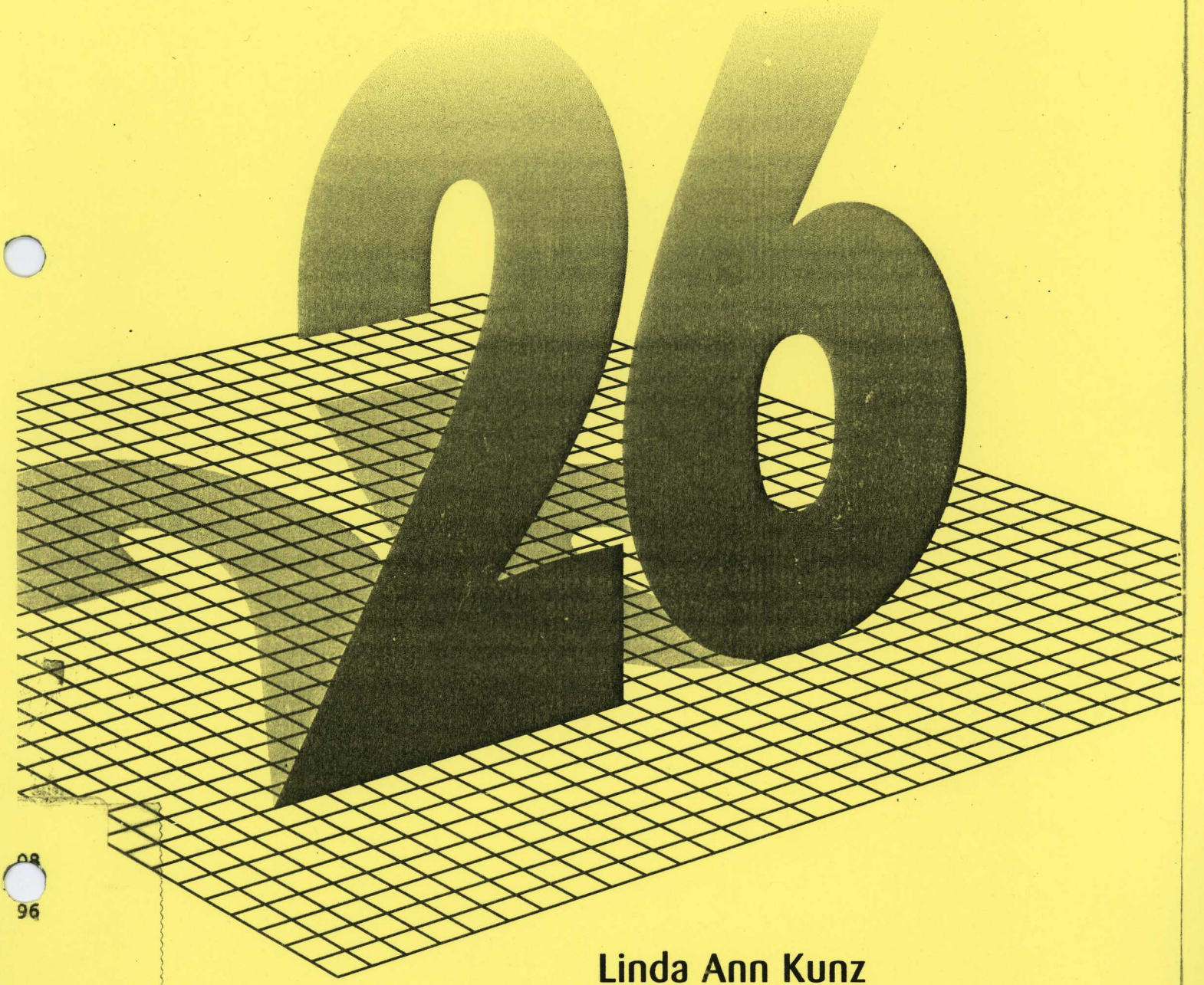
# 26 STEPS

## Controlled Composition for Intermediate and Advanced Language Development




Linda Ann Kunz

96

# 26 Steps

## Controlled Composition for Intermediate and Advanced Language Development

Linda Ann Kunz



*Prentice Hall Regents*
Upper Saddle River, New Jersey 07458

# Contents


**Preface** *iv*
**Introduction** *v*
**Demonstration Passage** *vii*
**Sample Compositions** *viii*

**Model Passages**

The American Eagle *1*
Antibilingualism *2*
Big Business *3*
Block Associations *4*
Blockbusters *5*
Blue Collar *6*
Bureaucracy *7*
Cancerians *8*
Capricornians *9*
Central Park *10*
Changing Roles *11*
Coffee Breakthrough *12*
Colleges Today *13*
Detectives *14*
Don't Run Away *15*
Eating Well In L.A. *16*
Fire Alarm *17*
Fire and I *18*
Give It Up *19*
A Good Friend *20*
Guest of Honor *21*
Hyphenated Americans *22*
Keep a Cat *23*
Late Night City *24*
Leaders *25*
A Letter Home *26*
Librans *27*
The Light-Fingered Elephant *28*
Manhattan Green *29*
Model Parents *30*
Nature Abused *31*
New York Is More *32*
Old Bones *33*
Old Is Beautiful *34*
One Thing I Like *35*
Politics and Fashion *36*
Professor Frazier's Class *37*
Rich and Poor *38*
Rock Rebirth *39*
Rush Hour Blues *40*
The Schoolyard *41*
Scorpions *42*
Six Cats *43*
Spendthrifts *44*
A Thanksgiving Celebration *45*
The Throwaway Society *46*
Visitors *47*
Wheels *48*
Who's Brad Pitt? *49*
Writing Well *50*
The Yenta *51*
Zero Hour *52*

**Student Record Sheet** *53*
**Sequence of Passages on Each Step** *55*

# Preface

Dear Teacher and Student,

*26 Steps* is both the same as, and different from, its first edition published in 1973. As its author, I am the same and different, too, and the changes in us are deeply related.

I am grateful to the people who made possible the first edition: Christina Bratt Paulston and Gerald Dykstra, from whom I learned controlled composition at Teachers College, Columbia University; Robert R. Viscount, my co-author of *Write Me a Ream*, a controlled composition text for adult job training; and the members of Language Innovations, Inc. (LINC), who wrote several of the early passages and published the first edition on a not-for-profit basis. Those people believed, as I do, that students can learn from and enjoy writing practice that takes the *form* of whole compositions while concentrating essentially on one feature of English grammar, sentence structure, or vocabulary at a time.

Also in 1973, I began to study the philosophy which would revolutionize my life and teaching, the Aesthetic Realism of Eli Siegel. Mr. Siegel was the first person to state this principle:

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

The way to like the world, he explained, is to see how it is made, how it is a oneness of opposites making for beauty, as shown in art as well as in every subject studied in school. Aesthetic Realism is taught at the Aesthetic Realism Foundation, a not-for-profit educational foundation based in New York City.

Studying Aesthetic Realism has explained and affirmed the best things I was doing in my teaching and writing and changed the things I could not be proud of. In *26 Steps*, for example, I see a relation of sameness and change that is reassuring yet challenging to students; there is so much of a passage that is already complete and correct together with a closely related group of changes. And the relatedness of these changes shows some of the logic and beauty of English. English, like all languages, shows the structure of the world in how it puts together opposites; vowels and consonants, masculine and feminine, singular and plural, past and present tenses, direct and indirect speech, active and passive voice, negative and affirmative statements, pre- and post-modifiers, dependent and independent clauses. It is these opposites that students work on as they move from step to step in the book.

Through my study of Aesthetic Realism, I am questioning and changing the way I see the world, and one result is the changing content of *26 Steps*. Nearly half of the original passages have been replaced altogether, and many others have been altered on behalf of greater fairness to, and accuracy about, people and things in the world. I am proud of passages added in 1979 and 1987, like "Old Is Beautiful," "A Good Friend," and one based on a student composition, "Fire and I"; at the same time I am questioning old standbys like "Cancerians" and "Capricornians," which work well grammatically but are simply untrue. I would like further changes in *26 Steps*, as well as other grammar books I plan to write, to be accurate in form *and* content because people learning English and working to improve their English deserve both.

So while *26 Steps* cannot be called an Aesthetic Realism textbook, it is one at its best influenced by Aesthetic Realism. I look forward to a time in the near future when teachers know this kind and true philosophy and when their textbooks reflect it; when a grammar class might begin: "As we study active and passive voice, class, we'll try to see how other things in the world are active and passive, too, and how *we* are...and the purpose of this class is to like the whole world more."

*Linda Ann Kunz*
New York City

## What Controlled Composition Is and Is Not

Controlled composition is a set of **model passages** with accompanying instructions (called **steps**) that provide sequential, highly structured practice of grammar points, proofreading, sentence combining and vocabulary building without a lot of technical terminology. It is *not* free writing. It will not help students develop and organize their ideas, gather information or organize a point. But it will make them think about what they put on a sheet of paper. It will make them pay attention to details. Most important, it will give them a *sheaf* of good-looking, 90–100% correct, full-size compositions that they can be proud of. And much as teachers often extol the virtues of mistakes and what we can learn from them, students love perfection. Controlled composition gives them periodic perfection, which they work for and earn.

From a teacher's point of view, controlled composition is individualized, high-volume backup writing; it is fast to get into and mark, and students like it, so they progress swiftly and can see their progress because the steps are numbered. These features have made controlled composition popular around the world for more than 30 years.

## Who *26 Steps* Is For

*26 Steps* contains 52 model passages designed for high school, college, and adult bilingual students with basic English fluency and at least intermediate-level writing proficiency. Beginners should use the companion volume to *26 Steps*, Brookes and Withrow's *10 Steps*.

## How to Use This Text

*26 Steps* can be used with a whole class or individuals, in a regular classroom or in a lab, under a teacher's supervision or a tutor's. If a whole class is to use the text, do this introductory lesson:

1. Copy the **Demonstration Passage** (on page vii) on the board making two or three errors in spelling, capitalization, or punctuation. Ask students if they think a person can make mistakes just copying, and how. Have them *proofread* the composition—that is, read it very carefully in search of errors. Underline each error found.

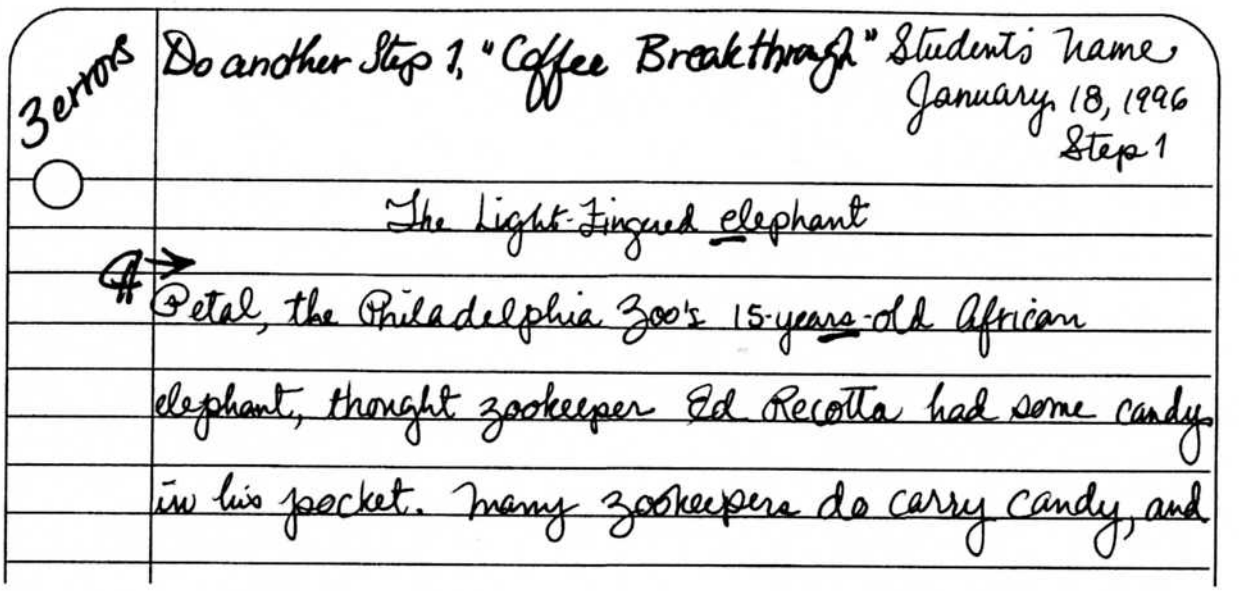
2. When all errors have been found, ask students to copy the passage from the board or from their books *with the corrections but with none of the superscript sentence numbers*. They can look at the sample compositions on page viii and should consciously choose manuscript or cursive form.

3. As students finish, move around swiftly and mark each composition *only up to the first error*. Underline it and write at the top of the paper, "Do another Step 1." If there are no errors, write, "Go on to Step 2." Explain to students that ordinarily they would go on to a *different* model passage, that right now everyone is going to do the other steps on page vii together. These other steps—2, 3, 4, 7, and 24—can be done orally or can be written out on the board by different students. Either way, the objectives are (a) to get across the ideas of **model passages**, **steps**, and **proofreading**; (b) to have students see the effect of English grammatical ties causing many changes from one change; and (c) to accustom them to a fast way of getting feedback and moving on.

4. When students seem comfortable with the procedures, have them find the model passage called "The Light-Fingered Elephant" alphabetically. (It happens that this passage is close to the middle of the book, and you will be able to tell whether some students are not accustomed

to finding things this way.) Be sure students read the step instructions carefully and do *only Step 1*. They should also get into the habit of using loose leaf (instead of notebook) paper and writing their complete name, the date, and the step number in the upper right corner. Skipping lines is part of the step instruction.

5. When students finish, have them record their work on the **Student Record Sheet** on page 53. Then mark their compositions, either to the first error only or, if time allows, to the end. This time even one error has a student move *horizontally* to another Step 1 using a different model passage. Use the **Sequence of Passages on Each Step** on page 55 to determine what passage to assign next. A student's composition with your marks might look like this:



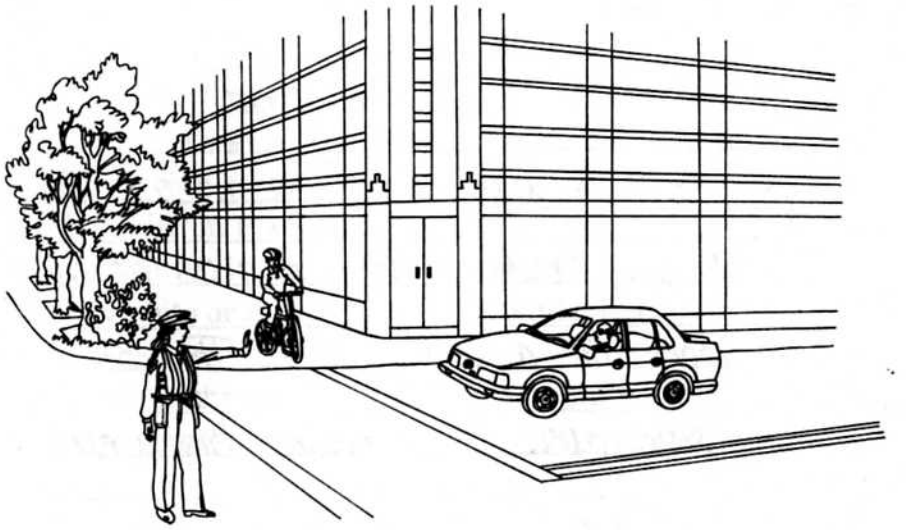

## Some More Ideas to Help You

You can, of course, use your own marking symbols, but it is essential *not to correct errors*. Many students will stand over a teacher's shoulder as he reads and spot things a split second before an error is marked. The proofing gets passionate, and this seems to be a good thing.

Sometimes students who are moving along nicely are staggered when they do the first Step 4 because of the large numbers of singular-plural changes needed. In this edition for the first time, you can assign students a Step **4a** and **4b** if needed. There are also **a** and **b** steps after the first Step 5.

Students relish moving step by step, but it is also possible to use steps out of order to back up your grammar, vocabulary, and sentence combining work. The **Sequence of Passages on Each Step** tells you the kind of practice each step entails, and the general groupings are **copy and substitution** (Steps 1 and 2), **gender and number changes** (Steps 3–5), **tenses** (Steps 6–10), **sequence of tenses and direct and reported speech** (Steps 11–14), **active and passive voice** (Steps 15 and 16), **negation** (Step 17), **vocabulary** (Steps 18–22), and **sentence combining** (Steps 23–26).

Some teachers have found that students like to discuss the topics in the model passages. Many of the passages have to do with culture and life-style, and rumor has it that some passages have provoked heated discussions and lively *free* writing. Experiment and enjoy!



## In the Street

[1]There is a police officer in the street. [2]She is stopping traffic. [3]There is a car at the corner. [4]It looks like a Volkswagen. [5]There is a boy on the sidewalk. [6]He is riding his bicycle. [7]The bicycle is a two-wheeler.

## Steps

**1.** Copy the entire passage above from the title to the last word, but do *not* copy the sentence numbers. Skip every other line as you write. (If you are not sure how your composition should look, turn over to page viii.)

**2.** Rewrite the entire passage changing the word *car* to *auto* (sentence 3).

**3.** Rewrite the entire passage changing the words *a boy* to *a girl* (sentence 5).

**4.** Rewrite the entire passage changing the words *a boy* to *two boys* (sentence 5).

**7.** Rewrite the entire passage, but start with the word *Yesterday.* This means you will be writing your composition in the past tense.

**24.** Rewrite the entire passage combining sentences 3 and 4 and sentences 5 and 6 using the word *who* or *which*.

**Manuscript:**

Your Complete Name
January 18, 1996
Step 1

In the Street

There is a police officer in the street. She is stopping traffic. There is a car at the corner. It looks like a Volkswagen. There is a boy on the sidewalk. He is riding his bicycle. The bicycle is a two-wheeler.

**Manuscript Alphabet**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

**Cursive:**

Your Complete Name
January 18, 1996
Step 1

In the Street

There is a police officer in the street. She is stopping traffic. There is a car at the corner. It looks like a Volkswagen. There is a boy on the sidewalk. He is riding his bicycle. The bicycle is a two-wheeler.

**Cursive Alphabet**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

# The American Eagle

[1]The bald eagle represents the United States of America. [2]This very large bird of prey appears on the seal of the U.S. and on U.S. express mail packages. [3]It symbolizes power, speed, and grace.

[4]The bald eagle has a wingspan (that is, the distance from the tip of one wing to the tip of other) of seven feet. [5]The size and shape of the wings makes it possible for an eagle to glide gracefully on a wind current for a long time. [6]When the eagle sees small animals on the ground, it swoops down and grabs them. [7]It has huge claws, called talons, to hold rabbits or even small sheep while flying and to tear big pieces of meat when it lands and eats.

[8]Everyone loves to see the beauty of an eagle in flight. [9]Maybe it makes people think of freedom. [10]Do you think this bird is a good symbol for the U.S.?

## Steps

**4a.** Step 4 is difficult because English grammar makes a very big deal of singular and plural. You have to show whether you are writing about one thing or many things in the subject of a sentence, the verb, the pronouns, etc. So this step, Step 4a, is meant to help you by asking you to change only *some* of those things. It also gives you some examples of singular-plural changes. Rewrite the entire passage changing the words *The eagle* or *an eagle* to *eagles* wherever they appear. Your first paragraph will be as follows:

*Bald eagles represent the United States of America. These very large birds of prey appear on the seal of the U.S. and on U.S. express mail packages. They symbolize power, speed, and grace.*

**Note:** You don't have to change sentence 9 because the word *it* can mean the sight of the eagle. But every other sentence has at least two changes.

Examples of Singular-Plural Changes

| | |
|---|---|
| Singular: | *A foreign student has* to work hard because *he is* studying in *his* second language. |
| Plural: | *Foreign students have* to work hard because *they are* studying in *their* second language. |
| Singular: | *A foreign student's teacher* should help *him* build confidence in *himself.* |
| Plural: | *Foreign students' teachers* should help *them* build confidence in *themselves.* |
| Singular: | *This student makes his country* proud of *him. His family is* proud, too. |
| Plural: | *These students make their countries* proud of *them. Their families are* proud, too. |

# Antibilingualism

[1]The sixties and seventies were the decades of bilingualism. [2]Bilingualism can be defined as the idea that government should provide education and services in languages other than English. [3]States such as Florida and California employ thousands of bilingual teachers and office workers. [4]Their Spanish-speaking populations are very large.

[5]The eighties and nineties saw a basic change in the country's attitude toward bilingualism. [6]Many states decided to protect English by law. [7]These states made English their official language. [8]Even Dade County, Florida, tried to protect English. [9]Half the population there speaks Spanish. [10]The change did not bother Miami-area Cubans and Cuban-Americans. [11]They said, "A law is one thing, but in fact, everyone in Miami wants to be bilingual."

[12]Maybe the new English-only laws do not affect people's lives in a day-to-day way. [13]But they have an emotional effect. [14]This effect increases the separation among different language groups.

# Steps

**8.** Pretend that all these things are happening right now. Rewrite the entire passage in the present continuous tense, which uses a form of the auxiliary *be* and an *-ing* form of the main verb. Do not change the first paragraph or sentence 9 or the quotation in sentence 11. Your second paragraph will begin as follows:

*Right now we are seeing a basic change in the country's attitude toward bilingualism.*

**10.** Pretend that all these things have happened recently. Rewrite the entire passage in the present perfect tense, the tense that uses *have* or *has* before every main verb. Do not change the first paragraph or sentence 9 or the quotation in sentence 11. Your second paragraph will begin as follows:

*Recently we have seen a basic change in the country's attitude toward bilingualism.*

**24.** Rewrite the entire passage combining sentences 1 and 2, sentences 3 and 4, sentences 6 and 7, sentences 8 and 9, sentences 10 and 11, and sentences 13 and 14 with words like *who*, *which*, *whose* and *where*. Remember that sometimes you must put one sentence *inside* the other to make the new sentence sound correct. The first paragraph will begin as follows:

*The sixties and seventies were the decades of bilingualism, which can be defined as the idea that government should provide education and services in languages other than English.*

# Big Business

[1]Federico Alvear, a 57-year-old lawyer from Venezuela, says that he owns the moon and has a deed to prove it. [2]He points out that the law in his country permits anyone to take ownership of property that has not already been claimed. [3]In 1953 he claimed the moon and obtained a deed.

[4]Mr. Alvear wants to meet the astronauts who have explored the moon. [5]He says he will give them official permission to continue these expeditions of importance. [6]He will also discuss with them possibilities for settlements on the moon.

[7]Mr. Alvear goes on to say that he has not paid any taxes on his property. [8]Several years ago, he was asked to pay, but he said he did not know the value of the land. [9]He suggested that some tax officials with plenty of courage go and survey the moon themselves.

[10]Mr. Alvear feels that his claim, which was once treated as a joke among his neighbors, is serious business. [11]He says that many people have called him crazy, but no one has called him stupid.

## Steps

**11.** Pretend that you are writing in the year 2025 and reporting something that happened a short while ago. Rewrite the entire passage in the past tense beginning with the following sentence:

*Recently Federico Alvear, a 57-year-old lawyer from Venezuela, said that he owned the moon and had a deed to prove it.*

**14.** Rewrite the entire passage changing all reported speech to direct speech. You must decide what the speaker's exact words are and put quotation marks around them. Your first paragraph will be as follows:

*Federico Alvear, a 57-year-old lawyer from Venezuela, says, "I own the moon and have a deed to prove it. The law in my country permits anyone to take ownership of property that has not already been claimed. In 1953 I claimed the moon and obtained a deed."*

**19.** Rewrite the entire passage changing the following phrases and causes to *a shorter form* that can be placed before the noun they originally followed: *from Venezuela* (sentence 1), *that has not already been claimed* (sentence 2), *of importance* (sentence 5), *with plenty of courage* (sentence 9), and *among his neighbors* (sentence 10).

# Block Associations

[1]Several years ago, residents of New York City took action to solve their problems of safety and sanitation. [2]Concerned neighbors formed block associations to improve local conditions.

[3]The block associations decided to clean up and beautify the streets, to make them more secure, and to get merchants' cooperation in their efforts at self-renewal [4]The members of the associations collected money to put up better lights for increased safety during the nighttime. [5]They bought trees and plants for the sidewalks and entrances to buildings. [6]They petitioned food stores to improve cleanliness, pricing, and service to customers. [7]Some block associations even organized patrols of two persons to walk the streets after dark. [8]This gave the polic needed help.

[9]Naturally, some residents ignored these activities. [10]However, pressure from the neighborhood began to draw more and more people into the associations, and many residents found this involvement a pleasure.

# Steps

**8.** Pretend that all these things are happening right now. Rewrite the entire passage in the present continuous tense, which uses a form of the auxiliary *be* and an *-ing* form of the main verb. Begin with the following sentence:

*Right now residents of New York City are taking action to solve their problems of safety and sanitation.*

**10.** Pretend that all these things have happened recently. Rewrite the entire passage in the present perfect tense, the tense that uses *have* or *has* before every main verb. Your first sentence will be as follows:

*During the past several years, residents of New York City have taken actio to solve their problems of safety and sanitation.*

**18.** Rewrite the entire passage changing the following phrases *to one or two word or a hyphenated word* that can be placed before the noun they originally followed: *of New York City* and *of safety and sanitation* (sentence 1), *at self-renewal* (sentence 3), *of the association* and *during the nighttime* (sentence 4) *to buildings* (sentence 5), *of two persons* (sentence 7), and *from the neighborhood* (sentence 10). Your first sentence will be as follows:

*Several years ago, New York City residents took action to solve their safety and sanitation problems.*

# Blockbusters

[1]What makes movies blockbusters? [2]What makes it so difficult for Hollywood producers to predict which films will be blockbusters and which will be miserable flops? [3]If anyone knows the answer, speak up now and spare us all the awful movies that come out each year!

[4]Maybe blockbusters have the right relation of opposites: thought and action, tension and release, reality and imagination. [5]They make us worried or scared for a while, but then they let us sit back and say with relief, "Wow!" or "Thank God!" [6]They never drag. [7]They move as fast as our understanding and emotions can keep up.

[8]Think about blockbusters you've seen like "Terminator 2" or "E.T." or "The Lion King." [9]Such movies can be as fantastic as science-fiction or talking lions, but they must have characters, challenges, and successes we can recognize and identify with. [10]Somehow we have to be able to see ourselves in blockbusters.

# Steps

**5a.** Step 5 is difficult for the same reason that step 4 is: because English grammar makes a very big deal of singular and plural. Step 5a, like step 4a, is meant to help you by asking you to change only *some* of the many things that show one and many grammatically. It also gives you some examples of plural-singular changes. Rewrite the entire passage changing the words *blockbusters* to *a blockbuster* wherever it appears. Your first paragraph will be as follows:

*What makes a movie a blockbuster? What makes it so difficult for Hollywood producers to predict which film will be a blockbuster and which will be a miserable flop? If anyone knows the answer, speak up now and spare us all the awful movies that come out each year!*

**Note:** You must also change words that mean the same thing or are directly related to the word *blockbuster*, like *movie* or *film*.

Examples of Plural-Singular Changes

| | |
|---|---|
| Plural: | *Personal computers have* changed the way we work, study, and live. |
| Singular: | *The personal computer has* changed the way we work, study, and live. |
| Plural: | *These electronic wonders give their owners* a tremendous advantage. |
| Singular: | *This electronic wonder gives its owner* a tremendous advantage. |
| Plural: | *Computers' prices are* high, but *they pay* for *themselves* in time saved. |
| Singular: | *A computer's price is* high, but *it pays* for *itself* in time saved. |

# Blue Collar

[1]According to an American stereotype, blue-collar workers are people with little formal education who use their muscles instead of their brains to earn a living. [2]They come home from work, open a can of beer, sit down, and start complaining about work, money, and demands made by minority groups.

[3]This stereotype, which has wide acceptance, is unfair. [4]Blue-collar workers have to use both mind and body. [5]Often their jobs require a good deal of knowledge and skill. [6]As a rule, blue-collar workers enter the work force right after high school. [7]If they want more education, they have to pay for it themselves, without the support of families or scholarships.

[8]If blue-collar workers complain, there *are* some good reasons. [9]Their bosses tell them that they are the laborers with the highest pay in history. [10]But the workers look around and see that the gap between the rich and the poor is wider than ever. [11]They feel that the government has ignored them in favor of welfare clients and the interests of corporations. [12]Blue-collar workers consider themselves forgotten people.

# Steps

**5.** Rewrite the entire passage changing the words *blue-collar workers* to *the blue-collar worker* wherever they appear. You will be writing about one person instead of many, and you can call the person "he," or "she," but once you choose one of those words, you must stick with it throughout your composition.

*According to an American stereotype, the blue-collar worker is a person with little formal education who uses his muscles instead of his brains to earn a living.*

**Note:** This step requires more than 40 changes. If you have a lot of difficulty, your teacher or tutor can assign you a Step 5a, which is similar but easier.

**7.** Pretend that you are writing fifty years from now when the image of blue-collar workers has changed. Rewrite the entire passage in the past tense beginning with the following sentence:

*According to a stereotype of the last century, blue-collar workers were people with little formal education who used their muscles instead of their brains to earn a living.*

**20.** Change the underlined phrases and clauses to one or two words or to hyphenated words. Then place the new word(s) in front of the noun that the phrase or clause originally followed: *made by minority groups* (sentence 2), *which has wide acceptance* (sentence 3), *of families* (sentence 7), *with the highest pay* (sentence 9), and *of corporations* (sentence 11).

# Bureaucracy

[1]An evil force does not create bureaucracies. [2]Human beings create them. [3]Believe it or not, one man started the giant Ford Motor Company. [4]You can take any other large corporation or government agency as an example.

[5]In the beginning, perhaps, an individual sets up an office. [6]Then, he hires employees, expands the operation, and hires more employees. [7]Soon, size and impersonality break the human ties among workers.

[8]In a full-grown bureaucracy, bosses seldom trust workers. [9]They require their workers to clock in. [10]They forget people's names. [11]Memos replace face-to-face communication. [12]Mountains of paperwork reduce efficiency. [13]Managers divide labor into small bits. [14]The workers themselves do not see the final results of their labor. [15]This situation, in turn, affects their attitudes. [16]They say to themselves, "Why bother? I'm just a cog in a machine."

# Steps

**1.** Copy the entire passage, but do *not* copy the sentence numbers. Skip every other line as you write.

**15.** Rewrite the entire passage changing all sentences except sentence 16 from the active voice to the passive voice. This means that you will have to "reverse" each sentence as in the example below:

| | | | |
|---|---|---|---|
| Active: | The dog | bit | *the man.* |
| Passive: | *The man* | was bitten | by the dog. |

Do you see how the object of the verb in the active sentence becomes the subject of the passive sentence? Also, the verb changes to a form of *be* + participle, and it must agree with the new subject (singular-singular or plural-plural). The "old" subject appears at or near the end of the sentence in a by-phrase, but if it seems unnecessary, that by-phrase can be left out as in the example below:

| | | | |
|---|---|---|---|
| Active: | The police | arrested | *the thief.* |
| Passive: | *The thief* | was arrested. | by the police |

In this composition, your first two sentences will be as follows:

*Bureaucracies are not created by an evil force. They are created by human beings.*

# Cancerians

[1]A Cancerian, who is someone born between June 21 and July 21, has certain characteristics. [2]Born under the sign of the Crab, he is a person who loves peace. [3]He has a quiet, sensitive, and gentle nature. [4]However, he is able to defend himself if necessary. [5]His memory is excellent, and he enjoys research into history. [6]When he makes plans, he sees them through tenaciously.

[7]Although a Cancerian prefers a life of solitude, he excels in work where he can care for others. [8]People trust him more than he trusts himself. [9]In love, he is protective, sacrificing, and romantic. [10]He seeks and needs security in anything having to do with the emotions. [11]He enjoys chores around the house and makes a responsible parent.

[12]A Cancerian's weaknesses are timidity, moodiness, and feelings of inferiority. [13]He sometimes experiences fears without reason. [14]He has to avoid stress and learn the art of relaxation of the muscles. [15]Because of these traits, yoga and meditation are useful pastimes for him.

# Steps

**3.** Rewrite the entire passage adding the word *woman* after the word *Cancerian* wherever it appears. This means you will be writing about a woman throughout your composition. Be sure to put the apostrophe in the correct place in sentence 12. Your first two sentences will be as follows:

*A Cancerian woman, who is someone born between June 21 and July 21, has certain characteristics. Born under the sign of the Crab, she is a person who loves peace.*

**6.** Pretend that this passage is a prediction about the future of a newborn baby. Rewrite the entire passage in the future tense using *will* at least once in every sentence. Your first sentence will be as follows:

*If a baby is born between June 21 and July 21, he will be a Cancerian and (will) have certain characteristics.*

**19.** Rewrite the entire passage changing the following phrases and clauses to *a shorter form* that can be placed before the noun they originally followed: *who loves peace* (sentence 2), *of solitude* (sentence 7), *in anything having to do with the emotions* (sentence 10), *around the house* (sentence 11), *without reason* (sentence 13), and *of the muscles* (sentence 14).

# Capricornians

[1]Capricornians are people who were born under the zodiac sign of the Goat (December 21 to January 19). [2]Like the goat, they are tough, stubborn individuals who can make do with almost anything that comes their way.

[3]Capricornians get down to business and work hard. [4]They also do the best job they can. [5]They are natural administrators. [6]They carry the burden of responsibility well. [7]Others respect them for their practicality, shrewd business sense, and organizing abilities.

[8]Capricornians approach love and marriage in the same way as they approach business. [9]They make faithful marriage partners. [10]However, they do not make passionate lovers. [11]They expect their spouses' commitment to be as strong as their own. [12]Unfortunately, they have a tendency to keep their emotions to themselves. [13]For this reason, they sometimes seem cold and unfeeling.

# Steps

**1.** Copy the entire passage, but do *not* copy the sentence numbers. Skip every other line as you write.

**5.** Rewrite the entire passage changing the word *Capricornians* to *a Capricornian* wherever it appears. You will be writing about one Capricornian instead of many, and you can call the person "he," or "she," but once you choose one of those words, you must stick with it throughout your composition. Your first sentence will be as follows:

*A Capricornian is a person who was born under the zodiac sign of the Goat (December 21 to January 19).*

**23.** Rewrite the entire passage combining sentences 3 and 4, sentences 5 and 6, sentences 9 and 10, and sentences 12 and 13 with the words *and*, *but*, or *so*. Leave out the word *However* in sentence 10 and the words *For this reason* in sentence 13.

**Note:** Make your new sentences *as clear and concise as possible*. If you join two sentences that have the same subject (or some other part), do not repeat the subject (or that part) in the new sentence.

# Central Park

[1]Every Sunday during the summer, Central Park comes alive. [2]People enjoy themselves and forget about their own and the city's problems.

[3]The main drive fills up with bicycle riders. [4]Some of them race one another. [5]Other cyclists get in shape by slower, steadier pedaling. [6]Joggers work up a sweat by running around the reservoir. [7]An army of young baseball players gathers on the great lawn to prepare for practice. [8]Frisbee players warm up. [9]They use the fringes of the lawn. [10]A Jamaican steel band plays an ear-catching tune near the lake. [11]Rowboats are rented by an eager group of boaters. [12]Dog walkers chat with one another and exchange dog stories. [13]Their animals sniff every bush and tree.

[14]Hundreds of people walk, talk, sunbathe, or just sit around on the benches. [15]The benches begin to look like subway seats with all the crowding. [16]No one objects. [17]Everyone has too much fun to complain.

# Steps

**2.** Rewrite the entire passage changing the words *problems* to *troubles*, (sentence 2), *sweat* to *appetite* (sentence 6), *army* to *troop* (sentence 7,) *Jamaican* to *West Indian* and *ear-catching* to *lively* (sentence 10), *eager* to *enthusiastic* (sentence 11), *animals* to *pets* (sentence 13), and *look like* to *resemble* (sentence 15). Remember that sound determines whether you should use *a* or *an*.

**8.** Pretend that all the things in the passage above are happening right now. Rewrite the entire passage in the present continuous tense, which uses a form of the auxiliary *be* and an *-ing* form of the main verb. Begin with the following sentence:

*Right now Central Park is coming alive.*

**24.** Rewrite the entire passage combining sentences 1 and 2, sentences 3 and 4, sentences 8 and 9, sentences 10 and 11, sentences 12 and 13, and sentences 14 and 15 using words like *who*, *which*, *where*, and *that*. Remember that sometimes you must put one sentence *inside* the other to make the new sentence correct. Your first sentence will be as follows:

*Every Sunday during the summer, Central Park, where people enjoy themselves and forget about their own and the city's problems, comes alive.*

# Changing Roles

[1]Is there any reason to be optimistic about marriage and the family in America? [2]The answer is yes, and the main reason is that many changes are taking place in the roles of husbands and wives.

[3]The wife is not satisfied with the idea that she will be staying home the rest of her life. [4]Even if she enjoys housework and taking care of children, she sees herself as more than a housekeeper and mother. [5]She is looking for ways to establish her own identity. [6]If she gets a job, she does not have to apologize for working. [7]Being able to rely on herself is of great importance to her.

[8]The husband's role is changing, too. [9]He is beginning to realize that work should not be the most important thing in his life. [10]He understands that he must share family responsibilities if he wants to be an equal partner. [11]The idea of washing dishes and changing diapers does not bother him, and he does not consider himself henpecked for doing what is sometimes called women's work.

## Steps

**4.** Rewrite the entire passage changing the word *wife* to *wives* and the word *husband* to *husbands* wherever they appear. This means that you will be writing about many wives and many husbands instead of just one throughout your composition.

*Wives are not satisfied with the idea that they will be staying home the rest of their lives.*

**10.** Pretend that all these changes have happened recently. Rewrite the entire passage in the present perfect tense, the tense that uses *have* or *has* before the main verb. Do not change *every* verb; some of the verbs in subordinate clauses should be left alone. Your first paragraph will be as follows:

*Is there any reason to be optimistic about marriage and the family in America? The answer is yes, and the main reason is that many changes have taken place in the roles of husbands and wives.*

**21.** Rewrite the entire passage using the words below to replace *two or more words* in the sentences indicated.

| | | | | | |
|---|---|---|---|---|---|
| sentence 3: | prospect | sentence 7: | self-reliance | sentence 9: | paramount |
| sentence 4: | childcare | sentence 7: | crucial | sentence 11: | so-called |

Sentence 3 will be as follows:

*The wife is not satisfied with the prospect of staying home the rest of her life.*

# Coffee Breakthrough

[1]Tina Reed is an executive assistant in a large advertising firm. [2]Last week she challenged her boss on a small but important issue. [3]He threatened to fire her if she insisted on having her own way. [4]She took the matter to the company's personnel director. [5]The director spoke to the two employees. [6]He got this story:

[7]"Mr. Ames told me that I would have to make coffee for him every morning," said the 22-year-old Ms. Reed, "but I refused. [8]I don't feel that making coffee is part of my job."

[9]Mr. Ames insisted he was not being unreasonable. [10]He simply wanted his coffee. [11]The personnel director asked him why he couldn't make it himself. [12]"I can," he answered, "but my time is too valuable for things like that."

[13]The director felt that both employees' time was too valuable for making coffee. [14]He suggested that they send a messenger to the cafeteria. [15]He added, "I just hope that we can still find a messenger who doesn't feel it's beneath his—or her—dignity to run errands."

# Steps

**1.** Copy the entire passage, including the title but do not copy the sentence numbers. Skip every other line as you write.

**26.** Rewrite the entire passage. Combine sentences 1 and 2, sentences 3 and 4, sentences 5 and 6, sentences 7 and 8, sentences 9 and 10, and sentences 13, 14, and 15 in *the shortest and clearest way possible.* Do not change or leave out any information about your topic. Sentence 1 will be as follows:

*Tina Reed, an executive assistant in a large advertising firm, challenged her boss on a small but important issue last week.*

## Colleges Today

[1]Years ago, colleges were seen as ivy-covered centers of knowledge with little practical value. [2]College students were considered an elite group because opportunities for education were limited by factors of social status and economics. [3]They were envied by many and dismissed by others as living a safe, sheltered life, separate from the real world.

[4]Today the "halls of ivy" picture of college has been replaced by a new image. [5]Students are attracted by the promise of practical training oriented toward jobs. [6]The liberal arts have been deemphasized. [7]Many new colleges without residences and community colleges have been established for urban students, and entrance requirements have been changed to admit students needing basic skills help.

[8]How will colleges be seen in the years to come? [9]How will the arts and sciences be brought together? [10]The marriage of the classical and the practical can be accomplished only if college subjects are used to make sense of the whole world. [11]For example, poetry can explain both love and hate; history can tell us how to live in the present. [12]College life should be real life, not an escape from it or a narrow preparation for it.

## Steps

**16.** Rewrite the entire passage except sentences 11 and 12 in the active voice. Look for the word *by* to find the subject for each new sentence or part of the new sentence. If you do not find the word *by*, think of a new subject that would be logical. Your first sentence will be as follows:

*Years ago, people saw colleges as ivy-covered centers of knowledge with little practical value.*

**19.** Rewrite the entire passage changing the following phrases and clauses to *a shorter form* that can be placed before the noun they originally followed: *with little practical value* (sentence 1), *for education* and *of social status and economics* (sentence 2), *oriented toward jobs* (sentence 5), *without residences* (sentence 7), and *to come* (sentence 8).

# Detectives

[1]When I was nine years old, I imagined that I was every detective on TV. [2]I didn't wear a jacket with my suit at the time, so my toy gun and holster were under my shirt making a bulge as big as a canteloupe. [3]I never felt silly. [4]I was sure I was the best detective ever, and I have thought many times since then about what makes the life of a detective so attractive.

[5]For one thing, a detective solves crimes, and other grown-ups do not. [6]Other grown-ups live with crime and complain. [7]Second, a detective has a mission with multiple purposes: to look for, to find, and to turn over the criminals to the authorities. [8]He is both an idealist and a realist. [9]He thinks he can improve the world of every day by catching a murderer, but he knows that improvement lasts only until the next crime. [10]He also knows right from wrong and acts on the difference. [11]At the same time, he lives in mystery with style. [12]Perhaps that mystery is his greatest appeal.

[13]Very few people are cut out to be detectives. [14]I found out quite early that I was not one of them. [15]Now I walk the streets late at night, knowing that the person following me is the detective of my imagination.

# Steps

**2.** Rewrite the entire passage changing the words *canteloupe* to *eggplant* (sentence 2), *multiple* to *several* (sentence 7), *idealist* to *romantic* (sentence 8), *murderer* to *killer* (sentence 9), *cut out* to *suited* (sentence 13), *found out* to *discovered* (sentence 14), and *imagination* to *mind* (sentence 15). Remember that sound determines whether you should use *a* or *an*.

**4.** Rewrite the entire composition changing *only the second paragraph*. In that paragraph change the words *a detective* to *detectives* wherever they appear. This means that you will be writing about many detectives instead of just one throughout your composition. The first sentence in your second paragraph will be as follows:

*For one thing, detectives solve crimes, and other grown-ups do not.*

**18.** Rewrite the entire passage changing the following phrases *to one or two words or a hyphenated word* that can be placed before the noun they originally followed: *on TV* (sentence 1), *with my suit* (sentence 2), *with multiple purposes* (sentence 7), *of every day* (sentence 9), and *late at night* (sentence 15). Remember to change a plural noun to its singular form if it precedes another noun. You first sentence will be as follows:

*When I was nine years old, I imagined that I was every TV detective.*

# Don't Run Away

[1]Recently, while walking in the park, I happened to cross the finish line of a marathon race for nonprofessional runners. [2]I was curious about the runners' motivations, so I decided to ask them what made them run. [3]Here is what each person said:

An accountant: [4]It's a simple matter of keeping my body in as good condition as possible. [5]If I don't run, my middle will spread like jello.

A philosopher: [6]How else can one put together mind and body, pain and pleasure so simply? [7]Running is a way of bringing inner conflict to an end.

A musician: [8]Running has made it possible for me to hear the rhythm of my own body.

An adventurer: [9]I think anyone who has reached adulthood will seek new challenges.

An actress: [10]I'm more aware of my body in a close and familiar way. [11]Running helps me be more expressive in my acting.

A housewife: [12]My therapist is always telling me not to run away from minor fears and worries—just to run!

## Steps

**12.** Rewrite the entire passage in two paragraphs using reported speech. Your second paragraph will begin as follows:

*An accountant said that it was a simple matter of keeping his body in as good condition as possible.*

**13.** Rewrite the entire passage changing each portion of dialog into a separate paragraph of direct speech. Remember to add quotation marks, commas and phrases such as *An accountant said* to your composition. Your second paragraph will begin as follows:

*An accountant said, "It's a simple matter of keeping my body in as good condition as possible.*

**22.** Rewrite the entire passage condensing the sentences indicated by replacing several words in each with *one* of the word forms below:

| | | | |
|---|---|---|---|
| sentence 1: | amateur/amateurs | sentence 9: | mature/matured/maturity |
| sentence 4: | fit/fitness | sentence 10: | intimate/intimately |
| sentence 7: | resolving/resolution | sentence 12: | anxious/anxiously/anxiety |

Sentence 1 will be as follows:

*Recently, while walking in the park, I happened to cross the finish line of a marathon race for amateurs.*

*or*

*Recently, while walking in the park, I happened to cross the finish line of an amateur marathon race.*

# Eating Well In L.A.

[1]Juan Cuellar, a Mexican immigrant, works at Izzy's Deli in Los Angeles. [2]Juan makes some of the best matzoh ball soup in the city. [3]He is part of the 67% of Los Angeles cooks who are Spanish-speaking.

[4]Juan has learned to cook Jewish food by watching other chefs and doing the same things they do. [5]He likes his work and sometimes takes matzoh balls home to his wife. [6]Juan doesn't think ability with food and cooking is "in the blood." [7]If you asked him whether a man like himself, making food of another culture, can cook as well as someone of that culture, he would say yes. [8]He believes his enjoyment of cooking and his experience of many years are more important than his culture.

[9]Maybe not all Los Angelenos have the same opinion as Juan. [10]But they aren't staying away from the restaurants with Mexican chefs. [11]On the contrary, they're eating out and eating well.

# Steps

**4b.** This step, Step 4b, asks you to change most of the thing that must be singular or plural in English. Rewrite the entire passage changing the name *Juan Cuellar* to *Juan Cuellar and Rafael Lopez* wherever it appears. This means you will be writing about two men—both Mexican, both married, etc.—throughout your composition. Your first sentence will be as follows:

*Juan Cuellar and Rafael Lopez, Mexican immigrants, work at Izzy's Deli in Los Angeles.*

**21.** Rewrite the entire passage using the words below to replace *two or more words* in the indicated sentences.

| | | | | | |
|---|---|---|---|---|---|
| sentence 3: | Hispanic | sentence 6: | culinary | sentence 8: | extensive |
| sentence 4: | mimicking | sentence 7: | native | sentence 10: | avoiding |

Remember to add a small word if necessary to make the new word fit in correctly.

Sentence 3 will be as follows:

*He is part of the 67% of Los Angeles cooks who are Hispanic.*

*or*

*He is part of the 67% of Los Angeles Hispanic cooks.*

# Fire Alarm

[1]A fire alarm rang in a very small town. [2]Suddenly everything went haywire. [3]Mrs. Miles ran outside in her bathrobe. [4]Her husband looked out of the window. [5]The Miles children headed for the firehouse to see where the fire engine went.

[6]Because of the noise, Mr. Monroe's three dogs filled the air with howling. [7]Mr. Monroe tried to quiet them. [8]He didn't succeed. [9]They scared old Mrs. Santiago, who clutched her purse tightly. [10]She hid between two parked cars.

[11]On Main Street several motorists stopped their cars in the middle of the street blocking traffic. [12]One pedestrian yelled about smelling smoke. [13]Some pedestrians and drivers got very excited.

[14]To top off all the confusion, the fire engine was held up by the traffic jam. [15]The firemen yelled and motioned. [16]Everybody gave orders. [17]Nobody paid attention. [18]What a mess!

# Steps

**8.** Pretend that all these things are happening right now. Rewrite the entire passage in the present continuous tense, which uses a form of the auxiliary *be* and an *-ing* form of the main verb. Begin with the following sentence:

*At this moment, a fire alarm is ringing in a very small town.*

**10.** Pretend that all these things have happened recently. Rewrite the entire passage in the present perfect tense, the tense that uses *have* or *has* before every main verb. Your first sentence will be as follows:

*A fire alarm has just rung in a very small town.*

**23.** Rewrite the entire passage combining sentences 1 and 2, sentences 3 and 4, sentences 6, 7, and 8, sentences 9 and 10, sentences 12 and 13, and sentences 15, 16 and 17 with the words *and*, *but*, or *so*. Make your new sentences as clear and concise as possible. Your first sentence will be as follows:

*A fire alarm rang in a very small town, and suddenly everything went haywire.*

# Fire and I

[1]I have seen that fire and I have a lot in common. [2]I can show this to be true by means of the opposite qualities we share: assertion and yielding, beauty and ugliness.

[3]Fire is both assertive and yielding, and so am I. [4]Fire is a powerful force when it burns freely. [5]However, it must yield to water or a shortage of oxygen. [6]I am a normal, healthy individual. [7]Therefore, I have physical and emotional strength. [8]I assert myself in an argument and in my work. [9]But I have weaknesses, too. [10]One of these is yielding to the colorful temptations around me in city life.

[11]Fire is beautiful and ugly, and sometimes I am, too. [12]Firecrackers going off on the Fourth of July are beautiful. [13]So is a campfire or crackling logs in a fireplace. [14]But sometimes fire erupts in a house or a forest. [15]Then it looks like an ugly monster. [16]I feel beautiful when I do something kind, but my bad temper makes me feel ugly. [17]It can make me blow up in a moment.

[18]Everything in nature is related. [19]Everything shares the opposites. [20]I feel less alone, more at peace with the world, through seeing this.

# Steps

**2.** Rewrite the entire passage changing the words *seen* to *noticed* (sentence 1), *show* to *demonstrate* (sentence 2), *powerful* to *imposing* (sentence 4), *shortage* to *absence* (sentence 5), *normal* to *sane* (sentence 6), *argument* to *dispute* (sentence 8), *going off* to *exploding* (sentence 12), *house* to *apartment* (sentence 14), *ugly* to *horrible* (sentence 15), and *moment* to *instant* (sentence 17). Remember that sound determines whether you should use *a* or *an*.

**5.** The passage above is based on a composition written by a student named Kam Sing Au. Rewrite the entire passage using the student's name, *Kam Sing Au*, each time you start a new paragraph. Your first sentence will be as follows:

*Kam Sing Au has seen that he and fire have a lot in common.*

**25.** Rewrite the entire passage combining sentences 1 and 2, sentences 4 and 5, sentences 6 and 7, sentences 9 and 10, sentences 14 and 15, sentences 16 and 17, and sentences 18 and 19 using words like *who*, *which*, and *whose* or *although*, *since*, *when*, and *because*. Leave out the following words: *However* (sentence 5), *Therefore* (sentence 7), *sometimes* (sentence 14), and *Then* (sentence 15). Your first sentence will be as follows:

*I have seen that fire and I have a lot in common, which I can show to be true by means of the opposite qualities we share: assertion and yielding, beauty and ugliness.*

# Give It Up

[1]Tobacco growers are very happy with the Chinese cigarette market. [2]The smoking habit seems to be attracting so many people. [3]There is a lot of money to be made on cigarette sales.

[4]Why are Chinese smoking so much? [5]First, they see images of happy smokers everywhere. [6]The government allows advertisers to promote smoking freely. [7]They can target teenagers as new smokers, and they can package cigarettes without a health warning. [8]Second, smoking is still "cool." [9]Everybody lights up with a feeling of confidence. [10]A person's friends may like his habit. [11]Most public places will permit smoking. [12]Finally, almost everybody appears to be unconcerned about smoking and health. [13]Both a smoker and the people around him can argue about the effect of smoke on their lungs. [14]They can ignore the facts.

[15]It is difficult for Chinese to give up smoking. [16]Support groups are hard to find. [17]The law and public opinion support smokers' rights. [18]Above all, the society as a whole is friendly to the idea of smoking.

## Steps

**17.** Imagine you are writing about the American cigarette market and Americans instead of the Chinese market and Chinese people. Rewrite the entire composition changing each sentence from the affirmative to the negative so that your composition says the opposite of what the model passage says. In some sentences, you can simply add the word *not*. In others, you will need other negative words like *no*, *no longer*, *nobody*, *none*, *neither ... nor*, etc. You may also change to the opposite meaning by changing an adjective the way the second example below does. Your first sentence should be one of the following:

*Tobacco growers are not very happy with the American cigarette market.*

*or*

*Tobacco growers are very unhappy with the American cigarette market.*

**25.** Rewrite the entire passage combining sentences 1 and 2, sentences 5 and 6, sentences 8 and 9, sentences 9 and 10, and sentences 15 and 16 using words like *who*, *which*, and *where* or *although*, *since*, *when*, and *because*.

# A Good Friend

[1]Everyone wants a friend who encourages the best in him. [2]Such a friend shows he is interested in strengthening another. [3]He can be counted on to give his support [4]He will criticize, too, because he knows a person has to have feedback to grow and change.

[5]A good friend thinks carefully before he criticizes. [6]He always asks himself whether his criticism is fair. [7]He tries to find out all the facts involved in a situation because he knows how harmful inaccuracy can be.

[8]Kindness is also important to him. [9]He wants to understand what the other person is feeling and to respect those feelings. [10]He is always willing to criticize himself when needed, and he makes every effort to avoid sounding smug or self-righteous.

[11]If a friend is both accurate and kind as a critic, everyone respects what he says. [12]His criticism is something like love.

# Steps

**3.** Imagine that the critical friend in the passage is a woman instead of a man. Rewrite the entire passage making the necessary changes. Your first two sentences will be as follows:

*Everyone wants a friend who encourages the best in him. Such a friend shows she is interested in strengthening another.*

**17.** Imagine that the person in the passage is not a good friend at all. Rather, he is an uncaring individual who does not encourage or criticize, or if he does criticize, he does it badly. Rewrite the entire composition changing the words *a good friend* to *a bad friend* where they appear in the title and in sentence 5. Change each sentence from the affirmative to the negative so that your composition says the opposite of what the model passage says. In some sentences, you can simply add the word *not*. In others, you will need other negative words like *no*, *no longer*, *nobody*, *none*, *neither ... nor* etc. You may also change to the opposite meaning by changing an adjective. Your first sentence will be as follows:

*Nobody wants a friend who doesn't encourage the best in him.*

**Note:** In this composition, you do not have to make every verb negative. If a sentence has more than one verb, you should change only the part or parts that make the sentence correct with its new meaning.

## Guest of Honor

[1]At midday an air of busy activity filled the Marsden estate. [2]Lady Marsden was giving orders, and the servants were making preparations for a lawn party. [3]They brought out large bowls of punch and a variety of tea sandwiches. [4]They arranged chairs and small tables around the lawn. [5]They set up a place on the patio for a string quartet.

[6]At 3:00 the butler received the first guests and conducted them to the patio. [7]There Lady Marsden told them about a surprise guest of honor, a European count. [8]The guests greeted this news with polite applause and some guesses about the identity of the count. [9]Then other topics of conversation replaced the speculation.

[10]Through the late afternoon, the genial atmosphere changed steadily. [11]The guests finished all the tea sandwiches and drank all the punch. [12]Conversation ran out. [13]Boredom and irritation replaced anticipation. [14]Someone began a rumor about Lady Marsden's slipping social status.

[15]Suddenly at sundown, everyone noticed a chill in the air. [16]Deep shadows blanketed the lawn. [17]Lady Marsden finally introduced the mysterious count. [18]Can you guess his name?

## Steps

**6.** Pretend you are a fortune teller telling this story. Rewrite the entire passage except sentence 18 in the future tense using *will* at least once in every sentence. Your first sentence will be as follows:

*At midday an air of busy activity will fill the Marsden estate.*

**9.** Rewrite only the second and third paragraphs in the past perfect tense (*had* + participle). Change the phrases *At 3:00* and *Through the late afternoon* to *By 3:00* and *By the late afternoon*. Your first sentence in the second paragraph will be as follows:

*By 3:00 the butler had received the first guests and conducted them to the patio.*

**15.** Rewrite the entire passage changing every sentence except sentences 10, 12, and 18 from the active voice to the passive voice. Your first sentence will be as follows:

*At midday the Marsden estate was filled with an air of busy activity.*

# Hyphenated Americans

[1]When women whose families are from an Asian country grow up in the U.S., they are torn between two cultures. [2]Their original culture teaches them to be passive and hard-working, to do well in school and choose a safe, lucrative career. [3]But in the U.S., such women find themselves tempted by more challenging career opportunities. [4]For example, they might want to become artists, executives, police officers or doctors, and these careers will commit them to lifelong, intense professional involvement.

[5]What should these women do about marriage? [6]Their parents tell them to get married and stop working, but when they see American women who have jobs and a family and even some who do not marry at all, they do not want to give up their own careers and independence.

[7]Everyone should respect Asian-American women who are trying to make peace between their two cultures. [8]It is a difficult job. [9]As quoted in a *New York Times* article, Yvette Herrera, the daughter of Filipino immigrants and president of the Asian Pacific Women's Network, said, "When you're a hyphenated American, you are kind of creating your own rules."

## Steps

**5b.** Step 5b, like Step 4b, asks you to change *most* of the many thing that show one and many grammatically. Rewrite the entire passage changing the words *women* to *a woman* wherever it refers to Asian-American women. Your first sentence will be as follows:

*When a woman whose family is from an Asian country grows up in the U.S., she is torn between two cultures.*

Remember that you must also change words that mean the same thing or are directly related to the word *woman* when you are writing about an Asian-American woman.

# Keep a Cat

[1]In many big cities, people own cats. [2]Although cats that live in stores or restaurants are useful for catching rats and mice, cats that live in apartments don't do a thing to earn their living. [3]Why, then, do so many people who live in cities keep cats?

[4]First, cats relieve the loneliness that many city dwellers feel. [5]They are bright, loving, and active. [6]Their ability to entertain is almost unlimited.

[7]Second, cats are easy to take care of. [8]They don't have to be washed, walked, or licensed, and they seem to be able to entertain themselves during long hours alone. [9]All they need is food, water, and affection supplied on a regular basis.

[10]In spite of all this, cats are not just docile balls of fur. [11]They demand respect. [12]Their swishing tails warn dogs that visit that they are displeased, and they can attack quite viciously. [13]Even in play, cat lovers have to be careful. [14]Although bites from cats are generally just little nips, cats have claws as sharp as razors, and "play" can often draw blood. [15]Some cat owners admit that they like this viciousness; they are glad that cats are not pushovers.

## Steps

**5.** Rewrite the entire passage changing the word *cats* to *a cat* wherever it appears. You will be writing about one cat instead of many, and you can call the cat "he," "she," or "it," but once you choose one of those words, you must stick with it throughout your composition. Your first sentence will be as follows:

*In many big cities, people own a cat.*

**7.** Pretend that you are writing far in the future when cats are no longer kept as pets. Rewrite the entire passage in the past tense beginning with the following sentence.

*In the twentieth century, people in many big cities owned cats.*

**20.** This step is very similar to Steps 18 and 19, but this time you may need a possessive ending (*-'s* or *-s'*) or an *-ly* ending (as in *carefully written*) to make new words. Rewrite the entire passage changing the underlined phrases and clauses to one or two words or to hyphenated words. Then place the new word(s) in front of the noun that the phrase or clause originally followed: *that live in stores* and *that live in apartments* (sentence 2), *who live in cities* (sentence 3), *that many city dwellers feel* (sentence 4), *supplied on a regular basis* (sentence 9), *that visit* (sentence 12), and *from cats* and *as sharp as razors* (sentence 14).

# Late Night City

[1]Even after midnight the city still throbs with activity. [2]The bars and restaurants do a good business because many people eat a complete meal after a movie or show. [3]In newspaper offices, reporters and other staff members rush to meet deadlines. [4]Telephones ring, and printing presses turn noisily. [5]In the city hospitals, night nurses make the usual rounds. [6]Ambulances pick up and drop off patients, and emergency cases are treated by the night staff. [7]The subway and buses run on an infrequent schedule, but riders use them anyway.

[8]An interesting variety of people move up and down the night streets. [9]Some of them look for good places to sleep. [10]Others wander around out of boredom or curiosity. [11]The average thief or purse-snatcher doesn't sleep at this hour. [12]He looks for a helpless victim. [13]The cop on the night beat also looks around and tries to find the thief before an actual robbery.

[14]The darkness and bright lights do not discriminate. [15]Rich and poor, good and bad—almost everyone takes advantage of the city's insomnia.

# Steps

**2.** Rewrite the entire passage changing the words *good* to *excellent* and *complete* to *entire* (sentence 2 only), *drop off* to *deposit* (sentence 6), *infrequent* to *reduced* (sentence 7), *interesting* to *intriguing* (sentence 8), *helpless* to *defenseless* (sentence 12), and *actual* to *real* (sentence 13). Remember that sound determines whether you should use *a* or *an*.

**8.** Pretend that all the things in the passage above are happening right now. Rewrite the entire passage except sentence 14 in the present continuous tense, which uses a form of the auxiliary *be* and an *-ing* form of the main verb. Your first sentence will be as follows:

*It's midnight, but the city is still throbbing with activity.*

# Leaders

[1]National leaders are chosen differently around the world. [2]In China the paramount leader is chosen by the Communist Party. [3]In both the United States and Great Britain, leaders are elected by voters. [4]The preferences of voters are expressed by the process of voting secretly.

[5]In Great Britain, the elections are arranged by Parliament. [6]These elections take place at least once every five years. [7]Very short notice is given by Parliament before election day, so campaigning is limited by time. [8]Generally the candidates themselves are not given a lot of attention by the parties. [9]Instead, party differences are stressed.

[10]In the United States, great amounts of time and money are spent by political candidates. [11]A President is elected every four years on the first Tuesday in November. [12]That day is also the day for state and local elections. [13]The airwaves are flooded with radio and TV advertising. [14]All this publicity contributes to the build-up of the candidates with the most money. [15]Although they are backed by their parties, their success is determined mainly by their ability to raise funds.

# Steps

**16.** Rewrite the entire passage changing *only* the following sentences to the active voice: sentences 2, 3, 4, 5, 7, 8, 9, 10, and 13. Look for the word *by* to find the subject for each new sentence or part of the new sentence. If you do not find the word *by*, think of a new subject that would be logical. Your first sentence will be as follows:

*In China, the Communist Party chooses the paramount leader.*

**Note**: The word *Parliament* (sentence 5) is singular in American English.

**22.** Rewrite the entire passage condensing the sentences indicated by replacing several words in each with *one* of the word forms below:

| | | | |
|---|---|---|---|
| sentence 4: | ballot/balloting | sentence 12: | fixed/fixes |
| sentence 7: | advance/in advance | sentence 14: | promote/promotion |
| sentence 8: | emphasis/emphasized | sentence 15: | financial/finances |

**24.** Rewrite the entire passage combining sentences 3 and 4, sentences 5 and 6, sentences 10 and 11, and sentences 13 and 14 with words like *who*, *which*, and *that*. Remember that sometimes you must put one sentence *inside* the other to make the new sentence sound correct.

# A Letter Home

[1]A college student is writing to his parents during a break between semesters. [2]These are some of the things he says in his letter home.

[3]First, he apologizes to his parents for writing so irregularly. [4]He knows his letters have been few and short, but he hopes his parents understand how busy he has been during his first semester as a freshman in college.

[5]He goes on to thank them for encouraging him to make friends. [6]A lot of freshmen have had problems with roommates, and he is grateful that he has not. [7]He has not joined a fraternity because he feels he can mix with people more freely without the label of a fraternity.

[8]He has one suggestion for his parents concerning his sister Peggy's preparations for college. [9]He feels she will adjust better if they are firmer about her habits of study. [10]He regrets his own lack of seriousness during his years in high school and admits he is still struggling with self-discipline.

[11]He urges his parents not to worry about him. [12]He can't come home until the summer vacation because the trip of 3,000 miles is too expensive, but he promises that he will write again very soon.

## Steps

**11.** Pretend that this letter was written several years ago. Rewrite the entire passage in the past tense, but do not change the word *are* in sentence 2. You will need to add past tense signals like *did*, *was*, *were*, *could*, *had*, and *would* throughout your composition. Your first two sentences will be as follows:

*A college student was writing to his parents during a break between semesters. These are some of the things he said in his letter home.*

**14.** Rewrite the entire passage changing all reported speech to direct speech. You must decide what the speaker's exact words are and put quotation marks around them. Do not change the first paragraph. The first sentence in your second paragraph will be as follows:

*"First, I apologize to you for writing so irregularly.*

**18.** Rewrite the entire passage changing the following phrases *to one or two words or a hyphenated word* that can be placed before the noun they originally followed: *between semesters* (sentence 1), *in college* (sentence 4), *with roommates* (sentence 6), *of a fraternity* (sentence 7), *of study* (sentence 9), *in high school* (sentence 10), and *of 3,000 miles* (sentence 12). Your first sentence will be as follows:

*A college student is writing to his parents during a between-semester break.*

# Librans

[1]A Libran is someone born between September 22 and October 22. [2]His sign of the zodiac is the Scales. [3]The Scales represent justice. [4]A Libran loves harmony and justice. [5]He has compassion for all who suffer. [6]This makes him well-suited for a career in medicine, law, or social work. [7]He can also expect success in business. [8]He gets along well with people and always sees both sides of a dispute.

[9]Venus is the ruling planet for a Libran. [10]It gives him consciousness of fashion and good taste in clothes, furnishings, and luxury goods. [11]It also gives him another career possibility, that of an expert in beauty culture.

[12]A Libran is an affectionate partner in marriage. [13]However, he must guard against seeming fickle. [14]Sometimes he shows an interest of a romantic nature in another person. [15]His partner may become furious. [16]the Libran may think he can handle more than one intimate relationship, but there is great danger. [17]He should not overestimate himself in such matters.

## Steps

**4.** Rewrite the entire composition changing the words *a Libran* or *the Libran* to *Librans* wherever they appear. This means that you will be writing about many Librans instead of just one (throughout your composition. Your first two sentences will be as follows:

*Librans are people born between September 22 and October 22. Their sign of the zodiac is the Scales.*

**18.** Rewrite the entire passage changing the following phrases *to one or two words or a hyphenated word* that can be placed before the noun they originally followed: *of the zodiac* (sentence 2), *in business* (sentence 7), *of fashion* (sentence 10), *in beauty culture* (sentence 11), *in marriage* (sentence 12), and *of a romantic nature* (sentence 14). Remember to change a plural noun to its singular form if it precedes another noun. Your first sentence will be as follows:

*His zodiac sign is the Scales.*

**25.** Rewrite the entire passage combining sentences 2 and 3, sentences 4 and 5, sentences 7 and 8, sentences 9 and 10, sentences 12 and 13, and sentences 14 and 15 using words like *who*, *which*, and *whose* or *although*, *since*, *when*, and *because*. Leave out the word *However* in sentence 13.

# The Light-Fingered Elephant

[1]Petal, the Philadelphia Zoo's 15-year-old African elephant, thought zookeeper Ed Recotta had some candy in his pocket. [2]Many zookeepers do carry candy, and the elephants just help themselves to the snack with their trunks while the zookeepers clean their cages. [3]Yesterday Petal's "snack" was Recotta's weekly paycheck.

[4]"I was hanging on her trunk trying to get it out of her mouth when help came," said Recotta. [5]Unfortunately, the check had already disappeared inside the four-ton animal. [6]Zoo officials wrote Recotta another check later that day, but the banks had closed, so he had to find himself a check-cashing place.

[7]Can you imagine this scene? [8]The zookeeper comes home late, and his wife says, "You're late. Where have you been?"

[9]The unfortunate man replies, "I couldn't help it. An elephant swallowed my paycheck!"

## Steps

1. Copy the entire passage but do not copy the sentence numbers. Skip every other line as you write. When you finish this composition, give it to your teacher or tutor immediately. Do *not* go on to Step 3 below.

3. Pretend that the zookeeper in the story above is a woman instead of a man. Rewrite the entire passage changing the name *Ed Recotta* to *Edith Recotta* in the first paragraph. Make all other necessary changes throughout your composition. Your first sentence will be as follows:

   *Petal, the Philadelphia Zoo's 15-year-old African elephant, thought zookeeper Edith Recotta had some candy in her pocket.*

## Manhattan Green

[1]People sometimes call Manhattan a forest of glass and steel. [2]However, any interested person can find real trees on many Manhattan streets. [3]People like George Bassat on West 85th Street acquire and take care of them. [4]This is how he does it.

February: [5]A sincere wish to improve the neighborhood prompts George to look into the possibility of planting trees. [6]He contacts the local block association. [7]The block association sends him a list of public-spirited merchants.

March: [8]George encourages the merchants to contribute to the new tree fund. [9]Some merchants give generous contributions. [10]George also asks local residents to give some money. [11]Although a few people ignore this request, most greet it enthusiastically.

April: [12]Finally the fund reaches the necessary amount. [13]George orders the new trees, and the nursery delivers and plants them.

May: [14]George puts up signs like "Curb your dog!" and "Please water me." [15]The trees make people a little happier, and George adds one more sign: "Smile! You are in a friendly neighborhood."

## Steps

**10.** Rewrite the entire passage in the present perfect tense, the tense that uses *have* or *has* before the main verb. Do not change anything in quotation marks. Your first sentence will be as follows:

*People have sometime called Manhattan a forest of glass and steel.*

**15.** Rewrite the entire passage changing every sentence except sentence 12 from the active voice to the passive voice. Do not change anything in quotation marks. Your first sentence will be as follows:

*Manhattan is sometimes called a forest of glass and steel.*

Remember to leave out the *by*-phrase (just as *by people* has been left out of the sample sentence above) unless you really need it to make the meaning of the sentence clear.

# Model Parents

[1]Children use their parents as models, whether the models are good or bad. [2]My neighbors are excellent examples.

[3]Mrs. Goodhouse is a conscientious housekeeper. [4]After she went to work yesterday, her children cleaned the apartment. [5]The eldest daughter took all the rugs outside and shook them. [6]The middle daughter did all the dishes, and the youngest daughter vacuumed. [7]The only boy in the family dusted and polished the furniture. [8]When the children finished their work, they put fresh flowers in a vase for their mother.

[9]Mrs. Frowze is a terrible housekeeper. [10]After she went to work yesterday, her children made a big mess. [11]One of them drank a soft drink and broke the bottle. [12]The glass wasn't swept up, and the stain ruined the rug. [13]The usual pile of garbage in the kitchen grew larger because the children ate bananas and oranges and threw the peels on the floor. [14]One child drew pictures on the wall and rode his bicycle through the crayons on the floor.

[15]Both mothers came home to a reflection of themselves and their habits, but only *one* of them was pleased!

# Steps

**6.** Rewrite the entire passage in the future tense using *will* at least once in every sentence. Do not change the first paragraph or sentences 3 and 9. Your second paragraph will begin as follows:

*Mrs. Goodhouse is a conscientious housekeeper. After she goes to work tomorrow, her children will clean the apartment.*

**9.** Rewrite the entire passage in the past perfect tense (*had* + participle). Do not change the first paragraph. Your second and third paragraphs will begin as follows:

*Mrs. Goodhouse is a conscientious housekeeper. When she came home from work yesterday, she saw that her children had cleaned the apartment.*

*Mrs. Frowze is a terrible housekeeper. When she came home from work yesterday, she saw that her children had made a big mess.*

# Nature Abused

[1]Our beautiful country is being destroyed by you and me. [2]If we are not stopped by new and stricter laws, the destruction could be completed in a few short years.

[3]Our problem has been stated again and again by the Sierra Club, the Wilderness Club, and other environmental groups. [4]We have been lulled to sleep by the false image of endless resources. [5]Our natural environment has been taken for granted. [6]This kind of ignorance has been displayed even by some of our so-called leaders. [7]The following statement was made by one of them: "If you've seen one redwood, you've seen them all."

[8]Strong antipollution and conservation laws must be passed by Congress. [9]Such laws must be enforced by federal, state, and local governments. [10]Finally our personal, individual concern has to be shown. [11]If it isn't expressed soon in day-to-day actions, we will be surrounded by, and buried in, our own garbage and wasted earth.

## Steps

**1.** Copy the entire passage, but don't copy the sentence numbers. Skip every other line as you write.

**16.** Rewrite the entire passage in the active voice. Look for the word *by* to find the subject for each new sentence or part of the new sentence. If you do not find the word *by*, think of a new subject that would be logical. Your first sentence will be as follows:

*You and I are destroying our beautiful country.*

**Note:** Step 16 is the *reverse* of Step 15.

# New York Is More

[1]Many people say that New York City has the world's biggest, tallest, most, and best of everything. [2]Whether you agree or disagree, you must admit that it is a remarkable collection of people, buildings and activities.

[3]First of all, New York has two of the tallest buildings in the world, the twin towers of the World Trade Center. [4]Each of them is 110 stories high. [5]Radio City Music Hall seats 6,200 people. [6]It is certainly the world's largest movie theater.

[7]As a center of commerce, New York has no equal. [8]There is an unending flow of goods into and out of the city. [9]Wall Street is the financial capital of the world. [10]It is the home of the stock exchange and many large banks.

[11]Fifth Avenue boasts an elegant array of clothing and jewelry stores. [12]Some customers get bills of $50,000 or more! [13]An afternoon on this tempting avenue can be a lot of fun but very expensive.

[14]New York also has a huge population. [15]There are more than seven million people in this rather small area. [16]Even if New York does not have the biggest and best of everything, it seems to have the *most* of everything crowded into one place!

# Steps

**2.** Rewrite the entire passage changing the words *remarkable* to *incredible* (sentence 2), *center* to *hub* (sentence 7), *unending* to *constant* (sentence 8), *elegant* to *fashionable* (sentence 11), *afternoon* to *hour* and *expensive* to *costly* (sentence 13), *huge* to *enormous* (sentence 14), and *more than* to *over* (sentence 15). Remember that sound determines whether you should use *a* or *an*.

**24.** Rewrite the entire passage combining sentences 3 and 4, sentences 5 and 6, sentences 9 and 10, and sentences 11 and 12 with words like *who, which, whose, where,* and *that*. Remember that sometimes you must put one sentence *inside* the other to make the new sentence correct.

# Old Bones

[1]Recently a crew of diggers uncovered some old bones. [2]They gave them to Michael Brinks, a teacher in the elementary school in that town. [3]Brinks was curious about the age of the bones. [4]He decided to send them to the University of Oregon for examination.

[5]Before he mailed the bones, he took them to school and showed them to his class of fifth graders. [6]He asked them how old they thought the bones were. [7]The children thought the bones came from an Ice Age horse. [8]Their teacher disagreed. [9]He didn't believe they were that old.

[10]Several weeks later, Brinks received a package that looked very official from the University of Oregon. [11]He opened it immediately. [12]He found the bones and a letter inside. [13]The letter said, "The bones in this package come from an ancient horse species which probably lived during the Ice Age."

## Steps

**6.** Pretend you are a fortune teller telling this story. Rewrite the entire passage except the quotation in sentence 13 in the future tense using *will* at least once in every sentence. Your first sentence will be as follows:

*Next month a crew of diggers will uncover some old bones.*

**20.** Rewrite the entire passage changing the underlined phrases and clauses to one or two words or to hyphenated words. Then place the new word(s) in front of the noun that the phrase or clause originally followed: *of diggers* (sentence 1), *in the elementary school* (sentence 2), *of fifth graders* (sentence 5), *that looked very official* (sentence 10), and *in this package* (sentence 13).

# Old Is Beautiful

[1]When I walk down Third Avenue, I love to peer into the windows of the little shops that sell old and beautiful things. [2]Since I often take my walks after closing time, I cup my hands against the windows to get a small look at the treasures inside. [3]I see things that tell a story without words, bits of history, often something that is clearly one of a kind. [4]Some things look as if they have not been cared for deeply in a long time, but I know their beauty is still there beneath their worn surface.

[5]This is how I feel about old people, too. [6]I know their value, and it hurts me when others miss it. [7]I was raised by my grandmother and given a deep sense of the value of experience. [8]My sister and I were taught to respect all people, regardless of their age, color, or creed. [9]My grandmother was loved by all the people around her because she was known to be a wise and kind woman, able to do things well even in her last years.

[10]Old people should be treated like fine gold. [11]They may be tarnished by age, but they can be polished with respect. [12]You might be surprised by their bright and shining qualities.

# Steps

**2.** Rewrite the entire passage changing the words *story* to *tale* (sentence 3), *worn* to *old* (sentence 4), *deep* to *abiding* (sentence 7), *wise* to *honest* (sentence 9), and *kind* to *affectionate* (sentence 17). Remember that sound determines whether you should use *a* or *an*.

**16.** Rewrite the entire passage changing only sentences 7, 8, 9, 10, and 12 to the active voice. Look for the word *by* to find the subject for each new sentence or part of the new sentence. If you do not find the word *by,* think of a new subject that would be logical. Sentence 7 will be as follows:

*My grandmother raised me and gave me a deep sense of the value of experience.*

**22.** Rewrite the entire passage condensing the sentences indicated below by replacing several words in each with *one* of the word forms below:

| | | | |
|---|---|---|---|
| sentence 1: | antique/antiques | sentence 4: | cherish/cherished |
| sentence 2: | glimpse/glimpsing | sentence 9: | competent/competence |
| sentence 3: | unique/uniqueness | sentence 12: | luster/lustrous |

**Note:** Sentence 1 can be written correctly in two ways, but the example below is the most concise way:

*When I walk down Third Avenue, I love to peer into the windows of the little antique shops.*

# One Thing I Like

[1]Last semester I asked my students in a class for basic writers to say one thing thy liked about their writing. [2]These are some of the responses they gave spontaneously.

Mr. R: [3]I like the fact that my writing is a mirror of my thoughts. [4]I can't lie when I write.

Mrs. B: [5]Sometimes I can think of a few ideas with real meaning. [6]I like that.

Mr. S: [7]Why are we talking about this?

Ms. A: [8]I think I know. [9]Some of us have never seen one good thing in our writing. [10]It won't do any good to get praise for it if we see it as the flattery of an anxious teacher. [11]*We* have to see something good in it.

[12]I then asked some students whose silence was rather noticeable to say one thing. [13]Mr. D. spoke with a tone of resentment in his voice.

Mr. D: [14]I feel the same way as Mr. R. [15]I can't lie in writing.

Ms. M: [16]Do you like that fact or dislike it? [17]If you like it, your writing will be better. [18]Give yourself a chance!

## Steps

**12.** Rewrite the entire passage in three paragraphs using reported speech. Do not change sentences 1 and 2, which are your first paragraph, or sentences 12 and 13, which begin your third paragraph. Your second paragraph will begin as follows:

*Mr. R. said that he liked the fact that his writing was a mirror of his thought.*

**13.** Rewrite the entire passage changing each portion of dialog into a separate paragraph of direct speech. Remember to add quotation marks, commas and phrases such as *Mr. R. said* to your composition. Your second paragraph will begin as follows:

*Mr. R. said, "I like the fact that my writing is a mirror of my thoughts. I can't lie when I write."*

**20.** Rewrite the entire passage changing the underlined phrases and clauses to one or two words or to hyphenated words. Then place the new word(s) in front of the noun that the phrase or clause originally followed: *for basic writers* (sentence 1), *they gave spontaneously* (sentence 2), *what real meaning* (sentence 5), *of an anxious teacher* (sentence 10), *whose silence was rather noticeable* (sentence 12), and *of resentment* (sentence 13). Remember that you need to find *a new form* for the key word in your original phrase or clause. Sometimes the new form needs an *-'s*, *-s'*, or *-ly* ending. Often you will end up with two words.

# Politics and Fashion

[1]According to a popular theory, politics always influences fashion. [2]We use the word "conservative," for example, just as frequently to describe a tie as to describe a politician.

[3]When the country is leaning to the right, designers drop hems, then raise them gradually to the knee. [4]They often use padding and a close-fitting waist to accent a "feminine" shape. [5]Women use more makeup and spend more time at the hairdressers. [6]Men avoid beards and sideburns and keep their hair short. [7]Crewcuts typify conservatism.

[8]When the country is more socially-conscious, people use clothing to express their identity and individualism. [9]Women may wear granny dresses and miniskirts to the same party. [10]We see longer, more natural hairstyles on both men and women, and many African-Americans no longer straighten their hair.

[11]What does it mean if an era seems to have no outstanding style? [12]Maybe if politics turn people off at that time, they don't use appearances to make a political statement.

## Steps

**1.** Copy the entire passage, but don't copy the sentence numbers. Skip every other line as you write.

**6.** Pretend you are predicting the relation of politics and fashion in the twenty-first century. Rewrite the entire passage except the first paragraph and sentence 11 in the future tense using *will* at least once in every sentence. The first sentence in your second paragraph will be as follows:

*When the country leans to the right, designers will drop hems, then raise them gradually to the knees.*

**15.** Rewrite the entire passage changing every sentence except sentence 11 from the active voice to the passive voice. Your first sentence will be as follows:

*According to a popular theory, fashion is always influenced by politics.*

**Note:** If a sentence has two parts, change only one of them to the passive voice.

# Professor Frazier's Class

[1]Everybody wants to be in Professor Frazier's class. [2]Many of the upperclassmen sign up for his sections because of his widespread reputation. [3]He treats all students fairly, and they can always count on his help and encouragement.

[4]Both class and small group discussions take place in Professor Frazier's class. [5]He believes in students talking to one another in groups. [6]All the discussions have a definite relation to students' interests. [7]Even the issues that cause argument—race, politics, morality—are brought up because he considers it useful to meet difficult topics openly and honestly.

[8]Clearly, Professor Frazier has all the necessary features of a good teacher. [9]Since he inspires his students, they often become deeply involved in their studies.

## Steps

**17.** Imagine that Professor Frazier is a terrible teacher instead of an excellent one. Rewrite the entire composition changing each sentence from the affirmative to the negative so that your composition says the opposite of what the model passage says. In some sentences, you can simply add the word *not*. In others, you will need other negative words like *no, no longer, nobody, none, neither ...nor,* etc. You may also change to the opposite meaning by changing an adjective. Your first sentence should be as follows:

*Nobody wants to be in Professor Frazier's class.*

**22.** Rewrite the entire passage condensing the sentences indicated by replacing several words in each with *one* of the word forms below:

| | | | |
|---|---|---|---|
| sentence 5: | interact/interaction | sentence 7: | confront/confrontation |
| sentence 6: | relevant/relevancy | sentence 7: | controversial/controversy |
| sentence 8: | essential/essentials | sentence 9: | invest/invested |

# Rich and Poor

[1]In the late 1970s, a steady decrease in the number of poor Americans marked the so-called war on poverty. [2]Most people saw this decrease as a natural result of our prosperity and expected it to go on indefinitely. [3]In 1979, however, newspapers noted a disturbing *increase* in the number of poor Americans. [4]Nothing stopped the reversal. [5]How did we lose this war without a real fight?

[6]First, people lost skilled jobs. [7]Big companies moved factories to Mexico, South Korea, and Taiwan. [8]Often employment agencies could offer skilled workers only unskilled jobs. [9]The situation forced steel workers to become security guards. [10]Obviously, their incomes dropped dramatically.

[11]Second, government gave people less help. [12]It cut back most social programs. [13]It put education and health care improvements on hold. [14]At the same time, the federal deficit grew steadily.

[15]Such changes do not affect all Americans equally. [16]A major journal of American business always publishes an interesting list of the 400 richest people in the country. [17]Recently, this list showed a sharp increase in the number of billionaires! [18]Clearly, the gap between rich and poor is growing.

## Steps

**2.** Rewrite the entire passage changing the words *steady* to *regular* (sentence 1), *natural* to *inevitable* and *go on* to *continue* (sentence 2), *disturbing* to *unfortunate* (sentence 3), *unskilled* to *service* (sentence 8), *dramatically* to *significantly* (sentence 10), and *interesting* to *useful* (sentence 16). Remember that sound determines whether you should use *a* or *an*.

**10.** Pretend that all these things have happened recently. Rewrite the entire passage except sentences 1 and 2 in the present perfect tense, the tense that uses *have* or *has* before the main verb.

*Since 1979, however, newspapers have noted a disturbing increase in the number of poor Americans.*

**15.** Rewrite the entire passage changing every sentence except sentences 4, 10, 14, and 18 from the active voice to the passive voice. Your first sentence will be as follows:

*In the late 1970s, the so-called war on poverty was marked by a steady decrease in the number of poor Americans.*

**Note:** Rewrite the negative sentences 4 and 15 as naturally as possible.

# Rock Rebirth

[1]In the mid-eighties, rock music came alive again. [2]When Michael Jackson made his *Thriller* album in 1983, even old people in their forties went out and bought it. [3]The music video business arose almost entirely out of the album's hit single "Beat It." [4]Teenagers began coming home from school and turning on MTV (music television). [5]Although discos did not disappear altogether, their focus changed from a showy floor to a large screen on which the latest music videos could be shown.

[6]The music itself changed, too. [7]Some of it got sharper, some of it got sweeter, but the beat developed in a lot of different directions. [8]That insistent, and eventually boring, disco beat gave way to an extensive variety of rhythms.

[9]One of the high points of the rock rebirth was a major event of 1985: the recording of "We Are the World" by an ensemble of about 50 rock stars, young and old, black and white, to help starving people in Africa. [10]They showed that rock was alive and well, and its heart was beating for more than fun and money.

## Steps

**2.** Rewrite the entire passage changing the words *turning on* to *watching* (sentence 4), *showy* to *elaborate* and *large* to *huge* (sentence 5), *a lot of* to *lots of* (sentence 7), *extensive* to *wide* (sentence 8), *major* to *important* (sentence 9), and *ensemble* to *group* (sentence 9). Remember that sound determines whether you should use *a* or *an*.

**6.** Pretend you are writing this story in the seventies and predicting the future. Rewrite the entire passage in the future tense using *will* at least once in every sentence. Do not change the first paragraph or sentences 3 and 9. Your second paragraph will begin as follows:

*In the mid-eighties, rock music will come alive again.*

**Note:** Underline the word *Thriller* (sentence 3) to show it is a music album.

**9.** Rewrite the entire passage in the past perfect tense (*had* + participle). Do not change sentence 2, the end of sentence 5, or sentence 10. Your first sentence will be as follows:

*By the mid-eighties, rock music had come alive again.*

# Rush Hour Blues

[1]Why does the commuter frequently look so miserable? [2]Here is the sad story of one railroad commuter. [3]He is a victim of the rush hour blues.

[4]He gets up at 6:00 A.M. and eats a quick breakfast. [5]Then he drives himself to the train station. [6]He arrives on time, but his train doesn't. [7]When it finally comes, he squeezes on and finds there are no more seats. [8]He has to stand with his briefcase between his knees. [9]There is simply no room to put it down. [10]Suddenly, a gust of cold air hits him in the face. [11]The window is broken! [12]He remembers the previous summer. [13]At that time, the windows didn't even open.

[14]The conductor makes his way through the crowd and asks for tickets. [15]The commuter looks for his ticket. [16]He drops everything clumsily in the search. [17]The conductor grumbles impatiently.

[18]Finally the train reaches its destination. [19]The commuter is already exhausted. [20]He says to himself, "What a way to start the day!"

# Steps

**4.** Rewrite the entire composition changing the word *commuter* to *commuters* wherever it appears. This means that you will be writing about many commuters instead of just one throughout your composition. Your first three sentences will be as follows:

*Why do commuters frequently look so miserable? Here is the sad story of railroad commuters. They are victims of the rush hour blues.*

**7.** Pretend that the story above actually happened to one commuter. Rewrite the entire passage changing everything except the first paragraph an the quotation in the last sentence to the past tense. The first sentence in your second paragraph will be as follows:

*He got up at 6:00 A.M. and ate a quick breakfast.*

**26.** Rewrite the entire passage combining sentence 2 and 3, sentences 4 and 5, sentences 8 and 9, sentences 12 and 13, sentences 15 and 16, and sentences 18 and 19 in *the shortest and clearest way possible.* Do not change or leave out any information about your topic.

# The Schoolyard

[1]Whoever said that childhood is simple and happy? [2]If you watch children playing after school, you begin to get some idea of their feelings.

[3]In one corner of the schoolyard, two teams play basketball. [4]One player leaps to the hoop and smashes the ball through it. [5]His teammates cheer him on. [6]Meanwhile, a boy all alone watches the action with close attention. [7]His body is completely still, but his eyes follow every movement of the players. [8]Obviously, he longs to join them, but he is being ignored completely.

[9]In another corner, some girls stand in a tight little circle around one girl. [10]She imitates a teacher who passes by while leaving school. [11]Her friends giggle, and she makes the most of the attention she gets. [12]Two other girls watch nearby. [13]They make a face in disapproval of her behavior.

[14]Only the surface shows. [15]Somewhere deeper, thoughts race, feelings are hurt, friendships are tested. [16]Some children learn more in the schoolyard than in school.

## Steps

**8.** Pretend that all these things are happening right now. Rewrite the entire passage changing everything after the first paragraph to the present continuous tense, which uses a form of the auxiliary *be* and an *-ing* form of the main verb. Use at least one *-ing* form in every sentence except the first part of sentence 7. The first sentence of your second paragraph will be as follows:

*In one corner of the schoolyard, two teams are playing basketball.*

**21.** Rewrite the entire passage using the words below to replace *two or more words* in the sentences indicated. Remember to add a small word if necessary to make the new word fit in correctly.

| | | | | | |
|---|---|---|---|---|---|
| sentence 2: | **sense** | sentence 7: | **immobile** | sentence 10: | **departing** |
| sentence 6: | **intently** | sentence 9: | **huddle** | sentence 13: | **frown** |

Sentence 2 will be as follows:

*If you watch children playing after school, you begin to get a sense of their feelings.*

# Scorpions

[1]Scorpions are people who were born under the zodiac sign of the Scorpion (October 23 to November 21). [2]Their main characteristic is intensity—like the sting of a scorpion. [3]They are represented by artists of great fame such as Bizet, Picasso, Dostoyevsky, Keats, and Turgenev.

[4]Scorpions have both strong virtues and strong vices. [5]On the positive side, they are very serious and energetic people. [6]They are usually very successful in their life's work. [7]They show their outstanding abilities as artists and scientists. [8]On the negative side, they must guard against touchiness and cruelty. [9]Also, they have a tendency to make fun of things. [10]They treat love seriously. [11]However, their intense love can easily turn to jealousy or hate if the loved one gives them any reason for it.

[12]Fortunately, Scorpions' ability to control themselves is unusually strong. [13]They can handle their powerful feelings. [14]They hardly ever lose their composure completely.

# Steps

**5.** Rewrite the entire passage changing the word *Scorpions* to *a Scorpion* wherever it appears. You will be writing about one person instead of many, and you can call the person "he," or "she," but once you choose one of those words, you must stick with it throughout your composition. Your first sentence will be as follows:

*A Scorpion is a person who was born under the zodiac sign of the Scorpion (October 23 to November 21).*

**21.** Rewrite the entire passage using the words below to replace *two or more words* in the sentences indicated.

| | | | | | |
|---|---|---|---|---|---|
| sentence 3: | renowned | sentence 9: | mock | sentence 12: | self-control |
| sentence 7: | excel | sentence 11: | provokes | sentence 14: | seldom |

Sentence 3 will be as follows:

*They are represented by renowned artists such as Bizet, Picasso, Dostoyevsky, Keats and Turgenev.*

**23.** Rewrite the entire passage combining sentences 6 and 7, sentences 8 and 9, sentences 10 and 11, and sentences 13 and 14 with the words *and*, *but*, or *so*. Leave out the word *Also* in sentence 9 and the word *However* in sentence 11. Make your new sentences as clear and concise as possible.

# Six Cats

[1]Elliot was 45 years old, unmarried, and miserable. [2]He was living with his mother and her six cats in a small apartment. [3]Although he liked his mother, he hated her cats. [4]They slept in his bed and made him sneeze terribly.

[5]One day Elliot met Evelyn, a reference librarian, and everything changed.

Elliot: [6]Evelyn, I love you, and I want to marry you very soon.

Evelyn: [7]That sounds wonderful.

Elliot: [8]There are a few things I have to know first, however.

Evelyn: [9]Ask me anything, dear.

Elliot: [10]Have you been looking for a man like me?

Evelyn: [11]Yes, and I'm sure I've found him.

Elliot: [12]What will you do if I lose all my hair tomorrow?

Evelyn: [13]I'll still love you. You can count on that.

Elliot: [14]Do you have any questions for me?

Evelyn: [15]No, but I hope you love cats as much as you love me. [16]My six cats are afraid to sleep alone, so they always sleep with me.

## Steps

**12.** Rewrite the entire passage in two paragraphs using reported speech in the second paragraph. Your second paragraph will begin as follows:

*One day Elliot met Evelyn, a reference librarian, and everything changed. Elliot told Evelyn he loved her and wanted to marry her very soon.*

**13.** Rewrite the entire passage changing each portion of dialog into a separate paragraph of direct speech. Remember to add quotation marks, commas and phrases such as *Elliot said* to your composition. Your third paragraph will be as follows:

*Elliot said, "Evelyn, I love you, and I want to marry you very soon."*

# Spendthrifts

[1]I have never been able to make sense of my attitude toward money. [2]I can walk into a department store and spend $1,000 on a suit, then go home and squeeze three cups of tea out of one teabag! [3]Am I a spendthrift, a miser, or both?

[4]A spendthrift is a person who likes to spend money. [5]She always buys things without regard to cost. [6]All her spending gives her pleasure, so she indulges herself with shopping sprees. [7]She is both warmhearted and generous. [8]She has a lot of friends because she often treats everybody to drinks and meals. [9]She would even give or lend money to her worst enemy! [10]Some people can accept a spendthrift's habits very easily. [11]They consider such a person immature, but they enjoy being with her, nevertheless.

[12]Are you a little like the person just described? [13]If you are one of the big spenders of the world, you will have debts, but you may have a lot of fun, too.

# Steps

**3.** Imagine that the spendthrift in the passage is a man instead of a woman. Rewrite the entire passage making the necessary changes in the second paragraph only. The first two sentences of your second paragraph will be as follows:

*A spendthrift is a person who likes to spend money. He always buys things without regard to cost.*

**4.** Rewrite the entire passage changing the words *a spendthrift* to *spendthrifts* in the second paragraph only. This means that you will be writing about many spendthrifts instead of just one throughout your composition. Be careful with the possessive form in sentence 10. Your first sentence will be as follows:

*Spendthrifts are people who like to spend money.*

**17.** Rewrite the entire passage changing the words *spendthrifts* or *a spendthrift* to *misers* or *a miser* in the title and in the second paragraph so that you are writing about the opposite kind of person from a spendthrift. Every sentence in the second paragraph should have at least one negative like *not*, *no*, *no longer*, *nobody*, *none*, *neither ... nor*, etc. The first sentence of your second paragraph will be as follows:

*A miser is a person who doesn't like to spend money.*

# A Thanksgiving Celebration

[1]Dick Barnett is a man who loves to cook. [2]Every year on Thanksgiving, he gets up at 6:00 A.M. to prepare for his family celebration. [3]He vacuums the floor, dusts the furniture, and puts away unnecessary things. [4]He takes his turkey out of the refrigerator at about 10:00 A.M. and makes a delicious stuffing to put inside it. [5]He sets the oven at 400°, and when it's preheated, he puts the turkey in and turns the temperature down to 325°. [6]Then he prepares all the vegetables. [7]He usually bakes bread the day before because he doesn't have time to do everything on Thanksgiving Day.

[8]His family arrives between 2:00 and 3:00 P.M. [9]His sister-in-law always brings apple cider and a pie. [10]His niece sets the table, and his nephew carves the turkey. [11]Then all of them sit down to eat. [12]And how they love to eat!

[13]After the main part of the meal, the whole family takes a walk before they can eat dessert. [14]Dick gives his family most of the leftovers because he doesn't trust himself with so much food in the house.

## Steps

**3.** Rewrite the entire passage changing the name *Dick Barnett* to *Sally Barnett* in the first paragraph. Make all other necessary changes throughout your composition. Your first sentence will be as follows:

*Sally Barnett is a woman who loves to cook.*

**4.** Rewrite the entire passage changing the name *Dick Barnett* to *Dick and Judy Barnett*. This means that you will be writing about a couple instead of just one man, and you should continue writing about those two people throughout your composition. Your first two sentences will be as follows:

*Dick and Judy Barnett are people who love to cook. Every year on Thanksgiving, they get up at 6:00 A.M. to prepare for their family celebration.*

**Note:** This step has more than 30 changes! If you have difficulty, your teacher or tutor can assign a Step 4a, which has the same kinds of changes but not as many.

**7.** Pretend that Dick Barnett was your neighbor who died several years ago. Rewrite the entire passage in the past tense. Your first sentence will be as follows:

*Dick Barnett was a man who loved to cook.*

# The Throwaway Society

[1]In his book *Future Shock*, author Alvin Toffler writes that America has become a throwaway society. [2]Cardboard milk containers and rockets are only two examples. [3]Such products are created for short-term or one-time use. [4]They are becoming more numerous and more important to modern living. [5]Toffler thinks that man's relationship with things will grow increasingly temporary.

[6]As proof of this trend in our daily lives, Toffler tells us to look at paper napkins and tissues, disposable diapers and nonreturnable bottles and cans. [7]Vegetables are sold in plastic bags. [8]The bags can be dropped into a pot of boiling water and thrown away after cooking. [9]Whole dinners are heated in throwaway trays. [10]They are even served in them. [11]All these things are quickly used up. [12]Then they are casually eliminated. [13]In Toffler's view, the American home has become little more than a large processing plant.

[14]Toffler claims that his countrymen are developing throwaway values to match their throwaway products. [15]He says that easy disposability leads to shorter man-thing relationships. [16]People were once linked to a few objects for a long time. [17]Now they are linked to many objects briefly.

## Steps

**11.** Imagine that this passage is about the first edition of the book *Future Shock*. Rewrite the entire passage in the past tense. Your first sentence will be as follows:

*In the first edition of his book Future Shock, author Alvin Toffler wrote that America had become a throwaway society.*

**Note:** The book title in sentence 1 should be *underlined* in your composition, as the example shows.

**14.** Rewrite the entire passage changing all reported speech to direct speech. You must decide what the speaker's exact words are and put quotation marks around them. Your first sentence will be as follows:

*In his book Future Shock, author Alvin Toffler writes, "America has become a throwaway society.*

**26.** Rewrite the entire passage combining sentence 2, 3, and 4, sentences 7 and 8, sentences 9 and 10, sentences 11 and 12, and sentences 16 and 17 in *the shortest and clearest way possible*. Do not change or leave out any information about your topic.

# Visitors

[1]Every year millions of people visit the United States. [2]Many come on business, some for sight-seeing, and others to see family members in different cities. [3]No matter what their reasons are, they are bound to meet surprises on a first visit.

[4]Most visitors are surprised by the pace of American cities. [5]They see people walking fast, talking fast, and eating fast. [6]Yet it seems to take forever to get through downtown traffic via public transportation. [7]Visitors are fascinated by the most spectacular skyscrapers with their clean lines of glass and steel. [8]But looking down, they find streets that are dirty and cluttered, always under some kind of construction or repair. [9]If the visitors do not speak English, they have a hard time making themselves understood. [10]They miss the multilingual signs and employees found in other cities. [11]At the same time, they hear more languages around them than anywhere else in the world.

[12]What impression do these visitors take home? [13]Maybe they say the typical thing to their friends, "It's a great place to visit, but I wouldn't want to live there."

# Steps

**1.** Copy the entire passage, but do not copy the sentence numbers. Skip every other line as you write.

**5.** Rewrite the entire passage changing the words *Most visitors* to *The average visitor* in sentence 4. You will be writing about one person instead of many people, and you can call the person "he," or "she," but once you choose one of those words, you must stick with it throughout your composition. Your second paragraph will begin as follows:

*The average visitor is surprised by the pace of American cities.*

**7.** Rewrite the entire passage changing the words *Every year* to *Last year* in sentence 1. This means that you will be writing in the past tense throughout your composition. Your first sentence will be as follows:

*Last year millions of people visited the United States.*

**Note:** Do not change any of the words in the quotation in sentence 13.

# Wheels

[1]Americans have a passion for anything on wheels. [2]A person spends a good part of his infancy in carriages and strollers. [3]Later he can have his first self-propelled wheels in the form of roller skates, a bicycle, or a skateboard. [4]As an adult, his choice of wheels is wide and still growing.

[5]Mopeds are a familiar sight on city and suburban streets. [6]They are basically motorized bicycles. [7]According to consumer magazines, they have both advantages and disadvantages. [8]They score high on operating costs and fuel conservation. [9]They get 100 miles to a gallon of gas. [10]Furthermore, they are easy to park. [11]Some states still do not require moped owners to have insurance or protection such as helmets. [12]This situation is convenient for owners but also dangerous. [13]Mopeds travel at only 20 to 30 miles per hour. [14]This speed is enough to cause serious injury in an accident.

[15]Some people say mopeds are the perfect compromise between a bicycle and a motorcycle. [16]Others feel they run a poor second to either one. [17]Happy sales representatives say, [18]"Just look at the figures. [19]You'll see a lot more people like them than dislike them. [20]They're selling like crazy!"

# Steps

**1.** Copy the entire passage, but do not copy the sentence numbers. Skip every other line as you write.

**5.** Rewrite the entire passage changing the word *mopeds* to *a moped* wherever it appears. You will be writing about one typical moped instead of all mopeds throughout your composition. The first two sentences of your second paragraph will be as follows:

*The moped is a familiar sight on city and suburban streets. It is basically a motorized bicycle.*

**25.** Rewrite the entire passage using words like *who*, *which*, and *whose* or *although*, *since*, *when*, and *because* to combine six out of seven of the following pairs of sentences: sentences 2 and 3, sentences 5 and 6, sentences 8 and 9, sentences 11 and 12, sentences 13 and 14, sentences 15 and 16, and sentences 18 and 19. Leave out the word *Later* in sentence 3 if you combine sentences 2 and 3.

# Who's Brad Pitt?

[1]Recently I asked some of my older friends what they thought of Brad Pitt. [2]Some of them looked as if they wondered why I was asking, and other seemed not to know whom I was talking about. [3]These were some of their responses.

Carrie: [4]Who's he?

Ethel: [5]I've never heard of him. [6]Is he the one that was in "Forrest Gump"?

[7]I told my friends I was talking about one of the hottest young actors in movies, and I named some of his films.

Florence: [8]I know who you mean! [9]He's that good-looking guy everyone is crazy about.

Henry: [10]Do you really think he's good-looking? [11]He acts as if he's in love with himself.

Bart: [12]I would, too, if I looked like him.

Roslyn: [13]You men sound envious of that young fellow. [14]Grow up!

## Steps

**4.** Rewrite the entire passage, including the title, changing the name *Brad Pitt* to *Brad Pitt and Christian Slater.* This means that you will be writing about two movie stars instead of just one throughout your composition. Your first sentence will be as follows:

*Recently I asked some of my older friends what they thought of Brad Pitt and Christian Slater.*

**12.** Rewrite the entire passage in four paragraphs using reported speech. You will have to rewrite the first two people's remarks as one paragraph and the last four as one paragraph, too. Your second paragraph will begin as follows:

*Carrie asked who he was.*

**13.** Rewrite the entire passage changing each portion of dialog into a separate paragraph of direct speech. Remember to add quotation marks, commas and phrases such as *Carrie said* to your composition. Your second paragraph will begin as follows:

*Carrie asked, "Who's he?"*

# Writing Well

[1]In his book *What Do I Do Monday?*, John Holt talks about problems college students are having with writing. [2]He says that in order to write well, young people will have to learn how to talk long and seriously to a friend they can trust. [3]If they are able to express themselves through speaking, they will also become writers with a great deal of fluency.

[4]Holt says that teachers can encourage good writing by setting up classrooms where conversations among friends will take place. [5]In Holt's view, there are very few writing classrooms with such encouragement. [6]In fact, many teachers give the impression that talking and writing are for manipulating others. [7]Holt thinks that is why many students in universities believe that it is not possible to use words honestly. [8]Instead, they feel all speaking and writing involves lying. [9]They have become suspicious of words in print—and sometimes of words in general.

## Steps

**11.** Imagine this passage is about the first edition of the book *What Do I Do Monday?* Rewrite the entire passage in the past tense. Your first sentence will be as follows:

*In the first edition of his book <u>What Do I Do Monday?</u>, John Holt talked about problems college students were having with writing.*

**Note:** The book title in sentence 1 should be *underlined* in your composition, as the example shows.

**14.** Rewrite the entire passage changing all reported speech to direct speech. You must decide what the speaker's exact words are and put quotation marks around them. Your first sentence will be as follows:

*In his book <u>What Do I Do Monday?</u>, John Holt talks about problems college students are having with writing. He says, "In order to write well, young people have to learn how to talk long and seriously to a friend they can trust.*

**19.** Rewrite the entire passage changing the following phrases and clauses to *a shorter form* that can be placed before the noun they originally followed: *they can trust* (sentence 2), *with a great deal of fluency* (sentence 3), *among friends* (sentence 4), *with such encouragement* (sentence 5), *in universities* (sentence 7), and *in print* (sentence 9). In your first change, you have these two possibilities:

*...a friend they can trust → a trustworthy friend or a trusted friend*

# The Yenta

[1]Neighborhood yentas are well-known women. [2]They spend most of their time watching people around them. [3]"Yenta" is a Yiddish word. [4]It means busybody or gossip. [5]The yentas earn this title. [6]Nobody on their street is safe from their eyes and tongues.

[7]Yentas certainly are not bad people. [8]They pass on messages and advice. [9]They give up-to-the-minute weather reports. [10]They know who is doing what. [11]They see, hear, and know all and usually repeat it. [12]They have appointed themselves neighborhood reporters and guardians.

[13]Some of the yentas' neighbors accuse them of being so concerned with local affairs that they neglect their own. [14]Sometimes, however, a child has to be found, or a mugging has to be reported. [15]Then the yentas' services are invaluable. [16]Every neighborhood grudgingly appreciates its yentas. [17]It doesn't matter what their color, creed, or accent is.

# Steps

**5.** Rewrite the entire passage changing the word *yentas* to *the yenta* wherever it appears. You will be writing about one woman instead of many women throughout your composition. Your first sentence will be as follows:

*The neighborhood yenta is a well-known woman.*

**7.** Pretend that you are writing fifty years from now when yentas are not found in the neighborhoods any longer. Rewrite the entire passage in the past tense, but do not change sentences 3 or 4. Your first sentence will be as follows:

*Years ago, neighborhood yentas were well-known women.*

**26.** Rewrite the entire passage combining sentences 1 and 2, sentences 3 and 4, sentences 5 and 6, sentences 8, 9, and 10, sentences 14 and 15, sentences 16 and 17 in *the shortest and clearest way possible.* Do not change or leave out any information about your topic.

# Zero Hour

[1]An astronaut is sitting tensely in a command module. [2]He is waiting for zero hour, the moment of lift-off. [3]Some thought of danger must be with him at this time. [4]Still, he remains calm.

[5]Long before the big moment arrives, the astronaut is put through a rigorous training program. [6]He receives instruction in all space-related subjects. [7]He also learns through simulation of space flight. [8]His body must be in excellent condition before a real flight.

[9]Three days before launching, he starts a special diet. [10]During the last 24 hours, he is isolated from his family to avoid emotional farewells. [11]The isolation also encourages maximum concentration.

[12]When zero hour is only three hours away, he takes an elevator to the top of the spaceship and enters the command module. [13]He straps himself into his seat. [14]When he has checked everything with Mission Control, there is nothing to do but wait. [15]He tries to relax. [16]If he doesn't succeed, can you blame him?

# Steps

**3.** Imagine that the astronaut in the passage is a woman instead of a man. Rewrite the entire passage making the necessary changes. Your first two sentences will be as follows:

*An astronaut is sitting tensely in a command module. She is waiting for zero hour, the moment of lift-off.*

**4.** Rewrite the entire composition changing the words *An astronaut* to *Two astronauts* in sentence 1. This means that you will be writing about two men instead of one man throughout your composition. Your first sentence will be as follows:

*Two astronauts are sitting tensely in a command module.*

**23.** Rewrite the entire passage combining sentences 1 and 2, sentences 3 and 4, sentences 6 and 7, sentences 10 and 11, sentences 12 and 13, and sentences 14 and 15 with the words *and*, *but*, or *so*. You can leave out words like *still* and *also*. Make your new sentences as clear and concise as possible.

## Student Record Sheet

| No. | Date | Title of Passage | Step(s) | Errors |
|---|---|---|---|---|
| 1 | | | | |
| 2 | | | | |
| 3 | | | | |
| 4 | | | | |
| 5 | | | | |
| 6 | | | | |
| 7 | | | | |
| 8 | | | | |
| 9 | | | | |
| 10 | | | | |
| 11 | | | | |
| 12 | | | | |
| 13 | | | | |
| 14 | | | | |
| 15 | | | | |
| 16 | | | | |
| 17 | | | | |
| 18 | | | | |
| 19 | | | | |
| 20 | | | | |
| 21 | | | | |
| 22 | | | | |
| 23 | | | | |
| 24 | | | | |
| 25 | | | | |
| 26 | | | | |
| 27 | | | | |
| 28 | | | | |
| 29 | | | | |
| 30 | | | | |
| 31 | | | | |

## Student Record Sheet

| No. | Date | Title of Passage | Step(s) | Errors |
|---|---|---|---|---|
| 32 | | | | |
| 33 | | | | |
| 34 | | | | |
| 35 | | | | |
| 36 | | | | |
| 37 | | | | |
| 38 | | | | |
| 39 | | | | |
| 40 | | | | |
| 41 | | | | |
| 42 | | | | |
| 43 | | | | |
| 44 | | | | |
| 45 | | | | |
| 46 | | | | |
| 47 | | | | |
| 48 | | | | |
| 49 | | | | |
| 50 | | | | |
| 51 | | | | |
| 52 | | | | |
| 53 | | | | |
| 54 | | | | |
| 55 | | | | |
| 56 | | | | |
| 57 | | | | |
| 58 | | | | |
| 59 | | | | |
| 60 | | | | |
| 61 | | | | |
| 62 | | | | |

## Sequence of Passages on Each Step

| | | | |
|---|---|---|---|
| Step 1 | *Copy.*<br>*(Writing Conventions)* | a. The Light-Fingered Elephant<br>b. Coffee Breakthrough<br>c. Politics and Fashion<br>d. Capricornians | e. Nature Abused<br>f. Wheels<br>g. Bureaucracy<br>h. Visitors |
| Step 2 | *Substitute a/an, etc.* | a. New York Is More<br>b. Late Night City<br>c. Detectives<br>d. Central Park | e. Fire and I<br>f. Rock Rebirth<br>g. Rich and Poor<br>h. Old Is Beautiful |
| Step 3 | *Gender Changes* | a. A Good Friend<br>b. Cancerians<br>c. Spendthrifts | d. Zero Hour<br>e. A Thanksgiving Celebration<br>f. The Light-Fingered Elephant |
| Step 4 | *Singular → Plural* | a. A Thanksgiving Celebration*<br>b. Zero Hour<br>c. Who's Brad Pitt?<br>d. Librans | e. Detectives<br>f. Spendthrifts<br>g. Rush Hour Blues<br>h. Changing Roles |
| Step 5 | *Plural → Singular* | a. Blue Collar*<br>b. The Yenta<br>c. Scorpions<br>d. Fire and I | e. Capricornians<br>f. Keep a Cat<br>g. Wheels<br>h. Visitors |
| Step 6 | *Future Tense* | a. Rock Rebirth<br>b. Model Parents<br>c. Old Bones | d. Cancerians<br>e. Guest of Honor<br>f. Politics and Fashion |
| Step 7 | *Simple Past Tense* | a. Visitors<br>b. A Thanksgiving Celebration<br>c. Keep a Cat | d. Rush Hour Blues<br>e. The Yenta<br>f. Blue Collar |
| Step 8 | *Present Continuous Tense* | a. The Schoolyard<br>b. Fire Alarm<br>c. Block Associations | d. Central Park<br>e. Late Night City<br>f. Antibilingualism |
| Step 9 | *Past Perfect Tense* | a. Guest of Honor<br>b. Model Parents | c. Rock Rebirth |
| Step 10 | *Present Perfect Tense* | a. Antibilingualism<br>b. Block Associations<br>c. Fire Alarm | d. Rich and Poor<br>e. Manhattan Green<br>f. Changing Roles |
| Step 11 | *Present → Past Reported Speech (Sequence of Tenses)* | a. A Letter Home<br>b. Big Business | c. Writing Well<br>d. The Throwaway Society |

* If a student has excessive difficulty with the first Step 4 or 5, assign one of these easier steps, then go *back* to the regular ones.

| Steps 4a and 4b | Steps 5a and 5b |
|---|---|
| a. The American Eagle<br>b. Eating Well in L.A. | a. Blockbusters<br>b. Hyphenated Americans |

## Sequence of Passages on Each Step *(cont'd)*

| | | | |
|---|---|---|---|
| Step 12 | *Dialog → Reported Speech* | a. Six Cats<br>b. One Thing I Like | c. Don't Run Away<br>d. Who's Brad Pitt? |
| Step 13 | *Dialog → Direct Speech* | a. Who's Brad Pitt?<br>b. Don't Run Away | c. One Thing I Like<br>d. Six Cats |
| Step 14 | *Reported Speech → Direct Speech* | a. Big Business<br>b. The Throwaway Society | c. Writing Well<br>d. A Letter Home |
| Step 15 | *Active → Passive Voice* | a. Bureaucracy<br>b. Manhattan Green<br>c. Rich and Poor | d. Politics and Fashion<br>e. Guest of Honor |
| Step 16 | *Passive → Active Voice* | a. Nature Abused<br>b. Colleges Today | c. Leaders<br>d. Old Is Beautiful |
| Step 17 | *Affirmative → Negative* | a. Professor Frazier's Class<br>b. Give It Up | c. Spendthrifts<br>d. A Good Friend |
| Step 18 | *Noun Adjuncts* | a. Block Associations<br>b. Librans | c. Detectives<br>d. A Letter Home |
| Step 19 | *Adjectivals* | a. Writing Well<br>b. Cancerians | c. Colleges Today<br>d. Big Business |
| Step 20 | *Adjectivals & Adverbials* | a. Keep a Cat<br>b. One Thing I Like | c. Old Bones<br>d. Blue Collar |
| Step 21 | *Concise Word Choices* | a. Scorpions<br>b. Changing Roles | c. The Schoolyard<br>d. Eating Well in L.A. |
| Step 22 | *Word Forms* | a. Old Is Beautiful<br>b. Don't Run Away | c. Leaders<br>d. Professor Frazier's Class |
| Step 23 | *Compound Sentences* | a. Capricornians<br>b. Fire Alarm | c. Scorpions<br>d. Zero Hour |
| Step 24 | *Adjective Clauses* | a. Central Park<br>b. Leaders | c. Antibilingualism<br>d. New York Is More |
| Step 25 | *Adjective & Adverbial Clauses* | a. Fire and I<br>b. Wheels | c. Librans<br>d. Give It Up |
| Step 26 | *All Sentence Combining* | a. The Throwaway Society<br>b. Coffee Breakthrough | c. Rush Hour Blues<br>d. The Yenta |

# 26 STEPS Controlled Composition for Intermediate and Advanced Language Development

Third Edition

by Linda Ann Kunz

These product oriented writing texts use realistic model passages with appropriate vocabulary to help high school, college, and adult ESL/EFL students learn the important features of writing in grammatically correct English. Students in a class can work at their own pace and competence level to become familiar with the grammar and the mechanics of writing. Now with new and updated model passages and a design that is easier to follow, these texts maintain the features that have made them classics: comfortable readability, controlled vocabulary, and general interest topics as models for controlled composition tasks.

- **10 Steps** presents 58 model writing passages. Students read and copy short writing passages, then follow a series of steps involving graduated tasks such as rewriting, changing tenses, combining sentences, and more.
- **26 Steps** features 52 model writing passages. Students practice paragraphing, spelling, clauses, the perfect tenses, titles, beginnings, middles and endings, punctuation, proofreading and a variety of higher level tasks.



PRENTICE HALL REGENTS
A VIACOM COMPANY
Upper Saddle River, NJ 07458

ISBN 0-13-458787-1

9 780134 587875 90000