DOCUMENT RESUME

ED 126 510 CS 202 841

AUTHOR Klein, Marvin
TITLE Teaching Sentence Structure and Sentence Combining in the Middle Grades.
INSTITUTION Wisconsin State Dept. of Public Instruction, Madison.
SPONS AGENCY Office of Education (DHEW), Washington, D.C.
REPORT NO Bull-6340
PUB DATE 76
NOTE 65p.

EDRS PRICE MF-$0.83 HC-$3.50 Plus Postage.
DESCRIPTORS *Composition Skills (Literary); Elementary Education; *Grammar; *Instructional Materials; Language Arts; *Sentence Structure; Teaching Guides; Teaching Models; *Writing Skills
IDENTIFIERS *Sentence Combining

ABSTRACT

The primary purpose of this booklet is to provide useful class and small group discussion tools for allowing students to inductively discover certain fundamental characteristics of language structure and to directly relate the study of sentence structure to the development of writing skills. A series of experiments is provided to serve as models for the development of informal learning activities in sentence structure. Accompanying teacher supplements for each experiment attempt to identify the grammatical concept involved, offer some explanation of this concept, identify possible difficulties some students might encounter, and offer suggestions for continued development and application when needed. The sentence-combining models provided are based on a generative-transformational grammar theory, but utilize such only as a framework and not as a detailed approach. (KS)

TEACHING SENTENCE STRUCTURE AND SENTENCE-COMBINING IN THE MIDDLE GRADES

BY
MARV KLEIN, Ph.D.
ENGLISH LANGUAGE ARTS SPECIALIST

PUBLISHED BY
WISCONSIN DEPARTMENT OF PUBLIC INSTRUCTION
BARBARA THOMPSON, Ph.D., STATE SUPERINTENDENT

This project was supported in part by funds under the national defense education act of 1958, Title III-A, as amended — P.L. 85-864, the U.S. Office of Education, Department of Health, Education, and Welfare, and the Wisconsin Right to Read Effort. However, the opinions expressed herein do not necessarily reflect the position or policy of the U.S. Office of Education and no official endorsement by the U.S. Office of Education should be inferred

Bulletin No. 6340

TABLE OF CONTENTS

ACKNOWLEDGEMENTS

The Wisconsin Department of Public Instruction wishes to extend special thanks to the Editorial Advisory Committee which gave many hours of work and diligent support to the content and purpose of this project.

Their contributions have been extremely helpful, from beginning to final review of the material.

EDITORIAL ADVISORY COMMITTEE

Dr. Eunice Bethke
Wisconsin Department of Public Instruction
Madison, Wisconsin

Ms. Donna Chandler
Jefferson Middle School
Madison, Wisconsin

Professor Edythe Daniel
English Department
University of Wisconsin—Platteville
Platteville, Wisconsin

Professor John Kean
Department of Curriculum and Instruction
University of Wisconsin—Madison
Madison, Wisconsin

Professor Leon Lewis
English Department
University of Wisconsin—Stevens Point
Stevens Point, Wisconsin

Professor Phil Thompson
Department of Professional Studies
University of Wisconsin—Green Bay
Green Bay, Wisconsin

Ms. Margaret Yawkey
Wisconsin Department of Public Instruction
Madison, Wisconsin

GRAMMAR STUDY AND THE LANGUAGE ARTS TEACHER

Perhaps there has never been as dominant and as frustrating an issue before the language arts teacher as that concerning the nature and function of grammar in the schools. Should we teach it or shouldn't we? Does knowledge about one's grammar help in writing or speaking? Which grammar is best? And on and on.

What follows in this material is premised upon the assumption that there is a role for certain kinds of experiences in grammar in the instructional program. However, that role is one which fits into the larger purposes of the language arts program without dominating it. Establishing that role requires us to consider a few important questions.

WHAT IS GRAMMAR?

In its broadest sense, grammar is the structure of the language used by people. A consideration of subject and predicate, verb phrase construction, noun phrase construction, word order, the system whereby we change statements to questions or active voice to passive voice, etc., are all grammar concerns.

Questions of whether it is proper to use 'ain't,' or whether 'shall' or 'will' is the best choice in a given sentence, or whether double negatives are acceptable, and other questions of this sort are often thought of as questions of usage rather than questions of grammar by many linguists. It requires but little perception, however, to recognize that early on, usage and grammar become intertwined and, in some instances, questions of usage are also grammatical questions. For example, decision-making about whether to use 'who' or 'whom' in a given sentence or utterance can be considered a usage question. Which one is appropriate for a given audience? Is it acceptable to use 'who' to begin any sentence as some contend? However, being able to selectively use either 'who' or 'whom' with a sense of options available requires the talker or writer to know syntax or sentence structure, i.e., Which sentence slots require objective case and which nominative case? This is a grammar question.

Other choices, such as the acceptability or unacceptability of using double negatives seems largely a question of appropriateness for the audience.*

In a more specific sense, grammar is the system of human rules which allows us to formulate utterances in a meaningful fashion.*

This set of rules is sort of a tacit set which seems to be implicit in us and our language production.

On the other hand, the grammar we often study in school, such as traditional grammar or structural grammar or transformational grammar, is essentially a system designed by man to describe or explain his actual grammar or system of producing language.

This is an important point since the grammars in different textbooks vary, suggesting that there is much we still don't know about the language producing system of humans and there must also be considerable disagreement about which is the best contrived or textbook grammar for describing or explaining man's language.

WHAT IS TRANSFORMATIONAL GRAMMAR?

The most commonly employed 'grammar' in today's language arts textbooks is probably transformational grammar.** Such a 'grammar' is premised upon the notion that the human being is a sentence producer whose language operates in a structurally predictable way. That is, we are programmed by nature to produce an infinite number of sentences with a finite set of grammatical rules. For instance, if I say, "The green flowers wilt in the withering remnants of sunlight," I have uttered a sentence that has probably never been uttered before (and hopefully, never again!). You, the

* As an interesting aside, during the 16th Century, most better writers, such as Shakespeare, used multiple negatives for emphasis, e.g.

nor never none shall mistress be of it.

There was also considerable variety in comparative and superlative in adjectives, e.g. honester, violentest, more larger, most boldest

* An interesting note, however, is that our grammar rules allow for recursiveness or repeating certain constructions an infinite number of times. For example, we can say, "the dog"

or

"the old dog"

or

"the old mean dog"

or

"the old mean brown dog"

and so on adding adjectives.

Eventually, we could produce a sentence so long it couldn't be understood by most people because there would be too much information in it; that is, it would be incomprehensible, yet it would still be grammatical.

** This is not to say, however, that transformational grammar is the most commonly taught. Traditional grammar and structural grammar are often taught in many schools.

listener, reader, understand the sentence because it is produced according to a finite set of grammatical rules that humans abide by.

An understanding of the formulating processes involved in the production of sentences is the purpose of a generative-transformational grammar. Transformationalists contend that an efficient 'grammar' should do more than just describe the external characteristics of language, no matter how efficiently that is done and no matter how important that descriptive facet of a 'grammar' is. A 'grammar' that is truly functional must offer some explanation of the sentence formulating procedures of a language. It must account for an infinite potentiality in terms of number of sentences possible, and it must do so with an orderly finite set of grammatical rules. It must offer a procedure for formulating only grammatical units and thereby suggest possible criteria for nongrammatical unit analysis.

This "computerized program" is made up of two sets of rules. 1) a generative or sentence-producing set, and 2) a transformational or sentence-changing set.

One of the initial reponsibilities of a transformational grammar then is to define 'sentence', a job that is not as simple as it might seem.

For instance, it should be noted that utterances produced in spoken language tend to be different than those written. The notion that "print or script is talk written down" is ill-founded and not true. Talk, for example, tends to be more elliptical in nature than writing, the oral speaker less dependent upon language detail for the intent of his message to be understood.

Oral "sentences" like the following are common:

"What you eatin'?"
"Apple."
"How is it?"
"O.k., I guess."
"Big deal! I mean how good?"
"Tastes sour."
"Like a lemon?"
"Kinda."

Most talk, too, tends to be more informal than writing. The language structure is less stilted, less orderly, and more context dependent upon nonverbal factors such as voice tone, facial expression, hand and head movement.

Writing, on the other hand, is more or less frozen in time and space. We can return to it and reobserve it in all its detail. It is then more easily possible to define a written language sentence in a rather precise way as a construct with certain generalizable attributes.

Transformational grammarians observe that a sentence must have a noun phrase and a verb phrase. A noun phrase is composed of a noun and a possible introductory determiner (word such as *the, a,* or *an*). A verb phrase contains a verb, possible helping word (will, can, etc.), and a possible noun phrase.

If we let S=sentence, NP=noun phrase, VP=verb phrase, and ⟶ =rewrite as; we can symbolize a definition of a sentence as S ⟶ NP + VP.

A set of rules that will generate this sentence consists of noun phrase production rules and verb phrase production rules. The sentence produced is referred to as a basic or kernel sentence. These sentences are relatively simple constructions devoid of most modifiers, coordinators, negatives, etc. In addition, they are always statements. They are thus often lacking in rhetorical sophistication, although they are grammatical. In order to develop more complex sentences a series of transformations or changes can be made on kernel sentences in a systematic fashion.

Essentially, these transformations act in one of four ways. Let us assume that X + Y is a kernel sentence. X + Y ⇨ means "X + Y is rewritten as" (the double arrow indicates that this is a transformation rule).

One type of transformation is the simple *addition*. X + Y ⇨ X + Y + Z or A + X + Y. A new element is simply added to the kernel.

A second type is the *embedding* transformation X + Y ⇨ X + Z + Y. This type of transformation "embeds" a new element within the kernel rather than tacking it to the front or rear of the kernel sentence.

A third type of transformation is the *permutation* type: X + Y ⇨ Y + X. This is a transformation that reorders elements within the kernel sentence.

Finally, a fourth type is the *deletion* transformation X + Y ⇨ Y or X. A (n) element (s) is/are dropped from the kernel sentence.

These transformation types work individually or in concert to alter or effect a change in a kernel sentence.

It is primarily the degree of sophistication or amount of technicality that varies in expanding these rules which accounts for the major differences in the 'grammar' set forth by many textbooks in the language arts.

WHAT ABOUT CORRECTING THE CHILD'S GRAMMAR?

We must be aware that the developing child "grows" through a number of stages in his grammar development. Psycholinguists who study the acquisition and development of language in children point out that the grammar of a child at certain stages varies in systematic and generalizable ways from other stages. In this regard then, not only is it inappropriate to judge the grammar of the developing child by that employed by an adult, but it must be recognized that the child's grammar stage may not be the same as a peer in the same age group.

Research suggests that these stages of grammar development apply regardless of intelligence or learning environment. The factors of intelligence and environment bear more sharply on the relative speed at which the child proceeds through a given stage. D. McNeill, for instance, describes utilization of double negatives by noting a sequence of sentence types typical of three different points in the child's language development:[1]

a) I don't want no supper.
b) I don't want some supper.
c) I don't want any supper.

[1] See References, page no. 62, for citations

An account of an attempt to correct a young child at point (a) above is noted

CHILD:	Nobody don't like me
PARENT:	No, say "nobody likes me."
CHILD:	Nobody don't like me (This dialogue repeated several times.)
PARENT:	No Now listen carefully; say, "Nobody likes me."
CHILD:	Oh! Nobody don't likes me

The notion of language development via stages carries specific implications for the business of correcting child language, the appropriateness and reasonableness of same. The research in this area is discouraging for those supportive of verbal corrections of child speech. Gleason concluded after a series of studies with first, second, and third graders:

> In listening to us, the children attended to the sense of what we said and not the form. And the plurals and past tenses they offered were products of their own linguistic systems, and not imitations of us.[2] (p. 8)

Brown and colleagues, after studying the influence of approval and disapproval by parents of their children's talk, concluded:

> There is not a shred of evidence that approval and disapproval are contingent on syntactic correctness . . . . When Eve expressed the opinion that her mother was a girl by saying, "He a girl," her mother answered, "that's right." The child's utterance was ungrammatical, but her mother did not respond to that fact; instead, she responded to the truth of the proposition the child intended to express. In general, the parents fitted propositions to the child's utterance, however incomplete or distorted the utterances, and then approved or not according to the correspondence between proposition and reality. Thus, "Her curl my hair," was approved because the mother was in fact curling Eve's hair. However, Sarah's grammatically impeccable "There's the animal farmhouse" was disapproved because the building was a lighthouse, and Adam's "Walt Disney comes on on Tuesday" was disapproved because Walt Disney came on on some other day.[3] (pp. 70-71)

In other words, contrary to some supposition, parents tend to address the propositional intent of the utterance rather than its structural form.

It should be noted here that sociolinguists have pointed out that the language environment the child dwells in does have an impact on the language that he or she uses.* However the variables that impinge are apparently many and varied. Certainly, singling out sentence grammar as a variable without considering the many other factors will not do the job of significantly changing the child's language use.

In fact, other data reviewed by authorities such as Courtney Cazden conclude:

> evidence on the role of correction in the child's learning of syntax (grammar) is wholly negative.[4] (p. 114)

And that,

> the implication for education is that teachers may be interfering with the child's learning process by insisting on responses that superficially look or sound "correct."[5] (p. 111)

In short, a developmental perspective on the grammar of children suggests that the elementary teacher should accept what the child brings to her, consider past experiences, and general linguistic and cognitive attributes before considering strategies for dealing with what might be languaging problems. There is no more sensitive matter than the language a child brings to the teacher in the classroom. A response to that language is a response to everything that is most fundamentally human.

WHAT ABOUT GRAMMAR AND WRITING ABILITY?

It must be remembered that a wide range of abilities is required for effective writing. Ability to utilize various sentence structures or syntactic skills is important. However, ability to address essential rhetorical concepts, i.e. attend to subject, audience, setting, and purpose, and relate such to vocabulary and sentence structure choices is also fundamental. These latter rhetorical factors which impinge on every writing situation require the writer to draw upon experiences, perceptual skills, and cognitive skills. This is not to mention motivation and writer attitude and belief system. Research in composition where motivation, preceding and follow-up activities to the writing assignment, and ample discussion of the topic for focus were instrumental parts of the instruction, is the most promising. (Note summaries of such in the Sherwin work in the references.)

Given this kind of writing-skills-array, it seems somewhat foolish to suggest that knowledge of grammar per se should be a singular determining variable. And research involving study of formal traditional grammar and writing ability over the years has been so discouraging as to lead one reviewer of research to observe:

> Statistical and nonexperimental studies using correlation analysis by Hoyt, Rapeer, Boraas, Asker, Segal and Barr, Catherwood, Bradford, and Robinson failed to show a significant relationship between grammatical knowledge and writing ability. Except for Wykoff's study, the experimental studies by Briggs, Symonds, Crawford and Royer, Cutright, Ash, Benfer, Clark, Warner and Guller, Milligan, Frogner, Krause, Smith, and Maize also failed to support the case for grammar. After a tally of procedural and other limitations, the research still overwhelmingly supports the contention that instruction in formal grammar is an ineffective and inefficient way to help students achieve proficiency in writing.[6]

Most of this research cited above, of course, focused upon the older versions of school grammar or traditional grammar. Recent studies of transformational grammar and its impact upon the writing of students has been

---

* Note work by Basil Bernstein and W. Labov, for example

more promising in some respects

Bateman and Zidonis studied the impact of transformational grammar study upon the writing of tenth graders.[7] The two-year project concluded,

> A knowledge of generative-transformational grammar enables students to increase significantly the proportion of well-formed sentences they write.

They also concluded,

> A knowledge of generative grammar can enable students to reduce the occurrence of errors in their writing.

In a related study, John Mellon investigated the relationship that exists between practice in combining separate kernel sentences into single sentences and the ability to produce more structurally elaborated sentences.[8] Concentration of the analysis was upon "syntactic fluency" or the structural diversity and sophistication of the sentence structures. Seventh grade students in his study did produce more syntactically complex sentences after studying the grammar via a sentence-combining method.

A study reported in 1973 by Frank O'Hare focused upon informal sentence-combining activities built from a transformational grammar.[9] Seventh graders involved produced more syntactically mature sentences than typical eighth graders normally do. In addition, the experimental students wrote compositions that were judged significantly better in overall quality than those written by students in a control group.

Implications of the findings are summarized in O'Hare's monograph #15 from the National Council of Teachers of English Committee on Research.

> The findings suggest that the ability to manipulate sentence structures is at least as important as invention or arrangement in the teaching of writing. For the young writer, knowing *what* to say isn't enough; he has to know *how*.
>
> The sentence-combining system used in this study has both theoretical and practical attractiveness when considered as part of a composition program because it expands the practical choices, the options available to the young writer when he needs them during the composing process. Rhetoric and sentence-combining practice should be viewed not as mutually exclusive or even discrete, but rather as complementary.
>
> Since comparatively little time has been spent on the syntactic manipulative skill in English classes, writing programs should contain an enlarged language development component in which sentence-building exercises would play an important role. These exercises would not focus on any one sentence pattern but would exploit the entire range of syntactic alternatives allowed by the grammar of English. What the young writer needs is as much practice as possible with every conceivable combination of syntactic alternative.
>
> Students exposed to sentence-building techniques could use these syntactic manipulative skills at the prewriting or rewriting stage in their work in composition.
>
> An important dimension of this study was a systematic attempt to nurture the young writer's confidence. Its success suggests that writing programs should concentrate on building student confidence and a positive attitude towards sentence production.

The research does not suggest that grammar study alone or even grammar study in other than informal activity settings is likely to be a significant variable in the development of overall writing ability.

It does say that transformational sentence-combining activities have produced more syntactically complex structures in the writing of young students and apparently can be a useful tool in developing syntactic skills.

WHAT THEN ARE THE ROLES OF GRAMMAR STUDY IN THE SCHOOLS?

It appears that grammar study does have a role in the education of youngsters, perhaps a number.

+ THE IMMEDIATE FUNCTIONAL —

The recent well-respected research cited earlier suggests that certain kinds of syntactic study and experiences can produce more syntactically fluent writers. This means that grammar study can be helpful to the writing program.

+ THE LONG RANGE FUNCTIONAL —

Man is a structuring creature. His language functions to structure his experiences and, hence, his view of reality. Joseph Church asserts that,

> The individual discovers the characteristics of reality as he goes along, that there are predictable regularities in the sequence of discoveries, and that language, including both what other people tell him and what he tells himself, plays an intimate part in this discovery and in enabling him to perceive the world as a coherent, stable place in which to live and act.[10]

Our primary world of reality is a verbal one. The more we can know about our language the more likely we are to understand the breadth and limitations of our reality.

Grammar study as the most accessible avenue to the structure of man's language can possibly help us understand ourselves a little better.

+ THE AESTHETIC FUNCTIONAL—

One might argue that there is little "practical" value in the math or literature or science courses taught in our schools. That is, most of us can exist socially with little more than basic math, without ever being exposed to Shakespeare or physics or many other things which are unquestioningly accepted as legitimate components of our education and rightfully so.

There must be a similar argument for grammar. As a theoretical human construct, the content of grammar helps to define our human uniqueness. It is possible to conceptualize this construct as a symetrical, logical,

ordering process with important aesthetic and humane attributes worthy of consideration in and for its own sake.

The elimination of such can be another step in converting our education to training. Something which should be seriously open to question.

WHAT ARE SOME IMPLICATIONS OF THESE ROLES FOR THE SCHOOL CURRICULUM IN LANGUAGE ARTS?

One of the most pressing curricular questions we have to consider if we do accept one or more of the above roles as important enough to justify the inclusion of grammar study in the school is how much, what kind and how detailed. It has been a long standing contention of the Wisconsin Department of Public Instruction, via Project English in the latter 1960's, that formal extended and detailed grammar study throughout the grades was both unnecessary and undesirable. It could be repetitious and counter-productive. It could deprive the student of other important experiences in language producing and consuming skill areas. It was argued that the middle school was probably the most appropriate place for introducing the study of grammar concepts in any kind of sustained way, for it is here where the student can bring to bear a reasonable language maturity so important for developing the more sophisticated syntactic skills.

Too, it is at this time that the youngster is entering the stage of formal reasoning in cognitive development, a stage which Piaget points out as one bearing sharp and practical implications for the classroom teacher and the kind of language the youngster can use.

We can notice too in the above mentioned roles for grammar that the most productive grammar experiences for enhancing syntactic skills in writing resulted from more informal, less technical and detailed grammar study.

In addition, extensive technical study of grammar need not be done in order to move on the other purposes or roles delineated.

This would suggest support once more for the middle grades as the most legitimate area of study of grammar and that a less formal nontechnical grammar is best for most students.

The following is based upon such premises.

Recall that many syntactic skills are still evolving through the tenth and eleventh years of age, e.g. C. Chomsky, K. Hunt, et al.

AN INTRODUCTION TO TEACHING SENTENCE STRUCTURE AND SENTENCE-COMBINING ACTIVITIES

The remainder of this material consists of three essential components. First, there is a series of experiments (Experiments 1-31) which are designed to serve as models for the development of informal learning activities in sentence structure.

Second, there are accompanying teacher supplements for each experiment These attempt to:

a) Identify the grammatical concept,
b) Offer some grammatical explanation of same,
c) Identify possible difficulties some students might encounter,
d) Offer suggestions for continued development and application when needed.

Third, there are a number of sentence-combining models provided to illustrate ways to design student activities in sentence-combining as a route to enhanced syntactic fluency

A cursory examination should suggest that these models are based upon a generative-transformational grammar theory but utilize such only as a framework and not as a detailed approach.

The experiments are not designed to teach either a comprehensive or a detailed technical formal grammar. Students are not asked to concentrate on definitions, formulae, or detailed syntactic analysis. Instead, they are introduced to a quasi-structured handling of the language The experiments require no specific training of the teacher in formal grammar and presuppose very little in the way of previous grammar study on the part of the student.

The experiments offer a nice lead into sentence-combining activities but are not prerequisite to involvement with sentence-combining.

After considering the experiments, however, you will note that most syntactic structures one is likely to deal with in the sentence-combining activities are treated in some fashion in the experiments.

A few important points about what this material purports to be and does not purport to be:

1) This is neither a total language component of the language arts nor even a comprehensive grammar program. It is instead a way to deal with the study of sentence structure within a more comprehensive language arts program.

Obviously, a complete language arts program must attend to a wide range of languaging notions; semantics, dialects, varying uses and functions of language to mention only a few.

In addition, as noted earlier, composition alone requires attention to a wide range of concerns in addition to sentence structure. The mechanics of punctuation and spelling are not included in this material. Also the content of the composition is not addressed, e.g. different writing content for different purposes, audiences and subjects. What goes on in the way of instructional planning to facilitate a reasonable motivation and follow-up to the composing act is also fundamental, yet is shaped by factors and intentions outside the scope of this material.

On the other hand, there is some reason to believe that activities such as those included in this material can have some impact on the development of oral language ability and reading comprehension as well.

The most important point here is to keep the material in proper perspective. Do not demand more of it than it is prepared to deliver, but do not underestimate its potential in a number of language arts areas. Conceptually, it can provide a fundamental base for additional work in language structure and its place in the curriculum.

2) The primary role of this material is to provide useful class and small group discussion tools for:
   a) allowing students to discover inductively certain fundamental characteristics of language structure,
   b) enabling students to relate the study of sentence structure directly to the development of writing skills.

Do not assume, however, that any given experiment per se or specific set of sentence-combining activities will, by itself teach a specific sentence structure concept. The initial experiments, for instance, focus on the importance of word order and the concept of subject-predicate relationship in determining what a "sentence" is. It should be obvious, however, that for most students considerably more work, both formal and informal, will need to

take place over a sustained period for this concept to be internalized.

Opportunities to integrate the activities of this material in other ongoing language arts lessons should be considered. Likewise, the experiments and sentence-combining activities themselves can serve as springboards to other writing, reading and talking activities where the initial concept of the material can gather continued reinforcement and application potential.

3) Remember that constant and repeated emphasis upon only the experiments or sentence-combining in drill-like fashion can be deadly as a teaching technique. This calls even more fundamentally for consideration of the points made in no. 2 above.

4) Finally, view this material as a language experience for yourself as well as for your students. Many of the experiments and most of the sentence-combining models are open-ended, thus encouraging discussion and debate about possible inferential variation on the more generalized conclusions. Allow students and yourself to "play" with some of these variations. Searching for exceptions to the conclusion or reinforcement, for it provides excellent opportunities to enhance student conceptualization and perhaps in the long run, broadened learner perspectives on the nature of language and its role in our lives.

INDUCTIVE EXPERIMENTS IN THE STUDY OF SENTENCE STRUCTURE

EXPERIMENT 1 — Word Order in Sentences

PART A

GIVEN:
"Pat ate a rat" is a sentence.
"A ate rat Pat" is *not* a sentence

MATERIAL:
1) Mile a Dan ran
2) Dan ran mile a
3) Pat ate rat the
4) Dan ran a mile

DIRECTIONS:
Study the groups of words in MATERIAL. Now answer the following questions:

1) Are any of the groups sentences?_____
2) Which ones are *not* sentences?_____
3) Why are certain groups not sentences?

CONCLUSION:
In order for a group of words to be a sentence, words must be in the proper _____.

APPLICATION:
1) Rewrite those groups of words in MATERIAL which are *not* sentences so they 'they become sentences.

2) List the words that you moved to different positions to make sentences.

PART B

GIVEN:
Pat, rat, mile, Dan, man are nouns.
A, the, some are determiners.

MATERIAL:
1) A bat saw the cat.
2) A purple frog loafed on a log.
3) An old goat had a sore throat.

DIRECTIONS:
Study the above sentences. Underline determiners with one line and nouns with two.

CONCLUSION:
If you have a determiner in a sentence, you will also have a _____.

APPLICATION:
Make up three sentences. Underline the determiners with one line and the nouns with two lines.

TEACHER SUPPLEMENT—Experiment 1

CONCEPT:
Word Order as a Factor in Sentence Production

ELABORATION:
Word order is probably the most fundamental grammatical characteristic of the English language. It affects both overall meaning and specific nuance in sentence comprehension. This, of course, is not true of all languages, such as Latin where the inflectional system is more instrumental in shaping meaning.

STUDENT RESPONSE:
By the time students are in the middle grades, this concept should be relatively well established

although the subtleties of more complex structures can present problems, e.g.

The little whistling toy train is mine.

or

The toy little whistling train is mine.

How far this matter is probed depends upon the abilities of the student. Certainly, additional practice should be provided if students don't see basic word order relationships such as the following:

noun phrase + verb phrase
determiner + noun
determiner + adjective + noun
preposition + noun
preposition + determiner + adjective + noun

ADDITIONAL APPLICATION:

Additional practice can be provided in a number of ways:

a) Scrambled sentences —

Use 3x5 note cards, some with determiners, some nouns, some verbs, etc. Mix them up and ask students to rearrange them as sentences.

b) Commercial materials —

Many companies produce things such as work blocks, charts, etc., which are helpful for supplementing ongoing activities.

EXPERIMENT 2 — Subject-Predicate in Sentences

GIVEN:

"Boys run" is a sentence.
"Dogs eat bones" is a sentence.
"Girls like" is *not* a sentence.
"Girls like pretty" is *not* a sentence.

MATERIAL:

1) The dog fell
2) A gnat tripped a rat
3) Pipes leak quicklys
4) The boy ate an apple
5) The silly pipes leak
6) He has

DIRECTIONS:

Study MATERIAL. Now do the following:
Tell which of the word groups are sentences.

_____

CONCLUSION:

1) What was wrong with the nonsentences?

_____
_____
_____
_____
_____
_____
_____
_____

2) Do some sentences need more words than others? _____

APPLICATION:

Rewrite the "nonsentences" so that they become sentences.

_____
_____
_____
_____
_____
_____

TEACHER SUPPLEMENT—Experiment 2

CONCEPT:

Subject-Predicate Relationship in a Kernel Sentence

ELABORATION:

A kernel sentence, in terms of a generative-transformational grammer, is simply noun phrase + verb phrase. In this grammar, the verb phrase can include an object noun phrase or a modifier. The most significant factor appears to be the verb since certain types of verbs require certain kinds of complements. It is this point which offers major differences for establishing basic sentence patterns.

STUDENT RESPONSE:

This experiment should offer little difficulty to most students. Word group no. 6 in MATERIAL is intended as a nonsentence since verbs of the "have" class or "*have*" as a transitive verb requires an object.

However, some students may regard this as an elliptical sentence with the object deleted.

This should be no problem. Indeed, it represents an opportunity to show the ties between oral language where much deletion occurs and writing where relatively little deletion appears.

ADDITIONAL APPLICATION:
If students need additional work, basic sentences can easily be constructed by attending to basic verb types to assure use of: intransitive verbs, transitive verbs, "have" verbs, and "give" verbs, e.g.

some verbs requiring an object: want, sell, buy, take, shoot.
some verbs not requiring an object: write, leave, run, try

Making use of the experiment format, you can make up sentences and nonsentences by controlling the verb and object which follows.

EXPERIMENT 3 — Simple Modifiers

PART A

GIVEN
1) A funny man ate an apple
   a) *Funny* is an adjective.
   b) *Ate* is a verb.
2) Joan wore a lovely coat.
   a) *Lovely* is an adjective.
   b) *Wore* is a verb.

MATERIAL:
1) The pretty nurse ran a mile.
2) An old buggy had square wheels.
3) A mean cannibal gobbled up the prisoner.
4) A saggy bag was filled with junk.
5) Some grumpy people ate the gruel.
6) The boy left town.

DIRECTIONS:
Study the sentences in MATERIAL.
1) Do they all contain adjectives? _____
2) Do they all contain verbs? _____
3) Underline the adjectives with one line.
4) Underline the verbs with two lines.

CONCLUSION:
1) Can you have a sentence without an adjective?
_____
2) Can you have a sentence without a verb? _____
3) Adjectives usually appear between words like which of these:
   a) boy ___ hit
   b) a ___ boy
   c) of ___ the

APPLICATION:
1) Write three sentences with adjectives.

2) Write three sentences without adjectives.

PART B

GIVEN:
1) Twenty bears ate green apples.
2) Six cats chased one rat.
3) The boy's coat is dirty.
4) The bug's stomach is small.
All of the above are sentences.

MATERIAL:

1) Three bats saw the hat.
2) Forty noodles fell into the pot.
3) The doll's arms were chipped and broken.
4) The pencil's lead was hard.

DIRECTIONS:

Underline the nouns in MATERIAL with one line.

CONCLUSION:

Determiners such as *a, the, an* come before nouns. What other kinds of words can come before nouns?

APPLICATION:

Write sentences using at least one of each of the following words per sentence: boy's, car's, ten, five.

TEACHER SUPPLEMENT—Experiment 3

CONCEPT:

Simple Modifiers in Sentences

ELABORATION AND STUDENT RESPONSE:

The handling of adjective and verb classification, as well as other parts of speech in this material, is done through paradigm sets where something is classified as a member of a group according to a like set of attributes or features they all hold in common. These attributes or features are generalized according to their syntactic character — Where do they appear in the sentence? What structural character do they possess, e.g. take an *, ed* ending? — and/or according to their semantic character — Do they tell how or where or who, etc.?

Hopefully, students will elaborate such inferences in discussion of the experiments.

ADDITIONAL APPLICATION:

Additional experiences in this area should be provided in such a manner as to allow observation of important characteristics of the verb and adjective.

e.g. for the adjective —

a) *er* and *est* inflections
b) structural position between determiner and noun
c) semantic role of describer

for the verb —

a) *ed, ing, s* inflections
b) position following a noun phrase
c) immediately following a helping word such as *have, will, may, might*, etc.
d) semantic role of action expresser

EXPERIMENT 4 — Different Kinds of Naming Words

PART A

GIVEN:

1) "Three mush is good to eat" is *not* a sentence.
2) "A dogs often run" is *not* a sentence.
3) "Many courage is nice" is *not* a sentence.
4) "Some mush is good to eat" is a sentence.
5) "The dogs often run" is a sentence.
6) "Courage is nice" is a sentence.

MATERIAL:

1) A wheat is in the field
2) A blood fell on the floor
3) The blood fell on the floor
4) Wheat is in the field.
5) Some wheat is in the field
6) The wheat is in the field

DIRECTIONS:

Study the groups of words in MATERIAL.

1) Label those which are sentences with an 'S'.
2) Change the nonsentences so they become sentences.

CONCLUSION:

1) *A* will not go in front of words like _____

2) Does a word like *the* or *some* often come in front of a word like 'blood'? _____

3) Does any word at all have to come in front of a word like 'blood'? _____

APPLICATION:

Write sentences using the following words: *love, courage, paint, milk, grass,* and *sky.*

PART B

GIVEN:

1) "Mary punched Judy" is a sentence.
2) "Four Mary punched Judy" is *not* a sentence.
3) "Somebody stole my pink pirate pistol" is a sentence.
4) "The somebody stole my pink pirate pistol" is *not* a sentence.
5) "Five boys sat on six rats" is a sentence.
6) "Five bloods were here" is *not* a sentence.

MATERIAL:

1) Pete poked the plumbers
2) The Pete ate a pizza
3) One courage were shown.
4) The anybody ate a horse.
5) Ten somebodys ate green plums.
6) Nobody ate pears

DIRECTIONS:

Study the above in MATERIAL then do the following:

1) Label the sentences with an 'S'.
2) Rewrite nonsentences so they become sentences.

CONCLUSION:

How are words such as *Pete, Mary* and *Joe* like *somebody, nobody* and *anybody?* (Clue: Look at the determiner in a nonsentence.).

APPLICATION:

Write different sentences using: *Jane, Harry, nobody, anybody, he, she,* and *I.*

NEW CONCLUSION:

How are the words such as *he* and *she* like words such as *Pete* and *anybody?*

PART C

GIVEN:

1) "The old dog ate the apple" is a sentence.
2) "The old snorfle ate a dallyflam" is a sentence.
3) "A little bear could not find his way home" is a sentence.

MATERIAL:

1) The dog's apple was rotten
2) The snorfle's dallyflam was rotten
3) The apple's worm
4) The dallyflam's flein
5) The apple's worm's stomach was itching
6) Dallyflam the rotten was snorfle's

DIRECTIONS:

Study the groups of words in MATERIAL.

1) Which are sentences? Label with 'S'.

2) Can the nonsentences be made into sentences? If so, make them sentences.

3) Underline the nouns in all of the sentences with one line.

4) Underline the determiners with two lines.

CONCLUSION:

1) Can nonsense words be used in sentences? ____

2) Must words be in certain positions in order to have a sentence? ____

TEACHER SUPPLEMENT—Experiment 4

PART A

CONCEPT:

Count Noun and Mass Noun

ELABORATION:

The internal structure of the noun phrase is quite sophisticated. Certain words appear only in concert with certain others, some words must appear in particular slots, etc.

One significant characteristic is the division of common noun into count and and mass nouns. the former simply nouns you can count, e.g. one boy, two rocks, etc.; the mass noun (noncount noun) can't be counted, e.g. one wheat? or two bloods?

Count nouns will follow all determiners but mass nouns will not follow determiners *a* and *an*.

ADDITIONAL APPLICATION AND STUDENT RESPONSE:

In constructing additional exercises, be aware of two possible trouble spots:

1) Words such as 'love' are actually capable of functioning in either count or mass capacity, e.g.

   a) Love is great.
   b) He has three loves.

   Love is technically a homonym. There is a 'love$_1$' which is mass and 'love$_2$' which is count.

2) A second matter has to do with a group of count nouns which are best viewed as instantiations of mass nouns, e.g.

   crowd, throng, horde, group, pile, flock, tribe, family, set, etc.

   They imply unit of mass but are used as singular exemplifications of the mass meaning.

   When constructing additional exercises, care should be exhibited in handling nouns of this type since the degree of abstraction involved may be too complex for some students.

PART B

CONCEPT:

Determiner-Noun Relationships

ELABORATION:

No formal determiner construction appears before indefinite pronouns (*somebody, anybody, nobody, someone,* etc.) and personal pronouns. Some grammarians contend that the determiner is built into the indefinite pronoun. Some also say that a determiner slot is found in all common noun constructions but are not always filled. $\emptyset$ is used to symbolize this slot.

The proper noun is not in the class of common nouns. It requires no determiner.

PART C

CONCEPT:
Word Order as Structural Factor in Language System

ELABORATION.
This is an exercise with specific attention to total structure. Students need to see subject-predicate relationship as a structural one.

In addition, the role of possessive is introduced informally here to be pursued in more depth later.

EXPERIMENT 5—More on Two Parts in Sentences

PART A

GIVEN.
1) "Joe laughed" is a sentence.
Joe is the subject; **laughed** is the predicate.

2) "Pat sat" is a sentence.
Pat is the subject; **sat** is the predicate.

3) "The fat rat munched a thin pin" is a sentence.
The fat rat is the subject; **munched a thin pin** is the predicate

MATERIAL
1) Zeke fell
2) Mary cried.
3) A purple turtle sat on a log.
4) A purple turtle sat on a log with Jake the snake.

DIRECTIONS.
Divide the sentences in MATERIAL into two parts each. Underline the subject with one line, the predicate with two lines.

CONCLUSION:
1) What kinds of words are in the subject?

2) With what kind of word does the predicate begin?

APPLICATION:
Make up three sentences. Write them down. Underline the subject of each sentence with one line, the predicate with two lines.

PART B

GIVEN:
1) "The green goat with the red coat jumped down" is a sentence.
The green goat with the red coat is the subject; **jumped down** is the predicate.
2) "The little girl gave Myrtle the turtle a terrible scare" is a sentence.
The little girl is the subject; **gave Myrtle the turtle a terrible scare** is the predicate.

MATERIAL:
1) The fat rat ate the skinny bat.
2) The little boy with the huge toy is my friend.
3) My friend gave his dog a large bone that was old.

DIRECTIONS:
Study the sentences in MATERIAL. Underline the subject of each sentence with one line; the predicate with two lines.

CONCLUSION:
Are the two parts of a sentence always the same length?

APPLICATION

Make up three sentences. Write the sentences and underline the two parts, subject one line, predicate two lines.

PART C

GIVEN:

1) The young boy was chasing the cat.
   The young boy is the subject; **was chasing the cat** is the predicate.
2) The boy might not be leaving town.
   The boy is the subject; **might not be leaving town** is the predicate.
3) The little girl with pigtails will be my friend.
   The little girl with pigtails is the subject; **will be my friend** is the predicate.

MATERIAL:

1) A sweet kitten was eating my mitten.
2) Two pups will be drinking from cups.
3) The old dinosaur could not find his glasses.
4) My pal might not like this idea.

DIRECTIONS:

1) Divide each of the sentences in MATERIAL into two parts.

2) List the first word of each predicate.

CONCLUSION:

Is the verb always the first word in the predicate of each sentence? _____

APPLICATION:

Make up three sentences. Write the sentences and underline the two parts; subject one line, predicate two lines.

TEACHER SUPPLEMENT—Experiment 5

CONCEPT:

Two-Part Nature of the Sentence — Subject-Predicate Relationship

ELABORATION:

The subject-predicate relationship is one of the most conspicuous and basic of language concepts. Represented here as Subject (noun phrase) and Predicate (verb phrase), this experiment concentrates on two specific points:

1) Actual word length of either of the two sentence parts is not an important factor.

2) *Have* (have, has, had), *To Be* (am, are, is, was, were), or modal (can, could, may, might, will, would, must), as well as a basic verb, introduce the predicate.

ADDITIONAL APPLICATION:

If you wish to construct additional sentences for practice, try to include the following in your sentences:

1) Short and long sentences
2) Short noun phrase + long verb phrase
3) Long noun phrase + short verb phrase
4) Noun phrase + modal + verb phrase
5) Noun phrase + *to be* + verb phrase
6) Noun phrase + have + verb phrase

EXPERIMENT 8 — Helping Words in a Sentence

PART A

GIVEN

1) "The rat will eat" is a sentence.
   a) *Rat* is like *boy*.
   b) *Eat* is like *drink*.

2) "Kittens chew string" is a sentence.
   a) *Kittens* is a noun.
   b) *Chew* is a verb.

MATERIAL

1) A goat might go.
2) A flea could bite.
3) Some rain must fall.
4) The sun will shine.

DIRECTIONS

1) Try to take words out of the sentences in MATERIAL and still have sentences. Can you?

2) *Man* is a word like *goat* in sentence no. 1. What are words like *man* in sentences 2, 3 and 4?

3) *Fight* is a word like *go* in sentence no. 1. What are words like *fight* in sentences 2, 3 and 4?

4) *May* is a word like *might* in sentence no. 1. What are words like *may* in sentences 2, 3 and 4?

5) Which of the following is a word similar to *will*: a) of, b) the, c) might, d) go _____

6) If you have a word like *a*, then you will have a word immediately following like: a) some, b) sat, c) boy _____

7) If you have a word like *will*, then you'll have a word immediately following like: a) the, b) of, c) go, d) man _____

CONCLUSION:

How are words such as: *may, will, might* and *could* like *a, the* and *some*? (Clue: What kind of word comes after each?)

APPLICATION:

Make up three sentences. Write them down. Underline words like *will, might, could, would*. Now drop all words you can and still have sentences. Did you drop any of the underlined words?

NEW CONCLUSION:

Are words like *will* important to a sentence? Why or why not?

PART B

GIVEN:

"The purple frip can leave the room."
frip is like *man; can* is like *could*

MATERIAL:

1) Myrtle the turtle might stay for lunch
2) Myrtle the turtle was stay for lunch
3) Myrtle the turtle can might for lunch

DIRECTIONS:

1) Which of the above in MATERIAL are sentences? _____

2) Underline words like *will*.

3) Name all the words you know like *will*.

4) Name the words like *man* in the sentences.

CONCLUSION:
Can words like *will* appear right next to *will* in a sentence? _____

APPLICATION:
Make up three sentences using words like *will* in each.

_____

_____

_____

_____

_____

_____

TEACHER SUPPLEMENT—Experiment 6

PARTS A & B

CONCEPT:
Helping Words — Their Role in the Verb Phrase

ELABORATION:
Many grammarians assert that the structure of the verb phrase is the most systematic and sophisticated of the various sub-systems of the English language.

A number of elements may appear within the verb phrase structure but slots in which they may fit are tightly fixed, e.g.

tense + modal + have + *en* + be + *ing* + verb

will + have + been + chasing

is the order of possible support elements. If a modal appears, it must be first and will carry tense. Only *one* modal may appear, so it is said to be a mutually exclusive element. In active voice sentences, the appearance of a *to be* form requires an *ing* inflection on the following verb.

In this experiment, special attention is given to the makeup of the modal and its relationship to other verb phrase elements.

ADDITIONAL APPLICATION:
Provide additional practice by making up sentences containing *all* of the modals with attention to their position within the verb phrase structure.

EXPERIMENT 7 — Kinds of Verbs and What They Do

PART A

GIVEN:
1) A big dog chases cats.
2) We shall find the treasure.
cats and *treasure* are nouns (words like *man, boy, car,* etc.)

MATERIAL:
1) A green furple fights frams.
2) I shall find the food.
3) I threw the rock.
4) We elected Joe president.
5) The boat has an anchor.

DIRECTIONS:
1) List the nouns in the predicate of each of the sentences in MATERIAL.

_____

_____

2) List the verbs in each of the sentences.

_____

_____

3) Rewrite each of the sentences by leaving out *all* words after the verb. How many are still sentences?

_____

_____

_____

_____

_____

_____

_____

_____

_____

CONCLUSION:
Do words like *find, elect* and *have* need words after them in order for them to make a sentence?

_____

APPLICATION:

Make up three sentences that have words after the verb.

PART B

GIVEN:

1) The boys seem funny.
2) The red rattle is noisy.
3) The red rattle was a toy.
4) Jenny is a jerk.
5) Joe became the captain.

MATERIAL:

1) The girls seem
2) The boys became
3) He is a friend
4) The fighter beat the champion

DIRECTIONS:

1) Which of the above in MATERIAL are *not* sentences? _____

2) Add something to the nonsentences so they become sentences.

CONCLUSION:

What are some words which need others after them to make sentences?

APPLICATION:

Make up three sentences without words after the verb.

PART C

GIVEN:

1) The frog is pretty.
2) The frog is an animal.
3) The dress became pretty.
4) The dress became a rag.

Pretty is an adjective; *rag* and *animal* are nouns.

MATERIAL:

1) The flea is a bug
2) The flea is old
3) The flea is in the corner
4) The boy became the captain
5) The boy became tired
6) The boy became in the corner

DIRECTIONS:

1) Which of the above in MATERIAL are nonsentences? _____

2) Change the nonsentences so they become sentences.

3) Will a noun come after *become*? _____

4) Will an adjective come after *become*? _____

CONCLUSION:

What will come after *is* that will not come after *become*?

PART D

GIVEN:

1) in the corner, here, somewhere, up the stairs } All tell where

2) quickly, slowly, in a hurry, with much speed } Alll tell how

MATERIAL:

1) The bug is in the barn
2) The bee went up the stairs
3) The bee is a bug
4) The spider became a monster
5) The spider became ill
6) The spider became quickly
7) The spider became up the stairs

DIRECTIONS:

1) Which of the above in MATERIAL are sentences and which are not sentences? _____

_____

2) Rewrite the nonsentences so they become sentences.

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

CONCLUSION:

Will words that tell where come after *become*?

_____

TEACHER SUPPLEMENT—Experiment 7

CONCEPT:

Transitive and Intransitive Verbs

ELABORATION:

There are operating within the language a number of kernel sentence (noun phrase + verb phrase) patterns. There appear to be at least five patterns. (Some grammarians prefer more; it is simply a matter of how specifically one wishes to subdivide and/or what one considers to be a transform.)

In this material, we shall refer to the basic characteristics of all. For practical purposes, five are outlined below:

1) Noun phrase + intransitive verb

2) Noun phrase + transitive verb + noun phrase

3) Noun phrase + become + noun phrase or adjective

4) Noun phrase + seem + adjective

5) Noun phrase + *to be* + noun phrase of adjective or adverb of place

Notice that the basic difference is in what the possible structures are which can follow the verb. This in turn is determined by the nature of the verb itself. For instance, the so called "linking verbs" are subdivided in patterns 3-5 because of the different complements possible for each. A noun phrase or an adjective can follow a verb like *become*, e.g.

He became the leader.
or
He became ill.

However, you cannot say:

Now he became in the corner.

Notice the *to be* possibilities:

He is the leader.
He is ill.
He is in the corner.

ADDITIONAL APPLICATION:

1) *To be* verbs (am, are, is, was, were)

2) Transitive verbs (take an object)

3) Intransitive verbs (do not take an object)

4) Seem verbs (*look, taste*)

EXPERIMENT 8 — More on Describing Words

PART A

GIVEN:

1) today, yesterday, in a week } tell when
2) in the house, here, there } tell where
3) slowly, in a hurry, hurriedly } tell how

MATERIAL:

1) The boy A mouse Some rocks Pete Anyone	2) was is are were
3) yesterday now in a year	4) quickly with haste slowly
5) in a drawer here on a roof by the rock	6) found hit lifted left
7) slept arose sat waited	8) became remained
9) it then him	

1) 1 + 2 + 5
2) 1 + 4 + 6 + 1
3) 4 + 1 + 5 + 6 + 9
4) 1 + 6 + 1 + 3 + 5
5) 1 + 6 + 1 + 4 + 5 + 3

DIRECTIONS:

Make sentences of the above number formulas in MATERIAL by replacing the numbers with words chosen from the list of words under the numbers.

EXAMPLE

1 + 5 + 6 + 9

The boy + by the rock + left + it.

_____

_____

_____

_____

_____

_____

_____

_____

_____

CONCLUSION:

1) Can word order of sentences be changed? _____
2) Can word order be changed any way you want to? _____

APPLICATION:

Make up three separate sentences using combinations of words chosen from the lists in MATERIAL.

_____

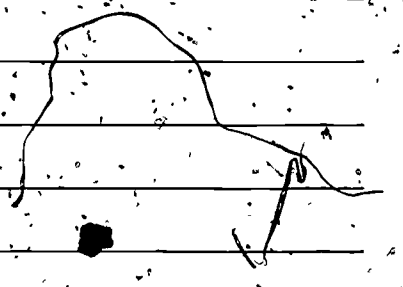
_____

_____

_____

_____

_____



PART B

GIVEN:

1) today, yesterday, in a week } tell when
2) in the house, here, there } tell where
3) slowly, in a hurry, hurriedly } tell how

MATERIAL:

1) The boy A mouse Some rocks Pete Anyone	2) was is are were

3) yesterday
now
in a year

4) quickly
with haste
slowly

5) in a drawer
here
on a roof
with the rock

6) found
hit
lifted
left

7) slept
arose
sat
waited

8) became
remained

9) it
then
him

1) 1 + 7 + 4 + 5 + 3
2) 1 + 6 + 1 + 4 + 5 + 3
3) 1 + 8 + 5 + 3
4) 1 + 2 + 1 + 5 + 3

DIRECTIONS

Rewrite the above number formulas in MATERIAL as sentences.

CONCLUSION:

1) Do words which tell when often come before words which tell how? _____

2) If you choose a verb from column 2 and want to use words from columns 3 and 5, which will come first, no. 3 or no. 5 words? _____

APPLICATION:

Make up three sentences. Try to include when, where, and how words in every sentence.

TEACHER SUPPLEMENT—Experiment 8

CONCEPT:

Word Modifier Structure — Possibilities Within the Sentence

ELABORATION:

There are three sets of adverbials operating in our language:

1) Adverbials of Time:
today
in the morning
next week
etc.;

2) Adverbials of Place:
in the barn
here
there
etc.;

3) Adverbials of Manner:
quickly
slowly
in a rush
etc.

Observe that most prepositional phrases are adverbials (a few fall into other roles). Notice too, that the adverbial can be one word.

Within language structure these adverbials function in tightly fixed ways. For instance, adverbials of place immediately follow *to be* verbs; Adverbials of manner will come after intransitive verbs, transitive verbs, and *become* verbs; but *not* after *seem* verbs or *to be* verbs. In sentences where all three appear, the normal order is adverbial of manner + adverbial of place + adverbial of time.

ADDITIONAL APPLICATION:

In providing additional practice, use the column format under MATERIAL. Notice especially that there are four columns of verb types. Be sure to include all types given here.

Notice that some adverbials which are adverbials of manner look, at first glance, *to be* adverbials of time, e.g. *in a hurry*. Normally, however, this should not be a problem.

EXPERIMENT 9—More on Describing Words Again

GIVEN:

1) The *old* car
2) The *running* car
3) The *model* car
4) The *red* car

The italicized words are describing words.

MATERIAL:

1) running
   whistling
   splashing
   smiling

2) big
   little
   small
   pretty

3) red
   orange
   blue
   white

4) toy
   model
   village
   town

5) car
   train
   dog
   frog

1) The + 2 + 4 + 5
2) The + 1 + 3 + 5
3) The + 3 + 4 + 1 + 5
4) The + 1 + 2 + 4 + 5
5) The + 1 + 2 + 4 + 5

DIRECTIONS:

1) Rewrite the number groups in MATERIAL as combinations of words using words given in the columns. (Look at Experiment 8 for example.)

2) Which of the word groups will fit in a blank like the following: _____ "was very nice"?

3) Can you change the others around so they will fit the blank? _____

CONCLUSION:

Do certain kinds of describing words come before other kinds in a sentence? Which kinds seem to come first?

APPLICATION:

Make up three different sentences using words in the lists in MATERIAL.

TEACHER SUPPLEMENT—Experiment 9

CONCEPT:

Modifier-Noun Relationship Within the Noun Phrase Structure

ELABORATION:

The expansion of a noun phrase through modifiers is performed in an orderly manner. Certain types of elements appear before or after certain other types. The structure is relatively complex and degrees of grammaticality can be discerned, e.g.

1) the whistling toy train
2) the toy whistling train

STUDENT RESPONSE:

How many specific observations students will be able to make after performing the required manipulations will obviously depend upon ability and maturity. Hopefully, they will at least note the beginning position of the determiner and the position of the noun adjunct (group 4) immediately before the noun headword (group 5).

In addition, they might observe that group 3 words normally follow group 2 words.

ADDITIONAL APPLICATION:

Using the MATERIAL groups as models, list other words similar in structural makeup and let students use them in forming new sentences.

EXPERIMENT 10—Some Verbs

PART A

GIVEN:

1) drive - drove - driven
2) speak - spoke - spoken
3) ring - rang - rung
4) walk - walked - walked

MATERIAL:

1) a) Today I _____.
   b) Yesterday I _____.
   c) Many times I have _____.

2) a) jump - _____ jumped
   b) tell - told - _____
   c) swim - _____ - swum
   d) write - wrote - _____
   e) set - set - _____
   f) forget - forgot - _____

DIRECTIONS:

Fill in the blanks in no. 1 of MATERIAL with appropriate words. Fill in the blanks in no. 2 of MATERIAL with the correct missing word.

CONCLUSION:

How do verbs change?

APPLICATION:

Make up three sentences using some form of the above verbs.

PART B

GIVEN:

1) have - has - had
2) could - can
3) may - might
4) shall - should
5) will - would
6) must
7) am
8) are
9) is
10) was
11) were

MATERIAL:

1) The man _____ driving his car.
2) The man _____ driven his car.
3) The man _____ drive his car.

DIRECTIONS:

Write the above in MATERIAL as sentences by choosing a word or words from the GIVEN and placing it in the appropriate blank.

CONCLUSION:

1) How do the words in GIVEN work in sentences?

2) What do they signal the appearance of?

APPLICATION:

Make up three sentences using words like those in GIVEN.

TEACHER SUPPLEMENT—Experiment 10

CONCEPT:
Verb Forms

ELABORATION:
This is an important concept to develop. Verb form changes are perhaps the most complex and difficult part of our language. Note that the "helping verbs" are classified into three groups:

1) Modals - (can - could, will - would, shall - should, may - might, must)

2) *To be* - am, are, is, was, were

3) Have - *have, has, had*

To be forms are also considered separately because of their distinctive and unique forms and their semantic characteristics (note Supplement to Experiment 7).

Have functions as a modal does, but it will also function as a base verb, eg. He has measles.

ADDITIONAL APPLICATION:
In building practice exercises, include all three types of helpers. (*modal, to be, have*).

EXPERIMENT 11—More on Verbs

PART A

GIVEN:
⇨ = Rewrite as
Put out the dog. ⇨ Put the dog out.

MATERIAL:
1) Look *up* the word. ⇨
2) Joe will get *in* the paper. ⇨
3) The cat ran *up* the tree. ⇨
4) He jumped *in* the tub. ⇨

DIRECTIONS:
In each of the above sentences in MATERIAL, move the italicized word to the end. How many are still sentences? _____

CONCLUSION:
If a word like *in, up,* or *out* comes right after the verb, what can you sometimes do? _____

APPLICATION:
Make up three sentences using *in, out* or *up* right after the verb. Then rewrite the sentences by moving *in, out* or *up* to the end. How many are still sentences?

PART B

GIVEN:
1) Sue expects to leave.
2) Harry will try to stay.

MATERIAL:
1) Do you expect Joe _____ ?
2) I shall try _____
3) Will you persuade Jill _____ ?

DIRECTIONS:
Fill in the above blanks in MATERIAL so you will have a sentence for each.

CONCLUSION:
If you use a verb like *try* or *expect* in a sentence, what word or words will often appear after it?

APPLICATION:
Make up three sentences using *try* or *expect* as verbs.

PART C

GIVEN:

1) The pink gnat enjoys skating.
2) A purple furple often likes skiing.
3) I'll avoid painting the house.

MATERIAL:

1) Do you enjoy _____ ?
2) I like _____
3) Will you avoid _____ ?

DIRECTIONS:

Fill in the blanks in MATERIAL so you have complete sentences.

CONCLUSION:

1) Do you have words in the blanks with *ing* endings? _____
2) What often comes after verbs like *enjoy* and *avoid*? _____

_____

APPLICATION:

Make up three sentences using *enjoy* and *avoid*.

TEACHER SUPPLEMENT—Experiment 11

PART A

CONCEPT:

The Particle Transformation

ELABORATION:

A limited number of words such as *in*, *up*, and *out*, when appearing immediately after a verb, are appropriately considered as *particles* and as a part of the verb. This represents a departure from traditional grammars which considered them as either prepositions or adverbs.

As particles they possess flexibility and can be moved to the end of the sentence. Thus it is a relatively simple matter to test whether a given word is a particle or not. Simply try moving the word to the end of the sentence. If the result is a grammatical sentence, the word is a particle.

1) He ran up a grocery bill. ⇨ He ran a grocery bill up.
2) The cat ran up the tree. ⇨ will *not* change to The cat ran the tree up.

ADDITIONAL APPLICATION AND STUDENT RESPONSE:

Probably very little additional work need be done here. Remember, if desired, to test possible exercise sentences to see whether they contain a particle or not.

PARTS B & C

ELABORATION AND STUDENT RESPONSE:

As was noted earlier, the nature of the verb bears sharply on the kinds of expressions or constructions which can follow in the same sentence. In the case of verbs like *expect*, *try* and *persuade*, the resulting complement is often to + verb, e.g.

I expect Joe to go.
We persuaded Mary to play
We tried to win.

While with verbs such as *enjoy* and *avoid*, the result is often verb + ing, e.g.

I enjoy skating.
They avoided failing.
I like swimming.

It is easy to note, however, that many other complement types can easily occur instead, e.g.

I enjoy food.
I like to eat.
We fried the steak.
etc.

Ask students themselves to record samples of talk of their parents, friends, etc. and chart the complement patterns.

Note carefully that this experiment does not strive for a right or wrong answer.

EXPERIMENT 12—Extending Modifiers

PART A

GIVEN:

1) The boy's cat itched.
2) The boy's cat's paw itched.
3) The boy's cat's paw's nail scratched.

MATERIAL:

1) The girl's dog barked.
2) The girl's _____
3) The girl's _____

DIRECTIONS:

Fill in the blanks in MATERIAL with words to make a sentence using more words ending with 's in each blank. (Look at GIVEN.)

CONCLUSION:

How many 's words can you put in front of a noun and still have a sentence? _____

APPLICATION:

1) Make a sentence of the following according to the instructions:

"The _____ looked funny."

a) Use two words ending with 's for example: The man's dog's collar looked funny.

"The _____ looked funny."

b) Use three words ending with 's.

"The _____ looked funny."

c) Use five words ending with 's.

"The _____ looked funny."

2) Make up a funny-looking sentence with many 's words.

"The _____

_____ looked funny."

PART B

GIVEN:

1) A few of those dogs can fly.
2) Some of the twenty girls can stay.
3) One of the ropes is mine.

MATERIAL:

1)	ten	2)	the
	six		these
	five		those
	forty		
3)	boys	4)	A few of
	rocks		Some of
	cars		Many of
	boats		A lot of

DIRECTIONS:

1) Rewrite the following in English using the above words in MATERIAL under the given numbers.

a) 2 + 1 + 3
b) 1 + 3
c) 4 + 2 + 3
d) 4 + 2 + 1 + 3
e) 1 + 2 + 3

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

2) How many of the above word groups will fit in this blank? _____

_____ are important.

CONCLUSION:

1) If you choose a no. 4, where will it appear in the word group? _____
2) If a no. 4 appears, a no. _____ must come right after it.
3) A no. 3 is always which word in the group? _____
4) Will a no. 1 word come before or after a no. 2 word? _____

APPLICATION:
Make up three more sentences using the word lists under MATERIAL.

PART C

GIVEN:
1) A few of the cats have fleas.
2) Some of the red birds have feathers.
3) Many of the old red church buildings need painting.
4) A few of those nice young running birds are robins.

MATERIAL:

1) old
young
new

2) running
whistling

3) Many of
Some of
One of
A few of

4) red
yellow
blue

5) church
village
town

6) streets
buildings
rocks
cars
ponies
turtles

7) the
these
those

DIRECTIONS:
Using words under MATERIAL, rewrite the following according to the numbers and their matched words:

1) 3 + 7 + 6
2) 7 + 1 + 2 + 6
3) 3 + 7 + 1 + 5 + 6
4) 7 + 4 + 6
5) 7 + 1 + 4 + 6
6) 7 + 4 + 5 + 6

CONCLUSION:
1) Whenever a no. 3 appears, a no. _____ word immediately follows.
2) If there is a no. 5 word, it will appear in front of a no. _____ word.
3) Will a no. 1 word appear in front of a no. 7 word?
_____
4) If a no. 3 appears, it will always be: _____
a) second
b) first
c) third
d) fourth

APPLICATION:
Make up three different sentences using words from the lists in MATERIAL.

PART D

GIVEN:
1) The boy's pretty black dog
2) Some of the cat's paw's nails
3) A few of the twenty cars' engines' pistons

MATERIAL

1) cat's
dog's
hair's
flea's
wing's

2) Some of
A few of
Many of

3) the
these
those

4) twenty
two
five

5) colors
shapes

DIRECTIONS:

1) Using words under MATERIAL rewrite the following according to the numbers and their matched words.

a) 2 + 3 + 4 + 5
b) 2 + 1 + 3 + 1 + 5
c) 2 + 1 + 3 + 1 + 1 + 5
d) 2 + 3 + 1 + 1 + 1 + 4 + 5
e) 2 + 2 + 5
f) 2 + 3 + 3 + 5

2) Which of the above word groups will fit this blank? _____

_____ are quite lovely.

CONCLUSION:

1) Can some words in the same number group be used more than once? _____

2) Which, if any? _____

APPLICATION:

Make up three sentences using the word lists in MATERIAL.

TEACHER SUPPLEMENT—Experiment 12

PARTS A, B, C & D

CONCEPT:

Noun-Modifier Relationships Within the Noun Phrase

ELABORATION:

This experiment is a specific expansion of Experiment 9 where the internal structure of the noun phrase was introduced. In this experiment, however, attention is directed to other factors in the noun phrase, especially three:

1) Possessive as modifier
2) Pre-article
3) Mutually exclusive and mutually inclusive slots.

The possessive normally follows the article and precedes adjectives which might be appearing in the noun phrase. It has the potential of expanding the noun phrase indefinitely since it can be used in virtually unlimited numbers, one after the other. As such, the possessive is a good example of a mutually inclusive slot-filler since more than one can be used within the same slot of the noun phrase.

Many elements though are mutually exclusive, such as an article. You wouldn't have two articles in a row, e.g.

The a boy

but you could have

The boy's dog's collar

where two possessives appear in a row. They are said to fill the same slot since there is theoretically one slot for possessive modifiers in the noun phrase.

Most adjectives are mutually inclusive while constructions such as pre-articles are mutually exclusive.

Pre-articles are constructions such as: *some of, a few of, many of, several of,* etc. These, when appearing in a noun phrase, will always be first and will be followed by an article, often definite article *the.* In some instances, a writer chooses to delete the *of,* in which case there is an accompanying obligatory deletion of the article as well.

The obligatory order for elements within a noun phrase, exclusive of adjectives is:

(Pre-article) + article + (demonstrative) + (no) + noun

( ) = optional.

That is, only the article is obligatory. If any of the others appear, they will appear in this order,

e g. pre-art + art + number + noun

A few of + the + twenty + demonstrators

Notice that if a demonstrative (this, that, those, these) appears, it has the article built in.

Many of + those + six + boys

pre-art + art + demonstrative + number + noun

If the noun is an indefinite pronoun, the article is built into it.

e.g. Somebody + left

noun phrase verb phrase

art + noun

If the noun is a proper noun, there is no article, while the article is said to precede a personal pronoun.

e.g. Mary hit me.

noun phrase verb phrase

proper + noun + tense + verb + noun phrase

proper + noun + tense + verb + Ø + pronoun

ADDITIONAL APPLICATION:

This is a rather sophisticated concept, and as such requires close concentration. Don't feel that your students must see all of the possible built-in relationships. However, do strive for an understanding of at least the following:

1) Pre-article (first element in noun phrase)
2) Possessive (can appear in series)
3) Adjective (can appear in series)
4) Noun adjunct (normally comes right before the noun headword)
5) Numbers (usually precede adjective)

When making additional exercises include some of these in all of your examples.

EXPERIMENT 13 — Remaining Parts of Sentences

PART A

GIVEN:

1) A purple frog ate a ferocious flea.
2) A frog ate a flea.
3) The young boy on the sled is my cousin.
4) The boy is my cousin.

MATERIAL:

1) A drunk parrot devoured an old purple flurp.
2) The tiny lion with rotten teeth sipped a sweet soda.
3) The sad lizard gobbled a chicken gizzard.
4) The funny fat lady is in the circus.
5) The dippy duck quacked endlessly.

DIRECTIONS:

1) Cross out as many words from these sentences as you can and still have sentences.

2) Underline the subject of the new sentences with one line; the predicate with two.

CONCLUSION:

What kinds of words must a sentence have in order to be a sentence?

APPLICATION:

Make up three sentences. Now scratch out as many words as you can and still have sentences.

PART B

GIVEN:

1) Some young boys in faded jeans with patched knees were slowly eating wormy apples.
2) Boys were eating apples.
3) Onto the roof of the old church on the corner, the girl hit the ball.
4) The girl hit the ball.

DIRECTIONS:

1) Cross out as many words as you can from the above sentences in MATERIAL and still have sentences.

2) Underline the subject of the new sentences with one line and the predicate with two.

CONCLUSION:

How are your new sentences here like the sentences you made in PART A?

APPLICATION:

Do the same as asked in APPLICATION of PART A.

TEACHER SUPPLEMENT—Experiment 13

CONCEPT:

Kernel Sentence Expansion

ELABORATION AND STUDENT RESPONSE:

This experiment is designed to reinforce earlier attention to the core elements of a basic sentence pattern,

$$\text{determiner} + \text{noun} + \left\{ \begin{matrix} \textit{modal} \\ \textit{to be} \\ \textit{have} \end{matrix} \right\} + \text{verb} + (\text{noun phrase})$$

If students have difficulty recognizing the kernel, (that is they want to include modifiers, etc.) then the later experiments should help. There they will see how modifiers are derived through transformation of other sentences.

ADDITIONAL APPLICATION:

When making additional sentences for practice, build them around the basic sentence patterns (note Supplement—Experiment 7).

EXPERIMENT 14 — Making Yes/No Questions

PART A

GIVEN:

1) The boy is my friend. ⇨ Is the boy my friend?
2) I can go. ⇨ Can I go?
3) Mary has left. ⇨ Has Mary left?

MATERIAL:

1) The orange bat is my friend. ⇨
2) Pete was a little grey squirrel. ⇨
3) Louise has hit the fat cat. ⇨
4) Some of the boys will leave. ⇨
5) The group of children can stay. ⇨

DIRECTIONS:

Change each of the above sentences in MATERIAL to questions that a listener can answer with either 'yes' or 'no'.

CONCLUSION:

1) What did you do to the word order when you made questions out of the sentences?

2) What kind of word now comes first after you have a question?

APPLICATION:

1) Make up three sentences like those in MATERIAL. Write them below.

2) Change them into questions which can be answered with 'yes' or 'no'.

PART B

GIVEN:

1) The child hit the ball. ⇨ Did the child hit the ball?
2) A worm ate the apple. ⇨ Did a worm eat the apple?

MATERIAL:

1) A small goat swallowed a can. ⇨
2) The perfume smelled like roses. ⇨
3) The poodle swam across the pool. ⇨
4) A fimply shirple uggled an orf. ⇨

DIRECTIONS:

Change the above sentences into questions which can be answered with 'yes' or 'no'.

CONCLUSION:

1) What new word was added? _____
2) What happened to the verb? _____

APPLICATION:

1) Make up three sentences like those in MATERIAL. Write them below.

2) Change them into questions which can be answered with 'yes' or 'no'.

TEACHER SUPPLEMENT—Experiment 14

CONCEPT:

Yes/No—the Question Forming Transformation

ELABORATION:

Of the many transformations operating in our language, this is one of the easiest to observe as a permutation type (reordering type).

The transformation is quite simple in sentences with a *to be* form of verb, *have*, or a modal (*can, could, may, might, will, would, must, shall, should*) acting as part of the verb phrase. The *to be, have*, or modal is simply moved in front of the subject noun phrase.

In a kernel sentence containing a base verb instead, two major operations are involved. (PART B):

1) *Do* is added to the front of the sentence.
2) The tense is moved from the verb to the *Do*.

The latter operation is the most difficult to describe in a nontechnical fashion, and there doesn't appear to be any reason to do so in the middle grades.

ADDITIONAL APPLICATION:
If students have difficulties with this transformation, make up additional exercises similar to those in PART A first, since that transformation is a one step operation.

EXPERIMENT 15 — Making Wh-Questions

PART A

GIVEN:

1) Alice can go to the party. ⇨ Where can Alice go?
2) Pete is playing football. ⇨ What is Pete playing?

MATERIAL:

1) Harry owns a bicycle. ⇨
2) Kerwin hit the ball. ⇨
3) A green gimple gobbled a snickly miggle. ⇨
4) Jody is going to town. ⇨
5) Mary is leaving school. ⇨

DIRECTIONS:

1) Change nos. 1, 2, and 3 in MATERIAL to questions using the word *what*.

2) Change nos. 4 and 5 to questions using the word *where*. (Notice you will have to drop some words and in some cases add new words.)

CONCLUSION:

1) *Where* took the place of _____.
2) *What* took the place of _____.
3) What new word was added to nos. 1-3 in addition to *what*? _____
4) What happens to *is* in nos. 4-5 when these sentences become questions? _____

APPLICATION:
Make up three questions. Write them down. Change them into statements. Notice what changes you made.

PART B

GIVEN:

1) Mary is leaving the school. ⇨ Who is leaving the school?
2) Jo Ann will be leaving tomorrow. ⇨ When will Jo Ann be leaving?

MATERIAL:

1) The captain came on the field. ⇨
2) The old dog fought the mean cat. ⇨
3) The sale will end next week. ⇨
4) Peggy will arrive tomorrow. ⇨

DIRECTIONS:

1) Rewrite statement nos. 1 and 2 in MATERIAL as questions using *who*.

2) Rewrite statement nos. 3 and 4 as questions which question the time. (Clue: *when*)

CONCLUSION:

1) What did the word *who* take the place of in nos. 1 and 2? _____

2) Is it possible to write two different questions for no. 2? _____

3) What did *when* take the place of in nos. 3 and 4? _____

4) What did you do with *will*? _____

APPLICATION:

Make up three questions. Write them down. Change them to statements.

TEACHER SUPPLEMENT—Experiment 15

CONCEPT:

Wh-Questions—Question Transformation Requiring More Than a Yes/No Answer.

ELABORATION:

Note in this experiment, as well as all others involving transformations, that changes are made on kernel sentences, and new sentences are derived through alteration of kernel sentences. One should also note that a series of transformations can be performed on a kernel to produce a new sentence. In fact that is what is involved here.

In this experiment we are concerned with changing statements to questions that question time (when?), situation or incident (what?), place (where?), or person (who?). Notice that Experiment 14 produced yes/no questions and in doing so reordered certain sentence elements, namely modal or *have* or *to be* with the first noun phrase.

Alice can go to the party. ⇨ Can Alice go to the party?

If we wish to question the place, we must substitute *where* for *to the party* and place *where* in front of the sentence. You will observe then that the yes/no change must be performed prior to the wh-question change, e.g.

1) Alice can go to the party. ⇨ Can Alice go to the party?
(by transformation: yes/no)

2) Can Alice go to the party? ⇨ Where can Alice go?
(by transformation: wh)

If the yes/no change had not been performed, the result would have been:

1) Alice can go to the party. ⇨ Where Alice can go? (which is ungrammatical).

ADDITIONAL APPLICATION:

This is not a complex operation so students should have little difficulty with it. If you need to construct additional practice assertions, include a variety of place, time, person, incident (action), phrases or words in the kernel sentences.

EXPERIMENT 16—Adding "There"

GIVEN:

1) A few bugs are in the butter. ⇨ There are a few bugs in the butter.

2) Six kings were in a coat. ⇨ There were six kings in a coat.

MATERIAL:

1) Several petunias were blooming. ⇨
2) A peeple is in the canary. ⇨
3) Six chirps were in the parrot. ⇨

DIRECTIONS:

Change the sentences in MATERIAL to different sentences by starting each one with *there*. You will need to make some other changes in the sentences also.

CONCLUSION:

What changes must be made in a sentence if you add *there* to the front?

APPLICATION:

Make up three sentences beginning with *there*. Write them down. Change them by dropping *there* and doing whatever else you need to.

TEACHER SUPPLEMENT—Experiment 16

CONCEPT:

The *There* Transformation

ELABORATION:

This experiment covers only the simplest application situation of the transformation, that is those dealing with sentences employing *to be*. Those sentences with base verbs require more complex operations, e.g.

Some boys sat ⇨ There were some boys on the bench. sitting on the bench.

Note the change in verb from *sat* to *sitting* plus an addition and a reordering operation.

Sentences with proper nouns and/or personal pronouns are especially troublesome and need to be treated separately if desired.

ADDITIONAL APPLICATION:

If students handle this experiment with little difficulty, it might be worthwhile to give them base verb type sentences to try, e.g.

A few girls left school.

A bird ate a worm.

Or sentences with proper nouns and/or personal pronouns, e.g.

John was in the car.

She was the new president.

EXPERIMENT 17 — Negating in Sentences

GIVEN:

1) The dog is in the yard. ⇨ The dog is not in the yard.
2) His father owns a car. ⇨ His father does not own a car.

MATERIAL:

1) The bird was in a bush. ⇨
2) I am a new student. ⇨
3) A freeple is a furple. ⇨
4) A snirkle uggled a smiffle. ⇨
5) A green dog bit a pink postman. ⇨

DIRECTIONS:
Change the sentences in MATERIAL so that *not* will be in each.

CONCLUSION:
1) Where is *not* added in sentences like nos. 1-3?

2) What other changes must be made in sentences like nos. 4-5?

APPLICATION:
Make up four sentences using the word *not*. Two of the four sentences should include the word *did*. Now write these four sentences without the *not*.

EXPERIMENT 18 — Objects of Verbs

GIVEN:
1) The boy gave a bone to his dog. ⇨ The boy gave his dog a bone.

2) The garage man sold a car to the lady. ⇨ The garage man sold the lady a car.

MATERIAL:
1) A teacher bought a **gift** for *Billy*. ⇨
2) Some people gave a **cow** to the *farmer*. ⇨
3) The pitcher threw a **ball** to the *catcher*. ⇨

DIRECTIONS:
Change the sentences in MATERIAL so that the italicized word comes in front of the word in bold face. Do whatever else you need to in order to keep it a sentence. (Clue: you might have to drop words.)

TEACHER SUPPLEMENT-Experiment 17

CONCEPT:
The Negative Transformation

ELABORATION:
This is a simple addition transform in sentences with *to be* or a modal. In base verb sentences, an obligatory *do* change must be performed first with tense shifting from the verb to the *do* (note Supplement-Experiment 14).

In speech the impact of this transform in terms of intonation contours is worthy of class attention, e.g.

He will NOT go!

CONCLUSION:
What changes must be made in sentences like these if some words are moved to other positions?

APPLICATION:

1) Make up three sentences like those you wrote in DIRECTIONS. Write them down.

2) Now rewrite them as they would have looked before they were written in this way. (Clue: look at sentences in MATERIAL.)

TEACHER SUPPLEMENT—Experiment 18

CONCEPT:

The Indirect Object Transformation

ELABORATION AND STUDENT RESPONSE:

This transformation operates only in conjunction with a limited number of verbs, specifically, *buy, throw, give,* and a few others.

Notice that both reordering and deletion are involved here.

Notice that the receiver noun phrase moves in front of the direct object (object to be received) noun phrase. This means that the determiner plus any modifiers must accompany the noun headword. Some students might fail to move the determiner along with the noun. Call their attention to the instructions that tell them to do "whatever else you need in order to keep it a sentence."

ADDITIONAL APPLICATION:

In making up additional exercises for practice, consider adding extended noun phrases, e.g.

A teacher bought a lovely gift for some of the young children ⇨ A teacher bought some of the young children a lovely gift.

EXPERIMENT 19 — Passive Voice Sentences

GIVEN:

1) The boy hit the ball. ⇨ The ball was hit by the boy.

2) The bird ate the worm. ⇨ The worm was eaten by the bird.

MATERIAL:

1) **The toy soldier** carried a *flag.*
2) **The player** hit *the ball.*
3) **An axe** chipped *the ice.*

DIRECTIONS:

Change the sentences in MATERIAL so that words in italics are moved in front of the verb and the words in bold face are placed at the end of the sentence with the word 'by' in front of them. Do whatever else you need to in order to have a sentence. (Clue: you might have to add a word.)

CONCLUSION:

What happens to the emphasis in the sentence when you make the changes?

APPLICATION:
Make up three sentences like the four in MATERIAL. Then change them the way you did in DIRECTIONS.

TEACHER SUPPLEMENT—Experiment 19

CONCEPT:
The Passive Voice Transformation

ELABORATION AND STUDENT RESPONSE:
This is a very sophisticated transformation with close ties to sentence rhetoric. Expecially sophisticated is alteration in the makeup of the verb phrase with the addition of *to be* and the accompanying change in base verb form.

The emphasis in the experiment is upon the change in structural makeup, so your students might miss some of the semantic implications called for in CONCLUSION. Address this semantic shift when discussing the CONCLUSION.

Some students might observe the possibility of deleting the "by + noun phrase" at the end of the passive voice sentence. Point this out as one of the many deletion practices operating in our language, e.g. like understood *you*.

ADDITIONAL APPLICATION:
If students need additional practice, try to keep the noun phrases short until they master the basic operations of the transformation.

EXPERIMENT 20 — Building Noun Modifiers

PART A

GIVEN:
The dress is blue. ⇨ The blue dress

MATERIAL:
1) The boy is young. ⇨
2) The car is new. ⇨
3) The dog is sick. ⇨

DIRECTIONS:
Change each of the sentences in MATERIAL by moving the last word between the first two and dropping *is*.

CONCLUSION:
1) Do you still have a sentence? _____

2) Can the new word group be used in a sentence?
_____

APPLICATION:
Change the following to sentences like those in MATERIAL:

1) The old ball ⇨
2) The sick cat ⇨
3) A fast pitch ⇨
4) A cold winter ⇨
5) Some wool sweaters ⇨

PART B

GIVEN:
a) The boy is friendly.
b) _____ helped me. ⇨ *The friendly boy* helped me.

MATERIAL:
1) a) The dress is blue.
b) _____ is pretty. ⇨

2) a) The dog is mean.
b) _____ chased me home. ⇨

3) a) Some food is spoiled.
b) _____ made me sick. ⇨

4) a) A few of the sentences are easy.
b) _____ are interesting. ⇨

DIRECTIONS:
Change sentence (a) in each of the groups in MATERIAL so that it will fit in the blank space of (b) and make one sentence. (Clue: You will have to drop some words and change the order of others.)

CONCLUSION:
From what two sentences does a sentence like this come:

"A hungry cat ate the food."?

_____

_____

_____

_____

APPLICATION:
Below are some sentences. Change sentence (a) in each pair so that it will fit in the blank of the (b) sentence and form a new sentence.

1) a) Some soap is strong.
b) _____ will make you cry. ⇨

2) a) The soda is sweet.
b) _____ is not good for you. ⇨

3) a) A boy is sleepy.
b) _____ came to school. ⇨

TEACHER SUPPLEMENT—Experiment 20

CONCEPT:
The Noun Modifier Transformation

ELABORATION AND STUDENT RESPONSE:
This experiment is the first that deals with what is known as a double-base transformation; that is a transformation which takes two or more kernel sentences and changes them in such a way as to combine them and produce one new one. The result is a transformed sentence.

All of these transformations are quite sophisticated, and what is actually included in the student experiments is usually a short cut application that, at times, skips steps which would be discussed in a more formal presentation. The noun modifier change is an example of this short cut method, e.g.

"The old ball" is derived from "the ball is old" by a series of related operations:

The ball is old ⇨
(By Relative Transformation)

The ball which is old ⇨
(By Relative Deletion Transformation)

The ball old ⇨
(By Noun Modifier Reordering Transformation)

The old ball.

However, students can obviously attend to the actual structural changes without analysis of all operations and that is what is done here. Practically, they should come away recognizing that there is *some sort of* derivational process which produces a noun modifier.

Notice in PART B, MATERIAL, no. 4, that a pre-article begins the noun phrase of sentence (a). This might cause trouble for some students. Simply emphasize that the adjective should be moved in front of the noun and not in front of the pre-article.

ADDITIONAL APPLICATION:
Making up noun modifier-producing sentences is relatively easy. Simply use the
noun phrase + *is* + *adjective* pattern, e.g.

The boy | is | nice ⇨

Then leave a blank for this newly created noun phrase to fill in another sentence, e.g.

The nice boy
_____ hit the ball.

EXPERIMENT 21 — Putting In Relative Clauses

PART A

GIVEN:
1) The boy hit the ball.
2) The boy is my friend. ⇨ The boy who is my friend hit the ball.

MATERIAL:
1) The girl was very noisy.
2) The girl had long pigtails. ⇨

3) The lady quickly left the room.
4) The lady was the oldest. ⇨

43

DIRECTIONS:

1) In sentence no. 2 in MATERIAL change *the girl* to *who*. Now place sentence no. 2 between *girl* and *was* in sentence no. 1. Write the new sentence below.

2) In sentence no. 4 change *the lady* to *who*. Now place sentence no. 4 between *lady* and *quickly* in sentence no. 3. Write the new sentence below.

CONCLUSION:

What can you do with two sentences that have the same first part?

APPLICATION:

Make up three sentences that look like the two you made in DIRECTIONS.

PART B

GIVEN:

1) The dog ate the bone.
2) The dog had fleas.

⇨ The dog which had fleas ate the bone.

MATERIAL:

1) The little cat was pretty.
2) The little cat had a sore paw.

⇨

3) A bird hopped merrily.
4) A bird was eating a worm.

⇨

DIRECTIONS:

1) In sentence no. 2 in MATERIAL change *the little cat* to *which*. Now place the sentence between *the little cat* and *was* in sentence no. 1.

2) In sentence no. 4 change *a bird* to *that*. Now place sentence no. 4 between *a bird* and *hopped* in sentence no. 3.

CONCLUSION:

Compare these new sentences with those made in PART A. In PART A you used *who*. In this part you used *which* and *that*. Why? (Clue: Look at the nouns in these sentences and compare them with those in PART A. How are they different?)

APPLICATION:

Make up three sentences that look like the two you made in DIRECTIONS.

TEACHER SUPPLEMENT—Experiment 21

CONCEPT:
The Relative Clause Transformation

ELABORATION AND STUDENT RESPONSE:
This too is a double-base transformation. It combines two sentences which have an identical noun phrase by substituting a relative pronoun (who, which, or that) for one noun phrase and then placing the newly created clause in an imaginary slot immediately following the duplicated noun phrase in the consumer sentence (containing sentence or sentence with the slot to be filled). e.g.

Consumer = The boy ____ left town.
(slot)

Input = The boy is my cousin. ⇨

who is my cousin
to consumer slot

The boy *who is my cousin* left town.
(slot)

Notice that *who* is normally reserved for human referents, *which* for inanimate referents, and *that* for animate or inanimate. (This is the type of conclusion called for in PART B.)

Students on their toes will note that the noun phrase repeated need not be in the first part of each sentence, e.g.

The boy spilled the milk ____.
(slot)

The milk was spoiled. ⇨ which was spoiled
to
The boy spilled the milk *which was spoiled.*
(slot)

ADDITIONAL APPLICATION:
In constructing additional exercises you might want to include sentence combinations of the type described in the ELABORATION section above.

EXPERIMENT 22 — Reordering Modifiers

PART A

GIVEN:
1) The girl who was unhappy entered the room. ⇨ The unhappy girl entered the room.
2) The train that is a toy was broken. ⇨ The toy train was broken.

MATERIAL:
1) The girl who was smiling left. ⇨
2) The dog that was tired slept. ⇨
3) The animal that was hunted ran wearily. ⇨

DIRECTIONS:
1) In sentence no. 1 in MATERIAL drop *who was* and move *smiling* in front of *girl*. Do you still have a sentence?

2) Do the same to no. 2 and no. 3. (*That* will be dropped instead of *who*.)

CONCLUSION:
Can "describing words" be used in different places in sentences? _____

APPLICATION:
Make up three sentences like the ones you made in DIRECTIONS. Can any of these be changed the way the sentences were in this Part? If so, change them and write them down.

PART B

GIVEN:
1) The man is working hard. ⇨ The hard-working man
2) The dog eats bananas. ⇨ The banana-eating dog
3) The shark eats the man. ⇨ The man-eating shark

MATERIAL:

1) The cowboy ropes cattle. ⇨
2) The lizard eats gizzards. ⇨
3) The car burns oil. ⇨
4) The dog herds sheep. ⇨
5) A cat laps milk. ⇨
6) The badger swims fast. ⇨

DIRECTIONS:

Rewrite the sentences in MATERIAL the way the sentences in GIVEN were rewritten. (For example: The cowboy ropes cattle. ⇨ The cattle-roping cowboy. (Don't forget to use a hyphen (-) between words where it is needed.)

APPLICATION:

Make up three sentences like those in MATERIAL. Rewrite the sentences the way you did in DIRECTIONS.

TEACHER SUPPLEMENT—Experiment 22

PART A

CONCEPT:

Noun Modifier Deletion and Reordering

ELABORATION:

As was noted earlier, the process for formulating modifiers in a transformed sentence can be formalized in a series of major transformation operations. In this experiment, as in a number of others, students are exposed to the language manipulating *without* the formalized description and analysis. For clarification purposes here, however, it might be well to briefly go through the major steps of one common approach to production of noun modifiers.

Let us assume that we start with the following two sentences:

Consumer = The girl _____ entered the room.
(slot)

Input = The girl was unhappy. ⇨ who was unhappy

Consumer = The girl _____ entered the room.
(slot)

thus

(Transformed Input Sentence)

The girl *who was unhappy* entered the room.
(slot)

Now the next step is a transformation known as a Relative Deletion Transformation which says:

noun phrase + *relative* + *to be* + adjective (slot) + verb phrase ⇨

noun phrase + adjective + verb phrase (the relative pronoun and the *to be* form are deleted)

thus

noun phrase + relative + *to be* + adjective + verb phrase

The girl who was unhappy entered the room ⇨

The girl unhappy entered the room.

The final step is the actual noun modifier reordering transformation which transposes the adjective and the noun being modified. Thus:

The girl unhappy entered the room ⇨ The unhappy girl entered the room.

It is well to note here that certain post-nominal modifiers do not lend themselves to this last transposition step. For instance, adverbials of place used as noun modifiers, e.g.

The mouse in the garden is cute.

This will usually not change to:

"The in-the-garden mouse is cute."

ADDITIONAL APPLICATION:

In constructing additional practice exercises be certain that the sentences to be combined have identical noun phrases and use a *to be* form in the sentence which will be the input sentence.

PART B

CONCEPT:

Noun Modifier Deletion and Reordering

ELABORATION AND STUDENT RESPONSE:

Interesting noun modifier situations can be produced by deriving same from sentences containing base verbs, especially animate noun-oriented verbs, e.g.

eats, swims, chooses, hits, etc.

In addition, students are given an opportunity to use a hyphen and test their own use of hyphens in some cases.

Noun modifiers produced in this manner are often quite original and can produce unique writing experiences.

ADDITIONAL APPLICATION:

One way to develop additional practice is to think of describing types of sentences and test them for modifier production potential, e.g.

My father hopes Humphrey will win. ⇨ My hopes-Humphrey-will-win father

---

EXPERIMENT 23 — Longer Modifiers

PART A

GIVEN.

The bugs that are swarming in the yard are dying. ⇨ The bugs swarming in the yard are dying.

MATERIAL:

1) The girls who are listening to the story are my friends. ⇨
2) The rocks which are lying on the table are mine. ⇨
3) Some of the people who are resting should be studying their lessons. ⇨

DIRECTIONS:

Change the sentences in MATERIAL by dropping *who are* or *which are* from them. Rewrite them below.

CONCLUSION:

How can sentences containing *who* + *verb* + *ing word* be changed? _____

APPLICATION:

Make up three sentences like those given in MATERIAL. Change them the way you did in DIRECTIONS.

PART B

GIVEN:

The bugs, gasping their last, are dying. ⇨ Gasping their last, the bugs are dying.

MATERIAL:

1) A young boy, swimming as hard as possible, is heading for shore. ⇨

2) The old bird, slowly losing strength, headed for its nest. ⇨

3) A few of the soldiers, tired from the battle, tripped and fell. ⇨

DIRECTIONS:

Change the sentences in MATERIAL by moving the words between the commas to the front of the sentence. (Don't forget to separate the words at the front with a comma.)

CONCLUSION:

How does movement of the describing words affect the sentence meaning?

APPLICATION:

Make up three sentences like those provided in MATERIAL. Change the position of the words before the comma to a position in the sentence like that which you did in DIRECTIONS.

PART C

GIVEN:

1) We lay on the beach.
2) The sun burned our backs. ⇨ We lay on the beach, the sun burning our backs.

MATERIAL:

1) a) The teacher called loudly.
   b) Her voice echoed in the halls. ⇨
2) a) The old man shuffled across the room.
   b) His legs dragged with each step. ⇨
3) a) The dog eyed the bone.
   b) His mouth drooled. ⇨
4) a) We rushed home from school.
   b) The rain pounded down on us. ⇨

DIRECTIONS:

Change the *ed* ending of sentence (b) to an *ing* ending in each of the sentence pairs under MATERIAL. Now add this to the end of sentence (a). (Don't forget to keep (a) and (b) separated by a comma.)

CONCLUSION:

Can you move the (b) part of your new sentence to the front and still have a sentence? _____

APPLICATION:
Make up three sentences like those you produced in DIRECTIONS.

TEACHER SUPPLEMENT — Experiment 23

CONCEPT:
Sentence Modifier

ELABORATION:
The sentence modifier concept is closely tied to the noun modifier concept in at least one way and that is method of production. The direction and sequence of transforming operations are basically the same for both types.

In terms of end results, however, there are significant differences. The sentence modifier construction is much broader in scope and relates to the entire sentence rather than an isolated noun phrase. As such, it is flexible and can be moved to different structural slots of the sentence and still be part of a grammatical sentence, e.g.

The boy, chewing gum nervously, watched the election results. ⇨ Chewing gum nervously, the boy watched the election results.

You might note that sentence modifier constructions are derived from nonrestrictive clauses (clauses which add more information to the sentence, but whose deletion would not seriously impair the main meaning intent of the sentence), whereas noun modifiers are derived from restrictive clauses (clauses necessary to the central meaning of the sentence; to delete the information in them would seriously impair the meaning of the whole sentence).

PART A deals with the process of deriving noun modifier constructions from restrictive clauses. Grammatical constructions called 'participial phrases' result but do not have sentence modifier flexibility.

In PART B, we derive participial phrases which are sentence modifiers. Notice that they do have this flexibility or portability. They can move to the front of the sentence. Notice too that they are derived from nonrestrictive clauses.

PART C deals with production of a grammatical construction called 'the nominative absolute' as a sentence modifier.

Notice that the subject noun phrase of the input sentence is retained in the sentence modifier construction.

ADDITIONAL APPLICATION:
In constructing additional sentence modifier exercises, try to avoid relative clause possibilities which could be ambiguous, e.g.

that + clause, since *that* is typically restrictive, thus related to noun modifier construction as opposed to sentence modifier constructions.

Try to include some action or behavior which appears almost inadvertent or even irrelevant to the major action or development of the sentence.

EXPERIMENT 24 — How to Get Longer Modifiers

PART A

GIVEN:
1) a) The flag was tied to a pole.
   b) The flag was streaming in the wind. ⇨ The flag, streaming in the wind, was tied to a pole.

2) a) The ballplayer was sad.
   b) The ballplayer was hit by a ball. ⇨ The ballplayer, hit by a ball, was sad.

MATERIAL:
1) a) The girl rode her bicycle.
   b) The girl was eating an apple. ⇨

2) a) The buggy was in bad shape.
   b) The buggy was squeaking along. ⇨

DIRECTIONS:
Put sentence 'b' "inside" sentence 'a' in both 1 and 2 in MATERIAL. (Clue: Look at GIVEN for clue. You will have to drop some words.) You should still have actual sentences.

CONCLUSION:
What word or words was/were dropped from the 'b' sentences when they were placed within the 'a' sentences?

APPLICATION:
Make new sentences below by combining the pairs the way you did in DIRECTIONS.

1) a) The leaves fell to the ground.
   b) The leaves were turning color. ⇨

2) a) The dog ran home.
   b) The dog was panting furiously. ⇨

3) a) The book seemed tired.
   b) The book was tattered and torn. ⇨

PART B

GIVEN:
a) Jim is leaving.
b) Jim is our captain. ⇨ Jim, our captain, is leaving.

MATERIAL:
1) a) Mary is sweet.
   b) Mary is my friend. ⇨
2) a) Our car is old.
   b) Our car is a 1932 Ford. ⇨
3) a) The doctor is new in town.
   b) The doctor is a young man. ⇨

DIRECTIONS:
Put the two sentences marked 'a' and 'b' in MATERIAL together so that a sentence like that in GIVEN is made. (Clue: Delete repeated words.)

CONCLUSION:
From what two sentences does a sentence like this come?
Pete, our leader, is my cousin.

APPLICATION:
Make up pairs of sentences like those in MATERIAL. Now combine them as you did those in DIRECTIONS.

TEACHER SUPPLEMENT — Experiment 24

PART A

CONCEPT:
Sentence Modifier Derivation

ELABORATION:
This is an additional experiment with noun modifiers designed to reinforce earlier Experiments 22 and 23.

PART B

CONCEPT:
Appositive

ELABORATION:
Note that the appositive is derived from an additional source input sentence and its presence indicates a sentence is a transform.

Notice too that formulating procedures are simple and can be handled through simple deletion operations on the input sentence.

ADDITIONAL APPLICATION:

Input sentences from which appositives may be derived are of the following type:

noun phrase$_1$ + *to be* + noun phrase$_2$

where both noun phrases have the same referent (in other words the second noun phrase is a predicate nominative).

EXPERIMENT 25 — Subordinating Sentences

PART A

GIVEN:

a) I didn't go to school today.
b) I had a cold.
⇨ I didn't go to school today because I had a cold.

MATERIAL:

1) a) I got my lessons finished.
   b) I worked hard. ⇨

2) a) Joe had a stomach ache.
   b) He gobbled his supper. ⇨

3) a) We stayed indoors today.
   b) The weather was terrible. ⇨

DIRECTIONS:

Add 'because' to the front of each 'b' sentence in MATERIAL. Now put this with sentence 'a' to form a new sentence like that produced in GIVEN.

CONCLUSION

Can 'because' + sentence 'b' be added to either front or back of sentence 'a'? _____

APPLICATION:

Make up three sentences using 'because' like those you produced in DIRECTIONS.

PART B

GIVEN:

a) You will get a reward.
b) You will find the purse.
⇨ If you find the purse, you will get a reward.

MATERIAL:

1) a) You will win the prize.
   b) You *will* dress best. ⇨

2) a) She will hit the ball.
   b) She *will* practice. ⇨

3) a) He will be my friend.
   b) He *will* move next door. ⇨

4) a) I will stay late.
   b) You *will* take me home. ⇨

5) a) You will be a good football player.
   b) You *will* practice hard. ⇨

DIRECTIONS:

1) Add 'if' to sentence 'b' in each pair of sentences in MATERIAL. Then place sentence 'b' in front of 'a' to make a new sentence.

2) What happens if you drop the italicized word? Do you still have a sentence? _____

3) Is it better with or without the word? _____

CONCLUSION:

1) Does 'if' change the meaning of the sentence?

2) Can 'if' + sentence 'b' be placed after sentence 'a' as well as before it? _____

APPLICATION:

1) Make up three sentences containing 'if'.

2) Now change them by moving 'if' + words before the comma to the end of the sentence.

PART C

GIVEN:

a) I'll stay.
b) I'm unhappy. ⇨ I'll stay although I'm unhappy.

MATERIAL:

1) a) She's mean.
   b) She's pretty. ⇨

2) a) The dog runs fast.
   b) *The dog* has a sore paw. ⇨

3) a) The old man ate the food.
   b) *The old man* had an upset stomach. ⇨

4) a) The boy had dessert.
   b) *The boy* did not eat his supper. ⇨

5) a) A little frog tried to leap from the bank.
   b) *The bank* was a long way off. ⇨

DIRECTIONS:

1) Place 'although' in front of sentence 'b' in groups 1 and 2 in MATERIAL. Place the 'b' sentence in front of the 'a' sentence.

2) Do the same for sentences in groups 3-5, except use 'even though' instead of 'although'.

3) Cross out the italicized words in MATERIAL which you wrote in your sentences and change to 'he'.

CONCLUSION:

Can the 'b' sentences be placed behind the 'a' sentences? _____

APPLICATION:

Make up three sentences using 'although'. Two of the three should have 'although' inside the sentence instead of at the front.

TEACHER SUPPLEMENT — Experiment 25

CONCEPT:

Subordinate Clause Transformation

ELABORATION:

You will notice that the structural process of creating subordinate clauses is relatively simple. It is primarily a matter of adding an introductory subordinator to a kernel sentence.

Much more significant, however, is the semantic change incurred in such a transformation. This change is especially notable in the three subordinators dealt with here, *because, if* and *although*.

To begin with *because* suggests cause-effect relationships which require some command of basic logical processes.

If is used to create a conditional assertion. The most significant point of the newly created situation is that the two kernels from which such a conditional derives are two true or false assertions. Transformed, they assert nothing individually as being absolutely true or false. They say something will be true or false *only if* certain conditions are met.

Although implies strong contrast. X occurs *in spite of the fact that* Y does or does not. While relatively simple for adults, Piaget tells us that many children don't grasp the relationship of such a structure until the age of 11 or after.

ADDITIONAL APPLICATION:

Further exercises should be developed with other subordinators, e.g. whenever, while, since, etc.

EXPERIMENT 26 — Coordinating Sentences

PART A

GIVEN:

1) a) Children play.
   b) Children work. ⇨ Children play and work.

2) a) Children play.
   b) Children work. ⇨ Either children play or children work.

MATERIAL:

1) a) I like cake.
   b) *I like* ice cream. ⇨

2) a) The boys have a hot rod.
   b) *The boys have* a club. ⇨

3) a) You leave.
   b) You stay. ⇨

DIRECTIONS:

Join sentences 'a' and 'b' in each group in MATERIAL.

CONCLUSION:

How did you know which sentence group to use 'either-or' with?

APPLICATION:

Write a short paragraph using 'and' and 'either-or' in the writing.

CONCLUSION:

1) What happens to word order of sentence "b" when you use 'nor'?

2) How did you know when to use 'nor'?

APPLICATION:

1) Write three sentences using 'nor'.

2) Write three sentences using 'but'.

PART B

GIVEN:

1) a) Mary stayed.
   b) He left. ⇨ Mary stayed but he left.

2) a) John did not laugh.
   b) *John* did not smile. ⇨ John did not laugh, nor did *he* smile.

MATERIAL:

1) a) The pilot flew the plane.
   b) The mechanic stayed on the ground. ⇨

2) a) It had quit raining.
   b) The road was still wet. ⇨

3) a) Joe didn't come to class.
   b) *Joe* didn't stay home. ⇨

4) a) The wind didn't blow.
   b) The rains didn't come. ⇨

DIRECTIONS:

Join sentences 'a' and 'b' in each group in MATERIAL. Use 'but' for two of the groups. Use 'nor' for the other two. Drop the italicized word.

TEACHER SUPPLEMENT—Experiment 26

CONCEPT:

Coordination Transformation

ELABORATION:

This is a transformational process all too familiar to some students who attempt to expand sentences only by tagging on others by way of coordinating conjunctions.

Notice that deletion often works in conjunction with coordination (usually applying, however, to the second element conjoined and not the first).

The "neither-nor" conjunctions offer the greatest chance of difficulty due to the semantic nature of same, involved possible deletions, and in some cases, the reordering which must take place.

EXPERIMENT 27 — Building Bigger Noun Forms

PART A

GIVEN:

a) They know._____.
b) He is going.

⇨ They know *that he is going.*

MATERIAL:

1) a) The coach hopes _____
   b) He will go.

2) a) _____ is a promise.
   b) He will get a puppy.

3) a) Mary said _____.
   b) Joann is leaving.

DIRECTIONS:

Add 'that' to sentence 'b' of each group in MATERIAL, then put the sentence in the blank of sentence 'a'.

CONCLUSION:

How does the word 'that' differ in each of the following sentences?

a) That boy is my friend.
b) The team knew that they would win.

APPLICATION:

Make up four sentences. 'That' should be the first word in two sentences and should appear inside the sentence in two of them.

PART B

GIVEN:

1) Pete hit the ball. ⇨ for Pete to hit the ball
2) The dog ate a worm. ⇨ for the dog to eat a worm

MATERIAL:

1) The girl studied hard. ⇨
2) The teacher looked unhappy. ⇨
3) Some people left town. ⇨
4) The lamp fell off the table. ⇨

DIRECTIONS:

Change the sentences in MATERIAL the same way those in GIVEN were changed.

CONCLUSION:

1) Do you still have a sentence after the change?___
2) Can the new constructions be used in other sentences?_____

APPLICATION:

1) Make three sentences like those provided in MATERIAL.

55

2) Now change them to groups of words like those you made in DIRECTIONS.

2) Now change them to groups of words like those you made in DIRECTIONS.

PART C

GIVEN:

1) The boy left town. ⇨ the boy's leaving town
2) Mary ate the apple. ⇨ Mary's eating the apple

MATERIAL:

1) The wind blew. ⇨
2) The cat drank milk. ⇨
3) The student studied. ⇨

DIRECTIONS:

Change the sentences in MATERIAL like those in GIVEN were changed.

CONCLUSION:

1) Do you still have sentences after the change?____
2) Can the new constructions be used in other sentences?_____

APPLICATION:

1) Make up three sentences like those provided in MATERIAL.

TEACHER SUPPLEMENT—Experiment 27

CONCEPT:

Nominalization Transformation

ELABORATION AND STUDENT RESPONSE:

There are a number of grammatical structures in the English language which can be changed in such a way that they can then function as a particular unit within a transformed sentence. One of the most systematic is the nominalizing (noun producing) type. That is, we take a kernel sentence and change it in such a way that it is no longer a sentence but is a group of related words which can fit into a noun slot of a container sentence.

Notice that in this experiment three different types are used:

1) Subordinate Clause:
   That he is going is nice.

2) Gerundive:
   Joe's staying was nice.

3) Infinitival:
   For Mary to cry is sad.

All kernel sentence types lend themselves to nominalization transformations but the *to be* forms might be more difficult for students since they are irregular, e.g.

Joe is the one ⇨ for Joe to be the one
or
Joe is the one ⇨ Joe's being the one

EXPERIMENT 28 — Putting Bigger Noun Forms into "Consumer" Sentences

PART A

GIVEN:

Something was a stupid act.
a) John jumped the fence. ⇨ *For John to jump the fence* was a stupid act.

MATERIAL:

1) *Something* was natural.
a) Mary hated her cooking. ⇨

2) *Something* was very nice.
a) The class sent the teacher flowers. ⇨

3) *Something* seemed awful.
a) The boy hurt the puppy. ⇨

DIRECTIONS:
Change sentence 'a' in each group in MATERIAL so that it will fit into the "something" place above it. (Clue: The first word in the new sentence should be 'for'. Also you will have to change the verb.)

CONCLUSION:
When you change the sentence and make it become an input sentence, does the meaning change? _____

APPLICATION:
What is the input sentence in each of the following:

1) *For Joe to leave* is sad.

2) *For the girl to smile* is nice.

3) *For the team to quit trying* would be very sad.

PART B

GIVEN:

Something was not nice.
a) Joe stole a crayon. ⇨ *Joe's stealing a crayon* was not nice.

MATERIAL:

1) *Something* was unusual.
a) Mary kept a secret. ⇨

2) What was interesting was *something*.
a) Joe worked. ⇨

3) There was a question about *something*.
a) Sally left early. ⇨

DIRECTIONS:
Change sentence 'a' in each group in MATERIAL so that it will fit into the *something* place above it like the GIVEN sentence was changed. (Clue: The first word will be the same word that is in sentence 'a' + 's. Again, you will have to change the verb.)

CONCLUSION:
How is the new language creation here like that created in PART A? How is it different?

APPLICATION:
Write out the complete input sentence in each of the following:

1) *The team's playing* has improved.

2) *Sally's broken arm* is not funny.

3) *Our teacher's wearing glasses* seemed different.

TEACHER SUPPLEMENT—Experiment 28-31

GIVEN:
Combining Sentences

ELABORATION:
The last four experiments serve as transition from the study of sentence structure concepts in the experiment set to the more specific business of sentence-combining as elaborated in the final section of this material.

The specific focus of Experiments 28-31 is upon expansion of the noun or nominal constructs within consumer or container sentences.

EXPERIMENT 29 — Combined Sentences

GIVEN:
1) We elected Tom.
2) Tom is captain.
⇨ We elected Tom captain.

MATERIAL:
1) a) They elected Joe.
b) Joe is president. ⇨

2) a) We painted the barn.
b) The barn is red. ⇨

3) a) They named the new baby.
b) The new baby is Mary. ⇨

DIRECTIONS:
Combine the 'a' and 'b' sentences in MATERIAL as they were in GIVEN. (Clue: Sentence 'b' is an 'input sentence'.)

CONCLUSION:
1) At least how many sentences does it take to build one like: _____

"The class elected Mary president."?

2) What are the sentences it is built from?

APPLICATION:
Below are several sentences. What original sentences are each of these built from?
1) We made him a leader.

2) We shall paint the car green.

3) They named him 'Ike'.

TEACHER SUPPLEMENT—Experiment 29

CONCEPT:
The Object Complement Transformation

ELABORATION:
Although a significant transformation in terms of grammatical and rhetorical potential, from the standpoint of actual use it is somewhat limited. It is handicapped with the same problem that plagues the indirect object transform; that is, there are a very limited number of verbs which will allow the object complement situation to occur.

Nevertheless, it appears useful and it certainly draws attention to the very significant structural and semantic role of the verbs.

EXPERIMENT 30 — Combining More than One Sentence

PART A

GIVEN:

1) The dress is a color.
2) The dress is blue.
3) The color is pretty.

⇨ The blue dress is a pretty color.

MATERIAL:

1) The buffalo charged the Indian.
2) The buffalo is old.
3) The Indian is brave.

⇨

DIRECTIONS:

Combine the above three sentences in MATERIAL so that they are one. The meaning of the new sentence should be the same as the three separate sentences.

CONCLUSION:

1) Two of the sentences are "put" inside the third. Which two are put inside the third? How?

2) How did you decide which two to put in the other?

APPLICATION:

Below are a number of sentence combinations. Combine the two or three sentences in each group and produce one:

1) a) The car hit the fence.
   b) The car was for racing.
   c) The fence was old.

2) a) The fans clapped their hands.
   b) The fans were eager.
   c) Their hands were cold.

3) a) The judge waved the flag.
   b) The judge was uneasy.
   c) The flag was checkered.

PART B

GIVEN:

1) *Someone* sold *something*.
   a) The salesman worked hard.
   b) The vacuum cleaner was broken.

⇨ The hard-working salesman sold the broken vacuum cleaner.

MATERIAL:

1) *Something* charged *something*.
   a) The buffalo was arrow-peppered.
   b) The Indian was extremely worried.

⇨

2) *Someone* quickly ate *something*.
   a) The robin was swift-footed.
   b) The worm was rapidly crawling.

⇨

DIRECTIONS:

1) Change sentences 'a' and 'b' in MATERIAL so they can be put into the *someone - something* slots in the sentence above them.

2) Now put these words into the slots and form sentences.

CONCLUSION:

What did you do to the input sentence before it can go into the containing sentence?

APPLICATION:

Below are three "containing" sentences. They all contain 'input' sentences. Of course, the 'input' sentences had to be changed first. Write out the 'input' sentences as they looked before being changed.

1) The soapy dish had a strange smell.

2) The sudden-firing gun had an oily smell.

3) The little girl was a hungry eater.

EXPERIMENT 31 — More on Combining More than One Sentence

GIVEN:

1) The dress was a color.
2) The dress is blue.
3) The color is pretty.

⇨ The blue dress was a pretty color.

MATERIAL:

1) The girl won the contest.
2) The girl was tall.
3) The girl was an American.
4) The contest was for beauty.
5) The contest was in Milwaukee.

⇨

DIRECTIONS:

1) Many times sentences are too short. The information in them can be put together. Use the information in the above five sentences and make *one* sentence. This one sentence should carry the same meaning as the five separate sentences. Of course, you will have to drop some words and change the position of others.

2) Try to make three other new sentences from your first one.

CONCLUSION:

How can sentences often be improved if they are too short?

APPLICATION:

Below are several short choppy sentences. Combine them into one the way you did in this experiment with the MATERIAL sentences.

1) a) The turtle jumped into the pond.
   b) The turtle was funny.
   c) The turtle was little.
   d) The pond was big.

2) a) A few of the girls painted the barn.
   b) The girls were pretty.
   c) The girls were little.
   d) The barn was old.

DESIGNING SENTENCE-COMBINING ACTIVITIES

Sentence-combining calls for the student to take a number of short, choppy sentences and combine them into a single acceptable sentence.

For example:

1) Joe ate an apple.
2) Joe is my friend.

to

Joe, my friend, ate an apple.
or
Joe, who is my friend, ate an apple.
or
My friend, Joe, ate an apple.
etc.

One needs to delete some words, add others, sometimes change or alter inflections, tenses, etc. when combining such sentences.

The kind of sentence that the student will produce is determined to some extent by the structures of the model provided. For instance, if we provide the following,

1) I know *SOMETHING.*
2) Joe is my friend (that).

we limit pretty much the possible outcomes. Obviously, sentence 2 is to be modified and placed in the *SOMETHING* slot of sentence 1. Furthermore, the clue word 'that' suggests that we should change sentence 2 using the given clue word with a resulting combination,

I know *that Joe is my friend.*

Also, the complexity of the activity can be varied by controlling the number of "insert sentences" to be modified and placed into a "consumer sentence." For example, compare the following, taken from Frank O'Hare, to the sentence-combining we did above,

The office building towered above the apartment houses.
The building was gleaming.
The building was new.
The building was rising high into the sky.
The houses were decrepit.
The houses were brick.
The houses were in the slums.
The slums surrounded this symbol of prosperity.
(which/that)
The prosperity was universal.

One possible result:

"The gleaming new office building, rising high into the sky, towered above the decrepit, brick apartment houses in the slums which (that) surround this symbol of universal prosperity."

In other words, the exact form of the sentence-combining model chosen determines to a lesser or greater extent both the kinds of syntactic structures the student will use and the complexity or sophistication of those structures.

SOME GENERAL ATTRIBUTES OF MANY SENTENCE-COMBINING ACTIVITIES

+ A consumer and one or more insert sentences — the consumer sentence is always listed first in our models and often utilizes *SOMETHING* to identify the slot to be filled by the insert/s, e.g.

CONSUMER; I know *SOMETHING.*
INSERT: You are my friend. (that)

to:

I know *that you are my friend.*

However, the consumer need not always have the word *SOMETHING* in a blank slot, e.g.

CONSUMER: Mary wore *a dress.*
INSERT: The dress was blue.

to:

Mary wore a blue dress.

+ More than one "filler" slot in the consumer sentence, e.g.,

CONSUMER: *SOMEONE* lost *a coat.*
INSERT: The boy is on the bicycle.

The coat is old.

to:

The boy on the bicycle lost *an old coat.*

+ Possible presence of sub-consumer sentences, e.g.

CONSUMER: *SOMETHING* seemed unusual.
SUB-CONSUMER: *The man* left *his horse*. (for/to)

The man was old.
The man was feeble.
The horse was hungry.

to:

For the feeble old man to leave his hungry horse seemed unusual.

The following models will utilize most of the above ideas.

SOME KINDS OF SENTENCE-COMBINING MODELS

MODIFICATION MODELS

+ Adjectives

1) The boy made several mistakes.
   The mistakes were obvious
   The mistakes were dumb.
   Possible result:
   The boy made several obvious dumb mistakes.

2) The dog looked lazy.
   The dog was quiet.
   The dog was old.
   Possible result:
   The quiet old dog looked lazy

3) The man ate an apple.
   The man was small.
   The man was trembling.
   The apple was red
   The apple was wormy.
   Possible result:
   The small trembling man ate a red wormy apple.

+ Relative Clause and Sentence Modifiers:

1) The sun slipped slowly behind the cloud.
   The cloud was near the horizon.
   Possible result:
   The sun slipped slowly behind the cloud which was near the horizon.

2) The book fell from the shelf.
   The book was old. (that)
   Possible result:
   The book that was old fell from the shelf.

3) The boy nearly wrecked his bike.
   The boy was gawking over his shoulder.
   Possible result:
   The boy, gawking over his shoulder, nearly wrecked his bike.

4) The birds barely missed the plane.
   The birds veered sharply. (veering.)
   Possible result:
   Sharply veering, the birds barely missed the plane.

5) The pilot asked for a cup of coffee.
   The incident shook the pilot. (shaken/by)
   Possible result:
   Shaken by the incident, the pilot asked for a cup of coffee.

PUTTING VARIOUS KINDS OF MODIFIERS TOGETHER

1) The man shuffled into the bus station.
   The man was old.
   The man shuffled quietly.
   The bus station was crowded with people. (which)
   The people were noisy.
   The people were discourteous.
   Possible result:
   The old man shuffled quietly into the bus station which was crowded with noisy discourteous people.

2) The sports car shot away from the curb.
   The sports car was sleek.
   The sports car was red.
   The sports car seemed alive. (seeming)
   The curb bordered the sidewalk. (that)
   The curb was low.
   The sidewalk was crowded with shoppers.
   The shoppers were indifferent.
   Possible result:
   The sleek red sports car, seeming alive, shot away from the low curb that bordered the sidewalk crowded with indifferent shoppers.

3) The pitcher sized up the batter.
   The pitcher slowly chewed his tobacco (chewing)
   The tobacco was soggy.
   The pitcher was young.
   The batter appeared much larger than he remembered him to be. (who)
   Possible result:
   Slowly chewing his soggy tobacco, the young pitcher sized up the batter who appeared much larger than he remembered him to be.

EXPANDING THE NOUN SLOT

1) I know *SOMETHING*.
   He is very unhappy. (that).
   Possible result:
   I know that he is very unhappy.

Notice that the insert sentence is changed to passive voice and then has words deleted

2) *SOMETHING* seems a tragedy.
He cannot go (that)
Possible result:
That he cannot go seems a tragedy

3) *SOMETHING* made the coach angry
The team lost the game. (fact/that)
Possible result:
The fact that the team lost the game made the coach angry.

4) *SOMETHING* was the question.
The boy left (which)
Possible result:
Which boy left was the question.

5) *SOMETHING* was ridiculous.
The team lost. (for/to)
Possible result:
For the team to lose was ridiculous.

6) *SOMETHING* was ridiculous.
The team lost. ('s/ing)
Possible result:
The team's losing was ridiculous.

PUTTING MODIFIERS AND NOMINALIZATION (NOUN FORMS) TOGETHER

1) *SOMETHING* appeared strange to the mountain man.
The trail into the woods ended abruptly. (for/to)
The trail was well-trodden.
The woods was dense
The man was aged.
The man was grizzly.
Possible result:
For the well-trodden trail into the dense woods to end abruptly appeared strange to the aged grizzly mountain man.

2) *SOMETHING* appears an inexcusable thing (for/to)
The girl failed the exam. (for/to)
The girl is young
The girl is pretty
The girl is eating an apple.
The apple is sour
The exam was easy
Possible result:
For the pretty young girl eating the sour apple to fail the easy exam appears an inexcusable thing

The above models have been the more tightly structured variety. However, open-ended models are much easier to design and ability to build activities from the above models should enable one to build any number of open-ended combinations. Below are a few examples for consideration:

1) It is Sunday afternoon.
The afternoon is still
The afternoon is muggy.

2) The couple walked slowly in the night.
The couple was arm in arm.
The couple was quiet.
The couple stared at the sea.
The sea was calm.
The sea was waveless.
The night was starry.

3) *SOMETHING* pleased the crowd
The team's captain scored a basket.
The team's captain was agile.
The basket was difficult
The crowd was in the gym. (which)
The crowd was noisy.
The gym was stuffy.

4) The butterfly stretched its wings for flight.
The butterfly was graceful.
The butterfly was near a flower.
The flower was delicate.
The flower's delicacy enhanced the beauty of the butterfly's wings.
The wings were soft.
The wings were orange.
The wings were patterned. (which/that)
The flight would be beautiful.
The flight would be induced by a breeze.
The breeze was gentle.

CONCLUDING OBSERVATIONS ON SENTENCE-COMBINING MODELS

We should note that the models provided here for sentence-combining activities are not syntactically exhaustive. Many more combinations are obviously possible and desirable. For additional ideas and examples, check the bibliography. Two especially useful resources are William Strong's *Sentence Combining: A Composing Book* and Frank O'Hare's *Sentencecraft: An Elective Course in Writing.*

REFERENCES

1 D McNeill in Cazden, C , *Child Language and Education*, New York Holt, Rinehart & Winston, Inc., 1972

2 Gleason in Cazden, *op cit*

3, Brown, *et al* in Cazden, pp. 70-71

4 Cazden, *op cit*

5 Ibid

6 Sherwin, S , *Four Problems in Teaching English. A Critique of Research*, Scranton International Textbook Company, 1969

7, Bateman, D , and Zidonis, F., *The Effects of a Study of Transformational Grammar on the Writing of Ninth and Tenth Graders*, Champaign: National Council of Teachers of English, 1966.

8 . Mellon, J , *Transformational Sentence Combining. A Method for Enhancing the Development of Syntactic Fluency in English Composition*, Champaign. National Council of Teachers of English, 1969.

9 O'Hare, F., *Sentence Combining Improving Student Writing Without Formal Grammar Instruction*. Urbana. National Council of Teachers of English, 1973.

10 Church, J , *Language and the Discovery of Reality*, New York. Vintage Books, 1961.

BIBLIOGRAPHY

Dale, P S. *Language Development. Structure and Function*. Hinsdale. The Dryden Press, Inc., 1972

Elgin, S H *A Primer of Transformational Grammar for Rank Beginners* Urbana. National Council of Teachers of English, 1975.

Hopper, R.T , and Naremore, R C *Children's Speech A Practical Introduction to Communication Development*. New York. Harper and Row, Publishers, 1973.

Hunt, K W. *Syntactic Maturity in School Children and Adults* (Monographs of the Society for Research in Child Development, Volume 35, Number 1) , Chicago University of Chicago Press, 1970.

Loban, W *The Language of Elementary School Children*. Champaign National Council of Teachers of English, 1963.

Miller, B D and Ney, J W The Effect of Systematic Oral Excercises on the Writing of Fourth Grade Students." *Research in the Teaching of English*, 2 (1968) , pp 44-61.

O'Hare, F *Sentencecraft. An Elective Course in Writing* Lexington Ginn & Co 1975

Reed, C E *The Learning of Language* Urbana National Council of Teachers of English 1971.

Strong, W *Sentence Combining. A Composing Book* New York. Random House, 1973 .