

# **SENTENCE-COMPOSING TOOLS: PHRASE REVIEW**

**Absolute Phrases  
Appositive Phrases  
Participial Phrases  
Gerund Phrases  
Infinitive Phrases**

**Personal Copy**

**Name:** \_\_\_\_\_

These exercises came in part from the following:

Killgallon, Don and Jenny. *Grammar for Middle School: A Sentence-Composing Approach*. Portsmouth: Heinemann, 2006. Print.  
Killgallon, Don and Jenny. *Grammar for High School: A Sentence-Composing Approach*. Portsmouth: Heinemann, 2007. Print.

## Sentence-Composing Tools: Absolute Phrase

### Definition:

A sentence part describing the rest of the sentence in which it appears. Absolutes are *almost* complete sentences. As a test, you can make every absolute a sentence by adding *was* or *were*.

**Example:** He sat down at the table, **the cup in both hands**, and tried to drink.  
Hal Borland, *When the Legends Die*

**Test:** The cup *was* in both hands.

Another way to identify an absolute is that often absolutes begin with these words: *my, his, her, its, our, their* (possessive pronouns). The pronoun can be stated or implied.

### Examples:

*Visible possessive pronouns:* The old willow tree was enormous, **its sprawling branches going up like reaching arms with many long-fingered hands**. (The word *its* is visible before sprawling branches, stated not implied.)

J.R.R. Tolkien, *The Lord of the Rings*

*Invisible possessive pronoun:* An old man was standing before them, **wide, pale eyes shining like moons through the gloom of the shop**. (The word *his* is invisible before wide, pale eyes, implied not stated.)

J.K. Rowling, *Harry Potter and the Sorcerer's Stone*

### Single Absolutes:

1. Radley had been leaning against the wall when I came into the room, **his arms folded across his chest**.

Harper Lee, *To Kill a Mockingbird*

2. **His heard beating very fast**, Harry stood listening to the chilly silence.

J.K. Rowling, *Harry Potter and the Chamber of Secrets*

### Multiple Absolutes:

1. **The newcomers so forlorn, and the old dog team so worn out**, the outlook was anything but bright.

Jack London, *The Call of the Wild*

2. Mr. Barnett, **his face red and eyes bulging**, immediately pounced on her.

Mildred D. Taylor, *Roll of Thunder, Hear My Cry*

## **PRACTICE 1: MATCHING**

Match the absolute phrases with the sentences. Write out each sentence, inserting the absolute phrases at the caret (^) and underlining them.

### **Sentences:**

1. ^, Billy laid the peanut-butter-and-fried-worm sandwich down on the table.  
~Thomas Rockwell, *How to Eat Fried Worms*
2. Calvin, ^, did not relax his hold.  
~Madeleine L'Engle, *A Wrinkle in Time*
3. At last, ^, she got up in an apologetic sort of way, and moved toward the better protected rear of the car, feeling the empty seats as she went in search for hot pipes.  
~Henry Sydnor Harrison, "Miss Hinch"
4. ^, the young dog gave chase, swerving and turning in pursuit, but always the rabbit was just out of reach of his hungry jaws.  
~Sheila Burnford, *The Incredible Journey*
5. Soon, the crowd of gnomes in the field started walking away in a staggering line, ^.  
~J.K. Rowling, *Harry Potter and the Chamber of Secrets*.

### **Absolutes:**

- a. their little shoulders hunched.
- b. head down, tail flying
- c. his hand trembling
- d. face screwed up with grim determination
- e. her teeth chattering

## **PRACTICE 2: UNSCRAMBLING TO IMITATE**

In the model and the scrambled list, identify the absolute phrase. Next, unscramble and write out the sentence parts to imitate the model. Finally, write your own imitation of the model and identify the absolute phrase.

Model: The motorcycle on the sidewalk speeded up and skidded obliquely into a plate-glass window, the front wheel bucking and climbing the brick base beneath the window.

~Frank Rooney, "Cyclist's Raid"

- a. and ended the dance on the final beat
- b. Stepped quickly
- c. the couple spinning
- d. the last pair in the dance contest
- e. and swirled rhythmically to the Latin song.

### **PRACTICE 3: COMBINING TO IMITATE**

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In the model, identify the absolute phrase. Next, combine the list of sentences to imitate the model. Finally, write your own imitation of the model and identify the absolute phrase.

Model: Gerard, his elbows spread wide on the arms of his chair, stretched his legs further under the table and looked at the fire.

~Elizabeth Bowen, "Foothold"

- a. This sentence is about Liam.
- b. He had his pants hiked up above the surface of the water.
- c. He moved his feet further into the lake.
- d. And he waded toward his dog.

### **PRACTICE 4: IMITATING**

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Identify the absolute phrases in the models and sample imitations. Then write an imitation of each model sentence, one sentence part at a time. Read one of your imitations to see if your classmates can guess which model you imitated.

#### **Models:**

1. Washed and refreshed, the hobbits were seated at the table, two on each side.

~J. R.R. Tolkien, *The Lord of the Rings*

**Sample:** Coached and conditioned, the finalists were standing at the high diving board, Albert at the head.

2. The dragon came crashing and blundering out of the underbrush, its scales glowing a greenish copper color, its soot-caked nostrils venting smoke.

~Stephen King, *The Eyes of the Dragon*

**Sample:** The toddler went bobbing and weaving across the room, her voice gurgling a sweet rhythmic coo, her candy-covered fingers feeling sticky.

### **PRACTICE 5: EXPANDING**

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The absolute phrases are omitted at the caret mark (^) in the following sentences. For each caret, add an absolute phrase, blending your content and style with the rest of the sentence.

1. The dead man's face was coated with mud, ^, ^.

~George Orwell, "Shooting an Elephant"

2. Ted Munday perched like a giant grasshopper on the balcony, ^, ^.

~John Le Carre, *Absolute Friends*

3. ^, ^, I made it to the hotel desk.

~Wallace Stegner, *Crossing to Safety*

## Sentence-Composing Tools: Appositive Phrase

### Definition:

**A noun phrase identifying a person, place, or thing named in a sentence.** Appositives often begin with the words *a*, *an*, or *the*. They always answer one of these questions:

Who is he? Who is she? Who are they? (people)

What is it? What are they? (places or things)

### Examples:

*Identifying People:* Don Gross was a tough guy, **an ex-Marine who had never lost his military manner**.

~Michael Crichton, *Prey*

*Identifying Places:* Once they were in her office, **a small room with a large, welcoming fire**, Professor McGonagall motioned to Harry and Hermione to sit down.

~H.K. Rowling, *Harry Potter and the Prisoner of Azkaban*

*Identifying things:* When it was quite late, he murmured something, went to a closet, and drew forth an evil weapon, **a long yellowish tube ending in bellows and a trigger**.

~Ray Bradbury, *The Martian Chronicles*.

### Single Appositives:

1. **A balding, smooth-faced man**, he could have been anywhere between forty and sixty.

~Harper Lee, *To Kill a Mockingbird*

2. Lou Epstein, **the oldest, shortest, and baldest of the three Epstein brothers**, barely looked up from the cash register when Alfred entered the store.

~Robert Lipsyte, *The Contender*

### Multiple Appositives:

1. In New York, **the most important state in any Presidential race, and a state where politics were particularly sensitive to the views of various nationality and minority groups**, Democrats were joyous and Republicans angry and gloomy.

~John F. Kennedy, *Profiles in Courage*

2. The dawn came quickly now, **a wash, a glow, a lightness**, and then **an explosion of fire**, as the sun arose out of the Gulf.

~John Steinbeck, *The Pearl*

## **PRACTICE 1: MATCHING**

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Match the appositive phrases with the sentences. Write out each sentence, inserting the appositive phrases at the caret (^) and underlining them.

### **Sentences:**

1. ^, he reminded me of a baby bird.
2. Tom Grieves, ^, named the birds Peter Soil and Maggie Mess.
3. From every hill slope came the trickle of running water.  
~Frank B. Bilbreth, Jr. and Ernestine Gilbreth Carey, *Cheaper by the Dozen*
4. ^, the North Star would soon be visible and would point the way when the birds had all gone South.  
~Jean Craighead George, *Julie of the Wolves*
5. What attracted Mrs. Frisby's attention the most was a box in one corner of the room, ^.  
~Robert C. O'Brien, *Mrs. Frisby and the Rats of NIMH*

### **Appositives:**

- A. a box with dials and a small light shining on the front
- B. the music of unseen fountains
- C. the guidepost of her ancestors
- D. a bald little man
- E. the handyman who had to clean up the cage.

## **PRACTICE 2: UNSCRAMBLING TO IMITATE**

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In the model and the scrambled list, identify the appositive phrase. Next, unscramble and write out the sentence parts to imitate the model. Finally, write your own imitation of the model and identify the appositive phrase.

MODEL: Fudge, a portly little man in a long, pinstriped cloak, looked cold and exhausted.  
~J. K. Rowling, *Harry Potter and the Prisoner of Azkaban*

- a. Nora was a sickly gray-haired woman in a shabby blue blouse.
- b. She seemed surprised.
- c. But she was grateful.

## **PRACTICE 3: COMBINING TO IMITATE**

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In the model, identify the appositive phrase. Next, combine the list of sentences to imitate the model. Finally, write your own imitation of the model and identify the appositive phrase.

MODEL: A veteran bronc rider, Tom Black has ridden nine horses to death in the rodeo arena, and at every performance the spectators expect him to kill another one.

~Hal Borland, *When the Legends Die*

- a. This sentence is about a fascinating historical speaker, Professor Southwick.
- b. He has visited many museums.
- c. He visits them for study of the medieval period.
- d. And at every visit the curators want him to give another lecture.

## **PRACTICE 4: IMITATING**

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Identify the appositives in the models and sample imitations. Then choose one of the models and write an imitation of the entire sentence, one sentence part at a time. See if your classmates can guess your model.

1. Fred Stewart, a thin, wiry little man with sunken cheeks and red-rimmed eyes, met them.  
~Laurence E. Stotz, "fire"

**Sample:** : Erin O'Connor, a surprised, overjoyed eighth grader, with bright eyes and cornstalk hair, won the contest.

2. From every hill slope came the trickle of running water, the music of unseen fountains.  
~Jack London, *The Call of the Wild*

## **PRACTICE 5: EXPANDING**

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Below are sentences with the appositive phrases omitted at the caret mark (^). For each caret, add an appositive phrase, blending your content and style with the rest of the sentence.

1. Finally he found what he was looking for, ^.  
~Hal Borland, *When the Legends Die*.
2. ^, William T. Stead seemed almost to have planned his arrival on deck later that night when the Titanic hit the iceberg.  
~Walter Lord, *A Night to Remember*.
3. He could see the furniture in his room, ^, and he got up and went downstairs in his pajamas to see if he was right about what would be waiting there.  
~Lois Duncan, *A Gift of Magic*

## **PRACTICE 6: CREATIVE WRITING**

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Revising a paragraph- To revise the plain paragraph below, at the caret marks (^) add appositive phrases and other sentence-composing tools you've already learned.

### **"Her World"**

1. She looked around her room, the ^, at what she owned.
2. A ^, the oversized stuffed animal was one of her favorite possessions.
3. On the wall was a large poster, one that ^.
4. Her book bag, the ^, was on a shelf.
5. On a hook on the back of her door hung her party dress, a ^.
6. She knew that her favorite party shoes, a pair of ^, were under the bed.

Write out your revision like a paragraph, not a list of sentences. Present your revised paragraph to your class to see the various effective ways you and your classmates revised the same plain paragraph to make it memorable.

**Tips for Better Revising:** Always, when you revise something you've written, look for places to use appositive phrases and other sentence-composing tools to add detail, interest, and professional style to your writing.

## Sentence-Composing Tools: Participial Phrase

### Definition:

**A verbal ending in *-ing* or *-ed* used to describe.** A verbal is a verb that also works like another part of speech. Participles show action, so they act like verbs, but they also describe, so they act like adjectives.

Present participles always end in *-ing*. Unlike *ing* main verbs, which cannot be removed from a sentence, participles are removable.

### Examples:

*Verb (not removable):* Harry was **feeling slightly more cheerful**.

*Present participle (verbal, removable):* **Feeling slightly more cheerful**, Harry helped himself to sausages and fried tomatoes.

~J.K. Rowling, *Harry Potter and the Prisoner of Azkaban*

*Past participle* usually end in *ed*. Unlike *ed* main verbs, which cannot be removed from a sentence, past participles are removable. (Note: Most past participles end in *ed*; others- by far the minority- end in *en*(forgiven) or end irregularly (*sung*). This book treats only the most common- those with *ed*- because once you learn the *ed* participles, you will intuit and use the others.)

### Examples:

*Verb (not removable):* The bats were **wrapped in their brown wings**.

*Past participle (verbal, removable):* High up under the roof, in the farthest corner of the barn, the bats were hanging upside down, **wrapped in their brown wings**.

~Randal Jarrell, *The Bat Poet*

Good writers sometimes use multiple participles within the same sentence.

*Present participles:* The men within the door stared at one another, **shifting on their books, twiddling their fingers, and holding onto their hip belts**. (*three*)

~Ray Bradbury, *The Martian Chronicles*

*Past participles:* The master, **throned on high in his splint-bottomed armchair**, was dozing, **lulled by the drowsy hum of study**. (*two*)

~Mark Twain, *The Adventures of Tom Sawyer*

*Both present and past participles:* **Curled up inside a big one-meter drainage pipe that ran under the road**, she had her baseball glove in her mouth, and she was rocking back and forth, **banging her head repeatedly against the back of the pipe**. (*one past participle and one present participle*)

~Michael Crichton, *Jurassic park*

Participial phrases can be removed without destroying the basic meaning of the sentence, but notice how including them adds detail and style to the sentences. Participles build better sentences.



- 1a. He stepped out from behind the bookshelves.  
 1b. **Clearing his throat loudly**, he stepped out from behind the bookshelves.
- 2a. Around her waist was a wide pink ribbon.  
 2b. Around her waist was a wide pink ribbon, **tied in back with a bow**.

### **PRACTICE 1: MATCHING**

Match the participial phrases with the sentences. Write out each sentence, inserting and underlining the participial phrases.

#### **Sentences:**

1. Many birds and crocodiles swallowed small stones, which collected in a muscular pouch in the digestive tract, ^.  
 ~ Michael Crichton, *Jurassic Park*
2. She was trying to teach me to smile, ^.  
 ~ J. D. Salinger, *Raise High the Roof Beam, Carpenters*
3. Grampa, ^, had succeeded in buttoning the buttons of his blue shirt into the button-holes of his underwear.  
 ~John Steinbeck, *The Grapes of Wrath*
4. ^, Harry blinked and looked down at the floor.  
 ~J.K. Rowling, *Harry Potter and the Goblet of Fire*
5. His tutor, ^, listened to George's violin with a radio earplug in place.  
 ~Kenneth Brower, *The Starship and the Canoe*

#### **Participial Phrases:**

- a. addicted to baseball
- b. blinded by the blaze of the spells that had blasted from every direction, deafened by a series of bangs
- c. called the gizzard
- d. spreading the muscles around my mouth with her fingers
- e. fumbling with his chest

### **PRACTICE 2: UNSCRAMBLING TO IMITATE**

In the model and the scrambled list, identify the participial phrases (one past, one present). Next, unscramble and write out the sentence parts to imitate the model. Finally, write your own imitation of the model and identify the participial phrases (one past, one present).

MODEL: The dinosaur had spit into his eye with acidic foam, and as he realized it, the pain overwhelmed him, and he dropped to his knees, disoriented completely, wheezing breathlessly.

- a. and when he saw this
- b. intensely focused, breathing hard
- c. his determination took over
- d. and he picked up his pace
- e. the runner had passed him on his left with surprising speed

### **PRACTICE 3: COMBINING TO IMITATE**

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In the model, identify the participial phrases (present and past). Next, combine the list of sentences to imitate the model. Finally, write your own imitation of the model and identify the participial phrases (present and past).

MODEL: Hating himself, repulsed by what he was doing, Harry forced the goblet back toward Dumbledore's mouth and tipped it for Dumbledore to drink the remainder of the horrible potion inside.

~J.K. Rowling, *Harry Potter and the Half-Blood Prince*

- a. He was gripping his dog's head.
- b. He was concerned about what the dog was feeling.
- c. Don opened Lucky's mouth wide for the medicine.
- d. And Don lowered the bottle.
- e. Don lowered it for his dog to take the last of the remaining dose within.

### **PRACTICE 4: IMITATING**

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Identify the participles (past and present) in the models and sample imitations. Then choose one of the models and write an imitation of the entire sentence, one sentence part at a time.

#### **Models:**

1. Blinded and confused, the mouse was running straight away from his field.

~Loren Eiseley, "The Brown Wasps"

**Sample:** Dejected and disheartened, the girl was backing slowly away from this challenge.

2. The sun was coming over the ridge now, glaring on the whitewash of the houses and barns, making the wet grass blaze softly.

~John Steinbeck, *The Red Pony*

**Sample:** The child was peeking around the door silently, looking at the smiles on the teachers and parents, hearing their gentle laughter sound quietly.

3. For a long time, he just stood there, defeated, listening to the hammer, hoping the chopper would come back, but knowing that it would not.

~Robb White, *Deathwatch*

**Sample:** During the entire morning, she just stayed at home, worried, waiting for the call, hoping the phone would ring, but fearing that it would not.

### **PRACTICE 5: EXPANDING**

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The participial phrases are omitted at the caret mark (^) in the following sentences. For each caret, add a participial phrase, blending your content and style with the rest of the sentence.

1. My teachers wished me to write accurately, ^ and ^.  
~Kurt Vonnegut, "How to Write with Style"
2. Children love to play in piles of leaves, ^, ^.  
~Diane Ackerman, *A Natural History of the Senses*
3. Hours of wintertime had found me in the treehouse, ^, ^, ^, ^, ^.  
~Harper Lee, *To Kill A Mockingbird*

## Sentence-Composing Tools: Gerund Phrase

### Definition:

**A verbal ending in *ing* used to name activities.** A verbal is a verb that also works like another part of speech. Gerunds show action, so they act like verbs, but they also name, so they act like nouns by naming activities.

To see how gerunds act like nouns, insert any of these phrases into any of the blanks: *playing chess, learning new things, climbing mountains in distant lands, building sand castles on the beach, taking a computer apart to investigate its guts*, etc.

1. \_\_\_\_\_ is fun. (subject)
2. We like \_\_\_\_\_. (direct object)
3. They talked about \_\_\_\_\_. (object of preposition)
4. A great leisure activity is \_\_\_\_\_. (predicate noun)
5. Their favorite pastime, \_\_\_\_\_, is enjoyed by many.

**Difference Between Present Participles and Gerunds:** Like present participles, gerunds are verbals that also end in *ing*, but it's easy to tell the difference between gerunds and present participles. Present participles are removable sentence parts; gerunds are not. In each sample pair that follows the first contains a present participle, and the second contains a gerund. Notice that only the [present participle can be removed.

1a. **Feeling so much better after the nap**, Gunster dressed and went out.

1b. **Feeling so much better after the nap** relieved Gunster.

2a. Ralston, **going down the staircase backward**, was very unsteady.

2b. The cause of Ralston's fall was **going down the staircase backward**.

3a. The damaged plane landed poorly, **skidding left and right with sparks flying everywhere**.

3b. The captain during touchdown worried about **skidding left and right with sparks flying everywhere**.

Sentences can contain single or multiple gerund phrases.

*Single gerund:* **Making new friends** didn't come easily, but in time he developed a skill at that.

~Robert Ludlum, *The Prometheus Deception*.

*Multiple gerunds:* He kept **slipping into deep drifts of snow**, and **skidding on frozen puddles**, and **tripping over fallen tree trunks**, and **sliding down steep banks**, and **barking his shins against rocks** until he was wet and cold and bruised all over.

~C.S. Lewis, *The Chronicles of Narnia*

## PART 1: MATCHING

Match the gerund phrases with the sentences. Write out each sentence, inserting the gerund phrases at the caret (^) and underling them.

### Sentences:

1. Before ^, I always closed the close door.  
~Mercer Mayer, *There's a Nightmare in my Closet*
2. Eventually, Mr. Kato fired a shot into the dark one night  
, after ^.  
~John Steinbeck, *The Red Pony*
3. ^ was a specialty of Hermoine's.  
~J.K. Rowling, *Harry Potter and the Chamber of Secrets*
4. For ^, John used a bucket.  
~Joseph Krumboltz, *Onion John*
5. By ^, Omri had the power to recall them to life.  
~Lynne Reid Banks, *The Return of the Indian*

### Gerunds:

- A. Conjuring up portable, waterproof fires.
- B. Putting their plastic figures into the magic cupboard, by turning the magic key.
- C. Bathing
- D. Seeing a face looking in his window
- E. Going to sleep

## PART 2: UNSCRAMBLING TO IMITATE

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In the model and the scrambled list, identify the gerund phrase. Next, unscramble and write out the sentence parts to imitate the model. Finally, write your own imitation of the model and identify the gerunds.

MODEL: We had to pray without ceasing and work without tiring.

~Maya Angelou, *The Heart of a Woman*

- a. and
- b. to study without tiring
- c. we had
- d. listen without daydreaming

## PART 3: COMBINING TO IMITATE

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In the model and the scrambled list, identify the gerund phrase. Next combine the list of sentences to imitate the model. Finally, write your own imitation of the model and identify the gerund phrase.

MODEL: Saddling the pony the first time was a ticklish job.

~John Steinbeck, *The Red Pony*

- a. each morning
- b. is a pleasant routine
- c. bathing the baby

#### **PART 4: IMITATING**

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Identify the gerund phrases in the models and sample imitations. Then write an imitation of each model sentence, one sentence part at a time. Read one of your imitations to see if your classmates can guess with model you imitated.

##### **Models:**

1. After untangling himself, he ran to the wall.

~Mark Bowden, *Black Hawk Down*

**Sample:** For preparing herself, she listened to the music.

2. He remembered seeing the blood bursting through that man's fingers in a flood, drenching his uniform.

~Stephen King, *Hearts in Atlantis*

**Sample:** He anticipated hearing the applause filling up the entire theater in a wave, fulfilling his dream.

#### **PART 5: EXPANDING**

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Below are sentences with the gerund phrases omitted at the caret mark (^). For each caret, add a gerund phrase, blending your content and style with the rest of the sentence.

1. Some parents, upon ^, had their hair turn white overnight, were stunned into catatonia, heart attacks, or sudden death.

~Keith Donohue, *The Stolen Child*

2. At the thought of ^ and of ^, he shuddered.

~Elliot Merrick, "Without Words"

3. He started ^, and ^, ^, ^, ^.

~Robb White, *Deathwatch*

#### **PART 6: PRACTICE**

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Write a paragraph about any of the characters from *Romeo and Juliet* (either as you picture them or as you interpreted them in the videos) using at least **4 gerunds** and/or gerund phrases--must be highlighted, underlined, or bold. You can use actual information or make up your own story about one of the characters. You must also mark how they are functioning.

## Sentence-Composing Tools: Infinitive Phrase

### Definition:

**A verbal that always begins with *to* plus a verb: *to sing, to read, to linger, to laugh, to sight, to study, and so on.*** A verbal is a verb that also works like another part of speech- a noun, an adjective, or an adverb.

Infinitives can name something (like nouns), describe something (like adjectives), or give a reason for something (like adverbs). Infinitives convey actions, so they act like verbs, but at the same time they also act like nouns, adjectives or adverbs.

### EXAMPLES:

1. **To make it to the final round of the playoffs** was the team's goal. (*The noun infinitive names the team's goal.*)
2. The coach emphasized the need **to make it to the final round of the playoffs.** (*The adjective infinitive describes the need.*)
3. The team from Western High School worked overtime **to make it to the final round of the playoffs.** (*The adverb infinitive states the reason he team worked overtime.*)

### Single Infinitives:

1. **To get his feet wet in such a freezing temperature** meant trouble and danger. (*noun infinitive- names what meant trouble and danger*)  
~Jack London, "To Build a Fire"
2. Suddenly, she had an almost overwhelming desire **to see what was behind the other doors and won the other corridors.** (*adjective infinitive- describes desire*).  
~Hal Borland, *When the Legends Die*

### Multiple Infinitives

1. She lingered a moment or two **to bathe her own face with the cool water and to smooth her hair.** (*adverb infinitives- state the reason why she lingered*).  
~Gaston Leroux, *The Phantom of the Opera*
2. At nine o'clock earth started **to explode, to catch fire, and to burn.** (*noun infinitives- name what started*)  
~Ray Bradbury, *The Martian Chronicles*

Many infinitive phrases can be removed without destroying the basic meaning of the sentences, but notice how including them adds detail and style to the sentences. Infinitives build better sentences.

## **PRACTICE 1: MATCHING**

Match the infinitive phrases with the sentences. Write out each sentence, inserting the infinitive phrases at the caret (^) and underlining them.

### **Sentences:**

1. ^, Aunt Petunia had insisted that the whole family follow the same diet, too.  
~J.K. Rowling, *Harry Potter and the Goblet of Fire*
2. Take care to get what you like, or you will be forced to ^.  
~George Bernard Shaw (*saying*)
3. All Old Yeller did was come bounding in ^.  
~Fred Gipson, *Old Yeller*
4. ^, Stuart had to climb a tiny rope ladder which his father had fixed for him.  
~ E.B. White, *Stuart Little*
5. Hours later, walking home, my boots crunching on the snow, I bent my head backward ^.  
~Katherine Paterson, *Jacob Have I Loved*

### **Infinitives:**

- a. To get to the washbasin
- b. To make Dudley feel better about eating “rabbit food”
- c. To like what you get
- d. To drink in the crystal stars
- e. To jump on us and lick us in the face and bark so loud that there, inside the cabin, the noise nearly made us deaf

## **PRACTICE 2: UNSCRAMBLING TO IMITATE**

In the model, identify the infinitive phrase. Next, combine the list of sentences to imitate the model. Finally, write your own imitation of the model and identify the infinitive phrases.

MODEL: I wanted to explain that I’d hunted for him in the evening and to apologize for not having known him in the garden.

- a. to lie that she’d waited for the letter for a month
- b. for not having opened it during her vacation
- c. and to rationalize
- d. Fredericka began

## **PRACTICE 3: COMBINING TO IMITATE**

In the model, identify the infinitive phrases. Next, combine the list of sentences to imitate the model. Finally, write your own imitation of the model and identify the infinitive phrase.

MODEL: To avoid embarrassment and to make the job easier, all students quickly learned certain interviewing tricks.

~Michael Crichton, *Travels*

- a. The first purpose was to garner respect.
- b. And the second purpose was to make his employees happier.
- c. To achieve those two purposes, the box periodically distributed compliments.
- d. The compliments were appropriate, and they were earned.

#### **PRACTICE 4: IMITATING**

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Identify the infinitive phrases in the models and sample imitations. Then write an imitation of each model sentence, one sentence part at a time. Read one of your imitations to see if your classmates can guess which model you imitated.

##### **Models:**

1. To lose one's name is the beginning of forgetting.  
~Keith Donohue, *The Stolen Child*

**Sample:** To dance a samba is the epitome of rhythm.

2. We need to involve more citizens in the fight against drugs, to increase pressure on drug criminals, and to build on anti-drug programs that have proved to work.  
~William Bennett, "Should Drugs Be Legalized"

**Sample:** We need to encourage our children in the process of living, to acknowledge growth in moral development, and to reward those productive behaviors that have led to success.

#### **PRACTICE 5: EXPANDING**

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Below are sentences with the infinitive phrases omitted at the caret mark (^). For each caret, add an infinitive phrase, blending your content and style with the rest of the sentence.

1. ^ was wonderful, and a little terrifying.  
~Arthur C. Clarke, *Dolphin Island*
2. Tim wanted ^ and ^, but he didn't dare move.  
~Michael Crichton, *Jurassic Park*
3. He must be up early in the morning, ^, ^, and ^.  
~Marjorie Kinnan Rawlings, *The Yearling*

#### **PRACTICE 6: CREATIVE WRITING**

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**Revising a paragraph-** To revise the plain paragraph below, at the caret marks (^) add infinitive phrases and other sentence-composing tools you've already learned.

##### **"The Old House"**

1. To ^, the kids approached the abandoned old house, ^.
2. On its front porch, ^, were rickety chairs and boxes and dusty empty bottles to ^.
3. The door, ^, was hanging off its hinges, ^.
4. ^, they did not know if they should go inside to ^.
5. After discussing their fear, ^, they made a decision to ^.
6. To ^, they opened the dilapidated door and entered ^.

Write out your revision like a paragraph, not a list of sentences. Present your revised paragraph to your class to see the various effective ways you and your classmates revised the same plain paragraph to make it memorable.



## Sentence-Composing Tools: Reviewing the Tools:

### Directions:

Using these abbreviations, identify the underlined tools, If you need to review the tool, study the pages listed.

|                           |   |
|---------------------------|---|
| Absolute phrase=AB        | Appositive phrase=AP                    |
| Prepositional Phrase=PREP | Participial phrase= P (past or present) |
| Gerund phrase= G          | Infinitive phrase=INF                   |

### REVIEW 1: IDENTIFYING

Directions: Write the abbreviation of the underlined tool.

1. George, sitting on the bunk beside Lennie, frowned as he thought.
2. In the stable buck's room, a small electric globe threw a meager yellow light.
3. A water snake slipped along on the pool, its head held up like a little periscope.
4. Curley's wife lay on her back, covered with hay.
5. For a moment, Crooks did not see him, but on raising his eyes he stiffened, and a scowl came on his face.
6. George stacked the scattered cards and began to lay out his solitaire hand.
7. At that moment a young man came into the bunk house, a think young man with a brown face, brown eyes, and a head of tightly curled hair.

### REVIEW 2: IDENTIFYING

Directions: Write the abbreviation of the underlined tool.

#### Model Sentences:

1. As the hideous Balrog fell, it swung its whip, and the thongs lashed and curled about Gandolf's knees, dragging him to the brink of the pit, where the wizard staggered, fell, and slid into the abyss.
2. Down the face of a precipice, sheer and almost smooth in the pale moonlight, the small black shape of Gollum was moving with his think limbs splayed out.
3. Behind him came Gimli, his eyes glinting in the dim light as he turned his head from side to side.
4. The black horses, filled with madness, leapt forward in terror and bore their riders into the rushing flood.
5. After Sam unroped him, the Gollum got up and began prancing about like a shipped dog whose master then petted it.
6. There is a power in Rivendell to resist the might of Mordo, for a while.
7. This is the Master-ring, the One Ring to rule them all.