

Sammy Buck Giberson

SENTENCES

Find the complete subject and underline it once; that is, underline the subject plus associated modifiers. Find the complete predicate and underline it twice; that is, underline the main verb plus auxiliary verbs plus objects or complements plus associated modifiers. If you are uncertain whether an introductory phrase or clause modifies the remainder of the sentence or just the predicate alone, underline the phrase or clause twice. Every part of the sentence should be underlined one way or another (unless there is an interjection). All sentences are worth 2 points except where noted.

1. Stepping along the sandy Pine Barrens track, Sammy had worked up to a brisk
pace [WHEN, up ahead, the cedar bog came into view].

2. Walking in the woods, even at this late hour, never gave him the least concern.

3. The moon, shining brightly through the forest branches, lit up the sugar sand
under foot and seemed to guide his way.

ACTIVE AND PASSIVE VOICE

Identify the voice of the verb in the following sentences; then rewrite the paragraph reversing the voice in each sentence. While you do not have to use each word in your revised sentences, the general sense of the original must remain. Just change the voice.

Approaching the slender bridge across the bog, Sammy noticed a shape standing at its center. It was the figure of a man, dressed in a long, dark cloak. Striding onto the bridge, Sammy cried a "halloo." A hint of a nod was returned by the dark figure.

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4. Voice of 1st Active

5. Voice of 2nd No voice

6. Voice of 3rd Active

7. Voice of 4th Passive

8. A shape standing at its center was noticed by Sammy,
approaching the slender bridge across the bog

9. A "~~halloo~~" was no voice

10. A "halloo" was cried by Sammy, striding onto the bridge.

11. The dark figure returned a hint of a nod.

PREPOSITIONS AND PREPOSITIONAL PHRASES

Place parentheses around all the prepositional phrases in the following sentences.

Samuel Giberson, known (as Sammy Buck) (throughout the Pines), was a famed entertainer. (In a land overflowing) (with talented musicians and dancers), Sammy was rivaled (by none). Dancing a jig (with a glass) (of water) (atop his head) or tripping the light fantastic (upon an unbroken mirror) was a frequent occurrence (for him). It was his ability to fiddle, though, [that brought the greatest fame (to him)].

Place parentheses around all prepositional phrases in the following sentences and draw an arrow to the word(s) that each phrase modifies.

16. (At gathering places) (near Browns Mills, Greenwood and Chatsworth), the chance to see Sammy brought together scores (of people).

17. (Earlier tonight), the gathering (at Sooy's barn) had been no different.

Some of you saw this as an elliptical prepositional phrase, something like "During earlier tonight." Others saw it as a noun phrase acting adverbially. Both answers are acceptable.

Identify the verb object(s) and complement(s) in the following sentences by underlining and writing DO, IO or OC or PA or PN above the appropriate word (or however you can best id the function). If there are verbals or verbal phrases functioning as verb objects or complements, identify them as noted above. If there is more than one clause in a sentence, identify the verb objects and complements in each clause. If dependent clauses function as verb objects or complements, identify them appropriately. Note that subordinate conjunctions if present have been placed in small caps; for this test it is safe to ignore them.

18. S AV IO DO
Sammy had given the assembled crowd a night to remember.

19. His dancing was unparalleled and his fiddle playing was exceptional.
* This can be seen as PA n/ LV or main verb n/ helping verb.

20. In truth, Sammy ^S had taken ^{AV} a few drams ^{DO} (of liquor) (during the night) and he played ^{AV} (with increasing abandon) [AS the evening wore on].

21. Couples swung ^S each other ^{DO} (to the music) dancing and stomping [AS Sammy stood ^S on a short stool ^{AV} and tried ^{AV} to bring the roof down. ^{DO} Inf. phr. as DO]

Tricky. 1 point extra if correct.

22. Waving and bowing ^S (at the close ^{AV} of the entertainment) ^{DO} sweating (from his exertions) ^{DO} he made ^S a bold claim. ^{AV}

23. "Tonight, I believe ^S [THAT I could outplay ^S the devil]." ^{AV} ^{DO} Tricky.

24. It was ^S a fateful statement. ^{LV} ^{PN}

25. Walking through the Pines, ^S later that night, Sammy ^{AV} approached ^{DO} the cedar bog bridge (and the standing form ^{DO} upon it.)

26. The dark figure addressed ^S Sammy, ^{AV} the masterful fiddle player, (and spoke ^{OC} these words ^{AV} ^{DO} to him.)

27. "Sammy Buck, I have heard boasting (from you tonight) about your fiddle playing
proWess and I would like to verify its truth."

28. Sammy stood (before the figure) and nodded his head: "I said [THAT I could beat
the devil] and I won't take it back."

Here ends the first part of the Second Examination. In the second part we will focus on verbal phrases. How will Sammy fare?

PHRASES

Identify the type of verbal(s) or verbal phrase(s) underlined, italicized, and/or placed in small caps in the following sentences. You don't have to explain their function – just identify them. Please take care to identify verbals as phrases where appropriate.

29. Standing in front of the darkened figure, Sammy spoke the following words.

Participial phrase (with arrow pointing to "Standing...")
participle (with arrow pointing to "following")

30. "Waiting for me on this bridge is apparently your task tonight, but searching my memory, I do not recognize you."

Gerund phrase as S (with arrow pointing to "Waiting...")
Participial phrase (with arrow pointing to "searching...")

31. Bowing formally, the figure, reaching beneath his cloak, held up a striking black and gold violin.

Participial phrase (with arrow pointing to "Bowing...")
participial phrase (with arrow pointing to "reaching...")
participle (with arrow pointing to "striking")

Underline and then identify all verbals and verbal phrases. Then tell how each functions by labeling its function or drawing an arrow to the word(s) that it modifies.

32. "Collecting your soul is my task tonight, unless you are able to back up your earlier boast."

Gerund P as S (with arrow pointing to "Collecting...")
AVL (with arrow pointing to "are able to")
INS phrase that appears to be adverbial (with arrow pointing to "back up...")

33. Shrugging from his shoulder the worn cloth bag holding his fiddle, Sammy smiled.

part (with arrow pointing to "worn")
part phrase (with arrow pointing to "holding...")
participial phrase (with arrow pointing to "Shrugging...")

2 participial phrase modifying "Piney"

34. Sniffing the sweet scent of cedar and believing [THAT he held the home field advantage], the Piney replied: "I am Sammy Buck Giberson and no one out fiddles me in the Pines."

Participial phrase

35. The contest began with the Devil playing an old Scottish Lowland tune.

S LV PA Infinitive phrase as subject LV PA
36. The music was beautiful, but to say [THAT Sammy was worried] was wrong.

Part phrase part participial phrase
37. Tuning briefly, Sammy launched into a haunting, outlaw melody born in the Scots Highlands.
Tricky. 1 extra point if correct.

Gerund phrase as S LV PA
38. The two traded song after song and overhearing that competition was surely enough to drive mere mortals mad.
Infinitive phrase acting Adverbially

Below, identify the type of phrases underlined or italicized (name them). Then tell how each functions by labeling its function or drawing an arrow to the word(s) that it modifies. There may be several examples in each sentence. Review each carefully.

part phrase Inf p as DO
39. The Devil, playing with a swift and fiery dexterity, tended to choose flashy sounding songs.
part

40. Noun phrase as S
Sammy's answering songs were more homespun (in an equally beautiful way.) Prepositional phrase

41. Participial phrase
Having played for long hours (and (with dawn approaching)) the Devil made his to violin sound like lightning. ← or washing across the clause
Infinitive phrase as DO

Case

Choose the correct pronoun in the sentences below. Make sure to identify all choices that have been bolded.

42. Who / ~~whom~~ could ever outplay that?" thought Sammy.

43. This devil, whoever / ~~whomever~~ he was], certainly had otherworldly inspiration. *Tricky*

44. "Inspiration better come ~~(to I)~~ (me) and quick," thought Sammy.

SOMETHING IS WRONG

In terms of rule-based grammar explain the way(s) that the following sentences are incorrect.

45. At the end of the Devils ⁾ tune, Sammy sagged down on the bridge, dangling his _^ feet toward the flowing stream.

Need the apostrophe to show possession.

46. Concentrating intently, hear the many night sounds of the bog, Sammy listened to the cedars creaking and swaying around him.

Should be "hearing."

47. Whistling breezes swept across their tops, playing it like some ancient earthly organ.

This is an agreement problem. It should read "playing them."

48. Sammy, ~~whom~~ could not read music, could nevertheless pick out the notes sounding above him and soon was playing a wonderful, staggeringly beautiful song never before heard or played by human hand.

CASE - should be "who."

49. Upon hearing this magnificent song, Sammy's "Air Tune," the Devil placed his violin beneath his cloak and disappear.

Should be "disappeared."

50. At song's end, with reverberations slowly dissipating, Sammy sat with a satisfied smile; at last he rose, and twitched his mantle blue; Whiting was miles away.

Nothing wrong here.

Extra Credit

For 7 points, underline and identify all verbals and/or verbal phrases in the paragraph below.

Descending from colonial Americans, Sammy Giberson was a real person, living during the nineteenth century in a house near Whiting, New Jersey. To meet his descendants is to touch history. Although none have been blessed to inherit Sammy's musical skill, many are skilled artists and storytellers. One descendant told the story of her famous grandfather's fiddle. Sammy never let it go far from his sight. To see and to play that fiddle gave him reassurance. After his death, though, it disappeared and was never seen again.