

# *Painting with Parts of Speech*

## *Creating Images through Grammar*



An Oklahoma Writing Project Presentation  
by L. Alicia Monroe

In our ever visual society, images and grammar prove a powerful pair. From upper elementary to higher education, students benefit when we expand their options as writers by teaching them to “paint” images with grammatical structures. Improve student writing and encourage and enhance revision with this practical approach to Harry Noden’s “brush strokes”—adjectives out of order, appositives, participles, absolutes, and action verbs. Use manipulatives, models, and picture prompts to scaffold students through a sequence of strategies developed based on pedagogical recommendations from experts such as Don and Jenny Killgallon, Constance Weaver, and Jim Burke.



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## Presentation Objectives

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During this presentation, participants will learn to:

- teach elements of grammar in context;
- incorporate manipulatives, models, and picture prompts into grammar instruction;
- scaffold students through a sequence of strategies;
- expand students' options as writers; and
- encourage and enhance revision.

## PASS Correlations

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The following Priority Academic Student Skills Language Arts Grade 8 Writing/Grammar/Usage and Mechanics standards are addressed through the activities and assignments discussed during this presentation:

- **Standard 1.1:** Use a writing process to develop composition skills.
- **Standard 1.2:** Use details [and] examples [...] to develop an idea.
- **Standard 1.4:** Use precise word choices [...] that convey specific meaning and tone.
- **Standard 1.5:** Use a variety of sentence structures, types, and lengths to contribute to fluency and interest.
- **Standard 3.1g:** Identify and use appositives and appositive phrases.
- **Standard 3.1h:** Use [...] participles to vary sentence structure in writing.
- **Standard 3.2b.i:** Punctuate correctly in writing, including commas.

## The Writing Process

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From the shortest poems to the longest novels, writing is a process. The writing process consists of five dynamic stages: prewriting, drafting, revising, editing, and publishing.

The stages of the writing process are not a linear progression of steps. Writers do not move from stage to stage in a prescribed order like a runner clearing hurdles on a track. Instead, the writing process is recursive and cyclical. Writers weave in and out of stages like an ice skater twirling around, gliding up and down the rink.

“School boards, administrators, and teachers who **impose** the systematic study of **traditional school grammar** on their students over lengthy periods of time in the name of teaching writing do them a **gross disservice** which should not be tolerated by anyone concerned with the effective teaching of good writing.”

— George Hillocks, *Research on Written Composition*

“The argument has always been that knowing grammar does not improve your writing and thus its study serves no purpose. If, however, students learn **elements of grammar in the context of expanding their options as writers**, it has its place.”

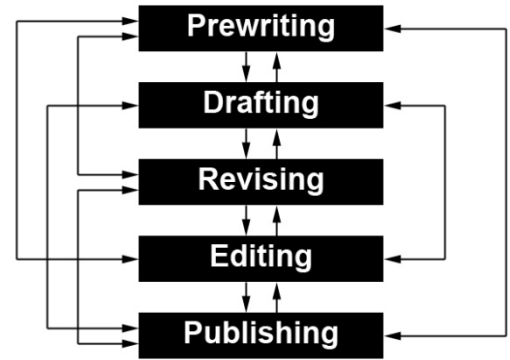
— Jim Burke, *The English Teacher's Companion*

“Teachers who have long taught traditional grammar need to be persuaded, perhaps through examples, that **teaching less grammar** but teaching it **throughout the writing process** can do much more for students' writing than teaching grammar in isolation.”

— Constance Weaver, *The Grammar Plan Book*

## **Prewriting**

Prewriting strategies to help writers generate and organize ideas include: thinking; reading; discussing; freewriting; creating lists and word banks; researching; drawing; outlining; and organizing ideas graphically with webs, clusters, charts, etc. An essential step, prewriting should account for 70 to 85 percent of writing time.<sup>1</sup> Research indicates skilled writers spend significantly more time organizing and planning before writing.<sup>2</sup> However, on average, most students spend about three minutes preparing to write.<sup>3</sup>



## **Drafting**

Drafting is **writer-centered**. Using ideas generated through prewriting, writers create drafts putting ideas into sentences and paragraphs with a focus on content; explaining, supporting, and beginning to connect ideas; and concentrating on what the writer knows and thinks about the topic.

## **Revising**

Revising is **reader-centered**. Concentrating on content (not mechanics) and predicting readers' needs and expectations, writers revise by adding, deleting, moving, and replacing text. While revising, writers focus on ideas, details, word choice, organization, and sentence variety.

## **Editing**

In preparation for publishing, editing involves correcting errors in grammar, usage, and mechanics.

## **Publishing**

Providing an authentic audience, publishing includes displaying a piece of writing in the classroom; reading it aloud; posting it on the Internet; printing it in a class anthology; entering it in a contest; and submitting it to a newspaper or magazine.

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1. Donald R. Murray, *Learning by Teaching* (Montclair, NJ: Boynton/Cook, 1982).

2. George Hillocks, Jr., *Research on Written Composition* (Urbana, IL: NCTE, 1986).

3. U.S. Dept. of Education, *Can Students Benefit from Process Writing?* (Washington, D.C.: NAEP, Apr. 1996).

## “Brush Strokes” Overview

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According to Harry Noden, writers can use five “brush strokes” to expand details in the reader’s imagination:

- Adjectives out of order
- Appositives
- Participles
- Absolutes
- Action verbs

These five “brush strokes” address four of Vicki Spandel’s six traits of effective writing—ideas, sentence fluency, word choice, and conventions.

### **Adjectives Out of Order**

To “paint” with adjectives out of order, move adjectives from before a noun, placing them *after* the noun they modify.

**Example:** Mosquitoes completely filled the air above us, hovering there, skinny, black, and silent. — Edward Bloor, *Tangerine*

### **Appositives**

To “paint” with an appositive, use a noun that adds a second image to a preceding noun.

**Example:** Filch owned a cat called Mrs. Norris, a scrawny, dust-colored creature with bulging, lamplike eyes just like Filch’s. — J.K. Rowling, *Harry Potter and the Sorcerer’s Stone*

### **Participles**

To “paint” with a participle, tag an *ing* or *ed* verb onto a sentence.

**Example:** Now he was on the bridge, hunched over on the bicycle, pedaling steadily. — Lois Lowry, *The Giver*

### **Absolutes**

To “paint” with an absolute, add a two-word combination: a noun and an *ing* verb OR a noun and an *ed* verb.

**Example:** He’s still two feet from the water, lying there, teeth gritted, tears cutting trails in the dirt on his face. — Suzanne Collins, *The Hunger Games*

### **Action Verbs**

To “paint” with an action verb, eliminate passive voice, reduce *being* verbs (*am*, *is*, *are*, *was*, *were*, *been*), and use surprising or vivid verb choices.

**Example:** Chickens and rabbits scampered underfoot, dust and ashes coiled in rampant whirlwinds. — Scott Westerfeld, *Uglies*

“In the act of creation, the writer, like the artist, relies on fundamental elements. As watercolorist Frank Webb (1983) explains, ‘Pictures are not made of flowers, guitars, people, surf or turf, but with irreducible elements of art: shapes, tones, directions, sizes, lines, textures, and color’ (19). Similarly, **writing** is not constructed merely from experiences, information, characters or plots, but from **fundamental artistic elements of grammar.**”

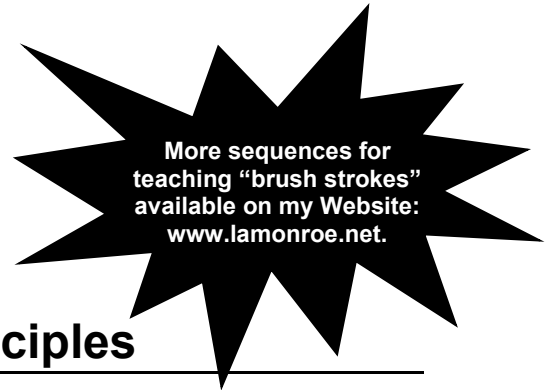
— Harry Noden, *Image Grammar*

# Sequence for Teaching “Brush Strokes”

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The following sequence for teaching “brush strokes” is based on pedagogical recommendations from experts such as Don and Jenny Killgallon, Constance Weaver, and Jim Burke:

- Introduce (compare and contrast, definition, usage, and examples)
- Arrange
- Identify
- Imitate
- Combine
- Expand
- Compose
- Practice



## Sample Sequence for Teaching Participles

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### ***Introduce Participles***

First, I have students compare and contrast unidentified sentences without participles, with participles, and with participial phrases. I then identify the participles and participial phrases, asking students what they add to the sentences. Second, we discuss the following explanation, definition, and example of participles.

<p><b>Compare and contrast the sentences below.</b></p> <p>He crossed the street.</p> <p>Rollerblading, he crossed the street.</p> <p>He crossed the street, whistling.</p> <p>He crossed the street, followed by a Great Dane.</p>	<p>To “<b>paint</b>” with a <b>participle</b>, tag an <i>ing</i> or <i>ed</i> verb onto a sentence.</p> <p><b>Participle:</b> an <i>ing</i> or <i>ed</i> verb added onto a sentence</p> <p><b>Examples:</b></p> <p><u>Squealing with delight</u>, the birthday boy ripped open his presents.</p> <p><u>Hidden behind a flower</u>, the bee prepared to strike.</p>
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Third, we explore examples of sentences without participles and those same sentences with added participles and participial phrases.

<p><b>Sentence with no participles:</b> The toddler cried on the kitchen floor.</p> <p><b>Sentence with two <i>ing</i> participles:</b> <u>Kicking</u> and <u>screaming</u>, the toddler cried on the kitchen floor.</p> <p><b>Sentence with two <i>ing</i> participial phrases:</b> <u>Kicking the white tiles</u>, <u>screaming for a cookie</u>, the toddler cried on the kitchen floor.</p>	<p><b>Sentence with no participle:</b> Jeremy collapsed on the 30-yard line.</p> <p><b>Sentence with an <i>ed</i> participle:</b> Jeremy collapsed on the 30-yard line, <u>crushed</u>.</p> <p><b>Sentence with an <i>ed</i> participial phrase:</b> Jeremy collapsed on the 30-yard line, <u>crushed beneath the linebacker’s massive frame</u>.</p>
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Fourth, we discuss different possibilities for placement of participles within a sentence and the proper punctuation for each.

**Participles can *begin* a sentence:**  
Chasing a tennis ball, the Golden Retriever barreled across the backyard.

**Participles can *interrupt* a sentence:**  
The Golden Retriever, chasing a tennis ball, barreled across the backyard.

**Participles can *end* a sentence:**  
The Golden Retriever barreled across the backyard, chasing a tennis ball.

Fifth, we review examples of sentences with participles from literature, especially young adult literature students are likely to have read or be interested in reading.

**Examples of participles from literature:**  
The shirt was silk paisley, unbuttoned halfway down his hairless chest.  
—Rick Riordan, *The Lightning Thief*

**Examples of participles from literature:**  
It was raining, washing all traces of the snow away in clear, icy ribbons down the side of the walkway.  
—Stephenie Meyer, *Twilight*

Finally, we review examples of sentences with participles written by former students.

**Examples of participles by students:**  
Meowing through their small mouths and flicking their tails, the neighborhood cats attacked each other.  
—Nathan R.

**Examples of participles by students:**  
Drenched with sweat, Dr. Harvey wiped his sleeve across his forehead.  
—Seirra B.

## Identify Participles

Given passages with participles from young adult literature, students identify the participles and participial phrases.

### Identify participles from literature:

Then, propping the hatchet in a crack in the rock wall, he had pulled the head of his spear against it, carving a thin piece off each time, until the thick end tapered down to a needle point.

—Gary Paulsen, *Hatchet*

### Identify participles from literature:

We pushed open the door to the back room and found four or five little kids, about eight years old or younger, huddled in a corner.

—S.E. Hinton, *The Outsiders*

## Arrange Participles

Given sentences from literature separated into words and phrases on manipulative strips, students work cooperatively to arrange the strips into sentences, adding punctuation and identifying participial phrases. We compare and contrast different possibilities and discuss the proper punctuation of each.

The **giant**

**squeezed** his way

into the hut

stooping so that his head just brushed the ceiling

### Arrange participles from literature:

Create a sentence with the sentence strips. Write the sentence, punctuating correctly, and underline and label the participial phrases.

The giant squeezed his way into the hut, stooping so that his head just brushed the ceiling.

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

**Artemis**

**sat**

in the rear

feeling ridiculous

dressed not in his usual two-piece suit

but in normal teenager clothing

### Arrange participles from literature:

Create a sentence with the sentence strips. Write the sentence, punctuating correctly, and underline and label the participial phrases.

Artemis sat in the rear, feeling ridiculous, dressed not in his usual two-piece suit, but in normal teenager clothing.

—Eoin Colfer, *Artemis Fowl: The Opal Deception*

Printable sentence strips  
available on my Website:  
[www.lamonroe.net](http://www.lamonroe.net).

## Imitate Participles

After identifying the participles in model sentences from young adult literature, students write and share sentences with their own content, imitating the sentence structure of the model and identifying their own participles and participial phrases.

### Imitate participles from literature:

Write a sentence about a different subject, imitating the structure of the model sentence. Underline and label the participial phrases.

The little bag was made of faded green material, gathered at the top with a black string.

—Jeanne DuPrau, *The City of Ember*

### Imitate participles from literature:

Write a sentence about a different subject, imitating the structure of the model sentence. Underline and label the participial phrases.

Stones began to fall from the mountain-side, whistling over their heads, or crashing on the path beside them.

—J.R.R. Tolkien, *The Fellowship of the Ring*

## Combine with Participles

I separate sentences with participles from young adult literature into two or more sentences without participles and present them for students to recombine. They share their combined sentences (with participles), I share the original sentence, and we compare and contrast their sentences with the author's, launching a brief discussion on sentence variety.

### Combine with participles:

Combine the sentences below to make one sentence with a participial phrase. Underline and label the participial phrase.

I hug the rocks.

+

I move slowly in the direction of the blood.

+

I search for him.

=

Hugging the rocks, I move slowly in the direction of the blood, searching for him.

—Suzanne Collins, *The Hunger Games*

“Novice writers who are given a **model** of an unfamiliar prose form to **imitate** respond in a manner which is more **introspective** and **evaluative** and far more **similar to the responses of expert writers** than do novice writers who are not given a model.”

— Elizabeth A. Stolarek, “Prose Modeling and Metacognition”

“Within each student is an inborn capacity to learn by imitating others—in talking or walking, in choosing clothes or grooming hair, in hitting a tennis ball or throwing a baseball, *and in composing sentences*. **Imitating** professional model sentences [...] is a **bridge** between the conversational sentences of students and the literary sentences of professional writers.”

— Don and Jenny Killgallon, *Grammar for Middle School: A Sentence-Composing Approach—The Teacher’s Booklet*

“**Stylistic imitation** is a perfectly honorable way to get started as a writer (and impossible to avoid, really; some sort of imitation marks each new stage of a **writer’s development**).”

— Stephen King, *On Writing*

“Make a point to **share samples of excellent writing**, and let students **follow** those **models** if they wish. This might be one of the most overlooked steps in the writing process.”

— Rick Wormeli, *Meet Me in the Middle*



## Expand with Participles

Given sentences from young adult literature with caret marks in place of removed participial phrases, students rewrite the sentences, replacing caret marks with participial phrases of their own. They share their expanded sentences, then I share the original sentence with students. Once again, I emphasize that the author's way is not necessarily better.

### Expand with participles:

Write the sentence below, adding a participial phrase in place of each caret (^). Underline and label each participial phrase.

He climbed carefully along one of the branches,  
^, ^,  
—J.K. Rowling, *Harry Potter and the Sorcerer's Stone*

He climbed carefully along one of the branches,  
holding tight to his broomstick, trying to see through the leaves.  
—J.K. Rowling, *Harry Potter and the Sorcerer's Stone*

### Expand with participles:

Write the sentence below, adding a participial phrase in place of each caret (^). Underline and label each participial phrase.

^, the river was a brute force, ^.  
—Christopher Paolini, *Eragon*

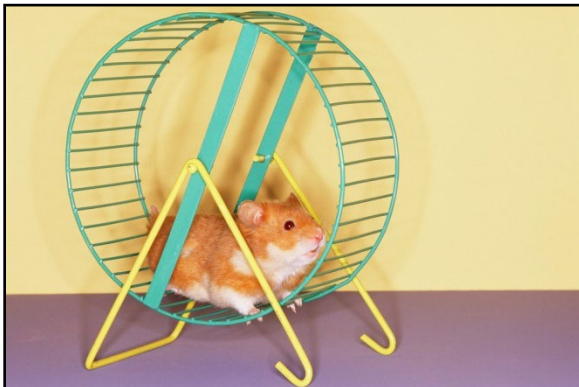
Gorged with hundreds of tiny streams, the river was a brute force, battling against the rocks and boulders that barred its way.  
—Christopher Paolini, *Eragon*

## Compose with Participles

In response to picture prompts, students write and share sentences with participial phrases. (I choose picture prompts carefully, selecting photographs sure to spark composition of participial phrases with ease.)

### Compose with participles:

In response to the following picture prompts, write your own sentences with participial phrases. Underline and label each participial phrase.



“Teach an inch wide and a mile deep.”

— Theresa Reagan-Donk, Coordinator for Hudsonville Public Schools (Michigan), quoted in *The Grammar Plan Book* by Constance Weaver

“When teaching grammar, less is more.”

— Rei Noguchi, *Grammar and the Teaching of Writing*

## Practice with Participles

After teaching students to “paint” with participles, I periodically reinforce the concept. In response to picture prompts as “bell work” at the beginning of the hour, students write and share sentences with participial phrases.

### Brush Strokes Practice 3-1 Participles

Write **three** sentences—one in response to each picture prompt. Include a **participial phrase** (*ing/ed* verb phrase) in each sentence. Underline and label each participial phrase.



More practice for reinforcing “brush strokes” available on my Website: [www.lamonroe.net](http://www.lamonroe.net).

## Combining “Brush Strokes”

After teaching multiple “brush strokes,” we review and students incorporate several into their writing as they revise previous pieces (color coding each brush stroke), write in response to picture prompts, and complete assignments such as the following adaptation of Constance Weaver’s “I am” poem for teaching adjectival phrases.



# Brush Strokes I Am Poem

An “I am” poem metaphorically equates the writer with things that typify his or her life, interests, hopes, or fantasies.

## Step One → Prewriting

Brainstorm and make a list of things that represent:

- you,
- your life,
- your interests,
- your hopes, and
- your fantasies.

## Step Two → Drafting

Create your own Brush Strokes I Am Poem. Refer to the model poem and the framework below.

### “I Am”

by Alicia Monroe

I am

a freewrite,

random, spontaneous, freely flowing,

a minivan,

screaming “soccer mom,” chauffeuring kids around town,

a wide smile,

cheeks bulging, teeth flashing,

a worn-out pair of Nikes —

a reliable friend to the end of life’s pathway.

I am

\_\_\_\_\_,  
thing that typifies you

\_\_\_\_\_,  
adjectives out of order (adjectives after the noun they describe)

\_\_\_\_\_,  
thing that typifies you

\_\_\_\_\_,  
participles/participial phrases (an *ing* or *ed* verb added onto a sentence)

\_\_\_\_\_,  
thing that typifies you

\_\_\_\_\_,  
absolutes/absolute phrases (noun + *ing* verb OR noun + *ed* verb)

\_\_\_\_\_,  
thing that typifies you

\_\_\_\_\_.  
appositive/appositive phrase (a noun that renames another noun)

Adapted from Harry Noden’s “brush strokes” (*Image Grammar*, 1999) and Constance Weaver’s “I am” poem for teaching adjectival phrases (*The Grammar Plan Book*, 2007)

# Participles from Young Adult Literature

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Pedaling rapidly down the path, Jonas felt oddly proud to have joined those who took the pills. —Lois Lowry, *The Giver*

Now he was on the bridge, hunched over on the bicycle, pedaling steadily. —Lois Lowry, *The Giver*

Jonas knew, on days when he arrived to find The Giver hunched over, rocking his body slightly back and forth, his face pale, that he would be sent away. —Lois Lowry, *The Giver*

Jonas noticed Asher yawn slightly, covering his mouth politely with his hand. —Lois Lowry, *The Giver*

Dally was there, too, swearing under his breath, and turning away with a sick expression on his face. —S.E. Hinton, *The Outsiders*

The next thing I knew I was lying on the pavement beside the fountain, coughing water and gasping. I lay there weakly, breathing in air and spitting out water. —S.E. Hinton, *The Outsiders*

They moved in a circle under the light, counterclockwise, eyeing each other, sizing each other up, maybe remembering old faults and wondering if they were still there. —S.E. Hinton, *The Outsiders*

We were passing it, kicking rocks down the street and finishing our last bottle of Pepsi, when Steve noticed something lying on the ground. —S.E. Hinton, *The Outsiders*

Then, propping the hatchet in a crack in the rock wall, he had pulled the head of his spear against it, carving a thin piece off each time, until the thick end tapered down to a needle point. —Gary Paulsen, *Hatchet*

Violet and Klaus had burned the toast, and their parents, smelling smoke, had run downstairs to see what the matter was. When they saw Violet and Klaus, looking forlornly at pieces of pitch-black toast, they laughed and laughed, and then made pancakes for the whole family. —Lemony Snicket, *The Bad Beginning*

Narrowing his beady eyes, he read the title of one of the books. —Lemony Snicket, *The Bad Beginning*

Violet looked into Count Olaf's eyes, and then at the small parcel that was her sister, hanging from the top of the tower and moving slowly in the breeze. —Lemony Snicket, *The Bad Beginning*

But nobody arrived after a moment, and Violet, swinging the hood over her head like a lasso, tried again. —Lemony Snicket, *The Bad Beginning*

Biting down on her hand to keep from crying out in pain, Violet felt the place in her shoulder where she had been struck, and it was wet with blood. —Lemony Snicket, *The Bad Beginning*

As the children peeked on stage, they could see Count Olaf, in his fancy suit, declaiming some lines from the play, just as the curtain came down, controlled by a woman with very short hair who was pulling on a long rope. —Lemony Snicket, *The Bad Beginning*

Then, wearing only my undershorts, and streaked head to toe with mud like one of those lost guys from the Amazon rainforest, I went in to break the news to Mom. —Edward Bloor, *Tangerine*

The smudge pots were hellish machines, belching foul-smelling smoke and shooting a dangerous wild flame out the top, like upside-down rockets. —Edward Bloor, *Tangerine*

Argon heaved a massive sigh, resting his hands on both knees. —Eoin Colfer, *Artemis Fowl: The Opal Deception*

Artemis sat in the rear, feeling ridiculous, dressed not in his usual two-piece suit, but in normal teenager clothing. —Eoin Colfer, *Artemis Fowl: The Opal Deception*

Butler stopped at the enquiries desk, casting a broad shadow across the slim-line monitor perched there. —Eoin Colfer, *Artemis Fowl: The Opal Deception*

Gorged with hundreds of tiny streams, the river was a brute force, battling against the rocks and boulders that barred its way. —Christopher Paolini, *Eragon*

The trail led him onto a moist slate outcropping, which the river sped past, flinging itself into empty air and down mossy cliffs. —Christopher Paolini, *Eragon*

Saphira twisted and turned in fantastic shapes, slipping through the water like an eel. —Christopher Paolini, *Eragon*

But before long the snow was falling fast, filling all the air, and swirling into Frodo's eyes. —J.R.R. Tolkien, *The Fellowship of the Ring*

Stones began to fall from the mountain-side, whistling over their heads, or crashing on the path beside them. —J.R.R. Tolkien, *The Fellowship of the Ring*

She marched in, leading her girlfriends like an invading general. —Jerry Spinelli, *Stargirl*

She strolled between the tables, humming, strumming. —Jerry Spinelli, *Stargirl*

She stood at my shoulder and looked down at me, smiling and singing, and I didn't know whether to look down at my hands or up at her face, so I did some of each. —Jerry Spinelli, *Stargirl*

And right there in the middle of it all, in the midst of the perfect season mania, was Stargirl, popping up whenever the ball went through the net, no matter which team scored, cheering everything and everybody. —Jerry Spinelli, *Stargirl*

Ignoring my wishes, my head turned on its own and there she was: smiling to beat the band, waving grandly, and – horrors! – blowing me a kiss. —Jerry Spinelli, *Stargirl*

The shirt was silk paisley, unbuttoned halfway down his hairless chest. —Rick Riordan, *The Lightning Thief*

I couldn't jump sideways, so I leaped straight up, kicking off from the creature's head, using it as a springboard, turning in midair, and landing on his neck. —Rick Riordan, *The Lightning Thief*

"It is extremely important," he said, jabbing his finger at the class, "for all ... work ... of Ember ... to be done." —Jeanne DuPrau, *The City of Ember*

The little bag was made of faded green material, gathered at the top with a black string. —Jeanne DuPrau, *The City of Ember*

The scudding clouds did not look a bit fishy, rippled into scales by a high-altitude wind. —Scott Westerfeld, *Uglies*

"Best friends for life," Tally muttered, fingering the tiny scar on her right palm. —Scott Westerfeld, *Uglies*

Even when she and Peris used to spy on them from the shadows, giggling at all the stupid things the pretties said and did, they couldn't resist staring. —Scott Westerfeld, *Uglies*

An explosion of sound came from her right, and she leaped back into the darkness, stumbling among the vines, coming down hard on her knees in the soft earth, certain for a few seconds that she'd been caught. —Scott Westerfeld, *Uglies*

She waited, peering down the hall anxiously, panting into the hot plastic of her mask. —Scott Westerfeld, *Uglies*

It was dull gray, mottled with greenish and brownish blotches that looked like mildew. —Jeanne DuPrau, *City of Ember*  
Sweat breaks out on the palms of my hands, beading up through the ointment, and I do my best to pat them dry on my shirt. —Suzanne Collins, *The Hunger Games*

The stinger lumps have begun to explode, spewing putrid green liquid around her. —Suzanne Collins, *The Hunger Games*

I make sure to fully prepare myself for the day—eating a big breakfast, securing my pack, readying my weapons—before I descend. —Suzanne Collins, *The Hunger Games*

So how far could he have gotten, stabbed and filled with venom? —Suzanne Collins, *The Hunger Games*

Hugging the rocks, I move slowly in the direction of the blood, searching for him. —Suzanne Collins, *The Hunger Games*

It slices above my right eyebrow, opening a gash that sends a gush running down my face, blinding my eye, filling my mouth with the sharp, metallic taste of my own blood. —Suzanne Collins, *The Hunger Games*

And then Clove slams into me, knocking me flat on my back, pinning my shoulders to the ground with her knees. —Suzanne Collins, *The Hunger Games*

He heard hooves behind him, galloping, and something jumped clean over Harry, charging at the figure. —J.K. Rowling, *Harry Potter and the Sorcerer's Stone*

It was full of small, jewel-bright birds, fluttering and tumbling all around the room. —J.K. Rowling, *Harry Potter and the Sorcerer's Stone*

They each seized a broomstick and kicked off into the air, soaring into the midst of the cloud of keys. —J.K. Rowling, *Harry Potter and the Sorcerer's Stone*

About a hundred more goblins were sitting on high stools behind a long counter, scribbling in large ledgers, weighing coins in brass scales, examining precious stones through eyeglasses. —J.K. Rowling, *Harry Potter and the Sorcerer's Stone*

He raised the wand above his head, brought it swishing down through the dusty air and a stream of red and gold sparks shot from the end like a firework, throwing dancing spots of light on to the walls. —J.K. Rowling, *Harry Potter and the Sorcerer's Stone*

The giant squeezed his way into the hut, stooping so that his head just brushed the ceiling. —J.K. Rowling, *Harry Potter and the Sorcerer's Stone*


Harry stretched out his hand at last to take the yellowish envelope, addressed in emerald green to Mr. H. Potter, The Floor, Hut-on-the-Rock, The Sea. —J.K. Rowling, *Harry Potter and the Sorcerer's Stone*

Malfoy went to join his friends Crabbe and Goyle, looking pleased with himself. —J.K. Rowling, *Harry Potter and the Sorcerer's Stone*

It was raining, washing all traces of the snow away in clear, icy ribbons down the side of the walkway. —Stephenie Meyer, *Twilight*

I looked up, stunned that he was speaking to me. —Stephenie Meyer, *Twilight*

I left my hair down, twirling around me, covering my face. —Stephenie Meyer, *Twilight*



More "brush strokes"  
from young adult literature  
available on my Website:  
[www.lamonroe.net](http://www.lamonroe.net).

## More “I Am” Poems

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The “I Am” poem also can be adapted for teaching individual “brush strokes,” writing a poem using multiple appositive, participial, or absolute phrases. Constance Weaver discusses writing participial phrase poems with fourth-grade students and college freshmen.

### Sunflower

by Alicia Monroe

I am a sunflower,  
gazing upward,  
smiling at the sun,  
kissing butterflies and bumblebees,  
standing tall and bold,  
guarding impatiens and petunias,  
bowing to the wind,  
rooted firmly in the ground.

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# Oklahoma Writing Project

## Presentation Evaluation Form

Teacher Consultant: L. Alicia Monroe Date: \_\_\_\_\_

Title: Painting with Parts of Speech: Creating Images through Grammar

1. The most important thing I got from this presentation was ...

2. You did a good job of ...

3. I recommend you keep ...

4. I suggest that you add/change/delete/reorganize ...

5. If you present for other audiences, consider ...

6. Further comments ...

Signature \_\_\_\_\_

Optional