AN EVALUATION OF THE POSITION OF THE SENTENCE-COMBINING
PRACTICE IN THE COMPOSITION METHODOLOGY

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English language teachers interested in learning from the literature on teaching English composition to non-native students are often faced with a multitude of opinions concerning the effectiveness of sentence-combining practice on improving the ESL learner's writing ability and are often nonplussed as they come to find out that the arguments of both advocates and opponents of the practice have a grain of truth in them.*

The results of some of the studies carried out by researchers indicate that the manipulation of sentences has led to the syntactic maturity of the experimental group; while other studies, making distinction between syntactic fuency and rhetoric skills of composition, reject the idea that facility in sentence-combining has anything directly to do with the complexities of organization and expression.

Before we look through the literature on the position of the sentence-combining practice in composition methodology, I may avail myself of a quotation from Zamel (1980:76:68), who, deploring the alienation existing between the teachers of English language (EL$_1$) and teachers of English as a Second Language (EL$_2$) observes that

> Many of the assumptions held by teachers of ESL parallel those of English teachers ... What we have failed to realize is that by the time our students are ready to write compositions, that is, create and express their own thoughts and ideas in the second language, they need the same kind of instruction that students in English classrooms need".

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* Sentence-combining, an instructional teaching technique for teaching writing, evolved from research studies in English education when investigators, in their attempt to trace the syntactic development of school children in the 1960's, thought it necessary first to find measures of syntactic complexity that could be employed to analyze large samples of students's writing. See samples of Sentence-Combining exercises in Appendix A.

Committed to the idea that ESL teachers can learn a great deal from the research in the field of English composition, we cannot fail to see the attraction of some significant studies which have been carried out to find plausible answer(s) to the question of the effectiveness of sentence-combining practice on the overall quality of English composition of ESL learners.

In his study of Sentence-Combining practice as an instructional technique in foreign language classes, Thomas Cooper (1981) attempts to inquire whether such practice would increase the rate of written syntactic development of college students of French, German, and Spanish. A corollary interest was also whether this kind of writing practice would have a measurable effect on the oral syntax of students in these languages. The study demonstrated that 1) the concept of syntactic maturity is applicable to second language learning and that 2) a positive correlation exists between writing development and gains in oral skills.

The studies carried out by Bateman and Zidonis (1964) and Mellon (1969) about the effects of instruction in transformational grammar on students' writing ability indicate that a knowledge of generative grammar enabled students to increase significantly the proportion of well-formed sentences they wrote and to increase the complexity without sacrificing the grammaticality of their sentences. The results of these studies, which were contrary to the long held assumption concerning the low correlation between knowledge of grammar and writing ability, led some language teachers to the idea that perhaps the approach was successful only because of the sentence manipulation the students had performed.

The proponents of sentence-combining practice in writing methodology argue that the technique frees the student from the distraction of seeking meaningful content and thus makes it possible for him to give his attention to the actual process of transforming by addition and deletion without worrying about grammatical theory. O'Hare (1973) expresses the view that the greatest attraction for both teachers and pupils of the system of sentence-combining practice is that it does not necessitate the study of grammar, traditional or transformational. Indeed, the proponents of this approach to composition teaching criticize transformational grammar merely because, as it is pointed out, generative grammar is in its infancy and could quickly become obsolete and learning its many complicated rules could be a waste of the student's time. Postman (1967:1162), quoting I.A. Richards, says that "current efforts by English teachers to use transformational grammar far too often results in glib manipulations of ... tree diagrams without bringing any improved understanding of what sentences do or how they do it". According to Postman, English teachers have been too concerned with how language works and not sufficiently concerned with developing ways to help students to use their language. Postman suggests that the grammarian and his works should be placed at the periphery of language study, not at its center, and that the primary goal in language teaching is to help students to increase their competence to use and understand language.

The main attraction of sentence-combining exercises, as claimed by the propo-

nents of this technique, is that it forces the student to keep longer and longer dis-
course in his head while embedding the given kernels into the main statement.   This
ability, a characteristic of cognitive maturity, is supported by the theory of
"Chunking" developed by Miller (1956). The language teachers who advocate this ap-
proach to practicing mature and complex sentences justify their position by extra-
polating Miller´s explanation of how the memory span, which is a fixed number of
chunks, can handle additional information by building larger chunks containing more
information than before.

The claim that sentence-combining practice has to take place in an "a-rhetorical"
setting is rejected by some language teachers. Rather, the contention is that the
practice has very real attractiveness when considered as an integral part of composi-
tion instruction because, as O´Hare contends, it has a direct bearing on the gener-
ally neglected question of style; it has potential usefulness for the student who is
revising a paper which has been condemned for an immature and choppy style. Gleason
(1962:5), in an article discussing the place of language study in the curriculum,
argues that a choppy style is mainly due to the monotonous patterning and that "...
to produce a good style it is necessary to select out of a wider stock of available
devices, and to work them all into an appropriate, pleasing overall pattern". It is
said that this is precisely what sentence-combining practice provides. It expands the
practical choices to the inexperienced young writer when he needs them. Armed with an
expanded practical repertoire of syntactic choices, he is better able to avoid monot-
onous pattern and to work his "wider stock of available devices" into an "appropri-a-
ate, pleasing overall pattern," as advocated by Gleason.

Ney (1973:11) quotes Vygotsky as saying, "What the child can do in cooperation
today, he can do alone tomorrow", and concludes that the very good kind of   instruc-
tion is that which marches ahead of developments and that systematic exercises in the
manipulation of sentence structures increase the availability of these structures to
the student for use in his writing.

Christensen (1967:5) maintains that "solving the problem of how to say helps to
solve the problem of what to say". In other words, the students by developing his
syntactic manipulative skill is expected to be able to express his views and ideas
the best he can. O´Hare (1973:72) maintains that as the student becomes a skillful
manipulator of syntax, his fear of syntax disappears. "Confidence is very likely a
self-generating process, feeding on itself. Released from syntactic roadblocks, con-
fident, seeing a wider range of choices, the student´s mind could grapple, at ease,
with additional syntactic-semantic considerations".

Much of the argument for the attractiveness of the sentence-combining exercises
is said to lie in their simplicity, their consistency, their flexibility and their
practicability. Ney (1976:10-15), talking about the merits of sentence-combining,
says that the technique permits the composition teacher to state exact behavioral ob-
jectives for the teaching and learning of composition in the areas below:

1. The increase in the student's fluency in the written language;
2. The increase in the student's ability to control English structures;
3. The increase in the size of the student's productive vocabulary;
4. The increase in the student's ability to comprehend the language of literary works.

Praninskas (1964) refers to the motivational dimension of sentence-combining exercises. In practicing writing, according to the author, the student will be involved in operations which will require the pupil to apply the skills he has practiced previously.

Max Morenbert (1980) in his article "Sentence-Combining Over a Three-Year Period" reports on a case study which focussed on the changing characteristics of the writing of one student, Susan, over a three-year period and analyzes writing samples that the student produced before the 15 week sentence-combining practice, immediately after the practice, and two and half years later in a delayed posttest administered during the student's junior year.

The student's delayed posttest is characterized by mature syntax, controlled style, developed paragraphs, analytic organizations and supporting details. Indeed, the results achieved in this study support those of the earlier studies (Combs, 1976; Pederson, 1977; Schuster, 1977; Waterfall, 1978; Swan, 1978), i.e. sentence-combining practice increases students' syntactic maturity level, can help students write not only longer, more mature sentences but better papers also.

This study of Max Morenberg's, together with several others (D. Daiker, et al. 1978; Stewart, 1978), challenges Ney's (1976:76) conclusion that "freshman students may simply be past the stage where sentence-combining exercises are of benefit" and gives unequivocal evidence to the contrary.

Several other studies point to the positive and significant relationship between sentence-combining practice and syntactic growth (Vitale et al. 1971; Perron 1974; Klassen 1977; Thomas C. Cooper, 1981; Arrington, 1982).

There are language teachers, however, who doubt the effectiveness of the sentence-combining practice because of the artificiality of the learning task. All too frequently we find students, they say, who are able to write beautiful sentences but who come up with something almost unintelligible when asked to compose a paragraph. And to these same students a paragraph can be equally incomprehensible even though they understand each sentence. Critics of sentence-combining exercises make a distinction between these exercises and composition exercises. In sentence-combining exercises the emphasis is on correctly written sentence patterns. The student's concerns are with words, word-order, and grammar. But in composition exercises, the emphasis is on the logical arrangement of ideas into paragraphs and full length compositions. The critics of the sentence-combining exercises argue that the technique underplays the role of logical thinking as a basic tool of effective communication. Evans and Walker (1966:55) say: "The old notion of the sentence as a group of words which ex-

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press a complete thought has generally been abandoned in favor of a concept of the sentence as a group of words which represent progressive generation of an idea toward completion". In the field of foreign language teaching those who argue against the rationale behind the sentence-combining exercises say that second language learners who have mastered syntactic structures have demonstrated inability to compose adequater themes because the method of organizing syntactic units into larger patterns is as much as culturally coded phenomena as the syntactic units themselves are.

Kaplan (1966:10), having analyzed seven hundred compositions written by mature students whose native languages were not English, reveals some interesting facts concerning the expressive modes used by students coming from different cultural background. For instance, while in Arabic paragraph development is based on a complex series of parallel construction, in some oriental writing (including Farsi) the development of the paragraph is, in Kaplan´s words, "turning and turning in a widening gyre. The circles turn around the subject and show it from a variety of tangential views, but the subject is never looked at directly". Comparing the paragraph development in French writing with that in English writing, Kaplan concludes that "... much greater freedom to digress or introduce extraneous material is available in French or in Spanish than in English". In the Russian language, according to the author, the paragraph development is made up of a series of parallel constructions and a number of subordinate structures which are irrelevant to the central idea of the paragraph.

With regard to what was mentioned above, a group of foreign language teachers argue that each language has a paragraph order unique to itself and that part of teaching composition skill to non-native students must be concerned primarily with getting students to relate and organize ideas, and express them in English paragraph. Kaplan (1966:15) contends that reliance on sentence-combining exercises as an approach to teaching composition writing will fall short in catering to the writing needs of foreign students who write paragraphs quite different from the English deductive and inductive paragraph as represented graphically by the diagram below.
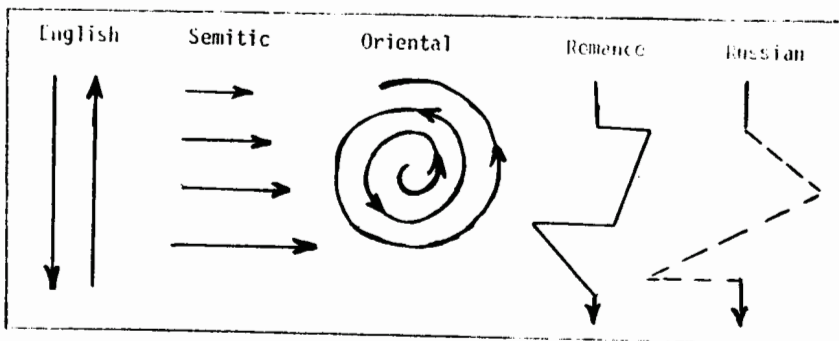
Referring to the positive gains resulting from the manipulation of sentence transformations as claimed by some of the research workers, Zamel (1980) raises several questions concerning the treatment of the issue by the researchers. In Mellon's study (1967), for instance, it is not clear, according to the author, whether the syntactic growth of the experimental group is due to the practice in sentence combining or the instruction in transformational grammar. Or to consider other studies such as O'Hare's (1973) and Combs's (1976), it is not known if the sentence-combining practice was truly divorced from grammatical instruction entirely. Marzano, in his study (1976), expresses the view that although sentence-combining frequency and overall quality may operate together, one may not necessarily be the cause of the other.

Christine Barabas (1980) voices a similar view on the issue, observing that emphasis upon sentence structure alone will not necessarily clarify or generate ideas. The author has reservation on Christensen's statement, i.e. "the problem of how to say solves the problem of what to say." She warns that the composition teacher should be just as concerned with what the students say as with how they say it. The gist of the argument is that idea generates form and form generates idea, and to separate the two in the composition methodology is to create artificial barrier between thought and language. For without an awareness of syntactic structures, according to the author, one lacks a vehicle for verbally expressing thought, and conversely, without a thought to express, one lacks reason for using those syntactic structures. The results obtained by Thomas MacNeil's study (1982) also cast doubt on the effects of sentence-combining practice on the written syntactic skills of ninth-grade students. According to the author, the sentence craft program did not result in significant increases in the mean number of selected words, phrases, or clauses that the grade-nine students wrote in argumentative composition.

Zamel (1980) maintains that ESL students will not benefit much from the sentence combining practice in the composition classroom if they have not already acquired the linguistic ability to say what they intend to say. A similar view is expressed by Ney, who believes that sentence-combining does not affect change in the linguistic ability of students but "develops skills which enable the students to draw on their innate linguistic resources (1976:164).

Teachers committed to the notion that sentence-combining practice should have a place in the ESL writing classroom do not look to the practice as a method to develop rhetorical skills. It is often argued that syntax and rhetoric are different aspects of the writing process; improvement in one does not imply improvement in the other and that sentence-combining ignores the enormous complexity of writing-- prewriting, organizing, developing, proofreading, revising ... etc. Therefore, the realistic approach to the issue, to some language teachers would be to view sentence-combining practice as a pedagogical tool that addresses but one aspect of the complex compositional process. This view is shared by Strong, who says "Sentence-combining exercises are best regarded as a skill building adjunct to a writing program"(1976:64). Faigley

(1979) has emphasized this point, contending that all the goals of writing instruction cannot be realized by one method of sentence-combining practice.

Concluding Remarks

1. Language teachers generally admit that sentence-combining exercises are very useful in helping both native and non-native students to acquire dexterity in writing complex sentence structures.

2. The variety of sentence-combining exercises, used by both foreign and native language teachers at different levels of language proficiency indicates the flexible nature of the technique itself. The differences among the various types of the technique are not basically of the kind, but of the degree.

3. Students experienced in sentence manipulation are said to be in a better position to attend to the content of their writing than the students who lack the experience, i.e., have problems in writing grammatically correct sentences.

4. The general feeling among foreign language teachers indicates that sentence-combining exercises, useful as they are, will not be of significant help to the second language learner in writing coherent paragraphs. The contention is that beautiful sentences do not necessarily make beautiful paragraphs, and that content and form go hand in hand to make what is called a good composition.

5. For the student to be able to do sentence-combining exercise, knowledge of particular grammar-- traditional, structural, or transformational-- is unnecessary. It is this particular characteristic of simplicity and practicability that makes the technique work at the hand of almost every interested teacher.

6. Although the instructional value of transformational exercises has been recently realized in the area of composition teaching, the technique in its simple form has indeed been utilized in drilling language patterns by audiolingualists for many years.

7. With regard to the psychological ingredients of the technique-- complex skills are almost readily learned when they are broken down into smaller component subskills-sentence-combining exercises as a composition pedagogy holds a great promise for effective teaching manipulative skill in the construction of complex sentences to both native and foreign students.

8. Research data are not conclusive in terms of a) different treatment schedules of

sentence-combining pratice in the Composition Methodology or b) the effects of a student's IQ on the amount of time needed to reach a peak in syntactic growth while doing sentence-combining exercises (Mary Jones, 1970).

9. Performance on sentence-combining exercises varies with age and membership in the various demographic subgroup (John Mellon, 1981).

10. The ability to combine sentences is associated with the overall quality of student writing as measured by both holistic and primary-trait scoring (John Mellon, 1981).

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APPENDIX A

By way of ilustration, I have included here a representative sample of some of the sentence-combining exercises which are believed by the advocates of the practice as a stepping-stone towards efficiency in writing English composition.

I. Used by O'Hare in his study (1973):

A. IT - THAT
1a. SOMETHING is true.
The world is round. (IT-THAT)
b. It is true that the world is round.*

2a. SOMETHING occurred to Captain Sharp.
His men did not know SOMETHING. (IT-THAT)
They were sailing through a mined area. (THAT)
b. It occurred to Captain Sharp that his men did not know that they were sailing through a mined area.

B. WHO, WHAT, WHERE, WHEN, HOW, WHY

1a. All the people wondered SOMETHING.
The music had stopped for some reason. (WHY)
b. All the people wondered why the music had stopped.

2a. SOMETHING suddenly occurred to Mr. Jones.
Jim might not know SOMETHING. (IT-THAT)
Someone finds the restaurant somehow. (HOW TO)
b. It suddenly occurred to Mr. Jones that Jim might not know how to find the restaurant.

C. CHANGE OF WORD ENDINGS

1a. SOMETHING led to World War II.
The Allies punished Germany after World War I. (S'+PUNISHMENT+OF)
b. The Allies' punishment of Germany after World War I led to World War II.

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*In each of the following examples, the a̱ form is the sentence-combining problem confronting the student, and the ḇ form is an acceptable answer expected from the student.

Ia. It would be impossible to ignore the fact that SOMETHING caused a great a

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deal of controversy.
Simmons published the experiment. (·'S+PUBLICATION+OF)
b. It would be impossible to ignore the fact that Simmons´ publication of the experiment caused a great deal of controversy.

D. ELIMINATION OF REPEATED WORDS

1a. SOMETHING irritated the men.
Connie constantly chattered.
The chattering kept the hunters from hearing something.
(WHICH/THAT)
The dogs were running someplace. (WHERE)
The men swore SOMETHING. (WHO)
They would never take her hunting again. (THAT)

b. Connie´s constant chattering, which kept the hunters from hearing where the dogs were running, irritated the men, who swore (that) they would never take her hunting again.

2a. The soldiers realized SOMETHING.
The soldiers were <u>weary</u>.
The soldiers were <u>battle-scarred</u>.
The soldiers were <u>in the thick of that struggle</u>.
The struggle was <u>bloody</u>.
The struggle was <u>desperate</u>.
The struggle was <u>hand-to-hand</u>.
The struggle took the lives of so many men. (WHICH/THAT)
The men were <u>fine</u>.
The men were <u>young</u>.
SOMETHING would be difficult. (THAT)
They would survive the mistakes of generals. (IT-FOR-TO)
The mistakes were <u>costly</u>.
The generals were <u>inexperienced</u>.
The generals relied on tactics. (WHO)
The tactics were <u>outmoded</u>.
The tactics were <u>military</u>.
The tactics simply did not fit the realities of warfare. (WHICH/THAT)
The warfare was <u>modern</u>.

b. The weary battle-scarred soldiers in the thick of that bloody, desperate, hand-to-hand struggle, which took the lives of so many fine young men,realized that it would be difficult for them to survive the costly mistakes

of inexperienced generals who relied on outmoded military tactics that simply did not fit the realities of modern warfare.

E. COLON AND DASH

    1a. He pushed back the chair a few feet.
        A full view of himself was available in the tilted mirror. (SO)
        He was a tall, narrow-skulled, smooth-cheeked youth. (:)
        The youth was tightly dressed in darkest gray.

    b. He pushed back the chair a few feet, so a full view of himself was available in the tilted mirror: a tall, narrow-skulled, smooth-cheeked youth, tightly dressed in the darkest gray.

    2a. Different as they were.
        They were different in background. (-)
        They were different in personality.
        They were different in underlying aspiration. (...-)
        These two great soldiers had much in common.

    b. Different as they were-- in background, in personality, in underlying aspirations-- these two great soldiers had much in common.

II. Introduced by B.D. Graver in Advanced English Practice. Oxford University Press, 72: 124-125, 214-219.

A. DEFINING RELATIVE CLAUSE
    1a. The aims are very laudable. The society is pursuing these aims.
    b. The aims (that/which) the society is pursuing are very laudable.

    2a. The number of people will place a heavy strain on airport facilities.
       These people will be travelling by air in 1990's.
    b. The number of people who will be travelling by air in 1990's will place a heavy strain on airport facilities.

B. PARTICIPLE
    1a. When the shop assistant discovered that he had a talent for music, he gave up his job to become a professional singer.
    b. Discovering that he had a talent for music, the shop assistant gave up his job to become a professional singer.
    2a. The children had a week's holiday. The school had been closed because of an

influenza epidemic.
  b. The children had a week's holiday, the school having been closed because
     of an influenza epidemic.

C. SYNTHESIS - Skeleton structures are suggested.
  1a. No one was watching. The thief first made sure of this. He climbed up a
      drainpipe. He climbed up to a window on the first floor. He succeeded   in
      entering the house through the window. He was not observed.
      Having first ..., the thief ... to a first-floor ..., through which ...
      unobserved.
   b. Having first made sure no one was watching, the thief climbed up a drain-
      pipe to the first-floor window, through which he succeeded in entering the
      house unobserved.

  2a. The English queue up for public transport. They do so in an orderly way.
      Visitors from the Continent are surprised at this. They innocently join
      the front of the queue. They do this when they first arrive in   England.
      Angry glares are given them. They cannot understand this.
      Visitors ... at the ... in which ..., and they ... when, on first ...,
      they innocently ...

   b. Visitors from the Continent are surprised at the orderly way in which the
      English queue up for public transport,and they cannot understand the angry
      glares given them when, on first arriving in England, they innocently join
      the front of the queue.

C. SYNTHESIS - Free joining of the given sentences.
  1a. British Railways came into being in 1948. This happened on the nationaliza
      tion of rail transport. The Labour Government did this. Previously, rail-
      ways in Britain were run privately. They were run in four main networks.
      There was the London, Midland, and Scottish Railway. Another was the South
      ern Railway. The Great Western Railway was a third. Last, there was the
      London and North-Eastern Railway.
   b. British Railways came into being in 1948 on the nationalization of   rail
      transport by the Labour Government. Previously, railways in Britain were
      run privately in four main networks: the London, Midland, and Scottish
      Railways, the Southern Railway, the Great Western Railway, and the London
      and North-Eastern Railway.

  2a. The Beauchamp Tower is semicircular in plan. It projects eighteen feet be-
      yond the face of the wall. It was originally built for defensive purposes.

But it was very soon used as a prison. One of the first unwilling guests in it was the third earl of Warwick. His family name thus became associated with this part of the Tower of London.

b. Although the Beauchamp Tower, semicircular in plan and projecting eighteen feet beyond the face of the wall,was originally built for defensive purposes it was very soon used as a prison, one of its first unwilling guests being the third earl of Warwick, whose family name thus became associated with this part of the Tower of London.

III. An Outline for Writing Sentence-Combining Problems: Noun Modifiers and Noun Substitutes*

I. NOUN MODIFIERS

A. Adjective Word Embeddings (a. before subject, b. before objetc, c. before predicate nominative, d. before object of a preposition); participle; compound-adjectives. Example:

1a. The canary flew out the window.
    The canary is yellow.
 b. The <u>yellow</u> canary flew out the window.

2a. I saw a canary.
    The canary is yellow.
 b. I saw a <u>yellow</u> canary.

...etc.

B. Adjective Phrase Embeddings (a. prepositional phrases, b. appositive phrases, c. participle phrases, d. infinitive phrases). Examples:

1a. The man is my teacher.
    The man is in the room.
 b. The man <u>in the room</u> is my teacher.

2a. My old friend is a plumber.
    My old friend is Bill Jones.
 b. My old friend <u>Bill Jones</u> is a plumber.

...etc.

* Suggested by Charles R. Cooper in <u>English Journal</u>, Vol. 62, Nº 1, 73:96-102.

C. Adjective Clause Embeddings (using who, when, which, that, where). Examples:

   1a. People shouldn´t throw stones.
      People live in glass houses.
    b. People <u>who</u> live in glass houses shouldn´t throw stones.

   2a. There are days.
      I am discouraged.
    b. There are days when I am discouraged.

D. Multiple Adjective Embeddings

   a. The girl went to San Francisco.
     The girl was <u>tall</u>.
     The girl was <u>slender</u>.
     The girl won the beauty contest.
     The contest was <u>local</u>.
     The girl competed in the finals. (where)
     The finals were <u>state-wide</u>.

   b. The tall, slender girl who won the local beauty contest went to San Fran-
     cisco, where she competed in the state-wide finals.

2. NOUN SUBSTITUTES (fact clauses, question clauses, noun phrases ... etc.) Examples:

   1a. SOMETHING alarmed his parents.
      He might have grades high enough to get him into Mugwamp College. (the
      fact that)
    b. <u>The fact that</u> he might have grades high enough to get him into Mugwamp
     College alarmed his parents.

   2a. Johnny never did understand SOMETHING.
      The teacher made him stay after school for some reason.
    b. Johnny never did understand <u>why</u> the teacher made him stay after school.

IV. SIGNALED AND UNSIGNALED COMBINATIONS AND EXPANSIONS (made by Zamel)*
   Examples:

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* Suggested by Charles R. Cooper in <u>English Journal</u>, Vol. 2, Nº 1, 73: 9-102.

A. Signaled combination & signaled expansion:

    a. 1. The alarm clock rang. (After) (,)
       2. He went back to sleep.
    b. After the alarm clock rang, he went back to sleep.

B. Unsignaled combination & signaled expansion (with a prepositional phrase):

    a. 1. The alarm clock rang.
       2. He went back to sleep.
    b. He went back to sleep after the ringing of the clock.

C. Signaled combination & unsignaled expansion:

    a. 1. The alarm clock rang.
       2. He went back to sleep. (but)
    b. The alarm clock rang but he went back to sleep.

D. Unsignaled combination & unsignaled expansion:

    a. 1. The alarm clock rang.
       2. He went back to sleep.
    b. He went back to sleep after the alarm clock rang.

V. Introduced by L.G. Alexander in <u>Practice and Progress</u> - A Series of Four Books, printed by Longman, 1967: 163, 169, 185.

    A. Students are required to join the given sentences while using the connections in brackets. Examples:

        1a. He took photographs. He had to leave almost at once. A river of liquid rock threatened him. (After ... because ...)
         b. After taking photographs, he had to leave almost at once because a river of liquid rock threatened him.

        2a. He was Domingo Cordova. He had been a great Matador in his youth. He had taking to drinking. (... a man who ... but having ...)
         b. He was Domingo Cordova, a man who had been a great Matador in his youth but having failed in the ring, he had taken to drinking.

    B. Students write two different paragraphs using the points and connections given. Example:

I used to travel by air a great deal when I was a boy. My parents used to live in South America, and I used to fly there from Europe in the holidays. An air-hostess would take charge of me, and I never had an unpleasant experience. I am used to travelling by air and only on one occasion have I ever felt frightened. After taking off, we were flying low over the city and slowly gaining height, when the plane suddenly turned round and flew back to the airport. While we were waiting to land, an air-hostess told us to keep calm and to get off the plane quietly as soon as it had touched down. Everybody on board was worried,and we were curious to find out what had happened. Later we learned that there was a very important person on board. The police had been told that a bomb had been planted on the plane. After we had landed, the plane was searched thoroughy. Fortunately, nothing was found and five hours later we were able to take off again.