

Answer key

The following answer key for the reflection exercises is provided to aid those who are using the book as a self study guide. These are only suggested answers. In many cases, alternatives are possible.

Chapter One. Interaction and grammar.

1. Probably rising falling, indicating that he is suspicious and wants confirmation. A rising intonation would indicate that he is surprised that she isn't seeing someone else.

2. Probably rising intonation. These seem to be accusations, perhaps even a threat indicating that the speaker disapproves of the other person's actions. In the first one, the speaker may be indicating that if the other person plans to stay, there are certain conditions that must be complied with. In the second, the speaker may be expressing doubt that the other person really is a mechanic, perhaps as a comment on shoddy workmanship. English language learners should recognize that such tag questions may be masking hostility. They probably shouldn't learn how to use them as their misuse could be a source of friction with other. However, they probably should be taught to recognize them since they don't function the same way that tag questions do in maintaining friendly relations with others.

3. What went wrong?

**John's coming, isn't it?* (The pronoun that represents *John* in the tag should be *he*.)

?You have the tickets for the show, no? (The standard way to make tags in English is to copy at the end of the statement the operator or use *do* if there is no

operator, reverse the polarity, then copy the subject of the sentence with an appropriate pronoun. Thus *You have the tickets for the show, don't you?*)

**Maria really sings well, isn't she?* (When forming tag questions, if there is no operator use *do* with the appropriate tense and verb agreement. Thus *Maria really sings well, doesn't she?*)

**I can have it, don't I?* (*Can* is an operator so it should be used in the tag. Thus *I can have it, can't I?*)

4. The rules seem to be: use as the operator the future *will* for commands directed to another or *shall* for commands that include the speaker. Don't reverse the polarity and use *you* or *we* as the pronoun according to whether the speaker is included in the command or not. The rising intonation is used on the tag, This is a polite way to encourage someone to cooperate.

.5. This seems to be an accusation. Falling intonation is expected since the singer is sure of her accusation and is simply seeking confirmation.

6. He can, can't he?

Mae has seen it already, hasn't she?

Suze has a car, doesn't she?

She's coming, isn't she?

He's here, isn't he?

There's someone in the other room, isn't there?

There's not much to it, is there?

According to these examples, *has* is an operator only when it is an auxiliary verb (in other words, has a verb after it.) However, in British English *have/has* is always an

operator. Thus *Suze has a car, hasn't she?* is possible. The verb *be* (*is, am, are, was, were*) is always an operator, even when followed by a noun, adverb, or adjective rather than a verb. In sentences beginning with *there*, *there* acts as the subject when forming tags and becomes the pronoun in the tag.

7. The following are possible answers.

It's time to clean up the kitchen, isn't it? (rising)

You're not leaving the kitchen looking like that, are you? (rising)

Looks great! Mom's coming, isn't she? (rising falling)

Chapter Two: Hearing grammar.

1. The answer is open ended and depends on the experience you have had with other languages.

2. What went wrong?

**Swimming I in the lake was.* (The words need to be in the SVO order *I was swimming in the lake.*)

**Janie threw her clubs the lake.* (To show that *the lake* is not the O in this sentence but is a location or direction, a preposition such as *in* or *into* should be added. *Jamie threw her clubs into the lake.*)

**Am sitting in the car now.* (English is an SVO language and in most cases the S needs to be expressed. *I am sitting in the car now.*)

3. Besides getting seasick with the wave action notice with *tall ship* how the *I* sound is lengthen since both *tall* and *ship* have a beat without a unstressed syllable between. The *//* even seems to be pointing upward. With *wheel's kick* in a similar way the *I* sound shows how smooth the wheel turns until the short quick sound of *kick* interrupts the

flow. There is the same smooth flow of wind with *white sail* interrupted by the quick pronunciation of *shaking*.)

4. The exercise should explain itself.

5. We *bought* (verb--what happened) a *better* (adjective—what kind of) *car* (noun--what)

Open (verb—what happened) the *door* (noun—what) to the *garden* (noun—what, acting as an adverb telling where)

You *always* (adverb—when) *carry* (verb—what happens) a *big* (adjective—what kind of) *umbrella* (noun—what)

Octavio (noun—who) *came* (verb—what happened) *late* (adverb—when)

6. We're HERE (highest pitch) for you (highest pitch is on the only content word, *here*. It's in the middle of the sentence so end focus doesn't seem to apply, except that all the following words are function words (pronouns, prepositions, and the semantically empty verb *are*) said at a lower pitch. This stress on *here* emphasizes that the company is always there when needed. An alternative would be to put the highest pitch and heaviest stress on *you*, using end focus and focus stress to indicate that *you* the reader are the most important client.

We KNOW you FACE many OBstacles (high pitch) and we WANT to HELP (high pitch) you. Conjoined sentences with high pitches on *obstacles* and *help* at the end of each use end focus to emphasize that the company helps overcome obstacles. An alternative would be to put focus stress on *you* to emphasize your importance to the company. Contrastive focus rather than end focus works with the first "you" but end focus works with the second one.

PLEASE CONTACT us if you have DIFFICULTY with your COVERAGE.(high pitch) End focus on *coverage*.

We WANT to HELP you GAIN ACCESS to the HEALTH CARE you NEED (high pitch) End focus on *need*. An alternative would be to have the high pitch on *health* to focus on *health care*. It is still towards the end of the sentence so end focus would apply, especially since the words following would be said at a lower pitch so they would be less noticed.

7. a DARK room is part of a photography studio, a DARK ROOM doesn't have the lights on.

the WHITE house is where the president of the United States lives, a WHITE HOUSE is painted white

CHEAP skates are stingy people who won't spend money, CHEAP SKATES are inexpensive rollerskates

the BIG house is slang for a prison, a BIG HOUSE is a large house

a BLUE print is a plan for a building, a BLUE PRINT is a piece of art that is blue

Chapter Three. Developing vocabulary.

1. Children recognize that words are made up of units of meaning, or morphemes, that they can use to analyze the new words they hear.

2. Some possible words

Get up (arise—I got up this morning. Literal)

(climb up—We got up the mountain by 4. Literal)

(create—We got the project up as fast a possible. Aspectual-completive)

(have spunk—He has get up and go. Figurative)

(dress elaborately—Look at his get up. Figurative)

Get down (descend—He got down off the ladder. Literal))

(remove—He got the sign down from the wall. Literal)

(concentrate—Let's get down to work. Figurative)

3. What went wrong?

*We stopped the store by. (*by* is a preposition, *by the store* tells where, so it can't be moved. Thus *We stopped by the store.*)

*Did you back up it? (*up* is part of a two word verb so it has to be moved to follow a pronoun. Thus *Did you back it up?*)

*I informationed everyone. (The *-ion* ending marks a noun not a verb so it should be *I informed everyone.*)

4. Open to whatever you find.

5. We departed (set out) for Ocala at noon.

The gang discovered (found out) where the loot was hidden.

Our cat arrived (showed up) on our doorstep with a dead squirrel.

They delayed (put off) the meeting.

They were distributing (handing out) these at the bank.

6. Drank up means to finish drinking all of it. (completive)

Faded out means there is nothing left to fade. (completive)

Ran down means it has stopped (completive)

Sang through means sung to the end (completive)

Closed down means never to open again (completive)

7. *Up* is a particle since there is no noun following.

In is a preposition since *in the rain* tells where they sat

Out is a particle since *out her heart* doesn't tell where she poured.

At is a preposition since *at my wounds* tells where they looked.

Out is a particle since *out next year* doesn't tell where or when he gets.

8. The Latinate vocabulary is academic so using it in conversation sounds pedantic and stuffy. By never moving the particle, the English language learner might be misunderstood when using pronouns as objects of two word verbs and not moving the particle makes them sound like prepositional phrases, e.g. I looked up the word. *I looked up it. Also by not learning how the particles move, the English language learner may misunderstand what others are saying since part of the verb is elsewhere in the sentence, e.g. *Drink your milk up* versus *Drink your milk*.

9. The results depend on your own counting. They should be similar. This means that reading can be used to reinforce the function words that are often hard to hear in conversation.

10. You sent their presents to their maid.

We need to remember that English spelling is based both on sound and meaning. That's why when someone asks us to spell something we often ask, "What does it mean?"

Chapter Four. Setting standards.

1. They can _____ (it). creation (no) pacify (yes) walk (yes) deficit (no) sufficient (no) hunt (yes) score (yes) remain (yes) large (no) tension (no) collide (yes) between (no) use (yes) format (yes) dictionary (no)

2. critic-ize sensational-ize redd-en strength-en calibr-ate

3. work: frame have__-ed, ending -ed, meaning what I did
 clarify: frame SVO she __ her position, ending -ify, -ed, meaning, what she did.
 worry: frame didn't____, ending (none) meaning, what she didn't do.
 come: frame may____, ending (none), meaning, what may happen.
 contain:frame SVO this pill __vitamin C, ending -s, meaning, what the pill does
4. S__ I swim, I sleep, I bake
 S__O I swim the lake, I bake a cake, I ask a question
 S__OO I give him a present, I bake him a cake, I ask her a question
 S__Adj I am happy, I seem happy, I became happy
5. *Squoze* follows the freeze froze pattern
Brung follows the ring rang rung (with the past participle forming the past as is often the case in conversation)
Ate follows the pattern of having the past and the past participle being the same as is the case with most verbs (*hit, has hit, brought, has brought*)
I's follows the pattern of having one form for the singular as is the case in the past tense (*was*)
Live follows the pattern of simplifying the present tense so there is no verb agreement (as is the case with modals and in the past tense)
6. Answers will vary for different parts of the English speaking world. Some possibilities are learned/learnt, dived/dove, seen/seen, drunk/drank/dranked, swam/swum, heared/heard, dreamed/dreamt, brung/bringed/brought, gived/gave/given, thunk/thought/thinked

7. sing-z, swim-z, play-z, hurt-s, jump-s, go-z, ris-uhz, rush-uhz, see-z, bet-s, back-s, buff-s, rub-z Based on this evidence the rule is, pronounce it –z after a vowel or voiced consonant, -uhz after an s or sh sound, -s otherwise,

8. For me, *The boat has been up the river* implies that it has returned. *The boat has gone up the river* makes no such assumption.

9. smooth-d, fade-uhd, puff-t, purr-d, follow-d, look-t, print-uhd, wash-t, tapp-t. Based on this evidence the rule is –d after vowels and voiced consonants, -uhd after d and t, and –t otherwise.

10. What went wrong?

*One half of the spaghetti are gone. (Use the proximity principle after fractions.

Spaghetti is singular so *is gone*.)

*Six plus four are ten. (In math and science the verb agreement in formulas is singular. Thus *Six plus four is ten*.)

*A lot of people is here. (With a lot of use the proximity principle. Thus *people are*)

*He swum with me last night. (In Standard English the past of *swim* is *swam*.)

*Where's the cows? (In Standard English the verb agrees with the logical subject, *cows*, not with *where*. Thus *Where are the cows?*)

*Julia cans study with us. (There is no verb agreement with modals. Thus *Julia can study with us*.)

Chapter Five. Indicating when it happened.

1. The tenses.

The baby has eaten all her food. (present perfect)

My cat loves dog food. (present)

TicketMaster was selling tickets until 10 last night. (past progressive)

They will have been swimming two hours by sundown. (future perfect progressive)

We'll be there tomorrow. (future)

They had been working on it all night. (past perfect progressive)

I'm doing my homework. (present progressive)

We will have seen the parade by then. (future perfect)

The rat hid in the corner. (past)

They had made the best possible plan. (past perfect)

She may be helping us. (modal, present progressive)

The bone is buried in the yard. (passive, present)

They can't be found. (modal and passive, present)

We are being served. (passive, present progressive)

They can see us. (modal, present)

2. You should find that the play by play uses the simple present tense even though the action is going on at the time (*He takes the ball down the court and shoots.*). When the action is over, the commentators switch back to using the tenses as would be expected in a conversation. This reminds us how pragmatics affects the rules of English grammar.

3. What's wrong?

*They brung me the wrong book. (Wrong past tense form—*brought*)

*We have read it yesterday. (Can't use present perfect *have read* with definite past time word. Use simple past *read*.)

*?The children swim in the canal right now. (Use present progressive with actions happening at the time of the conversation. Thus *swim* should be *are swimming*. This would be fine if it refers to something that is a true condition but may not be actually happening at this time.)

*The food was disgusted. (Wrong aspect. Use –ing to indicate the food is causing the reaction. Thus *disgusted* should be *disgusting*.)

*The beds will be ready when you will come. (Future tense is not marked in subordinate clauses starting with conjunctions such as *when*. Thus, *will come* should be *come*.)

*We talked on the phone when you were arriving. (In the past, the action that was interrupted is marked with the –ing. The interrupting action should be in the simple past. Thus *talked* should be *talking* and *arriving* should be *arrived*.)

*He grabs the ball and shot a three-pointer. (In discourse, once a time frame is established, the following verbs stay in that time frame. Thus *shot* should be *shoots*.)

4. *I live with my parents* indicates a permanent arrangement. *I'm living with my parents* reflects a temporary setback in becoming independent.

5. Some possible pairs.

embarrass Stu is so embarrassing, Stu is so embarrassed

confuse I am confusing. I am confused.

disappoint The class was disappointing. The class was disappointed.

frighten The little child was frightening. The little child was frightened.

tempt The sailor was tempting. The sailor was tempted.

terrify See the terrifying animal. See the terrified animal.

For an activity do a modified version of tic tac toe. Create a set pictures with simple drawings that illustrate the difference between embarrassing and embarrassed and other emotions. Randomly put copies of the pictures on cards with 3x3 grids with a different arrangement on each grid. Make enough for the whole class or for teams of students. Have another set of cards that list all the words being pictured (i.e. one for embarrassing, one for embarrassed). Put these cards with words on them in a draw pile in a box, hat, or other container. Have someone draw a card and read the word. Anyone who has a square with a picture of that word representing the correct –ing or –ed/-en meaning, marks the square with a coin or other small object. The game continues until someone has three across in any direction.

6. The scenarios

- You report to the teacher what Betty and Jose are doing right now.
(probably the present progressive.)
- You make some general comments on what the Betty and Jose do when they play in the sand. (probably the simple present)
- You report on Betty and Jose's actions in the sand since you started watching them. (probably with present perfect progressive)

Chapter Six. Getting information

1. What went wrong?

*Lives John here? (Yes/no-questions in English are formed by subject operator inversion, not subject verb inversion. If there is no operator, insert a *do* before the verb

and place the verb agreement and tense on the *do*, then do subject operator inversion.

Thus *Does John live here?*)

*Where you are going? (With wh-questions, if the subject follows the wh-word, perform subject operator inversion. Thus *Where are you going?*)

*Where did he be? (The verb *be* when first in the verb position is always an operator. Thus *Where was he?*)

*Does she likes him? (When inserting a *do* as an operator, the verb agreement is moved to the *do* not copied. Thus *Does she like him?*)

Do you like pizza? *Yes, I like. (In short answers to yes/no-questions, the operator is repeated in the answer, not the verb. Thus *Yes, I do.*)

2. Teachers become accustomed to repeating their questions to their young students. When we repeat wh-questions, they become echo questions with a rising intonation. Thus teachers are anticipating repeating their questions so they use rising intonation on all questions, including wh- to make sure the children are noticing the question.
3. The answer depends on your experience. For example, in places where Spanish is common, you hear questions such as *you like this, no?* as substitutes for yes/no questions.
4. This is probably the conversation

Hi, there, Mac

Hello, buddy.

Have you been here long?

A couple of hours.

Are you catching any?

I got a few.

What kind are they?

Bass and carp.

Is there any size to them?

A couple of pounds.

Are they hitting hard?

Sort of like.

What are you using?

A gob of worms.

Are you fishing on the bottom?

Right on the bottom.

Most questions are yes/no. all the questions are answered the same way. No yes or no, just short answers that expand or comment on the question asked. The implication is that teachers who practice long sentence answers or even the short *Yes, I am* or *No, I'm not* will not prepare their English language learners for communication on the street.

Chapter Seven. Politely getting things done.

- 1 The teen was being polite by making a request in the form of a question rather than an imperative. The mother took the option of viewing the question as an actual question rather than a command.

2 What went wrong?

*We must to go. (Use the plain form of a verb after a modal, without a *to*. *We must go.*)

*Do you can swim? (Modals are operators for subject operator inversion. *Can you swim?*)

*May swim! (Imperatives are based on the plain form of the verb. No auxiliaries are used. *Swim!*)

*I had my house paint. (With causatives using *have*, use the past participle of the action being caused to happen to the object *I had my house painted.*)

*Leaves the room. (Imperatives are second person and have no verb agreement. Thus *Leave the room.*)

*You should go home yesterday. (Past tense forms of modals usually do not represent past time. Need to add a *have*. *You should have gone home yesterday.*)

3. The grammar of written English differs from spoken English even in academic settings. *Going to* and *have to* are the conversational equivalents of *will* and *must*. We need to point out to English language learners that conversational and written English differ and that we don't write the same way that we speak.

4. The past tense form *could* in the answer implies that she probably isn't going. Probably the next word will be *but* followed by an excuse.

5. Speaker B doesn't realize that whereas *should* implies the future, *should have* implies the past.

6. Some possible answers:

need. Need he do that? (stuffy and archaic) Does he need to do that? (sounds better). He need not do that (stuffy and archaic) He doesn't need to do that. (sounds better) *He need do that. He needs to do that (sounds better) *He need not do that, need he? *?He need not do that, does he? *He need have done it. He needed to do that. (sounds best as a regular verb in past) Sounds best as modal only in stuffy questions or negatives. Otherwise no.

Dare. Dare he do that? (formal and archaic). Does he dare (to) do that? (either possible). He dare not do that. (formal) He dares not (to) do that. (either possible) *He dare do that. He dares (to) do that. (either possible.) *He dare not do it, dare he? *?He dare not do it, does he? *He need have done that. He needed to do that. (works best as regular verb in past) Seems to work about the same as *need*. They both sound stuffy and archaic in questions and negative statements though in positive statements with verb agreement, *dare* can be used without *to*. For both dare and need, treatment as a regular verb with *do*, verb agreement and *to* sounds best. They don't work the same in the past by using *have* as is the case with modals. These two seem to be in transition from an older pattern as evidenced by the archaic, formal feeling of the modal versions that seem to work best in writing.

Better and best. *Better/best he do that? *Does he better/best do that? (neither sound possible) He better/best not do that. He better/best do that. (both sound good) *He doesn't better/best do that. *He better/best do that, better/best he? *He better/best do that, doesn't he? He better/best do that, shouldn't he?. He better/best have done it. Though they can't work as operators in questions, they can make tag questions using

should, and work the same as modals in negatives, positives, and past. They sound very conversational and unlikely to be found in formal writing so seem to be new modals in development.

7. Possible alternatives: Add a *why not* or *why don't you* to the *let* form to create a politer question version. *Why not let John help you? Why don't you let John help you?*

To make the causatives more polite, express the subject and add a modal. *You could have John paint the fence. You could have your hair cut.*

Chapter Eight. Saying no without offending.

1. Using the past tense form *would* in the answer would imply that the one boy doesn't think his friend is stupid. By using the present tense form *will*, implies that the one boy thinks the other is stupid.

2. What went wrong?

*I not understand this lesson very well. (If there is no operator, insert a *do* before the verb, shift tense and verb agreement to the *do*, then place the negative after the new operator. *I do not understand this lesson very well.*)

*Mary may have not any time. (The negative is placed after the operator, the first auxiliary verb. *Mary may not have any time.*)

*Although he had few close friends, he was very lonely. (*Few* is an inherent negative implying almost none. *A few* is more positive and implies some.

(Although he had a few close friends...)

*We didn't be at school today. (The verb *be* is always an operator when it is first in the verb sequence so *did* is not necessary. *We weren't at school today.*)

*Seldom John is here on time. (Frequency adverb *seldom* is an inherent negative. Therefore when it is at the beginning of the sentence, subject operator inversion is necessary. *Seldom is John here on time.*)

3. On the phone it is hard to hear the difference between *can* and *can't* because of the disappearing *t*.

4. The implication is that the person is upset or is emphatically rejecting your offer. If this is the person's normal way of using the negative, friends might be few and far between. This is appropriate in emphatic speech, perhaps when repeating yourself because the disappearing negative was not heard.

5. Lexical negation

happy (unhappy) appropriate (inappropriate) possible (impossible) logical (illogical) relevant (irrelevant) ordered (unordered, disordered, misordered) typical (atypical, untypical) sense (nonsense) drip (dripleless) rational (irrational) believer (unbeliever, disbeliever, nonbeliever) functional (dysfunctional, nonfunctional) professional (unprofessional, nonprofessional) theoretical (untheoretical, atheoretical) moral (immoral, amoral) thing (nothing) body (nobody) one (none, no one) where (nowhere)

6. Using *some* at the beginning implies that you want them to take some. At the end of the party when you want to give one last chance, you would probably use *any*, implying that they will say *no* so you can take the food away.

7. The child probably didn't recognize the difference between *can* and *can't* in conversation. Because he didn't hear the negative, he thought that he had permission.

Chapter Nine. Talking about things.

1. What went wrong?

*The dog is in garage. (*garage* is a count noun, *how many garages*, so in the singular needs a determiner. Since a home usually has only one garage, we know which one it is so we need a *the*. Thus *in the garage*.)

*She has a mud on her shoes. (*mud* is a non-count noun, *how much mud*, so can't use *a*. Thus *She has mud on her shoes*.)

*Could you give me some advices? (*Advice* is a non-count noun, *how much advice*, so it can't be used in the plural. Thus *Could you give me some advice?*)

*?The table's leg is a bit wobbly. (The 's genitive is generally limited to animates. Use either a compound or the periphrastic-of genitive. Thus either *The table leg* or *the leg of the table*)

*The cats were first domesticated in Egypt. (For generic count nouns use the plural without an article for conversation or *the* or *a* with the singular for academic English. Thus *Cats were first* or *A cat was first* or *The cat was first*)

2. Non-count nouns can't use *a*. Also *the* may be more appropriate because of situational or cataphoric reference.

3. Testing countability

news how much news, *how many news non-count

movies how many movies, *how much movies count

desk how many desks, *how much desk count

furniture how much furniture, "how many furnitures non-count

beer how much beer, how many beers both count and non-count depending on the substance (beer) or the servings (beers)

soda how many sodas, how much soda both count and non-count depending on the drink (sodas) or the baking ingredient (soda)

hate *how many hates, how much hate non-count

love how many loves, how much love both count and non-count depending on the lovers (loves) or the emotional condition (love)

war how much war, how many wars both count and non-count depending on the condition (war) or the individual instances (wars)

politics how much politics, *how many politics non-count

turkey how much turkey, how many turkeys both count and non-count depending on the meat (turkey) or the animals (turkeys)

5. clues for countability

classes count—plural and how many

money non-count--how much

nickels count—plural

dimes count—plural

class non-count—singular and no determiner

duck non-count—how much

guys count—plural with several

deer count—after how many

bacon non-count—singular and no determiner

eggs count—plural

egg non-count—singular and no determiner

salads count—plural and number

*bowl*s count—plural and number

soup non-count—singular and no determiner

jello non-count—singular with some

*eggroll*s count—plural with some

6. Many, if not most, English speakers pronounce *the* as *thee* before vowel sounds.
7. Tutoring.

Passage A.

moon needs *the* because there is only one for planet Earth.

planet need *the* because the text says there is only one.

earth needs *the* because there is only one and it is not used as a name here.

kilometer needs plural because it is count and number is used.

earth needs *the* because it is used as a common noun since there is only one. Ø if it is a name.

moon needs *the* because there is only one and it has already been mentioned

earth needs *the* because it has been mentioned already. Ø if a name

moon needs *the* because there is only one and it has been mentioned already.

sun needs *the* because there is only one for us.

Passage B.

Kimchi needs no *a* because it is a name

vegetable needs *a* because it is count in the singular and is mentioned for the first time.

cabbage is non-count so it doesn't need *a*

garlics is non-count so it needs to be singular

container needs *a* instead of *the* because it is mentioned for the first time

ground needs *the* since there is only one ground

winter needs *the* since there is only one winter season

cabbage needs *the* because cabbage has already been mentioned

Chapter Ten. Creating images in the mind.

1. What went wrong?

*?I'm 90 years young. (*Young* isn't used in answers about age. Thus *90 years old*.)

*The man amazing didn't know what to do. (Adjectives come between the determiner and the noun. Thus *the amazing man*)

*This is the interestingest lesson so far. (Multisyllable adjectives form the superlative with *most*. Thus *the most interesting lesson*.)

*That comes in 40 years cycles. (When nouns are used as adjectives, they must be singular in form. Thus *40 year cycles*)

*He hits always the target. (Adverbs can not come between V and O. Thus *He always hits the target*.)

*The in the bag balls couldn't be found. (Prepositional phrases used as adjectives come after the noun. Thus *The balls in the bag*)

2. Adjective order. A common order is: opinion—size—condition—shape—color—origin—material

3. Prepositions of time. Think of time as an object, then using that metaphor, the prepositions should work.

at, (a point next to the time *at 6 o'clock*)

around, (not a definite point but in the area the time *around 6 o'clock*)

before, (in front of or earlier than the time *before 6 o'clock*)

between, (two times form the border *between 5 and 6*)

from, (the starting point or origin of the time *from 6 o'clock*)

in, (time is a container that the activity is within *in six weeks*)

over, (time is a container and the activity goes from one side to the other without stopping within *over night* or time is a container and there is too much for the container *over six hours*)

through, (time is a container and the activity goes on within it from one side to the other *through the night*)

to, (time is a destination *to 6 o'clock*)

under (time is a container and there isn't enough to fill the container *under six hours*)

4. Problems with comparisons. *Fun* is noun being used as an adjective so *more* has to be used for comparisons (*more fun*). *Funny* is the adjective form (*funnier*).

Beige (at least for men) is a vague color word. How can you make it more or less when you don't even know for sure what the color is?

5. Polarity in adjectives. If something is 4 inches short, you have no idea how long it is, only how many inches is lacking. An old timer who says he is 75 years young is implying that he hasn't reached old age, though we look at him and think he

doesn't know how English works. In both cases, adding *too* implies the same thing, more of the quality is needed.

Chapter Eleven. Sounding educated

1. What went wrong?

*The horse is tired and Marty is. (When conjoining to sentences and deleting the repeated words after the verb, you need to add *too*. Thus *Marty is too*.)

*After Mary went home. (This is a subordinate clause that tells when another action happened. It is a fragment by itself. It needs another clause to say what happened. Thus *After Mary went home, we went to bed*.)

*We took an extra class started last night. (Can't delete the relative pronoun if a verb other than a form of *be* follows. Thus *We took an extra class that started...*)

*Nurse Morgenschein, that was having financial difficulties, decided not to work here anymore. (In a nonrestrictive relative clause separated by commas you can't use *that* as a relative pronoun. Use *who* instead to refer to a human. Thus, *Nurse Morgenschein, who was having financial difficulties,...*)

*We don't like the car that you bought it. (When you make a relative clause, you the relative pronoun replaces the noun or pronoun in the relative clause. Thus *We don't like the car that you bought*.)

*The book what you bought me was rather boring. (*What* is the question word that refers to things, *Which* is the relative pronoun. Thus *The book which you bought me...*)

2. Syntactic maturity.

82 words, 11 T-units 7.45 words per T-unit or below 4th grade

one possible revision:

Although my grandmother was a special person to me, our relationship was ever deep. Since she had thirteen children and an uncountable amount of grandchildren, she had a hard time remembering who was whose grandchild. To me she was always old and wrinkled. There was something special about her hair, long and black with a little grey in it. Though she wore her hair in a bun, when she unrolled it to comb it, it came down to her waist.

80 words, 5 T-units, 16 words per T-unit, just above high school level where you might expect a freshman in college.

3. Self measurement. The results will vary.
4. Quick check. Even though it gives sentence length rather than T-units, the rates will be similar for adult writing since adults usually don't use simple conjoining. If the result is an average sentence length much higher than 20, you probably need to break up some of your sentences for the reader's benefit. If it is below 10, you need to combine sentences.
5. Sounding mature. He uses polysyllabic vocabulary and a 14 word sentence with a relative clause.
6. Finding relative clauses.

I never knew a giant [that was clever.] OS

Those [who are good with their noses] must come in front of us lions. SS

The most pleased of the lot was the other lion, [who kept running about everywhere].OS

It was a big sheep dog [who actually helped Aslan most]. OS

Lucy heard another noise [which gave her a queer feeling.] OS

Peter's army,[which had their backs to her], looked terribly few. SS

7. Finding subordinate clauses

[Unless you want to be a stickler,] we can't do much about it. (condition)

[As you have noticed], we have explained that twice. (condition)

[If you have checked things out,] you should be able to make a choice. (condition)

[Before we do that again,] let's make sure everything is ready. (time)

Chapter Twelve. Improving your style

1. What went wrong?

*John killed in the war. (i.e. He died.) (Since John didn't do the killing, need to add *be* and shift the tense aspect to *be* to make it passive. Thus *John was killed in the war.*)

*The window was broke with a rock. (Need the –ed/-en form of the verb in the passive. Thus *the window was broken.*)

What's that outside? *?A gator is in the pool. (To put the new information after the verb for end focus, put nonreferential *there* in the subject position and do subject verb inversion with the original subject. Thus *There is a gator in the pool.*)

*A new car he wants. (English prefers new information at the end of the sentence in end focus. Thus *He wants a new car.*)

*?Because we were having so much fun, he came. (English prefers end weight with more words after the verb than before. Also if the reason is the new information, it should be at the end. Thus *He came because we were having so much fun*. However, if the reason is old information and the focus is on his coming, this sentence is fine.

2. Academic passives.

His scheduled was messed up by the computer.

This is how salt is made.

The bank robbers were arrested last night.

3. Identifying passives.

The nuclear age was wrapped in paradox. (passive)

The images of Hiroshima seared the consciousness of generations.

The cold war turned into a long pause.

All we saw was a bright light.

It is intolerable for states such as Korea to get nuclear weapons

The threat of war has been with us since then.

Another treaty was signed three years ago. (passive)

Russia's nuclear weapons haven't been under tight control.

They could be transported by a single person. (passive)

4. End focus. It's a game (a game, new info so after the verb.) I'm a prisoner of the Iraqi government (a prisoner of the Iraqi government is the new information so it's at the end.) The government was appointed by the Americans. (The government

is the old info and Americans the new so passive is used to put the old at the beginning and the new at the end.)

5. Self evaluation. The results are personal and will vary.