

PREVIEW

Grammar

and

Writing 7

Workbook

**CURTIS
HAKE**

PREVIEW

This preview includes several selected lessons from the workbook along with the table of contents, introduction, and appendix.

The full workbook contains all 35 lessons (102 pages) organized for incremental development throughout the school year.

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PREVIEW

Introduction

The ability to communicate clearly and effectively in writing connects us with people and enhances our prospects for future success in school and in the workplace. We improve our writing skills with practice. Daily journals and informal letters, notes, or e-mails to friends and family members provide frequent opportunities to use what we have learned in our grammar and writing lessons. In addition, we must practice more formal writing exercises to prepare ourselves for writing assignments that we will receive in high school and college classes.

In *Grammar and Writing 6*, we learned to create topic sentences and to develop body paragraphs, introductory paragraphs, and concluding paragraphs in order to write different kinds of five-paragraph essays. We also wrote summaries and research papers. In *Grammar and Writing 7*, we shall write additional expository, persuasive, descriptive, and narrative essays. Then, we shall expand our writing experience to include imaginative stories, more chapter and short story summaries, longer research papers, and even some poetry.

Keeping your daily journals and your writing assignments in a **three-ring binder** will help you to organize your work so that you can easily refer back to earlier assignments when necessary.

In addition to your three-ring binder, you will need a small notebook or card file for collecting ideas, for jotting down questions or things that you notice, for saving your memories and dreams, and for writing down favorite words, names, and catchy phrases from things that you read and hear. You might even keep drawings, photos, or newspaper clippings in this notebook or file box. This is a place to keep bits and pieces that you might someday use in a story, poem, or essay. You will carry this small notebook or card file everywhere you go and make notes in it often.

Note: Lessons 1 through 31 in this Writing Packet should be completed in order. However, Lessons 32 through 35 may be introduced at any time during the school year.

LESSON 4

Evaluating your Essay

The Writing Process

All of the writing that we do should be viewed as “work in progress.” Even after you have turned in an essay to your teacher for a grade, you should not feel it can never be touched again. The knowledge that *writing is a process* should guide your thinking throughout the construction of an essay. From the first steps in organizing your thoughts, to creating body paragraphs, to adding transitions, you should feel free to make changes to improve your work.

At each step of the writing process, you should stop to re-evaluate both your thoughts and the words that you have placed on the page.

It is helpful to do this after each step of the writing process. It is also important to do this after the entire essay is written. In fact, it is probably most helpful to complete an essay, walk away from it for a day or two, and then come back and read it again.

Many times, sentences that seemed good the first time appear much different a day or two later. Furthermore, you may conceive new ideas or find clarity in ideas that were muddled. Two days later, you can write them in a way that is more meaningful to the reader.

Use the following guidelines to help you evaluate your writing.

Evaluating Your Writing

Do not be afraid to change what you have already written. Just because it was typed or written on paper in ink does not mean it cannot be improved.

Ask yourself these questions throughout the writing process:

- Is my introductory sentence interesting? *If it is not interesting to you, it certainly will not be interesting to the reader.*
- Do I have a thesis statement that clearly explains the subject of this essay? (For this assignment, the thesis was given to you.)

- Does my thesis statement clearly state my position?
- Does each body paragraph have a clear topic sentence at the beginning that tells the reader exactly what the paragraph will be about? *Read each topic sentence without the rest of the paragraph to see if it can stand alone as a strong idea.*
- Are there other personal experiences or factual examples that I can add to help improve my credibility and help the reader to better understand my point?
- In my opinion sentences, have I described my emotions and feelings so well that they create a picture in the mind of the reader to help him or her feel the same as I feel?
- Does each paragraph (except for the first) begin with an effective transition?
- Are there other arguments that I can add as additional body paragraphs to help me prove my point?
- Are some of my arguments weak and unconvincing? Should they be removed because they do not help me prove my point?
- Do my body paragraphs appear in the best possible order to prove my point? Could I place them in a different order that is more logical or effective?
- Is each sentence constructed as well as it should be? *Read each sentence in each paragraph as if it were the only sentence on the page. This helps you to catch sentence fragments, run-on sentences, misspellings, and grammatical errors.*
- Does my concluding paragraph summarize and reinforce the ideas and opinions expressed in the essay? Does it end with a “clincher” sentence?

Practice Use the Evaluation Form on the page following this lesson to evaluate the essay you wrote for Lesson 3. Read your essay carefully as you check for the items listed on the Evaluation Form. Write YES or NO in the blank next to each question.

When you are finished, you will either be confident that you have a strong essay, or you will know where it needs to be improved.

If you answered NO to one or more of the questions on the Evaluation Form, rewrite to improve those areas.

When you can answer YES to every question on the Evaluation Form, you will have completed this assignment.

Essay Evaluation Form

Thesis: _____

_____ Is my introductory sentence interesting? *If it is not interesting to you, it certainly will not be interesting to the reader.*

_____ Do I have a thesis statement that clearly explains the subject of this essay?

_____ Does my thesis statement clearly state my position?

_____ Does each body paragraph have a clear topic sentence at the beginning that tells the reader exactly what the paragraph will be about? *Read each topic sentence without the rest of the paragraph to see if it can stand alone as a strong idea.*

_____ Have I included personal experiences that improve my credibility and help the reader to better understand my point?

_____ In my opinion sentences, have I described my emotions and feelings so well that they create a picture in the mind of the reader to help him or her feel the same as I feel?

_____ Does each paragraph (except for the first paragraph) begin with an effective transition?

_____ Are there no other arguments that I can add as additional body paragraphs to help me prove my point?

_____ Are all of my arguments strong and convincing? Do they all help to prove my point?

_____ Do my body paragraphs appear in the best possible order to prove my point? Is their order logical and effective?

_____ Is each sentence structured as well as it could be? *Read each sentence in each paragraph as if it were the only sentence on the page. This helps you identify fragments, run-on sentences, and the overall strength or weakness of each sentence.*

_____ Does my concluding paragraph summarize and reinforce the ideas and opinions expressed in the essay? Is there a “clincher”?

LESSON 8

Evaluating the Persuasive (Argument) Essay

We have learned that all of the writing we do is “work in progress.” The knowledge that *writing is a process* guides our thinking throughout the construction of an essay. From the first steps in organizing our thoughts, to creating body paragraphs, to adding transitions, we constantly make changes to improve our work.

At each step of the writing process, we should stop to re-evaluate both our thoughts and the words that we have placed on the page.

Evaluating Your Writing

In Lesson 7, you completed your persuasive essay. Now that some time has passed, you are ready to evaluate it using the following guidelines.

Ask yourself these questions:

- Is my introductory sentence interesting? *If it is not interesting to you, it certainly will not be interesting to the reader.*
- Does my thesis statement clearly state my position?
- Have I acknowledged opposing arguments?
- Does each body paragraph have a clear topic sentence at the beginning that tells the reader exactly what the paragraph will be about? *Read each topic sentence without the rest of the paragraph to see if it can stand alone as a strong idea.*
- Does each of my topic sentences strongly support my thesis statement?
- Are there other personal experiences, facts, examples, arguments, anecdotes, or analogies, that I can add to help improve my credibility and help the reader to better understand my point?
- Have I described in my opinion sentences my emotions and feeling so well that they create a picture in the mind of the reader to help him or her feel the same as I feel?

- Does each paragraph (except for the first) begin with an effective, relational transition?
- Are there other arguments that I can add as additional body paragraphs to help me prove my point?
- Are some of my arguments weak and unconvincing? Should they be removed because they do not help me prove my point?
- Do my body paragraphs appear in the best possible order to prove my point? Could I place them in a different order that is more logical or effective?
- Is each sentence constructed as well as it should be? *Read each sentence in each paragraph as if it were the only sentence on the page. This helps you to catch sentence fragments, run-on sentences, misspellings, and grammatical errors.*
- Does my concluding paragraph summarize and reinforce the ideas and opinions expressed in the essay? Have I convinced the reader that my thesis statement is true?

Practice Use the Evaluation Form on the page following this lesson to evaluate the persuasive essay you wrote for Lesson 7. Read your essay carefully as you check for the items listed on the Evaluation Form. Write YES or NO in the blank next to each question.

When you are finished, you will either be confident that you have a strong essay, or you will know where it needs to be improved.

If you answered NO to one or more of the questions on the Evaluation Form, rewrite to improve those areas.

When you can answer YES to every question on the Evaluation Form, you will have completed this assignment.

Persuasive Essay Evaluation Form

Thesis: _____

_____ Is my introductory sentence interesting? *If it is not interesting to you, it certainly will not be interesting to the reader.*

_____ Do I have a thesis statement that clearly explains the subject of this essay?

_____ Does my thesis statement clearly state my position?

_____ Does each body paragraph have a clear topic sentence at the beginning that tells the reader exactly what the paragraph will be about? *Read each topic sentence without the rest of the paragraph to see if it can stand alone as a strong idea.*

_____ Are there no other experiences, facts, or examples that I can add to help improve my credibility and help the reader to better understand my point?

_____ In my opinion sentences, have I described my emotions and feelings so well that they create a picture in the mind of the reader to help him or her feel the same as I feel?

_____ Does each paragraph (except for the first paragraph) begin with an effective transition?

_____ Are there no other arguments that I can add as additional body paragraphs to help me prove my point?

_____ Are all of my arguments strong and convincing? Have I acknowledge opposing arguments?

_____ Do my body paragraphs appear in the best possible order to prove my point?

_____ Is each sentence structured as well as it could be? *Read each sentence in each paragraph as if it were the only sentence on the page. This helps you identify fragments, run-on sentences, and the overall strength or weakness of each sentence.*

_____ Does my concluding paragraph summarize and reinforce the ideas and opinions expressed in the essay? Is there a strong “clincher” sentence?

LESSON 13

Developing an Outline

We have learned that an outline can help us to organize our ideas for an expository essay. In an outline, we can arrange and sequence thoughts in a logical manner.

In this lesson, we shall review the basic outline form and practice developing an outline from an essay that we have already written. This exercise will give us confidence in our ability to make an outline in preparation for writing future essays or research papers.

Outline Form An **outline** is a list of topics and subtopics arranged in an organized form. We use Roman numerals for main topics. For subtopics, we use uppercase letters. For a very detailed outline, we use alternating numbers and letters as shown below.

Title

- I. Main topic
 - A. Subtopic of I
 - B. Subtopic of I
 - 1. Subtopic of B
 - 2. Subtopic of B
 - a. Subtopic of 2
 - b. Subtopic of 2
 - (1) Subtopic of b
 - (2) Subtopic of b
 - (a) Subtopic of (2)
 - (b) Subtopic of (2)
- II. Main topic
 - A. Etc.
 - 1. Etc.

Notice that we indent subtopics so that all letters or numbers of the same kind will come directly under one another in a vertical line. Notice also that we use **at least two subdivisions** (letters or numbers of the same kind) for a category.

Topic Outline An outline may be either a topic outline or a sentence outline. In a **topic outline**, each main topic or subtopic is written as a single word or phrase. Below is an example of a topic outline of the first part of an essay on objections to homework.

Homework Hassles

- I. Why homework is necessary
 - A. To learn new things
 - B. To practice skills

- II. Why some homework is irritating
 - A. Too repetitious
 - B. Too time-consuming

Sentence Outline In a **sentence outline**, each topic is expressed as a complete sentence. Notice how the sentence outline below communicates more meaning than the short phrases of the topic outline.

Homework Hassles

- I. Homework is necessary.
 - A. We learn new things as we do our homework.
 - B. Homework provides practice that increases skills.

- II. Some homework is irritating.
 - A. Too much repetition is irritating.
 - B. Homework that consumes much time is irritating.

Practice On a separate sheet of paper, practice the outlining process by organizing the following set of information in a topic outline form. First, look carefully over the list. You will find *one* main topic (I.) and *three* subtopics (A., B., and C.). The rest of the items will be sub-subtopics, or subtopics of subtopics (1., 2., 3.,...). You might begin by circling the main topic and underlining the three subtopics. You may work with your teacher or with a group of students for this project.

The completed outline (answer) for this Practice is found on the last page of the Writing packet.

- | | |
|-------------------|---------------------|
| exclamation mark | period |
| subject | noun |
| grammatical terms | parts of speech |
| comma | semicolon |
| pronoun | parts of a sentence |
| predicate | adjective |

preposition	direct object
colon	dash
punctuation marks	verb
adverb	question mark
interjection	conjunction
quotation marks	indirect object

Additional Practice For Lesson 3, you wrote a complete essay containing at least three body paragraphs. Create a topic outline covering the body paragraphs of that essay. Hint: The topic sentence of each body paragraph will become a word or phrase beside a Roman numeral indicating a main topic in your outline. Therefore, your outline will have at least three Roman numerals.

Additional Practice (Optional) For Lesson 7, you wrote a persuasive essay containing at least three body paragraphs. Create a topic outline for this essay.

LESSON 16

Writing the Research Paper

In Lesson 15, you took notes from your sources, organized your notes, wrote a thesis statement, and created an outline for your research paper.

Writing the First Draft

With your outline, your thesis statement, your notes, and your bibliography cards in front of you, you are ready to begin writing the first draft of your research paper. A first draft is a rough copy that is for your use only. It is meant to be revised again and again until you are satisfied with it.

As you write, keep in mind your thesis statement, your purpose, and the need for a formal tone. Use the information on your note cards to support your thesis and to fill in the details as you follow your outline for organization.

Create an introductory paragraph that captures the reader's attention. Consider beginning with an interesting statement, an anecdote, or an example. Make certain that your opening paragraph includes your thesis statement.

Use the main points in your outline to create topic sentences for your body paragraphs. Then, develop these topic sentences into paragraphs, making sure that all of your information relates to your thesis statement.

Pay special attention to transitions as you begin each new paragraph.

Your concluding paragraph will summarize and reinforce the ideas set forth in the rest of your research paper.

Documentation of Sources

Writing the first draft of a research paper involves bringing together information from your different sources, which you must acknowledge properly. We call this acknowledgement the **documentation** of sources.

As you write, you must credit your sources for both ideas and quotations. There are various methods of documenting sources for research papers. In this book, we shall practice a method called *parenthetical citations*. This form identifies sources in parentheses that are placed as close as possible to the ideas or quotations that we are citing. Inside the parentheses, we place a reference to the source in our bibliography, which is found at the end of the research paper.

Usually, the reference inside the parentheses consists only of an author's last name and the page number from which the material was taken. For example, (McKeever 42) would appear right after an idea taken from page forty-two in John McKeever's book, which is listed in the bibliography.

When no author and only a title is given for a source, we place a shortened form of the title and the page number or numbers in the parentheses: ("Black Holes" 215-217).

Notice that the end punctuation for a sentence containing borrowed material is placed *after* the parenthetical citation:

The pulling power of black holes is so strong that even light cannot escape from them (McKeever 42).

← punctuation mark

The highly respected Modern Language Association (MLA) gives us many more detailed guidelines for parenthetical citations. However, in this lesson we shall follow the simplified instructions above.

The Bibliography

The bibliography, the list of the sources that you used as you wrote your paper, comes at the end of the research paper.

Follow these steps to create your bibliography:

1. Alphabetize your bibliography cards according to the last names of the authors or the first important word in a title if there is no author.
2. Copy the information from all of your alphabetized bibliography cards under the title "Bibliography" or "Works Cited."
3. Indent all lines after the first line of each entry and punctuate as shown in the example below.

Bibliography

Grim, Edmund. "Six Ways to Clean the Sewer." Home and Grounds Journal July 1999: 12-15.

Leadfoot, Doris. A Study in Dynamics. New York, Grassvale Publishers, 2001.

In high school and college, you will learn to follow more detailed guidelines given by MLA for bibliographic entries. However, in this lesson you may follow the simplified

instructions above unless your teacher advises you to do otherwise.

Practice Follow the procedure given in this lesson for writing the first draft of your research paper, documenting your sources, and making your bibliography.

LESSON 24

Preparing to Write an Imaginative Story

We have practiced writing vivid descriptions of people, places, objects, or events using details, modifiers, comparisons, and sensory expressions. We have also written a personal narrative with dialogue, logical sentence order, and effective transitions. In this lesson, we shall use all the writing skills that we have learned so far in order to create our own imaginative story.

An imaginative story is fiction; it is not a true story although it may be based on something that really happened.

Conflict, characters, setting, and plot are all parts of the imaginative story. In preparing to write our story, we shall gather information concerning each of these parts.

Conflict A short story must have a problem or situation in which struggle occurs. A character may be in conflict with another character, with the forces of nature, with the rules of society, or even with his or her own self, as an internal conflict brought about by pangs of conscience or feelings of ambivalence.

For example, notice the possible conflicts related to the two situations below.

SITUATION 1: A drought hits a farming community.

Conflict: Some farmers steal water from others to keep their crops from dying.

Conflict: Local government officials try to enforce water rationing.

SITUATION 2: The substitute teacher has fallen asleep during the class's silent reading period.

Conflict: Some students want to take advantage of the situation and misbehave; others want to continue their silent reading.

Conflict: One student worries that the class will be punished for misbehavior.

Conflict: One student is embarrassed, for the sleeping substitute teacher is his aunt!

To find a situation and conflict for your own imaginative story, you might talk to friends or family members, watch the news, read the newspaper, or observe what is happening in the lives of people around you.

In preparation for story-writing, spend several minutes brainstorming with the help of a friend, teacher, or family member to gather ideas of situations and conflicts. Write down all the situations and possible resulting conflicts that come to mind. Then, choose the one conflict that most interests you for your imaginative story.

Tone Your attitude toward the conflict will create the **tone** of your story. The details and language that you use might evoke joy, fear, amusement, grief, or some other emotion. For example, you will want your story to make the reader laugh if you feel that the situation facing the characters is funny. On the other hand, if you feel that the situation is serious and worrisome, you will try to increase the reader's anxiety.

After choosing your conflict, plan how you will establish the tone of your story by answering the following questions:

1. What is my attitude toward the conflict and the characters involved in it?
2. What details can I use to create this mood, or evoke these emotions, in the reader?

Point of View You may tell your story from either the first-person or third-person point of view.

In the first-person point of view, the story is narrated, using the pronoun *I*, by one person who either participates in or witnesses the conflict. Only the narrator's thoughts are expressed, as in the example below.

Rapping my knuckles on her desk, I demanded her reply. But she just sat there like a bump.

In the third-person, or omniscient, point of view, the story is narrated by someone outside the story, someone who knows everything: each character's thoughts and actions. This allows the writer to reveal what any character thinks or does, as in the example below.

Rapping her knuckles on Christie's desk, Mary demanded to know where Christie had hidden the chocolate. But having no intention of giving away her secret, Christie stubbornly ignored the inquiry.

Before you begin writing your imaginative story, you must choose an appropriate point of view from which to tell about the conflict.

Characters To create a captivating story, you must develop interesting and believable characters. Engaged in a struggle, the main character, or *protagonist*, might be opposed by another character, an *antagonist*. There may be other characters as well.

As you develop your characters, attempt to keep them consistent in their behavior and show logical reasons for any change in their behavior. For example, if an ordinarily greedy character suddenly acts generous, you must explain why.

Invent your characters by noting their physical appearance, actions, and personality traits.

Dialogue Dialogue is the spoken words of characters. A character's words can reveal things about the character's personality, background, thoughts, and attitudes. You can use dialogue to develop your characters and make your story more interesting.

Spend a few minutes brainstorming in order to gather ideas about your main characters. Give each one a name, some physical attributes, and a distinctive personality.

Setting The setting is the time and place of the action. Vivid, specific details help to describe the setting of a story. You must consider both location and time. Does your story take place indoors, in a specific room; or outdoors, on a mountain, beach, or prairie? Or, does it take place on an airplane, boat, or train? Do the events occur in the morning, afternoon, or evening? Does the story happen in the past, present, or future?

Decide where and when your story will take place and jot down a few details that you can use later to describe your setting.

Plot The plot is the action of your story. Once you have chosen a conflict, one or more characters, and the setting of your story, you are ready to develop the action using this story plan:

BEGINNING OF STORY

Present your characters.

Establish the setting and tone.

Introduce the conflict.

MIDDLE OF STORY

List a series of actions that build to a climax.

END OF STORY

Resolve the conflict, or show why it cannot be resolved.

Use the plan above to make notes, which you can expand later into a full imaginative story.

Practice Follow the instructions in this lesson for brainstorming, choosing a conflict, deciding on the tone and point of view, inventing characters, describing the setting, and planning the plot of your imaginative story. On a separate piece of paper, answer the following questions:

1. Who are your characters? Give a brief description of each.
2. What is the setting? Give the time and place.
3. Describe the tone, the emotions the reader will experience.
4. What is the conflict?
5. Briefly list some actions that will build to a climax.
6. How will you resolve the conflict?

Keep your answers to these questions in your three-ring binder. In the next lesson, you will use this information as you write your imaginative story.

LESSON 30

Writing a Traditional Poem

We have learned that a traditional poem has regular rhythm and rhyme. In this lesson, we shall discuss a few different ways to create rhythm and rhyme in a traditional poem.

Rhythm Rhythm is the regular repetition or orderly recurrence of sounds or accented syllables. To create rhythm, we combine words to take advantage of their natural accents. Notice the alternating stressed and unstressed syllables in the following lines:

Ā gí/ānt lí/zārd héd/ mý hānd
Ānd stār/tēd dān/cīng with/ thē bānd

ANONYMOUS

Tell mē/ nót, in/ mōurnfūl/ nūmbērs,
Life is/ bŭt ān/ ēmptý/ drēam.

HENRY WADSWORTH LONGFELLOW

Although most traditional poetry has a regular rhythmic pattern, this pattern may not be the same in every line. It may change from one line to another, remaining consistent within the whole poem, as in the example below. Notice that the first and third lines each have five accents; however, the second and fourth lines each have only three accents.

Bráve/ mén/ who wórk/ whīle ó/thērs slēep
Whō dāre/ whīle ó/thērs flý—
Thēy/ bŭild/ ā ná/tions pí/llars dēep
Ānd lift/ thēm tó/ thē ský.

RALPH WALDO EMERSON

Rhyme In addition to rhythmic patterns, we can create rhyming patterns to enhance our poetry. Patterns of repeated sounds may be regular or random. They may occur at the beginning, middle, or end of lines. Traditional poetry contains regular rhyme as well as regular rhythm. In Ralph Waldo Emerson's poem above, the last word in every other line of the stanza (a grouping of lines in a poem) rhymes. However, James

Whitcomb Riley's poem below is written in couplets, two successive rhyming lines that form a unit:

Away

I cannot say and I will not say
That he is dead—he is just away!
With a cheery smile and a wave of the hand
He has wandered into an unknown land.
And left us dreaming how very fair
It needs must be since he lingers there
And you—O you, who the wildest yearn
For the old-time step and the glad return,
Think of him faring on, as dear
In the love of There as the love of Here.

Another common rhyming pattern is the limerick, which is often used in humorous poetry. It follows an AABBA rhyme scheme, meaning that each limerick is made up of two couplets plus a fifth line that rhymes with the first two, as in the example below:

[A] There once was a miser named Clarence
[A] Who Simonized both of his parents;
[B] “The initial expense,”
[B] he remarked, “is immense,
[A] But it saves on the wearance and tearance.”

OGDEN NASH

Practice Using some of the ideas that you developed in the previous lesson, write a traditional poem of at least four lines with regular rhyme and rhythm. Try to rhyme important words with words that support the meaning of your poem. Be mindful of stressed and unstressed syllables as you create a rhythm with your words.

LESSON

34

Sentence Conciseness

Conciseness is the expression of much in few words. Effective writing is concise and clear; it is not cluttered with unnecessary words. In this lesson, we will learn to avoid superfluous words and to reduce wordy clauses and phrases.

Avoiding Superfluous Words

Superfluous words are needless. They do not add to the meaning of the sentence. We can avoid wordiness by eliminating superfluous words and the unnecessary repetition of ideas. Notice the difference between the first and second sentences in the following pairs.

WORDY: Fluffy has six baby kittens.

CONCISE: Fluffy has six kittens.

(*Baby kittens* is redundant, or needlessly repetitive.)

WORDY: Fluffy's collar is red in color.

CONCISE: Fluffy's collar is red.

(The words *in color* are unnecessary because red is a color.)

WORDY: We have a weekly spelling test every Friday.

CONCISE: We have a weekly spelling test.

OR

We have a spelling test every Friday.

(*Weekly* and *every Friday* are redundant.)

WORDY: I did well on the test owing to the fact that I had studied.

CONCISE: I did well on the test because I had studied.

(The phrase *owing to the fact that* is wordy.)

WORDY: The list is entirely complete.

CONCISE: The list is complete.

(The word *complete* cannot be modified. A thing is either complete, or it isn't.)

Other examples of wordiness include the expressions *very unique* and *slightly impossible*. The words *unique* and *impossible*, like the word *complete*, cannot be modified.

Example 1 Rewrite the following sentences making them more concise.
(a) My train leaves at eight a.m. in the morning.

- (b) The big giant fell with a thump.
- (c) The noise was barely audible to my ears.
- (d) We planted some tiny miniature roses.
- (e) In my opinion, I think skydiving is scary.

- Solution**
- (a) **My train leaves at eight a.m. (or) My train leaves in the morning.** The expressions *a.m.* and *in the morning* are redundant.
 - (b) **The giant fell with a thump.** The word *big* is unnecessary.
 - (c) **The noise was barely audible.** *To my ears* is unnecessary since *audible* refers only to the sense of hearing and not to seeing, smelling, tasting, or touching.
 - (d) **We planted some miniature roses. (or) We planted some tiny roses.** *Tiny* and *miniature* are redundant.
 - (e) **In my opinion, skydiving is scary. (or) I think skydiving is scary.** *In my opinion* and *I think* are redundant.

Reducing Wordy Clauses and Phrases

Sometimes we can make our sentences more concise by reducing clauses to phrases, or phrases to single words. Notice how clauses are reduced to phrases or appositives in the sentence pairs below.

CLAUSE: *When I was stuck in traffic*, I listened to the radio.

PARTICIPIAL PHRASE: *Stuck in traffic*, I listened to the radio.

CLAUSE: They decided *that they would take the train*.

INFINITIVE PHRASE: They decided *to take the train*.

CLAUSE: *When the sun rises*, the birds begin to sing.

PREPOSITIONAL PHRASE: *At sunrise*, the birds begin to sing.

CLAUSE: Mr. Chen, *who is the department head*, wrote the test.

APPOSITIVE: Mr. Chen, *the department head*, wrote the test.

Example 2 Revise the following sentences by reducing the italicized clauses to phrases or appositives.

- (a) We will wait for a sale *so that we can save money*.
- (b) I am learning a piano piece *that was composed by Mozart*.
- (c) I invited Miss Lopez, *who is my English teacher*, to join us.

- Solution**
- (a) **To save money, we will wait for a sale.** We reduce the adverb clause to an infinitive phrase.
 - (b) **I am learning a piano piece composed by Mozart.** We reduce the adjective clause to a participial phrase.
 - (c) **I invited Miss Lopez, my English teacher, to join us.** We reduce the adjective clause to an appositive.

Notice how clauses and phrases are reduced to single words in the sentences below.

- CLAUSE: We will prune the branches *that have been broken*.
- WORD: We will prune the *broken* branches.
- PHRASE: His career *in the field of photography* was challenging.
- WORD: His *photography* career was challenging.
- PHRASE: Let us write *in a concise manner*.
- WORD: Let us write *concisely*.

Example 3 Revise the following sentences by reducing the italicized clauses or phrases to single words.

- (a) I saw a spider *that was enormous*.
- (b) Do you enjoy the music *of Mozart*?
- (c) Sally sings *in a harmonious way*.

- Solution**
- (a) **I saw an enormous spider.**
 - (b) **Do you enjoy Mozart's music?**
 - (c) **Sally sings harmoniously.**

Practice Rewrite sentences 1–4, making them more concise.

1. Combine together the sugar, flour, and spices.

2. Should we vote to re-elect him again for President?

3. We shall study anthropology for a period of a month.

4. Your writing style is very unique.

Revise sentences 5 and 6 by reducing the italicized clauses to phrases of appositives.

5. The rancher *who had come from Iowa* had never seen the ocean.

6. The monument, *which is situated in Colorado*, marks the continental divide.

Revise sentences 7 and 8 by reducing the italicized phrases or clauses to single words.

7. We have been reading poetry *that was written by Longfellow*.

8. Hepzy listened *in an attentive manner*.

When you have completed Practice exercises 1—8 above, compare your answers with the example answers in the Appendix of this Writing Packet.

Answers for Practice

Review Lesson

When Misty came home from school, she discovered that her cat, Scamp, was missing. First she walked up and down the street, calling his name. Then she searched through the garage, the backyard, and the front yard. Just as she was ready to give up the search, Misty found Scamp sleeping peacefully behind the sofa in the living room.

During math and social studies, Dudley draws cute little elves in his notebook with a pencil. Sometimes science lectures inspire him to draw exotic plants and animals. His notebook is full of intricate and interesting sketches. Dudley is an outstanding doodler!

I've never seen a bird as peculiar as the heron. A wading bird found in temperate and tropical regions, the heron has long thin legs with knobby knees. Its neck is so long and slender that I wonder how it can swallow anything. Its pointed bill and unusual head feathers give the heron an appearance unlike any other bird I've seen.

Lillian has read hundreds of stories about the wild West, and she can recite them all word for word. Lillian dreams of becoming a cowgirl someday. You'll never see her wearing anything but Western attire—jeans with chaps, boots, and a bandana. Although she doesn't own a horse, she is saving her money to buy one.

- Lesson 1**
1. The ability to communicate clearly and effectively in writing connects us with people and enhances our prospects for future success in school and in the workplace.
 2. We need to become skillful writers.
 3. In the first place, writing well allows us to communicate with other people.
 4. In the first place...
 5. In conclusion...

Lesson 13

I. Grammatical terms

A. Parts of speech

1. Noun
2. Pronoun
3. Verb
4. Adverb
5. Adjective
6. Preposition
7. Interjection
8. Conjunction

B. Parts of a sentence

1. Subject
2. Predicate
3. Direct object
4. Indirect object

C. Punctuation marks

1. Period
2. Comma
3. Semicolon
4. Colon
5. Dash
6. Question mark
7. Quotation marks
8. Exclamation mark

(Subtopics may be in any order.)

**Example
Answers for
Lesson 32**

1. The author demonstrates a sense of humor in a number of ways. One example is when Mark Twain describes Ben’s “personating a steamboat.” It is very amusing. Another example is Mark Twain’s choice of valuable, boys’ trinkets. Still another example is when Mark Twain calls himself a wise, old philosopher, “like the writer of this book.”
2. Mark Twain’s main piece of wisdom is this: “Work consists of whatever a body is *obliged* to do, and Play consists of whatever a body is not obliged to do.”
3. Tom Sawyer discovers “a great law of action—without knowing it—namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain.”
4. Mark Twain demonstrates understanding of little boys in a number of ways. First, Tom’s worldly wealth is described a “bits of toys, marbles, and trash.”

Second, boys do not want to miss a desirable experience. So Tom’s manipulation of his friends is believable. Tom paints his chore of whitewashing a fence as fun, and the boys decide that maybe Tom is right. Tom’s friends do the whitewashing for him.

Also, Tom’s payments from the boys shows how well Mark Twain understands the workings of their minds. Here are the author’s words: “Tom was literally rolling in wealth. He had besides the things before mentioned, twelve marbles, part of a jews-harp, a piece of blue bottle-glass to look through, a spool cannon, a key that wouldn’t unlock anything, a fragment of chalk, a glass stopper of a decanter, a tin soldier, a couple of tadpoles, six fire-crackers, a kitten with only one eye, a brass doorknob, a dog-collar—but no dog—the handle of a knife, four pieces of orange peel, and a dilapidated old window sash.”

5. Tom is the typical boy. He does not enjoy doing his chores—in this case, whitewashing the fence. Also, he is manipulative. He tricks his friends into painting the fence for him. In addition, he is intelligent. He sells his chore and gathers more boyish treasures than he had when he began his work.

6. The author uses simile, “the very thought of it *burnt him like fire*,” to convey Tom’s emotional pain when others make fun of him.
7. Boys in the 1800s do not have televisions, computers, cell phones, or electronic games. Their toys are simple—marbles, kites, tadpoles, and so forth. However, boys in the 1800s have the same basic feelings and desires as boys today. They all want to have fun, to use their imaginations as Ben does when imitating a steamboat, and to be accepted by their peers as Tom does when pretending that whitewashing a fence is a prestigious job.

**Example
Answers for
Lesson 33**

1. Geology is the study of the Earth.
2. Physical geology examines activities on or below the surface of the earth, while historical geology examines the physical and biological events in the Earth’s history.
3. Seismologists and volcanologists are physical geologists. They study different activities of the earth. Seismologists track and predict earthquakes. They also study the activity of volcanoes (eruptions). Volcanologists focus on the lava, rocks, and gases produced by active, inactive, or extinct volcanoes.
4. Fossils are studied by paleontologists.
5. Plate tectonics studies the movement of the Earth’s crust. It helps scientists understand why volcanoes erupt, how earthquakes occur, and where faults (breaks in the Earth’s surface) are located.

**Example
Answers for
Lesson 34**

1. Combine the sugar, flour, and spices.
2. Should we vote to re-elect him for President?
3. We shall study anthropology for a month.
4. Your writing style is unique.
5. The rancher from Iowa had never seen the ocean.
6. The monument in Colorado marks the continental divide.
7. We have been reading Longfellow’s poetry.

8. Hepzy listened attentively.

**Answers for
Lesson 35**

1. Answers will vary. 1. to pay no attention to. 2. a lack of attention.

2. noun

3. eucalyptuses, eucalypti

4. op·por·tun·is·tic

5. **σ πακ'**

6. Latin

7. *Music*

8. smooth, flowing, fluent (answers will vary).

PREVIEW

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