs. The DO family of x-words is the most important group of auxiliaries, and, hidden, gives us the only true "tenses" of English, simple present and simple past.

- a philosophic theme

### **Hidden and shown**

More often than not, the ways and reasons we show and hide ourselves are not the best. The DO family of x-words do both these things in consistent and economical ways. If they didn't hide, a good, swift story would be told rather clumsily: *I did punch the mugger in the eye, and he did take off like a bat... and the famous "three little words" would be four: I do love you.* And if this family of x-words didn't show themselves, we'd have questions like *Ate you a good breakfast?* and negatives like *I wantn't to bother you, but...*

- X-Word Grammar terms

Aside from **hidden x-word** itself, the only new grammar terms in this chapter are not from X-Word Grammar but from linguistics. Increasingly, linguists use the terms **immediate** and **remote** to refer to the two possibilities of a two-tense verb system. A remote x-word or verb form like *did* is usually past—i.e. remote in time—but it can also be remote in terms of reality, as in a sentence like *If you did your work on time, you'd get a longer break*, or (mainly in speaking) in terms of social distance, as in a question like *Did you want to comment?* The word **immediate** refers to events and the forms that represent them as non-past, including future, achievable and direct rather than differential. Immediate x-words are *am, is, are, do, does, have, has, can, shall, will, may* and *must*. The others are remote. Any other grammar terms have either been introduced already or are familiar Latinate terms: simple present and simple past. Both are taken to mean "unedited" reporting of what the speaker or writer takes to be facts. Although three types of examples are given—non-action, repeated action and general truth—the distinction is minor. Rather, *do, does* and *did* are useful for any describing or story-telling that does not add the features of aspect (via the **HAVE** and **BE** families of x-words) or modality (via the modals).

- Discovery Tasks

Once students begin to uncover hidden x-words, anyone with an X-Word Grammar Teachers' Kit should do a twenty-minute demo of the *do, does* and *did* mice as instructed in the kit.

- controlled composition

This chapter is the first one to use controlled composition, an activity that dates from the 1960s but is still useful to have students practice a particular grammar feature in whole, coherent passages without the use of grammar terminology. The central idea of controlled composition is that one change a student is asked to make as he copies a model composition will invoke other changes that are tied grammatically to the first one. In this chapter the instructions say, "Copy the passage below, but begin with the time reference *Centuries ago*."

#### 4a. Discovery Task: Finding Hidden X-Words

**Instructions:** Read the passage below and find five trunks that do not seem to have x-words. Write them below, and turn each one into a yes-no question and a negative statement.

##### *Another Riddle*

*<sup>1</sup>I have a face but no head. <sup>2</sup>I can tell things, but I don't have a voice. <sup>3</sup>People needed my information thousands of years ago, but I didn't exist until the 20th century. <sup>4</sup>The sun and sand did my job for many years. <sup>5</sup>Then my big, noisy brothers took over. <sup>6</sup>My grandfather shows himself proudly. <sup>7</sup>My littlest brothers hide in your computer, your oven, your VCR and microwave—but we all show the same thing, and we usually agree! <sup>8</sup>I travel more than the rest of my family, but I have no legs. <sup>9</sup>What am I?*

1. \_\_\_\_\_

Yes-No Q: \_\_\_\_\_

Neg. Stmt.: \_\_\_\_\_

2. \_\_\_\_\_

Yes-No Q: \_\_\_\_\_

Neg. Stmt.: \_\_\_\_\_

3. \_\_\_\_\_

Yes-No Q: \_\_\_\_\_

Neg. Stmt.: \_\_\_\_\_

4. \_\_\_\_\_

Yes-No Q: \_\_\_\_\_

Neg. Stmt.: \_\_\_\_\_

5. \_\_\_\_\_

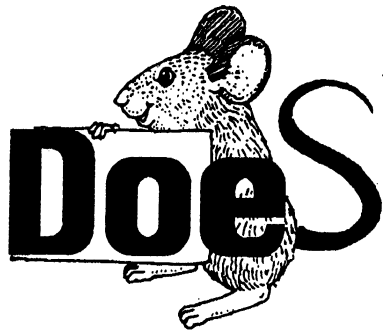

Yes-No Q: \_\_\_\_\_

Neg. Stmt.: \_\_\_\_\_



Imagine a little "does" mouse with an **S**-tail.

He wants his "cheese"—the verb **like**...

 **Does** a mouse  **like** cheese?

He  **doesn't**  **like** it.

He  **does**  **like** it!

He  **likes** it.

The mouse gets into his cheese, and only his **S**-tail shows!

	GOES WITH A BASE FORM	SHOWS IN A QUESTION	SHOWS IN A NEGATIVE	SHOWS IN A SHORT ANSWER	HIDES IN AFFIRMATIVE (NO EMPHASIS)	SUBJECTS	TIME REFERENCE
<i>does</i>	<b>always</b>	<b>always</b>	<b>always</b>	<b>always</b>	<b>always</b>	<i>he/she/it</i>	<b>Immediate</b>

### A Does Chart

#### 4b. X-Words in Yes-No Questions and Short Answers

**Instructions:** Look at the main verb form and the singular or plural subject in each item below and decide which x-word fits in both slots. Use *does* five times.

1. Does your sister live in San Francisco? No, she does n't.
2. \_\_\_\_\_ the doctor **going** to see me soon? Yes, he \_\_\_\_\_.
3. \_\_\_\_\_ the Great Lakes **cross** the Canadian border? Yes, they \_\_\_\_\_.
4. \_\_\_\_\_ the ancient Roman Empire **reach** as far as England? Yes, it \_\_\_\_\_.
5. \_\_\_\_\_ water **boil** faster in the mountains? Yes, it \_\_\_\_\_.
6. \_\_\_\_\_ Shakespeare **write** any novels? No, he \_\_\_\_\_ n't.
7. \_\_\_\_\_ people **spend** more on movies than books? No, they \_\_\_\_\_ n't.
8. \_\_\_\_\_ Easter in April this year? Yes, it \_\_\_\_\_.
9. \_\_\_\_\_ a pound of Macadamia nuts **cost** a lot? Yes, it \_\_\_\_\_.
10. \_\_\_\_\_ our teacher **get** a really good salary? No, she \_\_\_\_\_ n't.
11. \_\_\_\_\_ you **seen** any good movies lately? Yes, I \_\_\_\_\_.
12. \_\_\_\_\_ the President **having** a hard time with Congress? Yes, he \_\_\_\_\_.
13. \_\_\_\_\_ it **look** like rain? Yes, it \_\_\_\_\_.

#### 4c. Think About It!

Do you think there is anything in the world that is not both hidden and shown? Look at a book, a purse, a calculator—so obvious, so familiar. But what is hidden inside? Do you know what's inside a book you haven't read or somebody else's purse? Do you know the electronics of a calculator? And what about you? Are you hidden and shown, too?

The little "do" mouse has no tail!

But he can be used with plurals and with *I*, *you* and *we*.



mice



cheese?

They



like

it.

They



like

it!

They



it.

The mouse gets into his cheese, but there's no tail showing!

#### 4d. Finding Hidden *Do* and *Does*

**Instructions:** *Do* and *does* are used to describe to describe and report. In the composition below, mark every x-word and main verb as you have done before, but this time look for ten hidden *does* and four hidden *do*, and mark them like the example. Then answer the questions below.

##### My Mother

<sup>1</sup>My mother, Ana Greven, <sup>x</sup>is a fulltime businesswoman. <sup>x-v does</sup><sup>2</sup>She heads a jewelry-making company in Buenos Aires, so she doesn't have a lot of time for housework or social activities. <sup>3</sup>She gets up very early and leaves the house before my brother and I get up. <sup>4</sup>My father and I always make our own breakfast. <sup>5</sup>When my mother gets to work, she supervises designers, jewelry-makers and salesmen. <sup>6</sup>She also does most of the bookkeeping herself because she once was cheated by a bookkeeper. <sup>7</sup>She loves her work and has always managed to balance the responsibilities of a career and a family. <sup>8</sup>Her two lives seem to get along well.

<sup>9</sup>When my mother comes home, she is very tired, so she doesn't cook. <sup>10</sup>Fortunately, she makes good money, so we don't have to worry about cooking and cleaning. <sup>11</sup>Our housekeeper does all of that. <sup>12</sup>We have a good life.

#### Questions

Which four x-words were used to describe Ana Greven?

---

Do you see anything in their spelling that these four have in common?

---

(This feature will be useful to you if you take it to mean "sssssstrictly ssssssingular.")

Does every x-word have a subject to the left? \_\_\_\_\_ Draw a box around all the subjects.

Make yes-no questions out of the trunks in sentences 6 and 11. What do you see?

6. \_\_\_\_\_

11. \_\_\_\_\_

# The Simple Present

X-WORD

**do**  
**does**

MAIN VERB

**SOAR**  
(base form)

TIME

immediate  
(non-past)

USES

**JUST THE FACTS:**

- action & non-action
- general & specific



NON-ACTION:

Harold **has** a toothache.

He **feels** awful.

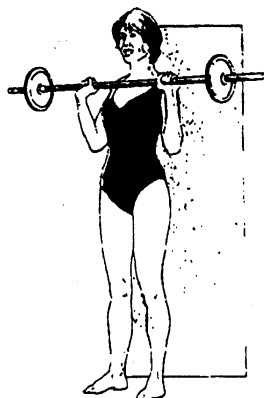
He **hates** the dentist.

REPEATED ACTION:

He **goes** to the dentist once a year.

GENERAL TRUTH:

Toothaches really **hurt**!



NON-ACTION:

Sharon **loves** bodybuilding.

She **knows** her own limits.

She **understands** the dangers.

REPEATED ACTION:

She **lifts** weights every morning.

GENERAL TRUTH:

Men **build** more muscle than women.



NON-ACTION:

Bert and Ella **like** birds.

REPEATED ACTION:

They **go** birding most Sundays.

They **take** binoculars and bird books.

NON-ACTION:

Bert **sees** more birds than Ella.

Ella **hears** them better.

They **hope** to get close to the bird.

GENERAL TRUTH:

Birding **takes** a lot of patience.

4e.

**Instructions:**

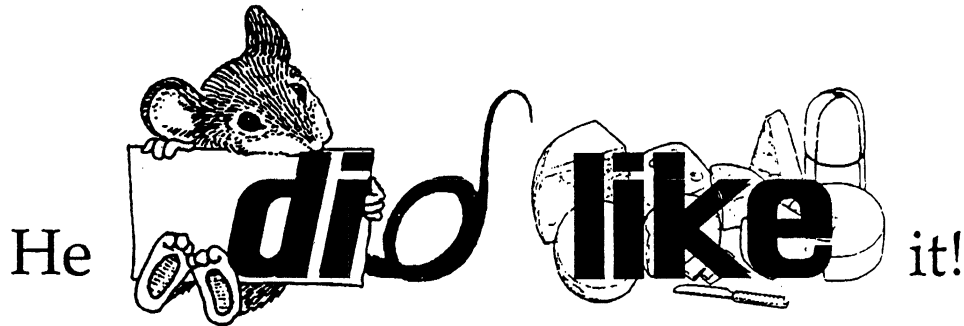
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4f.

**Instructions:**

The little "did" mouse has a **d**-shaped tail!

He can be used with everything that's really finished!



The mouse gets into his cheese, and only his **d**-tail shows!

	GOES WITH A BASE FORM	SHOWS IN A QUESTION	SHOWS IN A NEGATIVE	SHOWS IN A SHORT ANSWER	SHOWS IN AFFIRMATIVE (NO EMPHASIS)	SUBJECTS	TIME REFERENCE
<i>do</i>	<b>always</b>	<b>always</b>	<b>always</b>	<b>always</b>	<b>never</b>	<i>I/you/we/ they</i>	<b>Immediate</b>
<i>does</i>	<b>always</b>	<b>always</b>	<b>always</b>	<b>always</b>	<b>never</b>	<i>he/she/it</i>	<b>Immediate</b>
<i>did</i>	<b>always</b>	<b>always</b>	<b>always</b>	<b>always</b>	<b>never</b>	<b>all</b>	<b>remote</b>

**A Do, Does, Did Chart**

#### 4g. Finding Hidden *Did*

**Instructions:** *Did* is used to tell stories. In the composition below, mark every x-word and main verb as you have done before, but this time look for a total of 17 hidden *did*, and mark them like the example. Then answer the question below.

A Break-In  
by Jun Fujihara

*x-v did*

<sup>1</sup>One day I went to a friend's house for a small party. <sup>2</sup>I left home about 5:00 pm, and I didn't get home until about 5:00 am. <sup>3</sup>When I got home, I turned on the light and was shocked by what I saw. <sup>4</sup>My stuff was all over the floor and the bed, and my TV and VCR were gone. <sup>5</sup>It was very early in the morning, so I decided to ask my landlord for help later. <sup>6</sup>I started cleaning up my room to see what else had been stolen.

<sup>7</sup>Later I went to the landlord. <sup>8</sup>He told me to call the police. <sup>9</sup>He called for me because I was so upset that I couldn't explain the problem very well on the phone. <sup>10</sup>The police arrived in twenty minutes, and I made a report. <sup>11</sup>Minutes later another officer came and took fingerprints. <sup>12</sup>He said, "The thieves wore gloves, so we can't find anything." <sup>13</sup>What I didn't understand was why they stole my laundry bag and why my dog didn't make any noise.

#### Question

Which five x-words, including *did*, are remote and place the story in the past?



# The Simple Past

X-WORD

**did**

MAIN VERB

**SOAR**  
(base form)

TIME

Definite past

USES

All verbs (except *BE*):  
Completed actions or  
events.

Imagine that you are in the year 2098. Harold, Sharon, Bert and Ella died long ago. Toothaches no longer hurt; people no longer go birdwatching, etc.



NON-ACTION:

Harold **had** a toothache.

He **felt** awful.

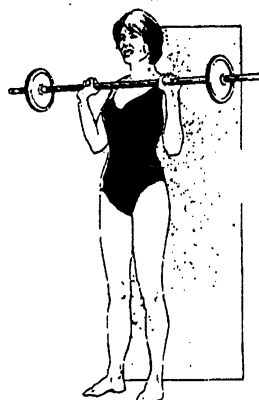
He **hated** the dentist.

REPEATED ACTION:

He **went** to the dentist once a year.

GENERAL TRUTH:

Toothaches really **hurt** 100 years ago!



NON-ACTION:

Sharon **loved** bodybuilding.

She **knew** her own limits.

She **understood** the dangers.

REPEATED ACTION:

She **lifted** weights every morning.

GENERAL TRUTH:

Once men **built** bigger muscles than women.



NON-ACTION:

Bert and Ella **liked** birds.

REPEATED ACTION:

They **went** birdwatching Sundays.

They **took** binoculars and bird books.

NON-ACTION:

Bert **saw** a very rare woodpecker.

Ella **heard** the bird's tap-tap-tap.

They **hoped** to get close to the bird.

GENERAL TRUTH:

Birdwatching **took** a lot of patience in those days.

#### 4h. Using the Simple Past

**Instructions:** The simple past is the most useful tense because it is the one you can use to tell whole stories. All you need to do is start with a time signal like *Once* or *One day*; *Last Saturday*, *Last week*, *Last year*; *A few months ago*, *Five years ago*—or *Yesterday*. Then use the *did* form of your main verbs. Below tell a short story about the best trip you ever took. Use any of the time signals above. You might also need *That night* or *The next day*.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

#### 4i. Marking *Did* in Your Writing

**Instructions:** Go through the passage above and mark every *did*, hidden or shown, by putting an x above any *did* you can see or an x-v *did* over any hidden *did*. Finally, draw a box around the subject of each x-word you marked.

#### 4j. **Controlled Composition**

**Instructions:** Copy the passage below, but begin with the time reference *Centuries ago*. This means that the whole passage will be remote (past) instead of immediate. Your first sentence will be:

*Centuries ago, vampires had very strange lives.*

##### *Vampires*

<sup>1</sup>*Vampires have very strange lives.* <sup>2</sup>*First of all, they sleep all day.* <sup>3</sup>*And they have to sleep in a coffin because they need to lie on soil from their native country.* <sup>4</sup>*They don't go out in the daytime because the sun has the power to destroy them.*

<sup>5</sup>*The vampires' daily routine is a bummer.* <sup>6</sup>*They struggle to get dressed because they can't see themselves in a mirror.* <sup>7</sup>*They have to find live breakfast in the middle of the night.*

<sup>8</sup>*Worst of all, everybody hates them and runs away from them.*

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**Instructions:** Rewrite the passage below starting this way:

*Dracula still walks the earth of Transylvania.*

<sup>9</sup>*Dracula once walked the earth of Transylvania.* <sup>10</sup>*Farmers found cows dead in the fields.* <sup>11</sup>*Young girls turned pale and lost their energy.* <sup>12</sup>*But no one talked about what they all believed deep in their hearts.* <sup>13</sup>*No one went to the castle where a mysterious count stayed inside all day.*

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## **Chapter 5**

# **BOXES**

*are the nouny part of English.*



# 5c. Discovery Task: Finding Countable Boxes

**Instructions:** With a partner or in a small group, read the passage below and find 10 singular boxes and five plural boxes. Then copy them into the two lists below, like the example. Warning: Don't write any one-word boxes in the "Singular Boxes" column.

## You Are Part and Whole

<sup>1</sup>You're one whole person, aren't you? <sup>2</sup>Of course. <sup>3</sup>But your body is many parts doing hundreds of different jobs. <sup>4</sup>Your heart is pumping blood to every living cell. <sup>5</sup>Your brain is sending electrical impulses across miles of nerve paths. <sup>6</sup>Each muscle has its job, too. <sup>7</sup>The wonderful thing is that all these parts work together. <sup>8</sup>A healthy cell or organ never says, "Well, I think I'll just do my own thing." <sup>9</sup>If cells do do their own thing, we have a name for that: cancer.

### Singular Boxes

one whole person

### Plural Boxes


5a. **Discovery Task: What Are Boxes?**

**Instructions:** Write what you think all the items below have in common. Then put one of them into each of the boxes below.

- |                |  |
|----------------|--|
| •I             | •next Friday   |
| •me            | •Thanksgiving  |
| •you           | •a very good guy                                       |
| •cats          | •the end of the day                                    |
| •them          | • <i>100 Years of Solitude</i>                         |
| •peace         | •Trudy's brother-in-law                                |
| •Harold        | •the continent of Australia                            |
| •Chicago       | •a big, expensive box of chocolates                    |
| •my sister     | •the place where Mohammed was born                     |
| •happiness     | •one of the richest countries in the world             |
| •Puerto Rico   | •one of the main reasons I asked you to come here      |
| •Puerto Ricans | •all the wonders of nature revealed in a single moment |

What are boxes? \_\_\_\_\_

1. Puerto Ricans are citizens of the U.S.
2. Gabriel García Márquez wrote .
3.  give birth to as many as six kittens at a time.
4. Mecca is .
5.  am very interested in improving my English.
6. You might stop in  on your way to the Pacific Northwest.
7. Most people want to relax at .
8. We can't usually see the burning rays of the sun, but we can feel .
9.   
was to ask for your help.
10. Everyone wants  and  in the new year.

5b. **Boxes in Your Writing**

**Instructions:** Use one of your compositions or one your teacher shows on an overhead transparency. Draw a box around all subjects, objects or complements.



## 5d. Questions about Countable Boxes

Instructions: Look at the boxes you wrote on page 57, and answer the questions below.

### Plural Boxes

1. What do all the plural boxes have in common? \_\_\_\_\_
2. There are only a few plural boxes that don't have the -s ending. They are called **irregular plurals**. Write four or five more like the example.

Men, \_\_\_\_\_

### Singular Boxes

3. Is the noun first in any of the singular boxes you wrote? \_\_\_\_\_
4. What are the different first words you wrote in the singular boxes? Don't repeat.  
\_\_\_\_\_  
\_\_\_\_\_
5. These words are called **determiners**. Their only job is to introduce nouns, and English needs them for almost all singular nouns. Can you list any other words you think are determiners? (When you finish, see Appendix 3, "Determiners.")  
\_\_\_\_\_  
\_\_\_\_\_
6. Which determiner(s) that you wrote on page 57 can be used with plural as well as singular nouns?  
\_\_\_\_\_  
\_\_\_\_\_

### Other Boxes

7. There are two nouns in the passage that you didn't include because they are in one-word boxes. What are they?  
\_\_\_\_\_  
\_\_\_\_\_
8. What do you think these two nouns have in common?  
\_\_\_\_\_  
\_\_\_\_\_

## 5e. Authentic One-Word Boxes

**Instructions:** The passage below contains ten authentic one-word boxes. They are examples of the only ways that nouns can appear all by themselves in a box. First read the whole passage and try to find the ten one-word boxes. Don't use pronoun boxes like *they*. Try to decide how to group the nouns you chose below. If you can describe each category, fill in the line under "Group 1," "Group 2" and "Group 3." Otherwise, just fill in the boxes themselves. Then answer the questions below.

### *Darwin and Evolution*

<sup>1</sup>Darwin is the person we associate with evolution. <sup>2</sup>People cursed his name in the nineteenth century because they felt he was against God. <sup>3</sup>Newspapers showed pictures of a man and a monkey dressed alike. <sup>5</sup>Churches preached against the idea that life developed very slowly on Earth. <sup>6</sup>Sadly, science and religion seemed to be in a fight with each other.

Group 1

Group 2

Group 3

Darwin		

### Questions

1. Which group has nouns that begin with a capital letter? \_\_\_\_\_
2. Do you think the nouns in this group always have a capital letter? \_\_\_\_\_
3. Which group can be followed by the x-word *is*? \_\_\_\_\_
4. Why isn't this group considered singular? \_\_\_\_\_
5. Which group can be followed by the x-word *are*? \_\_\_\_\_

## 5f. Using One-Word Boxes

**Instructions:** Look at the list of nouns below. Only some of them can be authentic one-word boxes. None of them are plural. None of them are proper nouns. That means that they have to be used uncountably in a one-word box. Check off the ones you think can be used uncountably. Then put each one in a box in a sentence frame that makes sense with it. Then check your answers by looking for those words in Appendix 3, "Common Nouns."

<i>child</i>	<i>drug</i>	<i>friend</i>	<i>love</i>	<i>poverty</i>	<i>teenager</i>
<i>computer</i>	<i>education</i>	<i>job</i>	<i>nature</i>	<i>success</i>	<i>work</i>
✓ <i>crime</i>	<i>experience</i>	<i>life</i>	<i>police</i>	<i>technology</i>	<i>violence</i>

1. *Crime* is a serious problem in any big city.

2.  is something we want in our personal lives.

3.  is precious. We should protect it in every way.

4.  is definitely necessary in the modern world.

**Note:** Check again. Be sure you have just one word in each box. And you don't have to fill every box.

### 5g. Look Left and Right in Countable Boxes

**Instructions:** If you are using a noun countably, you have to "count" it on the left of the box with a determiner or on the right of the box with a plural -s ending. Only the irregular plurals—*men, women, children, people, feet, teeth, mice* and just a few others—don't need any addition to "count" them. Every noun below is used countably. Look at its x-word to decide if it is singular or plural, and add something to the left if it is singular or to the right if it is plural. Note: If you are adding to the left, you can use different determiners: *a, an, every, my*, etc.

1.  is found in more homes than a sink.  
(television set)
2.  are responsible for their actions in a court of law.  
(adult)
3.  wants to be respected by his children.  
(father)
4.  has been strong and valuable so far in my life.  
(education)
5.  are easier to find in cities than in small towns.  
(job)

### 5h. Generalizing with *All, Most* and *Some*

**Instructions:** You can use *all, most* and *some* with both countable and uncountable nouns, but watch out! Writers often make mistakes in how they use the word *of* with these three determiners. Read the passage below. Then box the ten boxes that begin with *all, most* and *some*, and try to make your own rule about *of*.

#### *Intelligence*

<sup>1</sup>*All human beings have all of the intelligence we need to do great things, but some people use their intelligence better than others.* <sup>2</sup>*Why is this so?* <sup>3</sup>*Family is very important.* <sup>4</sup>*Some children do not get enough encouragement to learn and succeed.* <sup>5</sup>*Most parents try very hard, but they have problems.* <sup>6</sup>*Some of them feel that a lack of money interferes.* <sup>7</sup>*Interestingly, most of the successful people in history did not come from wealthy homes.* <sup>8</sup>*They had to work for all of the things they achieved.* <sup>9</sup>*Most of the ones who have spoken out say their parents didn't give them all of the material things of life but instead, belief in themselves.*

Rule: \_\_\_\_\_

## 5i. *The Is Tough*

**Instructions:** If you can figure out the five uses of the determiner *the* illustrated below, you deserve to get the rest of the day off. If you can figure out what they all have in common, you deserve to get the rest of the week off. If you don't get everything, relax. Even native English speakers don't know why they use *the* the way they do. Anyway, try. Box the boxes that begin with *the*, and try to make a rule for each sample.

**Sample 1** *The moon is only 239,000 miles away from the earth, while the sun is 93 million miles away.*

Why *the*? \_\_\_\_\_

**Sample 2** *The first appears to be almost the same size as the second, but the only reason for this is purely optical.*

Why *the*? \_\_\_\_\_

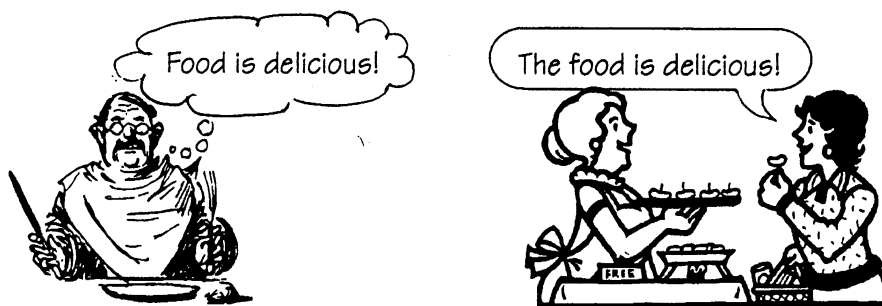
**Sample 3** *Hold up a penny in front of the sun. The penny looks bigger, doesn't it?*

Why *the* with one penny? \_\_\_\_\_

**Sample 4** *The reason for the illusion that you see is the distance between you and them.*

Why *the*? \_\_\_\_\_

**Sample 5**



Why *the* with one *food* and not the other? \_\_\_\_\_

What do all five *the* rules have in common? \_\_\_\_\_

## 5j. Look Left and Right in Boxes with *the*

**Instructions:** In speaking, the Sample 5 use of *the* is the most common because people have their eyes, their situation, etc. to know what they are talking about. But in writing, the Sample 3 and 4 uses are the most common, and you need to look left and right again. In the text below, draw a box around all *the*-boxes, and write the number of the sample they resemble right over the box. If the noun in the box is one of a kind, you don't need to look outside the box; just decide if it is like Sample 1 or 2. But if you think the noun is like Sample 3, then look left to see if there is a first mention of that noun. Or if you think you have a box like Sample 4, look to the right of the noun to see if there is a phrase or clause that identifies the noun.

### *Shooting Stars*

<sup>1</sup>*Have you ever seen a shooting star in the night sky?* <sup>2</sup>*Of course, the thing you see is not a star at all, but the bright streak of a burning meteor.* <sup>3</sup>*The meteor is burning because it has hit the earth's atmosphere with great speed.* <sup>4</sup>*Friction burns it up.*

<sup>5</sup>*But what is a meteor in the first place?* <sup>6</sup>*It is a lump of metallic rock flying through space.* <sup>7</sup>*Sometimes the lump is big enough to reach the surface of the earth before it burns up completely, and if it does, it is called a meteorite.* <sup>8</sup>*The hole made by a meteor is called a crater, and some craters are the size of a football field.* <sup>9</sup>*The largest one is in the state of Arizona in the U.S.* <sup>10</sup>*It is nearly a mile wide.*

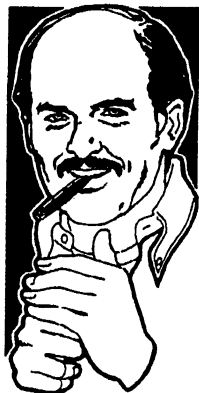
<sup>11</sup>*Many scientists believe that the crash of a meteorite into the ancient earth was the cause of the extinction of the dinosaurs.* <sup>12</sup>*The crash raised a huge cloud of dust, which covered part of the earth and shut out all sunlight.* <sup>13</sup>*The lack of light killed many plants and the animals that ate the plants.* <sup>14</sup>*Small animals survived, and some of them were our ancestors, the first mammals.*

## 5k. Think about It!

Before you leave this chapter, think about the way that all the parts of a box add to the meaning of the noun that is usually its main element. Most nouns would be like a cup without a handle, a room without a door, if they didn't have the parts of the box around them. Do you think we appreciate all the people and things that add to us, make us who we are?

# 51. Distinguishing with *the*

**Instructions:** Identify a different man in each question below by writing a *the*-box as the answer.



1. Which man has the waviest hair? \_\_\_\_\_
2. Which man is bald? \_\_\_\_\_
3. Which man has the lightest hair? \_\_\_\_\_
4. Which man has an open collar and a hat? \_\_\_\_\_  
\_\_\_\_\_
5. Which other man has a hat? \_\_\_\_\_  
\_\_\_\_\_
6. Which man seems to have his eyes closed? \_\_\_\_\_  
\_\_\_\_\_
7. Which man's hair falls over his left eyebrow? \_\_\_\_\_  
\_\_\_\_\_
8. Which other man has a moustache? \_\_\_\_\_  
\_\_\_\_\_

## 5m. What Are Referents?

**Instructions:** Words that are usually called pronouns, like *he/him, she/her, it, and they/them*, do not replace nouns. They replace and refer to whole boxes so that you don't have to repeat the boxes themselves. In each sentence below, replace a box with *he, she, it, they or him, her, it, them*.\*

### Another Kind of Mother

My mother has a job, but  knows how to leave  behind when  comes home at night. Her kitchen is still her favorite workplace, but  is also her place to relax, and  protects  fiercely. My father and I never bother  when  cooking, though  help  in other ways. I buy all of the groceries and put  away. My father washes the dishes, and I dry . If  were asked, my mother might admit that  would really like to do all the work herself because  has her own way of doing everything, but  shares  with  because  want to be equal partners in this house.

## 5n. What Is Not a Box?

**Instructions:** Boxes are everywhere in English, but if they contain a noun, they must have the necessary noun signals, too: *a, an, the, my*, etc.; *-s* or *-es*; or a capital letter for a particular name. Only uncountable nouns need no signals. In each group below, only one item is a box. Draw a box around that one.

- |                      |              |                    |           |
|----------------------|--------------|--------------------|-----------|
| 1. computer          | ana          | relaxation         | person    |
| 2. other             | mother       | drug               | space     |
| 3. good job          | eggs         | speak English      | nose      |
| 4. time              | their        | everybody's        | eat       |
| 5. best in the world | doctor       | Paul daily routine | breakfast |
| 6. fish              | first of all | dictionary         | a poor    |

\* *I/me, we/us* and *you* are also referents and also belong in boxes, but they don't replace other boxes. They refer to the speaker(s) and the listener(s) or the writer(s) and the reader(s).



## Game: Jeopardy

**Instructions:** Read each "answer" on the left, and write the correct question on the right like the example. Like the TV show *Jeopardy*, the items that are worth more money are more difficult. Note: YOUR "QUESTION" MUST BE CORRECT IN BOTH FORM AND CONTENT—THAT IS, BOTH INFORMATION AND GRAMMAR.

### CATEGORY: FOOD

- |  |          |
|--|----------|
| 1. for \$100: This popular grain is eaten everywhere in the world and is grown in water.         | 1. _____ |
| 2. for \$200: This large Thanksgiving bird was once hunted by Native Americans.                  | 2. _____ |
| 3. for \$300: These delicious vegetables, called <i>champignons</i> in French, can be poisonous! | 3. _____ |
| 4. for \$400: This food, popular in Greece and the Middle East, is the flesh of young sheep.     | 4. _____ |
| 5. for \$500: This strong-smelling member of the onion family may lower blood pressure.          | 5. _____ |

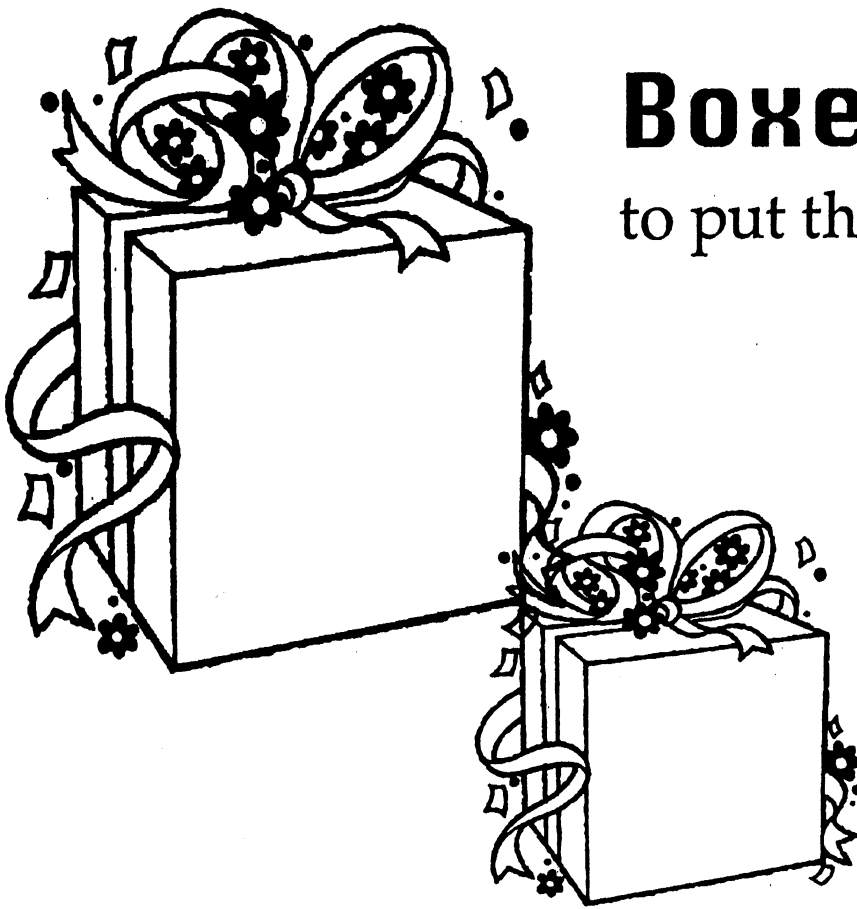
### CATEGORY: MOVIE STARS

- |   |          |
|---|----------|
| 6. for \$100: This action hero from Hong Kong does all his own stunts.                                  | 6. _____ |
| 7. for \$200: This blonde singer-actress starred in <i>Evita</i> and <i>Desperately Seeking Susan</i> . | 7. _____ |
| 8. for \$300: This actor is perhaps the first Spanish-speaking superstar.                               | 8. _____ |
| 9. for \$400: One of these three brothers never speaks in their old but still popular comedies.         | 9. _____ |

### CATEGORY: BORROWED WORDS

- |   |           |
|---|-----------|
| 10. for \$100: Spanish gives English the name of a hot sauce and a lively kind of dance music.  | 10. _____ |
| 11. for \$200: Japanese for "empty hand," this word names a popular martial art.                | 11. _____ |
| 12. for \$300: Hindi gives us the name of this shirt and pants combination worn in bed.         | 12. _____ |
| 13. for \$400: Chinese is the source of <u>all</u> the variations of the name of this beverage. | 13. _____ |





**Boxes** are places  
to put things.

Sometimes you find boxes inside boxes.  
The sentence below has eight boxes in all!

*The cat in the hat and lots of other  
funny animals created by Dr. Seuss  
are characters loved by children all  
over the world.*

# Teacher and Tutor Notes for Chapter Five

This chapter introduces one of the areas of English grammar that many students have the most difficulty with because it includes countable and uncountable nouns, articles and plurals, quantifiers, pre- and post-modifiers and a number of other things whose precise forms are demanding grammatically but add little to meaning. For example, a grammatically dreadful sentence like *\*Most of girl who their mother teach them to cook early in the life enjoy this in adult's year—is* still easy to understand. The chapter is not easy. Nominals are never easy. But here their challenging features are treated as part of a unit called a **box**, and the anecdotal evidence is that students deal better with such units than with fragmented grammar problems. Boxes have a structure, a unity, and they are easier to edit if the relations among their parts are seen.

- a philosophic theme

## Part and whole

Part and whole usually work very well together. The bass doesn't go off on its own to leave the treble hanging. The heart doesn't do an ego number and decide to slow down just when the body is speeding up. Though a noun is usually the center of a nominal construction, much of its meaning, and thus its importance, comes from the other parts of the construction—a determiner, a modifier, perhaps an inflection—or the absence of those things. Do we see the things and people around us as crucial to our identity and importance, or do we think our imperial Self is enough?

- X-Word Grammar terms

The word **box** means a nominal (a noun-centered or noun-functioning structure) or a pronominal like *it* or *she* that is used in subject, object or complement position.\* A box, then, is a form-function relationship. The noun cluster *last Monday* is a box in the sentence *Last Monday was a holiday*, but not in the sentence *Last Monday we started the new semester*. The terms **countable** and **uncountable** are standard in ESOL teaching, and **determiner** is standard in any modern language textbook. The term **proper noun** is a curious carryover from Latinate terminology, retained because it doesn't mislead, and many students already know it.

- Discovery Tasks

**Exercise 5a** asks students to look at a sample of potential boxes, decide what they have in common and put them in real boxes in sentences. The word *potential* is used because although the list is all nouns, noun clusters and pronouns, several could be placed in other positions than subject, object or complement. A box is not a box unless it's in a sentence. Advanced students seem to accept the analogy that you know I'm a woman just by looking at me, but you don't know if I'm a tenant or a landlord, a renter or an owner, unless you see me in relation to the place I live.

**Exercises 5b** and **5c** ask students to find boxes in a their own writing and in a text. The former may be difficult and is probably best done with the whole class and a transparency.

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\*The term **pronominal** is used here, for the teacher or tutor, because it is a more accurate term than **pronoun**. A pronominal replaces an entire nominal, not just the noun in it; we don't say, "Do you like my funny blue hat? I bought my funny blue it at Macy's." This is explained briefly to students in Exercise 5m, but instead of either term, the word **referent** is introduced.

## **Chapter 6**

# **COMBINING: EQUAL & UNEQUAL PARTNERS**



# Teacher and Tutor Notes for Chapter Six

This chapter introduces the seven basic sentence patterns, which are illustrated on page 69.

- a philosophic theme

*dependent and independent*

The chapter uses themes like couples, ingredients and the family to look at whether people and things can enhance or strengthen each other or whether such relationships weaken members and lessen individual identity. For any individual, central questions are "Can I be more myself through someone else? Can I be dependent and independent at the same time?"

- X-Word Grammar terms

The word **fanboy**, an acronym for the family of connectors that includes *for, and, nor, but, or* and *yet*, is introduced in this chapter and distinguished from larger groups of connectors **prepositions, subordinators, linkers** and **sequence signals**, all of which are listed fairly extensively in Appendix 3. New sentence position names, **shifter** and **insert**, are illustrated on page 69; they are, respectively, the two positions outside a trunk for non-trunk adverbials and the position between major sectors for extra material traditionally called appositives and non-restrictive adjectival clauses. Inserts are recognizable by being enclosed in punctuation. The five construction types, besides trunks, which typically fill these new positions—**words, noun clusters, phrases, verb clusters** and **clauses**—are taken up briefly on page 80.

- Discovery Tasks

xxx

- writing applications

xxx

- supplementary work

xxx

# Seven Sentence Patterns

**T**

(TRUNK)

*I like chocolate.*



**T=**

(TRUNK WITH TWO PARTS)

*I like to eat it  
and  
cook with it.*

**TE**

(TRUNK WITH END SHIFTER)

*It's hard for me to resist it  
because I'm a chocoholic.*

**FT**

(FRONT SHIFTER AND TRUNK)

*When I eat too much chocolate,  
I immediately feel guilty.*

**T+T**

(TRUNK PLUS TRUNK)

*I promise myself to cut back,  
but  
I never do.*

**TI**

(TRUNK WITH INSERT)

*My sister                      laughs at me.  
, who doesn't have this problem,*

**LT**

(LINKER AND TRUNK)

*Still, we both know it's an addiction.*



6a. **Discovery Task: Pulling Out Trunks**

**Instructions:** Most of the sentences in the passage below are combined sentences like the ones on page 69. But every one of them contains a trunk, and one contains two whole trunks joined by *and*, *but*, *so* or *or*. Find eleven trunks and write each one as a yes-no question below. Note: If the question is too long for one line, just write as much as you can fit on the line.

*The Family as Gang*

<sup>1</sup>In his essay "The American Family versus American Art," Eli Siegel calls the family "the oldest gang in history." <sup>2</sup>The family can be falsely defensive. <sup>3</sup>Sometimes it protects a family member who shouldn't be protected, or it attacks an outsider unfairly. <sup>4</sup>When the family does this, it is not helping its members. <sup>5</sup>It is weakening them because it is more interested in coziness than justice.

<sup>6</sup>A strong family puts justice first. <sup>7</sup>It praises the good in its members and criticizes the bad. <sup>8</sup>Obviously, this is not an easy job. <sup>9</sup>The main members—usually a father and mother—have to be both tough and loving. <sup>10</sup>Nevertheless, it is hard to know what's right if you're in the middle of a problem looking out.

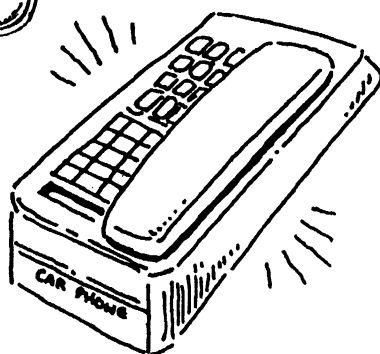
1. *Does Eli Siegel call the family "the oldest gang in history"?*
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_
11. \_\_\_\_\_

The best and most popular connectors in English are

***and, but*** and ***so***.



*A woman is playing the piano,  
and  
a man is listening.*



*A phone rang,  
but  
no one answered.*



*It was snowing very hard,  
so  
I stayed in all day.*

*And, but* and *so* are called **fanboys**.\*

They can join two whole trunks: **T+T**.

A T+T sentence usually has a fanboy, a comma

and two different subjects.

\*The name **fanboys** comes from the fact that this whole family of connectors is just seven words: *for, and, nor, but, or, yet* and *so*—whose first letters spell out 'fanboys'.

## 6b. Finding T+T

**Instructions:** Read the passage below and find four T+T sentences: sentences that have two whole trunks plus a fanboy. Then write them as yes-no questions below. Remember: if you can't make two yes-no questions, you don't have T+T.

### Famous Couples

<sup>1</sup>History and literature are filled with famous couples: Romeo and Julliet, Antony and Cleopatra, Lancelot and Guinevere. <sup>2</sup>Many are known for their romantic relationship, but there are couples known in science, the arts and crime . <sup>3</sup>The Curies, for example, discovered radium together and shared a Nobel Prize. <sup>4</sup>Percy Bysshe Shelley wrote great poetry, and his wife Mary gave us Frankenstein. <sup>5</sup>Bonnie and Clyde robbed banks together and died together.

<sup>6</sup>Not all couples are men and women. <sup>7</sup>Hansel and Gretel are children, and Mickey and Minnie are mice! <sup>8</sup>Castor and Pollux, two brothers of Greek legend, were so close that their father Zeus let them stay together even after one died. <sup>9</sup>Close friends or partners are not usually called a couple; we call them "buddies." <sup>10</sup>Movies and TV give us buddies like the Lone Ranger and Tonto, Butch and Sundance and Thelma and Louise. <sup>11</sup>Couples and buddies need each other for something, so they stay together.

1. T<sub>1</sub>: \_\_\_\_\_  
+:  
T<sub>2</sub>: \_\_\_\_\_
2. T<sub>1</sub>: \_\_\_\_\_  
+:  
T<sub>2</sub>: \_\_\_\_\_
3. T<sub>1</sub>: \_\_\_\_\_  
+:  
T<sub>2</sub>: \_\_\_\_\_
4. T<sub>1</sub>: \_\_\_\_\_  
+:  
T<sub>2</sub>: \_\_\_\_\_

## 6c. Think about It!

Would you like a relationship like this sentence pattern, T+T? Join as equals, become one, and keep your identify at the same time? How's that for sameness and change!

# 6d. Combining with *But*

**Instructions:** Make nine good sentences below by joining contrasting trunks with *but*.  
Start with a capital letter and end with a period. Use a comma at the end of the first trunk. Remember: your list is alphabetical, so you can start with a phrase from either column.

- |  |   |
|--|---|
| •the ancient abacus is its true "grandfather"      | •I thought I'd pass biology in one term |
| •Africa has many wild animals                      | •I learned a lot anyway                 |
| •Americans love baseball and football              | •it is only about 1500 years old        |
| •basketball is their only <u>native</u> team sport | •my real name is Diosdado               |
| •the computer is still very new                    | •there are no tigers there              |
| •English is a top world language                   | •there are obviously three Americas     |
| •everybody calls me Indio                          | •they live several years longer         |
| •I didn't pass calculus on my first try            | •the U.S. is often called America       |
| •I have to take it again                           | •women earn 24% less than men           |

1. *The computer is still very new, but the ancient abacus is its true "grandfather."*
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_

\*In general, use *but* about twenty times as often as *However* when you are trying to show a contrast between two ideas.

## 6e. Combining with So

**Instructions:** *So* has a special meaning. It connects a fact and the result or effect of that fact. USE IT INSTEAD OF *THEREFORE* TO SHOW A CAUSE-AND-EFFECT RELATIONSHIP. Make eight good sentences by joining cause-and-effect trunks with *so*. Start with a capital letter, end with a period, and use a comma in between. Again, you can start a sentence with a phrase from either column.

- bananas are damaged by cold
- children need a loving home
- I don't gamble anymore
- I had to take a new driving test
- I lost a lot of money in Atlantic City
- my driver's licence expired
- people should learn modern skills
- raspberries are very expensive

- retirement communities are booming
- some people love the winter cold
- their parents need to get along
- there are more elderly than ever before
- they go swimming in January
- they shouldn't be refrigerated
- unskilled jobs are hard to find
- we don't eat them very often

1. \_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_
3. \_\_\_\_\_  
\_\_\_\_\_
4. \_\_\_\_\_  
\_\_\_\_\_
5. \_\_\_\_\_  
\_\_\_\_\_
6. \_\_\_\_\_  
\_\_\_\_\_
7. \_\_\_\_\_  
\_\_\_\_\_
8. \_\_\_\_\_  
\_\_\_\_\_

## 6f. So and Because

Just read the sentences above with their trunks reversed (and, if necessary, their subjects), but use *because* as your connector instead of *so*. Do you still get the cause-and-effect relationship?

6g. **Discovery Task: What's Special about And?**

**Instructions:** Study the passage below with your group, and pull out 15 different pairs or groups of words combined with *and* and copy them below. Then, with your group, decide what makes *and* different from *but* and *so*.

*Friendly Foods*

<sup>1</sup>Some foods taste good all by themselves—for example, apples, ice cream and popcorn.  
<sup>2</sup>But others are lost without their partners: spaghetti and meatballs, fish and chips, rice and beans.  
<sup>3</sup>The best partners give something to each other and get something in return.  
<sup>4</sup>Take cookies and milk, for instance.  
<sup>5</sup>Cookies are too dry without milk, and milk is too bland without cookies.  
<sup>6</sup>Together they are solid and melting, sweet and mild, rough and smooth.

<sup>7</sup>Combined in a recipe, ingredients lose individual character, but something new results.  
<sup>8</sup>Flour, water, salt and yeast give us bread; ketchup, mayo and spices give us a homestyle Russian dressing.  
<sup>9</sup>Some recipes need many ingredients and great cooking skills.  
<sup>10</sup>Others need only good food friends and simple skills, and they will please our palates.

1. apples, ice cream and popcorn
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_
11. \_\_\_\_\_
12. \_\_\_\_\_
13. \_\_\_\_\_
14. \_\_\_\_\_
15. \_\_\_\_\_

**Questions for Your Group**

How many different structures can *and* join together? \_\_\_\_ How many separate items in a list? \_\_\_\_ Is there a rule for where to put *and* in a list? \_\_\_\_ When do you put a comma before *and*? \_\_\_\_  
Is there any punctuation mark in the passage above that works just like *and*? \_\_\_\_

## 6h. Contrasting T+T, T= and LT

**Instructions:** A T+T (trunk plus trunk) sentence has two whole trunks, two subjects (usually different) and a fanboy or semi-colon. The fanboy needs a comma. Write T+T sentences in the past for the first two pictures below.

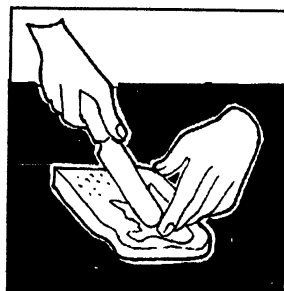
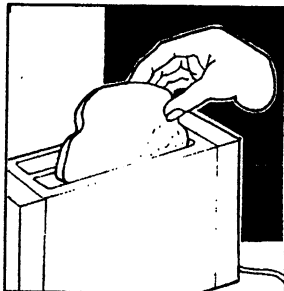
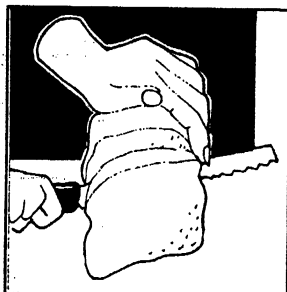


1. T<sub>1</sub>: A cashier totaled up some groceries,  
 +: and  
 T<sub>2</sub>: a young man bagged them.



2. T<sub>1</sub>: \_\_\_\_\_  
 +: \_\_\_\_\_  
 T<sub>2</sub>: \_\_\_\_\_

**Instructions:** A T= (trunk with two parts) sentence has one trunk, one subject, two or more verbs or predicates and a fanboy. The fanboy never needs a comma. Write one past T= sentence for all four pictures below. Call the subject "Phil."



3. \_\_\_\_\_  
 \_\_\_\_\_

**Instructions:** An LT (linker and trunk) sentence has one trunk with a **linker** before it.\* One group of linkers is called **sequence signals**—words like *First*, *Then*, *Later*, etc. Write two "Phil" sentences about the same four pictures, both T=, but start the second one with a sequence signal.

4. \_\_\_\_\_  
 \_\_\_\_\_

\* See Appendix 3, "Fanboys, Linkers and Sequence Signals" for a list of linkers.

6i. Identifying T+T, T= and LT

Instructions: Read the passage below, then identify each sentence pattern by number as one of the following—

T      T+T      T=      LT

or any combination of these four patterns. Then write as much of each of 13 trunks, again in the form of yes-no questions, as you can fit on a line. Don't include the trunks in quotation marks.

*A Great Love*

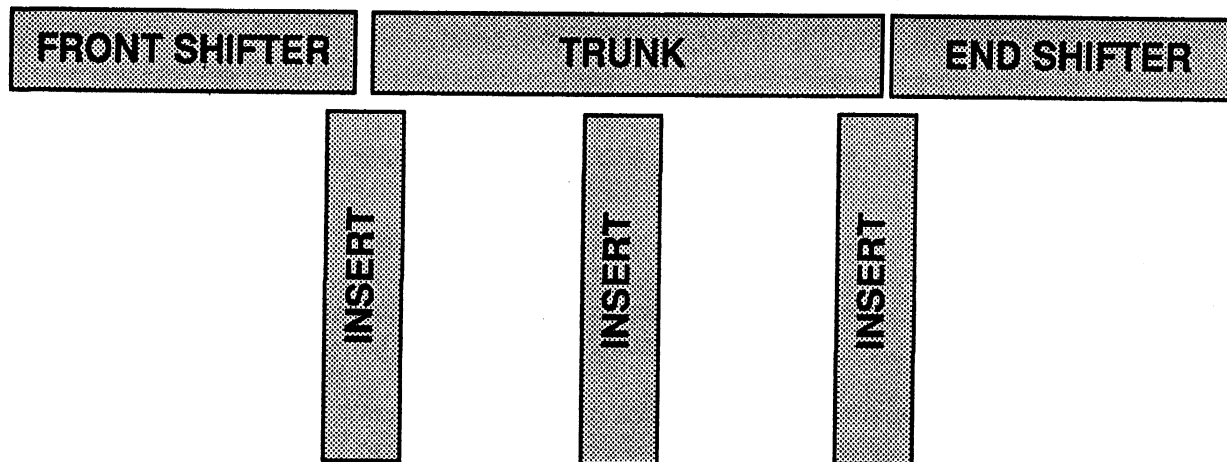
<sup>1</sup>The year 1845 marked the beginning of a great love story. <sup>2</sup>Poet Robert Browning wrote to poet Elizabeth Barrett and said, "I love your verses with all my heart, dear Miss Barrett." <sup>3</sup>Browning was 33, and Barrett was 39. <sup>4</sup>Her father did not want any of his children to marry. <sup>5</sup>Nevertheless, Robert and Elizabeth wrote daily and met secretly.

<sup>6</sup>Finally they were allowed to marry. <sup>7</sup>Their marriage had a lot of pain in it, but their love was very great. <sup>8</sup>They respected each other and always tried to strengthen each other. <sup>9</sup>Her most famous poem begins, "How do I love thee? Let me count the ways." <sup>10</sup>His nickname for her was "my little Portuguese," so he called her love poems "Sonnets from the Portuguese."

1. T: Did the year 1845 mark the beginning of a great love story?



There are several places outside the trunk to add information.



**EXAMPLES:**

**FT:** *When the sun rises, plants convert energy to food.*  
*If I had a little time, I'd explain it to you.*  
*After Friday's class, we can discuss this further.*

**TE:** *Plants convert energy to food when the sun rises.*  
*I'd explain it to you if I had a little time.*  
*We can discuss this further after Friday's class.*

**TI:** *Professor Ames, who teaches biology, can join us.*  
*This subject is one of my favorites, a real gem.*  
*Solar energy, the energy of the future, is also the oldest form of energy we know.*

The relation between a trunk and the new positions is one of ***dependence and independence.***

A trunk is independent because it can make a sentence by itself. **Shifters** and **inserts** are dependent because they must be attached to a trunk.

6j. **Discovery Task: Finding FT and TE**

**Instructions:** With your partner or group, read the passage called "The First Americans" in Appendix 1 and find three sentences that begin with any of these words: *when, if, although, since, as soon as, while, during, before or after*. Copy them on a sheet of paper and turn each one into a yes-no question. What happens? Label these FT (front shifter and trunk). Then find three more sentences with the same words in the middle or near the end of the sentence. Copy these, too, and label them TE (trunk and end shifter).

6k. **Shifters Do Shift**

**Instructions:** The only way to tell if something is a shifter is to shift it. Try to shift the beginning of each sentence below to the end of the sentence, but don't make a question. If you can, write it that way. If you can't, leave the space blank.

1. In today's class we're studying shifters.

*We're studying shifters in today's class.*

2. When we finish isn't important.

3. Next week there will be another chapter.

4. Monday school is closed.

5. Monday is a holiday.

6. If I can afford it, I'll go to Boston.

7. Asking my parents for extra money doesn't thrill me.

8. Every time I want to do something extra, I have to ask them.

9. Sometimes studying full time seems too much.

10. Studying and working, a student has some money but no time.

## 6l. What Can Be a Shifter?

**Instructions:** Look the sentences you wrote on page 79, where you moved shifters from front positions to end positions. Copy each of the shifters you found on the correct line below by trying to match it with one of the descriptions. The first shifter from page 79 is already written in.

**word** (just one word that can shift from front to end)

---

---

**noun cluster** (two or more words with a noun as the main word)

---

---

**phrase** (a preposition— *in, on, at, during, between*, etc.—plus its object)\*

*in today's class*

---

**verb cluster** (two or more words with a verb as the main word)

---

---

**clause** (a subordinator—*when, if, because, although*, etc.—plus a trunk)\*

---

---

## 6m. Shifter Punctuation

**Instructions:** Look at the page 79 sentences again and answer the questions below.

1. Which front shifters needed a comma? Write the sentence number(s): \_\_\_\_\_
2. Which of the five construction types are they? \_\_\_\_\_
3. Did you use a comma when you shifted them to the ends of sentences? \_\_\_\_\_
4. Can you make up a simple comma rule for FT and TE sentences? \_\_\_\_\_

---

\* See Appendix 3 for a complete list of prepositions and subordinators.

## 6n. Making FT and TE Sentences: Easy Matching

**Instructions:** Make eight good FT or TE sentences by combining two sentence parts from anywhere in the list below. Remember: long FT's need a comma; TE's do not.

- |  |   |
|--|---|
| •after the Japanese attacked Pearl Harbor  | •it turns to ice                        |
| •airplanes have been crossing the Atlantic | •my parents will keep sending money     |
| •although English spelling is difficult    | •since 1929                             |
| •because labor is underpaid there          | •two astronauts walked on the surface   |
| •during the first moon landing             | •unless we step up conservation efforts |
| •the grammar is relatively easy            | •U.S. companies move to Mexico          |
| •hundreds more species will be lost        | •the U.S. entered World War II          |
| •if I pass all my courses                  | •when water reaches 0° centigrade       |

1. \_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_
3. \_\_\_\_\_  
\_\_\_\_\_
4. \_\_\_\_\_  
\_\_\_\_\_
5. \_\_\_\_\_  
\_\_\_\_\_
6. \_\_\_\_\_  
\_\_\_\_\_
7. \_\_\_\_\_  
\_\_\_\_\_
8. \_\_\_\_\_  
\_\_\_\_\_

## 6o. Think about It!

Would you like a relationship with your parents (or with your children) like the sentence patterns FT and TE? Parents, like trunks, have more independence, but children, like shifters, add to them, give them meaning. They need each other to be all they can be.

# 6p. Making FT and TE Sentences: Harder Matching

**Instructions:** Make nine good FT or TE sentences by adding a subordinator or a preposition and combining two sentence parts from anywhere in the list below. One combination is already done.

- |   |  |
|---|--|
| •1929 and 1987                            | •the long war in Vietnam               |
| •a lot of companies are still "dowsizing" | •my first job was improving my English |
| •cable and direct TV are really hot       | •the microchip was invented            |
| •computers have become much smaller       | •network TV is suffering               |
| •eating a big meal                        | •people shouldn't swim for two hours   |
| •genetic engineering can be disastrous    | •the U.S. economy is strong            |
| •I came to the U.S.                       | •U.S. stock markets took a huge plunge |
| •I were a citizen of the U.S.             | •we study its consequences seriously   |
| •I'd be able to vote in U.S. elections    | •young Americans protested strongly    |

1. *In 1929 and 1987 U.S. stock markets took a huge plunge.*
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_

## 6q. Discovery Task: Finding TI

**Instructions:** Using the same passage called "The First Americans" in Appendix 1, find three sentences that have an extra group of words either inserted into the middle of a sentence or added on to the end of a sentence. The way you will recognize these things called **inserts** is that they have some kind of punctuation on both sides: two commas(,...), two parentheses (...), two dashes (—...—), or, at the end of a sentence, a comma and a period (,...) or a colon and a period (:,...). When you find these sentences, you do not have to recopy them. Just write their sentence numbers below, and write the word or words that they define or illustrate or give extra information about.

---

---

---

## 6r. Where Do Inserts Go?

**Instructions:** Inserts do not shift from one side of a sentence to the other. They go next to the thing they give extra information about. Rewrite each sentence below with its insert in the right place and with punctuation on both sides of it.

1. T: John and John Quincy Adams were both Presidents of the United States  
I: father and son

---

---

2. T: They lived during the American Revolution  
I: a time of great conflict and great leadership

---

---

3. T: John was the second President of the United States  
I: 1735-1826

---

---

4. T: He is famous for three contributions  
I: protesting the Stamp Act, supporting Washington as commander-in-chief and helping write the Declaration of Independence

---

---

5. **T:** John Quincy Adams acquired Florida from Spain  
**I:** the sixth U.S. President
- 
- 

6. **T:** His election was not what we know nowadays  
**I:** with no vote by the people but only the House of Representatives
- 
- 

6. **T:** Both men retired to Massachusetts  
**I:** disappointed with failing at reelection  
**I:** where they died
- 
- 

## 6s. Identifying All Sentence Patterns

**Instructions:** Circle the sentence pattern that best describes each sentence below.

- |   |   |            |    |    |    |    |    |
|---|---|------------|----|----|----|----|----|
| 1. <i>I live with my parents, but I have my own life, too.</i>                        | T | <u>T+T</u> | T= | LT | FT | TE | TI |
| 2. <i>I work part-time and pay them some rent.</i>                                    | T | T+T        | T= | LT | FT | TE | TI |
| 3. <i>Still, it's nothing like what I would pay on my own.</i>                        | T | T+T        | T= | LT | FT | TE | TI |
| 4. <i>I'd have to work full-time if I had my own apartment.</i>                       | T | T+T        | T= | LT | FT | TE | TI |
| 5. <i>I wouldn't be able to go to school.</i>   | T | T+T        | T= | LT | FT | TE | TI |
| 6. <i>My parents don't want me to miss my education, so they help me financially.</i> | T | T+T        | T= | LT | FT | TE | TI |
| 7. <i>When I'm actually in their home, I have to obey their rules.</i>                | T | T+T        | T= | LT | FT | TE | TI |
| 8. <i>My activities outside the house are my business, which I keep to myself.</i>    | T | T+T        | T= | LT | FT | TE | TI |

## 6t. Correcting Run-On Sentences

**Instructions:** The passage below has three periods, but it has fifteen trunks! This means the passage has **run-on sentences**: sentences that need to be either separated completely with a period and capital letter or joined properly with *and*, *but*, *so* or a semicolon. First make fifteen yes-no questions. Then go back to the passage and put in periods and fanboys where they would make the story the clearest and most natural-sounding it can be.

*One day a man was walking past a mental institution, he could hear voices on the other side of a wall, he couldn't see anything, he stopped to listen more carefully the voices said, "That's seven." The listener didn't understand soon he heard the same voices say, "That's eight." His curiosity overcame him, he climbed up to the top of the wall there he saw one tall patient on the wall and many others below, the tall patient pushed the man off the wall, the people below said, "That's nine."*

1. Was a man walking past a mental institution?
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_
11. \_\_\_\_\_
12. \_\_\_\_\_
13. \_\_\_\_\_
14. \_\_\_\_\_
15. \_\_\_\_\_



## 6u. Sentence Combining

**Instructions:** Combine some of the sentences below using these sentence patterns:

**T+T      T=      LT      FT      TE      TI**

You can put more than one pattern together, e.g. FTE or LT=, but use only one linker; that's enough for a passage of this length. If you leave a sentence alone, use dot-dot-dot (...) to show the omission.

## *The Kennedys*

<sup>1</sup>The closest thing the U.S. has to royalty is the Kennedy family of Massachusetts. <sup>2</sup>The parents were Joseph and Rose. <sup>3</sup>Both were the children of Irish immigrants. <sup>4</sup>They had nine children. <sup>5</sup>This included four sons. <sup>6</sup>Joseph made a lot of money in the 1920s. <sup>7</sup>He made his fortune available to his sons. <sup>8</sup>He wanted to achieve his political ambitions through them.

<sup>9</sup>Joseph Jr. was the eldest of the Kennedy sons. <sup>10</sup>He was killed in war. <sup>11</sup>He was only 29. <sup>12</sup>John became the first Catholic President. <sup>13</sup>He was also the youngest President. <sup>14</sup>He was assassinated in 1963 by Lee Harvey Oswald. <sup>15</sup>Oswald was also killed. <sup>16</sup>Robert Kennedy was also assassinated. <sup>17</sup>That was five years later. <sup>18</sup>He was running for President. <sup>19</sup>Edward Kennedy was nicknamed Ted. <sup>20</sup>He also wanted to run for President. <sup>21</sup>He withdrew from the 1979 race. <sup>22</sup>He had been involved in an accident in which a young woman died. <sup>23</sup>Teddy Kennedy has been a powerful U.S. Senator since 1972.

<sup>24</sup>All the Kennedy children became leaders. <sup>25</sup>The women did not run for office. <sup>26</sup>They have been leaders in other fields. <sup>27</sup>Some of these fields are social action and philanthropy.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



## **Chapter 7**

*How do we use*

# **X-Word Families?**



# Teacher and Tutor Notes for Chapter Seven

This chapter emphasizes discovery procedures to find what is commonly called "the meanings of the verb tenses." It begins with the 100% predictable forms a finite verb phrase can take with the different x-word grammar families as head and ask students to find these forms in texts and (1) count them and (2) infer their "meanings"—or, more accurately, their uses in particular contexts.

- a philosophic theme

*A finite verb phrase is simple and complex.*

The simplest, most familiar things are always complex at the same time. A paper clip, for example, is just a short length of steel bent into a particular shape. But how long did it take man to smelt? What different metals are in this object? How was this peculiar shape come to? Every language in the world has a way of showing time reference (tense), time relationships (aspect) and the seeing of self and world vis-a-vis a particular action that is called modality.\* Many can also show a reversed relation of subject and object in the verb phrase (voice). The forms in English are simple; the meanings, or uses, are not, yet they work together beautifully.

- X-Word Grammar terms

xxx

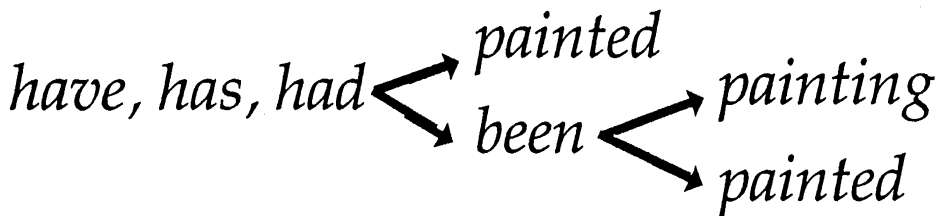
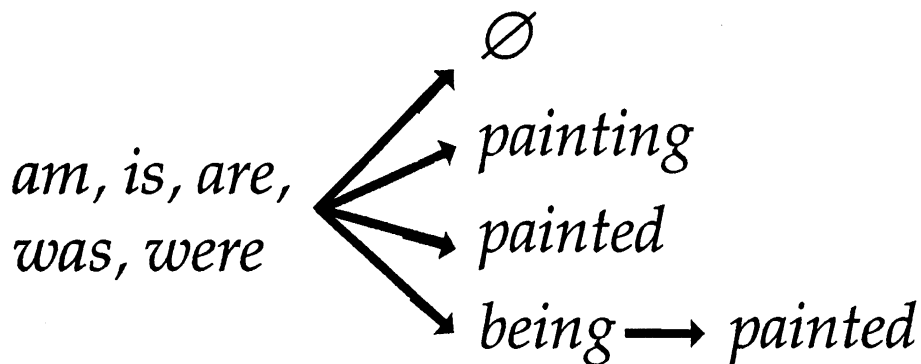
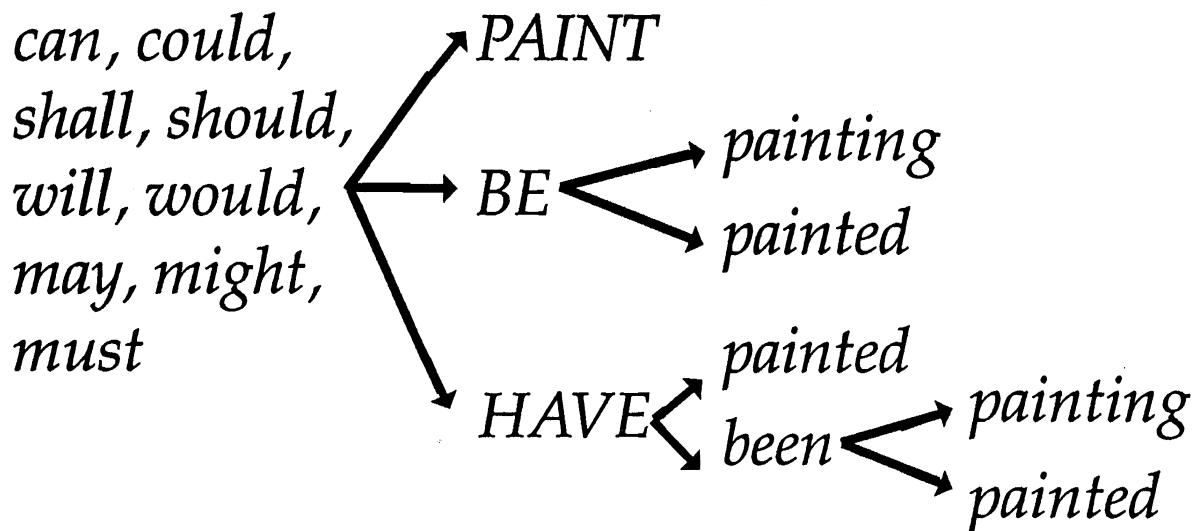
- Discovery Tasks

xxx

\*Some linguists say that only Japanese and Icelandic do not have a grammatical means of expressing modality.

Here are *all the possible verb phrases*  
for each x-word family.\*

*do, does, did* → PAINT



\*A five-word verb phrase is possible—*could have been being painted*—but it is very rare. Verb phrases are possible with semi-modals—*have to paint, be going to paint*—but most of them are more common in speech than in writing, and they can be counted with true modals.

## 7a. All Possible Verb Phrases

**Instructions:** Use the chart on page 89 to fill in all the verb phrases below.

### One-Word Verb Phrases

Only five x-words can stand by themselves as whole verb phrases. Write a different one in each box below. Assume that all great-grandparents are dead, so use the past.

I am a painter. Al \_\_\_\_\_ a painter. We \_\_\_\_\_ both painters. My great-grandfather \_\_\_\_\_ a painter. Both of Jake's great-grandparents \_\_\_\_\_ painters.

Three more x-words can make one-word verb phrases if they are hidden in the main verb. Write each of those three here using *PAINT* as your main verb.

I \_\_\_\_\_ houses. Al \_\_\_\_\_ houses. My great-grandfather \_\_\_\_\_ houses.

### Two-Word Verb Phrases

The *DO* family of x-words, when shown, can make only two-word verb phrases. Write each one below in its yes-no question form. Again, use *PAINT* as your main verb.

\_\_\_\_\_ you \_\_\_\_\_ your own house? \_\_\_\_\_ your brother \_\_\_\_\_ his own house? \_\_\_\_\_ your great-grandparents \_\_\_\_\_ their own house?

The *HAVE* family of x-words can make either two- or three-word verb phrases. Write a different two-word verb phrase with a *HAVE* family x-word below.

I \_\_\_\_\_ many houses. Al \_\_\_\_\_ many houses.

I \_\_\_\_\_ already \_\_\_\_\_ my house when Al offered to help me.

The *BE* family of x-words can also make either two- or three-word verb phrases, but it is the only family that can make different two-word verb phrases: active (*BE* + *-ing*) and passive (*BE* + participle). Write the five active ones, where the subject does the action of the verb.

I \_\_\_\_\_ my house this weekend. Al \_\_\_\_\_ his house, too. We \_\_\_\_\_ our houses different colors. When I called him, he couldn't talk because he \_\_\_\_\_ his basement. Everybody was involved; his children \_\_\_\_\_ the fence around the house.

Now try the *BE* family in its passive form, where the subject doesn't do anything; it "receives the action of the verb." (Leave out *I am* because it sounds funny with *painted*.)

My car \_\_\_\_\_ professionally when necessary because the job requires expertise and special paint. My children's bicycles \_\_\_\_\_ the same way. My car \_\_\_\_\_ last year because I was in an accident.

The bicycles \_\_\_\_\_ just because the kids wanted a change.

The modals can make two-, three- and even four-word verb phrases, as the chart on page 89 shows. Their two-word verb phrases look very similar for *I, he, she, we*, etc., but they have more dictionary meaning than other x-words. Here, use just three modals with *PAINT* that seem to fit the situation below. The last one is negative.

Ben \_\_\_\_\_ his house by himself if he \_\_\_\_\_ at all,  
but he tells me he really \_\_\_\_\_.

### Three- and Four-Word Verb Phrases

Three- and four-word verb phrases, as you will see in this chapter, are not common, but they allow a verb phrase to combine different verb features: **tense, aspect, modality** and **voice**. The *DO* family of x-words shows only tense, no combinations, so it isn't here. Start with the *BE* family. Its three-word verb form combines progressive aspect (*BE* + *-ing*) and passive voice (*BE* + participle). Again, use *PAINT* as your main verb.

I have to be very patient because I \_\_\_\_\_ by a well-known  
portraitist. My husband \_\_\_\_\_, too. Our children \_\_\_\_\_  
not \_\_\_\_\_ because they can't sit still long enough. Last month we  
walked in on Lady Betty while she \_\_\_\_\_ by the same  
artist, and she was quite upset because she didn't want anyone to know she and  
Lord Foppington \_\_\_\_\_ until the job was finished.

The *HAVE* family of x-words features **perfect aspect** (*HAVE* + participle) in its two-word verb phrase, but it can add both progressive aspect (*BE* + *-ing*) and passive voice (*BE* + participle). Write one example of the former below. You'll need the middle auxiliary *been*.

Monsieur Le Flatteur \_\_\_\_\_ the rich and famous since he  
moved to our city.

Now try a passive form with a member of the *HAVE* family of x-words.

Lady Betty \_\_\_\_\_ by several other artists, but she prefers  
Monsier Le Flatteur because she feels his work is so true to her real beauty.

The modals can combine progressive aspect, perfect aspect and passive voice. Use just *would*, and start with progressive aspect (*BE* + *-ing*), then switch to passive (*BE* + participle).

Monsier Le Flatteur \_\_\_\_\_ houses if he could make  
enough money at it, and all of the houses \_\_\_\_\_ white  
inside and out.



Now switch to past time reference. Imagine that poor Monsieur Le Flatteur is dead, and write the same ideas about him. (Typically you have to use the middle auxilliary *have* with modals to make their verb phrase refer to past events.) Again, use only *would*.

Monsier Le Flatteur \_\_\_\_\_ houses if he could have made enough money at it...

And the second part of this sentence needs a four-word verb phrase because it combines modality, past time reference and passive voice!

...and all of the houses \_\_\_\_\_ white inside and out.

And we'll finish with another four-word verb phrase that combines modality with both perfect and progressive aspect. Imagine that Monsieur Le Flatteur is alive again and regretting his choice of painting careers. Use *could* as your modal.

"Looke at me! I've been painting spoiled rich and famous people all these years when I \_\_\_\_\_ beautiful white houses!"

### Verb Phrases with Semi-Modals

Here are some of the most common semi-modals, which you will study in Chapter 9. All of them, like the true modals, use a base form of their main verb. Since they are used more in speech than in writing, the first four are listed with their common pronunciation.

*be going to* /gənə/

*have to/has to* /həfə/həstə/

*want to* /wanə/

*have got to* /gatə/

*need to*

*be able to*

*be supposed to*

*be willing to*

Use any of these semi-modals in their correct forms with *PAINT* in the spaces below.

I don't \_\_\_\_\_ my apartment, but I \_\_\_\_\_ it because it's looking really shabby. My landlord \_\_\_\_\_ it every five years, but he's hard to get, so I' \_\_\_\_\_ it myself.

### 7b. Think about It!

The most obvious opposites that all these verb phrases put together are simple and complex: you have just four grammar categories—tense, aspect, modality and voice—and by combining the same few forms—20 x-words, four middle auxiliaries and three main verb forms—you can make 110 different verb phrases! Look around and you'll find everything, including yourself, puts together simple and complex.

# 7c. Discovery Task: Descriptive Texts

Make your usual groups and turn to Appendix 1, pages 153 and 154. You will see two descriptive texts. The first, "Owls," is written at a middle school or junior high level; the second is for adults (a high school level of reading). Each member of your group should first work individually to mark all verb phrases that begin with an x-word or have a hidden x-word in them. Use a highlighter or underline. The the group should compare what you've found, then write the number of verb phrases in each category below.

	Owls	Take Heart!
# of words/# of sentences	298/25	
# of x-verb phrases	36	
# BE x-words alone	6	
# with <i>did</i>	-	
# with <i>do/does</i>	20	
# with <i>have/has</i>		
# with <i>had</i>		
# with modals*		
# with BE + -ing: <i>is/are</i>		
# with BE + -ing: <i>was/were</i>		
# with BE + participle: <i>is/are</i>		
# with BE + participle: <i>was/were</i>		
three-word x-verb phrases (Write these out.)		

With your group, discuss (1) why some x-words are used a lot while others are not; and (2) the samenesses and differences between the two texts in the way they show and use their verb phrases.

\*If you find a three-word verb phrase that starts with a modal, write it out at the end of the list under "three-word x-verb phrases."

## 7d. Discovery Task: Narrative Texts

Make your usual groups and turn to Appendix 1, pages 153 and 154. You will see two descriptive texts. The first, "Owls," is written at a middle school or junior high level; the second is for adults (a high school level of reading). Each member of your group should first work individually to mark all verb phrases that begin with an x-word or have a hidden x-word in them. Use a highlighter or underline. The the group should compare what you've found, then write the number of verb phrases in each category below.

	<i>In a Strange Place</i>	<i>My Name</i>	<i>Nowhere Man</i>
words/ sentences	_____	_____	_____
x-verb phrases	_____	_____	_____
BE x-words alone	_____	_____	_____
<i>did</i>	_____	_____	_____
<i>do/does</i>	_____	_____	_____
<i>have/has</i>	_____	_____	_____
<i>had</i>	_____	_____	_____
modals*	_____	_____	_____
BE + -ing: <i>is/are</i>	_____	_____	_____
BE + -ing: <i>was/were</i>	_____	_____	_____
BE + participle: <i>is/are</i>	_____	_____	_____
BE + participle: <i>was/were*</i>	_____	_____	_____
three-word x-verb phrases	_____	_____	_____
	_____	_____	_____
	_____	_____	_____
	_____	_____	_____
	_____	_____	_____

Discuss the same things you did in exercise 7c, but this time also compare the narrative texts and the descriptive texts in how they show and use their verb phrases.

\*Once again, if you find a three-word verb phrase, write it out at the end of the list under "three-word x-verb phrases." Most will begin with a modal, but you may find some that begin with a form of BE.



# APPENDICES



## The First Americans

<sup>1</sup>Between 10,000 and 100,000 years ago, the first humans walked to North America from Asia. <sup>2</sup>"Walked?" you say? <sup>3</sup>Yes. <sup>4</sup>Obviously, there were no boats or planes in those days. <sup>5</sup>If you have no vehicles, you walk.

<sup>6</sup>The glaciers of the last Ice Age covered the northern parts of both continents and provided both the reason and the method for early people to migrate to the Americas. <sup>7</sup>First, these humans were hunters. <sup>8</sup>They killed the mammoth—a large, elephant-like animal. <sup>9</sup>When ice covered the land, food was hard to find, so people looked for new hunting grounds. <sup>10</sup>The mammoths, also looking for food, migrated east. <sup>11</sup>Second, the ice made migration possible because it provided a land bridge between Asia and what is now Alaska. <sup>12</sup>If you look at a modern map, you will see the Bering Sea between the two continents. <sup>13</sup>The ancient bridge, which we now call Beringia, has been under water since the ice melted. <sup>14</sup>Although the bridge had no trees, smaller plants and many lakes attracted animals. <sup>15</sup>The mammoths made their way to North America, and early man followed.

<sup>16</sup>What do you think these people were like? <sup>17</sup>We know they were strong. <sup>18</sup>They had to be strong if they walked over ice from one continent to another! <sup>19</sup>They didn't wear much—just animal skins. <sup>20</sup>They tore their food apart with their hands and teeth. <sup>21</sup>But they did have a great aid to eating: fire. <sup>22</sup>No other animal except man can cook food. <sup>23</sup>Early humans, with all their roughness and smelliness, had a fine brain. <sup>24</sup>Even though they could not run or jump or climb as well as other animals, they could think and learn. <sup>25</sup>They lived by their intelligence, a gift of nature all mankind enjoys.

(293 words)

## The Amish

<sup>1</sup>The Amish are a group of Americans who live in Ohio and Pennsylvania. <sup>2</sup>They are different in many ways from other Americans. <sup>3</sup>They speak English in school and with strangers, but they use a dialect of German among themselves. <sup>4</sup>They travel mainly in their own communities—a distance of eight to ten miles—and their means of travel is a horse and buggy. <sup>5</sup>Using the Bible as their guide, they live a simple, strong communal life with many restrictions.

<sup>6</sup>According to the Amish themselves, being Amish means belonging and being needed. <sup>8</sup>It also means being close to God. <sup>7</sup>Technology is unimportant to them. <sup>9</sup>Electricity and indoor plumbing are superfluous. <sup>10</sup>Cars are unnecessary since their travel is so limited. <sup>11</sup>And not having cars keeps their children at home and away from bad influences. <sup>12</sup>Life is safer than in a big city or even modern towns and suburbs.

<sup>13</sup>Amish children must go to school until the age of 14, but after that most Amish parents want their children to drop out. <sup>14</sup>This does not mean that they stop learning. <sup>15</sup>Their learning changes. <sup>16</sup>Teenagers learn the value of work, the idea that work is its own fulfillment. <sup>17</sup>They also learn spiritual values and the meaning of community.

<sup>18</sup>The future is very predictable for most Amish people. <sup>19</sup>They will live, work and marry within a small area and continue the lives their parents have led for many years. <sup>20</sup>They are not against outsiders. <sup>21</sup>In fact, they welcome visitors who respect their culture and do not try to change them. <sup>22</sup>The only time they fight with the outside world is when the world tries to encroach on them or make them do something they don't want to do.

(287 words)



## Owls

<sup>1</sup>Owls are mysterious creatures. <sup>2</sup>We often think of them as being scary or even evil. <sup>3</sup>But why? <sup>4</sup>Perhaps the owls' night habits make them seem spooky. <sup>5</sup>They fly so quietly. <sup>6</sup>It's as if they appear out of nowhere—like ghosts on wings. <sup>7</sup>They fly and even hunt on the darkest of nights. <sup>8</sup>Their eyes seem to glow in the dark. <sup>9</sup>It makes us wonder what strange powers these birds possess.

<sup>10</sup>Owls do possess unusual powers of sight and hearing, but they are completely natural. <sup>11</sup>And really, there is no reason to fear owls. <sup>12</sup>In fact, they are very helpful animals. <sup>13</sup>By hunting mice and other animals, they help to maintain a natural balance of plant and animal life. <sup>14</sup>Without owls, rodents would overrun farmers' fields and storage barns.

<sup>15</sup>As you will discover, there are many different kinds of owls in the world. <sup>16</sup>In all, there are over 100 species, and they vary greatly in size. <sup>17</sup>Eurasian Eagle Owls may measure nearly five feet (1.6 meters) from wing tip to wing tip. <sup>18</sup>But the Least Pygmy Owl, with its one-foot (30 centimeter) wingspan, isn't much bigger than a robin.

<sup>19</sup>Most male and female owls of the same species look alike although the females are usually larger. <sup>20</sup>And in some species, such as the Snowy Owl, the female's colors make her harder to see in the trees of grass where she makes her nest. <sup>21</sup>This protects her from enemies while she sits on her eggs or cares for her young.

<sup>22</sup>Baby owls are usually called chicks. <sup>23</sup>The chicks stay with their mothers and fathers until they are about three months old. <sup>24</sup>Then they find their own hunting territories, where they may stay for the rest of their lives. <sup>25</sup>And they can live to be almost 20 years old!

(298 words)

"Owls" appears in *Zoobooks*, Volume 4, No. 12, published by Wildlife Education, Ltd., San Diego, CA, 1987. It was written for English-speaking children or teenagers.

## Take Heart!

<sup>1</sup>Your heart will beat about 2.5 billion times during your life. <sup>2</sup>Taking good care of your heart now increases the chances that your heart will take good care of you.

<sup>3</sup>The heart is a muscular pump. <sup>4</sup>With each beat of the heart, blood is pumped throughout the body's network of arteries and veins. <sup>5</sup>Arteries carry blood to all body parts, and veins carry blood back to the heart. <sup>6</sup>One important job of blood is to deliver oxygen throughout the body since oxygen is required for cells and organs to function. <sup>7</sup>The heart itself is vitally in need of oxygen, and two coronary arteries deliver oxygenated blood directly to the heart.

<sup>8</sup>At rest, a normal, healthy heart beats about 60-80 times a minute. <sup>9</sup>This is your heart rate. <sup>10</sup>The amount of pressure exerted to pump the blood is called blood pressure. <sup>11</sup>Blood pressure above 140/99 is considered high and must be controlled. <sup>12</sup>During extreme physical exertion, the heart rate may go up to about 200 beats per minute. <sup>13</sup>The blood pressure also increases automatically in response to the body's increased need for oxygen. <sup>14</sup>As the heart works harder and faster, it needs more oxygen. <sup>15</sup>Anything that interferes with the delivery of oxygen to the heart may lead to a heart attack. <sup>16</sup>Warning signs to be aware of include unusual pain, pressure or burning in your chest, which may radiate into your left or right arm, neck, back or jaw, and sweating, nausea, dizziness or shortness of breath.

<sup>17</sup>Americans suffer over 1,000,000 heart attacks each year of which 300,000 are fatal. <sup>18</sup>However, in the last ten to twenty years, deaths from heart attacks have decreased significantly. <sup>19</sup>This is because many Americans have learned how to improve their health by controlling several "risk factors." <sup>20</sup>By understanding how to modify your lifestyle, you can increase your heart health and reduce your chances of suffering a heart attack.

(319 words)

"Take Heart" appeared in HIP Bulletin, Volume 12, No. 1, Winter, 1991.

## In a Strange Town

Sherwood Anderson

<sup>1</sup>There is a particular house in that street—in my home town—I was formerly very curious about. <sup>2</sup>For some reason the people who lived in it were recluses. <sup>3</sup>They seldom came out of their houses and hardly ever out of the yard, into the street.

<sup>4</sup>Well what of all that?

<sup>5</sup>My curiosity was aroused. <sup>6</sup>That is all.

<sup>7</sup>I used to walk past the house with something strangely alive in me. <sup>8</sup>I had figured out this much. <sup>9</sup>An old man with a beard and a white-faced women lived there. <sup>10</sup>There was a tall hedge, and once I looked through. <sup>11</sup>I saw a man walking nervously up and down, on a bit of lawn, under a tree. <sup>12</sup>He was clasping and unclasping his hands and muttering words. <sup>13</sup>The doors and shutters of the mysterious house were all closed. <sup>14</sup>As I looked, the old woman with the white face opened the door a little and looked out at the man. <sup>15</sup>Then the door closed again. <sup>16</sup>She said nothing to him. <sup>17</sup>Did she look at him with love or with fear in her eyes? <sup>18</sup>How do I know? <sup>19</sup>I could not see.

<sup>20</sup>Another time I heard a young woman's voice although I never saw a young women about the place. <sup>21</sup>It was evening and the woman was singing—a rather sweet young woman's voice it was.

<sup>22</sup>There you are. <sup>23</sup>That is all. <sup>24</sup>Life is more like that than people suppose. <sup>25</sup>Little odd fragmentary ends of things. <sup>26</sup>This is about all we get. <sup>27</sup>I used to walk past that place all alive, curious. <sup>28</sup>I enjoyed it. <sup>29</sup>My heart thumped a little. <sup>30</sup>I heard sounds more distinctly, felt more.

(275 words)

"In a Strange Town" is reprinted in Saitz, R. L. and Stieglitz, F. B., *Ideas in English*, published by Winthrop Publishers, Cambridge, MA, 1974.

## My Name

Sandra Cisneros

<sup>1</sup>In English my name means hope. <sup>2</sup>In Spanish it means too many letters. <sup>3</sup>It means sadness, it means waiting. <sup>4</sup>It's like the number nine. <sup>5</sup>A muddy color. <sup>6</sup>It's the Mexican records my father plays on Sunday mornings when he is shaving, songs like sobbing.

<sup>7</sup>It was my great-grandmother's name, and now it is mine. <sup>8</sup>She was a horse woman, too, born like me in the Chinese year of the horse—which is supposed to be bad luck if you're born female—but I think this is a Chinese lie because the Chinese, like the Mexicans, don't like their women strong.

<sup>9</sup>My great-grandmother. <sup>10</sup>I would've liked to have known her, a wild horse of a woman, so wild she wouldn't marry. <sup>11</sup>Until my great-grandfather threw a sack over her head and carried her off. <sup>12</sup>Just like that, as if she were a fancy chandelier. <sup>13</sup>That's the way he did it.

<sup>14</sup>And the story goes she never forgave him. <sup>15</sup>She looked out the window her whole life, the way so many women sit their sadness on an elbow. <sup>16</sup>I wonder if she made the best with what she got or was she sorry because she couldn't be all the things she wanted to be. <sup>17</sup>Esperanza. <sup>18</sup>I have inherited her name, but I don't want to inherit her place by the window.

<sup>19</sup>At school they say my name funny as if the syllables were made out of tin and hurt the roof of your mouth. <sup>20</sup>But in Spanish my name is made out of a softer something, like silver, not quite as thick as my sister's name—Magdalena—which is uglier than mine. <sup>21</sup>Magdalena who at least can come home and become Nenny. <sup>22</sup>But I am always Esperanza.

<sup>23</sup>I would like to baptize myself under a new name, a name more like the real me, the one nobody sees. <sup>24</sup>Esperanza as Lisandra or Maritza or Zeze the X. <sup>25</sup>Yes. <sup>26</sup>Something like Zeze the X will do.

(326 words)

"My Name" is reprinted in Jorgenson, S. and Whiteson, V., *Personal Themes in Literature*, published by Prentice Hall Regents, Englewood Cliffs, NJ, 1993.

## The Nowhere Man

**Kamala Markandaya**

<sup>1</sup>Outside the crematorium chapel a green-coated attendant handed Srinivas the casket. <sup>2</sup>It was very light. <sup>3</sup>Five pounds, or so, of ash.

<sup>4</sup>"It's all done up, guv'," he said. <sup>5</sup>"Sealed, so you won't have no trouble with spillage." <sup>6</sup>He paused, considering, then came out with it. <sup>7</sup>"Now don't you fret yourself," he said, kindly. <sup>8</sup>"I mean it comes to us all in the end. <sup>9</sup>If you take my advice, you'll scatter the ashes. <sup>10</sup>It don't do any good brooding over them like."

<sup>11</sup>"I shall take your advice," promised Srinivas, and got on a bus with the casket. <sup>12</sup>It was a difficult thing to do, for besides the casket he was carrying Vasantha's sandalwood box which she had filled with earth from India and brought with her and her hair-oil bottle half full of Ganges water. <sup>13</sup>Laxman should have carried these, but Laxman was in bed with influenza. <sup>14</sup>So he managed, somehow, on his own.

<sup>15</sup>At London Bridge he alighted. <sup>16</sup>There was a catwalk, and steps leading down to the river. <sup>17</sup>The tide was in, there was not far to go: five or six steps, and the sluggish Thames was slopping over his toe-caps. <sup>18</sup>Srinivas put down the box and bottle while he broke the seals on the casket.

<sup>19</sup>Then he opened it gently, and leaning out as far as he could so that they should not be washed back, he tipped the ashes into the river. <sup>20</sup>Afterwards there remained only the small service she had asked of him, and this he performed, sprinkling earth and Ganges water on the ashes being borne away on the Thames.

<sup>21</sup>He was, at that period of this life, beginning to lose the fetters which tied him to any one country. <sup>22</sup>He was a human being, and as such felt he belonged to a wider citizenship. <sup>23</sup>Yet, in this moment, he could not help feeling with Vasantha, who in her breath and bones had remained

wholly Indian.<sup>24</sup> She would have liked her remains committed to the currents of an Indian river, though she had scrupulously refrained from such onerous impositions; and now, watching her ashes drift away downstream, he wished he could have found some way to avoid consigning them to these alien waters.<sup>25</sup> A sauntering policeman, pausing to lean over the parapet, observed the proceedings.<sup>26</sup> He waited for Srinivas to come up and said reprovably, "You are not allowed to tip your household rubbish into the river."

<sup>27</sup>"I would not dream of doing so," said Srinivas.

<sup>28</sup>"I'm sorry, sir, but you did," accused the policeman.<sup>29</sup> "I saw you."<sup>30</sup> If everyone carried on the same, the river would soon be polluted."<sup>31</sup> Here it occurred to him that it already was: a very fine array of floating debris was being shunted gently along by the tide.<sup>32</sup> The constable averted his eyes.<sup>33</sup> "Well, just see you don't do it again" he said and prepared to move on.<sup>34</sup> "The river's not a the place for rubbish."

<sup>35</sup>"It was not rubbish," said Srinivas, and found to his dismay that his throat was working painfully.<sup>36</sup> "It was my wife."

<sup>37</sup>Joker, eh, thought the policeman tersely; but the sharp words died on his lips as he whipped around smartly because he could see the middle-aged Indian before him was weeping.<sup>38</sup> Or was as close to it as any man could be, in the presence of another.<sup>39</sup> The constable reddened, being young and decent as the young often are; then he touched his helmet, awkwardly, to the stricken man and walked on.

(583 words)

"The Nowhere Man" is reprinted in Jorgenson, S. and Whiteson, V., *Personal Themes in Literature*, published by Prentice Hall Regents, Englewood Cliffs, NJ, 1993.

## Discipline

Xia Liu

<sup>1</sup>I remember very well that as a child my parents never hit me. <sup>2</sup>I was very proud of that. <sup>3</sup>That doesn't mean I never made any mistakes or disobeyed my parents. <sup>4</sup>My parents had other ways to teach me what was right and wrong and how to be my best. <sup>5</sup>When I was a student in elementary school, my parents expected me to always have grades in the nineties. <sup>6</sup>If I didn't, they would not sign my weekly report card. <sup>7</sup>One week I scored only 65% on a test. <sup>8</sup>I was so scared that I waited until bedtime to tell my mother about it. <sup>9</sup>I started to cry as I told her about it. <sup>10</sup>She looked at me and said, "Stop crying. <sup>11</sup>Take out a piece of paper and do the exam over again. <sup>12</sup>If there is something you don't understand, ask me." <sup>13</sup>Then she sat down beside me and read her book while I worked. <sup>14</sup>I worked on the test, and while I worked, I worried whether or not my mother would sign my report card. <sup>15</sup>After I finished the test, I gave it to her. <sup>16</sup>She looked at it and said, "You did it! I knew you could. Good work." <sup>17</sup>And of course she signed my report card.

(210 words)

## The First Time I Smoked

Michiyo Inaba

<sup>1</sup>The first time I smoked I was seventeen. <sup>2</sup>I smoked in my room upstairs while my parents were downstairs. <sup>3</sup>My older sister started smoking when she was fifteen years old. <sup>4</sup>My mother didn't like that she smoked, and they often argued. <sup>5</sup>Before I smoked the first time, my sister had offered to teach me how. <sup>6</sup>I always refused because I had seen serious arguments between my mother and sister about it. <sup>7</sup>My sister got into a lot of trouble in school as well, and I didn't want to be like her. <sup>8</sup>However, this time I got curious. <sup>9</sup>I had a friend in high school. <sup>10</sup>She was a very serious, kind person. <sup>11</sup>She studied hard and never got into trouble. <sup>12</sup>She was also very funny. <sup>13</sup>As we were walking home from school one day, she admitted that she smoked. <sup>14</sup>I couldn't believe it. <sup>15</sup>I asked her over and over again, "Are you sure?" <sup>16</sup>Are you serious? <sup>17</sup>You're kidding, right?" <sup>18</sup>But it was true. <sup>19</sup>Her admission made me interested in smoking. <sup>20</sup>So one night after dinner, I was in my room doing nothing special. <sup>21</sup>It suddenly flashed in my mind to try smoking cigarettes. <sup>22</sup>I went to a store nearby where there was a vending machine. <sup>23</sup>I bought the same popular brand of cigarettes that my friend smoked, Mild Seven Super Light brand. <sup>24</sup>I went back to my room and lit up my first cigarette. <sup>25</sup>My first puff was nothing special. <sup>26</sup>In fact, it was a little disappointing. <sup>27</sup>I didn't feel or taste anything that I thought I would. <sup>28</sup>I continued smoking the cigarettes I had bought until I finished the whole pack. <sup>29</sup>In the hour it took to finish the pack, I started to like the taste, and I felt like an adult. <sup>30</sup>Even though I started to enjoy it, I didn't smoke after that for many years. <sup>31</sup>I didn't want to worry my parents. <sup>32</sup>Now, years later, I am a smoker.

(321 words)



## **My First Job in the U.S.**

**Edwin Collantes**

<sup>1</sup>I came to New York from Perú five years ago because I needed to improve my family's life. <sup>2</sup>I wanted to start working as soon as possible. <sup>3</sup>I arrived on a Saturday. <sup>4</sup>The next day I saw all of my relatives who are here. <sup>5</sup>One of my aunts asked me about my work in Perú. <sup>6</sup>I told her had been working in a leather factory and was skilled at making leather jackets. <sup>7</sup>My aunt had a friend who worked in a handbag factory in Manhattan, and my aunt said she would ask her friend if there was a job available for me. <sup>8</sup>Later that day my aunt told me that there would be a job available. <sup>9</sup>When she told me, I was happy and nervous. <sup>10</sup>She gave me the name and address of the place and when to get there.

<sup>11</sup>I was ready to start working, but I didn't know anything. <sup>12</sup>I didn't know how to get anywhere on the subway. <sup>13</sup>I didn't know anything about the city. <sup>14</sup>I didn't know any English. <sup>15</sup>I had a lot of questions. <sup>16</sup>Fortunately, my father helped me to feel better after I talked to him.

<sup>17</sup>On Monday, my third day in New York, I got up and out of the house very early. <sup>18</sup>I went to the train station and bought two tokens. <sup>19</sup>I started the trip to Manhattan alone. <sup>20</sup>I tried to keep calm. <sup>21</sup>In Manhattan I found the address I was looking for. <sup>22</sup>The company was A & B Contracting located on West 27th Street. <sup>23</sup>There were a lot of other manufacturers in the building. <sup>24</sup>I took the elevator to the 19th floor and rang the bell. <sup>25</sup>An Asian lady asked me in English what I wanted. <sup>26</sup>I told her I needed a job, and she asked me what I did. <sup>27</sup>I told her I knew how to make leather jackets and handbags. <sup>28</sup>She asked for my papers. <sup>29</sup>When she had all the information, she asked if I could start right away. <sup>30</sup>The pay would be \$5.40 an hour for 45 hours a week. <sup>31</sup>The conversation was difficult because I only knew a few words of English, but I managed to understand her, and I started working.

<sup>32</sup>*The woman gave me some pieces of leather to sew and explained the steps of making a bag.*

<sup>33</sup>*It was very easy for me because I had done it before in Perú.*

(398 words)

## Ashamed

José Collazo

<sup>1</sup>When I was young, life was easy, and no one seemed to worry about crime. <sup>2</sup>My friends and I all knew that it was bad to steal. <sup>3</sup>I had a good time playing with my friends. <sup>4</sup>We especially like to collect baseball cards. <sup>5</sup>We found work to make money to buy them. <sup>6</sup>I didn't like to work; I preferred to make deals with other children. <sup>7</sup>One of my plans was to rent videos and make copies of them and sell them to my friends. <sup>8</sup>I loved this scheme. <sup>9</sup>I watched all the other kids work hard while I was able to buy my cards easily.

<sup>10</sup>My mother wondered where I was getting the money. <sup>11</sup>When she asked, I said, "It was easy. <sup>12</sup>I sold some lemonade." <sup>13</sup>She knew me well enough not to believe me completely. <sup>14</sup>One day she decided to find out once and for all where I was getting my money. <sup>15</sup>She suspected that I was copying videos, so she stopped renting them. <sup>16</sup>My scheme was at a standstill, and I couldn't explain why I needed the videos. <sup>17</sup>All the kids saw my business falling apart.

<sup>18</sup>The situation was making me angry and very frustrated. <sup>19</sup>I didn't want to work to make money. <sup>20</sup>The only way I could think of was to steal from my father. <sup>21</sup>I didn't want to do it because it was very dangerous, and it was bad.

<sup>22</sup>Two weeks passed. <sup>23</sup>I was ready to burst; I needed to buy cards so badly. <sup>24</sup>One day my father came home from work very tired and went to bed early. <sup>25</sup>This was my chance. <sup>26</sup>Without a second thought I went to my father's room and stole some money from him. <sup>27</sup>Finally I could buy myself some cards. <sup>28</sup>I felt awful, but I couldn't ruin my reputation and work for money.

<sup>29</sup>The next day my father discovered that he was missing some money. <sup>30</sup>He counted it several times to be sure. <sup>31</sup>Then I heard him shout, "Who took money out of my wallet?" <sup>32</sup>I shook, I was so nervous. <sup>33</sup>My father was very angry and started to argue with my mother. <sup>34</sup>She started to

*cry, and I couldn't lie anymore.<sup>35</sup> I admitted stealing the money.<sup>36</sup> My father sent me to my room.*

*<sup>37</sup>I was grounded for five months, and I never stole again.<sup>38</sup> And I learned to work.*

(390 words)

### More Yes-No Questions

**Instructions:** Ask your teacher yes-no questions to solve the mysteries below. Each question must be complete and accurate, or you will not get an answer.

1. A woman went into a bar and asked for a glass of water. The bartender pointed a gun at her. She thanked him and went out.
2. A man was found lying dead in the middle of a desert. He had a pack on his back.
3. A woman dialed a number on the telephone. Someone answered and said, "Hello!" She smiled and hung up the phone.
4. A man is found dead in a room. There is no furniture in the room, and all the doors and windows are locked from the inside. There is a pool of water on the floor.
5. There's a man on a bed and a piece of wood on the floor. A second man comes into the room with sawdust on his hands, smiles and goes out.

## More Slot Scrambles

**Instructions:** Organize the groups of words below into correct English. You will find large groups of words and single words. Rewrite the sentences on a separate sheet of paper in paragraph form. Don't forget to start each sentence with a capital letter and end with a period.

1. *was/my first time in an airplane/very horrible*
2. *in Colombia/to San Andrés/I had to travel*
3. *was/when I got on the airplane/nervous/I*
4. *didn't know/I/what I had to do*
5. *near the window/with/I/sat down/my cousin Carlos*
6. *was laughing /he/at me*
7. *I/me/that the plane would move in different directions/he/could fall out/and/told*
8. *gave/was taking off/and/safety instructions/the flight attendant/the airplane*
9. *made/worry about falling into the ocean/it/me*
10. *felt/when we were in the sky/wanted to scream/I/I/comfortable/but*

## More Slot Scrambles

**Instructions:** Organize the groups of words below into correct English sentences and rewrite on a separate sheet of paper as you did on page 166.

### *The Elephant Story*

1. *the weight/a circus owner/of his elephant/wanted to know/one day*
2. *the elephant/his workers/, but/too small/on a scale/was/it/tried to put*
3. *an idea/had/a young boy*
4. *that was by the pier/in a barge/put/the workers/the elephant*
5. *with the weight of the elephant/sank/the barge*
6. *where the water reached on the barge/painted/the boy/a line*
7. *the workers/away/led/the elephant*
8. *began to fill/then/with stones/they barge/they*
9. *with stones/the boat/they/to the mark painted on the side/filled/until the boat sank*
10. *the stones/shoveled/they/then/into buckets*
11. *the scale/weighed/were put on/and/the buckets*
12. *calculated/of the buckets full of stones/one of the men/the total weight*
13. *were able to get/they/the weight of the elephant/finally*

## More Slot Scrambles

**Instructions:** Organize the groups of words below into correct English sentences and rewrite on a separate sheet of paper as you did on pages 166 and 167.

### *The Mugging*

1. *live/, which is a dangerous city/in Mexico City/we*
2. *walked/late one afternoon/last summer/to the bank/my father/about two blocks from my home*
3. *he/put/at the bank/cashed/the money/a check for \$350/in his left pocket/and*
4. *two men/as my father/home/stopped/was walking/him*
5. *what was happening/didn't know/he*
6. *his money/the men/and/him/demanded/began to push*
7. *didn't have/my father/any money/he/said*
8. *there/a drugstore/at the corner/was*
9. *saw/the drugstore security guard/a man/yelled to/the two men mugging my father/and/in the drugstore*
10. *ran to/the security guard/and/my father/away/ran/the muggers*
11. *, but/didn't get/they/the cash/my father's keys/took/they*
12. *pale and nervous/he/when my father arrived home/was*
13. *the locks/because he didn't know/the next day/if the muggers knew where we lived/changed/my father*
14. *afraid/he/could get in the house and rob us/was/they*
15. *, and/my father/never/that week/to the bank/couldn't sleep/he/again/walked*



## More Sentence Combining

**Instructions:** Combine the pairs and groups of sentences below into one sentence each. Use the following sentence patterns: T, T= or T+T. Pay close attention to capitals, periods and commas. Then copy the sentences into a paragraph of eight sentences.

### *My Friend Eduardo*

1. *I had a very close friend in this country named Eduardo.  
Many people call him Eddy.*
2. *Eddy is very smart.  
Eddy is very friendly.*
3. *He likes to play soccer on the weekend.  
He likes to cook.*
4. *He is a very good cook.  
I like it when he makes ceviche.*
5. *He has black hair.  
He's tall.  
He has tan skin.*
6. *He has an athletic build and very white teeth.  
He looks very healthy.*
7. *He is married to a Greek woman.  
They have a ten-month-old baby girl.*
8. *Eddy always tries to help me.  
I help him, too.*

## Listening and Combining

**Instructions:** Listen to the teacher reading the composition below. Then listen to a second reading with changes, and make those changes on this page.

### *My First Job*

*Mayori Rincon*

<sup>1</sup>I first started my job. <sup>2</sup>I was very happy. <sup>3</sup>I didn't think I could do anything by myself. <sup>4</sup>My parents were always there for me. <sup>5</sup>I was married at 17 years old. <sup>6</sup>My husband supported me.

<sup>7</sup>Years later we got divorced. <sup>8</sup>We were arguing a lot. <sup>9</sup>I was 23. <sup>10</sup>I was very confused. <sup>11</sup>I didn't know how to make money. <sup>12</sup>I had a three-year-old son to support.

<sup>13</sup>I didn't have a place to live. <sup>14</sup>I moved into my parents' home. <sup>15</sup>A few weeks later I calmed down. <sup>16</sup>I began to look for a job. <sup>17</sup>Days and days went by. <sup>18</sup>I didn't find anything. <sup>19</sup>One day my mother went to the laundry. <sup>20</sup>She saw a friend. <sup>21</sup>She asked him if he knew about any jobs. <sup>22</sup>He asked her who needed a job. <sup>23</sup>She said it was for me, her daughter. <sup>24</sup>He told my mother he would try speaking to his boss.

<sup>25</sup>A few days later he called me. <sup>26</sup>He told me he had a job for me driving cars in a rental agency. <sup>27</sup>The job paid \$5.50 an hour. <sup>28</sup>He gave me instructions how to get there. <sup>29</sup>He told me to ask for the manager, Willi Encizo.

<sup>30</sup>The next day I went through the application and interview process. <sup>31</sup>The manager said he would look at my application. <sup>32</sup>He would call me if everything was OK. <sup>33</sup>He called me back two days later. <sup>34</sup>He told me I had the job. <sup>35</sup>He asked me if I could start the next day. <sup>36</sup>I said yes. <sup>37</sup>He told me to be there at 10:00 a.m.

## Common Nouns

**KEY:** **s** = singular with *a* or *an*  
**pl** = plural with *-s* or *-es*\*  
**U** = uncountable

**Note:** The most common uses are printed in **boldface**. Uncommon uses are printed in parentheses ( ).

<i>ability</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>daycare</i>	-	-	<b>U</b>
<i>addict</i>	<b>s</b>	<b>pl</b>	-	<i>dead</i>	<b>pl only</b> ; use <i>the</i>		
<i>addiction</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>death</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>adult</i>	<b>s</b>	<b>pl</b>	-	<i>decision</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>advantage</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>difference</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>advice</i>	-	-	<b>U</b>	<i>difficulty</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>age</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>disadvantage</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>art</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>discrimination</i>	-	-	<b>U</b>
<i>attitude</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>divorce</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>beauty</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>drug</i>	<b>s</b>	<b>pl</b>	-
<i>behavior</i>	-	-	<b>U</b>	<i>earth</i>	<b>s only</b> ; use <i>the</i>		
<i>business</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>economics</i>	-	-	<b>U</b>
<i>celebration</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>economy</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>characteristic</i>	<b>s</b>	<b>pl</b>	-	<i>educated</i>	<b>pl only</b> ; use <i>the</i>		
<i>child</i>	<b>s only</b> ; use <i>a</i> or <i>the</i>			<i>education</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>childhood</i>	<b>s</b>	(pl)	<b>U</b>	<i>elderly</i>	<b>pl only</b> ; use <i>the</i>		
<i>children</i>	<b>pl only</b>			<i>employee</i>	<b>s</b>	<b>pl</b>	-
<i>citizen</i>	<b>s</b>	<b>pl</b>	-	<i>employer</i>	<b>s</b>	<b>pl</b>	-
<i>citizenship</i>	(s)	(pl)	<b>U</b>	<i>employment</i>	-	-	<b>U</b>
<i>civilization</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>enjoyment</i>	(s)	(pl)	<b>U</b>
<i>commitment</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>equipment</i>	-	-	<b>U</b>
<i>communication</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>example</i>	<b>s</b>	<b>pl</b>	-
<i>contempt</i>	-	-	<b>U</b>	<i>factor</i>	<b>s</b>	<b>pl</b>	-
<i>computer</i>	<b>s</b>	<b>pl</b>	-	<i>failure</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>confidence</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>family</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>control</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>feeling</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>country</i>	<b>s</b>	<b>pl</b>	(U)	<i>freedom</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>crime</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>friend</i>	<b>s</b>	<b>pl</b>	-
<i>criminal</i>	<b>s</b>	<b>pl</b>	-	<i>friendship</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>culture</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>furniture</i>	-	-	<b>U</b>
<i>custom</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>future</i>	<b>s only</b> ; use <i>a</i> or <i>the</i>		

\***pl** is also used for the few irregular plurals: *men, women, children, people, feet, teeth*, etc.

<i>goods</i>	<b>pl only</b>			<i>police</i>	<b>pl only; use the</b>		
<i>government</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>pollution</i>	-	-	<b>U</b>
<i>happiness</i>	-	-	<b>U</b>	<i>poor</i>	<b>pl only; use the</b>		
<i>history</i>	<b>s</b>	( <b>pl</b> )	<b>U</b>	<i>poverty</i>	-	-	<b>U</b>
<i>homeless</i>	<b>pl only; use the</b>			<i>power</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>homelessness</i>	-	-	<b>U</b>	<i>prejudice</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>homework</i>	-	-	<b>U</b>	<i>problem</i>	<b>s</b>	<b>pl</b>	-
<i>honesty</i>	-	-	<b>U</b>	<i>property</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>hour</i>	<b>s</b>	<b>pl</b>	-	<i>race</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>house</i>	<b>s</b>	<b>pl</b>	-	<i>racism</i>	-	-	<b>U</b>
<i>housework</i>	-	-	<b>U</b>	<i>reason</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>human being</i>	<b>s</b>	<b>pl</b>	-	<i>religion</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>humanity</i>	-	-	<b>U</b>	<i>resentment</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>individual</i>	<b>s</b>	<b>pl</b>	-	<i>resident</i>	<b>s</b>	<b>pl</b>	-
<i>individuality</i>	-	-	<b>U</b>	<i>responsibility</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>information</i>	-	-	<b>U</b>	<i>result</i>	<b>s</b>	<b>pl</b>	-
<i>intelligence</i>	-	-	<b>U</b>	<i>rich</i>	<b>pl only; use the</b>		
<i>job</i>	<b>s</b>	<b>pl</b>	-	<i>right</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>justice</i>	-	-	<b>U</b>	<i>similarity</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>lesson</i>	<b>s</b>	<b>pl</b>	-	<i>situation</i>	<b>s</b>	<b>pl</b>	-
<i>life</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>society</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>love</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>space</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>man</i>	<b>s</b>	-	<b>U</b>	<i>study</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>manhood</i>	( <b>s</b> )	-	<b>U</b>	<i>success</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>mankind</i>	-	-	<b>U</b>	<i>superiority</i>	-	-	<b>U</b>
<i>marriage</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>teenager</i>	<b>s</b>	<b>pl</b>	-
<i>mathematics</i>	-	-	<b>U</b>	<i>television</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>memory</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>time</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>men</i>	<b>pl only</b>			<i>tradition</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>merchandise</i>	-	-	<b>U</b>	<i>trouble</i>	-	<b>pl</b>	<b>U</b>
<i>mind</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>universe</i>	<b>s only; use the</b>		
<i>misery</i>	-	-	<b>U</b>	<i>U.S.</i>	<b>s only; use the</b>		
<i>money</i>	-	-	<b>U</b>	<i>victim</i>	<b>s</b>	<b>pl</b>	-
<i>nature</i>	<b>s</b>	( <b>pl</b> )	<b>U</b>	<i>violence</i>	-	-	<b>U</b>
<i>opinion</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>war</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>opportunity</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>wealth</i>	-	-	<b>U</b>
<i>organization</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>wealthy</i>	<b>pl only; use the</b>		
<i>pain</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>woman</i>	<b>s only; use a or the</b>		
<i>parent</i>	<b>s</b>	<b>pl</b>	-	<i>women</i>	<b>pl only</b>		
<i>parenthood</i>	-	-	<b>U</b>	<i>work</i>	<b>s</b>	<b>pl</b>	<b>U</b>
<i>people</i>	<b>pl only</b>			<i>world</i>	<b>s</b>	( <b>pl</b> )	-
<i>person</i>	<b>s</b>	<b>pl</b>	-	<i>young</i>	<b>pl only; use the</b>		
<i>personality</i>	<b>s</b>	<b>pl</b>	<b>U</b>	<i>youth</i>	<b>s</b>	<b>pl</b>	<b>U</b>

# Common Verb Idioms

**appointment.** See *MAKE* or *HAVE*.

**arrive.** See *GET home* or *GET to*.

**attend.** See *GO to school*.

**baby.** See *HAVE* or *TAKE care of*.

**begin.** See *START*.

**bored.** See *GET*.

**breakfast.** See *EAT, HAVE* or *MAKE*.

*BRUSH my teeth, my hair, my dog, etc.*

*BUY a newspaper*

*CALL my mother (in Colombia)*

**cards.** See *PLAY*.

*CHANGE my clothes*

*CHANGE my mind*

*CHANGE trains*

*CLEAN the house*

**clothes.** See *GET dressed, CHANGE, PUT ON* or *TAKE OFF*.

*COMB my hair*

*COME home*

*COME OVER (for dinner)*

**computer.** See *USE, WORK at* or *STUDY*.

**diary.** See *WRITE* or *KEEP*.

**dinner.** See *EAT, HAVE* or *MAKE*

**dishes.** See *DO* or *WASH*.

*DO my homework, my exercises*

*DO the dishes, the laundry*

**doctor.** See *GO to*.

*DRINK (a cup of coffee, a glass of juice)*

*DRIVE (to school, to work, etc.)*

*EAT breakfast, lunch, dinner, supper*

*EAT OUT/EAT in a restaurant*

**e-mail.** See *GET* or *SEND*.

*ENJOY myself/ENJOY the party*

**enter.** See *GET in, GET on* or *BEGIN*.

**exercise.** See *DO*.

**family.** See *MISS* or *LIVE with*.

*FEED my family, my fish, my dog, etc.*

*FEEL bad, good, guilty, sick, etc.*

*FINISH work, school, breakfast, etc.*

*GET UP*

*GET dressed*

*GET on (a bus, a plane, an elevator)*

*GET in (a car, a taxi, a window, a house)*

*GET home (i.e. 'arrive')*

*GET to school, to New York (i.e. 'arrive')*

*GET a job (i.e. 'find')*

*GET a car (i.e. 'buy')*

*GET a letter, a package, e-mail (i.e. 'receive')*

*GET a good grade (i.e. 'receive')*

*GET a cold, a headache, etc. (i.e. 'suffer')*

*GET bored, mad, sick, tired, (i.e. 'become')*

*GET married. engaged. divorced.*

*GO to bed, to school, to work, to church*

*GO to Manhattan, to Disneyworld, etc.*

*GO to a movie, a party, a dance, a friend's house*

*GO to the doctor, the dentist, etc.*

*GO back to Japan, back to class, back to sleep*

*GO bowling, dancing, shopping, etc.*

*GO home*

*GO OUT (with my friends)*

**hair.** See *BRUSH* or *COMB*.

*HAVE breakfast, lunch, dinner, etc.*

*HAVE a baby*

*HAVE a headache, a toothache, etc.*

*HAVE classes from 8:30 to 1:00*

*HAVE an appointment, a date, a class*

**headache.** See *GET* or *HAVE*.

**home.** See *GO, COME, STAY*.

**homework.** See *DO*.

**house.** See *CLEAN, LEAVE* or *home*.

**job.** See *GET* or *work*.

~~KEEP~~ a diary, a secret, a promise  
**know.** See SEE or GO to for places.  
**KNOW** the answer, her name, etc.

**laundry.** See DO.  
**LEAVE** my house  
**LEAVE** school, work, church  
**letter.** See WRITE, MAIL or GET.  
**LISTEN** to music  
**LIVE** alone, with my family  
**LOOK** at the clock  
**LOSE** weight, money, time  
**lunch.** See EAT, HAVE or MAKE.

**MAIL** a letter, a package, etc.  
**MAKE** an appointment, a promise, etc.  
**MAKE** (a lot of) money  
**MAKE** a mistake  
**MAKE** breakfast, lunch, dinner, supper  
**makeup.** See PUT ON or TAKE OFF.  
**MARRY** a good person  
**married.** See MARRY or GET married.  
**MEET** my boyfriend  
**MISS** my family  
**mistake.** See MAKE.  
**money.** See LOSE, MAKE or SPEND.  
**movie.** See GO to or SEE.  
**music.** See LISTEN to.

**OVEREAT** (i.e. 'eat too much')  
**OVERSLEEP** (i.e. 'sleep too late')

**PICK UP** my children at school  
**PLAY** baseball, cards, computer games, etc.  
**PLAY** a joke on someone  
**PLAY** the piano, the guitar, etc.  
**prayers.** See SAY.  
**promise.** See MAKE or KEEP.  
**PUT ON** makeup, clothes, etc.

**READ** a newspaper, a book, etc.  
**RENT** a video, an apartment, etc.  
**return.** See GO home, COME home, or  
GO back to (my country)  
**RIDE** a bicycle, a horse, a motorcycle  
**RUN** (in the park)  
**RUN** away (i.e. 'escape')

~~SAY~~ my prayers  
**SEE** a doctor (i.e. 'visit')  
**SEE** a movie, a show, a concert, etc.  
**SEE** Disneyworld, Paris, the Louvre, etc.  
**SEND** a letter, a package, e-mail, etc.  
**shopping.** See GO.  
**sleep.** See GO to bed, TAKE a nap or OVERSLEEP.  
**SPEAK** English  
**SPEND** (a lot of) money  
**START** school, work, a new job  
**STAY** home (i.e. 'not go out')  
**STAY** in a hotel (i.e. 'live for a while')  
**STUDY** computers, computer science, English, etc.  
**SURF** the net

**TAKE** a shower, a bath  
**TAKE** a break, a day off, a vacation, etc.  
**TAKE** a nap (i.e. 'sleep during the day')  
**TAKE** a walk  
**TAKE** a bus, a plane, a subway, etc.  
**TAKE OFF** makeup, clothes, etc.  
**TAKE OUT** the garbage  
**TAKE** care of a baby, a child, etc.  
**TALK** about my country (i.e. 'discuss')  
**TALK** on the telephone  
**TALK** to my friends  
**teeth.** See BRUSH.  
**telephone.** See CALL or TALK.  
**TELL** me your name, your problem, etc.  
**TELL** a story  
**TELL** the truth

**use.** See WEAR for clothes.  
**USE** a computer  
  
**video.** See RENT or WATCH.  
**VISIT** my aunt, my cousin, etc.

**WALK** my dog  
**WASH** my face, the dishes, etc.  
**WASTE** time, money  
**WEAR** a coat, glasses, makeup, etc.  
**work.** See START or FINISH.  
**WORK** all day/WORK hard  
**WORK** at a computer  
**WRITE** a letter to my wife  
**WRITE** in my diary

## Construction Types

NAME AND COLOR	FEATURES	EXAMPLES
<b>clause</b> <div>orange</div>	<ul style="list-style-type: none"> <li>• <b>subordinator + trunk</b></li> <li>• appears in S, O, C, F, E, I and modifying positions</li> </ul>	<i>although it was raining, that it was raining, who don't mind the rain</i>
<b>trunk</b> <div>blue</div>	<ul style="list-style-type: none"> <li>• <b>subject + predicate</b></li> <li>• appears only in T position</li> <li>• makes a yes-no question</li> </ul>	<i>it was raining, a family of ducks swam in the pond, they don't mind the rain</i>
<b>clausid</b> <div>brown</div>	<ul style="list-style-type: none"> <li>• <b>subject + verbal</b></li> <li>• <u>non-finite</u> trunk; rare</li> </ul>	<i>the ducks swimming in the pond</i>
<b>predicate</b> <div>black</div>	<ul style="list-style-type: none"> <li>• <b>x-word + verbal</b></li> <li>• appears only in P position</li> </ul>	<i>was raining, swam in the pond, don't mind the rain</i>
<b>verbal</b> <div>dark green</div>	<ul style="list-style-type: none"> <li>• <b>non-finite verb ± O, C, etc.</b></li> <li>• appears after X, and in S, O, C, F, E, I and modifying positions</li> </ul>	<i>Swim!, to swim, swimming in the pond, not minding the rain, unbothered by the rain</i>
<b>phrase</b> <div>yellow</div>	<ul style="list-style-type: none"> <li>• <b>preposition + object</b></li> <li>• appears almost everywhere!</li> </ul>	<i>of ducks, in the pond, by the rain, at midnight, at minding the rain</i>
<b>noun cluster</b> <div>lavender</div>	<ul style="list-style-type: none"> <li>• <b>noun + its modifiers</b></li> <li>• appears almost everywhere!</li> </ul>	<i>a family of ducks, ducks that swim in the rain, swimming ducks, the rain</i>
<b>adjective/adverb cluster</b> <div>light green</div>	<ul style="list-style-type: none"> <li>• <b>adj. or adv. + its modifiers</b></li> <li>• intensifiers: <i>very, pretty</i>, etc.</li> </ul>	<i>very silent, very silently, pretty good, most definitely alive</i>
<b>content word</b> <div>red</div>	<b>nouns, verbs, adjectives and -ly adverbs</b>	<i>rain, raining, swim, ducks, mind, silent, silently, definitely, alive</i>
<b>function word</b> <div>white</div>	<b>all grammar words:</b> <i>he, she, it; in, on, at; and, but, so; if, when, because; which, who, that; always, sometimes, never; is, are, were</i> , etc.	

## Determiners

<b>articles:</b>	<i>a, an, the</i>
<b>comparatives and superlatives:</b>	<i>more (than), less (than), fewer (than), the most, the least, the biggest, etc.</i>
<b>pointers:</b>	<i>this, that, these, those</i>
<b>possessives:</b>	<i>my, your, his, her, its, our, their, Paula's, Freddy's, etc.</i>
<b>quantifiers:</b>	<i>a few, a little, a couple of, enough, less, a lot of, lots of, more, most, a pair of, any, each, every, many, so many, so much, some, such, such a</i>
<b>sequencers:</b>	<i>another, other, the first, the second, the third, etc.; the others, the rest, the remainder</i>
<b>titles:</b>	<i>Mr., Mrs., Miss, Ms., Dr., Professor, Father, Judge, Governor, President, King, Queen, General, Captain, Lieutenant, etc.</i>



## Fanboys, Linkers and Sequence Signals

### FANBOYS

for and nor but or yet so ;

#### 'and' LINKERS

*Furthermore,  
In addition,  
Moreover,  
Besides,  
What's more,*

#### 'but' LINKERS

*However,  
In contrast,  
Still,  
Nevertheless,  
Nonetheless,*

#### 'so' LINKERS

*Therefore,  
As a result,  
For this reason,  
Consequently,  
Accordingly,  
Hence,  
Thus,*

#### 'same way' LINKERS

*Likewise,  
Similarly,  
In the same way,  
By the same token,*

#### 'different way' LINKERS

*On the other hand,  
Otherwise,  
Alternately,  
Conversely,*

#### EXPLANATION LINKERS

*For example,  
For instance,  
That is,  
In other words,  
Specifically,*

#### DETAIL LINKERS

*Actually,  
In fact,  
As a matter of fact,  
In effect,  
In essence,  
On the contrary,*

#### AFTERTHOUGHT LINKERS

*Of course,  
After all,  
Needless to say,*

### SEQUENCE SIGNALS\*

*At first  
First, Second, etc.  
Then  
Next*

*Afterwards  
Later (on)  
After a while  
Meanwhile  
At the same time*

*That day, that night, etc.  
The next day  
The following day  
The day after that*

\* Sequence signals are a kind of linker, but they often appear without a comma.

# Subordinators and Prepositions

## Subordinators

*after\**  
*although*  
*as*  
*as if*  
*as long as*  
*as soon as*  
*as though*  
*because*  
*before\**  
*even though*  
*every time (that)*  
*how*  
*if*  
*no matter wh-*  
*since\**  
*so long as*  
*so that*  
*so...adj...that*  
*such a...noun...that*  
*that*  
*though*  
*unless*  
*until\**  
*what*  
*when*  
*where*  
*which*  
*while*  
*who*  
*whom*  
*whose*  
*why*  
*wh-ever*

## Prepositions

*about*  
*above*  
*according to*  
*after\**  
*against*  
*among*  
*around*  
*at*  
*because of*  
*before\**  
*behind*  
*below*  
*beside*  
*besides*  
*between*  
*by*  
*concerning*  
*considering*  
*despite*  
*down*  
*during*  
*due to*  
*except*  
*for*  
*from*  
*in*  
*in back of*  
*in front of*  
*in spite of*  
*including*  
*inside*  
*inside of*  
*instead of*  
*into*  
*like*  
*near*  
*next to*  
*of*  
*off*  
*out*  
*out of*  
*outside*  
*outside of*  
*over*  
*since\**  
*through*  
*throughout*  
*to*  
*toward*  
*under*  
*underneath*  
*unlike*  
*until\**  
*up*  
*with*  
*within*  
*without*

\*These words are regularly used as subordinators or prepositions.

# Irregular Verbs

Base Form	Past Form	d-t-n Form	Base Form	Past Form	d-t-n Form
BE	was/were	been	EAT	ate	eaten
BEAR	bore	born	FALL	fell	fallen
BEAT	beat	beaten	FEED	fed	fed
BECOME	became	become	FEEL	felt	felt
BEGIN	began	begun	FIGHT	fought	fought
BEND	bent	bent	FIND	found	found
BET	bet	bet	FIT	fit*	fit*
BID	bid/bade	bid/bidden	FLEE	fled	fled
BIND	bound	bound	FLING	flung	flung
BITE	bit	bitten	FLY	flew	flown
BLEED	bled	bled	FORBID	forbad(e)	forbidden
BLOW	blew	blown	FORGET	forgot	forgotten
BREAK	broke	broken	FORGIVE	forgave	forgiven
BRING	brought	brought	FORSAKE	forsook	forsaken
BUILD	built	built	FREEZE	froze	frozen
BURN	burnt*	burnt*	GET	got	gotten
BURST	burst	burst	GIVE	gave	given
BUY	bought	bought	GO	went	gone
CAST	cast	cast	GRIND	ground	ground
CATCH	caught	caught	GROW	grew	grown
CHOOSE	chose	chosen	HANG**	hung	hung
CLING	clung	clung	HAVE	had	had
COME	came	come	HEAR	heard	heard
COST	cost	cost	HIDE	hid	hidden
CREEP	crept	crept	HIT	hit	hit
CUT	cut	cut	HOLD	held	held
DEAL	dealt	dealt	HURT	hurt	hurt
DIG	dug	dug	KEEP	kept	kept
DIVE	dove*	dived	KNEEL	knelt	knelt
DO	did	done	KNOW	knew	known
DRAW	drew	drawn	LAY	laid	laid
DREAM	dreamt*	dreamt*			
DRINK	drank	drunk			
DRIVE	drove	driven			

\* You can use a regular form (-ed) instead of these irregular forms.

\*\* The regular forms of these verbs have a different meaning.

Base Form	Past Form	d-t-n Form	Base Form	Past Form	d-t-n Form
LEAD	led	led	SLEEP	slept	slept
LEAP	leapt*	leapt*	SLIDE	slid	slid
LEAVE	left	left	SLING	slung	slung
LEND	lent	lent	SPEAK	spoke	spoken
LET	let	let	SPEED	sped	sped
LIE**	lay	lain	SPEND	spent	spent
LIGHT	lit*	lit*	SPIN	spun	spun
LOSE	lost	lost	SPIT	spit/spat	spit
			SPREAD	spread	spread
MAKE	made	made	SPRING	sprang	sprung
MEAN	meant	meant	STAND	stood	stood
MEET	met	met	STEAL	stole	stolen
			STICK	stuck	stuck
PAY	paid	paid	STING	stung	stung
PROVE	proved	proven*	STINK	stank	stunk
PUT	put	put	STRIKE	struck	struck/stricken
			STRING	strung	strung
QUIT	quit	quit	SWEAR	swore	sworn
			SWEEP	swept	swept
READ	read	read	SWELL	swelled	swollen*
RID	rid*	rid*	SWIM	swam	swum
RIDE	rode	ridden	SWING	swung	swung
RING	rang	rung			
RISE	rose	risen	TAKE	took	taken
RUN	ran	run	TEACH	taught	taught
			TEAR	tore	torn
SAY	said	said	TELL	told	told
SEE	saw	seen	THINK	thought	thought
SEEK	sought	sought	THROW	threw	thrown
SELL	sold	sold			
SEND	sent	sent	UNDERSTAND	understood	understood
SET	set	set			
SEW	sewed	sewn*	WAKE	woke	woke*
SHAKE	shook	shaken	WEAR	wore	worn
SHINE	shone*	shone*	WEAVE	wove	woven
SHOOT	shot	shot	WEEP	wept	wept
SHOW	showed	shown	WET	wet*	wet*
SHUT	shut	shut	WIN	won	won
SHRINK	shrank	shrunk	WIND	wound	wound
SING	sang	sung	WRING	wrung	wrung
SINK	sank	sunk	WRITE	wrote	written
SIT	sat	sat			

Here are 18 more verbs with irregular forms like their roots: **ARISE, AWAKE, BEFALL, BEGET, BEHOLD, BESET, BESPEAK, FORBEAR, FORECAST, FOREGO, FORESEE, FORETELL, FORSWEAR, MISTAKE, WITHDRAW, WITHHOLD, WITHSTAND.**

## Sentence Patterns and Punctuation

### Trunk Patterns (T)

SV	<i>The alarm rang.</i> <i>Ali woke up.</i> <i>All the delicious dreams he was having disappeared.</i>	<ul style="list-style-type: none"> <li>• no commas</li> <li>• no commas</li> <li>• no commas</li> </ul>
SVAdv	<i>He got up reluctantly.</i> <i>He walked to the closet.</i> <i>He dressed for school.</i> <i>The old yellow school bus came at 7:30 a.m.</i>	<ul style="list-style-type: none"> <li>• no commas</li> <li>• no commas</li> <li>• no commas</li> <li>• no commas</li> </ul>
SVC	<i>Ali was still half asleep.</i> <i>His eyes were bloodshot.</i> <i>His stomach felt like a bag of wet bath towels.</i>	<ul style="list-style-type: none"> <li>• no commas</li> <li>• no commas</li> <li>• no commas</li> </ul>
SVO	<i>He opened his bookbag.</i> <i>He saw his books, some pens, a baseball and an apple.</i> <i>He said, "Does anybody have an aspirin?"</i>	<ul style="list-style-type: none"> <li>• no commas</li> <li>• list commas</li> <li>• quotation comma &amp; quotation marks</li> </ul>

### Trunk+ Patterns (T=, T+T and LT)

T=	<i>Brenda looked in her bag and found an aspirin.</i> <i>She took it out and handed it to Ali.</i> <i>He took it, swallowed it quickly and smiled at Brenda.</i>	<ul style="list-style-type: none"> <li>• no commas</li> <li>• no commas</li> <li>• list comma</li> </ul>
T+T	<i>The bus stopped, and everyone got off.</i> <i>Ali felt better, so he began to talk to Brenda.</i> <i>She stopped, but he didn't think she was listening.</i> <i>She didn't answer; she didn't even look at him.</i>	<ul style="list-style-type: none"> <li>• T+T comma</li> <li>• T+T comma</li> <li>• T+T comma</li> <li>• T+T semi-colon</li> </ul>
LT	<i>In fact, she just kept staring at his clothes.</i> <i>Then he realized what she was staring at.</i>	<ul style="list-style-type: none"> <li>• LT comma</li> <li>• no commas*</li> </ul>
T	<i>He had his bathrobe on over his clothes!</i>	<ul style="list-style-type: none"> <li>• no commas</li> </ul>

\*Sequence signals like *Then, First, Next, Later* don't need commas.

# Trunk and Dependent Structures (FT, TE and TI)

<b>FT</b>	<i>When he saw the bathrobe, he looked all around. If nobody was watching, he could get rid of it fast. In a second(,) he had it off and in his book bag.</i>	<ul style="list-style-type: none"> <li>• FT comma</li> <li>• FT comma</li> <li>• FT comma/no comma*</li> </ul>
<b>TE</b>	<i>Nobody saw him as he did this. He started to relax because he thought he was OK. He caught up with his friends in a few quick steps.</i>	<ul style="list-style-type: none"> <li>• no commas</li> <li>• no commas</li> <li>• no commas</li> </ul>
<b>TI</b>	<i>Robert, his best friend, turned around. He started laughing, which made Ali look at his clothes again. He couldn't believe what he saw: he was wearing his bedroom slippers! Robert (who always enjoyed a joke at somebody else's expense) waved to other people to take a look. Ali felt like punching him out—or worse!</i>	<ul style="list-style-type: none"> <li>• TI commas</li> <li>• TI comma</li> <li>• TI colon</li> <li>• TI parentheses</li> <li>• TI dash</li> </ul>

## Combinations

<b>LT=</b>	<i>Instead, he smiled and said, "I guess we were both jerks last night."</i>	<ul style="list-style-type: none"> <li>• LT comma, quotation comma &amp; quotation marks</li> </ul>
<b>TE+T</b>	<i>Robert stopped laughing as soon as Ali spoke; he knew what Ali was talking about.</i>	<ul style="list-style-type: none"> <li>• T+T semi-colon</li> </ul>
<b>TE+T</b>	<i>"Did you wake up after I dropped you off, or did you sleep in the driveway all night?"</i>	T+T comma
<b>FTI</b>	<i>This time the small group of people were laughing at Robert, not Ali.</i>	<ul style="list-style-type: none"> <li>• TI comma</li> </ul>
<b>T+FT+T</b>	<i>Ali felt better, but unlike his friend(,) he didn't like prolonging another person's embarrassment, so he said, "Enough!"</i>	<ul style="list-style-type: none"> <li>• T+T commas, FT comma/no comma, quotation comma &amp; quotation marks</li> </ul>

\*You have a choice of comma or no comma with a short front shifter.

## Spelling Patterns for Adding -s

Add-es instead of -s to words that end in the following sounds.

	NOUNS		VERBS	
/s/	a kiss	many kisses	I kiss	he kisses
	a glass	many glasses	you pass	it passes
	a boss	many bosses	we boss	she bosses
	a bus	many busses	they bus	he busses
/z/	a buzz	many buzzes	I buz	he buzzes
/sh/	a wash	many washes	I wash	he washes
	a brush	many brushes	we brush	she brushes
	a finish	many finishes	you finish	it finishes
/ch/	a watch	many watches	they watch	she watches
	a bunch	many bunches	we lunch	he lunches

Change -y to -i and add-es to words that end in the following letters.

CONSONANT-Y	NOUNS		VERBS	
-by	a baby	many babies	I baby	he babies
-dy	a study	many studies	they study	she studies
-fy	-	-	I identify	it identifies
-ly	a lily	many lilies	you reply	she replies
-my	a dummy	many dummies	we shimmy	she shimmies
-ny	a nanny	many nannies	they deny	he denies
-py	a poppy	many poppies	I occupy	it occupies
-ry	a worry	many worries	we worry	she worries
-sy	a daisy	many daisies	-	-
-ty	a city	many cities	you pity	he pities

VOWEL -o	a tomato	many tomatoes	I go	he goes
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# Spelling Patterns for Adding *-ing* and *-ed*

Double the consonant that follows directly after any basic vowel sound.

/ă/	tap	tapping	tapped	happy
	grab	grabbing	grabbed	grabby
	pat	patting	patted	Patty
	pad	padding	padded	Paddy
	bag	bagging	bagged	baggy
	fan	fanning	fanned	Fanny
	slam	slamming	slammed	Tammy
/ĕ/	step	stepping	stepped	pepper
/ĭ/	dip	dipping	dipped	dipper
/ŏ/	drop	dropping	dropped	dropper
/ŭ/	sup	supping	supped	supper

Never double the consonant that follows the name vowel sounds. Drop any silent *-e* in the *-ing* form.

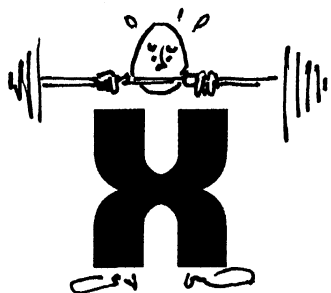
/ā/	tape	taping	taped	paper
/ē/	steep	steeping	steeped	steeper
/ī/	dine	dining	dined	diner
/ō/	hope	hoping	hoped	Roper
/ū/	tune	tuning	tuned	tuner

**Compare:** Study these pairs of similar basic vowel and name vowel spellings.

tapped-taped    better-beater    written-writing    hopped-hoped    supper-super  
dinner-diner



## X-Word→Main Verb Match-Ups



X-words work very hard. They give us most of the grammar opposites: one and many, past and present, question and answer, active and passive, negative and affirmative and more. Each x-word family has a 100% **no-exception match-up** with its verb form, and each family expresses different **grammar meaning**.

Main verbs do very little grammar work. They have only three basic forms: the base form, the *-ing* form and the *d-t-n* form (or participle), which match perfectly with x-words and middle auxiliaries. There are thousands of main verbs, and they offer not grammar but rich **dictionary meaning**.

Below, see the four x-word families, three main verb forms (*PAINT*, *painting* and *painted*) and four middle auxiliaries (*BE*, *being*, *been* and *HAVE*), which are, themselves, base forms, an *-ing* form and a *d-t-n* form. The only choice of match-ups is the active/passive choice offered when a form of *be* + *d-t-n* (shown in white letters) is part of the verb phrase.

**do, does, did** —————→ **PAINT**

<b>can, could, shall,</b> <b>should, will, would,</b> <b>may, might, must</b>	<b>}</b>	→ <b>PAINT</b>
		→ <i>BE</i> → <i>painting/painted</i>
		→ <b>HAVE</b> → <i>painted</i>
		→ <i>been</i> → <i>painting/painted</i>

*am, is, are, was, were* → ∅  
 → *painting/painted*  
 → *being* → *painted*

**have, has, had** —————→ *painted*  
 → *been* → *painting/painted*

# X-Word→Main Verb Match-Ups

## REMOTE

SIMPLE PAST:	<i>My landlord painted my apartment last year, but I wasn't happy with the job because the walls were still cracked and chipped.</i>
PAST OF CAN:	<i>I couldn't paint it myself because I was busy with my new job.</i>
PAST OF WILL:	<i>At first the landlord said he wouldn't paint for me...</i>
EARLIER PAST:	<i>because he had painted the apartment for the previous tenant...</i>
PAST OBLIGATION:	<i>but of course my lease said he had to paint again.</i>
SIMULTANEOUS PAST:	<i>When I walked in, the workers were painting in a slapdash way, and nobody was painting the baseboards or window frames. I got angry.</i>
IMAGINAL:	<i>I said, "If you painted more carefully, I wouldn't be angry! I'd paint it myself if I had one day free."</i>

## IMMEDIATE

SIMPLE PRESENT:	<i>I paint whenever I can, but it's just a hobby. My roommate Jackson paints pets exclusively, and he makes good money, believe it or not.</i>
UP-TO-NOW:	<i>He's painted everything from an armadillo to a zebra in his career.</i>
TEMP UP-TO-NOW:	<i>He's been painting the same Persian cat for several days.</i>
PERMISSION CAN:	<i>He can't paint in our building because of animal restrictions, but he has a studio.</i>
NECESSITY:	<i>He has to paint in midday when the animals are not too hungry.</i>
INFERENCE:	<i>He must like his work or he wouldn't do it.</i>
PREDICTION/PROMISE:	<i>He'll paint your iguana if you want him to. I'll ask him.</i>
'FUTURE':	<i>This weekend he's painting a monitor lizard for the first time.</i>
EXPECTATION:	<i>This weekend he's going to paint a monitor lizard for the first time.</i>

## How to Improve a Composition

**Correct and recopy.**

Write this composition again.

**Just correct.**

Don't recopy. Correct between the lines.

**Looseleaf.**

Use full-size, three-hole paper.

**Name?**

Write your *complete* name in the upper right.

**Date?**

Write the *complete* date under your name.

**Title?**

Write a correct title for the composition in the middle of the first line.

**Indent ¶**

Leave five spaces to begin every paragraph.

**Skip lines**

Write only on lines 1, 3, 5, 7, etc.

**Continue**

Continue *all the way to the right edge of the paper*.  
Change this.



Delete this. (Take it out.)



Insert. (Put something in.)



Reverse these.



Move this.



Correct the spelling of this word.

Separate. Put in a period and a capital letter.

Join. Take out the period and capital letter.



Vocabulary or idiom. This word or these words do not sound like natural English.

