**SUBJECTS and PREDICATES Note-Taking Guide**

*Much of good writing is a process of addition. Good writers say more. Good writers have the tools for elaboration.*

BASIC PARAGRAPH

A twelve-year-old boy sat up in bed. There was a sound coming from outside. It was a huge, heavy rush. It was coming from directly above the house. The boy swung his legs off the bed. The yard was otherworldly. The boy stood on the lawn.

ELABORATE PARAGRAPH

In the predawn darkness, in the back bedroom of a small house in Torrance, California, a twelve-year-old boy sat up in bed, listening. There was a sound coming from outside, growing ever louder. It was a huge, heavy rush, suggesting immensity, a great parting of air. It was coming from directly above the house. The boy swung his legs off the bed, raced down the stairs, slapped open the back door, and loped onto the grass. The yard was otherworldly, smothered in unnatural darkness, shivering with sound. The boy stood on the lawn, head thrown back, spellbound.

 Laura Hillenbrand, Unbroken

*Notice the dramatic difference in elaboration the underlined tools (adders) make. The underlined parts are the result of the author’s use of elaboration tools the create additions. And YOU can learn these same tools of elaboration!*

**WHAT MAKES THE BEST SENTENCES?**

*First of all, two sentence parts are absolutely necessary for a complete sentence:*

1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

STUDENT ACTIVITY

*Match the subject with its predicate to make a sentence. Write out each sentence, underlining the subject once, and the predicate twice.*

1.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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2.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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3.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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 -Charles R. Joy, “Hindu Girl of Surinam”

4.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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 -Louis Sachar, *Holes*

5.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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 -Jack London, “To Build a Fire”

**COMPOUNDERS**

*Sometimes sentences have more than one subject. Those sentences say something about more than one topic.*

Ex. **The fierce black eyes of the man** and **the laughing blue eyes of the goose girl** met across the strip of swamp. (Elinor Mordaunt, “The Prince and the Goose Girl”)

*Sometimes sentences have more than one predicate. Those sentences say more than one thing about the subject.*

Ex. The tiny dragon **lost interest in Eragon** and **awkwardly explored the room**. (Christopher Paolini, *Eragon*)

*Sometimes sentences have more than one subject and more than one predicate. Those sentences say more than one thing about more than one subject.*

Ex. **She** and **her father** **unrolled the paper across the kitchen** and **knelt with a box of crayons between them**. (Beverly Cleary, *Ramona and Her Father*)

STUDENT ACTIVITY

On the lines below, expand the sentence. For sentences 1-5, add subjects, and for 6-10 add predicates, for 11-15, both subjects and predicates. Make up sentence parts that blend well in content and style with the rest of the author’s sentence.

**ADD SUBJECTS**

1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ burst into tears, knowing that in the picture her eyes would look very puffy indeed.

 -Ann Grashares, *Girls in Pants*

2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_was bent outward at an awkward angle from the leg, his trousers flattened, soaked in blood.

 -Michael Crichton, *Jurassic Park*

3. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ was standing there all red-faced, screaming and waving his arms around.

 -Kate DiCamillo, *Because of Winn Dixie*

4. Smoothing out the yellowed newspaper for the thousandth time, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, scanned the page, hoping to find some bit of news about my daddy.

 -Clare Vanderpool, *Moon Over Manifest*

5. For fifteen seconds, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

examined each other, with the scrutiny of those who take chances with life and death.

 -F. R. Buckley, “Gold-Mounted Guns”

**ADD PREDICATES**

6. The huge head of the tyrannosaur \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

 -Michael Crichton, *Jurassic Park*

7. One of the rocks, black and sharp, like an ugly tooth, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

 -Franklin W. Dixon, *The Hardy Boys: The House on the Cliff*

8. Walking back toward the patrol car, the policeman \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

 -Carl Hiaasen, *Hoot*

9. He remained on the floor and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

 -Robert Cormier, *Take Me Where the Good Times Are*

10. The wizard folded up the letter with a sigh, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_,

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

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

**ADD SUBJECTS and PREDICATES**

11. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and I just \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and fell upon the floor.

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

12. At the front door, Mother and Father and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ bowed and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

 -Monica Stone, “The Japanese Touch”

13. Whenever the wind came through the sky, he and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ would

sit in the stone hut and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

 -Ray Bradbury, the Martian Chronicles

14. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, computer printouts, and forbiddingly think

bound documents cover the mayor’s desk, and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

 -Tracy Kidder, Home Town

15. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ grabbed ink bottles and sprayed the class with

them, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_,

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_,

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

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| **SUBJECT FACTS** |
| 1. Subjects can be at the \_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of the sentence. | **The children** came charging back into their homeroom. (Rosa Guy, *the Friends)* |
| 2. Subjects can even be at the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of the sentence. | Swinging down the valley on long pointed wings was **a large bird**. (Jean Craighead George, *My Side of the Mountain*) |
| 3. Subjects can be \_\_\_\_\_\_\_\_\_\_. | **The huge eye on the right side of the monster’s anguished head** glittered before me like a cauldron. (Ray Bradbury, “The Fog Horn”) |
| 4. Subjects can be \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. | **Flies** buzzed in through the door, landing on the open watermelons and the sweet corn. (Robert Lipsyte, *The Contender)* |
| 5. Subjects can do just \_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. | **Malcolm** raced with his feet splashing in the mud. (Michael Crichton, *Jurassic Park)* |
| 6. Subjects can do \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ than one thing. | **Malcolm** twisted the handle, kicked open the door, and ran. (Michael Crichton, *Jurassic Park)* |
| 7. Sentences can have just \_\_\_\_\_\_\_\_\_\_\_\_\_ subject. | Nearby, **a white horse** cropped the grass. (Lloyd Alexander, *The Book of Three*) |
| 8. Sentences can have \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ than one subject. | **The gloom, the chill, and the creeping mist in this strange and bewildering land** were almost too much. (Alexander Key, *The Forgotten Door)* |
| 9. Sentences MUST have a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or they won’t make sense! | **?** tackled Charles Wallace as though he were a football. (Madeleine L’Engle, *A Wrinkle in Time*) |

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| **PREDICATE FACTS** |
| 1. Predicates usually come \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ the subject. | His legs **looked like telephone poles.** (Robert Lipsyte, *The Contender)* |
| 2. Predicates sometimes come \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ the subject. | **In front of one of the houses stood** a little boy with a ball. (Madeleine L’Engle, *A Wrinkle in Time*) |
| 3. Predicates can be \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. | Overhead, the branches **rustled.** (Lloyd Alexander, *The Book of Three*)` |
| 4. Predicates can be \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. | Nearby, on an orange crate, he **set out bottles of ketchup and Worcestershire sauce, jars of piccalilli and mustard, a box of crackers, salt and pepper shakers, a lemon, a slice of cheese, his mother’s tin cinnamon-and-sugar shaker, a box of Kleenex, a jar of maraschino cherries, and a plastic honey bear**. (Thomas Rockwell, *How to Eat Fried Worms)* |
| 5. Predicates can tell just \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | He **tugged at the locked door handle**. (Michael Crichton, *Jurassic Park)* |
| 6. Predicates can tell \_\_\_\_\_\_\_\_\_\_\_\_\_\_ than one thing. | He **raised one eyebrow, stared at me for five seconds, stomped to the recliner, and sat down on the very edge with his back ramrod straight.** (Stephenie Meyer, *Breaking Dawn)* |
| 7. Sentences MUST have \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or they won’t make sense! | My social studies teacher **?** (Laurie Halse Anderson, *Speak*) |