Writing the grammar manual "Academic English for ESL Students"

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Writing the Grammar Manual

Academic English for ESL Students

by

Anne Rypstat Richards Apátiga

A Thesis Submitted to the
Graduate Faculty in Partial Fulfillment of the
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In Charge of Major Work
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For the Graduate College

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CHAPTER I

Introduction

Background of the Study

Among the students served by the ISU Writing Center are the university's English as a Second Language (ESL) students. Some of these students, having received an incomplete in freshman English or the ESL series, see a writing center tutor once a week, starting at the beginning of the semester; others are referred to the center later in the semester, as it becomes apparent to the freshman English instructor that they are failing; others, not necessarily students in an English class, "walk-in" to the center with the conviction that an essay they are working on will not meet their instructors' standards.

Although most of ISU's ESL students are majoring in the sciences and are highly motivated to improve their language skills, time constraints make necessary the center's employing a wide variety of teaching strategies with a group of composition students that in some respects is less varied than its native counterpart. With the walk-in ESL student, who may not return, and whose weaknesses are not known beforehand, the tutor will usually examine the essay in question and then help the student proofread it, mentioning appropriate rules of grammar as he or she sees fit. With the late referral ESL student, the tutor will usually spend an hour a week explaining assignments and helping to outline and refine essays written for the professor requesting assistance. For the regular
ESL student, the tutor will spend the semester clarifying material in the Writing Center Tutorial Manual, the center's composition text, or examining selected exercises from grammar workbooks.

Writing center tutors typically do not have a background in ESL instruction, and when faced with editing an ESL composition, they may be unnerved from the start. They need only remember that the center has not been able to find an appropriate textbook for its ESL students to be convinced of the hopelessness of the task before them.

If the tutors refer to the writing center's text--the Tutorial Manual, they will no doubt find that it is not suited to the needs of the center's ESL students. The manual's main concerns are correcting fused sentences, comma splices, and fragments--clearly the grammar mistakes that plague the center's native students; but ESL students, who do make these mistakes, usually have other grammar problems that are equally serious and that may also prevent them from passing freshman English.

It is not simply a question of supplementing the Tutorial Manual with existing ESL grammar texts, either; for most so-called advanced texts, with their traditional emphases on identifying the parts of speech, forming the past, perfect, and progressive tenses, choosing articles, and using phrasal verbs, are written with the advanced grammar student rather than with the college essayist foremost in mind and may leave readers with significant gaps in their understanding of the composition process. For example, many of the center's ESL students, who may have studied English grammar for ten years or more, are not quite sure how to form complex comparisons (such as "Cats like a house more than dogs do") and indirect
quotes or questions, or they wonder how to choose between active and passive in an expository essay, or perhaps most importantly, how to choose and sequence verb tenses in a narrative.

The subject of this paper is the manual Advanced English for ESL Students (AEFES), which has been designed specifically for ISU's ESL students studying freshman composition in the writing center. This new writing center manual resembles certain other ESL grammar texts in that it addresses perennial problems, like question and negative formation, but it differs from the texts in that its fundamental goal is to help students achieve a native-like academic writing style. AEFES also differs in that it is designed to be used by tutors who are not necessarily trained in TESL and who can normally meet with a student for no more than one hour a week. For these reasons, among others, the manual presents grammar material in readily accessible, non-technical language. Furthermore, the manual takes advantage of the tutorial setting wherever possible by requiring students to formulate some rules and generate many sentences under the supervision of their instructors.

Designed as an alternative to the Writing Center Tutorial Manual, AEFES's primary use will be with the center's regular ESL students, students who have received composition instruction in the first semester of freshman English but who have not met the department's standards for correctness. Tutors of walk-ins and late referrals, however, may find AEFES useful as a supplementary text.
CHAPTER II

Survey of Literature

Preliminary Survey

In deciding what types of grammar problems AEPES would address, I first carried out an informal error analysis of the essays of twelve ESL writing center students in order to have an idea of the types of grammar problems prevalent in ESL compositions. Word choice, verb tense, article, spelling, comma, preposition, redundancy, miscellaneous punctuation, garbled sentence and subject-verb agreement were the ten most common errors I found, in that order. Assuming that most of the students had learned to avoid certain errors by avoiding certain structures, I next examined thirteen advanced grammar and composition texts in order to make sure that the types of errors I had found in the student essays were not limited by the students' fears of committing errors.

Texts

The thirteen texts I examined were drawn from five categories: composition texts for ESL students; grammar workbooks for ESL students; grammar workbooks for basic writers; handbooks for freshman English students; and grammar workbooks for freshman English students. Two of the texts were composition texts for ESL students: American English Rhetoric by Robert G. Bander and The Random House Writing Course for ESL Students by Amy Tucker and Jacqueline Costello; Two were grammar workbooks written
for ESL students: *Grammar in Context*, books one and two by Sandra N. Elbaum; four were grammar workbooks written for basic writers: *Stepping Stones: A Course for Basic Writers* by Nora Eisenberg and Harvey E. Weiner, *Cornerstone: Foundations for Writing* by Harriet Spiegel, *Basic Grammar* by Robert Yarber, and *Basic Grammar and Usage* by Penelope Choy and James McCormick; three were college handbooks: *Harbrace College Handbook* by John C. Hodges and Mary E. Whitten, *Rules for Writers* by Diane Hacker, and *Writing: A College Handbook* by James A. W. Heffernan and John E. Lincoln; and two were grammar workbooks written for freshman English students: *How to Read and Write in College: Reading/Writing/Editing* by Richard H. Dodge and *The Techniques of Writing* by Paul Kinsella. I chose the books on the bases of recent publication and of sustained use, as evidenced by a book's undergoing numerous editions.

I then considered which errors would be appropriate to address in a tutorial manual and which would be appropriate to ignore, although I automatically decided to address certain ESL errors such as verb tense and subject-verb agreement. For example, although article errors were among the most common errors in the ESL essays, I chose not to discuss them in the manual since I believe that an ESL student can solve this problem more efficiently by listening and reading than by writing. I also took into account the fact that the ISU English department does not consider article errors major errors and will not fail composition students whose understanding of article use is not native. On the other hand, although no relative clause errors occurred in the essays, mainly because the students did not use relative clauses, I chose to include in the manual a
Basic drawbacks of the ESL texts

There are a number of fundamental reasons why none of the ESL texts I examined would be appropriate as a writing center manual. To begin with, each of the texts is written as a full-blown semester course and contains too much material for an instructor to cover in fourteen hours. Their use of metalanguage, too, might be confusing, if not for the student, for the tutor who does not have a strong background in TESL or pedagogical grammar. Furthermore, the texts do not provide opportunities for students to generate sentences or paragraphs under the direct supervision of their instructors, an opportunity that a writing center can and should provide.

Verb usage serves as a specific example of how the texts would not be appropriate in the tutorial setting. The advanced volume of the Grammar in Context series spends the first third of its text discussing tenses but tests the students' knowledge of tense sequencing with fill-in-the-blank exercises, exercises which clearly do not promote fluency so readily as do exercises that require the student to write original sentences or paragraphs. In fact, the main drawback of this series is that its exercises promote sentence or word-level competence only.

The Random House Writing Course for ESL Students assigns numerous free-writing exercises for a journal that the instructor may choose not to correct, and otherwise relies on fill-in-the-blank exercises usually concerning no more than two tenses. This text discusses verb tenses in approximately four four-page units, one of which follows its predecessor
at a distance of more than 150 pages. One verb unit comes at the end of a chapter entitled "Writing and Revising the Narrative Essay," and, like the other verb units, is obviously not given the same emphasis as the subject of the chapter, which in this case is the structure and purpose of the narrative and how to choose a topic and structure a story. At the end of its fragmented discussion of verb tenses, The Random House Writing Course for ESL Students admonishes the student to "BE CONSISTENT WITH VERB TENSES AND MOODS" (Tucker and Costello 355), and tests the student's ability to be so with a three-quarter-page editing exercise filled with verb tense, mood and voice errors.

American English Rhetoric, on the other hand, provides no verb-tense-sequencing exercises whatsoever, relegating its verb-tense information to an appendix.

The main drawback of American English Rhetoric and The Random House Writing Course for ESL Students is that they are process-oriented composition texts: The writing center tutor would have to pass over the bulk of either text in search of purely grammatical material. Moreover, too much of the grammar material in both texts is reinforced and tested through fill-in-the-blank and error-based exercises.

Error-based instruction

The texts gave me many ideas about how I should not go about teaching grammar. Particularly in the area of instructing developmental students, error-based instruction, which is the use of examples of error to teach correctness, has received much recent criticism. As Thomas Friedmann
explains in his essay "A Blueprint for Writing Lab Exercises," "Exercises should be non-error based whenever possible."

We seek to have students become habituated in correctness. Teaching by contrast--offering incorrect examples--seems to work against that objective. By offering only correct examples we seek to teach the correct image, to help coordinate hand and eye to the configurations of correctly spelled words and correctly punctuated sentences. We do not offer error-filled passages that would further weaken the average basic students' already shaky sense of what is "correct" (1).

I might add that the success of error-based instruction at any level is problematic. Composition instructors who require readings of their students do not take these readings from an anthology of the most dismal essays ever received by the department; instead such instructors assign the best written, most relevant material they can find, on the quite reasonable assumption that what one reads affects one's writing. Perhaps some students write well enough not to be negatively affected by grammar books whose method is error-based; nevertheless, the authors of these books have probably missed an opportunity to improve their readers' skills.

A number of the books I examined--Harbrace College Handbook, Rules for Writers, How to Read and Write in College, and The Techniques of Writing--use error-based instruction almost exclusively. The Techniques of Writing showcases the approach by introducing examples with phrases like, "Now that you are acquainted with the positive rules, let us see how these rules are violated (176)," and "We will list below the principal
parts of some of the troublesome verbs and show how they are frequently misused" (Kinsella 265).

How to Read and Write in College presents ten pages of pairs of homonyms that are frequently confused, with the unabashed instruction to memorize them. Friedmann, however, in his paper "Teaching Error, Nurturing Confusion: Grammar Texts, Tests, and Teachers in Developmental English Class," warns against pairing frequently confused words because by doing so a teacher actually improves the likelihood that a student will associate them. He suggests that a teacher instead pair a troublesome homonym like "there" with "where" so that a student can link the word to another word by function rather than by pronunciation (394).

Sentence combining is another instructional approach which, although new and well-respected, is error-based. The theory behind sentence combining is that students write short, choppy sentences and that if a teacher can break them of this habit, they will become more sophisticated writers. Unfortunately, the sentence combining approach assumes that in order to learn how to avoid using choppy sentences, a student needs to be exposed to hundreds or even thousands of them. Some of the sentence combining exercises in Writing: a College Handbook, in other respects a correctness-based text, consist of an entire page of choppy sentences that are to be reduced to one sentence. A more modest example follows:

EXERCISE:

The dog lived next door.

The dog was scrawny.
The dog was old.
The dog howled.
The dog kept me awake.
I was awake all night.

ANSWER:
Howling and barking, the scrawny old dog
next door kept me awake all night (290).

Not only is this type of exercise based on error, it is based on
exaggerated error: no student has ever written a string of choppy
sentences like that above to make such a simple point. Nevertheless, when
the sentences being combined are not derived from adjectives or adverbs,
sentence combining need not be error-based and can be a powerful
instructional tool. An exercise asking students to combine two
well-written sentences with a choice of coordinating conjunctions, for
instance, or with a relative clause, does not run the risk of reinforcing
something it hopes to eliminate.

Finally, it is not uncommon to find error-based exercises that ask
the student not to identify a single error, but to identify two, three or
more. In fact, exercise forty-four in The Techniques of Writing asks the
reader to identify the fragment, run-on, comma splice or faulty pronoun
reference in each of the sentences that follow. Exercise fifty adds the
category faulty parallelism to that list. Friedmann, in a discussion of
how to instruct students to avoid fragments, says that "Before they
[developmental students] can proceed to revision, these students need
lessons in completeness. They need one type of fragment within those complete sentences clearly marked.... Varying the [types of] fragments [in an exercise] makes passages doubly hard" (Friedmann 392).

Clearly an exercise like the one in The Techniques of Writing would be impossibly difficult hard for a developmental student. One could argue that the book is not written for developmental students and that Friedmann's recommendations do not apply. On the contrary, The Techniques of Writing is written for freshman English students, a number of whom will be borderline or problem writers; moreover, I would suggest that any student who can differentiate between five such complex errors after a few pages of definitions probably didn't have a problem to begin with.

**Metalanguage**

In every book I examined, with the exception of *Stepping Stones*, there is an unjustified reliance on grammar's metalanguage. For instance, authors typically define subjective complements and then fail to explain how the information can help students write better. *Basic Grammar*, which states that its text emphasizes "the essentials of sentence structure, grammar, punctuation, and spelling, with a minimum of abstract terminology, (preface)" defines subjective complement; and then when students have a chance to apply the term towards improving their writing, when it would have been wonderfully simple for the author to write, "The verb agrees with the subject, not with the subjective complement," the term is forgotten: "Don't confuse the subject with words that rename it in the sentence," Yarber cautions regarding the sentence, "The police officer's only reward was taunts and threats" (43).
Even linking, transitive, and intransitive verbs with their entourage of completers may be superfluous terms for the writer. The Techniques of Writing explains that "Linking verbs do not take objects. Instead they have complements. They serve as links between subjects and complements, which may be either adjectives or nouns" (48). It is difficult to understand the definitions, but more difficult to understand why they're important: the only way the author applies them to writing is to point out that "I feel badly," is incorrect. But "I feel badly" is not even academically possible.

On the other hand, connections may not be made between terminology and performance because the connections don't exist. I suspect that there are actually only a few parts of speech that writers need to be able to identify in order to write correctly, and authors who provide twenty or more pages of grammar terms—a common practice—might do better to ask themselves why they are using terms at all. There needs to be a genuine connection between memorization and skill-building, and if good writers do not need to know a predicate adjective from a predicate noun, it would be better to require them to spend their time reading literature.

Like the author of Basic Grammar, a number of authors rejected the absolute necessity of students' learning a lot of "abstract terminology;" nevertheless, abstract terms were constantly discussed, though too rarely in relation to the art of writing, and instances of runic definitions abound. The Harbrace College Handbook offers this explanation for the diagramed sentences that followed:
... the plus sign connects the two basic grammatical parts of the sentence: the subject and the predicate. The first part functions as the complete subject (the simple subject and all the words associated with it), and the second part functions as the complete predicate (the verb and all the words associated with it). The grammatical subject (or simple subject) and the verb (or simple predicate) are in boldface.

Aside from the fact that the author does not explain why it is necessary, for instance, to understand the relationships between a predicate, complete predicate, verb, a verb and all the words associated with it, and a simple predicate, he does not explain the terms themselves in an integrated fashion. The paragraph quoted above appears on page two of the handbook. In the event that readers are unfamiliar with any of its terms—and presumably they would be, so early in the text—the paragraph before it refers the reader to the handbook’s glossary of "grammatical terms, beginning on page 501" and ending on page 526.

Referring the reader ahead of the current lesson to a glossary was a common strategy that authors use to lighten the burden of integrating their material, which perhaps accounts for part of the popularity of the parts-of-speech approach to instruction. Even more confusing, terms often arise with no definition or referral. In Rules for Writers, as in the other handbooks, it is not unusual to read an explanation like "the less important idea has become a participial phrase modifying the word uncle," (59) even though participial phrases have not been introduced. If one consults the index instead of assuming that, stupidly, one has passed over "participial phrases" recently, one will discover that participial phrases are defined 236 pages later.
Although all but one of the composition instructors I studied relied heavily on grammar's metalanguage, I found no coherent defense of the approach. Paul Kinsella's justification of the parts-of-speech approach to composition consists of a list of benefits, the most significant of which I have recorded below.

If you know the parts of speech, you will be able to construct a parallel outline . . . .
Knowing the parts of speech will help you to write more coherent paragraphs . . . .
. . . The use of non-standard language . . . . can be a serious handicap to people who are trying to improve their social and economic position. It is important that you learn the parts of speech to solve this problem (Kinsella 1985).

Since Kinsella is not writing an ESL text, the reader must assume that the third paragraph is referring to Black English Vernacular (BEV) speakers' learning the parts of speech; but according to the information in Jean Bolen Bridges' essay "Dialect Interference: A 'Standard' Barrier," ignorance of the parts of speech has virtually nothing to do with a BEV speaker's misconceptions about Edited English (10-12).
Kinsella's 25 pages-plus of parts of speech are not in themselves going to help BEV speakers write better Edited English or improve their "social and economic position." A proper parallel outline could not justify Kinsella's excessive use of metalanguage, and as I mentioned above, if knowing the parts of speech actually makes writers more coherent, it was not proved to my satisfaction.

The question arises as to whether a composition text utilizing grammar's metalanguage would actually present a problem to ESL students,
who, after all, tend to have a stronger grammar background than American
students do. Although most of the ESL students in the writing center do
have a strong grammar background, a significant population does not.
Refugees, citizens of U.S. territories--namely of Puerto Rico, and the
occasional foreign student who has graduated from an American high school
usually have a very incomplete understanding of these terms and are as
stymied by them as are American students. Whether or not ESL students are
comfortable with the parts-of-speech approach to composition, it remains
true that when these terms are not indispensable to understanding the
process, it makes little sense for a composition manual to require a
student to recognize them.

Mixed idioms

Ironically, no book drew a sharp line between formal and informal
English in its example sentences. For instance, authors typically used
sentences like "I no longer eat desserts, for I am trying to lose weight"
(Choy and McCormick 83) and "I can't eat this sundae, for I am on a diet"
(Spiegel 130) to illustrate coordination. The most unfortunate result of
this practice is that, once again, students are not exposed to
well-written English. Furthermore, the sentences are not authentic
English since they would not be heard under any conceivable set of
circumstances. Finally, students may conclude that they are being told
how to speak as well as how to write. Woe to the author who has convinced
a student to yell over the fence, "The neighbors haven't seen your dog,
nor have I" (Choy and McCormick 83).
Error-based composition instruction relies heavily on the spoken word for its example sentences and exercises. The incorrect use of past participles, and of hardly, and the incorrect formation of comparisons are just a few of the errors that authors illustrated with examples of speech rather than with examples of writing:

"Well, I have wrote her up a citation for $60. She parked in a no-parking zone" (Choy and McCormick 83).

Jane can't hardly wait for the spring vacation (Kinsella 261).

Wanda gave us more salad than LaVerne (Yarber 152).

One of the exercises in Rules for Writers consists of a friendly letter from Rosalie to Marie, about Rosalie's being "smash[ed] in the rear" by a "tan Cutlass" (233). The student is instructed to edit the letter; but editing the letter destroys its effectiveness, interest, and charm. It is not logical for composition instructors to ask a student to edit speech or highly informal writing; after all, even a rhetorician would not presume to tell a student how to communicate with family, friends or neighbors.

Many authors recognized the difference between informal writing or speech and formal writing. Basic Grammar and Usage concedes that "It is as inappropriate to use very formal language in an informal situation, such as a casual conversation with a close friend, as it is to use informal language, for example, slang, in a formal essay" (169).
Strengths of the grammar texts

Besides suggesting the types of grammar problems to address and the methods of instruction to avoid, the textbooks gave me many ideas about how I should instruct the material I had chosen. Specifically, *Stepping Stones: A Course for Basic Writers* instructs grammar basics while using little grammar terminology. I chose to follow this approach, and to use a number of Eisenberg and Wiener's terms. *Stepping Stones* also uses an inductive approach to teaching certain structures: often exercises precede the rules they illustrate, and the student is asked to formulate a rule before encountering it on the page. *Basic Grammar and Usage* uses extended prose samples for some exercises instead of unrelated sentences, a strategy which makes these exercises, like the rule-formulating exercises in *Stepping Stones*, interesting as well as challenging. When illustrating grammar rules, James A. W. Heffernan's *Writing: A College Handbook* uses example sentences drawn from the works of literary men and women. Many of the exercises included in *AEFES* are modeled after exercises that can be found in these or in the other nine texts.

Other sources I drew pedagogical techniques from were Marianne Celce-Murcia and Diane Larsen-Freeman's *The Grammar Book: An ESL-EFL Teacher's Course* and the *Writing Center Tutorial Manual*. The *Grammar Book* suggests the use of the Bull Framework when teaching verb tense sequencing to advanced ESL students, and this framework figures prominently in *AEFES*'s verb unit. While cataloguing the functions an English verb can perform (describing present action, a scientific truth, an habitual action, etc.), I consulted the Celce-Murcia text and *Writing: A College*
Handbook in order to compare their lists of functions as delineated under tense. Finally, my experience teaching from the Writing Center Tutorial Manual convinced me to provide students with sentence-generation exercises and to use non-technical language when presenting grammar rules, whenever possible.
Academic English for ESL Students is unique among ESL texts in that it is designed specifically for very advanced ESL composition students working with a tutor who may have little TESL background.

The manual's first requirement was that it respect the tutorial's time limitations. No ESL grammar test I have yet read, including the many I have read during two years of ESL teaching, could be taught in fourteen hours. In order to achieve its objectives, the manual would need to reduce each structure to its essentials and would need to feature relatively few but challenging exercises. The lessons would need to be understandable as separate units, so that instructor and student could design their own program of study, passing over units that the student already understood and concentrating on units that the student did not understand. Like the original Writing Center Tutorial Manual, the new manual would use sentence-generation in place of fill-in-the-blank exercises, in order to give the student additional writing practice.

I chose to include a unit on how to avoid comma splices, fused sentences and fragments in writing since these are among the serious errors catalogued by the ISU English department. Rather than focus the manual on eliminating these errors, however, I decided to focus it on eradicating errors that are unique to ESL writing. The best way to
eliminate both the ESL-specific and the native errors while focusing on the former was, I felt, to divide the manual into three units based on different types of phrases: the independent sentence; the dependent sentence; and the non-sentence. If students could look at any group of words and know immediately into which of these categories it fell, the serious errors of comma splice, fused sentence and fragment should not appear in their writing, assuming they understood the punctuation rules. The first priority of each of the major units, then, is identifying the phrase or clause in question, and the second is punctuating it. These preliminary lessons take little time to complete, however, and the student and tutor are then free to concentrate on lessons concerning ESL-specific errors.

The first unit of the manual, The Independent Sentence, is the most important unit and is the longest (see Appendix). For this project, I have completed the first unit only; I will contribute the second, third, and fourth units to the writing center at a later time. Aside from the unit on subject-verb agreement, which I felt would be most appropriate to include in Unit Three (after students were familiar with the kinds of dependent sentences and non-sentences that could intervene between subject and verb), Units Two, Three, and Four are supplementary texts. Tutors may even choose to teach adverbial and relative clauses from the text that is more familiar to them, The Writing Center Tutorial Manual. As for my choice of terms, I do not feel that calling dependent clauses dependent sentences will confuse students. If anything, it is confusing to be told, after learning that a sentence has a subject and a verb, that "while he
sleeps" is not a sentence. Calling dependent clauses dependent sentences merely reminds a student that some word groups that look like sentences cannot stand alone. The table of contents for Academic English for ESL Students is as follows:

TABLE OF CONTENTS FOR ACADEMIC ENGLISH FOR ESL STUDENTS

PART ONE: THE INDEPENDENT SENTENCE
The Verb
The Noun
Punctuating the Independent Sentence
The Comma
The Semi-Colon
Joining Two Independent Sentences
A Comma + FANBOYS
The Semi-Colon
Using Verb Forms
Five Forms
Verb Markers
Timelines
Passives
Negatives
Questions
Direct Quotation
Indirect Speech
Specialized Verb Forms
Noun Substitutes
Usage
Reference

PART TWO: THE DEPENDENT SENTENCE
Dependent Sentence Markers
Dependent Noun Substitutes
Comparisons

PART THREE: THE NON-SENTENCE
Preposition Grouping
ing-group
ed-group
to-group
Series, Examples, Summaries
Subject/Verb Agreement
Noun Substitute Agreement
Parallelism
but...also, etc.
PART FOUR: SPECIAL TOPICS

The goals and objectives of Part One of Academic English for ESL Students are as follows:

Chapter One: The Verb
- to provide strategies for identifying the verb(s) of the sentence
- to provide strategies for differentiating between verbs and auxiliaries

Chapter Two: The Noun
- to provide strategies for identifying the subject(s) of the sentence
- to provide strategies for identifying the object(s) of the sentence
- to enable the student to recognize the subject in commands
- to enable the student to recognize English subject-verb-object word order

Chapter Three: Punctuating the Independent Sentence
- to enable the student to use the comma with parenthetical elements
- to enable the student to recognize parenthetical elements
- to enable the student to use the comma in a series of adjectives
- to enable the student to use the comma in a series of verbs
- to enable the student to recognize that a comma is unnecessary between the subject and its verb or between the verb and its object
- to enable the student to use the semi-colon in a series of verbs
- to enable the student to use the semi-colon in a series of nouns

Chapter Four: Joining Two Independent Sentences
- to enable the student to use the comma and coordinating conjunctions
- to enable the student to use the semi-colon in sentence combining
- to enable the student to use the semi-colon when joining two independent clauses, the second of which is introduced by a parenthetical element

Chapter Five: Using Verb Forms
- to provide the student a chance to demonstrate his or her knowledge of irregular verbs
- to provide strategies for forming five verb forms
- to enable the student to recognize the functions an English verb can perform
to provide strategies for forming verbs performing these functions, by using the five verb forms
to provide strategies for sequencing verb tenses on the discourse level
to provide strategies for forming the verbs used in verb tense sequences, by using the five verb forms
to provide strategies for using the verbs that perform the functions mentioned in the 3rd objective, on the discourse level

Chapter Six: Passives
- to enable the student to form the passive
- to enable the student to recognize the passive
- to enable the student to recognize circumstances under which the agent is omitted

Chapter Seven: Negatives
- to enable the student to form negative sentences
- to enable the student to use words like any or anything in a negative sentence

Chapter Eight: Questions
- to enable the student to form yes-no questions
- to enable the student to form wh-questions
acknowledging sources
- to enable the student to recognize appropriate usage of direct quotes

Chapter Nine: Direct Quotation
- to enable the student to punctuate direct quotes
- to enable the student to recognize the necessity of acknowledging sources
- to enable the student to recognize appropriate usage of indirect quotes

Chapter Ten: Indirect Speech
- to enable the student to form indirect quotes
- to enable the student to form indirect questions
- to enable the student to recognize appropriate usage of indirect quotes

Chapter Eleven: Specialized Verb Forms
- to enable the student to form the subjunctive
- to enable the student to recognize the appropriate usage of the subjunctive

Chapter Twelve: Noun Substitutes
- to enable the student to use the subject and object forms of pronouns
to enable the student to use the possessive forms of pronouns.

to provide strategies for differentiating between its and it's.

to enable the student to consistently use pronouns that refer to specific nouns.

I begin the first unit with a chapter on verbs rather than with a lesson on subjects, for this reason: it is easier to infer the subject from the verb since in order to infer the verb from the subject, one must know a subject noun from an object, indirect, or incidental noun. Being able to recognize the verb of a sentence easily is an important skill for an ESL student to have since some of the most glaring ESL errors are subject/verb agreement errors. Furthermore, ESL students not only may fail to make their verbs agree with their subjects, they may fail to include verbs in a sentence at all.

Chapter Two, The Noun, should clarify the students' understanding of the second component of an independent clause. Chapters One and Two are basically review lessons which facilitate the teaching of the information in Chapter Three, Punctuating the Independent Sentence and Chapter Four, Joining Two Independent Sentences. The information in Chapters Three and Four is technical matter regarding punctuation of the independent clause, internally and externally, and is information which students must have if they are to meet the ISU English Department's standards of correctness.

Using Verb Forms, Chapter Five, is concerned with verb forms and sequencing. Most ESL texts teach the simple, perfect, and progressive forms of the present, past, and future verb tenses, with their numerous meanings, beginning with the simple present and ending with the future
perfect progressive. Consequently, many verb units take up half a
textbook. Since almost any ESL text will discuss verbs in this manner,
and since the writing center tutor does not have much time to work with
each student, I decided to present verbs according to function rather than
form, and found that English verbs perform at least ten functions, namely,
describing 1) the present moment, 2) events in the recent past, 3) past
events that occurred at a specific time, 4) past events that occurred over
a period of time or at an unspecified time, 5) events in the future, 6)
situations that extend from the past into the present, 7) situations that
extend from the past into the present and into the future, 8) habitual
actions, 9) facts, and 10) works of art.

I developed this list of verb functions by consulting Writing: A
of these texts listed functions beneath tenses, and I examined each tense
to find whether it had any novel functions. For example, simple past
describes events that occurred at a specific time in the past, but can
also describe events that occurred regularly in the past. Each new
function I then described in some detail, and these descriptions became
the basis of the lesson.

I had already decided to minimize the use of terminology throughout
the manual for the reasons cited in Chapters 1 and 2, but I was
particularly eager to do so in the verb unit because the names of verb
tenses at times imply something misleading about the function of the
tenses (e.g., simple present). Consequently, I devised a nomenclature
consisting of five terms that describe the form of the verb rather than
the function: the simple form (1st and 2nd person, simple present); the it-form (3rd person, simple present); the be-form (progressive); the ed-form (simple past); and the have-form (perfect), which alone or in combinations suffice to describe the appearance of all English verbs.

I also included a brief but thorough discussion of modals (can, could, will, would, etc.) and verb sequencing because these are two of the most difficult and most important verbal concepts for ESL composition students to master. Most ESL texts, in contrast, present modals, like verb tenses, over extended lessons and discuss verb sequencing only summarily.

These first five chapters make up the core of the text. Those that follow may be omitted at the tutor's discretion.

Chapter Six, Passives, is included in Unit One because, like negatives and questions, the passive occurs more frequently as an independent sentence than as a dependent sentence or non-sentence. AEFES's approach to teaching passives is particularly helpful in that it describes when, as well as how, to use the passive and when to omit the agent. ESL books normally explain how to form the passive, but do not explain when to use it. College handbooks normally explain how to form it, but tell students not to. There are appropriate uses for the passive voice in academic English, and AEFES describes them.

Chapters Seven and Eight are remedial lessons for students who are not sure how to form negatives or questions or how to avoid double negatives by using words based on any in place of words based on no. To be sure, few questions are used in academic English, but the indirect
question, (i.e., "She asked if I was going," ) is used frequently, and the unit on direct questions facilitates the teaching of this important topic. Furthermore, the lesson on direct questions reinforces the previous lesson's main topic, do-support--or the addition of do to many statements when they are negated or questioned, a grammatical necessity even advanced students sometimes have difficulty remembering.

Chapters Nine and Ten, Direct Quotation and Indirect Speech, are another example of how AEFES is geared to very advanced composition students. In these units, students learn skills which are necessary for successful research papers: a variety of ways to punctuate fragmentary quotes and one and two-sentence quotes, and ways to form indirect statements and question, and to avoid plagiarism.

Chapter Eleven, Specialized Verb Forms, is actually a lesson on the subjunctive, a tense that is used to describe requirements and suggestions--as well as conditions that are contrary to fact. I chose not to include this lesson as part of the earlier lesson on verb forms because students may come to the writing center specifically for help with the subjective and because some tutors may wish to omit the subjunctive from their student's program of study if the student is a lower-level student.

Chapter Twelve, Noun Substitutes, is a fairly typical lesson on pronoun forms and reference. AEFES differs from other texts, however, by emphasizing the two types of possessive pronouns at the expense of the subject and object pronouns, whose usage advanced ESL students no doubt understand better. I chose to use the term noun substitute instead of the
term pronoun because the former term reminds students that it must refer to something specific.

*Academic English for ESL Students* provides ESL students in the ISU Writing Center with the type of grammar instruction most relevant to their needs as struggling college composition students. It takes advantage of the tutorial setting in which they learn, by requiring them to generate sentences and recast passages under the supervision of their instructors; and it takes into account the possibility that students or teachers may be unfamiliar with grammar's metalanguage, by using non-technical language to describe and discuss the parts of speech. Part One of *Academic English for ESL Students* is already being used with some success in the writing center, and Parts Two and Three will soon be completed and available for use as well.
WORKS CITED


ACKNOWLEDGEMENTS

I would like to thank Dr. Carol David and Dr. Roberta Abraham for their contributions to the scholarly quality of both the thesis and manual, Dr. Dudley Luckett for his apt suggestions regarding the readability of the thesis, and all three—as well as Sheryl Kamps, my typist—for their patience and persistent good humor.

I would also like to thank Noy, who awakened my interest in TESL, and all the Apatigas and Castros, who ensure that my interest remain quite vital.

Thanks also to my mother and father, Paul and Steven, and to Esther and Sheila, who in quite different ways helped me think of myself as a scholar.

Thanks also to my loving family in Mexico—Papá and Mamá, Lucy, Miguel and Jorge—who have helped me recuperate from two academic years now.

Finally, thanks to Daniel and Annie and to the new one, who, more than anything else, make my work meaningful.
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ACADEMIC ENGLISH FOR ESL STUDENTS
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PART ONE:

THE INDEPENDENT SENTENCE

An INDEPENDENT SENTENCE has a VERB and a
SUBJECT NOUN
THE INDEPENDENT SENTENCE
CHAPTER ONE
-THE VERB-

PRE-EXERCISE A: Write eight sentences in the spaces below. Then revise the sentences, changing the time in each. If the event in the original sentence occurs today, revise the sentence so that the event occurs tomorrow or yesterday; if the event occurs tomorrow, make it occur today or yesterday, etc.

**EXERCISE A:** The Senator voted in favor of the budget.
(Yesterday)
POSSIBLE RESPONSES:
The senator will vote in favor of the budget. (tomorrow)
The senator is voting in favor of the budget. (today)

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

**EXERCISE B:** Circle the words in the original sentence which are different from the words of your response.

**EXERCISE B:** The senator (boxed) voted in favor of the budget.
POSSIBLE RESPONSE:
The senator will vote in favor of the budget.
1. An Independent Sentence needs a verb.

2. There are two types of verbs:

<table>
<thead>
<tr>
<th>ACTION VERBS</th>
<th>BEING VERBS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Many</td>
<td>Few</td>
</tr>
<tr>
<td>run</td>
<td>be</td>
</tr>
<tr>
<td>walk</td>
<td>seem</td>
</tr>
<tr>
<td>cry</td>
<td>become</td>
</tr>
<tr>
<td>smile</td>
<td>etc.</td>
</tr>
<tr>
<td>hit</td>
<td></td>
</tr>
<tr>
<td>etc.</td>
<td></td>
</tr>
</tbody>
</table>

3. Verbs can indicate the time something occurs (action verbs) or when something exists (being verbs).

EXERCISE C: Write ten sentences about something that happened "at five o'clock last night"; then circle the verb in each sentence. If you are not sure what the verb is, change the time of the sentence as you did in Exercise A.

At five o'clock last night the news (was) on.

(Tomorrow at five o'clock the news will be on)
THE INDEPENDENT SENTENCE
CHAPTER ONE
-THE VERB-

Another way to find the verb: verb markers

4. These words come before a verb and are called verb markers:
   WILL  CAN  MAY  MUST  OUGHT TO  USED TO
   WOULD  COULD  MIGHT  SHOULD  HAS TO  HAVE TO

Children who attend Suzuki classes may learn some disciplines more quickly.
The bald eagle might become extinct.

5. These words either can be verb markers or can be the verb of
   the sentence.
   HAVE  DO  BE
   HAS  DOES  AM
   HAD  DID  ARE
   IS  WAS  WERE
   BEEN

Jimmy Carter has one daughter.
Libya has pressured the U.S. strongly.
Some historians feel that Elizabeth I was the greatest ruler England ever had.
The team was not acting in a sporting manner when it attacked the umpire.

6. Some sentences have more than one verb marker:
   Japan has been creating new technology for the electronics industry.

EXERCISE D: Read the passage on the following page; then decide whether
the underlined words are verbs or verb markers. Write the word verb
above all verbs and the word marker above all verb markers. If you
write marker, circle the verb that is being marked.
A king once became very sad.

"I will give half my kingdom to the man who can cure me..."

A king once became very sad.

"I will give half my kingdom to the man who can cure me," he said.

All his wise men gathered together to decide how the king could be cured. But no one knew. Only one of the wise men said what he thought would cure the king.

"If you can find a happy man, take his shirt. Put it on the king—and the king will be cured."

The king sent his emissaries to search for a happy man. They traveled far and wide throughout his entire kingdom, but they could not find a happy man. There was no one who was completely satisfied: if a man were rich he was ailing; if he were healthy he was poor; if he were rich and healthy he had a bad wife; or if he had children they were bad—everyone had something to complain of.

Finally, late one night, the king's son was passing by a poor little hut and he heard someone say:

"Now, God be praised, I have finished my work; I have eaten my fill, and I can lie down and sleep! What more could I want?"

The king's son rejoiced and gave orders that the man's shirt be taken and carried to the king, and that the man be given as much money as he wanted.

The emissaries went in to take off the man's shirt, but the happy man was so poor that he had no shirt.

(Adapted from "The King and the Shirt" from Fables and Fairy Tales by Leo Tolstoy, as translated by Ann Bunnigan. New American Library, New York, 1962)
EXERCISE A: Write ten sentences, using a different verb marker in each. Then underline the verb markers and circle the verbs in each sentence.

EXERCISE A:

China is the most heavily populated country in the world.  
Mark Spitz has won more gold medals than any swimmer in Olympic history.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

EXERCISE B: Ask yourself this question about each of the independent sentences above: "WHO or WHAT (+verb marker) + verb?" Circle the word in each sentence that answers this question.

EXERCISE B:

China is the most heavily populated country in the world.  
QUESTION: WHO or WHAT is?  
ANSWER: China is...

Mark Spitz has won more gold medals than any swimmer in Olympic history.  
QUESTION: WHO or WHAT has won?  
ANSWER: Mark Spitz has won...
THE INDEPENDENT SENTENCE
CHAPTER TWO
-THE NOUN-

1. A noun is a person, place or thing.

PERSON       PLACE       THING
Madonna      Paris       anger
you          the basement television
Zeus         his house   democracy

2. There are two types of nouns:

SUBJECT      OBJECT
Napoleon was emperor. Napoleon was emperor.
Mexico just had the mundial. Mexico just had the mundial.
Love is a difficult emotion. Love is a difficult emotion.

3. An independent sentence needs a subject noun.

WHAT TYPE OF NOUN DID YOU CIRCLE IN EXERCISE B--SUBJECT OR OBJECT?

EXERCISE C: Write ten sentences. Then circle the subject noun in each sentence. As you did in Exercises A and B, first find the verb; then ask, "WHO or WHAT (+verb marker) + verb?"

EXERCISE C:
Emily Bronte also wrote poetry.

QUESTIONS: WHO or WHAT wrote?
ANSWER: Emily Bronte wrote...
EXERCISE D: Find the object noun, if there is one, in each of the sentences in Exercise C. First find the verb and subject noun; then ask “Subject noun + verb + WHO or WHAT?”

Emily Bronte also wrote poetry.

**QUESTION:** Emily Bronte also wrote WHO or WHAT?

**ANSWER:** Emily Bronte also wrote (poetry)

4. Commands have a hidden subject noun--you.

Vote for the candidate of your choice.

Register for the draft.

EXERCISE E: Write eight sentences, half of which should be commands. Then, in each sentence, write the letter V above the verb marker and the letter S above the subject noun, and the letter O above the object noun. If the sentence has a hidden subject noun, write S in front of the sentence.

Frank Lloyd Wright designed numerous Chicago homes.

Assemble the tables in the banquet room by 4:00 sharp.

1.

2.

3.

4.

5.

6.

7.

8.

**WHAT IS THE NORMAL WORD ORDER IN ENGLISH?**

Circle one: VOS, SOV, OVS, SVO, VSO, OVS
EXERCISE F: On a clean sheet of paper, combine the following groups of words in the SVO pattern. Label the subject nouns, verbs and object nouns.

- will probably pay
  Brazil
  the interest on its massive debt to the IMF
  ANSWER: Brazil will probably pay the interest on its massive debt to the IMF.

1. Massachussettes
   the lowest unemployment rate of the industrialized states
   now has

2. may have perjured
   himself
   Mike Deaver

3. 3.3 million American teenagers
   alcoholics
   may be

4. six movies in South Korea before they defected
   had made
   South Korean movie director Shin Sang Ok and his wife Choi Un Hui

5. more arms to the third world in 1985 than the U.S.
   western Europe
   incredibly, has sold
EXERCISE 5: On a clean sheet of paper, combine the following groups of words in the SVO pattern. If a group of words describes a noun, be sure it immediately follows that noun. If a group of words describes a verb, place it where you feel it will be most appropriate. Label the S, V, and O in each sentence.

**Rock and Roll music**

*an international following*

*for nearly forty years*

*has had*

*especially among the young*

**POSSIBLE RESPONSES:**

$s \ v \ o$

Rock and Roll music has had an international following, especially among the young, for nearly forty years.

For nearly forty years, Rock and Roll music has had an international following, especially among the young.

1. **at the Federal Reserve Board**

*may succeed*

Manuel Johnson

the current chairman, Paul Volker

2. **Scribner's company**

*since the author's death*

numerous Ernest Hemingway novels

*has published*

including Islands in the Stream

3. **this year**

*is putting on*

Vancouver

the World's Fair

4. **Lawyer Marshall Buhl**

*the Catholic Church's status*

along with many pro-choice activists

*as a tax exempt organization*

wishes to change

5. **caused by pollutants**

*have worn away*

acid stains

*a layer of copper*

on the Statue of Liberty
1. Use the comma to separate parenthetical elements from the rest of the independent sentence.

**Parenthetical Elements:**

- consequently
- similarly
- in fact
- finally
- thus
- in the first place
- furthermore
- therefore
- as a matter of fact
- moreover
- however
- nevertheless

**Exercise:** Consequentially, Edward the IV was forced to give up his right to the throne.

Edward the IV was forced, consequently, to give up his right to the throne.

Edward IV was forced to give up his right to the throne, consequently.

---

**Exercise A:** Read the following passage; then, whenever appropriate, insert one of the parenthetical elements above. Try to vary the position of the parenthetical elements in the sentences. Rewrite the passage on a clean sheet of paper, remembering to use commas to separate the parenthetical elements from the rest of the sentence.

**Exercise B:**

The only resemblances are those in phonology and sentence structure. Similarly, The Japanese loan words are fewer than one might expect.

Kondaichi pointed toward possible northern origins of the language of the native Japanese people, the Ainu language. According to him, incorporation or polysynthesis is one of the characteristic elements of American Indian languages. In the archaic section of the Ainu epics one finds lengthy verses incorporating a number of different semantic elements.

The Ainu have an extremely long history of undisturbed occupation of their homeland, and there have never been any accounts either written or oral, of any migrations on their part. It is almost certain that the Ainu culture as we know it was developed in the
present homeland, Hokkaido. The question of the ultimate origins of the Ainu can only be answered in terms of vague speculation.

The Ainu appear to be unrelated to the surrounding Mongoloid populations. There was a time when scholars pointed to possible Caucasoid, or even "Austronesian," affinities of the Ainu. The more plausible explanation is that the Ainu are a Palaeasiatic people who always lived in Asia and who are not related to any other race of mankind—a "Rasseninsel." The Ainu would be a surviving remnant of the ancient population of this part of Asia prior to the great expansion of the modern Mongoloid populations.

The Ainu language is basically different from the Japanese and other surrounding languages and cannot be genetically connected with any other language groups in the world. In view of the historical relations known to have existed over the centuries between the Ainu and the Japanese, it is surprising that there is so little resemblance between the two languages. The only resemblances are those in phonology and sentence structure. The Japanese loan words in Ainu are fewer than one might expect.


2. Use a comma to separate describing words, only when the describing words are of the same category.

Categories of describing words, in the order of their appearance before the noun:

a. big red American car
b. neurotic, self-centered, foolish woman
c. a big neurotic, self-centered woman
EXERCISE B: Convert the nouns on the previous page into subject nouns by supplying them with a verb and, if necessary, an object noun.

EXAMPLE
A small round striped circus balloon popped above our heads.

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

---

3. When a subject noun has two verbs, do not separate the verbs with a comma.

EXAMPLE
Children grow most quickly in the first year of life and need excellent nutrition.

4. When a subject noun has more than two verbs, separate the verbs with commas.

EXAMPLE
Franz Liszt was a famous pianist in his lifetime, wrote a number of virtuoso pieces for that instrument, and is now an important figure in composition.
EXERCISE C: Write five sentences whose subject nouns have two verbs. Punctuate the sentences according to the rules on page thirteen.

Maria Callas

a) was Greek
b) became the world's foremost interpreter of Italian opera

ANSWER: Maria Callas was Greek but became the world's foremost interpreter of Italian opera.

1. 

2. 

3. 

4. 

5. 

EXERCISE D: Write five sentences whose subject nouns have three or more verbs. Punctuate the sentences according to the rules on page 14.

Mary Cassatt

a) drew intimate portraits of women
b) was in the vanguard of the French Impressionist movement
c) had been born in the United States

ANSWER: Mary Cassatt drew intimate portraits of women, was in the vanguard of the French Impressionist movement, and had been born in the United States.
5. Do not separate the subject noun from its verb with a comma (or any other punctuation).

Richard Nixon transformed U.S. relations with China.

6. Do not separate the verb from its object noun with a comma (or any other punctuation).

Edwards wrote "Sinners in the Hands of an Angry God." Pelagius believed in the perfectibility of humanity.
THE INDEPENDENT SENTENCE
CHAPTER THREE
-PUNCTUATING THE INDEPENDENT SENTENCE-THE SEMI-COLON-

Use the semi-colon (;) instead of a comma to separate items in a series when the items are already punctuated internally.

Three of Beethoven's best-loved piano sonatas are Opus 57, "Appassionata"; Opus 27, no. 2, "Moonlight"; and Opus 13, "Pathetique."

The lawyer finished cross-examining her witness, who had been crying uncontrolably; paused, with a significant look at the jury; and asked, "Is it unreasonable to hope this man will be punished?"

EXERCISE A: On a clean sheet of paper, write eight independent sentences, four of which include a series of nouns with internal punctuation and four of which contain a series of verbs with internal punctuation. Punctuate the sentences according to the rule above.

Mary Cassatt drew intimate portraits of women, girls, mothers and their children; was in the vanguard of the French Impressionist movement, along with her former skeptic, Degas; had been born; interestingly enough, in the United States.

ANSWER:
Mary Cassatt drew intimate portraits of women, girls, mothers, and their children; was at the forefront of the French Impressionist movement, along with her former skeptic, Degas; and had been born, interestingly enough, in the United States.
THE INDEPENDENT SENTENCE
CHAPTER FOUR
-JOINING TWO INDEPENDENT SENTENCES--F, A, N, B, O, Y S-

1. You can join two independent sentences with a comma plus FOR AND NOR BUT OR YET or SO (F, A, N, B, O, Y, S).

   The wife of the former president was not intimidated by public opinion, so she entered a treatment center for alcoholics.
   Hopes had been high for McGovern, but he lost by a landslide.

2. Joining two independent sentences with F, A, N, B, O, Y, S gives equal emphasis to both sentences.

3. With comma plus NOR, the verb or, if there is one, the first verb marker comes before the subject noun in the second independent sentence. There is no NOT in the second sentence.

   She was not upset by the information, nor was she pleased.
   The teller did not see the face of the robber, nor did she hear his voice.

EXERCISE A: On the following page, write two sentences about each of the topics in parentheses. Then decide whether it would be appropriate to join each group of two independent sentences below with a comma plus FANBOYS. Remember that joining two independent sentences in this way gives the sentences equal emphasis. If you decide it would be appropriate, join the sentences in the space provided with the comma and FANBOYS of your choice. Otherwise write "not appropriate" in the space.

   The tennis player Martina Navratilova is nearly unbeatable.
   She is following an unusually rigorous exercise and nutrition program.

   POSSIBLE RESPONSE:
   The tennis player Martina Navratilova is nearly unbeatable, for she is following an unusually rigorous exercise and nutrition program.

   The tennis player Martina Navratilova is nearly unbeatable.
   She is from behind the iron curtain.

   ANSWER:
   not appropriate
THE INDEPENDENT SENTENCE
CHAPTER FOUR
JOINING TWO INDEPENDENT SENTENCES--F,A,N,B,Y,S--
1. (your favorite artist)
2. (the economy in your country)
3. (politics in the U.S.A.)
4. (a friend)
5. (Friday night)
6. (housing costs in Ames)
7. (the most beautiful music)
8. (industrial pollution)
9. (nuclear weapons)
10. (your home)
THE INDEPENDENT SENTENCE
CHAPTER FOUR
-JOINING TWO INDEPENDENT SENTENCES--F,A,N,S,Y,G--

Write ten independent sentences. Then join another independent sentence to each of the sentences, using a comma plus FANBOYS. Try to use each of the FANBOYS at least once. Make sure that the sentence you add is of equal importance to the original sentence.

Television can be a beneficial medium, but it can also be a destructive

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

4. Two independent sentences cannot be joined with only a comma. They must be joined with a comma plus FANBOYS.

5. Two independent sentences cannot be joined with a comma plus any other words except the FANBOYS.
THE INDEPENDENT SENTENCE
CHAPTER FOUR
JOINING TWO INDEPENDENT SENTENCES--THE SEMI-COLON--

1. You can join two independent sentences with a semi-colon (;) instead of with a comma + FANBOYS.

2. Substitute a semi-colon for comma + FANBOYS only when the relationship between the two independent sentences is clear.
   
   She gave up smoking; she wanted to live. (event; cause)

   Henry VIII's first wife was Catherine of Aragon; his second wife was Anne Boleyn. (fact; closely related fact)

3. If the second independent sentence begins with a parenthetical expression (consequently, however, etc.) you must join the sentences with a semi-colon.
   
   The English would not allow their king to marry a divorced American; consequently, Edward was forced to abdicate the throne.

   Valentino was not such a Don Juan; in fact, his voice was comical.

EXERCISE A: Write two independent sentences on each of the topics in parentheses below. Then decide whether it would be appropriate to join each group of two independent sentences with a semi-colon. Remember that in order to join the two independent sentences in this way, the relationships between the sentences must be obvious. If you decide it would be appropriate, join the sentences with a semi-colon in the space provided. Otherwise, write "not appropriate" in the space. Try to combine at least half of the sentences.

EXERCISE
(Christina Rosetti)
Christina Rosetti was an English woman.
However, her poetry is not read much today.
ANSWER:
not appropriate

(Christina Rosetti)
Christina Rosetti was a well-known 19th century poet.
However, her poetry is not read much today.
ANSWER:

1. (your childhood)
CHAPTER FOUR
JOINING TWO INDEPENDENT SENTENCES--THE SEMI-COLON--

2. (alcohol)

3. (Europe)

4. (computers)

5. (marathon running)

6. (dogs)

7. (something beautiful)

8. (science)

9. (vacationing)
EXERCISE D: For each number below, write two sentences and combine them with a semi-colon. Then replace the semi-colon with a comma + FANBOYS.

The ship went down; an iceberg had ripped a hole in its hull.
The ship went down, for an iceberg had ripped a hole in its hull.
1. The many forms of regular verbs are based on a simple verb.

2. A simple verb is the form of the verb that follows the word "to."

<table>
<thead>
<tr>
<th>&quot;TO&quot; FORM:</th>
<th>SIMPLE VERB:</th>
</tr>
</thead>
<tbody>
<tr>
<td>to pour----</td>
<td>pour</td>
</tr>
<tr>
<td>to walk-----</td>
<td>walk</td>
</tr>
<tr>
<td>to smile----</td>
<td>smile</td>
</tr>
<tr>
<td>to refer----</td>
<td>refer</td>
</tr>
<tr>
<td>to oppress--</td>
<td>oppress</td>
</tr>
</tbody>
</table>

EXERCISE A: find the simple verbs for each of the verbs below.

- is hurling
  ANSWER: (to) hurl
- spied
  ANSWER: spy
- question
  ANSWER: question

1. singing
2. piled
3. had been laughing
4. corrupts
5. has bewailed
6. was performing
7. will have been swimming
8. rebound
9. circles
10. has been intimidating
EXERCISE B: Write ten sentences. Then underline the verb in each of them. Write the simple verb above the verb in each sentence.

The board members decide the issue on Friday the 23rd.

The board members had decided the issue on Friday the 23rd.

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
CHAPTER FIVE
USING VERB FORMS--FIVE FORMS

1. There are five major forms of all verbs excepting the verb TO BE.

a. The SIMPLE FORM, which follows to:
   The first lady likes to speak about drug abuse, which may be a very difficult habit to break.

b. The it-FORM, which follows he, she and it:
   The Blarney stone is a famous Irish landmark. Curtiss runs the 440.

c. The be-FORM, which follows forms of the verb TO BE:
   She had been training for the triathlon. The chef was creating a mousse masterpiece.

d. The ed-FORM, which describes certain past events:
   The freshman swallowed a goldfish.
   After he ate it, his roommate took him to the hospital.

e. The have-FORM, which follows forms of the verb TO HAVE:
   The plants have dried up.
   Summer has been too short.

<table>
<thead>
<tr>
<th>SIMPLE FORM</th>
<th>it-FORM</th>
<th>be-FORM</th>
<th>ed-FORM</th>
<th>have-FORM</th>
</tr>
</thead>
<tbody>
<tr>
<td>regular &amp; &amp; regular &amp; &amp; regular &amp; &amp; regular &amp; &amp; regular</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>irregular &amp; &amp; irregular &amp; &amp; irregular &amp; &amp; irregular &amp; &amp; irregular</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(to) walk  (it) walks (be) walking</td>
<td>walked (have) walked</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(to) try   (it) tries (be) trying</td>
<td>tried (have) tried</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(to) die   (it) dies (be) dying</td>
<td>died (have) died</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(to) drink (it) drinks (be) drinking</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(to) swim  (it) swims (be) swimming</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(to) sing  (it) sings (be) singing</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Irregular verbs have specific ed-FORMS and/or have-FORMS:
   drank (have) drunk
   swam (have) swam
   sang (have) sung
EXERCISE C: For each of the following regular verbs, fill in the chart below.
SIMPLE FORM  | IT-FORM | BE-FORM | ED-FORM | HAVE-FORM
--- | --- | --- | --- | ---
1. frighten | frightens | frightening | frightened
2. sample
3. convince
4. request
5. bellow
6. reverse
7. disappoint
8. reject
9. believe
10. mimic

EXERCISE D: For each of the following irregular verbs, fill in the chart below. Feel free to consult a list of irregular verbs.
SIMPLE FORM  | IT-FORM | BE-FORM | ED-FORM | HAVE-FORM
--- | --- | --- | --- | ---
1. lie | lay | lain
2. send
3. buy
4. eat
5. steal
6. fly
7. bear
8. wake
9. give
10. sleep

EXERCISE E: On a clean sheet of paper, write two sentences for each of the odd numbered verbs in exercises C&D. Use the ed-form and the have-form of the verbs.

The coyote's howl frightened the campers.
The bear attacks have frightened them, too.
THE INDEPENDENT SENTENCE

CHAPTER FIVE

USING VERB FORMS—FUNCTIONS

4. Following are ten of the most important functions an English verb can perform. The verb’s form usually changes when the verb’s function changes.

<table>
<thead>
<tr>
<th>Verb Form</th>
<th>Examples:</th>
<th>Examples:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. DESCRIBING THIS VERY MOMENT</strong></td>
<td>am/is/are + be-FORM</td>
<td>has/have + (just) have-FORM</td>
</tr>
<tr>
<td>am/is/are outside the school.</td>
<td>has (just) jumped from the window.</td>
<td></td>
</tr>
<tr>
<td>The president is speaking on T.V. now.</td>
<td>The airplane has (just) crashed.</td>
<td></td>
</tr>
<tr>
<td><strong>2. DESCRIBING EVENTS IN THE RECENT PAST</strong></td>
<td>has/have + (just) have-FORM</td>
<td>was/are + be-FORM</td>
</tr>
<tr>
<td>The woman was (just) speaking on the telephone.</td>
<td>was (just) on a boat</td>
<td></td>
</tr>
<tr>
<td><strong>3. DESCRIBING PAST EVENTS WHICH OCCURRED AT A SPECIFIC TIME</strong></td>
<td>ed-FORM</td>
<td>has/have + have-FORM</td>
</tr>
<tr>
<td>The doctor removed the bandage yesterday.</td>
<td>She has seen the movie before.</td>
<td></td>
</tr>
<tr>
<td>I ran in the Boston Marathon.</td>
<td>The officer has completed it.</td>
<td></td>
</tr>
<tr>
<td><strong>4. DESCRIBING PAST EVENTS WHICH OCCURRED OVER A PERIOD OF TIME OR AT AN UNSPECIFIC TIME</strong></td>
<td>has/have + have-FORM</td>
<td>( \text{not applicable} )</td>
</tr>
<tr>
<td>( \text{not applicable} )</td>
<td>( \text{not applicable} )</td>
<td></td>
</tr>
<tr>
<td><strong>5. DESCRIBING FUTURE EVENTS</strong></td>
<td>will + simple-form</td>
<td>has/have + have-FORM</td>
</tr>
<tr>
<td>will Hong Kong in the 21st century.</td>
<td>has (just) sung together for 15 years.</td>
<td></td>
</tr>
<tr>
<td>They graduate tomorrow.</td>
<td>( \text{not applicable} )</td>
<td></td>
</tr>
<tr>
<td>NASA is going to consider using unmanned spaceships for certain future projects.</td>
<td>( \text{not applicable} )</td>
<td></td>
</tr>
<tr>
<td>The contest is ending officially at 12:00 pm tonight.</td>
<td>( \text{not applicable} )</td>
<td></td>
</tr>
</tbody>
</table>
7. DESCRIBING SITUATIONS THAT EXTEND FROM THE PAST INTO THE PRESENT AND INTO THE FUTURE

<table>
<thead>
<tr>
<th>VERB FORM:</th>
<th>EXAMPLES:</th>
</tr>
</thead>
<tbody>
<tr>
<td>am/is/are</td>
<td>Children are learning violence from television.</td>
</tr>
<tr>
<td>+ be-FORM</td>
<td>I will have been running for fifteen years this autumn.</td>
</tr>
</tbody>
</table>

9. DESCRIBING FACTS

<table>
<thead>
<tr>
<th>VERB FORM:</th>
<th>EXAMPLES:</th>
</tr>
</thead>
<tbody>
<tr>
<td>SIMPLE FORM/it-FORM</td>
<td>People play soccer all over the world. Americans attend church in large numbers.</td>
</tr>
</tbody>
</table>

10. DESCRIBING WORKS OF ART

<table>
<thead>
<tr>
<th>VERB FORM:</th>
<th>EXAMPLES:</th>
</tr>
</thead>
<tbody>
<tr>
<td>SIMPLE FORM/it-FORM</td>
<td>The Winged Victory resides in the basement of the Louvre. Austen's heroines are demanding.</td>
</tr>
</tbody>
</table>

EXERCISE F: In complete sentences, describe six events that are happening at this very moment.

EXAMPLES:
You are looking at this paper.

1. 
2. 
3. 
4. 
5. 
6. 
EXERCISE G: In complete sentences, describe six events that happened in the near past.

You have finished exercise F.

1.
2.
3.
4.
5.
6.

EXERCISE H: In complete sentences, describe six events which happened at a specific time.

Columbus discovered America in 1492.

1.
2.
3.
4.
5.
6.

EXERCISE I: In complete sentences, describe six events which happened over a period of time in the past, or at an unspecified time.

The county has renovated the courthouse.

1.
2.
3.
4.
5.
6.
EXERCISE Ja: Describe six future events using **will** + SIMPLE FORM.

The nephew will inherit his uncle's fortune.

1. 
2. 
3. 
4. 
5. 
6.

EXERCISE Jb: Describe six future events using SIMPLE-/it-FORM + future time.

The next election occurs in November.

1. 
2. 
3. 
4. 
5. 
6.

EXERCISE Jc: Describe six future events using **am/is/are** + **going to** + SIMPLE FORM.

The nephew is going to inherit his uncle's fortune.

1. 
2. 
3. 
4. 
5. 
6.
THE INDEPENDENT SENTENCE
CHAPTER FIVE
USING VERB FORMS

EXERCISE Jd: Describe six future events using am/is/are + be-FORM +
future time.

Example:
The next election is occurring in November.

1.
2.
3.
4.
5.
6.

EXERCISE K: Describe situations that extend from the past into the
present.

Example:
The weddings of the royal family have always created a stir.

1.
2.
3.
4.
5.
6.

EXERCISE L: Describe six situations that extend from the past into
the present and into the future, using am/is/are + be-FORM.

Example:
The citizens of the world are hoping for a lasting peace.

1.
2.
3.
4.
5.
6.
EXERCISE La: Describe six situations that extend from the past into the present and into the future, using will + have been + be-form + duration of time + specific time.

Ronald Reagan will have been acting as president for eight years in 1988.

1.
2.
3.
4.
5.
6.

EXERCISE Ma: Describe six actions which are habitual.

The princess of Wales goes shopping most weeks.

1.
2.
3.
4.
5.
6.

EXERCISE Mb: Describe six actions which were habitual.

The princess of Wales used to teach school.

1.
2.
3.
4.
5.
6.
EXERCISE N: Describe six facts.

Canada has many natural resources.

1.
2.
3.
4.
5.
6.

EXERCISE O: Describe six works of art.

Wyeth's Helga paintings are a surprising addition to the collection.

1.
2.
3.
4.
5.
6.

5. Verb markers have approximately seven functions.

1. To express possibility

You might live to be 150 years old.
You may live to be 100 years old.
You could live to be 90.
You ought to live to be 70.
You should live to enjoy retirement!

To express past possibilities

might have + have- FORM
might have + have- FORM
could have + have- FORM
ought to have + have- FORM
should have + have- FORM
### THE INDEPENDENT SENTENCE

### CHAPTER FIVE

**USING VERB FORMS**

<table>
<thead>
<tr>
<th>2. To express permission</th>
<th>3. To express capability</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VERB FORM:</strong></td>
<td><strong>EXAMPLES:</strong></td>
</tr>
<tr>
<td>(present) may + SIMPLE FORM</td>
<td>An independent may run for president.</td>
</tr>
<tr>
<td>(past) could have + have-FORM</td>
<td>An independent could have run for president.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4. To express obligation</th>
<th>5. To express advice</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VERB FORM:</strong></td>
<td><strong>EXAMPLES:</strong></td>
</tr>
<tr>
<td>(present) must + SIMPLE FORM</td>
<td>Males over 18 must register for the draft.</td>
</tr>
<tr>
<td>has/have to + SIMPLE FORM</td>
<td>Males over 18 have to register for the draft.</td>
</tr>
<tr>
<td>am/is/are + to + SIMPLE FORM</td>
<td>Males over 18 are to register for the draft.</td>
</tr>
<tr>
<td>(past) had to + SIMPLE FORM</td>
<td>During WWII, eligible men had to register for the draft.</td>
</tr>
<tr>
<td>was/were to + SIMPLE FORM</td>
<td>During WWII, eligible men were to register for the draft.</td>
</tr>
</tbody>
</table>
THE INDEPENDENT SENTENCE
CHAPTER FIVE
USING VERB TENSES

hopeful

6. To express wishes

regretful

<table>
<thead>
<tr>
<th>VERB FORMS:</th>
<th>EXAMPLES:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Part</td>
<td>2nd Part</td>
</tr>
<tr>
<td>(hopeful present)</td>
<td>could</td>
</tr>
<tr>
<td>SIMPLE FORM</td>
<td>or SIMPLE FORM</td>
</tr>
<tr>
<td>ed-FORM</td>
<td>+ have-FORM</td>
</tr>
<tr>
<td>(regretful present)</td>
<td>could have</td>
</tr>
<tr>
<td>SIMPLE FORM</td>
<td>or have-FORM</td>
</tr>
<tr>
<td>ed-FORM</td>
<td>+ have-FORM</td>
</tr>
<tr>
<td>(hopeful past)</td>
<td>could</td>
</tr>
<tr>
<td>SIMPLE FORM</td>
<td>or SIMPLE FORM</td>
</tr>
<tr>
<td>ed-FORM</td>
<td>+ have-FORM</td>
</tr>
<tr>
<td>(regretful past)</td>
<td>could have</td>
</tr>
<tr>
<td>SIMPLE FORM</td>
<td>or have-FORM</td>
</tr>
<tr>
<td>ed-FORM</td>
<td>+ have-FORM</td>
</tr>
</tbody>
</table>

7. To express conditions with verb markers could, would, and might—CWM

<table>
<thead>
<tr>
<th>VERB FORM:</th>
<th>EXAMPLES:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Sentence</td>
<td>2nd Sentence</td>
</tr>
<tr>
<td>(present)</td>
<td>If + CWM CWM + have have</td>
</tr>
<tr>
<td>SIMPLE FORM</td>
<td>or SIMPLE FORM</td>
</tr>
<tr>
<td>(past)</td>
<td>If + CWM CWM + have have</td>
</tr>
<tr>
<td></td>
<td>+ have-FORM</td>
</tr>
</tbody>
</table>
EXERCISE Qb: Write three sentences in which permission is discussed. Make sure they refer to the past time.

EXERCISE Ra: Write three sentences in which capability is discussed. Make sure they refer to the present time.

EXERCISE Rb: Write three sentences in which capability is discussed. Make sure they refer to the past time.

EXERCISE Sa: Write nine sentences in which obligation is discussed. Use each of the three relevant verb forms in three sentences each. Make sure they refer to the present time.
EXERCISE 3b: Write six sentences in which obligation is discussed. Use each of the two relevant verb forms in three sentences each. Make sure they refer to the past time.

1. When I was in elementary school, all students had to say the "Pledge of Allegiance."
2. When I was in elementary school, all students were to say the "Pledge of Allegiance."

EXERCISE 1a: Write six sentences in which advice is discussed. Use each of the relevant verb forms in three sentences each. Make sure they refer to the present time.

1. People should eat a balanced diet.
2. People ought to eat a balanced diet.
EXERCISE Tb: Write six sentences in which advice is discussed. Use each of the relevant verb forms in three sentences each. Make sure they refer to the past time.

1. She should have had the tooth examined earlier.
2. She ought to have had the tooth examined earlier.

EXERCISE Ud: Write six sentences in which a "hopeful" wish is discussed. Use each of the two relevant verb forms in three sentences each.

1. He wishes that he could fly an airplane.
2. He wished that she would invite him to the party.

EXERCISE Ud: Write six sentences in which a "regretful" wish is discussed. Use each of the two relevant verb forms in three sentences.

1. He wishes that he could have flown an airplane.
2. He wished that she would have invited him to the party.
THE INDEPENDENT SENTENCE
CHAPTER FIVE
USING VERB FORMS--NOUN MARKERS AND TIMELINES

EXERCISE V: Write twelve sentences in which conditions are expressed. Use the verb forms described in 5.7. Create a variety of sentences.

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
11.
12.

6. When you write an essay, choose either the a) past, b) present, c) future, or d) the critical present timelines to express yourself in. The critical present is used in essays about literature, art and music.

7. Each of the four timelines has the capacity to describe a) major events, b) events which occurred before the major events, and c) events which will occur after the major events. In other words:

| y ------------- | x -------------- |
| events         | major           |
| before         | events          |
|                | after           |
### THE INDEPENDENT SENTENCE

**CHAPTER FIVE**

**USING VERB FORMS--TIMELINES**

**VERB FORMS IN THE TIMELINES:**

<table>
<thead>
<tr>
<th>Past</th>
<th>Present</th>
<th>Critical</th>
<th>Future</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MAIN EVENTS</strong></td>
<td>ed-FORM</td>
<td>to be</td>
<td>other verbs</td>
</tr>
<tr>
<td>ed-FORM</td>
<td>am/is/are</td>
<td>SIMPLE</td>
<td>it-FORM</td>
</tr>
<tr>
<td>ed-FORM</td>
<td>be-FORM</td>
<td>be-FORM</td>
<td>be-FORM</td>
</tr>
<tr>
<td><strong>EVENTS BEFORE</strong></td>
<td>had</td>
<td>was/were</td>
<td>has/have</td>
</tr>
<tr>
<td></td>
<td>+</td>
<td>be-FORM</td>
<td>been</td>
</tr>
<tr>
<td></td>
<td>have-FORM</td>
<td>have-FORM</td>
<td>be-FORM</td>
</tr>
<tr>
<td><strong>EVENTS AFTER</strong></td>
<td>was/were</td>
<td>will be</td>
<td>will be</td>
</tr>
<tr>
<td></td>
<td>going to</td>
<td>SIMPLE</td>
<td>it-FORM</td>
</tr>
<tr>
<td></td>
<td></td>
<td>be-FORM</td>
<td>be</td>
</tr>
</tbody>
</table>
| **EXAMPLES OF VERB FORMS IN THE TIMELINES:**

<table>
<thead>
<tr>
<th>Past</th>
<th>Present</th>
<th>Critical</th>
<th>Future</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MAIN EVENTS</strong></td>
<td>The man</td>
<td>The</td>
<td>president is</td>
</tr>
<tr>
<td></td>
<td>broke the</td>
<td>he</td>
<td>staying in</td>
</tr>
<tr>
<td></td>
<td>window.</td>
<td>is</td>
<td>Washington</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>D.C.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>EVENTS BEFORE</strong></td>
<td>He had</td>
<td>He was at</td>
<td>Her parents have</td>
</tr>
<tr>
<td></td>
<td>finished</td>
<td>Camp</td>
<td>died.</td>
</tr>
<tr>
<td></td>
<td>a bottle</td>
<td>David.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>of tequila.</td>
<td>staying at</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Camp</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>EVENTS AFTER</strong></td>
<td>He was</td>
<td>He will be</td>
<td>She marries the</td>
</tr>
<tr>
<td></td>
<td>going to</td>
<td>staying at</td>
<td>prince</td>
</tr>
<tr>
<td></td>
<td>jail.</td>
<td>his ranch</td>
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</tbody>
</table>

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THE INDEPENDENT SENTENCE
CHAPTER FIVE
USING VERB FORMS

EXERCISE W: On a clean sheet of paper, write four sentences describing main events in each of the following times: the past, present and critical present. Then add to each sentence two more sentences, one which describes an earlier event and one which describes a later event.

**EXERCISE W**

(PAST)
A Vietnamese student won the scholarship.
She had studied very hard.
She is going to study law at Stanford.

(PRESENT)
The prince is marrying a commoner.
His mother was hoping he would marry her second cousin.
He will be living in a five-room flat over a chemist's shop.

(CRITICAL PRESENT)
In the novel Out of Africa, the heroine's husband is unfaithful.
She has arrived in Africa from Scandinavia.
The man whom she falls in love with dies in an airplane crash.

8. If you wish to express something that is not on the simple timeline

\[ \text{events} \quad \text{major events} \quad \text{events} \quad \text{before} \quad \text{events} \quad \text{after} \]

use a verb form described in 4.

EXERCISE X: Complete each group of sentences in Exercise W with one sentence whose verb form falls off the timeline. Try to use each of the following verb forms: describing this very moment, describing events in the recent past, describing situations which extend from the past into the present, describing events whose time of occurrence is not important or specific, describing habitual actions, and facts.

\[ \text{events} \quad \text{major events} \quad \text{events} \quad \text{before} \quad \text{events} \quad \text{after} \]

use a verb form described in 4.

EXERCISE X: Complete each group of sentences in Exercise W with one sentence whose verb form falls off the timeline. Try to use each of the following verb forms: describing this very moment, describing events in the recent past, describing situations which extend from the past into the present, describing events whose time of occurrence is not important or specific, describing habitual actions, and facts.
EXERCISE Y: Read the following passages. The 1st is written using the present timeline; on a clean sheet of paper, change this passage to the past. The 2nd is written using the past timeline; change this passage to the present. Remember that verbs from 4 will not change. The verb forms in direct quotations, either.

PASSAGE ONE:

(Begin this revision with "White House officials said last year that...")

REAGAN WILL ACCEPT PLAN TO OVERHAUL TAXES--FOR NOW

Santa Barbara, Calif.--White House officials said Monday that President Reagan will accept the House-Senate version of the historic tax bill but may seek to revise the legislation once enacted.

The strategy is designed to try to assure that the sweeping proposal becomes law when Congress returns. The administration has become concerned about a possible Senate filibuster by opponents of the version approved Saturday by the conference committee.

The tax overhaul proposed with little dissent by the conference is disliked by a wide array of interest groups, particularly business, but they say their opposition won't dislodge it.

Efforts began Monday to derail the legislation before it becomes law, or to begin rewriting it in Congress as early as next year.

Senator John Danforth, (Rep., Mo.) announced he will lead a fight to defeat the bill when it's considered by the Senate after Congress returns from its Labor Day recess. But lawmakers face a losing battle to derail its enactment. Because it is the product of a House-Senate compromise, the measure cannot be amended in either chamber. It must be voted on as a whole.

PASSAGE TWO:

SEARCH FOR MISSING TEEN GOES ON

Jason Rogers, 16, who disappeared from the Iowa State Fair Saturday in Des Moines, remained missing today, and authorities said they didn't know what happened to him.

"We are treating this as a missing person case," said Des Moines Police Sgt. Bill Mullins, spokesman for a search effort to find the Knoxville youth.

Emerging shortly after a meeting of investigators late Monday afternoon, Mullins said that there were no substantial leads in the case.

Today he reported that many of the 47 leads—including reports that Rogers had been seen around Knoxville—were unfounded.

Governor Terry Branstad telephoned the youngster's parents, Linda and Ron Rodgers, who farm in the Knoxville area, to express his concern and support.

Investigators set up a command post at the Marion County sheriff's office to follow leads. A mass "for the boy's safe return" was held at Saint Anthony's Catholic Church in Knoxville.

(Both stories adapted from the August 19th, 1986 Des Moines Register)
EXERCISE 1: On a clean sheet of paper, summarize the following story using the critical present. Begin this revision with the words "The author of On Being Crazy' walks into a restaurant and asks to be served..."

It was one o'clock and I was hungry. I walked into a restaurant, seated myself, and reached for the bill of fare. My table companion rose.

"Sir," said he, "do you wish to force your company on those who do not want you?"
No, said I. I wish to eat.
"Are you aware, sir, that this is social equality?"
Nothing of the sort, sir, it is hunger—and I ate.
The day's work done, I sought the theatre. As I sank into my seat, the lady shrank and squirmed.
I beg pardon, I said.
"Do you enjoy being where you are not wanted?" she asked coldly.
Oh no, I said.
"Well you are not wanted here."
I was surprised. I fear you are mistaken, I said, I certainly want the music, and I like to think the music wants me to listen to it.
"Usher," said the lady, "this is social equality."
"No madame," said the usher, "it is the second movement of Beethoven's fifth symphony."
After the theatre, I sought the hotel where I had sent my baggage.
The clerk scowled.
"What do you want?"
Rest, I said.
"This is a white hotel."
I looked around. Such a color scheme requires a great deal of cleaning, I said, but I don't know that I object.
"We object," said he.
Then why, I began, but he interrupted.
"We don't keep niggers," he said. "We don't want social equality."
Neither do I, I replied gently, I want a bed.
I walked thoughtfully to the train. I'll take a sleeper through Texas. I'm a little bit dissatisfied with this town.
"Can't sell you one."
I only want to hire it, said I, for a couple nights.
"Can't sell you a sleeper in Texas," he maintained. "They consider that social equality."
I consider it barbarism, I said, and I think I'll walk.
Walking, I met another wayfarer, who immediately walked to the other side of the road, where it was muddy. I asked his reason.
"Niggers is dirty," he said.
So is mud, said I. Moreover, I am not as dirty as you—yet.
"But you're a nigger, ain't you?" he asked.
My grandfather was so called.
"Well then!" he answered triumphantly.
Do you live in the South? I persisted pleasantly.
"Sure," he growled, "and starve there."
I should think you and the Negroes should get together and vote out starvation.

"We don't let them vote."

"We? Why not?" I said in surprise.

"Niggers is too ignorant to vote."

"But, I said, I am not so ignorant as you."

"But you're a nigger."

"Yes, I'm certainly what you mean by that."

"Well then!" he returned, with that curiously inconsequential note of triumph. "Moreover," he said, "I don't want my sister to marry a nigger."

I had not seen his sister, so I merely murmured, let her say no.

"By God, you shan't marry her, even if she said yes."

But—but I don't want to marry her, I answered, a little perturbed at the personal turn.

"Why not?" he yelled, angrier than ever.

"Because I'm already married and I rather like my wife."

"Is she a nigger?" he asked suspiciously.

"Well, I said again, her grandmother was called that."

"Well then!" he shouted in that oddly illogical way.

I gave up.

"Go on, I said, either you are crazy or I am.

"We both are," he said as he trotted along in the mud.

THE INDEPENDENT SENTENCE
CHAPTER SIX
PASSIVES

2. Form passive sentences in these ways:

<table>
<thead>
<tr>
<th>VERB FORM OF</th>
<th>ORIGINAL SENTENCE</th>
<th>PATTERN</th>
</tr>
</thead>
<tbody>
<tr>
<td>SIMPLE FORM</td>
<td>S V O-&gt; 0 + am/is/are/ + have-FORM + by + S.</td>
<td>S V O-&gt; 0 + am/is/are/ + have-FORM + by + S.</td>
</tr>
<tr>
<td>it FORM</td>
<td>was/were</td>
<td>was/were</td>
</tr>
<tr>
<td>ed-FORM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>be-FORM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>have-FORM</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

marked by a single verb marker, besides a form of be or have

Mrs. Weatherby broke the Ming vase.
The Ming vase was broken by Mrs. Weatherby.

The US was incarcerating its Japanese citizens during WWII.
Japanese citizens were being incarcerated by the US during WWII.

Mrs. Weatherby has broken the Ming vase.
The Ming vase has been broken by Mrs. Weatherby.

The U.S. could incarcerate Japanese citizens during WWII.
Japanese citizens could be incarcerated by the U.S. during WWII.

3. If the final group of words in a passive sentence is
by + indefinite person, it is usually more idiomatic to omit this final group of words from the sentence.

Someone has vandalized the high school.
The high school has been vandalized.

A man has stolen $7,000,000 in diamonds.
$7,000,000 in diamonds has been stolen.
THE INDEPENDENT SENTENCE
CHAPTER SIX
PASSIVES

1. You can make a sentence passive when you do not know who has performed the action you wish to describe, or if you wish to avoid emphasizing who has performed the action.

Example:
Someone vandalized the high school.
The high school was vandalized (by someone).

The U.S. incarcerated its Japanese citizens during WWII.
Japanese citizens were incarcerated during WWII by the US.

EXERCISE A: Decide whether it would be appropriate to make the following sentences passive. Write yes or no beside each sentence.

Romeo loves Juliet.

1. An unknown person abandoned the child on the hospital steps.

2.

3.

4.

5.

6.

7.

8.

9.

10.
EXERCISE B: Convert the sentences in Exercise A which you marked yes (as appropriate for the passive voice) into passive sentences. Remember to omit the final group of words if they consist of by + indefinite person.

An unknown person abandoned the child on the hospital steps.
The child was abandoned on the hospital steps.

EXERCISE C: Write twenty passive sentences. Make sure they follow the guidelines set up in 6. 1-3.
1. In order to make a sentence negative, there must be at least one verb marker in the sentence, unless the verb of the sentence is simply am/is/are/was/were.

- does not need a verb—The Statue of Liberty is in Washington, D.C.
- has a verb marker for the negative—The orchestra has sold out its next performance.
- needs a verb marker for—She flies an ultralight.

2. If there is no verb marker in the sentence you wish to make negative, and the verb is not simply am/is/are/was/were, add do/does/did to mark the verb.

3. If you add do/does/did to mark the verb, the verb takes the SIMPLE FORM.

- She flies an ultralight.—She does fly an ultralight.
- George Eliot wore pants.—George Eliot did wear pants.

4. NOT follows the first verb marker, or the simple verbs am/is/are/was/were.

- The Statue of Liberty is in Washington, D.C.
- The orchestra has sold out its next performance.
- She does not fly an ultralight.
- George Eliot did not wear pants.
THE INDEPENDENT SENTENCE
CHAPTER SEVEN
NEGATIVES

EXERCISE A: Write 20 sentences in the spaces below. Then put a check (V) beside the sentences which would need to have do/does/did added in the negative. If the sentence does not need to have do/does/did added in the negative, circle the first verb marker or underline am/is/are/was/were if one of these is the simple verb.

1. Dutch elm disease killed all the elm trees in the U.S. V
2. Most stockings are being made of silk.
3. Americans were eager to elect Humphrey.
4.
5.
6.
7.
8.
9.
10.
EXERCISE B: Make the sentences in Exercise A negative. Remember that if you add do/does/did, the verb takes the SIMPLE FORM.

EXERCISE A

Dutch elm disease did not kill all the elm trees in the U.S.
Most stockings are not being made of silk.
Americans were not eager to elect Humphrey.
5. The following pairs of words have the same meaning in a negative context.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>any</td>
<td>no</td>
</tr>
<tr>
<td>anything</td>
<td>nothing</td>
</tr>
<tr>
<td>anyone</td>
<td>no one</td>
</tr>
<tr>
<td>anywhere</td>
<td>nowhere</td>
</tr>
<tr>
<td>anybody</td>
<td>nobody</td>
</tr>
<tr>
<td>anymore</td>
<td>no more</td>
</tr>
</tbody>
</table>

6. If you have made a sentence negative with NOT, use only those words in column A in the sentence.

**EXERCISE:** 

- There isn't anyone living in the Badlands. (or) There is no one living in the Badlands.
- They couldn't find the child anywhere. (or) They could find the child nowhere.

7. Furthermore, only one word from Column A can appear in a single sentence.

**EXERCISE C:** Write five sentences using a word or two words from Column A in each. Then write five sentences using a word from Column B, in each. Circle not when it occurs. Underline and identify the words from columns A and B.

- The politician didn't say anything about her murder conviction to anybody.
- Sarah Ferguson and Andrew would tell no reporters about their honeymoon plans.

1.

2.

3.
EXERCISE D: Rewrite each of the sentences in Exercise C. Remove the not if there is one, and insert a not if there isn't one. Change the other negative words where necessary, being careful not to change the meaning of the sentence.
THE INDEPENDENT SENTENCE
CHAPTER EIGHT
QUESTIONS

1. A question is followed by a question mark (?).

2. There are two types of questions: wh-questions, which begin with a question word like who, what, when, where, how or how much; and yes-no questions, which do not begin with a question word and are usually answered first with yes or no.

WH-question---------) Who wrote A Sentimental Education?
Answer: Gustave Flaubert.

Yes-no question------) Do you know who wrote A Sentimental Education?
Answer: Yes...

3. FORMING YES-NO QUESTIONS

a. In order to make an independent sentence into a yes-no ques-
tion, there must be at least one verb marker in the sentence unless the verb of the sentence is simply am/is/are/was/were.

The Statue of Liberty is in Washington, D.C.

The orchestra has sold out its next performance.

She flies an ultralight.

b. If there is no verb marker in the sentence you wish to make into a question and the verb is not simply am/is/are/was/were, add do/does/did to mark the verb.

She flies an ultralight-----) She does fly an ultralight.

George Eliot wore pants-----) George Eliot did wear pants.

c. If you add do/does/did to the sentence as a verb marker, the verb must take the SIMPLE FORM.
THE INDEPENDENT SENTENCE
CHAPTER SEVEN
QUESTIONS

d. Finally, invert the subject and the first verb marker, or invert the subject with am/is/are/was/were.

\[
\begin{align*}
\text{She does fly an ultralight.} & \quad \Rightarrow \quad \text{Does who fly an ultralight?} \\
\text{George Elliot did wear pants.} & \quad \Rightarrow \quad \text{Did George Elliot wear pants?}
\end{align*}
\]

4. FORMING WH-QUESTIONS

a. To form WHO-Questions, take an independent sentence whose subject is in question, and replace the subject with who.

\[
\begin{align*}
\text{X is the new husband of Caroline Kennedy.} & \quad \Rightarrow \quad \text{Who is the new husband of Caroline Kennedy?}
\end{align*}
\]

b. To form all other WH-Questions, first take a sentence and follow the rules set down for yes-no questions.

\[
\begin{align*}
\text{Maria Shriver is from X.} & \quad \Rightarrow \quad \text{Is Maria Shriver from X?} \\
\text{She was married in Y.} & \quad \Rightarrow \quad \text{Was she married in Y?} \\
\text{She married X.} & \quad \Rightarrow \quad \text{Did she marry X?}
\end{align*}
\]

c. Then move the X to the front of the sentence, replacing it with an appropriate question word.

\[
\begin{align*}
\text{Is Maria Shriver from X?} & \quad \Rightarrow \quad \text{Where is Maria Shriver from?} \\
\text{Was she married in Y?} & \quad \Rightarrow \quad \text{When was she married?} \\
\text{Did she marry X?} & \quad \Rightarrow \quad \text{Whom did she marry?}
\end{align*}
\]

NOTE: When the X is an object in the original sentence, it becomes whom in the question.

\[
\begin{align*}
\text{She married X.} & \quad \Rightarrow \quad \text{Whom did she marry?}
\end{align*}
\]

\[
\begin{align*}
\text{She did marry X.} & \\
\text{Did she marry X.} & \quad \Rightarrow \quad \text{Who did she marry?}
\end{align*}
\]

\[
\begin{align*}
\text{X did she marry.} & \\
\text{Whom did she marry?}
\end{align*}
\]
EXERCISE A: Write twenty sentences in the spaces below. Transform the first ten sentences into yes-no questions and the last ten sentences into WH-questions.

1. The Tour de France bicycle race was completed on July 29th.
   Was the Tour de France bicycle race completed on July 29th?

2. George Washington was the first American president.
   Who was the first American president?

3.

4.

5.

6.

7.

8.

9.

10.
EXERCISE B: On a clean sheet of paper, write two wh-questions for each of the following question words: who, what, when, where, how, how much.

EXERCISE C: On a clean sheet of paper, write six yes-no questions.
THE INDEPENDENT SENTENCE
CHAPTER NINE
DIRECT QUOTATIONS

1. If you record in your own essay exactly what was written or said by someone else, you must use quotation marks (" ") around what was written or said.

2. If you report less than a full sentence, add quotation marks only around what you are quoting.

   Pascal writes that to be great is to "abandon humanity."
   He also writes that one is truly great if one knows "oneself to be miserable."

   PATTERNS:
   independent sentence: ""-------------------"---","---"
   independent sentence: ""-------------------"---","---"
   independent sentence: ""-------------------"---","---"

3. If you report an independent sentence or more, introduce them with with a comma if they are quoted speech, and introduce them with a colon (:) if they are quoted writing.

   Freud writes: "...Paradise itself is no more than a group fantasy of the childhood of the individual."

   Lincoln began the Gettysburg address with the words, "Four-score and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal."

4. If you report an independent sentence, do not capitalize it again if you break the quote.

   "If knowledge of my condition is all the freedom I get from a freedom movement," writes Alice Walker, "it is better than unawaresness, forgottenness, and hopelessness, the existence that is like the existence of a beast."

   "...each was great in his own way," writes Kierkegaard of the great people in history, "and each in proportion to the greatness of that which he loved."

   PATTERN:
   independent sentence: "Cap-------," she said, "no Cap------."
THE INDEPENDENT SENTENCE
CHAPTER NINE
DIRECT QUOTATIONS

5. If you report two full sentences or more, be sure to use a period after each sentence and to capitalize the next sentence.

"Technique is the enemy of philosophy and goodness," writes Carol Bly. "The 'technique or form creates content' attitude of the 1940's New Criticism makes for cold treatment of stories, deliberate mental superiority over literature—as if literature were something to be seen through."

"The superwoman image," writes Sylvia Rankin, "is a symbol of the corruption of feminist politics...[It] ignores the reality of the average working woman or housewife."

PATTERNS:
"Cap--------," he said, "-----. Cap------------------."
"Cap--------," he wrote. "Cap------------------."
"Cap-----------------. Cap--------," he wrote.

EXERCISE A: Integrate each of the following partial quotes into a sentence. Be sure to punctuate according to the models in §1.2.

"an evil empire"—Ronald Reagan, about the Soviet Union.

ANSWER: Ronald Reagan says that the Soviet Union is "an evil empire."

1. "everyone as they like"—the good woman who kissed the cow

2. "famous, calm, and dead"—Robert Burns, on a nameless grammarian

3. "the grand instructor"—Edmund Burke, on Time

4. "one that would peep and botanize on his mother's grave"—Wordsworth, on The Physician

5. "that dark inn"—Sir Walter Scott, on the grave
EXERCISE C: Break each of the following quoted independent sentences. Be sure to punctuate according to the rules described in 9:14.

1. "Knowledge," writes John Henry Cardinal Newman, "in proportion as it tends more and more to be particular, ceases to be knowledge."
2. Accurst be he that first invented war.--Christopher Marlowe
3. A cat may look at a king.--Lewis Carroll
4. Every man meets his Waterloo at last--Wendell Phillips
5. Ten thousand difficulties do not make one doubt--John Henry Cardinal Newman

EXERCISE D: Break each of the following two-sentence quotes at an appropriate place. Be sure to punctuate according to the rules described in 9:5.

1. "H. L. Mencken states, 'On certain levels of the American race, indeed, there seems to be a positive libido for the ugly, as other and less Christian levels there is a libido for the beautiful. It is impossible to put down the wallower that defaces the average American home of the lower middle class to mere inadventure, or to the obscene humor of the manufacturers.'"
2. Never read a book that is not a year old. Never read any but famed books.--Ralph Waldo Emerson
3. The sad good-byes had all been said before. In every parting there is an image of death.--George Eliot
THE INDEPENDENT SENTENCE
CHAPTER NINE
DIRECT QUOTATION

3. There may be heaven. There must be hell.—Robert Browning

4. Alone among men they covet with equal eagerness poverty and riches. To robbery, slaughter, plunder, they give the lying name empire. They make a desert and call it peace.—Tatius' Galgacus, on the Romans

5. Magnanimity in politics is not seldom the truest wisdom. A great empire and little minds go ill together.—Edmund Burke

(All quotes in the exercises adapted from Magill's Quotations in Context, by Frank N. Magill, Harper and Row, New York, 1969)

EXERCISE E: On a clean sheet of paper, transcribe the following cartoons using direct quotation. Be sure to indicate who is speaking.
**THE INDEPENDENT SENTENCE**  
**CHAPTER TEN**  
**INDIRECT SPEECH**

1. Indirect speech is a paraphrase of someone else's spoken or written words.

<table>
<thead>
<tr>
<th>DIRECT QUOTATION</th>
<th>INDIRECT SPEECH</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The playground is too close to the highway to ensure the safety of the children who use it.&quot;</td>
<td>The park commissioner said the playground was not safe because it was too close to the highway.</td>
</tr>
</tbody>
</table>

2. Use indirect speech when the words of what was said or written are not as important as the ideas behind the words.

3. When you use indirect speech, you should usually mention whose ideas you are paraphrasing.

4. **IF YOU DO NOT USE QUOTATION MARKS, YOU MUST PARAPHRASE THE AUTHOR'S IDEAS IN YOUR OWN WORDS. IF YOU DO NOT, YOU HAVE COMMITTED AN ACADEMIC CRIME—PLAGIARISM.**

**EXERCISE A:** Decide whether the following messages would be more effective recorded as direct quotations or as indirect speech. If it would be better to record the ideas as direct quotations, do so in the space provided.

**EXERCISE A:**  
1. Ask not what your country can do for you. Ask what you can do for your country—John F. Kennedy  
   **ANSWER:**  
   "Ask not what your country can do for you," said John F. Kennedy. "Ask what you can do for your country."

2. What we really think would be the best goal is if they [contral] have the strength to...exert leverage on the contralists government. Then we could still have a peaceful political settlement. —Ronald Reagan  
   **ANSWER:**  
   Not appropriate
THE INDEPENDENT SENTENCE
CHAPTER TEN
INDIRECT SPEECH
5. Indirect speech is introduced by an X says that
   (or X said that) word group. Other verbs, such as stated
   are sometimes used.

6. The form of the verb in the introductory word group is usually
   the form of the verb in the main part of the sentence.

   She said that the pottery was remarkably original.

   The said that the pottery is remarkably original.

7. Noun substitutes the, she, hit, we, I, etc. change to make
   the entire sentence logical.

DIRECT QUOTATION:
"You know that if your product isn't good, if your services
aren't good, you're going to go out of business," said
William Bennett, to a Conference on Small Businesses.

INDIRECT SPEECH:
William Bennett told a group of people in small business
that if their products and services weren't good, they could
expect to go out of business.

EXERCISE B: Change the sentences in Exercise A to indirect speech
where appropriate.

EXERCISE C: On a clean sheet of paper, paraphrase the following
passages.

1. "We've had enough inquiries and market analysis to believe that
   there is a market [for commercial space travel]. Until the president
   made the announcement the other day, we weren't sure it was a viable
   business," said spokesman Jack Boyd. "We examined it and have now
   decided it is, so we will go back to the people who made the inquiries
   and other companies."

2. "They're as confused as I am," (said Ronald Reagan, the White House
   Chief of Staff). "I don't know what the effect of the new tax laws
   will be on me, because I don't know what the transition rules are. At
   this point the economists are, for the most part, doing what I'm
   doing—trying to figure out what the effect will be on the economy."

3. "Even in the releasing of these names, the government displays
   insensitivity to its own citizens and toward the family of detainees," said
   David Dalling, (South Africa's) opposition Progressive Federal
   Party spokesman on justice and the media.
   "This 8,500-long list is not even alphabetical; and it will take
   people days, if not weeks, to locate names of specific people who have
   been detained."

(All quotations taken from the Wednesday, August 20, 1986 Des Moines
Register)
THE INDEPENDENT SENTENCE
CHAPTER TEN
INDIRECT SPEECH

EXERCISE D: Transcribe the following cartoon into indirect speech. Be sure to indicate who is speaking.

FOR "SHOW AND TELL" TODAY, I'D LIKE TO INTRODUCE SOMEBODY WHO IS VERY SPECIAL TO ME...

HAHAHAHA

"SHOW AND TELL" IS NO PLACE FOR IMAGINARY FRIENDS!

8. If the original question is a yes-no question, the introduction begins:

If

X asks/asked whether

She asked whether the vagrant slept in the park.
She asked if the vagrant lived in the park.

9. If the original question is a wh-question, the introduction begins:

X asks/asked + question word
THE INDEPENDENT SENTENCE
CHAPTER TEN
INDIRECT SPEECH

10. If the original question is a who-question, the object of the original sentence follows the question word.

**Example:**

**ORIGINAL SENTENCE:**
X was the second husband of Jacqueline Bouvier.

**QUESTION:**
Who was the second husband of Jacqueline Bouvier?

**DIRECT QUOTATION:**
"Who was the second husband of Jacqueline Bouvier?" the hermit asked.

**INDIRECT SPEECH:**
The hermit asked who the second husband of Jacqueline Bouvier was.

11. All other indirect questions—yes-no questions and who-questions—follow these rules:

a. No verb marker is added to the original sentence, as in regular questions.

b. The subject and the verb, or the subject and the first verb marker, are not inverted, as they are in regular questions.

12. All indirect questions—including who-questions—follow these rules:

a. The form of the verb in the introduction is usually the form of the verb in the main part of the sentence.

b. Noun substitutes change to make the entire sentence logical.

c. No question mark is used.

**EXERCISE E:** Change the following questions into indirect questions.

**Example:**

"Where have all the flowers gone?" asks Pete Seeger.

**ANSWER:**
Pete Seeger asks where all the flowers have gone.

"Do you really want to hurt me?" asks Boy George.

**ANSWER:**
Boy George asks if we really want to hurt him.

1.

2.
EXERCISE 7: On a clean sheet of paper, transcribe the following cartoon into indirect speech. Be sure to indicate who is speaking.
THE INDEPENDENT SENTENCE
CHAPTER ELEVEN
-SPECIALIZED VERB FORMS-

1. Specialized verb forms are used to describe

a. REQUIREMENTS AND SUGGESTIONS

Some common verbs signal the need to use a specialized verb form in the second part of the independent sentence:

DEMAND INQUIRE SUGGEST
REQUEST URGE RECOMMEND

EXAMPLES
The chairperson recommended that...
The linebacker requested that...

b. WISHES

The verb wish signals the need to use a specialized verb form in the second part of the sentence if could, would or might are not present.

EXAMPLES
Many Pretorians wish that...
Desmond Tutu wishes that...

c. CONDITIONS WHICH ARE CONTRARY TO FACT

A contrary-to-fact condition signals the need to use a specialized verb form in both parts of the sentence.

EXAMPLES
If Madonna weighed 250 pounds...
If David Letterman hosted the Miss America Pageant...

2. How to construct specialized verb forms:

11. To describe requirements or conditions

<table>
<thead>
<tr>
<th>1st part of sentence</th>
<th>2nd part of sentence</th>
<th>EXAMPLES:</th>
</tr>
</thead>
<tbody>
<tr>
<td>(present)</td>
<td>(present)</td>
<td>The committee recommends that he be expelled.</td>
</tr>
<tr>
<td>SIMPLE FORM/it-FORM</td>
<td>SIMPLE FORM</td>
<td></td>
</tr>
<tr>
<td>(past)</td>
<td>(past)</td>
<td>The committee recommended that he be expelled.</td>
</tr>
<tr>
<td>ed-FORM</td>
<td>SIMPLE FORM</td>
<td></td>
</tr>
</tbody>
</table>
### THE INDEPENDENT SENTENCE

#### CHAPTER ELEVEN

- **SPECIALIZED VERB FORMS**

12. To describe wishes without the use of would, could, or might

<table>
<thead>
<tr>
<th>VERB FORMS:</th>
<th>EXAMPLES:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st part of sentence</td>
<td>2nd part of sentence</td>
</tr>
<tr>
<td><strong>(present hopeful)</strong></td>
<td><strong>(present hopeful)</strong></td>
</tr>
<tr>
<td>SIMPLE FORM/it-FORM</td>
<td>ed-FORM</td>
</tr>
<tr>
<td>were</td>
<td>be-FORM</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>She wishes that she had a porsone.</td>
<td></td>
</tr>
<tr>
<td>She wishes that she were a Nobel prize laureat.</td>
<td></td>
</tr>
<tr>
<td>She wishes that she were swimming right now.</td>
<td></td>
</tr>
</tbody>
</table>

| **(present regretful)** | **(present regretful)** |
| SIMPLE FORM/it-FORM | had |
| + | have-FORM |
| | |
| She wishes that she had had a porsone. |
| She wishes that she had been a Nobel prize laureat. |

| **(past regretful)** | **(past regretful)** |
| ed-FORM | had |
| + | have-FORM |
| | |
| She wished that she had had a porsone. |

**EXERCISE A:** On a clean sheet of paper, write two sentences based on the model set up on the previous page, using each of these verbs—demand, suggest, request, recommend, urge, and require.

**EXERCISE B:** On a clean sheet of paper, write 12 sentences describing wishes without the use of could, would or might. Try to create a variety of sentence types.
THE INDEPENDENT SENTENCE
CHAPTER ELEVEN
-SPECIALIZED VERB FORMS-

11. To describe a condition which is contrary to fact

<table>
<thead>
<tr>
<th>VERB FORMS:</th>
<th>EXAMPLE:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st part of sentence</td>
<td>2nd part of sentence</td>
</tr>
<tr>
<td>(present)</td>
<td>(present)</td>
</tr>
<tr>
<td>ed-FORM (except use were in place of was)</td>
<td>would/ could/ might + SIMPLE FORM</td>
</tr>
<tr>
<td>were</td>
<td>would/ could/ might + SIMPLE FORM</td>
</tr>
<tr>
<td>be-FORM</td>
<td></td>
</tr>
<tr>
<td>(past)</td>
<td>(past)</td>
</tr>
<tr>
<td>had + have-FORM</td>
<td>would/ could/ might + SIMPLE FORM</td>
</tr>
<tr>
<td>had + have-FORM</td>
<td>would/ could/ might have + have-FORM</td>
</tr>
</tbody>
</table>

EXERCISE C: On a clean sheet of paper, write six contrary-to-fact conditions in the present and six contrary-to-fact conditions in the past.

EXAMPLE:
If there were one world government...

EXERCISE D: Complete the conditions you have established in C.

EXAMPLE:
If there were one world government, we would all be beaurocrats.
THE INDEPENDENT SENTENCE
CHAPTER TWELVE
-NOUN SUBSTITUTES--USAGE--

PRE-EXERCISE A: Write ten sentences. Circle the subject noun in each sentence. If there is an object noun, underline it. Do not use the simple verbs am/is/are/was/were.

The shroud of Turin astonished the pilgrims.

1. A noun substitute is a word that takes the place of a specific noun.

2. The noun substitutes that take the place of subject nouns are:

   I    We

   You  They

   He    She

   It

A student is the author of the book.——> She is the author of the book.
The book is an English manual.——> It is an English manual.
THE INDEPENDENT SENTENCE
CHAPTER TWELVE
-NOUN SUBSTITUTES--USAGE--

3. The noun substitutes which take the place of object nouns are

ME Us
You Them
Him Her
It

A student wrote the book.---------------------------------A student wrote it.
I would like to speak to the author.-----I would like to speak to her.

EXERCISE B: Write an appropriate noun substitute above the subject and
object noun in pre-exercise A.

The shroud of Turin astonished the pilgrim.

4. If you are unsure whether to use a subject noun substitute
or an object noun substitute, often it is helpful to break
the sentence into two sentences.

My colleagues and ______ have been developing a cure for
I. me
cancer.

My colleagues have been developing a cure for cancer.

I have been developing a cure for cancer.

5. After the simple verbs am/is/are/was/were, use the subject
noun substitute.

It was ______ at the window.
The murderer is ______.
EXERCISE C: Break each of the following sentences into two sentences, as shown in example four on the previous page. Then fill in the blank.

A medieval castle is where the sheik and ______ lived.

ANSWER:

A medieval castle is where the sheik lived.
A medieval castle is where they lived.
A medieval castle is where the sheik and she lived.

1. The student and ______ went to Colorado.

   they, them

2. You and ______ have done excellent work on the project.

   she, her

3. He bought some other curiosities and ______ at the auction.

   they, them

4. You and ______ have much work to do.

   I, me

5. The neighbors invited ______ to the ceremony.

   I, me

6. The World Bank is where Noy and ______ worked.

   he, him

7. She and ______ were arrested outside of Phoenix.

   he, him

8. The recipients were she and ______.

   I, me
6. Noun substitutes can take the place of a noun with an apostrophe (').

EXAMPLES:
Galileo's ideas tidied up the universe.
His ideas tidied up the universe.
Secretariat's injuries were treated at I.S.U.
His injuries were treated at I.S.U.

7. The noun substitutes that take the place of nouns with apostrophes are:

   My         Our
   Your       Their
   His        Her
   Its

8. Noun substitutes can take the place of a noun with an apostrophe and the noun that follows.

EXAMPLES:
Moses' time was much better than the competitors' times.
Moses' time was much better than theirs.
The English garden's layout appeared more haphazard than the French garden's layout did.
The English garden's layout appeared more haphazard than its did.

9. Noun substitutes that take the place of a noun with an apostrophe and the noun that follows are:

   Mine       Ours
   Yours      Theirs
   His        Hers
   Its

10. Noun substitutes never have apostrophes.
THE INDEPENDENT SENTENCE
CHAPTER TWELVE
--NOUN SUBSTITUTES--USAGE--

EXERCISE D: Underline the noun substitutes in the following list:
your, mine, it's, their, I'm, they're, its, you're, she's, her, here, we're, he's.

EXERCISE E: On a clean sheet of paper, use each of the words in exercise D in a sentence. You may wish to consult a list of contractions.

EXERCISE F: Use noun substitutes to replace nouns, wherever appropriate, in the following passage. Recopy the altered passage.

When Ulysses S. Grant and Robert E. Lee met in the parlor of a modest house at Appomattox Court House, Virginia, on April 9, 1865, to work out the terms for the surrender of Lee's army of Northern Virginia, a great chapter in American life came to a close, and a great new chapter began.

These men were bringing the Civil War to the Civil War's virtual finish. To be sure, other armies had yet to surrender, and for a few days the fugitive Confederate government would struggle desperately and vainly, trying to find some way to go on living now that the Confederate government's chief support was gone. But in effect it was all over when Grant and Lee signed the papers. And the little room where Grant and Lee wrote out the terms was the scene of one of the poignant, dramatic contrasts in American history.

Grant and Lee were two strong men, these oddly different generals, and they represented the strengths of two conflicting currents that, through Grant and Lee, had come into final collision...

Lee embodied a way of life that had come down through the age of
Knighthood and the English country squire. America was a land that was beginning all over again, dedicated to nothing much more complicated than the rather hazy belief that all men had equal rights and should have an equal chance in the world. In such a land Lee stood for the feeling that it was somehow of advantage to human society to have a pronounced inequality in the social structure. There should be a leisure class, backed by ownership of land; in turn, society itself should be keyed to the land as the chief source of wealth and influence. Society would bring forth (according to the ideal) a class of men with a strong sense of obligation to the community; men who lived not to gain advantage for themselves, but to meet the solemn obligations which had been laid on the men by the very fact that the men were privileged. From the men the country would get the country's leadership; to the men the country could look for the higher values--of thought, of conduct, of personal deportment--to give the country strength and virtue...

Grant, the son of a tanner on the Western frontier, was everything Lee was not. Grant had come up the hard way and embodied nothing in particular except the eternal toughness and sinewy fiber of the men who grew up beyond the mountains. Grant was one of a body of men who owed reverence and obeisance to no one, who were self-reliant to a fault, who cared hardly anything for the past but who had a sharp eye for the future.

These frontier men were the precise opposites of the tidewater
aristocrats. Back of the frontier men, in the great surge that had taken people over the Alleghenies and into the opening Western country, there was a deep, implicit dissatisfaction with a past that had settled into grooves. The frontier men stood for democracy, not for any reasoned conclusion about the proper ordering of human society, but simply because the frontier men had grown up in the middle of democracy and knew how democracy worked. The frontier men's society might have privileges, but the privileges would be privileges each man had won for himself. Forms and patterns meant nothing. No man was born to anything, except perhaps to a chance to show how far a man could rise. Life was competition...

So Grant and Lee were in complete contrast, representing two diametrically opposed elements in American life. Grant was the modern man emerging; beyond Grant, ready to come on the stage, was the great age of steel and machinery, of crowded cities and a restless, burgeoning vitality. Lee might have ridden down from the old age of chivalry, lance in hand, silken banner fluttering over Lee's head. Each man was the perfect champion of each man's cause, drawing both each man's strengths and and each man's weaknesses from the people each man led.

(Adapted from "Grant and Lee: A Study in Contrasts," by Bruce Catton as published in Readings for Writers by Jo Ray McCuen, Harcourt Brace Jovanovich, San Diego, 1986)
1. A noun substitute refers clearly to a specific noun.

**Example:**
Mozart wrote his music before the age of 25. (refers clearly to Mozart)

The daughter respected her mother. (refers clearly to daughter)

2. The exception is it, which in some idiomatic phrases does not need to refer to a specific noun.

**Example:**
It's 6:45.

(idiomatic)

It's nice out.

(idiomatic)

however: The bird had broken its wing. (refers clearly to bird)

3. Do not use a noun substitute if it is unclear what the noun substitute refers to; use a noun instead.

**Example:**

a. THEY
The networks preempted a number of popular prime-time shows.
(NOT: They preempted...)

Hollywood makes a lot of money on horror movies.
(NOT: They make a lot of money...)

b. YOU
Citizens don't have freedom of speech in some countries.
(NOT: You don't have...)

People didn't miss church when the Puritans were in power.
(NOT: You didn't miss church...)

c. THAT/THIS
High-speed chases result in the death of many innocent people every year. This tragedy is preventable.
(NOT: High-speed chases result in the death of many innocent people every year. This is preventable.)

d. IT
The dog bit a neighbor. Its behavior surprised everyone.
(NOT: The dog bit a neighbor. It surprised everyone.)