

Classical Subjects *Creatively Taught*™

Well- Ordered Language

Level 1A

The Curious Child's Guide to Grammar

**Extra Practice and Assessments
PDF**

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Well-Ordered Language: The Curious Child's Guide to Grammar

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Chapter

1

Kinds of Sentences



Introductory Practice

Four Kinds of Sentences

1. On the lines provided, write *Dec* for a declarative sentence, *Int* for an interrogative sentence, *Imp* for an imperative sentence, or *Ex* for an exclamatory sentence.
 - a. The sun is shining in the afternoon. _____
 - b. What a perfect day to play baseball! _____
 - c. Are you planning to play ball with us? _____
 - d. Get the bases from the garage. _____
 - e. Baseball is my favorite sport. _____
 - f. Oh no, Rex ran off with the ball! _____
 - g. How many outs do we have? _____
 - h. Is it your turn to bat? _____
 - i. Stand back while she swings the bat. _____
 - j. It is time to head home for dinner. _____
2. Imagine you're talking with your friend about playing a backyard baseball game, and then write the following kinds of sentences about it.
 - a. Write a declarative sentence. _____

 - b. Write an interrogative sentence. _____

 - c. Write an imperative sentence. _____

 - d. Write an exclamatory sentence. _____



Lessons to Practice

Four Kinds of Sentences

1. On the lines provided, write *Dec* for a declarative sentence, *Int* for an interrogative sentence, *Imp* for an imperative sentence, or *Ex* for an exclamatory sentence.
 - a. Grasshoppers and crickets are insects. _____
 - b. Are all grasshoppers green? _____
 - c. Wow, that little critter jumped high! _____
 - d. Is a katydid a grasshopper too? _____
 - e. Give me that butterfly net. _____
 - f. I love catching grasshoppers. _____
 - g. Do crickets really rub their legs together? _____
 - h. My, that cricket is chirping loudly! _____
 - i. Watch out for tiny jumping insects. _____
 - j. Grasshoppers are bigger than crickets. _____
2. Imagine that you're at the library looking for insect books and are taking books off the bookshelves, and then write the following kinds of sentences about it.
 - a. Write a declarative sentence. _____

 - b. Write an interrogative sentence. _____

 - c. Write an imperative sentence. _____

 - d. Write an exclamatory sentence. _____

Lessons to Practice

Four Kinds of Sentences

B

1. On the lines provided, write *Dec* for a declarative sentence, *Int* for an interrogative sentence, *Imp* for an imperative sentence, or *Ex* for an exclamatory sentence.



- a. Do you want to make oatmeal cookies? _____
- b. I do not know how to bake them. _____
- c. Follow the directions in the cookbook. _____
- d. Will we put raisins and walnuts in them? _____
- e. Turn on the oven to 350 degrees. _____
- f. Oops, I sure am clumsy! _____
- g. Get a sponge and clean up the mess. _____
- h. I will stir in the butter with a spoon. _____
- i. Have you put in all the ingredients yet? _____
- j. Yummy, these cookies are delicious! _____

2. Imagine that you're going to be playing a football game in your front yard, and then write the following kinds of sentences about it.

- a. Write a declarative sentence. _____

- b. Write an interrogative sentence. _____

- c. Write an imperative sentence. _____

- d. Write an exclamatory sentence. _____



Lessons to Practice

Four Kinds of Sentences

Follow the directions below and write complete sentences using capital letters and correct end marks.

1. Construct an interrogative sentence about a *dog*. _____

2. Construct an exclamatory sentence about a *willow tree*. _____

3. Construct a declarative sentence about *pancakes*. _____

4. Construct an imperative sentence about *being quiet*. _____

5. Construct an interrogative sentence about an *acorn*. _____

6. Construct a declarative sentence about *baseball*. _____

7. Construct an imperative sentence about *running in the hall*. _____

Lessons to Practice—Review

Four Kinds of Sentences

1. On the lines provided, write *Dec* for a declarative sentence, *Int* for an interrogative sentence, *Imp* for an imperative sentence, or *Ex* for an exclamatory sentence.
 - a. Today, we are studying volcanoes. _____
 - b. What is the definition of a volcano? _____
 - c. No way—volcanoes are vents in the earth! _____
 - d. Don't touch the lava. _____
 - e. Can you name some famous volcanoes? _____
 - f. Whoa—Mt. Vesuvius erupted thirty times! _____
 - g. Open your textbooks to page 25. _____
 - h. Using papier-mâché, we will make them. _____
 - i. Will the volcanoes actually erupt? _____
 - j. What an incredible science project! _____
2. Imagine that it is fall and leaves are falling down everywhere in your neighborhood, and then write the following kinds of sentences about it.
 - a. Write a declarative sentence. _____

 - b. Write an interrogative sentence. _____

 - c. Write an imperative sentence. _____

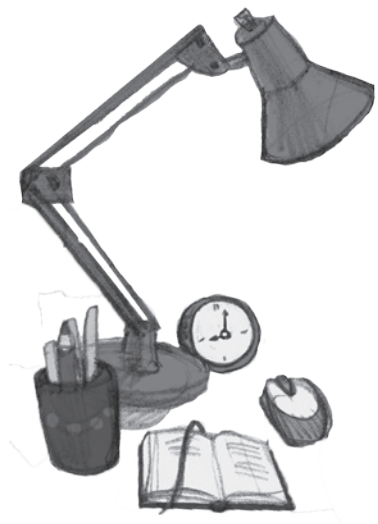
 - d. Write an exclamatory sentence. _____

Practice Sheet

Four Kinds of Sentences

On the lines provided, write *Dec* for a declarative sentence, *Int* for an interrogative sentence, *Imp* for an imperative sentence, or *Ex* for an exclamatory sentence.

1. Grandpa has several apple trees. _____
2. Ugh, the cat is stuck in that tree! _____
3. Please help me get her down. _____
4. Who will bring the ladder? _____
5. An apple is a kind of fruit. _____
6. Gosh, that is a huge one! _____
7. Winston has the bushel basket. _____
8. When can we pick them? _____
9. Put the ripe apples here. _____
10. Will Grandma make a pie? _____



Four Kinds of Sentences

1. On the lines provided, write *Dec* for a declarative sentence, *Int* for an interrogative sentence, *Imp* for an imperative sentence, or *Ex* for an exclamatory sentence.
 - a. Have you seen Rex lately? _____
 - b. Oh no, he has been rolling in the mud again! _____
 - c. That silly dog smells like rotten eggs. _____
 - d. Get the garden hose and liquid soap. _____
 - e. Who will wash Rex with me? _____
 - f. Some dogs like baths, but Rex doesn't. _____
 - g. Ick, he's shaking the water everywhere! _____
 - h. Use the dog leash to keep him still. _____
 - i. I will get the towel ready. _____
 - j. Where did he run off to now? _____



2. Imagine chasing a runaway dog. Continue the story told in the sentences above by writing the following kinds of sentences:

a. Declarative: _____

b. Interrogative: _____

c. Imperative: _____

d. Exclamatory: _____

Lessons to Enjoy—Fable

Four Kinds of Sentences

Have you ever noticed that when you are with your family or with a group of friends, you can do so much more by working together? Aesop’s fable “The Hunter and the Doves” is a clever tale of unity. Notice which of the four kinds of sentences are included. Which ones are missing?

The Hunter and the Doves

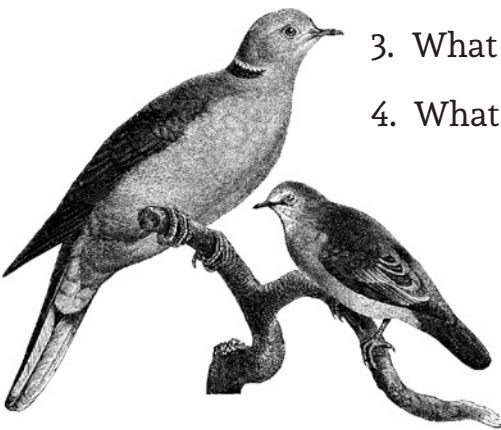
by Aesop

A flock of Doves spotted some seeds scattered on the ground. When they flew down to eat the seeds, a Hunter hiding in the tree above dropped a net upon them. The birds were trapped! Keeping his head, the King Dove told the other Doves to each lift up a string of the net and to flap her wings. By doing so, the Doves were able to lift the net together and carry it off as they escaped through the air.

Moral: In unity is strength.¹

Questions to Ponder

1. Why do the Doves fly down to the field?
2. Where was the Hunter hiding?
3. What did the King of the Doves instruct the other Doves to do?
4. What lesson can be learned from this fable?



1. Aesop, “The Hunter and the Doves,” taken from *Writing & Rhetoric Book 1: Fable*, by Paul Kortepeter (Camp Hill, PA: Classical Academic Press, 2013), p. 22.

Fable Sentences

Four Kinds of Sentences

On the lines provided, write *Dec* for a declarative sentence, *Int* for an interrogative sentence, *Imp* for an imperative sentence, or *Ex* for an exclamatory sentence.

1. A flock of Doves spotted some seeds. _____
2. Who is hiding in the tree? _____
3. Drop the net on the birds. _____
4. Oh no, the birds were trapped! _____
5. Calmly, the King Dove gave a command. _____
6. Lift a string of the net and flap. _____
7. Did each Dove really lift a string? _____
8. The birds worked together. _____
9. Hurray, the Doves escaped the Hunter! _____
10. What is the moral of this fable? _____



Chapter

2

Principal Elements, Part 1

Subject and Predicate



Introductory Practice

Principal Elements, Part 1

1. Analyze the following sentences (*S* = subject; *P* = predicate).

a. Heidi screams.

b. Centipedes scatter.

c. Winston chases.

d. Dad laughs.

2. Write subjects for the following verbs.

a. _____ grumbles.

b. _____ climbed.

c. _____ wiggle.

d. _____ rolled.

3. Imagine that you see a new cat in the window of your neighbor's house, and then write the following kinds of sentences about it.

a. Write a declarative sentence. _____

b. Write an exclamatory sentence. _____

Lessons to Practice

Principal Elements, Part 1



1. Analyze the following sentences (*S* = subject; *P* = predicate).

a. Fritz romps.

b. Heidi trots.

c. Winston sprints.

d. Grandpa watches.

2. Write subjects for the following verbs to create complete sentences.

a. _____ followed.

b. _____ scrubs.

c. _____ hummed.

d. _____ clipped.

3. Imagine visiting a train museum with your family, and then write the following kinds of sentences about it.

a. Write an interrogative sentence. _____

b. Write an exclamatory sentence. _____

1. Analyze the following sentences (*S* = subject; *P* = predicate).

a. Geese migrate.

b. Colors change.

c. Leaves dance.

d. Theo rakes.



2. Write subjects for the following verbs.

a. _____ flicker.

b. _____ lumbered.

c. _____ stirs.

d. _____ dashed.

3. Imagine raking up leaves in the yard, and then write the following kinds of sentences about it.

a. Write an imperative sentence. _____

b. Write an interrogative sentence. _____

Lessons to Practice

Principal Elements, Part 1



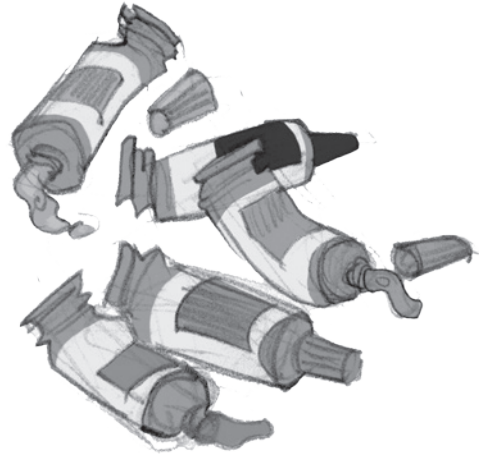
1. Analyze the following sentences (*S* = subject; *P* = predicate).

a. Grandpa biked.

b. Wheels turned.

c. Children cheered.

d. Grandma waved.



2. Write subjects for the following predicates, which are all action verbs.

a. _____ whistled.

b. _____ kicks.

c. _____ sing.

d. _____ swims.

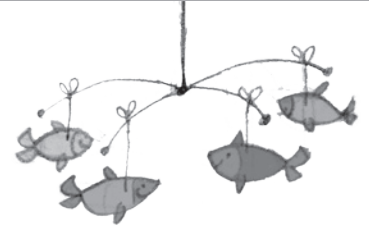
3. Imagine that you are enjoying a really delicious apple pie, and then write the following kinds of sentences about it.

a. Write an exclamatory sentence. _____

b. Write an interrogative sentence. _____

Lessons to Practice—Review

Principal Elements, Part 1



1. Analyze the following sentences (*S* = subject; *P* = predicate).

a. Stripes leaped.

b. Rex barked.

c. Fritz chased.

d. Parents laughed.

2. Write subjects for the following verbs.

a. _____ walked.

b. _____ skipped.

c. _____ sleeps.

d. _____ hid.

3. Imagine that your grandmother bought you a goldfish, and then write the following kinds of sentences about it.

a. Write a declarative sentence. _____

b. Write an exclamatory sentence. _____

Fable Sentences

Principal Elements, Part 1

ANSWERS

Analyze the following sentences. As you say the words of the analysis together, neatly mark the sentences in your books (*S* = subject; *P* = predicate).

1. Peacocks strut.
2. Feathers fall.
3. Jay ventures.
4. Plumes discovered.
5. Feathers attached.
6. Jay paraded.
7. Peacocks pecked.
8. Birds plucked.
9. Feathers fly.
10. Jay sobbed.

Analyze the following sentences (*S* = subject; *P* = predicate).

1. Children race.
2. Swallows glide.
3. Boys shuffle.
4. Acorns fall.
5. Friends play.
6. Kites soar.
7. Feet stomp.
8. People watch.
9. Girls swing.
10. Mom calls.



1. Analyze the following sentences (*S* = subject; *P* = predicate).

a. Mom bakes.

b. Bread rises.

c. Timer buzzes.

d. Peggy devours.

2. Write subjects for the following verbs.

a. _____ chuckled.

b. _____ snuffles.

c. _____ hum.

d. _____ crawled.



3. Imagine your grandfather is visiting your family on Sunday afternoon, and then the following kinds of sentences about it.

a. Write a declarative sentence. _____

b. Write an interrogative sentence. _____

Lessons to Enjoy—Poem

Principal Elements, Part 1

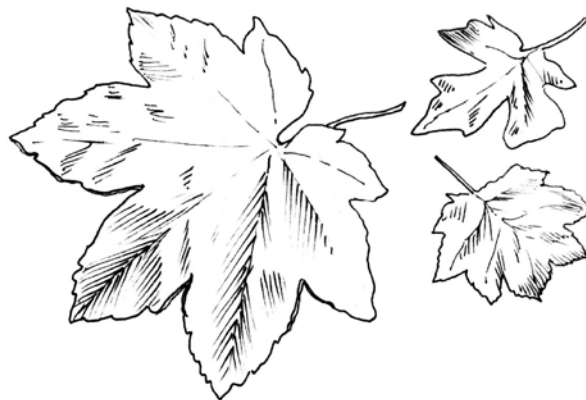
Do hardwood trees, such as chestnuts, oaks, and maples, grow in your state? If so, you get to see a wonderful display of colors every autumn when the leaves change. If not, you've probably seen pictures. Over a hundred years ago, a poet named George Cooper imagined that the leaves turning color and then falling seemed like a party thrown by October. Well, October seems to have numerous friends, and they are definitely ready for dressing up, making music, dancing, and playing a game. That's why the poet has chosen to use many colorful action verbs. Can you find them?

October's Party

by George Cooper (1840–1927)

October gave a party;
The leaves by hundreds came—
The Chestnuts, Oaks, and Maples,
And leaves of every name.
The Sunshine spread a carpet,
And everything was grand,
Miss Weather led the dancing,
Professor Wind the band.

The Chestnuts came in yellow,
The Oaks in crimson dressed;
The lovely Misses Maple
In scarlet looked their best;
All balanced to their partners,
And gaily fluttered by;
The sight was like a rainbow
New fallen from the sky.



Lessons to Enjoy—Poem

Principal Elements, Part 1

Then, in the rustic hollow,
At hide-and-seek they played,
The party closed at sundown,
And everybody stayed.
Professor Wind played louder;
They flew along the ground;
And then the party ended
In jolly “hands around.”¹

Questions to Ponder

1. Name some words that rhyme in this poem. Which rhyming words are your favorite?
2. What do you think the carpet was made of?
3. Who was invited to the party? Besides leaves, what other things can you imagine coming to such a party?
4. What color is crimson? What color is scarlet?
5. Who led the band?
6. Why is the wind called a professor?
7. The poet helps you, the reader, imagine colorful pictures of the scene he is describing. These pictures in your mind, which are created by his words, are called “images.” Which image from the poem is your favorite? Why? Can you create your own picture with words describing autumn?

1. George Cooper, “October’s Party,” *The Home Book of Verse: American and English 1580-1912*, ed. Burton Egbert Stevenson (New York: Henry Holt and Company, 1915), p. 144.

Chapter

3

Principal Elements, Part 2

Subject and Predicate Verb



Introductory Practice

Principal Elements, Part 2

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb).

a. Worms wriggle.

b. Fishermen cast.

c. Fish nibble.

d. Boats tip.

2. Supply predicate verbs for the following subjects.

a. Caterpillars _____.

b. Fireflies _____.

c. Mosquitoes _____.

d. Gnats _____.

3. Imagine that you are talking about bugs with a friend, and then write the following kinds of sentences about it.

a. Write an interrogative sentence. _____

b. Write an imperative sentence. _____



Lessons to Practice

Principal Elements, Part 2

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb).
 - a. Dials turn.
 - b. Machines are rumbling.
 - c. Water is spraying.
 - d. Fritz snickers.

2. Write predicate verbs for the following subjects.
 - a. Roosters _____.
 - b. Owls _____.
 - c. Crows _____.
 - d. Woodpeckers _____.

3. Imagine talking to someone who grew up on a farm, and then write the following kinds of sentences about it.
 - a. Write an interrogative sentence. _____

 - b. Write an exclamatory sentence. _____

Lessons to Practice

Principal Elements, Part 2



1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb).

a. Winston was throwing.

b. Rex was barking.

c. Fritz should be catching.

d. Boys are playing.

2. Write predicate verbs for the following subjects.

a. Chimpanzees _____.

b. Elephants _____.

c. Tigers _____.

d. Sharks _____.

3. Imagine that you are walking through the zoo, and then write the following kinds of sentences about it.

a. Write an imperative sentence. _____

b. Write a declarative sentence. _____



Lessons to Practice

Principal Elements, Part 2

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb).

a. Aunt Gabby is painting.

b. Sun will be setting.

c. Uncle Ulysses is stopping.

d. Brushes are drying.

2. Write predicate verbs for the following subjects.

a. Balloons _____.

b. Merry-go-rounds _____.

c. Children _____.

d. Fireworks _____.

3. Imagine that you are enjoying a day at the county fair, and then write the following kinds of sentences about it.

a. Write an exclamatory sentence. _____

b. Write an interrogative sentence. _____

Lessons to Practice—Review

Principal Elements, Part 2

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb).

a. Mom is reading.

b. Winston should be studying.

c. Heidi will be working.

d. Fritz is napping.

2. Create complete sentences by writing predicate verbs for the following subjects.

a. Chickadees _____.

b. Geese _____.

c. Sparrows _____.

d. Hawks _____.

3. Imagine that you are looking for birds out in your yard with your grandfather, and then write the following kinds of sentences about it.

a. Write a declarative sentence. _____

b. Write an interrogative sentence. _____

Practice Sheet

Principal Elements, Part 2

Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb).

1. Stripes naps.
2. Rex is playing.
3. Lucy is singing.
4. Winston should have been watching.
5. Fritz hides.
6. Dad will be calling.
7. Boys might be chasing.
8. Lucy dances.
9. Neighbors laugh.
10. Bell rings.



Quiz

Principal Elements, Part 2

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb).
 - a. Waves are rolling.
 - b. Crabs are scurrying.
 - c. Seagulls soar.
 - d. Theo is swimming.
2. Write predicate verbs for the following subjects.
 - a. Lucy _____.
 - b. Butterflies _____.
 - c. Turtles _____.
 - d. Grasshoppers _____.
3. Imagine you are going out to enjoy a movie with your family, and then write the following kinds of sentences about it.
 - a. Write a declarative sentence. _____

 - b. Write an interrogative sentence. _____

Lessons to Enjoy—Fable

Principal Elements, Part 2

Some of Aesop’s fables almost sound like a joke. Do you think this one is funny? Does it have a serious moral? You can think about it as you analyze the sentences that follow it on the next page.

Two Travelers and the Bear

by Aesop (adapted)

Two Travelers who were walking together through the woods agreed to stand by each other in any sort of dangers that might befall them. They had not gone far before a savage Bear rushed out upon them from the thicket.

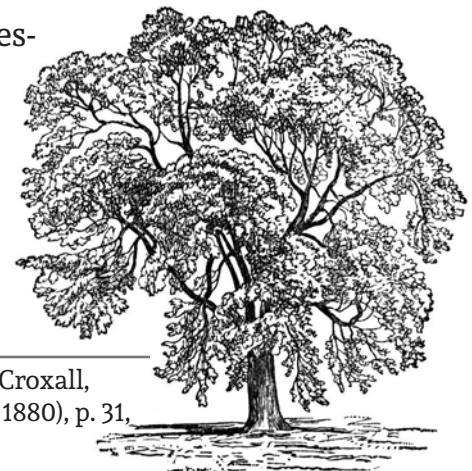
One of the Travelers, a light, nimble fellow, climbed up into a tree and hid himself among the leaves. The other, seeing no help for it, threw himself flat down upon the ground with his face in the dust.

The Bear put his muzzle close to his ear and sniffed and sniffed. But at last with a growl, he shook his head, took him for dead, and lumbered back into the woods.

Then the fellow in the tree came down to his companion, and asked him, with a mischievous smile, “What was it that Master Bear whispered to you?”

“He told me,” said the other, “never trust a friend who deserts you in a time of need.”

Moral: Misfortune is the test of a true friendship.¹



1. Aesop, “Two Travelers and the Bear,” *The Book of Fables*, ed. Ernest Griset, Samuel Croxall, Jean de La Fontaine, and Roger L’Estrange (New York: American Book Exchange, 1880), p. 31. <https://books.google.com/books?id=msEqAAAAYAAJ>.

Lessons to Enjoy—Fable

Principal Elements, Part 2

Questions to Ponder

1. What did the two travelers agree to do while they traveled?
2. What does “put his muzzle close to his ear” mean?
3. What lesson can be learned from this fable?

Chapter Adverbs 4



Introductory Practice

Adverbs

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb).

a. Clouds are rolling gently.

b. Grandpa hikes slowly.

c. Fritz is munching noisily.

d. Rex should follow obediently.

2. On the lines provided, list the *adverbs* from the above sentences.

a. _____

b. _____

c. _____

d. _____

3. Rewrite sentence 1b from above by adding an adverb that tells **when** Grandpa hikes. Then, in the space provided below, analyze the new sentence.

Introductory Practice

Adverbs

4. Write a sentence about Rex playing with Fritz. Include an adverb in your sentence.



Lessons to Practice

Adverbs



1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb).

a. Mom was joyfully baking.

b. Aunt Gabby stopped by.

c. Suddenly Heidi cried loudly.

d. Stripes was climbing higher.

2. On the lines provided, list the *adverbs* from the above sentences.

a. _____

b. _____

c. _____

d. _____

e. _____

3. Rewrite sentence 1a from above using an adverb that tells *when* Mom was joyfully baking. Then, in the space provided below, analyze your sentence.

4. Heidi was in the kitchen helping her mom bake. Write a sentence about Heidi baking. Include an adverb in your sentence.



Lessons to Practice

Adverbs



1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb).

a. Waves were crashing down.

b. Quietly Theo watched.

c. Seabirds circled around.

d. Gulls sometimes soar alone.

2. On the lines provided, list the *adverbs* from the above sentences.

a. _____

b. _____

c. _____

d. _____

e. _____

3. Rewrite sentence 1a from above by adding an adverb that tells **how** *waves were crashing down*. Then, in the space provided below, analyze your sentence.

4. Write a sentence that includes an *adverb* that describes *how* crabs move.



Lessons to Practice

Adverbs



1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb).

a. Fiercely winds were gusting.

b. Softly Dad reads aloud.

c. Lucy will not listen today.

d. Dad starts over again.

2. On the lines provided, list the *adverbs* from the above sentences.

a. _____

b. _____

c. _____

d. _____

e. _____

f. _____

g. _____

3. Rewrite sentence 1a from above using an adverb that tells *where winds were gusting fiercely*. Then, in the space provided at the top of the next page, analyze your sentence.

Analyze your sentence here:

4. Imagine that Lucy's dad is reading to her, then write a sentence that includes an adverb.



Lessons to Practice—Review

Adverbs

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb).

a. Frisbees are whirling along.

b. Winston dashes forward.

c. Rex sprints behind too.

d. Unfortunately Theo will not play.

2. On the lines provided, list the *adverbs* from the above sentences.

a. _____

b. _____

c. _____

d. _____

e. _____

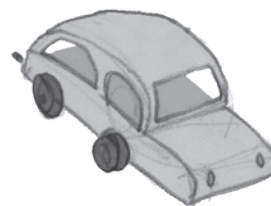
f. _____

3. Rewrite sentence 1a from above by adding an adverb that tells **how** *Frisbees are whirling along*. Then, in the space provided below, analyze your sentence.

Lessons to Practice—Review

Adverbs

4. Imagine you're playing with Rex in the yard, and then write a sentence about it using an adverb.



Fable Sentences

Adverbs

Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb).

1. Lion stretches out.
2. Later Lion sleeps.
3. Mouse quickly sprints.
4. Furiously Lion snatches.
5. Mouse woefully cries.
6. Lightheartedly Lion releases.

Fable Sentences

Adverbs

7. Later Lion howls.

8. Mouse eagerly comes.

9. Quietly Mouse gnaws.

10. Lion gratefully smiles.



Practice Sheet

Adverbs

Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb).

1. Flags are waving high.
2. Trumpets should be sounding soon.
3. Veterans stand proudly.
4. Balloons are slowly floating up.
5. Cornets blast again.
6. Winston should be following close.

Practice Sheet

Adverbs

7. Urgently Fritz is looking.

8. Mom is searching too.

9. Dad smiles reassuringly.

10. Heidi is hiding nearby.



1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb).

a. Eagles soar high.

b. Busily ants are working.

c. Squirrels were not chasing around.

d. Tonight raccoons might be scrounging again.

2. On the lines provided, list the *adverbs* from the above sentences.

a. _____

b. _____

c. _____

d. _____

e. _____

f. _____

Quiz

Adverbs

3. Rewrite sentence 1a from the previous page by adding an adverb that tells **how** eagles *soar high*. Then, in the space provided below, analyze your sentence.

4. Rewrite sentence 1c from the previous page by adding an adverb that tells **when** ants *are working busily*. Then, in the space provided below, analyze your sentence.

Lessons to Enjoy—Poem Adverbs

Sir Walter Scott was a writer and poet who wrote about the adventures of heroes and villains from Scotland. In the following short poem, Scott draws contrasting mental pictures, or images, for you of the men who are hunting and the animals who are being hunted. Now that you have analyzed how adverbs modify verbs, you will notice how Scott uses them to create those images vividly.

Hunter's Song

by Sir Walter Scott (1771–1832)

The toils are pitched, and the stakes are set,
Ever sing merrily, merrily;
The bows they bend, and the knives they whet,
Hunters live so cheerily.

It was a stag, a stag of ten,
Bearing its branches sturdily;
He came silently down the glen,
Ever sing hardily, hardily.

It was there he met with a wounded doe,
She was bleeding deathfully;
She warned him of the toils below,
O so faithfully, faithfully!

He had an eye, and he could heed,
Ever sing so warily, warily;
He had a foot, and he could speed—
Hunters watch so narrowly.²

toils: tightly woven nets used by hunters to hide behind; hunting blinds
pitched: set up
stakes: posts
whet: sharpen by grinding
stag: an adult male deer
branches: antlers
sturdily: strongly
glen: small valley
hardily: boldly, courageously
doe: an adult female deer
bleeding deathfully: dying from her wound
heed: give careful attention to
warily: cautiously
narrowly: closely, with great attention



2. Sir Walter Scott, "Hunter's Song," in *Select Works of the British Poets*, ed. John Aikin (Philadelphia: Thomas Wardle, 1838), p. 702. Available at: <https://books.google.com/books?id=PKgcAAAAMAAJ>.

Lessons to Enjoy—Poem

Adverbs

Questions to Ponder

1. In each stanza of the poem there are four lines. In each stanza, which lines rhyme with each other? How does this pattern make the poem like a song?
2. What does “The bows they bend, and the knives are whet” mean?
3. What does the stag look like?
4. What does the stag meet as it comes down into the valley?
5. What happens in the last stanza? What do you think will happen next?
6. Can you find all the adverbs in the poem? (Hint: Look for words ending in *-ly*.)

Chapter 5 Adjectives



Introductory Practice

Adjectives

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective).

a. White, fleecy clouds drift above.

b. Ten ants are hunting together.

c. Then a curious black ant scurries away.

d. The little ant wanders off alone.

2. On the lines provided, list the *adjectives* from the above sentences. (Do not include articles.)

a. _____

b. _____

c. _____

d. _____

e. _____

f. _____

Introductory Practice

Adjectives

3. Imagine you are lying in the grass watching the clouds drift by in the sky. Rewrite sentence 1a from the previous page by adding an adjective that tells **how many** *white, fleecy clouds drift above*. Then, in the space provided below, analyze your sentence.

4. Imagine that while you are lying in the grass some ants crawl across your foot, and then write a sentence telling **how many** and **what kind** of *ants are crawling*. Then, in the space provided below, analyze your sentence.





Lessons to Practice

Adjectives

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective).
 - a. An ocean seagull flew high.

 - b. Three children eagerly splashed about.

 - c. Suddenly a long, slender snake appeared.

 - d. The fretful children screamed uncontrollably.

2. On the lines provided, list the *adjectives* from the above sentences. (Do not include articles.)
 - a. _____
 - b. _____
 - c. _____
 - d. _____
 - e. _____

Lessons to Practice

Adjectives



3. Imagine you are sitting on a beach watching the waves roll in, and then write the following sentences.
- a. Write a sentence telling **how many** seagulls flew. Then, in the space provided on the next page, analyze your sentence.

- b. Rewrite sentence 1b from the previous page by adding an adjective that tells **what kind** of children eagerly splashed about. Then, in the space provided below, analyze your sentence.



1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective).
 - a. The eager parents watched patiently.

 - b. Little dancers twirled merrily around.

 - c. Nine additional dancers joined in.

 - d. Afterward the attentive parents clapped loudly.

2. On the lines provided, list the *adjectives* from the above sentences. (Do not include articles.)
 - a. _____
 - b. _____
 - c. _____
 - d. _____
 - e. _____

Lessons to Practice

Adjectives

B

3. Imagine you are watching some of your friends who are part of a dance performance, and then write the following sentences.
- a. Write a sentence telling **how many** parents clapped. Then, in the space provided on the next page, analyze your sentence.

- b. Rewrite sentence 1b from the previous page by adding an adjective that tells **what kind** of little dancers twirled merrily around. Then, in the space provided below, analyze your sentence.



1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective).

a. Colorful autumn leaves swirled about.

b. Two canoes glide smoothly.

c. One clever hawk is circling around.

d. Frantically the gray field mice race away.



2. On the lines provided, list the *adjectives* from the above sentences. (Do not include articles.)

a. _____

b. _____

c. _____

d. _____

e. _____

f. _____

g. _____

Lessons to Practice

Adjectives



3. Imagine you are taking a canoe trip down a river with friends on a cool day, and then write the following sentences.
- a. Rewrite sentence 1b from the previous page by adding an adjective that tells **what kind** of *canoes glide smoothly*. Then, in the space provided below, analyze your sentence.

- b. Write a sentence telling **how many** *hawks you see flying overhead*. Then, in the space provided below, analyze your sentence.

Lessons to Practice—Review

Adjectives

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective).
 - a. Patiently the neighborhood ladies waited.
 - b. Eight kids should be raking now.
 - c. Suddenly sheepish youngsters snuck outside.
 - d. The thoughtless children forgot again.

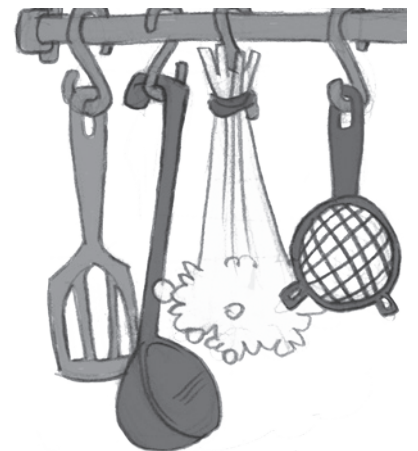
2. On the lines provided, list the *adjectives* from the above sentences. (Do not include articles.)
 - a. _____
 - b. _____
 - c. _____
 - d. _____

Lessons to Practice—Review

Adjectives

3. Imagine you are watching some children playing games and not doing the raking they should be doing. Then write the following sentences.
- a. Rewrite sentence 1a from the previous page by adding an adjective that tells **how many** neighborhood ladies waited patiently. Then, in the space provided on the next page, analyze your sentence.

- b. Rewrite sentence 1b by adding an adjective that tells **what kind** of kids should be raking. Then, in the space provided below, analyze your sentence.



Practice Sheet

Adjectives

Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective).

1. Loudly the big gray clouds rumbled.
2. Two parents watched cautiously.
3. Four children waited patiently.
4. Passengers were scattering everywhere.
5. An old, smiley man waved kindly.
6. One giant airplane flew overhead.

Practice Sheet

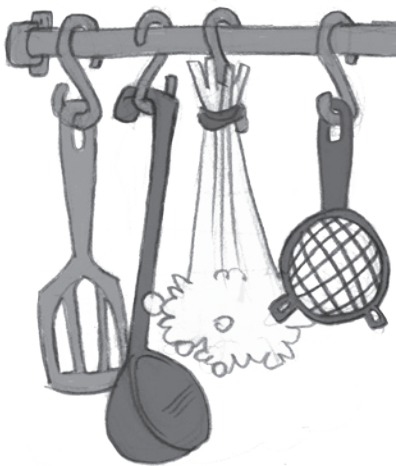
Adjectives

7. The eager children scurried aboard.

8. Again the weary parents listened attentively.

9. Then cheerful crewmen warmly greeted.

10. Suddenly a brilliant rainbow came out.



1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective).

a. Noisily forest birds chirped.

b. Three campers listened intently.

c. The October moon was shining brightly.

d. Finally the long, autumn night ended.

2. On the lines provided, list the *adjectives* from the above sentences. (Do not include articles.)

a. _____

b. _____

c. _____

d. _____

e. _____

Quiz

Adjectives

3. Imagine you are camping outside on a cool, autumn night, then write the following sentences.
- a. Rewrite sentence 1a from the previous page by adding an adjective that tells **how many** *forest birds chirped noisily*. Then, in the space provided below, analyze your sentence.

- b. Rewrite sentence 1b from the previous page by adding an adjective that tells **what kind** of *campers listened intently*. Then, in the space provided below, analyze your sentence.

Lessons to Enjoy—Fable Adjectives

Friendship is like glue. When everyone is getting along, the “stickiness” of the glue keeps everyone together. Yet when everyone is at odds with one another, the “stickiness” loses its ability to stick. In other words, the friends don’t act like friends. This next fable tells of the power of friendship.

Three Young Bulls and a Lion

by Aesop

A Lion was watching three young Bulls feeding in an open field. He tried to attack them several times, but they kept together and helped each other to drive him off. The Lion had little hope of eating them because he was no match for three strong Bulls with their sharp horns and hoofs. But he could not keep away from that field, for it is hard to resist watching a good meal, even when there is little chance of getting it.

Then one day the young Bulls quarreled over which one of them should eat a patch of sweet clover. They pawed the ground angrily, butted each other, and scratched each other with their horns. When the hungry Lion came to look at them and lick his chops, he found them in separate corners of the field, as far away from one another as they could get.

It was now an easy matter for the Lion to attack them one at a time. He ate all three young Bulls with the greatest satisfaction and relish.

Moral: In unity is strength.³



3. Aesop, “Three Young Bulls and a Lion,” taken from *Writing & Rhetoric Book 1: Fable*, by Paul Kortepeter (Camp Hill, PA: Classical Academic Press, 2013), p. 15.

Lessons to Enjoy—Poem

Adjectives

Questions to Ponder

1. What does the Lion in the story want? Why can't he get it at first?
2. What are the young bulls quarreling over?
3. What does “lick his chops” mean?
4. How does the Lion get what he wants?

Fable Sentences

Adjectives

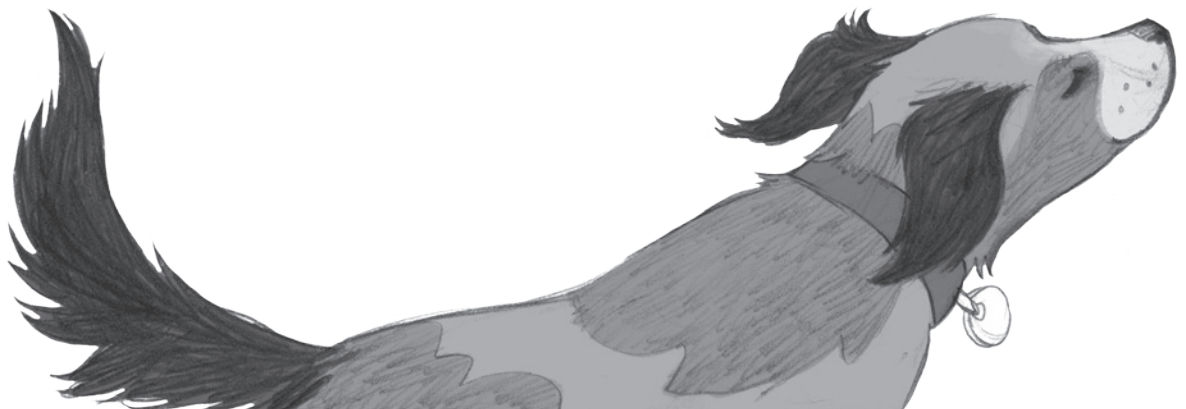
Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective).

1. The pleasant sun shone brightly.
2. Three young Bulls were feeding merrily together.
3. Hungry Lion watched patiently.
4. One Bull argued selfishly.
5. Another Bull strode away sorrowfully.
6. The third Bull retreated bitterly.

Fable Sentences

Adjectives

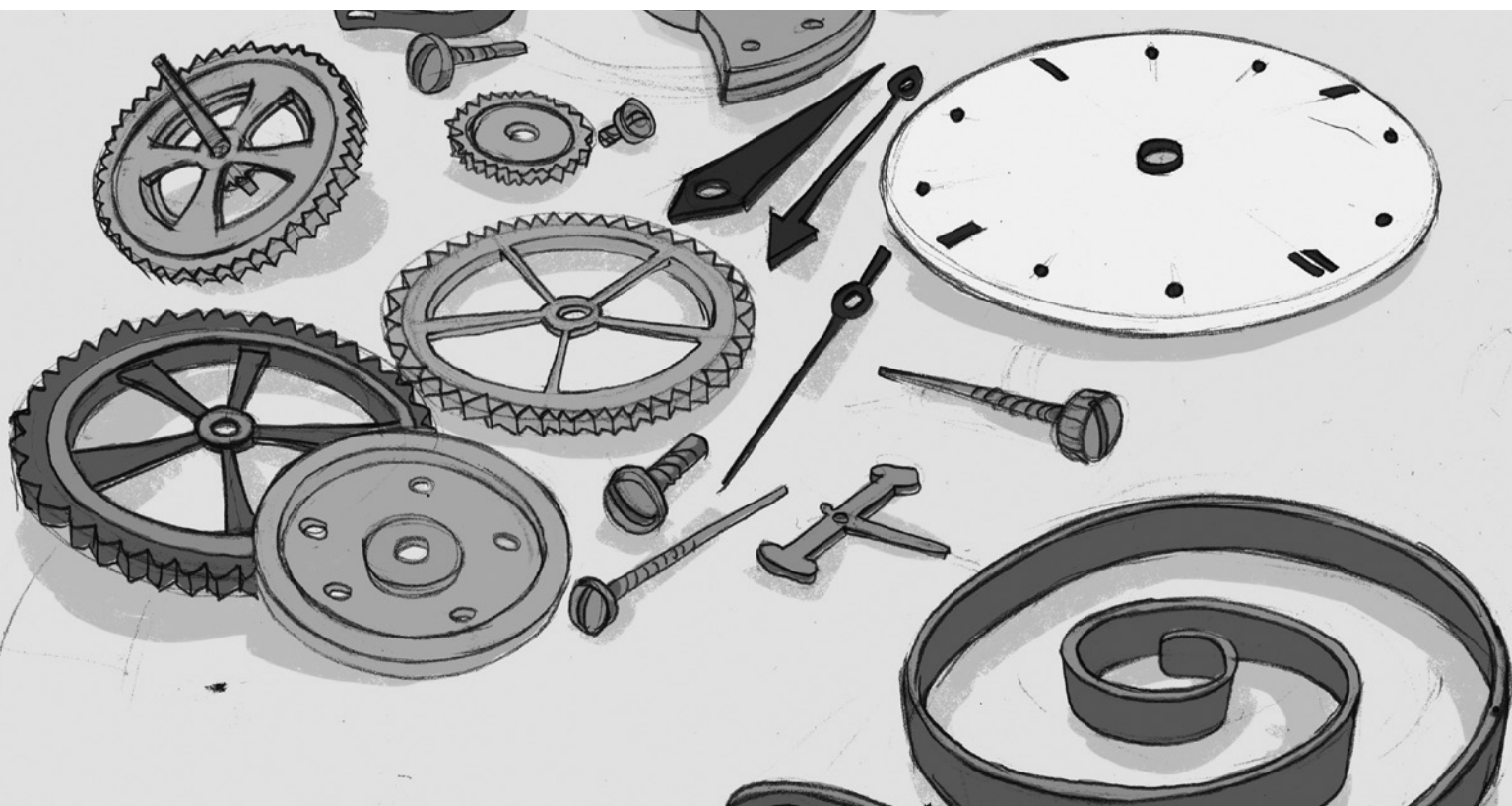
7. Three quarrelsome Bulls separated.
8. Slowly the sly Lion attacked.
9. The clever Lion pounced twice.
10. The greedy Lion finally struck thrice.



Chapter

Direct Objects

6



Introductory Practice

Direct Objects

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective; *do* = direct object).

a. Yesterday the boys crossed an old wooden bridge.

b. Winston helped the guys along.

c. Suddenly Fritz found a small nest.

d. The three boys did not disturb the tiny home.

2. On the lines provided, list all the *nouns* from the above sentences.

a. _____

b. _____

c. _____

d. _____

e. _____

f. _____

g. _____

h. _____

Introductory Practice

Direct Objects

3. What questions does a *direct object* answer? (Answer using a complete sentence.)

4. Imagine some boys exploring the woods, and then write a sentence about it, being sure to include a *direct object* in it.



Lessons to Practice

Direct Objects

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective; *do* = direct object).

a. Yellow flashes lit the dark, stormy sky.

b. The neighbor children quickly climbed the wall.

c. Fortunately Uncle Ulysses caught the tiny child.

d. The small boy could not climb the stony wall alone.

2. On the lines provided, list all the *nouns* from the above sentences.

a. _____

b. _____

c. _____

d. _____

e. _____

f. _____

g. _____

h. _____

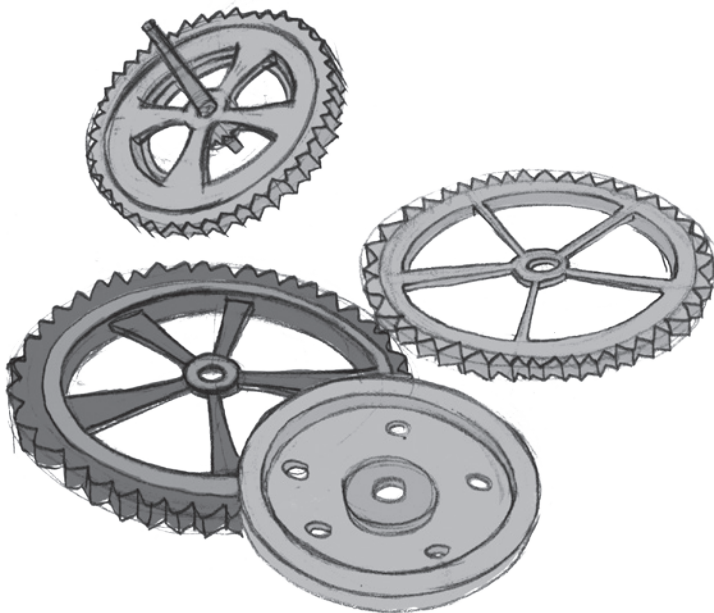
Lessons to Practice

Direct Objects



3. What questions does a *direct object* answer? (Answer using a complete sentence.)

4. Imagine wet neighbor children coming inside for cocoa and cookies, and then write a sentence about it, being sure to include a *direct object* in it.



1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective; *do* = direct object).
 - a. Fritz wanted blueberry pancakes.
 - b. The youngster should not stir the thick batter alone.
 - c. Winston will help the young chef.
 - d. Happily the big brother suggests the electric mixer.
2. On the lines provided, list all the *nouns* from the above sentences.
 - a. _____
 - b. _____
 - c. _____
 - d. _____
 - e. _____
 - f. _____
 - g. _____
 - h. _____

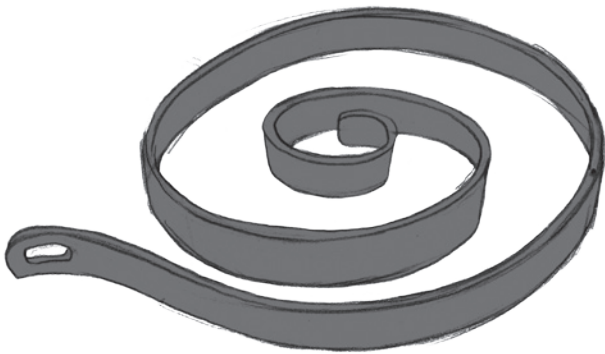
Lessons to Practice

Direct Objects

B

3. What questions does a *direct object* answer? (Answer using a complete sentence.)

4. Imagine Fritz and Winston are preparing breakfast for the family, and then write a sentence about it, being sure to include a *direct object* in it.





Lessons to Practice

Direct Objects

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective; *do* = direct object).

a. Dad has organized a cleanup day.

b. Rex has been digging backyard holes again.

c. The three children had never shoveled dirt before.

d. Mom raked the muddy clumps together.

2. On the lines provided, list all the *nouns* from the above sentences.

a. _____

b. _____

c. _____

d. _____

e. _____

f. _____

g. _____

h. _____

Lessons to Practice

Direct Objects



3. What questions does a *direct object* answer? (Answer using a complete sentence.)

4. Imagine what Rex found while he was digging in the back yard, and then write a sentence about it, being sure to include a *direct object* in it.



Lessons to Practice—Review

Direct Objects

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective; *do* = direct object).

a. Coach Stevens watched the soccer players carefully.

b. The goalie threw the ball overhand.

c. One teammate quickly kicked the ball.

d. Suddenly the blue team scored a goal!

2. On the lines provided, list all the *nouns* from the above sentences.

a. _____

b. _____

c. _____

d. _____

e. _____

f. _____

g. _____

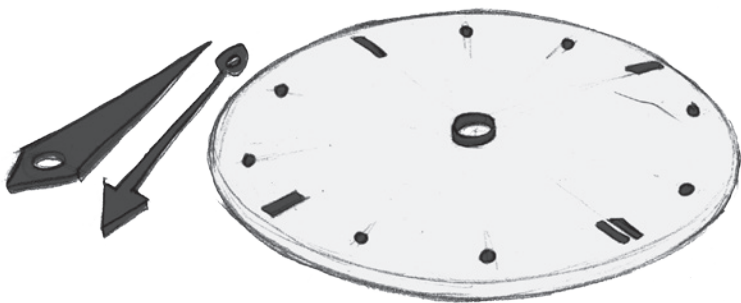
h. _____

Lessons to Practice—Review

Direct Objects

3. What questions does a *direct object* answer? (Answer using a complete sentence.)

4. Imagine what Winston did during a soccer game, and then write a sentence about it, being sure to include a *direct object* in it. Analyze your sentence.



Practice Sheet

Direct Objects

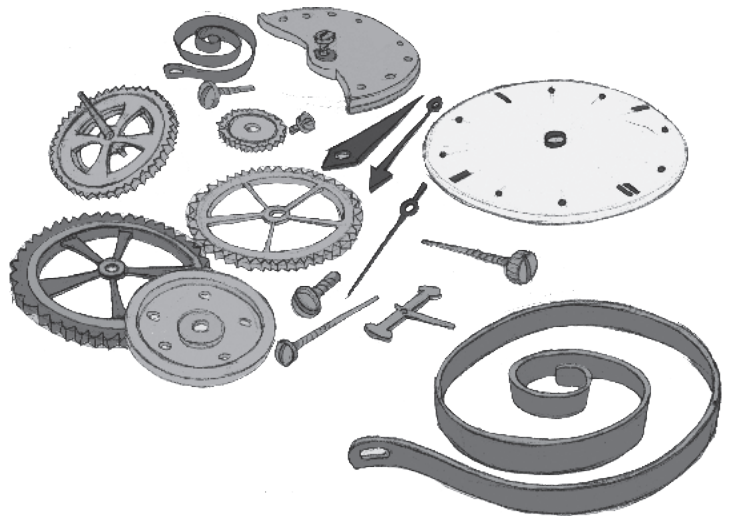
Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective; *do* = direct object).

1. Three filthy children slammed the front door.
2. Shoes cluttered the tiny hallway.
3. Then Mom followed the muddy trail upward.
4. The kids were washing the grime off.
5. Brown suds filled the upstairs bathtub.
6. Winston could not find the laundry basket.

Practice Sheet

Direct Objects

7. Dad found smelly, dirty socks everywhere.
8. Quickly the children hung the wrinkly towels.
9. Mom stirred the hot chocolate.
10. Fritz wanted graham crackers too.



Quiz

Direct Objects

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective; *do* = direct object).

a. Yesterday Peggy was given a special present.

b. The little girl had never received a pet bird before.

c. The birthday canary has two blue wings.

d. Now Grandpa Fred is building a sturdy birdhouse.

2. On the lines provided, list all the *nouns* from the above sentences.

a. _____

b. _____

c. _____

d. _____

e. _____

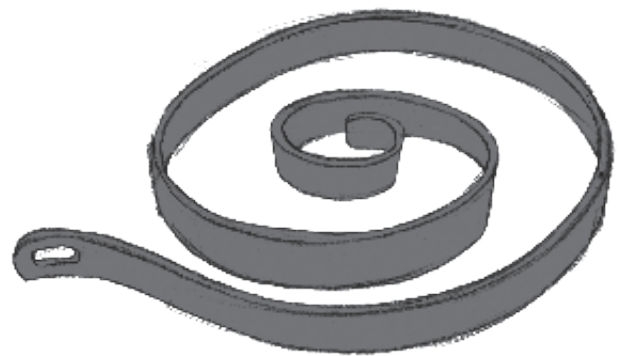
f. _____

g. _____

h. _____

3. What questions does a *direct object* answer? (Answer using a complete sentence.)

4. Imagine a family is buying a bird or a birdcage, and then write a sentence about it, being sure to include a *direct object* in it.



Lessons to Enjoy—Fable

Direct Objects

When you want something badly enough, you can usually figure out a way to get it, can't you? Sometimes it is a ball caught high up in branches and sometimes it is quarter wedged deep in a crevice. The power of desire can be a good source of invention. This fable tells of a Crow that wants something very badly and creatively thinks of a way to get it.

The Crow and the Pitcher

by Aesop

The weather was burning hot, and the birds could find nothing to drink. Even the creek beds carried only sand. A thirsty Crow found a pitcher with a little water in the bottom. But the pitcher was tall and had a narrow neck, and no matter how hard she tried, the Crow could not reach the water. “Oh, I will surely die of thirst!” the poor bird groaned.

despair: hopelessness

plunked: dropped

In despair, she came up with an idea. She gathered a pile of small pebbles; and then, one by one, she dropped them into the pitcher. As each pebble plunked to the bottom, the water rose a little higher. Soon the water was high enough for the Crow to dip her beak into it. How sweet and cool it tasted! By using her wits, the Crow had saved her life.

Moral: Necessity is the mother of invention.³



3. Aesop, “The Crow and the Pitcher,” from *Writing & Rhetoric Book 1: Fable* by Paul Kortepeter (Camp Hill, PA: Classical Academic Press, 2013) p. 26.

Lessons to Enjoy—Fable

Direct Objects

Questions to Ponder

1. What was the weather like in the fable?
2. What did the Crow want?
3. What does it mean, “I will surely die of thirst?”
4. How does the Crow solve her problem?
5. What does “Necessity is the mother of invention” mean?

Fable Sentences

Direct Objects

Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective; *do* = direct object).

1. The hot sun dried the ground.
2. A thirsty Crow found a tall pitcher.
3. A small puddle filled the bottom.
4. The eager Crow wanted the water.
5. Unfortunately the Crow could not reach the water.
6. The clever Crow pondered an idea.

Fable Sentences

Direct Objects

methodically: in an orderly way

7. The Crow gathered small pebbles.

8. Methodically the Crow dropped the tiny rocks inside.

9. The water rose high.

10. The Crow sipped the cool water joyfully.



Chapter

7

Subject Pronouns



Introductory Practice

Subject Pronouns

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective; *do* = direct object).

a. Earlier they told silly jokes.

b. He must have giggled continually.

c. She did not laugh hard.

d. We simply watched the two children.

2. What is a *pronoun*?

Introductory Practice

Subject Pronouns

3. Fill in the following chart with the correct subject pronouns.

Subject Pronouns

	Singular	Plural
First Person	_____	_____
Second Person	_____	_____
Third Person	_____	_____

4. Imagine that you're with friends telling silly jokes. Write a sentence about it using a *subject pronoun* and a *direct object*. Then, in the space provided below, analyze your sentence.





Lessons to Practice

Subject Pronouns

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective; *do* = direct object).

a. Afterward we washed dishes together.

b. I seldom wash dinner dishes alone.

c. Earlier they were cooking a special supper.

d. Hopefully he might share some family stories now.

2. What is a *noun*?

Lessons to Practice

Subject Pronouns



3. Fill in the following chart with the correct subject pronouns.

Subject Pronouns

	Singular	Plural
First Person	_____	_____
Second Person	_____	_____
Third Person	_____	_____

4. Imagine you are helping clean up after dinner, and then write a sentence about it using a *subject pronoun* and a *direct object*. Then, in the space provided below, analyze your sentence.



Lessons to Practice

Subject Pronouns



3. Fill in the following chart with the correct subject pronouns.

Subject Pronouns

	Singular	Plural
First Person	_____	_____
Second Person	_____	_____
Third Person	_____	_____

4. Imagine that you and your family are building a wall out of rocks and then write a sentence about it. Be sure to use a *subject pronoun* and a *direct object*. Then, in the space provided below, analyze your sentence.





Lessons to Practice

Subject Pronouns

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective; *do* = direct object).

a. Continually he leaped upward.

b. He wanted the tasty fruit.

c. Finally he surrendered the dream.

d. Vainly he despised the sweet grapes.

2. What is a *noun*?

Lessons to Practice

Subject Pronouns



3. Fill in the following chart with the correct subject pronouns.

Subject Pronouns

	Singular	Plural
First Person	_____	_____
Second Person	_____	_____
Third Person	_____	_____

4. Imagine you and your friends are trying to pick apples that are high up on a branch, and then write a sentence about it using a *subject pronoun* and a *direct object*.



Lessons to Practice—Review

Subject Pronouns

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective; *do* = direct object).

a. She did not run the ball aggressively.

b. He slowly approached the soccer ball.

c. Accidentally it hit the wrong goal.

d. They never disobeyed the coach again.

2. What is a *pronoun*?

Lessons to Practice—Review

Subject Pronouns

3. Fill in the following chart with the correct subject pronouns.

Subject Pronouns

	Singular	Plural
First Person	_____	_____
Second Person	_____	_____
Third Person	_____	_____

4. Imagine your friend is playing in a soccer game, and then write a sentence about it using a *subject pronoun* and a *direct object*. Then, in the space provided below, analyze your sentence.



Practice Sheet

Subject Pronouns

Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective; *do* = direct object).

1. They are eating chili tonight.
2. I wanted some hot chili too.
3. Occasionally we eat spicy foods.
4. Unfortunately he will not make chili anymore.
5. It burned yesterday.
6. Earlier he forgot the chili pot.

Practice Sheet

Subject Pronouns

7. She will never clean the icky, sticky chili pot again.

8. Sadly I hungrily left the table.

9. Fortunately they brought dinner over.

10. We are having spicy chili together!



Quiz

Subject Pronouns

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective; *do* = direct object).
 - a. Earlier they were paddling the wooden canoe.
 - b. I was watching the two kids closely.
 - c. Gently he rocked the tiny boat.
 - d. Suddenly she fell in.
2. What is a *pronoun*?

Quiz

Subject Pronouns

3. Fill in the following chart with the correct subject pronouns.

Subject Pronouns

	Singular	Plural
First Person	_____	_____
Second Person	_____	_____
Third Person	_____	_____

4. Imagine you and a friend are in a canoe on a lake, and then write a sentence about it using a *subject pronoun* and a *direct object*. Then, in the space provided below, analyze your sentence.



Lessons to Enjoy—Fable

Subject Pronouns

Have you ever heard of something being “sour grapes”? It is a saying that is used when one scorns (mocks) something because it can’t be obtained. This expression comes from “The Fox and the Grapes,” a fable written by Aesop. As you read, notice how the Fox changes his feelings about those grapes at the end of the fable.

The Fox and the Grapes

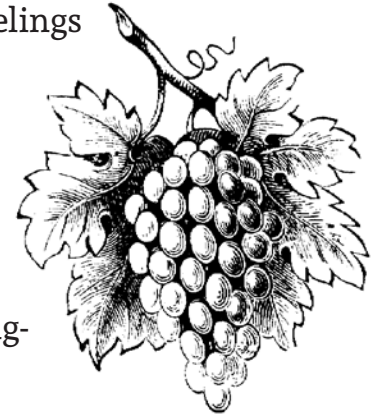
by Aesop

A Fox one day spied a beautiful bunch of ripe grapes hanging from a vine twisting around the branches of a tree. The grapes seemed ready to burst with juice, and the Fox’s mouth watered as he gazed longingly at them. “That’s just what I need to quench my thirst,” he thought.

The bunch hung from a lofty branch, and the Fox had to jump for it. The first time he jumped, he missed it by a long way. “I’ll have to do better than that,” said he. “Those are probably the sweetest, most delicious grapes in all of Greece.” So he walked off a short distance and took a running leap at the bunch, only to fall short once more. Again and again he tried, but in vain.

“What a fool I am,” he said. “Here I am wearing myself out to get a bunch of grapes that are probably sour anyway. I wouldn’t bother to eat them if they were an inch off the ground.” Away he walked very, very scornfully.

Moral: It is easy to despise what you cannot have.⁵



quench: satisfy

despise: be disgusted by

5. Aesop, “The Fox and the Grape,” taken from *Writing & Rhetoric Book 1: Fable*, by Paul Kortepeter (Camp Hill, PA: Classical Academic Press, 2013), p. 36.

Lessons to Enjoy—Fable

Subject Pronouns

Questions to Ponder

1. Where does the fable take place?
2. What does the Fox want?
3. What does “to quench my thirst” mean?
4. What does the Fox do at the end of the fable?

Fable Sentences

Subject Pronouns

Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective; *do* = direct object).

1. It held sweet, juicy grapes.
2. They hung high.
3. Early he watched the plump grapes.
4. First he jumped up.
5. He carefully jumped again.
6. Frantically he wanted those delicious grapes.

Fable Sentences

Subject Pronouns

7. Again he jumped high.

8. They clung tightly.

9. He even took one last leap.

10. Finally he scornfully left.



Chapter

8

Interrogative Sentences Subject Pronouns and Helping Verbs



Introductory Practice

Interrogative Sentences

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective; *do* = direct object).
 - a. Will they arrive later today?
 - b. Are we getting a new puppy?
 - c. Did you see that frisky brown Labrador?
 - d. Should he really feed those puppies too?
2. Fill in the following chart with the correct subject pronouns.

Subject Pronouns

	Singular	Plural
First Person	_____	_____
Second Person	_____	_____
Third Person	_____	_____

Introductory Practice

Interrogative Sentences

3. Make the following words into *contractions*.

a. I am: _____

b. you are: _____

c. they are: _____

d. he is: _____

e. it is: _____

f. we are: _____

4. Imagine you are playing with a brown puppy, and then write an interrogative sentence about it using a *helping verb* and a *subject pronoun*.



Lessons to Practice

Interrogative Sentences



1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective; *do* = direct object).
 - a. Are we bringing the oldest cousins tonight?
 - b. May she come along too?
 - c. Will they watch the basketball game tomorrow?
 - d. Would you really leave the youngest two boys alone?
2. Fill in the following chart with the correct subject pronouns.

Subject Pronouns

	Singular	Plural
First Person	_____	_____
Second Person	_____	_____
Third Person	_____	_____

3. Make the following words into *contractions*.

a. she will: _____

b. they would: _____

c. I will: _____

d. we would: _____

e. he will: _____

f. you would: _____

4. Imagine your cousins or good friends are coming over to your house tonight, and then write an interrogative sentence about it using a *helping verb* and a *subject pronoun*.



Lessons to Practice

Interrogative Sentences



1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective; *do* = direct object).
 - a. Should they be hauling the dirty clothes downstairs?
 - b. Do I carry the laundry basket too?
 - c. Would you pick the wet towels up?
 - d. Later will he wash the extra sheets?

2. Fill in the following chart with the correct subject pronouns.

Subject Pronouns

	Singular	Plural
First Person	_____	_____
Second Person	_____	_____
Third Person	_____	_____

3. Make the following words into *contractions*.

a. we have: _____

b. he has: _____

c. you had: _____

d. she had: _____

e. they have: _____

f. I had: _____

4. Imagine you are helping fold laundry, and then write an interrogative sentence about it using a *helping verb* and a *subject pronoun*.





Lessons to Practice

Interrogative Sentences

- Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective; *do* = direct object).
 - Must I leave tomorrow?
 - Will you be heading westward?
 - Did they bring the maps along too?
 - Could he ride behind?
- Fill in the following chart with the correct subject pronouns.

Subject Pronouns

	Singular	Plural
First Person	_____	_____
Second Person	_____	_____
Third Person	_____	_____

Lessons to Practice

Interrogative Sentences



3. Make the following words into *contractions*.

a. has not: _____

b. will not: _____

c. is not: _____

d. were not: _____

e. are not: _____

f. would not: _____

4. Imagine your friend's mother is taking him to the library and you want to go with him, and then write an interrogative sentence about it using a *helping verb* and a *subject pronoun*.



Lessons to Practice—Review

Interrogative Sentences

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective; *do* = direct object).
 - a. Do you want these squishy apples?
 - b. May I have the last good apple?
 - c. Will she make an apple pie?
 - d. Could we make applesauce instead?

2. Fill in the following chart with the correct subject pronouns.

Subject Pronouns

	Singular	Plural
First Person	_____	_____
Second Person	_____	_____
Third Person	_____	_____

Lessons to Practice—Review

Interrogative Sentences

3. Make the following words into *contractions*.

a. they are: _____

b. had not: _____

c. you will: _____

d. will not: _____

e. I have: _____

f. it is: _____

4. Imagine you are gathering apples to make an apple pie, and then write an interrogative sentence about it using a *helping verb* and a *subject pronoun*.



Practice Sheet

Interrogative Sentences

Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective; *do* = direct object).

1. May they play inside today?
2. Did you open the garage door again?
3. Could she quickly grab the dog?
4. Does he always run away?
5. Can you find that naughty dog alone?
6. Must I also search?

Practice Sheet

Interrogative Sentences

7. Will we wander the neighborhood together?

8. Should she call the police now?

9. Did you find the frisky fellow?

10. Was he hiding underneath?

Quiz

Interrogative Sentences

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective; *do* = direct object).

a. Are you doing chores today?

b. Will he load the heavy box alone?

c. Did they chop some wood earlier?

d. Should we scrub underneath too?

2. Fill in the following chart with the correct subject pronouns.

Subject Pronouns

	Singular	Plural
First Person	_____	_____
Second Person	_____	_____
Third Person	_____	_____

Quiz

Interrogative Sentences

3. Make the following words into *contractions*.

a. I am: _____

b. they are: _____

c. she is: _____

d. you would: _____

e. is not: _____

f. we will: _____

4. Imagine you are hungry, and then write an interrogative sentence about it using a *helping verb* and a *subject pronoun*.

Lessons to Enjoy—Fable

Interrogative Sentences

Have you ever been so stubborn that you didn't listen to reason (good sense, wisdom)? In this next fable by Aesop, a donkey decides he knows best. His reward for his stubbornness is his demise (death). What do you think of his idea?

The Donkey and His Driver

by Aesop

A Donkey was being driven along a road leading down the mountainside, and the animal suddenly took it in his silly head to choose his own path. He could see his barn at the foot of the mountain. To him, the quickest way down seemed to be over the edge off the nearest cliff. Just as he was about to leap over, his Master caught him by the tail and tried to pull him back.

“Stop!” cried the Master. “Stop or you will surely break your neck!”

The stubborn Donkey would not yield and pulled with all his might.

“Very well,” said his Master, “go your way, you willful beast, and see where it leads you.”

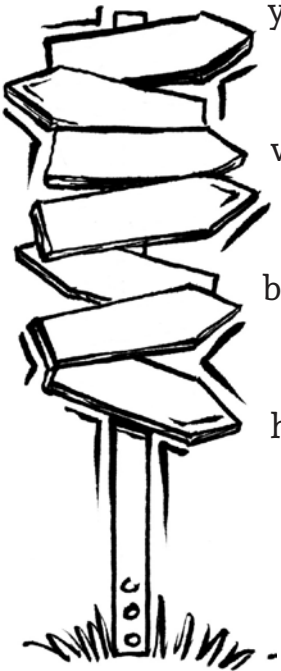
With that he let go, and the foolish Donkey tumbled head over heels down the mountainside.

Moral: They who refuse to listen to good reason and advice deserve their misfortune.²

yield: give up

willful: stubborn

misfortune: bad luck



2. Aesop, “The Ass and His Driver,” from *Writing & Rhetoric Book 1: Fable* by Paul Kortepeter (Camp Hill, PA: Classical Academic Press, 2013) p. 48.

Lessons to Enjoy—Fable

Interrogative Sentences

Questions to Ponder

1. Where does the fable take place?
2. What was the crazy idea the Donkey had?
3. What does “the quickest way down seemed to be over the edge” mean?
4. What does the Master do to teach the Donkey a lesson?

Fable Sentences

Interrogative Sentences

Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb; *adj* = adjective; *do* = direct object).

1. Can I follow the leader afterward?
2. Has he moved yet?
3. Should he watch the Master?
4. Might you listen?
5. Does he realize the distance?
6. Would he pull the cart forward too?

Fable Sentences

Interrogative Sentences

7. Does he understand?

8. Could you stop that animal?

9. Was he pulling away?

10. Did he learn the moral?

The Curious Child's Literary Appendix

In each chapter, we have used a classic poem or excerpt from a classic book to illustrate the grammatical principles taught in that chapter. Reading just a few lines from a fine piece of literature is like getting a small sample of something savory (delicious) at the grocery store. That is called “whetting your appetite.” If you want more, you beg to be allowed to buy what you only tasted.

Have you been tantalized by any of the literary samples? If so, you can find the fuller feast here in this appendix. All the poems are presented in their entirety. All the excerpts from fiction are presented in more detail to whet (sharpen) your appetite for the whole book from which they are taken.

Of course, you can really treat yourself to a banquet at the library, where you can check out and read the novels or entire collections of poetry. *Bon appétit!* (Enjoy!)

Chapter 1

What O’Clock?

by Edith Nesbit (1858–1924)

What o’clock is it, children dear?
Ask of the dandelions here!
Blow, blow, blow, and away they go—
But they do not tell us the time you know!

what o’clock: a poetic way of asking someone what time it is

Say, what month is it, children dear?
We think it is August because we hear
The swing of the sickle, restless and slow,
And that’s a sign of the month, you know.

Where are you going, children dear?
Where the lane winds deep and the stream runs clear—
There are plenty of beautiful ways to go—
But only one way that two only know.

Where are *we* going, children dear?
To a beautiful country that’s very near,
Hand in hand is the way to go
Up into fairyland you know.¹

1. E. Nesbit and Saretta Nesbit (aka Caris Brooke), *All Round the Year* (London: Von Portheim & Co.), last modified January 20, 2007, <http://tinyurl.com/ocao7gy>.

Chapter 2

At the Back of the North Wind

From Chapter 4, “North Wind”

by George MacDonald (1824–1905)

“What will you do, then?” asked Diamond.

“Move on,” she answered.

“Where?”

“Oh, anywheres. Bless you, I’m used to it.”

“Hadn’t you better come home with me, then?”

“That’s a good joke, when you don’t know where it is. Come on.”

“But where?”

“Oh, nowheres in particular. Come on.”

Diamond obeyed. The wind had now fallen considerably. They wandered on and on, turning in this direction and that, without any reason for one way more than another, until they had got out of the thick of the houses into a waste kind of place. By this time they were both very tired. Diamond felt a good deal inclined to cry, and thought he had been very silly to get down from the back of the North Wind; not that he would have minded it if he had done the girl any good; but he thought he had been of no use to her. He was mistaken there, for she was far happier for having Diamond with her than if she had been wandering about alone. She did not seem so tired as he was.²

inclined: willing to do

2. George MacDonald, *At the Back of the North Wind* (Philadelphia, PA: Lippincott Company, 1909), p. 42.

Chapter 3

Song of the Brook

by Alfred, Lord Tennyson (1809–1892)

I come from haunts of coot and hern,³
I make a sudden sally,
And sparkle out among the fern,
To bicker down a valley.

haunts: frequently visited places
coot: a type of water bird with a white spot on its forehead
hern: heron
sally: emerge suddenly
bicker: flow down with a lot of noise

By thirty hills I hurry down,
Or slip between the ridges,
By twenty thorps, a little town,
And half a hundred bridges.

thorps: a type of village

Till last by Philip's farm I flow
To join the brimming river,
For men may come and men may go,
But I go on for ever.

brimming: water spilling over

I chatter over stony ways,
In little sharps and trebles,
I bubble into eddying bays,
I babble on the pebbles.

sharps: above true or normal pitch
trebles: high-pitched tune
eddying: spiral movement of water

With many a curve my banks I fret
By many a field and fallow,
And many a fairy foreland set
With willow-weed and mallow.

fret: to trouble or erode
fallow: land left uncultivated
foreland: piece of land that extends into the sea
mallow: plant with hairy stems and leaves and pink, white, or purple flowers

I chatter, chatter, as I flow
To join the brimming river,
For men may come and men may go,
But I go on for ever.

3. Marginal definitions taken from <http://www.english-for-students.com/The-Brook.html> and <http://sanjukta.org/wp-content/uploads/2013/03/Pictorial-Dictionary.pdf>.

I wind about, and in and out,
With here a blossom sailing,
And here and there a lusty trout,
And here and there a grayling,

lusty trout: a big, freshwater fish
grayling: another type of fish

And here and there a foamy flake
Upon me, as I travel
With many a silvery waterbreak
Above the golden gravel,

waterbreak: a ripple

And draw them all along, and flow
To join the brimming river,
For men may come and men may go,
But I go on for ever.

I steal by lawns and grassy plots,
I slide by hazel covers;
I move the sweet forget-me-nots
That grow for happy lovers.

steal: flows very quietly
covers: a hazel thicket that hides game
forget-me-nots: a type of flower

I slip, I slide, I gloom, I glance,
Among my skimming swallows;
I make the netted sunbeam dance
Against my sandy shallows.

gloom: movement
glance: swift movement
skimming swallows: birds flying close to
the water surface

I murmur under moon and stars
In brambly wildernesses;
I linger by my shingly bars;
I loiter round my cresses;

brambly: prickly bushes
shingly bars: patches of loose gravel
loiter: not move on
cresses: strong-smelling plants

And out again I curve and flow
To join the brimming river,
For men may come and men may go,
But I go on forever.⁴

4. Lord Tennyson Alfred, "Song of the Brook," ed. Edna Johnson, Carrie E. Scott, and Evelyn R. Sickels, *Anthology of Children Literature* (Cambridge, Massachusetts: Houghton Mifflin Company, 1948), pp. 924–925.

Chapter 4

The Kitten Playing with the Falling Leaves

by William Wordsworth (1770–1850)

See the Kitten on the wall
Sporting with the leaves that fall!
Withered leaves, one, two, and three,
From the lofty elder-tree.
Through the calm and frosty air
Of this morning bright and fair
Eddying round and round they sink
Softly, slowly.—One might think,
From the motions that are made,
Every little leaf conveyed
Some small fairy, hither tending,
To this lower world descending.
—But the Kitten, how she starts!
Crouches, stretches, paws, and darts:
First at one, and then its fellow,
Just as light, and just as yellow;
There are many now—now one—
Now they stop and there are none.
What intentness of desire
In her up-turned eye of fire!
With a tiger-leap half way
Now she meets the coming prey.
Lets it go at last, and then
Has it in her power again.⁵

lofty: very high

eddying: moving in a circular way

hither: toward

tending: in a direction

prey: something that is hunted

5. William Wordsworth, "The Kitten Playing with the Falling Leaves," ed. Louis Untermeyer, *The Golden Treasury of Poetry* (New York: Golden Press, 1998), p. 44.

Chapter 5

The House at Pooh Corner

From Chapter 7, “Tigger Is Unbounced”

by A.A. Milne (1882–1965)

“No,” said Pooh. “But there are twelve pots of honey in my cupboard, and they’ve been calling to me for hours. I couldn’t hear them properly before, because Rabbit *would* talk, but if nobody says anything except those twelve pots, I *think*, Piglet, I shall know where they’re calling from. Come on.”

They walked off together; and for a long time Piglet said nothing, so as not to interrupt the pots; and then suddenly he made a squeaky noise . . . and an oo-noise . . . because now he began to know where he was; but he still didn’t dare to say so out loud, in case he wasn’t. And just when he was getting so sure of himself that it didn’t matter whether the pots went on calling or not, there was a shout from in front of them, and out of the mist came Christopher Robin.

“Oh, there you are,” said Christopher Robin carelessly, trying to pretend that he hadn’t been Anxious.

“Here we are,” said Pooh.

“Where’s Rabbit?”

“I don’t know,” said Pooh.

“Oh—well, I expect Tigger will find him. He’s sort of looking for you all.”

“Well,” said Pooh, “I’ve got to go home for something, and so has Piglet, because we haven’t had it yet, and——”

“I’ll come and watch you,” said Christopher Robin.

So he went home with Pooh, and watched him for quite a long time . . . and all the time he was watching, Tigger was tearing round the Forest making loud yapping noises for Rabbit. And at last a very Small and Sorry Rabbit heard him. And the Small and Sorry Rabbit rushed through the mist at the noise, and it suddenly turned into Tigger; a friendly Tigger, a Grand Tigger, a Large and Helpful Tigger, a Tigger who bounced, if he bounced at all, in just the beautiful way a Tigger ought to bounce.

“Oh, Tigger, I *am* glad to see you,” cried Rabbit.⁶

6. A.A. Milne, *The House at Pooh Corner* (New York: Dell Publishing, Co. Inc., 1956), pp. 124–127.

Chapter 6

Of a Spider

by Wilfrid Thorley (1878–1963)

The spider weaves his silver wire
Between the cherry and the brier.

brier: prickly bushes

He runs along and sees the thread
Well-fastened on each hawser-head.

hawser-head: the top of a small cable (spider thread)

And then within his wheel he dozes
Hung on a thorny stem of roses,

dozes: naps

While fairies ride the silver ferry
Between the rose-bud and the cherry.⁷

ferry: a ship that carries people or things across a body of water; here, fairies ride the silver spider web

7. Wilfrid Thorley, "Of a Spider," ed. Helen Ferris, *Favorite Poems Old and New* (New York: Doubleday & Company, Inc., 1957), pp. 141–142.

Chapter 7

The Cricket in Times Square

From Chapter 4, “Harry Cat”

by George Selden Thompson (1929–1989)

“Yes,” said Chester. “These wings aren’t much good for flying, but I prefer music anyhow.” He made three rapid chirps.

Tucker Mouse and Harry Cat smiled at each other. “It makes me want to purr to hear it,” said Harry.

“Some people say a cricket goes ‘chee chee chee,’” explained Chester. “And others say, ‘treet treet treet,’ but we crickets don’t think it sounds like either one of those.”

“It sounds to me as if you were going ‘crik crik crik,’” said Harry.

“Maybe that’s why they call him a ‘cricket,’” said Tucker.

They all laughed. Tucker had a squeaky laugh that sounded as if he were hiccupping. Chester was feeling much happier now. The future did not seem nearly as gloomy as it had over in the pile of dirt in the corner.

“Are you going to stay a while in New York?” asked Tucker.

“I guess I’ll have to,” said Chester. “I don’t know how to get home.”

“Well, we could always take you to Grand Central Station and put you on a train going back to Connecticut,” said Tucker. “But why don’t you give the city a try. Meet new people—see new things. Mario likes you very much.”⁸

8. George Selden Thompson, *The Cricket in Times Square* (New York: A Yearling Book, 1960), p. 30.

Chapter 8

Peter Pan

From Chapter 11, “Wendy’s Story”

by J.M. Barrie (1860–1937)

“Little less noise there,” Peter called out, determined that she should have fair play, however beastly a story it might be in his opinion.

beastly: very unpleasant

“The gentleman’s name,” Wendy continued, “was Mr. Darling, and her name was Mrs. Darling.”

“I knew them,” John said, to annoy the others.

“I think I knew them,” said Michael rather doubtfully.

“They were married, you know,” explained Wendy, “and what do you think they had?”

“White rats,” cried Nibs, inspired.

“No.”

“It’s awfully puzzling,” said Tootles, who knew the story by heart.

puzzling: confusing

“Quiet, Tootles. They had three descendants.”

descendants: children

“What is descendants?”

“Well, you are one, Twin.”

“Did you hear that, John? I am a descendant.”

“Descendants are only children,” said John.

“Oh dear, oh dear,” sighed Wendy. “Now these three children had a faithful nurse called Nana; but Mr. Darling was angry with her and chained her up in the yard, and so all the children flew away.”

“It’s an awfully good story,” said Nibs.

“They flew away,” Wendy continued, “to the Neverland, where the lost children are.”

“I just thought they did,” Curly broke in excitedly. “I don’t know how it is, but I just thought they did!”

“O Wendy,” cried Tootles, “was one of the lost children called Tootles?”

“Yes, he was.”

“I am in a story. Hurrah, I am in a story, Nibs.”

hurrah: used to express joy or approval

“Hush. Now I want you to consider the feelings of the unhappy parents with all their children flown away.”

“Oo!” they all moaned, though they were not really considering the feelings of the unhappy parents one jot.

jot: a very small amount

“Think of the empty beds!”

“Oo!”

“It’s awfully sad,” the first twin said cheerfully.

“I don’t see how it can have a happy ending,” said the second twin. “Do you, Nibs?”

“I’m frightfully anxious.”

“If you knew how great is a mother’s love,” Wendy told them triumphantly, “you would have no fear.” She had now come to the part that Peter hated.

“I do like a mother’s love,” said Tootles, hitting Nibs with a pillow. “Do you like a mother’s love, Nibs?”

“I do just,” said Nibs, hitting back.

“You see,” Wendy said complacently, “our heroine knew that the mother would always leave the window open for her children to fly back by; so they stayed away for years and had a lovely time.”⁹

heroine: a female hero or noble character in a story

9. J.M. Barrie, *Peter Pan* (New York: Dover Publications, Inc., 1999), p. 94–95.

Biographies Meet the Authors



Aesop (c. 620–564 BC)

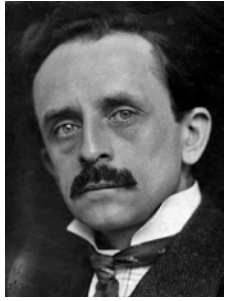
Everything we know about the ancient Greek fable teller Aesop is speculation. His life story itself may be a fable. That makes Aesop legendary. According to tradition, he lived in the sixth century BC and told his animal stories orally. The story goes that Aesop was a slave who was extremely ugly, even misshapen, but who was also extraordinarily clever. He was able to win his freedom through his wit, revealing to his master surprising truths beneath the surface of everyday life. In the end, he became an advisor to kings. Aesop's fables were passed down through generations of storytellers until finally, about 300 years after he told them, the fables were written down in a collection. The fables, such as "The Tortoise and the Hare," feature tales of animals who behave like humans and demonstrate moral lessons through their folly. (See chapters 1–8, Lessons to Enjoy—Fable.)



Allingham, William (AD 1824–1889)

William Allingham turned to poetry to stimulate his intellect and artistic spirit, possibly as a result of disappointment at having to leave school and go to work as a bank clerk when he was only thirteen. Allingham was born in 1824 on the west coast of Ireland. Like many Irish people, he was devoted to poetry and music. He is said to have roamed around in the evenings, listening to the townspeople singing folk ballads in their homes, collecting the songs in his memory and turning them into poetry. Later, after he took a job in a customs house, he published a book of poetry called *Day and Night Songs*. His work attracted the attention of established poets, such as Alfred, Lord Tennyson and Dante Gabriel Rossetti, with whom he became friends. His success led him at last to being the editor of a London literary magazine, where he met and fell in love with the accomplished watercolor painter, Helen Allingham, who later became his wife. He died in 1889, having

published a number of volumes of poetry and having influenced a number of Irish poets. (See chapter 1, Lessons to Enjoy—Poem.)



Barrie, J.M. (1860–1937)

Best remembered for his play-turned-novel, *Peter Pan*, James Matthew Barrie had a long and successful career as a dramatist. He wrote forty plays over the course of fifty years, often basing his characters on real people in his life. He said the character of Peter Pan is a combination of five boys—the Davies brothers—whom he befriended and for whom he was guardian after their parents died. Like Peter, Barrie himself lost his mother when he was young, though he remained devoted to her throughout his life. He wrote *Peter Pan* with an adult audience in mind and did not consider it a children’s play. In one scene, the members of the audience must clap in order to revive Tinker Bell. That kind of interaction between the actors and the audience was an original dramatic technique that had not been tried before. Because of the play’s success, the name Wendy, which had rarely been given to baby girls previously, became a popular name. Barrie bequeathed the rights to the play and the novel to a children’s hospital in England, so for many years every time it was produced or published, that hospital received a portion of its sales. At the same time children around the world enjoyed the story of Peter Pan, sick children were benefiting from its profits. (See chapter 8, Ideas to Understand; The Curious Child’s Literary Appendix.)



Cary, Alice (1820–1871)

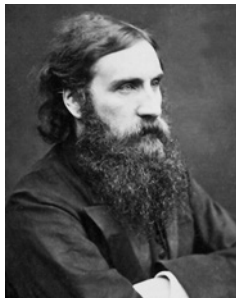
Born in 1820 near Cincinnati on a farm called Clovernook, Alice Cary was considered something of a frontierswoman because Ohio was still part of the West at that time. Everyone in her large family had to work hard, but Cary’s father used to sing and recite poetry while he labored, and Cary’s mother encouraged her to love literature and to write poetry. Sadly, after her mother died, Cary’s father remarried and her stepmother frowned upon poetry and would not allow her to waste candles for light so that she could write in the evenings. With her sister Phoebe, young Alice would write in secret, fashioning a makeshift candle with lard oil in a saucer and a rolled up rag for a wick. When they grew up, the sisters were able to support themselves in New York City with their practiced and polished writing, and Alice’s poetry and short stories were highly regarded. Supporters of freedom for slaves and voting rights for women, the two sisters made their home a gathering spot for New York’s artistic and socially active citizens. Cary’s beliefs, her writing talent, and her charm drew people to her. When she died in 1871, circus founder P.T. Barnum and *New York Tribune* editor Horace Greeley were two of her pallbearers. She may have come a long way from that Ohio farm, but

one of her most popular books was based on her experiences there: *Clovernook, or Recollections of Our Neighborhood in the West*. (See chapter 3, Lessons to Enjoy—Poem.)

Cooper, George (1840–1927)



An ordinary life might not get much attention in biographies, but that does not mean it can't lead to extraordinary poetry that inspires generations of readers. Not much is recorded about George Cooper's life, but his poetry and music have not been forgotten. We know that he was born in New York City in 1840, and he died in 1927. Even as a boy, he loved to wander away from the city into the woods and fields. Nature is a theme in much of his poetry. He studied to be a lawyer and was admitted to the bar, but he walked away from that profession in order to follow his passion for language and devote himself to writing. He wrote many hymns and also translated many foreign hymns into English verse. Cooper was devoted to his own family, and was pleased by the fact that schoolchildren of his time memorized his poems. History books record him as a close friend of Stephen Foster, who is acclaimed as the “father” of American music. Cooper wrote the lyrics for a number of songs set to music by Foster, particularly Civil War songs. (See chapter 2, Lessons to Enjoy—Poems in the downloadable PDF.)



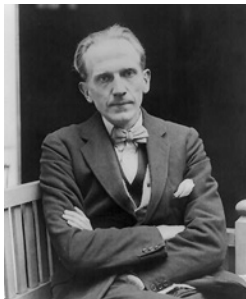
MacDonald, George (1824–1905)

Before there were *The Chronicles of Narnia* by C.S. Lewis and *The Hobbit* and *The Lord of the Rings* by J.R.R. Tolkien, there was *At the Back of the North Wind* by the nineteenth-century Scottish writer George MacDonald. He was a pioneer in writing fantasy, a type of story featuring imaginary worlds where magical creatures are common and where the forces of good battle with and defeat the forces of evil. All his life MacDonald loved fairy tales and regarded them as profoundly interesting. He was raised in the hills near Aberdeen, Scotland, in an area that could itself be a scene from a fairy tale, with the ruins of a castle, a river running through rolling hills, and a stately manor house surrounded by tall trees. Deeply religious, MacDonald became a minister as an adult and often was invited to preach or lecture. However, he devoted his life to his wife and thirteen children and to writing Christian allegories, tales of fantasy with characters and events that symbolize deeper religious truths. He authored more than fifty volumes of poetry, fiction, and sermons, and both Lewis and Tolkien named him as a significant influence on their own work. (See chapter 2, Ideas to Understand; The Curious Child's Literary Appendix.)



McLeod, Irene Rutherford (1891–1968)

Australian born, Irene Rutherford McLeod lived most of her life in England, where her husband, Aubrey de Selincourt, was a teacher, classics scholar, and writer. She was a sister-in-law of A.A. Milne, who had married de Selincourt's sister. In fact, McLeod's daughter Lesley grew up to marry Milne's son, Christopher Robin. Aside from her famous relatives, McLeod is best known for the often anthologized poem "Lone Dog." She published several volumes of poetry, such as *Before Dawn* and *Songs to Save a Soul*, and she also wrote novels and plays. (See chapter 5, Lessons to Enjoy—Poem.)



Milne, A.A. (1882–1965)

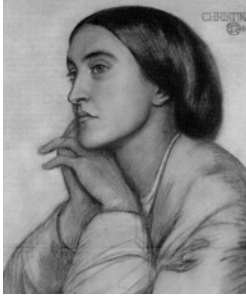
It seems that nearly everybody has heard of Winnie the Pooh. That "bear of very little brain" is one of the most widely known and loved characters in all of children's literature. What many people don't realize, though, is that his creator, Alan Alexander Milne, had a very successful career as a writer of poetry, short stories, novels, screenplays, and especially plays. He was born in London in 1882 and returned there after his education to make his living with his pen. Later, he would move with his wife and young son, the real-life Christopher Robin, to a farm in Sussex. There he would write two collections of stories for children—*Winnie the Pooh* and *The House at Pooh Corner*—basing the characters on his son and his stuffed animals. By the time Milne died in 1965, he was a bit disappointed that his fame was based mostly on Pooh, wishing his other works to endure as well. When he grew up, Christopher Milne donated the original stuffed animals and they now reside in New York Public Library in New York City; however, Pooh and Piglet, Tigger, Kanga and Roo, and dear old melancholy Eeyore reside forever in the imaginations of their fans, both children and adults. (See chapter 5, Ideas to Understand; chapter 7, Lessons to Enjoy—Poem.)



Nesbit, Edith (1858–1924)

Beloved for her novel *The Railway Children*, among other novels for children, Edith Nesbit is praised as one of the first modern writers of children's literature because her characters seem realistic, like ordinary children, even though they are confronted with extraordinary, magical events. In this way, her work has influenced the writers of *The Chronicles of Narnia*, *Mary Poppins*, and even the Harry Potter series. Several sites around England feature walkways or trails named after Nesbit's railway novel. Made into two television serials, a movie, and a made-for-TV movie, *The Railway Children* has never been out of print. In it, two sisters and a brother seek to get their unjustly imprisoned

father pardoned. Nesbit herself, born in 1858 in London, had lost her father when she was only four, and her novels often feature children searching for their father. She published more than sixty books for children, including *The Story of the Treasure Seekers* and *The Wouldbegoods*. Children love not only Nesbit's appealing characters but also the inventive plots and the engaging style of the language in her books. (See chapter 1, Ideas to Understand; The Curious Child's Literary Appendix.)



Rossetti, Christina (1830–1894)

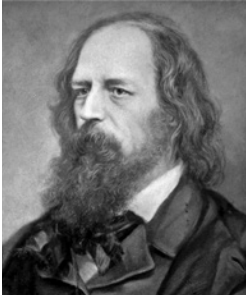
Considered one of the most important English poets of her time, Christina Rossetti wrote in a broad range of styles and about many different topics: both children's and adult literature; both fantastic and religious works; both lighthearted, humorous poems and dark, brooding ones. Born in 1830, she grew into a beautiful young woman and was a model for her brother, Dante Gabriel Rossetti, who was a famous painter, poet, illustrator, and translator. She was high spirited and passionate and worked hard her whole life to control her temper. Relying on a deep faith in God, she considered spiritual beauty, rather than physical beauty, more important, so she devoted herself to writing and to the people she loved. She died in London in 1894. In the midst of all her accomplishments, one of her children's books stands out as particularly musical and witty. *Sing-Song: A Nursery Rhyme Book* includes some poems that teach children virtues such as patience, some that help children remember a lesson such as the order of the months, and some with playful rhymes and rhythms that are just plain fun for children. (See chapter 6, Lessons to Enjoy—Poem.)



Scott, Sir Walter (1771–1832)

When Walter Scott was a baby, he suffered a disease that left his right leg crippled. Yet all his life he loved to hike around the countryside of his beloved Scotland. Because he so enjoyed being outdoors, especially if his rambling took him near the ruins of a medieval castle or church, he learned to overcome his limp. Though he was educated as a lawyer and even eventually became sheriff of a region in Scotland bordering England, his deeper education came through his encounters in the countryside with ordinary Scottish people. He collected their stories and their songs, and voraciously read books about Scottish history. That's what prepared him for huge success as a writer of novels such as *Ivanhoe* and *Rob Roy*. He was an international literary celebrity, and in 1819 the Prince Regent of England named him a baronet, a hereditary title of nobility, which is why he is called "Sir." Perhaps his greatest contribution to literature is his invention of the historical novel,

which is a fictional story about real events in the past. He wrote long novels very quickly, and, unlike most writers, he rarely took time for revision. His was a genius at vividly depicting characters who were ordinary people, not just the famous ones recorded in history books. (See chapter 4, Lessons to Enjoy—Poem in the downloadable PDF.)



Tennyson, Alfred, Lord (1809–1892)

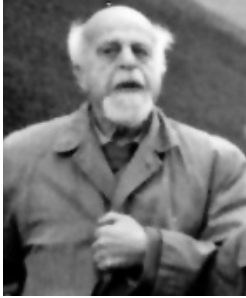
Good looking, funny, clever—Alfred Tennyson drew to himself many good friends throughout his life, among them Albert, the husband of Queen Victoria, who named Tennyson a baron. That’s why he’s called Alfred, *Lord* Tennyson. Born in 1809 into a family that struggled with poverty, Tennyson made up verses as a youth while he was busy walking or doing other things, memorizing them in order to write them down later. He suffered the loss of a number of loved ones to early death, and he feared the insanity that seemed to run in his family. Perhaps because of such troubles, some of his poems are mournful. His first great success is a book of poetry entitled *In Memoriam*, which was written after his best friend died unexpectedly, but he also reworked in poetic form the legends of King Arthur and the Knights of the Round Table in his epic poem *The Idylls of the King*. The first prominent poet in the age of modern science and industrialization, Tennyson reflected in his work the Victorian people’s strong moral values as well as their doubts about their rapidly changing world. With imagination, compassion, and extraordinary language skills, Tennyson created a poetic harmony that Victorians found appealing. After William Wordsworth died, Tennyson was named Poet Laureate, and was considered by his many readers to be the eminent poet of the nation. Tennyson died in 1892 with his family around him. He was buried with the copy of the Shakespeare play that he was reading when he died. (See chapter 3, Ideas to Understand; The Curious Child’s Literary Appendix.)

Thompson, George Selden (1929–1989)



Just like his beloved character, Chester the Cricket, George Selden Thompson was born and raised in Connecticut. He always knew he wanted to be a writer, so he majored in English and classical studies when he went to Yale. He was awarded a prestigious Fulbright scholarship to Italy, and spent an entire year touring Europe. When he returned to the United States, he was determined to succeed in a writing career and took up residence in New York City. After several failed plays and mediocre novels, he suddenly got the inspiration for his Newberry Medal–winning, modern classic, *A Cricket in Times Square*. He told the story like this: “One night I was coming home on the subway, and I did hear a cricket chirp in the Times Square subway station. The story formed in my

mind within minutes. An author is very thankful for minutes like those, although they happen all too infrequently.”¹ By the time he died at the age of sixty in 1989, Thompson had written seven books about Chester and his friends. His animal characters, like those of A.A. Milne and Kenneth Grahame, are distinctly human in the complexity of their emotions and interactions. They teach their human readers a lot about being human. They show that no matter if our differences are wide, friendship and compassion can carry us through the difficulties of life. (See chapter 7, Ideas to Understand; The Curious Child’s Literary Appendix.)



Thorley, Wilfrid (1878–1963)

Wilfrid Thorley was born in Lancashire, England, in 1878. During his lifetime, Thorley became not only a poet but also a translator who published more than fifteen books. He specialized in teaching English to foreign students around Europe in the years before World War I, and wrote his own textbooks for them. He wrote a biography of nineteenth-century French poet Paul Verlaine that was considered one of the best biographies published in 1914. One reviewer comments on his “sympathetic clarity” and his “subtlety and insight.” Well, a spider hardly rates the same attention as a French poet, but haven’t we seen how Thorley applied his insight and sympathetic clarity to that silver wire-weaving creature in “Of a Spider”? (See chapter 6, Ideas to Understand; The Curious Child’s Literary Appendix.)



Wordsworth, William (1770–1850)

Many of William Wordsworth’s readers in his own day thought his poetry was bad. They criticized the poet for using ordinary words, for dwelling on scenes from everyday life, and for writing about his own personal experiences, thoughts, and emotions. However, for those very reasons, today’s readers consider Wordsworth one of the most important writers of his day, one of the founders of an artistic movement called Romanticism. It wasn’t just Wordsworth’s poetry that was fresh and innovative; he himself was unconventional. He was born in 1770 in the Lake District of England and enjoyed a comfortable home life until he was orphaned at the age of thirteen. Thrown into poverty, he relied on the goodness of relatives and his own passion for life. After completing his education, he became involved with the radical politics of the French Revolution and put himself in danger traveling back and forth to France. He loved beauty and nature and

1. “George Selden,” *MacMillan Publishers Website*, accessed December 3, 2015, <http://us.macmillan.com/author/georgeselden>.

took long walking tours through parts of England and abroad. He always returned to his beloved Lake District, which was the inspiration for much of his poetry. He considered poetry an essential part of life—more important than wealth. Toward the end of his life, he started writing more conventionally. Then, more accepted by his contemporaries, he was made Poet Laureate of England (the officially recognized leading poet of the country) until his death in 1850. (See chapter 4, Ideas to Understand; The Curious Child’s Literary Appendix.)

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Glossary of Terms

	Chapter
A	
Adjective: An adjective is a part of speech. It's used to describe or define the meaning of a noun or pronoun (<i>see also</i> noun, pronoun). It answers the questions <i>how many, whose, which one, or what kind</i> . It modifies a noun or pronoun.	5
Adjective Element: A word (or a group of words) that modifies nouns or pronouns.	5
Adverb: An adverb is a part of speech. It modifies a verb, an adjective, or adverb. It answers the questions <i>how, when, or where</i> . An adverb is a part of speech.	4
Adverbial Elements: A word (or a group of words) that modifies verbs, adjectives, and adverbs.	4
Antecedent: The antecedent is a noun, clause, or phrase to which a pronoun refers. If the antecedent is singular, then the pronoun is singular too. But if the noun, clause, or phrase is plural, then the pronoun must be plural too. The antecedent determines which pronoun is used.	7
Auxiliary Verb: <i>See</i> helping verb.	3
C	
Clause: A clause is a group of words containing a subject and a predicate.	4
Conjunction: A part of speech that joins words, phrases, or clauses. Conjunctions indicate the relation between the elements that they join.	1
Consonant: A letter of the alphabet that represents a constricted speech sound. The indefinite article "a" is used before words beginning with consonants: (<i>b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, w, x, y, and z</i>)	5

	Chapter
<p>Contraction: A shortened form of two words that uses an apostrophe in place of the letters and spaces left out. <i>WOL Level 1</i> focuses on contractions with subject pronouns and verbs, such as <i>I'm</i> for <i>I am</i> or <i>they've</i> for <i>they have</i>, and on contractions with verbs and the adverb <i>not</i>, such as <i>didn't</i> for <i>did not</i>.</p>	8
D	
<p>Declarative Sentence: One of the four kinds of sentences. It makes a statement and ends with a period.</p>	1
<p>Definite Article: The adjective <i>the</i>. It identifies a particular noun and is placed before nouns or adjectives.</p>	5
<p>Direct Object: A direct object is an objective element that tells what the subject is acting on. It's a noun or pronoun after a transitive verb. It answers the question <i>what</i> or <i>whom</i> after the verb and is labeled <i>do</i>.</p>	6
E	
<p>Eight Parts of Speech: The eight parts of speech are classes of words with the same kind of meaning and use. And they are nouns, verbs, adjectives, adverbs, prepositions, pronouns, conjunctions, and interjections.</p>	1
<p>Exclamatory Sentence: One of the four kinds of sentences. It expresses strong feeling and ends with an exclamation point.</p>	1
F	
<p>First Person: A grammatical category of pronouns used by the speaker to refer to himself or herself (i.e., the subject pronouns <i>I</i> or <i>we</i> and the object pronouns <i>me</i> or <i>us</i>). <i>See also</i> person.</p>	7
H	
<p>Helping Verb: Helps another verb express its meaning. It is placed alongside a transitive, linking, or intransitive verb to form a verb phrase. Both words work together as one action. The helping verbs are <i>am, is, are, was, were, be, being, been, have, has, had, do, did, does, may, might, must, should, would, could, shall, will, can</i>.</p>	3

I

Imperative Sentence: One of the four kinds of sentences. It gives a command and ends with a period or exclamation point.	1
Implied Subject: A subject that does not appear in the sentence but is indirectly expressed or suggested. <i>See also</i> subject.	1
Indefinite Article: The adjective <i>a</i> or <i>an</i> . It is placed before nonspecific nouns and identifies them as being singular; <i>a</i> is used before nouns or adjectives beginning with a consonant, and <i>an</i> is used before nouns or adjectives beginning with a vowel sound.	5
Interjection: A part of speech that is a word or short phrase that expresses strong emotion. It is inserted into a sentence or stands alone.	1
Interrogative Sentence: One of the four kinds of sentences. It asks a question and ends with a question mark.	1
Intransitive Verb: A verb that does not take an objective element or join the subject to the predicate.	6

L

Linking Verb: A verb that joins the subject to the predicate. In other words, it is the glue that joins the subject either to a noun that renames the subject or to an adjective that describes the subject. Linking verbs express a state of being.	3
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M

Modifier: A word (or a group of words) that modifies or changes the meaning of word. Adjectives modify nouns and pronouns; adverbs usually modify verbs, but adverbs also can modify adjectives and other adverbs.	4
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N

Nominative Case: The grammatical term indicating that a noun or pronoun is the subject in a sentence or a clause rather than its object. Also known as the <i>subjective case</i> .	7
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	Chapter
Noun: A noun is a part of speech. It names a person, place, or thing. A noun names a quality or an idea. A noun is a part of speech. It names a person, place, or thing. A noun may be singular or plural.	2
Number: A property of a noun or pronoun that tells how many. Singular in number means only one, and plural in number means more than one.	3

O

Object: A word that names the person or thing that directly receives the action of the verb.	6
Object Pronoun: A personal pronoun that is used as a direct object or the object of the preposition (i.e., <i>me, us, you, him, her, it, them</i>).	7
Objective Element: A word or group of words that completes the meaning of the action verb. <i>See also</i> direct object. Objective elements can also include indirect objects or the objects of prepositions. ¹	6
Ordinal Numbers: An adjective that denotes what place an object is in an order, such as <i>first, second, third, or fourth</i> .	5

P

Person: A property of a noun or pronoun that distinguishes between speaker, addressee, and others. There are three persons: first person (the one speaking), second person (the one being spoken to); and third person (the one being spoken about).	7
Personal Pronoun: A pronoun that primarily takes the place of names of persons, hence <i>personal</i> pronoun. However, it can replace things too. <i>See also</i> pronoun, object pronoun, subject pronoun.	7
Phrase: A group of words behaving like one part of speech. A phrase does not contain a subject and a predicate.	3
Plural: A grammatical category for nouns, pronouns, and verbs that refer to more than one thing.	3
Predicate: One of the principal elements in a sentence. It tells something about the subject like what it is doing or being.	2
Predicate Verb: An action verb showing what the subject does.	3

1. You'll learn about indirect objects and objects of the preposition in later books in the WOL series.

	Chapter
Principal Elements: Principal elements are the parts of the sentence that are needed for the sentence to be completed. Subject and predicate are those parts.	2
Pronoun: A pronoun is a part of speech used in place of a noun or of more than one noun. A pronoun is a part of speech.	7
S	
Second Person: A grammatical category for pronouns used by the speaker to refer to the person being spoken <i>to</i> (i.e., <i>you</i> as either a singular or plural subject pronoun or a singular or plural object pronoun). <i>See also</i> person.	7
Sentence: A sentence is a group of words expressing a complete thought. There are four kinds of them: Declarative Sentence – Makes a statement. Interrogative Sentence – Asks a question. Imperative Sentence – Gives a command. Exclamatory Sentence – Expresses strong feeling.	1
Simple Predicate: The verb or verb phrase in a sentence.	3
Singular: A grammatical category for nouns, pronouns, and verbs that refer to only one thing.	3
Stanza: A group of lines in a poem.	3
Subject: One of the principal elements in a sentence. It is a noun or pronoun and is what the sentence is about.	1
Subject Pronoun: A personal pronoun that is used as the subject in a sentence (i.e., <i>I, we, you, he, she, it, they</i>).	7
Subordinate element: A word (or a group of words) that change(s) or limit(s) the meaning of the principal elements. Also known as modifiers.	4
Syntax: Word order. It is the way in which words are combined to form phrases, clauses, or sentences.	2

T

Tense: A form of a verb that is used to show time or when an action occurs, as in past, present, and future.	3
Third Person: A grammatical category for pronouns used by the speaker to refer to anyone or anything being spoken about that is not the speaker or the one addressed (i.e., the subject pronouns <i>he, she, it, or they</i> and the object pronouns <i>him, her, or them</i>). <i>See also</i> person.	7

	Chapter
Transitive Verb: A verb that takes an objective element (i.e., a direct object). It transitions from the subject to the direct object.	6

V

Verb: A part of speech that shows action or a state of being.	2
Verb Phrase: An action verb together with a helping verb.	3
Vowel: A letter of the alphabet that represents a voiced speech sound. The indefinite article “an” is used before words beginning with vowels: <i>a, e, i, o, u</i> .	5

Song Lyrics

Eight Parts of Speech (1–1)

The eight parts of speech are classes of words
with the same kind of meaning and use.
They are: nouns, verbs, adjectives, adverbs,
prepositions, pronouns, conjunctions, interjections.
These are the eight parts of speech,
classes of words with the same kind of meaning and use. (*Repeat.*)

Sentence (1–2)

A sentence is a group of words expressing a complete thought.
There are four kinds of sentences:
Declarative sentence—makes a statement.
Interrogative sentence—asks a question.
Imperative sentence—gives a command.
Exclamatory sentence—expresses strong feelings.
A sentence is a group of words expressing a complete thought.
There are four kinds of sentences. (*Repeat.*)

Principal Elements (1–3)

Principal elements are the parts of the sentence
that are needed for the sentence to be completed.
Subject and predicate are those two parts.

Subject and Predicate (1–4)

A subject, a subject is a noun or a pronoun
and is what the sentence is about (*clap, clap*).

A predicate, a predicate tells us something about the subject
like what it is doing or being (*clap, clap*).

Nouns (1–5)

A noun is a part of speech.

It names a person, place, or thing.

A noun names a quality or an idea.

A noun is a part of speech.

It names a person, place, or thing.

A noun may be singular (*clap*) or plural (*clap clap clap*). (*Repeat.*)

Verbs and Helping Verbs (1–6)

A verb is a part of speech. (*echo*)

A verb shows action or a state of being. (*echo*)

A verb is a part of speech. (*echo*)

A verb shows action or a state of being. (*echo*)

A helping verb helps another verb to express its meaning.

A helping verb stands near the verb.

It is called an auxiliary.

*Am, is, are, was, were, be, being, been, has, have, had, do, does,
did, may, might, must, should, could, would, shall, will, and can.*

A helping verb stands near the verb and is called an auxiliary.

A helping verb stands near the verb. It is called an auxiliary.

Adverbs (1–7)

An adverb is a part of speech.

It modifies a verb or another adverb.

It can also modify an adjective

and answers three questions: *how? when? or where?*

It answers three questions: *how? when? or where?*

Adjectives (1–8)

An adjective is a part of speech
used to describe or define
the meaning of a noun or pronoun.

It answers the questions:

How many? (echo)

Whose? (echo)

Which one? (echo)

or *What kind? (echo)*

It modifies a noun or pronoun.

It modifies a noun or pronoun.

Direct Object (1–9)

d-o, d-o

A direct object is an objective element
that tells what the subject is acting on.

d-o, d-o

It's a noun or pronoun after a transitive verb.

d-o, d-o

It answers the question *what* or *whom* after the verb
and is labeled *do*.

Four Classes of Verbs (1–10)

These are the four classes of verbs:

The four classes of verbs are transitive verbs, linking verbs,
intransitive verbs, and helping verbs.

These are the four classes of verbs.

A transitive verb takes an objective element.

A linking verb joins a subject to a predicate.

An intransitive verb does not take an objective element
or join a subject to a predicate.

A helping verb helps another verb express its meaning.

A helping verb helps another verb express its meaning.

These are the four classes of verbs.

These are the four classes of verbs.

Pronoun (1–11)

A pronoun is a part of speech
used in place of a noun or nouns.

A pronoun is a part of speech
used in place of a noun or nouns.

A pronoun is a part of speech.

Subject Pronouns (1–12)

Subject pronouns are in the nominative case:

I, you, he, she, it, we, you, they (*repeat*).

Subject pronouns are in the nominative case:

I, you, he, she, it, we, you, they (*repeat*).

Antecedents (1–13)

The antecedent is a noun, clause, or phrase
to which a pronoun refers.

If the antecedent is singular,
then the pronoun is singular too.

But if the noun, clause, or phrase is plural,
then the pronoun must be plural too.

The antecedent determines which pronoun is used.

Fable (1–14)

A fable (*echo*)
is a moral tale.

A fable (*echo*)
is not a fairy tale.

A fable is short, direct, and clear.

Animals are characters sneaky or sincere.

Teaching lessons not to be deceived,
fables warn us not to be naive.

About the Title

The title of this series was inspired by a passage in a small book by Josef Pieper titled *Abuse of Language—Abuse of Power*. In the book, Pieper writes,

[T]he well-ordered human existence, including especially its social dimension, is essentially based on the well-ordered language employed. A well-ordered language here does not primarily mean its formal perfection, even though I agree . . . that every correctly placed comma is decisive. No, a language is well ordered when its words express reality with as little omission as possible.¹

Language is the means by which we make sense of reality. It is the medium by which we perceive truth. Therefore, a well-ordered language—one that best represents reality with as little distortion as possible—would provide the best access to truth. Language education, then, should be focused on developing as complete and accurate an understanding of language as possible.

While the pursuit of truth through language involves careful thinking (logic) and eloquent expression (rhetoric), the youngest students must first acquire a solid foundation in the structure and function of the language itself (grammar). Mirroring the well-ordered nature of language, effective educators employ an approach to language instruction that is itself well-ordered, structured, and disciplined. Critics of a well-organized and disciplined approach often confuse its form with the disposition of those who employ it. The disciplined approach to language study can be employed through intimidation and aggression, but it can just as easily be administered with love and compassion. The disciplined approach—often mischaracterized as “drill-and-kill”—actually respects the humanity of the student because it acknowledges that children learn differently than mature adults do.

For children to feast upon the rich cuisine of that which is good, true, and beautiful, they should first be shown how to taste, savor, and digest what they encounter. Without proper instruction that will cultivate their taste, students may turn from the “feast” in disgust, reject further sustenance, and perhaps never return. By acquiring a well-ordered language,

1. Josef Pieper, *Abuse of Language—Abuse of Power* (San Francisco: Ignatius Press, 1992), p. 36.

students will also acquire that taste for language that will lead them to the great feast that awaits. To impart this taste is to avoid one of the greatest errors of modern educational theory, which is the assumption that children can learn without first acquiring those tools of learning that we call the language arts.

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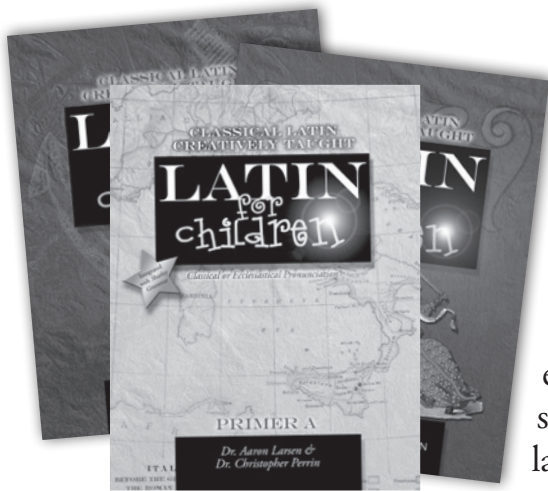
Scholé Academy will seek to cultivate meaningful discussion and restful learning—online. Our teachers are skilled at leading discussions as well as presenting clear and pithy lectures as needed. But they all are concerned to ensure that students will learn without anxiety and with a loving engagement of literature, language, history, and other arts. Scholé Academy seeks to instill student virtues of humility, courage, perseverance, love, and temperance—the prerequisites for being a true student. We believe student work can be rigorous without being frenetic, monotonous, and worrisome. The word *scholé* (pronounced skoh-LAY) comes from a Greek word meaning “restful learning” with the connotation of “contemplation,” “conversation,” and “reflection.” Ironically, it is also the basis for our English word “school”—which no longer holds for us the idea of restful learning, conversation, and contemplation. Visit ClassicalAcademicPress.com for more information.

Why study Latin?



This is a good question for anyone contemplating investing several years of study. Dorothy Sayers points out that when you study Latin, you are doing advanced study in several subjects simultaneously. Here are those other subjects studied in and through Latin:

- Professions steeped in Latin vocabulary include law, medicine, science, music, art, philosophy, theology.
- Romance Languages: Spanish, French, Italian, Portuguese, and Romanian are all forms of Latin.
- English Vocabulary: 50% of all English words come from Latin; 90% of all polysyllabic words come from Latin.
- English Grammar: The regular grammar of Latin is ideal for shedding light on the way all languages work—including English.
- Writing/Reading: An increased vocabulary and understanding of grammar enable students to write and read with greater ease and clarity.



Latin for Children Series

4th–7th grade

by Aaron Larsen, DA & Christopher Perrin, PhD

In its eleventh year, the Latin for Children curriculum continues to be a strong, inviting, and creative program designed to introduce students as young as fourth graders to Latin. It incorporates elements that will engage students of every learning style. As a step beyond just an exposure to the language, this series, when used as a whole, trains students in grammar, vocabulary, and English

derivatives in a lively, interactive way that is perfectly suited to students in the grammar stage. The Latin for Children series is taught directly to the child and is a perfect choice for teachers and parents, including those who will be learning along with their students.

Latin for Children A, B, and C are designed to be taught four or five days a week over the course of one year (one chapter per week, thirty-two chapters). A three-day-per-week Latin schedule may necessitate two years for completion.



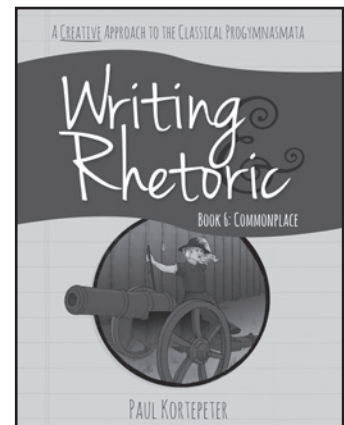
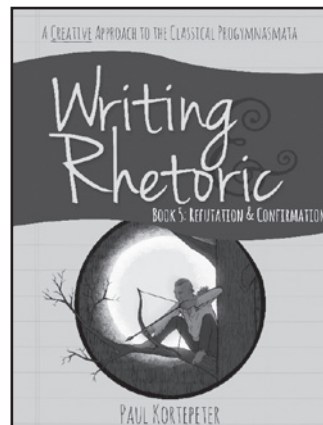
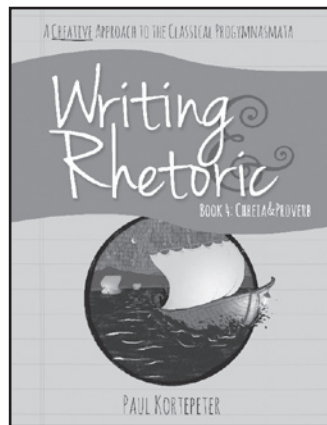
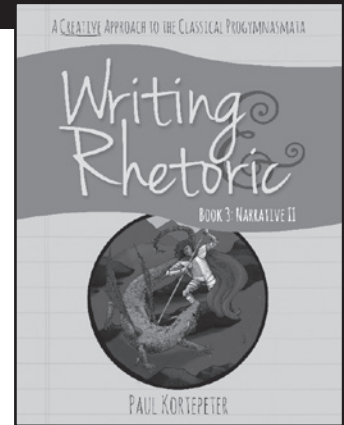
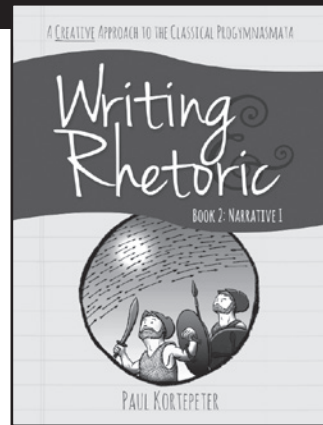
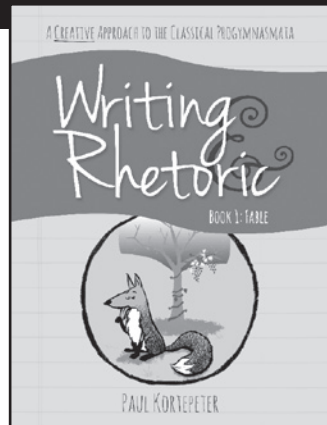


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