

Classical Subjects *Creatively Taught*™

Well- Ordered Language

Level 2A

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 Level 2A PDF

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Version 1.0

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Classical Academic Press
515 S. 32nd Street
Camp Hill, PA 17011

www.ClassicalAcademicPress.com

Illustrations by Ray Rieck
Design by Lauraine Gustafson

Chapter

1

Four Kinds of Sentences & Principal Elements



Lesson to Learn

Four Kinds of Sentences & Principal Elements



1. What kind of sentence is each of the following sentences? Circle the correct answer: *Dec* for a declarative sentence, *Int* for an interrogative sentence, *Imp* for an imperative sentence, or *Ex* for an exclamatory sentence.

Example: The boys were playing in the backyard. (Dec) Int Imp Ex

- a. Where did Calvin get that power squirt gun?
Dec Int Imp Ex
- b. Otis hid in the bushes near the garage.
Dec Int Imp Ex
- c. Watch out for Calvin.
Dec Int Imp Ex
- d. Blah, he sprayed all of us!
Dec Int Imp Ex
2. Imagine playing outside on a hot, late-summer day after school, and then write an example of each kind of sentence about it.

a. Write a *declarative sentence* about *backyard fun*. _____

b. Write an *interrogative sentence* about a *squirt gun*. _____

c. Write an *imperative sentence* about *water fights*. _____

A

Lesson to Learn Four Kinds of Sentences & Principal Elements

d. Write an *exclamatory sentence* about a *garden hose*. _____

3. Analyze the following sentences. Then, 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. Acorn squash is our favorite squash. _____

b. What kind of plants are those? _____

c. Hold the shovel firmly. _____

d. There are 100 square feet in that garden. _____

e. What is the Latin word for *squash*? _____

f. Ouch, those flies are biting! _____

g. Aunt Bea has a vegetable garden too. _____

h. Is a *Cucurbita maxima* a pumpkin? _____

i. Don't step on the new grass. _____

j. What a delicious garden salad! _____



Lesson to Learn

Four Kinds of Sentences & Principal Elements

B

1. Analyze the following sentences, and then diagram them in the space provided. Use a ruler to draw the lines.

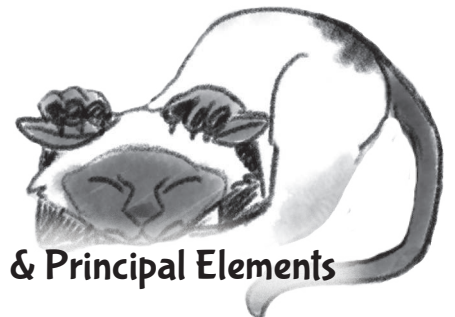
a. Geese are flying.

b. Loki watches.

c. Leaves are fluttering.

d. Otis is raking.

e. Eden was helping.



B

Lesson to Learn Four Kinds of Sentences & Principal Elements

2. On the lines provided, list the *subjects* from the sentences you analyzed on page 16.

a. _____ b. _____

c. _____ d. _____

e. _____

3. Imagine you are watching a play or recital. On the lines provided here and on the following page, construct your own sentences about the play using words from each column.

Example: Actors were acting.

Subject	Helping Verb	Verb
Actors	is	singing
Munchkins	are	clapping
Dancers	were	playing
Goblins	have been	dancing
Musicians	might be	hiding
Ballerinas	must be	videotaping
Ushers	could be	acting
Dad	will be	swaying
People	should be	yawning

a. _____

b. _____

c. _____

Lesson to Learn

Four Kinds of Sentences & Principal Elements



d. _____

e. _____

f. _____

g. _____

h. _____

4. Imagine you are watching the ballerinas, munchkins, and goblins perform, and then write a *declarative sentence* about it.



Lesson to Learn

Four Kinds of Sentences & Principal Elements

2. On the lines provided, list the *subjects* from the sentences you analyzed on page 20.

a. _____ b. _____

c. _____ d. _____

e. _____

3. Fill in a predicate verb for each of the following sentences.

Example: Bulldozers destroy.

a. Saws _____.

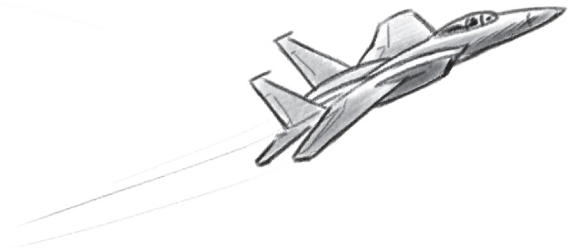
b. Shovels _____.

c. Pliers _____.

d. Hammers _____.

e. Chisels _____.

f. Screwdrivers _____.



4. Imagine that you just received a brand-new set of tools as a gift, and then write the following kinds of sentences about it.

a. Write a *declarative sentence* about *tools*. _____

b. Write an *interrogative sentence* about a *chisel*. _____

Sentences for Practice

Four Kinds of Sentences

On the lines provided, identify each type of sentence by writing *Dec* for a declarative sentence, *Int* for an interrogative sentence, *Imp* for an imperative sentence, or *Ex* for an exclamatory sentence.

1. Where do I clean first? _____
2. The Latin word for house is *domus*. _____
3. Wow, that is a dirty window! _____
4. May I help you? _____
5. Take the laundry to your room. _____
6. Ugh, the litter box is stinky! _____
7. Vinegar is a natural cleaner. _____
8. Look at what I found under the couch. _____
9. Phew, I thought I lost it! _____
10. Who invented the vacuum cleaner? _____



Sentences for Practice

Principal Elements

Analyze the following sentences.

1. Kettles whistle.
2. Kids are giggling.
3. Clocks are ticking.
4. Loki might nap.
5. Curtains will rustle.
6. Grandma is reading.

Sentences for Practice

Four Kinds of Sentences & Principal Elements

7. Soup boils.

8. Faucets are dripping.

9. Doors are squeaking.

10. Chip barks.

Lessons to Enjoy—Poem

Four Kinds of Sentences & Principal Elements

From the pages of Lewis Carroll’s *Alice’s Adventures in Wonderland*, the poem “The Lobster Quadrille” tells a silly tale about a whiting (a fish), a snail, a porpoise, and some turtles all dancing a quadrille (a type of square dance) with lobsters for partners. Lewis uses all four kinds of sentences to delight his readers. Can you identify all four kinds of sentences in the poem?

quadrille: a square dance for four couples

whiting: a type of fish

shingle: a beach covered with small, worn pebbles

askance: a side glance expressing disapproval or suspicion

The Lobster Quadrille

Lewis Carroll (1832–1898)

“Will you walk a little faster?” said a whiting to a snail,
“There’s a porpoise close behind us, and he’s treading on my tail.
See how eagerly the lobsters and the turtles all advance!
They are waiting on the shingle—will you come and join the dance?

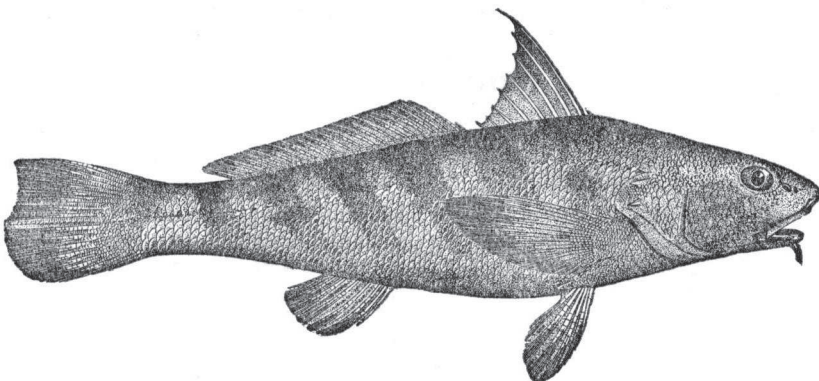
Will you, won’t you, will you, won’t you,
will you join the dance?

Will you, won’t you, will you, won’t you,
won’t you join the dance?

“You can really have no notion how delightful it will be
When they take us up and throw us, with the lobsters out to sea!”
But the snail replied, “Too far, too far!” and gave a look askance—
Said he thanked the whiting kindly, but he would not join the dance.

Would not, could not, would not, could not,
would not join the dance.

Would not, could not, would not, could not,
could not join the dance.



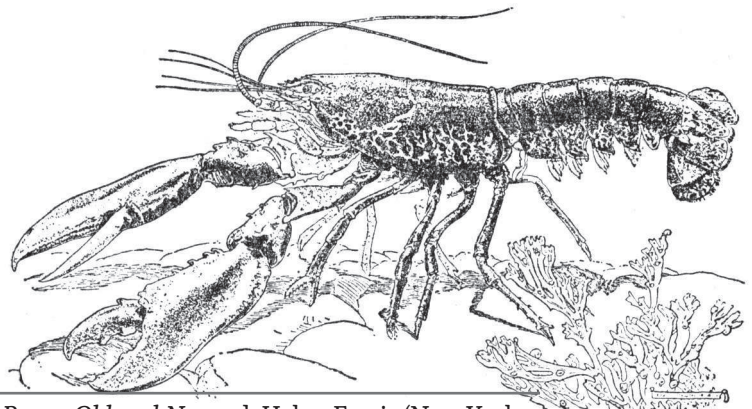
Lessons to Enjoy—Poem

Four Kinds of Sentences & Principal Elements

“What matters it how far we go?” his scaly friend replied.
“There is another shore, you know, upon the other side.
The further off from England the nearer is to France—
Then turn not pale, beloved snail, but come and join the dance.
Will you, won’t you, will you, won’t you,
will you join the dance?
Will you, won’t you, will you, won’t you,
won’t you join the dance?”³

Questions to Ponder

1. What is the silly request of the whiting?
2. What is the response of the snail?
3. What do you think the point of this nonsensical poem is?



3. Lewis Carroll, “The Lobster Quadrille,” in *Favorite Poems Old and New*, ed. Helen Ferris (New York: Doubleday & Company, Inc., 1957), pp. 135–136.

Quiz

Four Kinds of Sentences

1. On the lines provided, identify the type of sentence by writing *Dec* for a declarative sentence, *Int* for an interrogative sentence, *Imp* for an imperative sentence, or *Ex* for an exclamatory sentence.
 - a. What a gigantic rollercoaster! _____
 - b. When was it built? _____
 - c. The fool pushes others out of line. _____
 - d. Watch your step. _____
 - e. Ah, I wanted to go too! _____
 - f. Uncle Roy bought us cotton candy. _____
 - g. Is this ride safe for the twins? _____
 - h. Please stand in line quietly. _____
 - i. How many can fit on this ride? _____
 - j. The Ferris wheel was named after its designer. _____

2. Write a *declarative sentence* about *an amusement park*. _____

3. Write an *interrogative sentence* about *an amusement park ride*. _____

4. Write an *exclamatory sentence* about *taffy*. _____

Quiz

Principal Elements

Analyze the following sentences, and then diagram them in the space provided. Use a ruler to draw the lines.

1. Mom was calling.

2. Otis is listening.

3. Millie comes.

4. Eden is running.

5. Dr. Burg waits.



Sentences for Practice—Tale

Four Kinds of Sentences & Principal Elements

Analyze the following sentences, which refer to Aesop’s fable “The Bear and the Bees.”

1. Bear discovered.

2. Bees nestle.

3. Bear snooped.



4. Bee is flying.

5. Bear might eat.

6. Bee will sting.

Sentences for Practice—Tale

Four Kinds of Sentences & Principal Elements

7. Bear growled.

8. Bear is swatting.

9. Bees are swarming.

10. Bear is diving.

Lessons to Enjoy—Tale

Four Kinds of Sentences & Principal Elements

When is the last time a little annoyance became a giant problem? Anger is a strong feeling of annoyance, displeasure, or even hostility. This fable tells of a bear that finds some honey, meets a little bee, and overreacts in a big way. Find out what happens when his anger becomes unleashed over something very small.

The Bear and the Bees

by Aesop

A Bear roaming the woods in search of berries happened on a fallen tree in which a swarm of Bees had stored their honey. The Bear began to nose around the log very carefully to find out if the Bees were at home. Just then, one of the swarm came home from the clover field with a load of sweets. Guessing what the Bear was after, the Bee flew at him, stung him sharply, and then disappeared into the hollow log.

The Bear lost his temper in an instant, and sprang upon the log tooth and claw, to destroy the nest. But this only brought out the whole swarm. The poor Bear had to take to his heels, and he was able to save himself only by diving into a pool of water.

Moral: It is wiser to bear a single injury in silence than to provoke a thousand by flying into a rage.¹



1. Aesop, "The Bear and The Bees," in *The Aesop for Children* (New York: Checkerboard Press, 1947), p. 52.

Lessons to Enjoy—Tale

Four Kinds of Sentences & Principal Elements

Questions to Ponder

1. What does the Bear discover in the woods?
2. What does it mean that the Bees had nested in a “forgotten log”?
3. Why does the Bear lose his temper?
4. Explain the fable’s moral (lesson).



Chapter
Adverbs
2



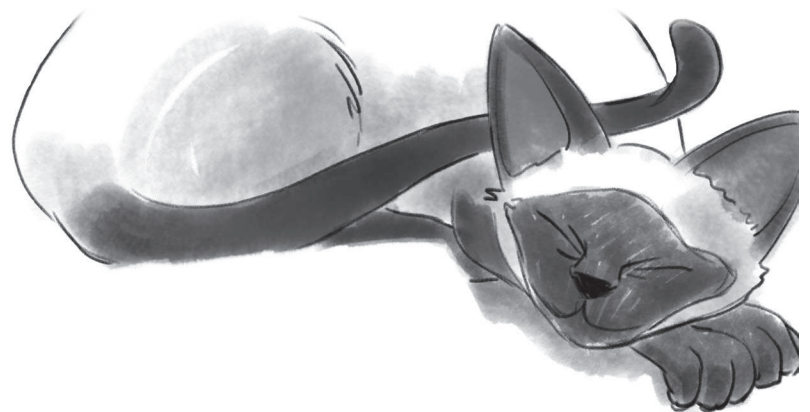
A

Lesson to Learn Adverbs

2. Imagine that Loki the cat is outside in the crisp autumn weather. Write one sentence about *Loki*, being sure to include an *adverb*.

3. What is an adverb?

4. On the lines provided, write your address, using correct capitalization and punctuation.



Lesson to Learn

Adverbs



1. Analyze the following sentences, and then diagram them in the space provided. Use a ruler to draw the lines.

a. Suddenly thunder cracked outside.

b. Eden quickly hid.

c. Chip growled softly.

d. Loki just purred.

2. Imagine there's a thunderstorm raging outside. Write one sentence about *thunder*, being sure to include an *adverb*.

3. Adverbs tell how the verb is behaving, even if it is in the negative. Rewrite the following sentences, adding *not* or *never* to them.

Example: Neighbors did call.

Neighbors did *not* call.

a. Doors will shut. _____

b. Keys do turn. _____

c. Balls are thrown inside. _____

d. Rackets do swing. _____

4. What is an adverb?



Lesson to Learn

Adverbs



1. Analyze the following sentences, and then diagram them in the space provided. Use a ruler to draw the lines.

a. Grandpa may not be fishing there long.

b. Noisily, Mabel is jumping about.

c. Rufus is playfully splashing too.

d. Fish are not biting.

2. Write one sentence about *how* Grandpa is fishing, being sure to include an *adverb*.



Lesson to Learn

Adverbs

3. Rewrite the following sentences by adding an adverb to each of them. Remember, adverbs answer the questions *how?* *when?* or *where?* so you can use those questions to help you come up with an appropriate adverb for each sentence.

Example: Kids swim.

Possible answers: (How?) Kids swim *swiftly*. (When?) Kids *often* swim. (Where?) Kids swim *around*.

a. Swimmers are competing. _____

b. Calvin will swim. _____

c. Races begin. _____

d. Uncle Roy is cheering. _____

4. What are the questions that an *adverb* can answer?

Sentences for Practice—Tale

Adverbs

Analyze the following sentences in which the parts of the body are characters in “The Fable of the Stomach.”

1. Legs complained slowly.
2. Stomach was wondering.
3. Hands did not move.
4. Stomach was questioning.
5. Arms did not swing.
6. Stomach was worrying.

Sentences for Practice—Tale

Adverbs

7. Teeth did not grind.

8. Stomach objected quickly.

9. Limbs merely laughed.

10. Soon, Body ceased.



Lesson to Enjoy—Tale

Adverbs

Stories such as fables can be used to persuade others to do something. A tale is told about poor working folks, known as the *plebeians*, who were deserting ancient Rome because they were tired of serving the wealthy. The noblemen, or *patricians*, who wanted the plebeians to return, used a simple fable to persuade their servants to come back to Rome. Do you think it worked?

The Fable of the Stomach

Adapted from *The Story of the Romans* by H.A. Guerber

All the different parts of the body once refused to work, saying that they were tired of serving the stomach.

The legs said, “What is the use of running about from morning till night, merely to find food enough to fill it?”

“We won’t work for the lazy stomach either!” said the hands and arms. “Legs, if you’ll keep still, we won’t move either.”

“We are tired, too,” said the teeth. “It is grind, grind, grind, all day long. The stomach can do its own work hereafter.”

All the other parts of the body had some complaint to make about the stomach, and all agreed that they would not work any more to satisfy its wants. The legs ceased walking, the hands and arms stopped working, the teeth did not grind any more, and the empty stomach clamored in vain for its daily supply of food.

All the limbs were delighted at first with the rest, and when the empty stomach called for something to eat, they merely laughed. Their fun did not last very long, however, because the stomach, weak for want of food, soon ceased its cries. Then, after a while, the hands and arms and legs grew so weak that they could not move. Eventually the entire body fell down and died because the stomach, without food, could no longer supply it with strength to live.²

clamored: made a loud demand

in vain: with no effect

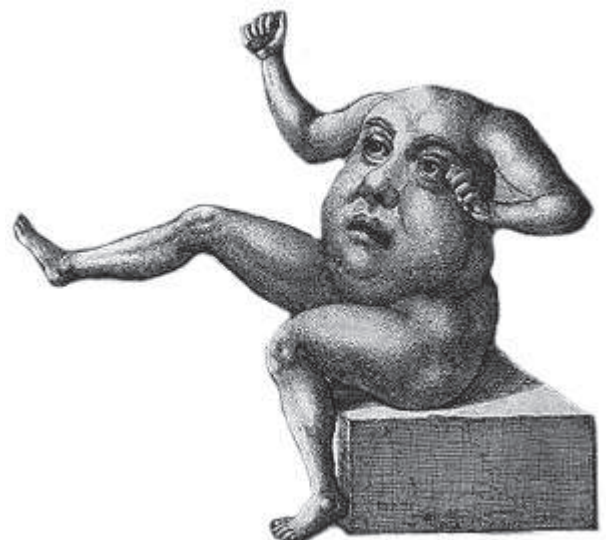
2. “The Fable of the Stomach,” adapted from *The Story of the Romans* by H.A. Guerber, in *Writing & Rhetoric Book 3: Narrative II*, by Paul Kortepeter (Camp Hill, PA: Classical Academic Press, 2013), pp. 44–45.

Lesson to Enjoy—Tale

Adverbs

Questions to Ponder

1. What part of the body was first to complain?
2. Why do the other body parts complain?
3. What does “the empty stomach clamored in vain” mean?
4. What lesson can be learned from this fable?



Quiz

Adverbs

1. Analyze the following sentences, and then diagram them in the space provided. Use a ruler to draw the lines.

a. Otis practices outdoors.

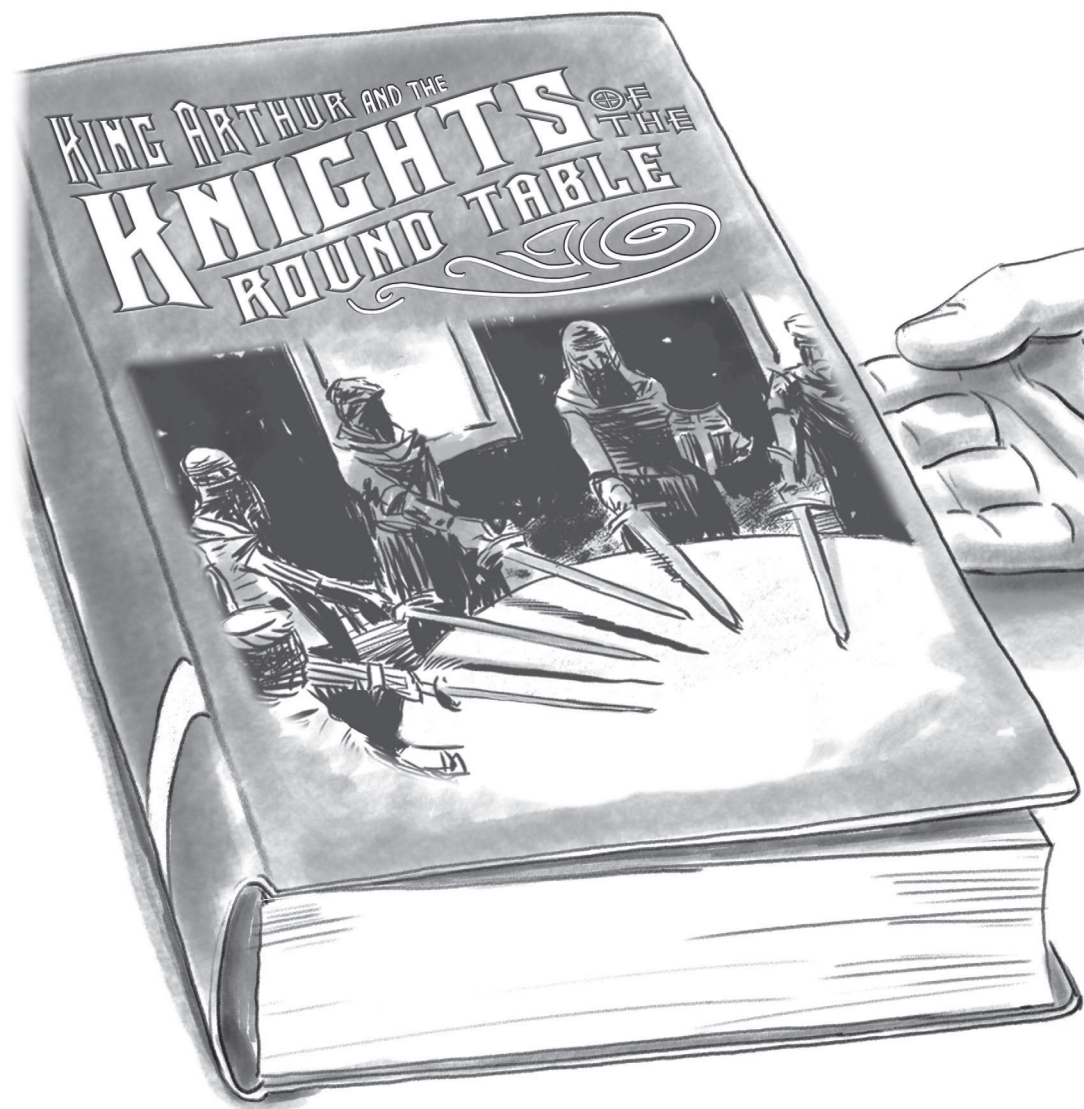
b. Calvin dribbles around.

c. Millie will play too.

d. Max tumbles alone.

2. Write one sentence about *how* Max is tumbling, being sure to include an *adverb*.

3. What is an adverb? _____



Sentences for Practice

Adverbs

Analyze the following sentences.

1. Drummers play courageously.

2. Flags are lifted high.

3. Today bands play.

4. People come quickly.

5. Scouts watch expectantly.

6. Children do not stay together.

Sentences for Practice

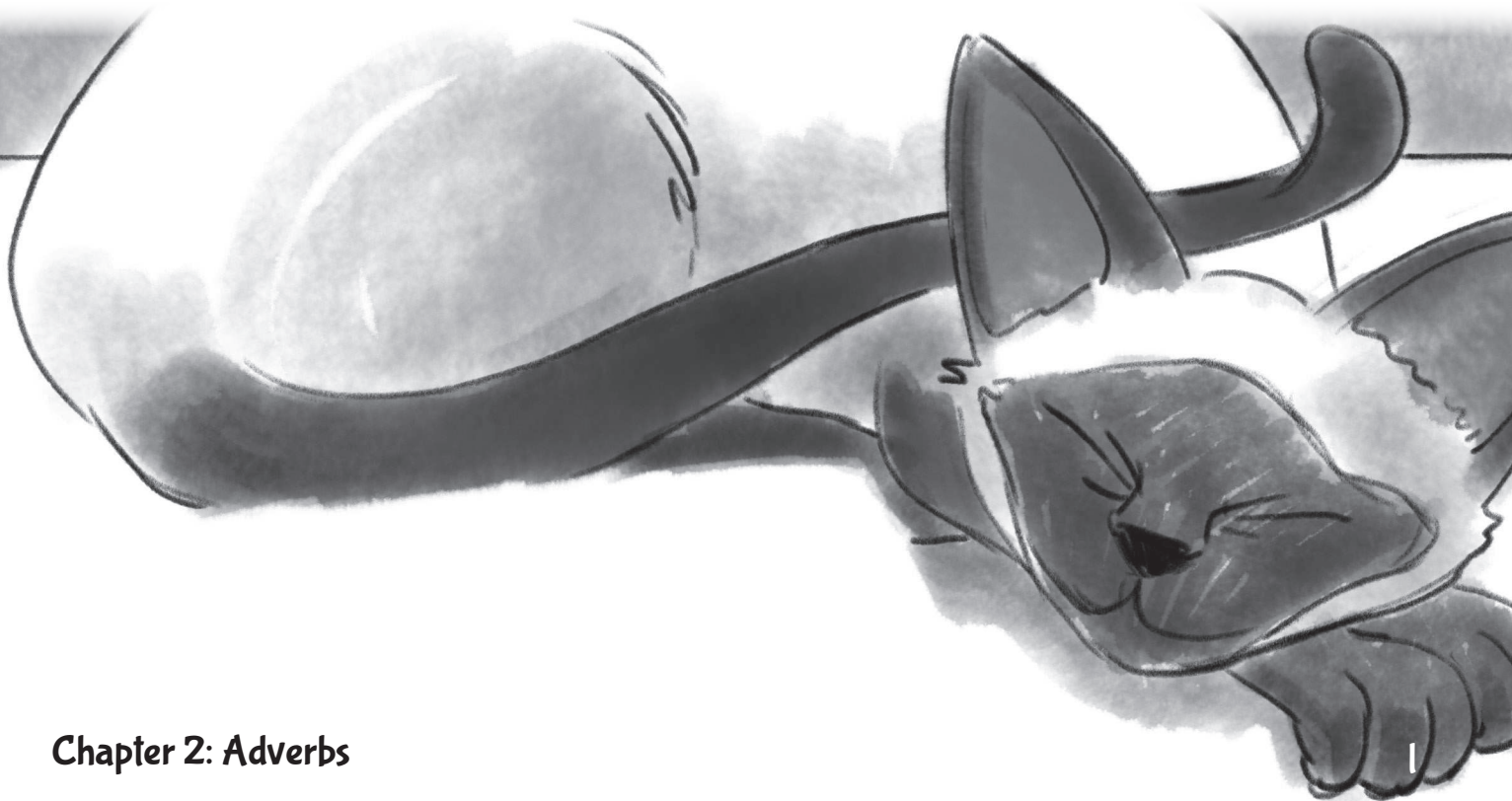
Adverbs

7. Soon, bugles sound.

8. Cymbals crash unexpectedly.

9. Girls are singing loudly.

10. Bells ring wildly.



Lesson to Enjoy—Poem

Adverbs

The tide on the sand and the shadows on the land move steadily, bit by bit. In the poem “Slowly,” the British poet James Reeves describes things that happen gradually, but he uses the same adverb—*slowly*—to introduce each line, giving the poem an unhurried pace. Write your own version of the poem, choosing another adverb, such as *nimbly*, which means lightly and quickly. Brainstorm all the things that move nimbly and then begin to write.

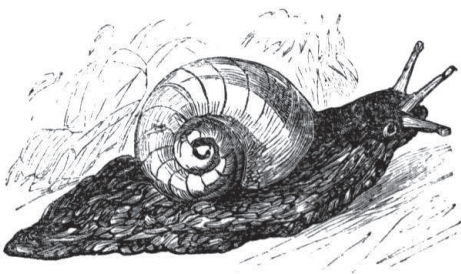
Slowly

by James Reeves (1909–1978)

Slowly the tide creeps up the sand,
Slowly the shadows cross the land.
Slowly the cart-horse pulls his mile,
Slowly the old man mounts his stile.

stile: steps across a fence or wall

Slowly the hands move round the clock,
Slowly the dew dries on the dock.
Slow is the snail—but slowest of all
The green moss spreads on the old brick wall.¹



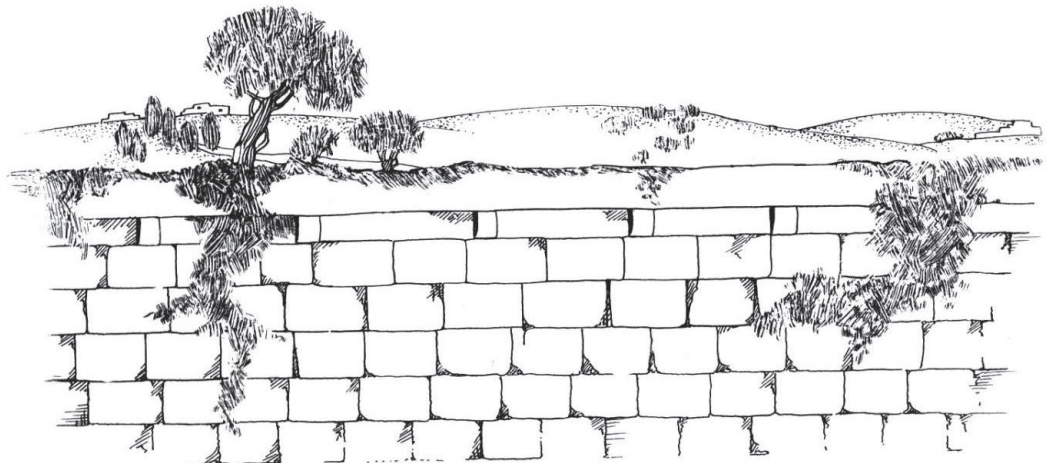
1. James Reeves, “Slowly,” in *Oxford Book of Poetry for Children*, ed. Edward Blishen (New York: Franklin Watts, Inc, 1963), p. 138.

Lesson to Enjoy—Poem

Adverbs

Questions to Ponder

1. In this poem, what are the different verbs that are modified by the word *slowly*?
2. Which words rhyme in the poem?
3. What does “mounts his stile” mean?
4. What pictures do you imagine as you read each line of the poem?
5. According to the poem, what is the slowest thing of all?



Chapter
Adjectives
3



Lesson to Learn

Adjectives



1. Analyze the following sentences, and then diagram them in the space provided. Use a ruler to draw the lines.
 - a. Unfortunately, the jar rolled underneath.

 - b. Three neighbor kids searched everywhere.

 - c. Two boys scouted around.

 - d. One little fellow cheered triumphantly.

A

Lesson to Learn Adjectives

2. Imagine kids gathered around a picnic table for a snack, and then write a sentence with *one* descriptive adjective about the *kids*.

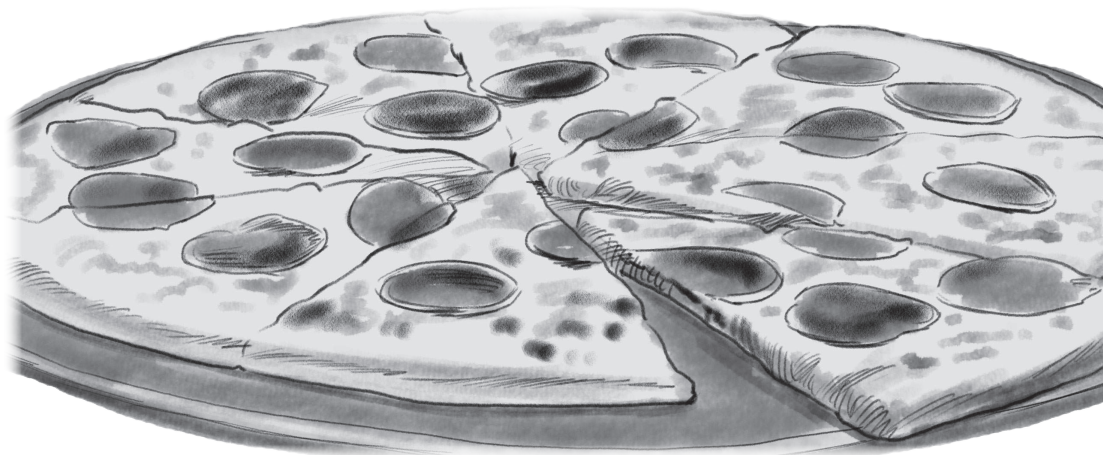
3. In the following sentences, add *one* descriptive adjective to each of the subjects.

Example: _____ Dairy _____ farms dot the countryside.

- a. _____ fog covered the farm.
b. _____ ladders stand near the barn.
c. _____ cattle grazed in the pasture.
d. _____ fences connected the fields.
e. _____ dogs barked at the cows.

4. What does an *adjective* modify? _____

5. What *questions* do adjectives answer? _____



Lesson to Learn

Adjectives

B

1. Analyze the following sentences, and then diagram them in the space provided. Use a ruler to draw the lines.
 - a. The local morning paper will arrive soon.
 - b. A front-page article accurately reports.
 - c. One tiny plane spiraled downward.
 - d. Fortunately, the young pilot flew skillfully.

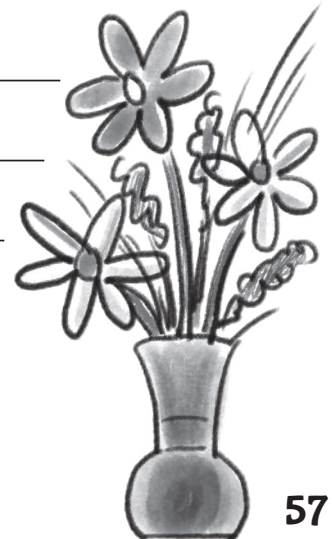
2. Write one sentence with *two* descriptive adjectives about a *passenger*.

3. What does an *adjective* modify? _____

4. For the following phrases, fill in the missing article adjective: *a* or *an*.

Example: an oblong bedroll a silvery trout

- a. _____ gray tent
 - b. _____ trusty compass
 - c. _____ icky mud puddle
 - d. _____ ugly beetle
 - e. _____ crafty coyote
 - f. _____ orange vest
 - g. _____ emergency pouch
 - h. _____ mini flashlight
5. Imagine that you recently visited another city and state, and write a sentence about it. Be sure to place commas correctly before and after the state's name.



Lesson to Learn

Adjectives



1. Analyze the following sentences, and then diagram them in the space provided. Use a ruler to draw the lines.

a. A white seagull did not fly very high.

b. Three old boatmen fished quietly together.

c. The silver fish were not swimming today.

d. Then the green boat slowly sailed away.



2. Imagine these unlucky men in the boat, and write a sentence with *one* descriptive adjective about *fishermen*.

3. Using the adjectives below, fill in the blanks in the following sentences.

Example: Gray rainclouds were rolling in.

yellow

two

curious

gray

silly

older

wet

pleasant

- a. Beforehand the _____ girls shuffled past.
- b. _____ umbrellas were unfolded everywhere.
- c. Then _____ dogs followed along.
- d. A(n) _____ babysitter agreed hesitantly.
- e. Eagerly _____ kids splash about.
- f. The _____ boys were racing around too.
4. What does an *adjective* modify? _____
-
5. What *questions* do adjectives answer? _____
-



Sentences for Practice

Adjectives

Analyze the following sentences.

1. Autumn days shine brightly.
2. Suddenly, the carefree child stopped.
3. A kind brother watched carefully.
4. The uneasy sister looked around.
5. Calvin searched everywhere.
6. The tiny bracelet disappeared.

Sentences for Practice

Adjectives

7. Slowly, the older brother crept near.
8. The twin anxiously hunted.
9. Quietly, the boy reached down.
10. The bracelet magically appeared.



Lesson to Enjoy—Poem

Adjectives

More than a hundred and fifty years ago, waves of “schooner wagons,” or canvas-covered wagons, voyaged across the Great Plains of America. Hundreds of families from Ohio, Illinois, and Indiana journeyed to Kansas and Nebraska in order to claim a plot of land as their own, settle there, and farm it. The American poet Joaquin Miller wrote the poem “Crossing the Plains” to recount his own experience of crossing the Great Plains as a boy. Try to imagine the sounds of the wagon wheels, the crack of the whips, and jangle from the chains and harness. Would you have wanted to go on such a journey?

Crossing the Plains

by Joaquin Miller (1837–1913)

What great yoked brutes with briskets low,
With wrinkled necks like buffalo,
With round, brown, liquid, pleading eyes,
That turn'd so slow and sad to you,
That shown like love's eyes soft with tears,
That seem'd to plead, and make replies,
The while they bow'd their necks and drew
The creaking load; and look'd at you.
Their sable briskets swept the ground,
Their cloven feet kept solemn sound.

briskets: the muscles next to an animal's ribs

sable: the color black
cloven: double or split, as with hoofs



Lesson to Enjoy—Poem

Adjectives

Two sullen bullocks led the line,
Their great eyes shining bright like wine;
Two sullen captive kings were they,
That had in time held herds at bay,
And even now they crush'd the sod
With stolid sense of majesty,
And stately stepp'd and stately trod,
As if 'twere something still to be
Kings even in captivity.³

sullen: gloomy in mood

bullocks: steers

at bay: trapped, as weaker animals might be by more powerful ones

sod: the grass-covered surface of the prairie

stolid: expressing little or no emotion

stately: majestically

trod: past tense of *tread* (walk)

Questions to Ponder

1. What do you think the oxen are pulling, and where are they going?
2. How are the oxen's eyes described in the first stanza?
3. To what are the oxen compared in the second stanza?

3. Joaquin Miller, "Crossing the Plains," in *The Complete Poetical Works of Joaquin Miller* (San Francisco: The Whitaker & Ray Company, 1904), p. 184. Available online at: <https://books.google.com/books?id=Iyo3AAAAIAAJ>.

Quiz

Adjectives

1. Analyze the following sentences, and then diagram them in the space provided. Use a ruler to draw the lines.

a. The store owner checked around.

b. Several furry hamsters huddled together.

c. A curious boy watched attentively.

d. Slowly, a colorful turtle crawled forward.

e. One tawny lizard darted away.

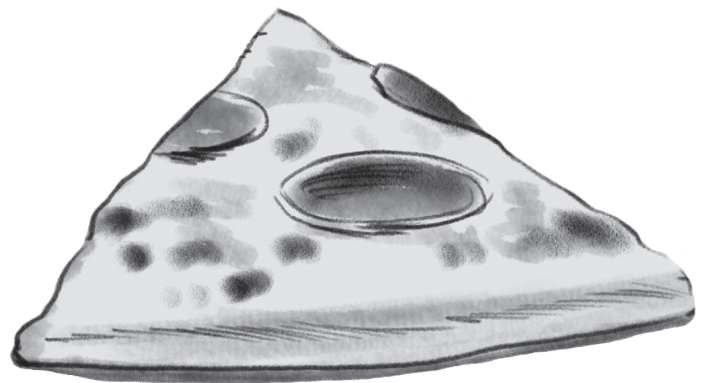
Quiz

Adjectives

2. What does an *adjective* modify? _____

3. What *questions* do adjectives answer? _____

4. Imagine watching the rodents in cages at the pet store, and write a sentence with *two* descriptive adjectives about a *hamster*.

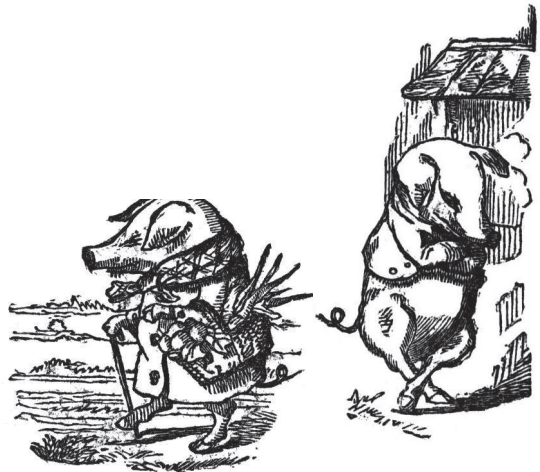


Sentences for Practice—Tale

Adjectives

Analyze the following sentences about the four familiar characters in “The Three Little Pigs.”

1. Three little pigs were sent away.
2. Quickly, the first little pig built.
3. The terrible wolf huffed.
4. The hungry wolf gobbled up.
5. Swiftly, the next little pig built.
6. The horrible wolf puffed again.



Sentences for Practice—Tale

Adjectives

7. The big bad wolf greedily ate.
8. Carefully, the third little pig built.
9. The nasty wolf puffed again.
10. Then the third little pig triumphantly ate.



Lesson to Enjoy—Tale

Adjectives

For centuries, folktales provided entertainment through their moral and homespun narratives. They were originally told orally, passed from one generation to the next, but now they are read in books. Though this is a familiar tale, there are many different versions of it. Does anything happen in this one that you do not expect?

The Three Little Pigs

Adapted by Joseph Jacobs from *English Fairy Tales*

There was an old sow with three little pigs, and as she had not enough to keep them, she sent them out to seek their fortune. The first that went off met a man with a bundle of straw and said to him, “Please, man, give me that straw to build me a house.”

The man gave him the straw, and the little pig built a house with it. Presently, along came a wolf, who knocked at the door and said, “Little pig, little pig, let me come in.”

The pig answered, “Not by the hair of my chinny-chin-chin.”

The wolf answered, “Then I’ll huff and I’ll puff, and I’ll blow your house in.”

So he huffed and he puffed, and he blew the house in and ate up the little pig.

The second little pig met a man with a bundle of sticks and said, “Please, man, give me those sticks to build a house.”

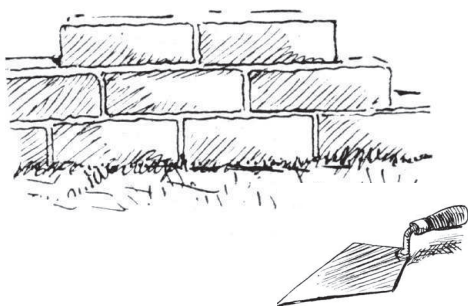
The man gave him the sticks, and the pig built his house. Then along came the wolf, who said, “Little pig, little pig, let me come in.”

“Not by the hair of my chinny-chin-chin.”

“Then I’ll puff and I’ll huff, and I’ll blow your house in.”

So the wolf huffed and he puffed, and he puffed and he huffed. At last he blew the house down, and he ate up the little pig.

The third little pig met a man with a load of bricks and said, “Please, man, give me those bricks to build a house with.”



Lesson to Enjoy—Tale

Adjectives

So the man gave him the bricks, and he built his house with them. The wolf came, as he did to the other little pigs, and said, “Little pig, little pig, let me come in.”

“Not by the hair of my chinny-chin-chin.”

“Then I’ll huff and I’ll puff, and I’ll blow your house in.”

Well, he huffed and he puffed, and he puffed and he huffed, and he huffed and puffed, but he could *not* get the house down. When he found that he could not, with all his huffing and puffing, blow the house down, the wolf was very angry indeed. He declared that he *would* eat up the little pig and that he would go down the chimney after him.

When the little pig saw what the wolf was about, he made a blazing fire in the fireplace and hung a pot full of water over the fire. Just as the wolf was coming down the chimney, the pig took off the pot’s cover, and in fell the wolf. The little pig put the cover on the pot in an instant, boiled up the wolf, and ate him for supper. The pig lived happily ever afterward.¹

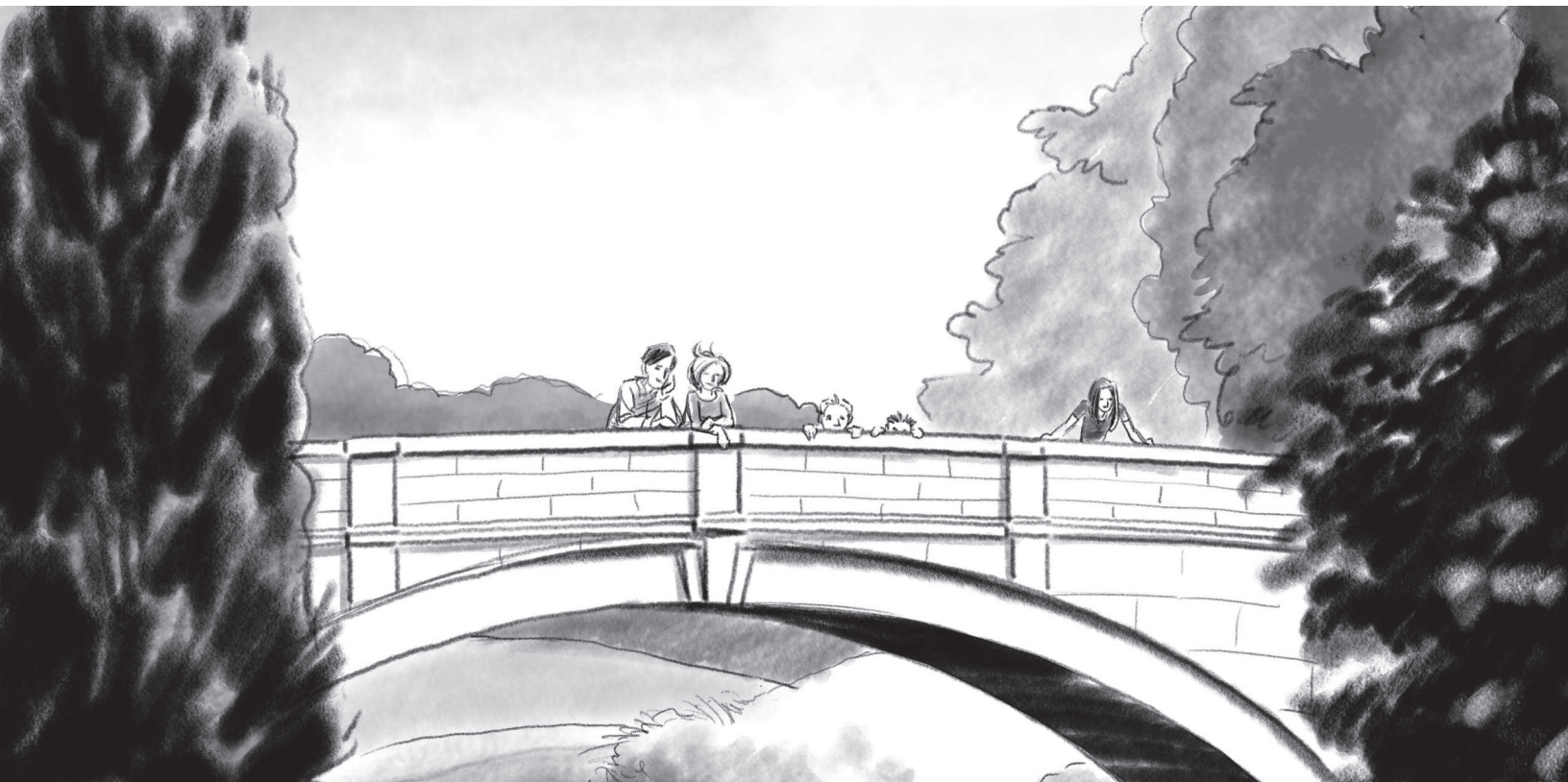
Questions to Ponder

1. What adjectives can you add to the folktale to describe each character?
2. What lesson can be learned from this folktale?
3. How is this version of the tale different from others you have heard?

1. Joseph Jacobs, “The Three Little Pigs,” adapted from *English Fairy Tales in Writing & Rhetoric Book 3: Narrative II* by Paul Kortepeter (Camp Hill, PA: Classical Academic Press, 2013), pp. 42–43.

Chapter

Predicate Verbs & Direct Objects



A

Lesson to Learn Predicate Verbs & Direct Objects

2. Imagine Chip was under the table while the children were in the kitchen. Write a sentence including a *direct object* telling what Chip ate.

3. On the lines provided, write the correct abbreviations for the following measurements.

Unit of Measurement	Abbreviation	Unit of Metric Measurement	Abbreviation
inch/inches	_____	millimeter/millimeters	_____
foot/feet	_____	centimeter/centimeters	_____
yard/yards	_____	kilometer/kilometers	_____
mile/miles	_____	meter/meters	_____

4. On the lines provided, write the definition of a *direct object*. _____



B

Lesson to Learn Predicate Verbs & Direct Objects



2. Imagine that Loki found something behind the trashcans. Write *one* sentence telling *what* Loki found.

3. Look around your classroom and then, in the table below, write a list of what and who you see, placing them in the correct category: proper or common nouns.

Proper Nouns

Common Nouns

4. Write the definition of a *direct object*. _____

C

Lesson to Learn Predicate Verbs & Direct Objects

2. Imagine that Max wanted to help at Otis's lemonade stand. Write *one* sentence telling *what* Max did at the lemonade stand.

3. Using the verbs provided, fill in the missing transitive verbs in the following sentences.

Example: Otis read the pirate book.

spied

greeted

closed

read

saluted

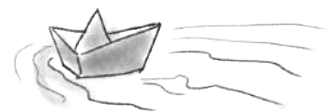
raised

saw

finished

- a. The captain _____ the crew.
b. The first mate _____ the flag.
c. A crewmember _____ a pirate ship.
d. Otis _____ the book.

4. Write the definition of a *direct object*. _____



Sentences for Practice

Predicate Verbs & Direct Objects

Analyze the following sentences.

1. The October air briskly blew.
2. Aunt Bea was pruning the roses.
3. Several children are helping now.
4. Uncle Roy was planting a tiny maple tree.
5. The boys were digging a deep hole.
6. Suddenly, two boys discovered a heavy brick.

Sentences for Practice

Predicate Verbs & Direct Objects

7. One boy used the big shovel.
8. Then, Otis lowered the tree down.
9. Later, the bell rang loudly.
10. The whole family gave thanks together.



Lesson to Enjoy—Poem

Predicate Verbs & Direct Objects

Do you ever wonder if things, such as a bench in a park or a road sign along the highway, have feelings? Hilda Conkling, an American poet who wrote most of her poems before she turned ten years old, must have had such thoughts. In this poem, she personifies a bridge and describes its feelings. To personify means to give human characteristics to an object. We considered bridges to somewhere and bridges to nowhere at the beginning of this chapter. Do you think Conkling's personified bridge goes somewhere? If so, where?

The Old Bridge

by Hilda Conkling (1910–1986)

The old bridge has a wrinkled face.
He bends his back
For us to go over.
He moans and weeps
But we do not hear.
Sorrow stands in his face
For the heavy weight and worry
Of people passing.
The trees drop their leaves into the water;
The sky nods to him.
The leaves float down like small ships
On the blue surface
Which is the sky.
He is not always sad:
He smiles to see the ships go down
And the little children
Playing on the river banks.²

2. Hilda Conkling, "The Old Bridge," in *Modern American Poetry*, ed. Edna Johnson, Carrie Scott, and Evelyn Sickels (Cambridge, MA: Houghton Mifflin Company, 1948), p. 396. Available online at: <https://play.google.com/books/reader?id=OrorYOML5EYC&printsec=frontcover&output=reader&hl=en&pg=GBS.PA396>.

Lesson to Enjoy—Poem

Predicate Verbs & Direct Objects

Questions to Ponder

1. What type of bridge do you imagine when you read this poem?
2. What human characteristics and feelings are given to the bridge?
3. What is the meaning of “He moans and weeps but we do not hear”?
4. How are leaves described in the poem?



Quiz

Predicate Verbs & Direct Objects

2. Imagine Otis playing in a neighborhood kickball game, and write one sentence about *Otis* that includes a *direct object*.

3. On the lines provided, list all the *proper nouns* from the four sentences in exercise 1 of this quiz. Be sure to answer with a complete sentence, separating the nouns with commas.

4. Write the definition of a *direct object*. _____

From the Sideline: You can find the Quiz, Sentences for Practice, and the second Lesson to Enjoy in reproducible form in the Extra Practice & Assessments PDF.



Sentences for Practice—Tale

Predicate Verbs & Direct Objects

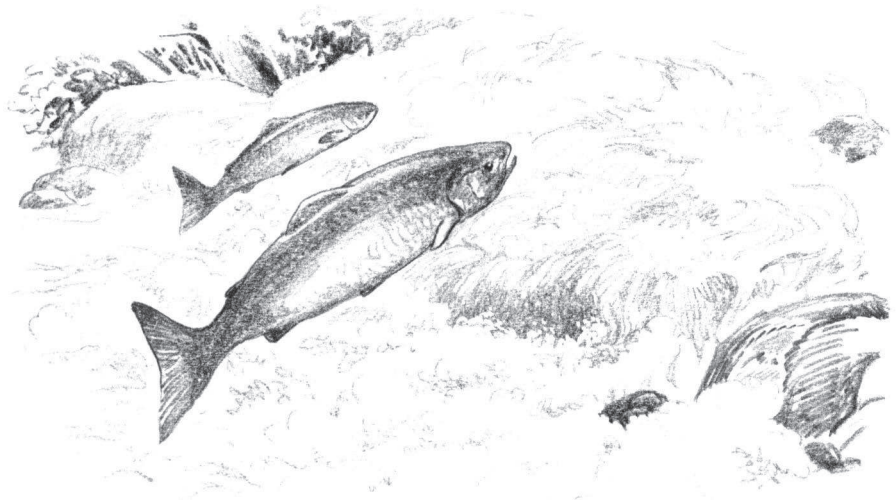
Analyze the following sentences, which summarize “A Missing Man Found.”

1. The twelve men had supplies.
2. The first man fished alone.
3. Another fisherman went upstream.
4. The foolish men counted the men.
5. Unfortunately, the fishermen did not count every man.
6. A stranger helped the fools.

Sentences for Practice—Tale

Predicate Verbs & Direct Objects

7. The wise stranger had a clever idea.
8. Slowly, each fisherman received a number.
9. Each fisherman also received a switch.
10. The stranger found the lost fisherman.



Lesson to Enjoy—Tale

Predicate Verbs & Direct Objects

Folktales are narratives that often poke fun at others. This story makes light of twelve fishermen from Gotham. Searching high and low, the fishermen could not find their missing friend. It was a stranger from Nottingham who helped the foolish fishermen solve their problem. Although this story has been retold many, many times, the humor of it has stayed the same.

A Missing Man Found

by Clifton Johnson (Adapted)

Once upon a time twelve men of Gotham went fishing in the stream that supplied the town pond. They first fished from the shoreline, and then they waded out into the stream to get better positions to cast their lines. They fished from morning until twilight.

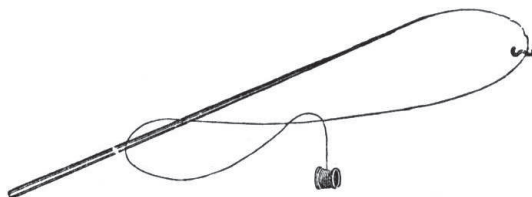
As they were coming back, the oldest of the group said, “We have fished a long time today and in various places. I hope that none of us, who did come today, be drowned.”

“Let us see about that,” said a second man. “Twelve of us came this morning. I will count and see if there be twelve going back.” So he counted, “One, two, three, four, five, six, seven, eight, nine, ten, eleven.” But he forgot to count himself. “I can make no more than eleven,” said he.

“Surely, one of us is drowned,” stammered the third man.

Then each man counted, but each forgot to count himself. “Alas! There is no doubt about it. One of us is drowned,” said the fishermen of Gotham.

They went back to the stream where they had been fishing and looked up and down the shoreline for him that was drowned. They cried out with great lamentation. By and by a man of Nottingham came riding past. “What are you looking for there?” he asked. “Why are you so sorrowful?”



Lesson to Enjoy—Tale

Predicate Verbs & Direct Objects

“On this day, we came to fish in this stream. There were twelve of us, and now one is drowned, for now there are but eleven of us,” said the oldest fisherman.

“Count for me,” said the stranger from Nottingham.

One of the men of Gotham counted, and as he did not count himself, he counted but eleven.

“Well,” said the stranger. “What will you give me if I will find the twelfth man?”

“Sir, we will give you all the money we have,” they said eagerly.

“Give me the money,” said the Nottingham man. When the money was safe in his pocket he said, “Now pass in front of me.” Then he began with the first man and hit him a crack on the shoulders with his whip. “There is one,” said he.

The next one he cracked with his whip likewise. “There are two,” said he. So he served them all down to the last, whom he gave an extra hard blow. “Here is your twelfth man,” said the stranger.

“Blessings to you!” said all the company. “You have found our neighbor.”¹

Questions to Ponder

1. What counting mistake did the men of Gotham make?
2. How did the stranger from Nottingham help them?
3. How did the stranger from Nottingham take advantage of them?

1. Clifton Johnson, “A Missing Man Found,” in *The Oak-tree Fairy Book: Favorite Fairy Tales*, ed. Clifton Johnson (Boston: Little, Brown, and Company, 1905), pp. 341–343. Available online at: <https://books.google.com/books?id=o4VCAAAAIAAJ>.

Chapter

5

Predicate Nominatives



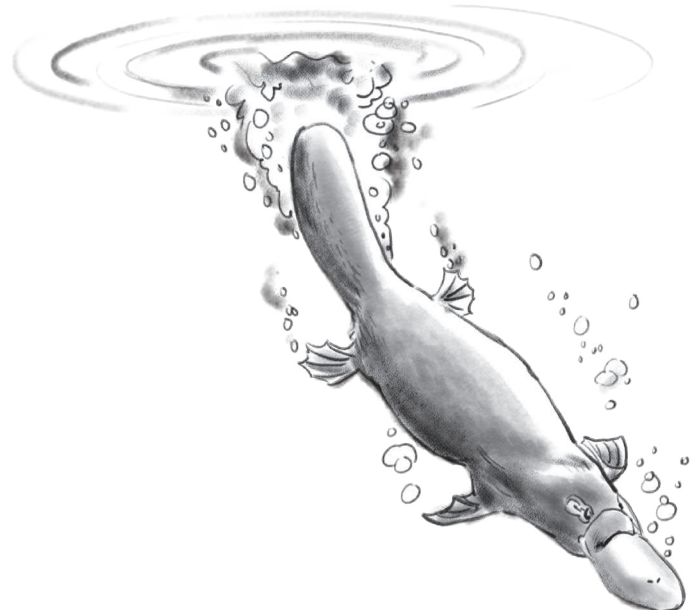
2. Imagine receiving a pet as a gift. Write one sentence about a cuddly pet and include a *predicate nominative*.

3. On the lines provided, write what class (type) of verb is in each of the following sentences: *transitive*, *intransitive*, or *linking* verb.

Example: Otis *plays* the drums. transitive

- a. Calvin *drums* too. _____
- b. Oddly Max *beats* the table. _____
- c. That boy *is* not a musician. _____
4. List the *Be Verbs*.

5. On the lines provided, write the definition of a predicate nominative.



B

Lesson to Learn Predicate Nominatives

2. List the *Be Verbs*.

3. On the lines provided, write what class (type) of verb is in each of the following sentences: *transitive*, *intransitive*, or *linking* verb.

Example: Popcorn *is* a favorite snack. linking

- a. Otis *pops* the kernels. _____
- b. The tiny kernels *are* corn seeds. _____
- c. Some kernels *pop* quickly. _____
4. Think of three adults (e.g., a teacher, a coach, and a doctor), and then write a sentence about them that lists them using their titles (e.g., Mr., Mrs., Dr.).

5. On the lines provided, write the definition of a predicate nominative.





Lesson to Learn

Predicate Nominatives

2. Think about all the sports that are played on a field. Write a sentence about a field sport and include a *predicate nominative*.

3. Circle the class (type) of verb that is in each of the following sentences: *transitive* (trans), *intransitive* (intrans), or *linking verb* (lv).

Example: The bicycle *was* an antique. trans intrans (lv)

- a. Otis *borrowed* the bike. trans intrans lv
- b. The rusty metal links *were* a hazard. trans intrans lv
- c. Unfortunately, the chain *broke*. trans intrans lv
4. What are the *Be Verbs*?

5. On the lines provided, write the definition of a predicate nominative.

Sentences for Practice

Predicate Nominatives

Analyze the following sentences.

1. All the schoolmates are cousins.
2. Millie is a good reader.
3. Otis is a math student.
4. The children were young scholars.
5. Calvin was an Adventure Scout.
6. Phoebe is a junior scout.

Sentences for Practice

Predicate Nominatives

7. Max is a kindergartener.
8. That classmate is also a kindergartener.
9. Mom is a PTA member.
10. Soon, Mrs. Smith will be the music advisor.



Sentences for Practice

Predicate Nominatives

Clever Riddles

Riddles are great ways to play with language. In the puzzles below, see if you can use the word clues to find the answers. They may be a little challenging, but try using what you've learned about grammar to figure them out. When you do, write each answer using a sentence with a predicate nominative.

1. Once there was a cowboy who rode into town on Monday. He stayed for three nights and then left on Monday. How is this possible?

2. Joe's coach had five players on his team: January was the tallest, February was the fastest, March was the most aggressive, and April was just moody. What was the name of the fifth player?

3. Elizabeth, Elspeth, Betsy, and Bess—they all went together to seek a bird's nest. They found one with five eggs in it. They each took one, and left four in it. How can this be?



Lesson to Enjoy—Poem

Predicate Nominatives

Autumn is a time to appreciate the changes in seasons. The maple, elm, and birch trees are ablaze in color, but the stateliest of all trees is the oak. The American poet George Hill writes of the glorious old oak with its granddaddy stature and strength. I wonder if an oak can really stand for a thousand years. What do you think?

The Oak

by George Hill (1796–1871)
From “The Fall of the Oak”



A glorious tree is the old gray oak,
He has stood for a thousand years,
Has stood and frowned
On the woods around,
Like a king among his peers:
As around their king they stand, so now.
When the flowers their pale leaves fold,
The tall trees round him stand, arrayed
In their robes of purple and gold.

He has stood like a tower
Through sun and shower,
And dared the winds to battle;
He has heard the hail,
As from plates of mail,
From his own limbs shaken, rattle:
He has tossed them about, and shorn the tops
(When the storm has roused his might,)
Of the forest trees, as a strong man doth
The heads of his foes in fight.¹

peers: in this instance, lords and nobles

arrayed: dressed

mail: flexible armor made with interlocking rings of metal

“them”: refers to “forest trees” two lines later

shorn: clipped or cut off

1. George Hill, “The Fall of the Oak,” *The Knickerbocker: Or, New-York Monthly Magazine*, volume 17, 1841, p. 71. Available at: <https://books.google.com/books?id=87QRAAAAYAAJ>.

Lesson to Enjoy—Poem

Predicate Nominatives

Questions to Ponder

1. To what is the oak compared?
2. How are the other trees “his peers,” and what does it mean that they are “arrayed in their robes of purple and gold”?
3. Which stanza describes a calm scene and which one includes more action?



Quiz

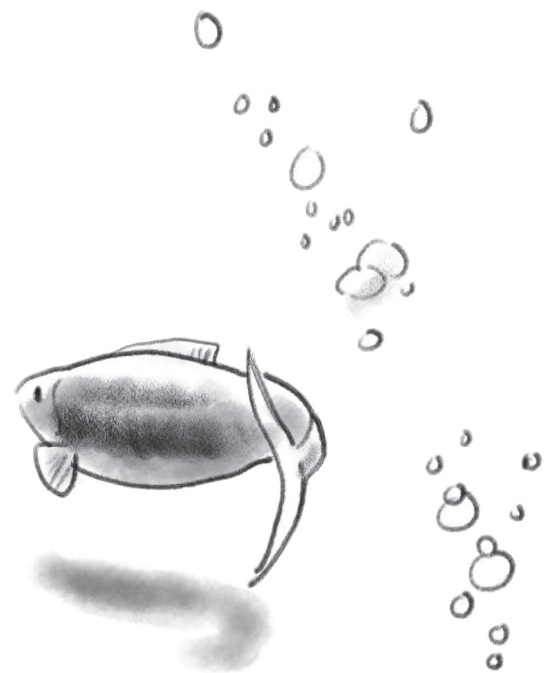
Predicate Nominatives

2. On the lines provided, write what class (type) of verb is in each of the following sentences: *transitive*, *intransitive*, or *linking* verb.

Example: The children *opened* the door. transitive

- a. Chip *ran* away again. _____
- b. Now the boys *are* dog hunters. _____
- c. Suddenly, Otis *spotted* the mutt. _____
3. On the lines provided, write the definition of a *predicate nominative*.

4. List the *Be Verbs*.



Sentences for Practice—Tale

Predicate Nominatives

Analyze the following sentences, which feature the characters from “The Lame Man and the Blind Man.”

1. The wise king was a fig tree owner.
2. The fine figs were delicious fruit.
3. Initially, the king appointed two gardeners.
4. Now, the first man was a lame man.
5. The other fellow was a blind man.
6. These two gardeners were hungry companions.

Sentences for Practice—Tale

Predicate Nominatives

7. The sly workers were also crooks.
8. Sneakily, two bodies were one tall thief.
9. The observant king immediately spotted the absent figs.
10. The two gardeners were two guilty lawbreakers.



Lesson to Enjoy—Tale

Predicate Nominatives

Two wrongs don't make a right. In this Hebrew narrative from the Talmud, two gardeners plot against their master. Because they both have disabilities, they need each other to pull off their wicked deed. Together they are partners in crime, and together they suffer the consequences.

The Lame Man and the Blind Man

Adapted from the Talmud

There once was a king who had an orchard of fine young fig trees. He appointed two gardeners to take care of the orchard—a lame man and a blind man. One day, while the king was away, the two gardeners hatched an idea. The lame man asked the blind man to put him on his shoulders, and he would pluck the ripest fruit. So the lame man served as the blind man's eyes and the blind man served as the lame man's legs. Together they made a feast of the figs.

lame: unable to walk because of physically disabled legs

When the king returned, he immediately spotted the missing fruit. He demanded an explanation from his two gardeners. "I could not have taken the figs," said the lame man, "for I have no legs."

"I could not have taken the figs," said the blind man, "for I have no eyes."

What did the king, the lord of this garden, do? He had the lame man mount upon the back of the blind man and he judged them as one together. And they were both found guilty.¹



1. Adapted from the Talmud, "The Lame Man and the Blind Man," in *Writing & Rhetoric Book 2: Narrative I*, by Paul Kortepeter (Camp Hill, PA: Classical Academic Press, 2013), p. 46.

Lesson to Enjoy—Tale

Predicate Nominatives

Questions to Ponder

1. Describe the men appointed by the king to watch his orchard.
2. How do the two men work together? What do they do together and why is it evil?
3. What did the king do to find them guilty?
4. Do you think this story is more a fable or a folktale? Why?

Chapter

Predicate Adjectives

6



2. List the *Be Verbs*.

3. Think about what your own pet or a friend's pet is like and then write the following sentences about it.

a. Write one sentence including a *predicate adjective*.

b. Write one sentence including a *predicate verb*.

c. Write one sentence including a *predicate nominative*.



2. What is a *predicate adjective*?

3. Circle the class (type) of verb that is in each of the following sentences: *transitive* (trans), *intransitive* (intrans), or *linking verb* (lv). Underline any proper adjectives.

Example: The kitchen *was* clean. trans intrans (lv)

a. Two girls *boiled* Italian noodles. trans intrans lv

b. The French bread *was* crunchy. trans intrans lv

c. The Sicilian spaghetti sauce *bubbled*. trans intrans lv

d. Now the kitchen *was* a mess. trans intrans lv

4. Imagine eating the meal the girls cooked, and then write a sentence about *spaghetti* and include a *predicate nominative*.



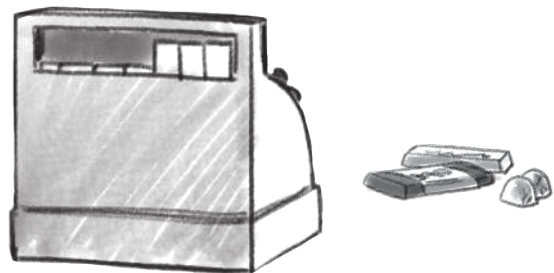
2. What is a *predicate adjective*?

5. Imagine doing a science experiment, and then write the following sentences about it.

a. Write one sentence including a *predicate adjective*.

b. Write one sentence including a *predicate verb*.

c. Write one sentence including a *predicate nominative*.



Sentences for Practice

Predicate Adjectives

Analyze the following sentences.

1. The dinner arrangement was beautiful.
2. The centerpiece was a colorful basket.
3. Millie might not be hungry.
4. Otis is always hungry.
5. The youngest should not be full.
6. Earlier, Grandma was creative.

Sentences for Practice

Predicate Adjectives

7. Grandma is a chili queen.

8. Eden usually has a second bowl.

9. Afterward, the chili bowl was empty.

10. The family was very grateful.



Lesson to Enjoy—Poem

Predicate Adjectives

Some days are sunny and bright, while others are dark and rainy. Some days make you feel happy and lively, while other days might make you feel sad or sleepy. Henry Wadsworth Longfellow describes a dreary, rainy day using several predicate adjectives.

The Rainy Day

by Henry Wadsworth Longfellow (1807–1882)

The day is cold and dark and dreary;
It rains, and the wind is never weary;
The vine still clings to the mouldering wall,
But at every gust the dead leaves fall,
And the day is dark and dreary.

mouldering: British spelling of *moldering*, which means decaying or crumbling

My life is cold and dark and dreary;
It rains, and the wind is never weary;
My thoughts still cling to the mouldering Past,
And the hopes of youth fall thick in the blast,
And the days are dark and dreary.

blast: strong wind

Be still, sad heart! and cease repining;
Behind the clouds is the sun still shining;
Thy fate is the common fate of all,
Into each life some rain must fall,
Some days must be dark and dreary.²

repining: complaining



2. Henry Wadsworth Longfellow, "The Rainy Day," in *Indian Summer: Autumn Poems and Sketches*, ed. L. Clarkson (New York: E.P. Dutton & Company, 1881), p. 44. Available at: <https://books.google.com/books?id=xwNCAAAAYAAJ>.

Lesson to Enjoy—Poem

Predicate Adjectives

Questions to Ponder

1. What is being described in the first stanza?
2. What is being described in the second stanza? Explain how it compares to the first stanza.
3. In the third stanza, what does the speaker tell himself?



Quiz

Predicate Adjectives

1. Analyze and diagram the following sentences.

a. Grandpa is very active.

b. Usually, Calvin is busy.

c. The younger kids were helpful.

d. Now, the messy basement is clean.

Quiz

Predicate Adjectives

2. On the lines provided, list the *Be Verbs*.

3. Imagine the boys hard at work cleaning the basement and doing a really good job, and then write the following sentences about it.

a. Write one sentence including a *predicate verb*.

b. Write one sentence including a *predicate adjective*.

c. Write one sentence including a *predicate nominative*.

From the Sideline: You can find the Quiz, Sentences for Practice, and the second Lesson to Enjoy in reproducible form in the Extra Practice & Assessments PDF.



Sentences for Practice—Tale

Predicate Adjectives

Analyze the following sentences, which give clues about the characters and plot of “The Crying Woman.”

1. The old mother was so sorrowful.
2. The umbrella maker was the oldest.
3. The noodle maker was the youngest.
4. Unfortunately, the mother was pessimistic.
5. Rainy days were miserable.

Sentences for Practice—Tale

Predicate Adjectives

6. Sunny days were miserable too.

7. The old mother was never happy.

8. The kind monk was wise.

9. Fortunately, the mother could be happy again.

10. Now, the mother is optimistic.




Lesson to Enjoy—Tale

Predicate Adjectives

When you see a glass of lemonade with only half its contents, what do you think? Is the glass half empty or half full for you? A *pessimist*, or one who sees the negative side of things, would say the glass is half empty. The person who says the glass is half full is considered an *optimist*, one who sees the positive side of things. Perspective, or the way you think about something, makes a big difference, not in the thing itself but in your attitude about it. This Chinese folktale tells of a woman who was known by how she looked at things. What are you known for each day?

The Crying Woman

A Chinese Tale



Once there was an old woman who cried all the time for her two daughters. Her oldest daughter was an umbrella maker and her youngest daughter was a noodle maker. When the days were sunny, she cried for the oldest daughter because no one would buy her umbrellas. When the days were rainy, she cried for her youngest daughter because it was impossible to dry noodles without the sun. The old woman cried so much that she became known to her neighbors as “the crying woman.”

One day she told her woes to a monk. “What am I to do?” she cried. “Rain or shine, I am never happy.”

The kindly monk replied, “You must change the way you are looking at things. It is very simple. On rainy days, think of your oldest daughter who makes umbrellas and rejoice for her. She is selling many umbrellas. On sunny days, think of your youngest daughter who makes noodles and rejoice for her. She is drying many noodles in the sun.”

The old woman took the monk’s advice. She is now known as “the smiling woman.” Rain or shine, she is always smiling.¹

1. Chinese Tale, “The Crying Woman,” in *Writing & Rhetoric Book 2: Narrative I* by Paul Kortepeter (Camp Hill, PA: Classical Academic Press, 2013), pp. 48–49.

Lesson to Enjoy—Tale

Predicate Adjectives

Questions to Ponder

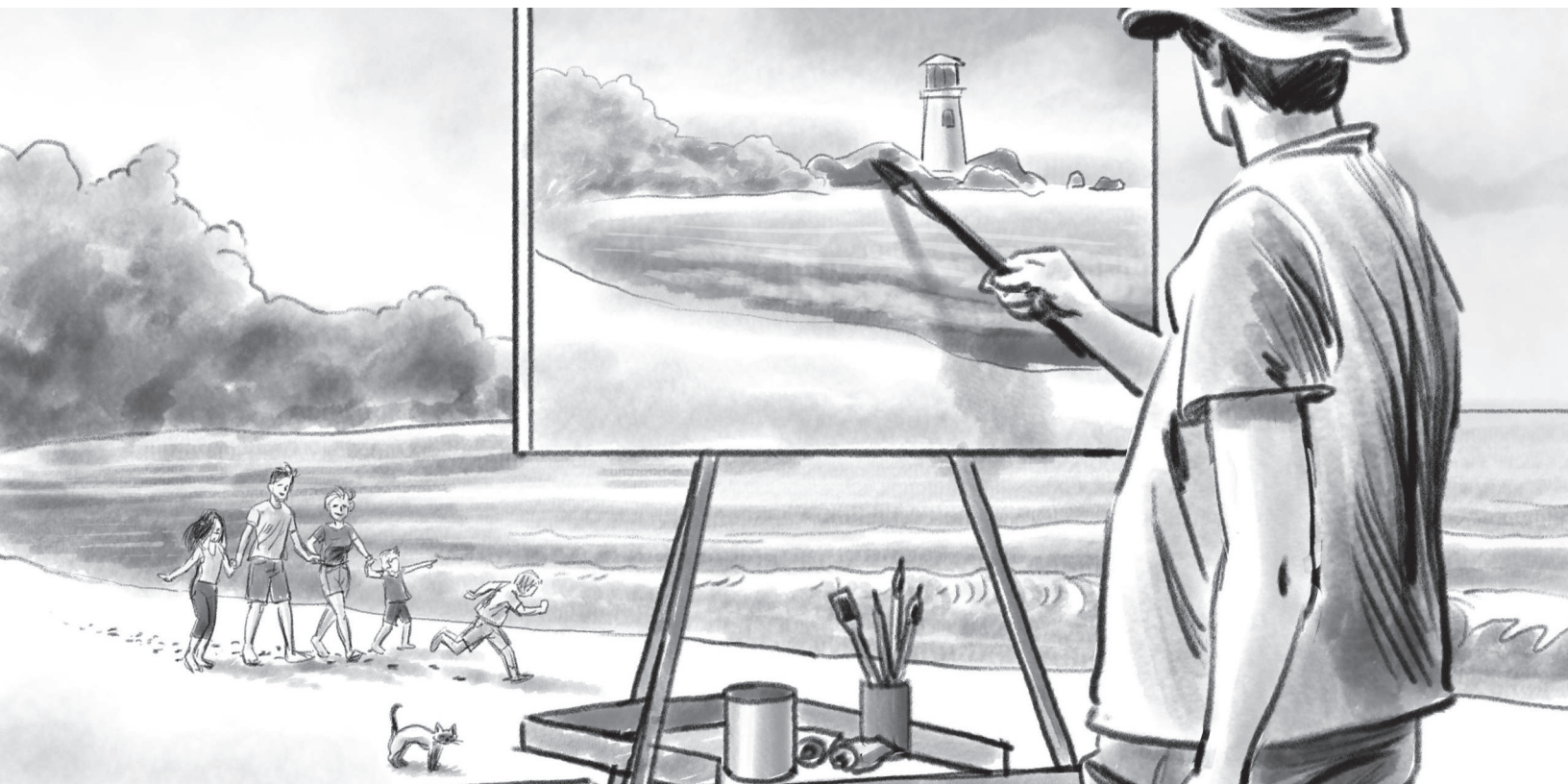
1. What was the old woman's problem?
2. What did the monk do to help the woman?
3. How would the tale be different if told from the perspective of one of the daughters?



Chapter

7

Predicate Review



2. Imagine that after Chip comes inside, he knocks over a jar of molasses. Write three sentences about what happens using these classes of verbs: *transitive*, *intransitive*, or *linking*. (You may also add helping verbs if needed.)

a. Intransitive verb: _____

b. Transitive verb: _____

c. Linking verb: _____

3. On the lines provided, write the definition of a *predicate nominative*.

4. List the *Be Verbs*.



Lesson to Learn

Predicate Review

B

1. Analyze the following sentences, and then diagram them in the space provided. Use a ruler to draw the lines.
 - a. Are those snowflakes the first snowflakes?
 - b. Inside, Loki was alert.
 - c. Then the cat batted each tiny snowflake.
 - d. Later, the front yard was white.

2. Dates are sometimes written only with numerals and slash marks, such as 2/10/1763, which represent the month, day, and year. In a sentence, you would write the date by spelling out the month and using a comma to separate the day from the year: February 10, 1763.

Write out, in words, the following dates of historic events. Be sure to write complete sentences.

Example: The end of the *French and Indian War*: 2/10/1763. The date was February 10, 1763.

- a. The end of the **Revolutionary War**: 9/3/1783. _____

- b. The end of the **Civil War**: 5/9/1865. _____

- c. The end of **World War I**: 11/11/1918. _____

3. On the lines provided, write the definition of a *predicate adjective*.



Lesson to Learn

Predicate Review



1. Analyze the following sentences, and then diagram them in the space provided. Use a ruler to draw the lines.
 - a. The twins were very troublesome.

 - b. Was Phoebe sorting the puzzle pieces alone?

 - c. Unexpectedly, the pieces flew everywhere.

 - d. The two naughty children also scattered.

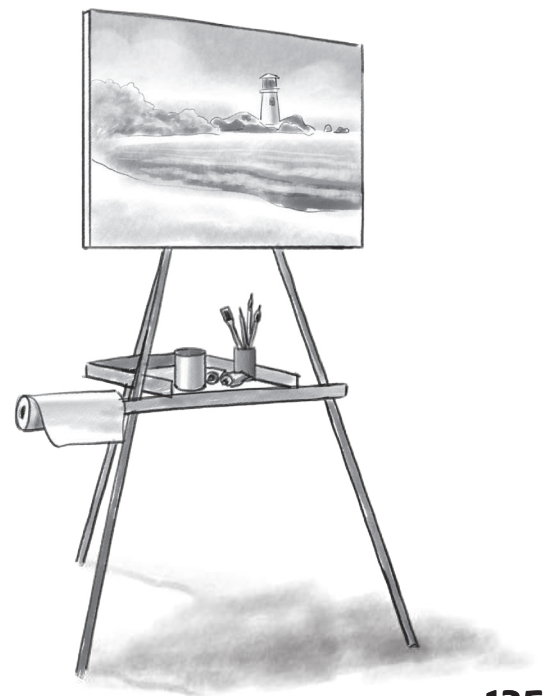
2. Imagine Phoebe chasing the twins. Write three sentences about what happens, being sure to use one of each of these classes of verbs in the sentences: *transitive*, *intransitive*, or *linking*. (You may also use helping verbs.)

a. Intransitive verb: _____

b. Transitive verb: _____

c. Linking verb: _____

4. On the lines provided, write the definition of a *direct object*.



Sentences for Practice—Tale

Predicate Review

Analyze the following sentences, which tell a shortened version of the ancient Roman tale “Androclus and the Lion.”

1. Once, a Roman slave daringly escaped.
2. Did Androclus discover a grand lion?
3. Mournfully, the great lion was groaning.
4. Androclus pulled the huge thorn out.
5. Gratefully, the lion daily provided food.



Sentences for Practice—Tale

Predicate Review

6. The two friends were captured unexpectedly.

7. Androclus was a prisoner again.

8. The fierce lion was very hungry.

9. Did the emperor summon Androclus?

10. Afterward, the two friends were free.



Lesson to Enjoy—Tale

Predicate Review

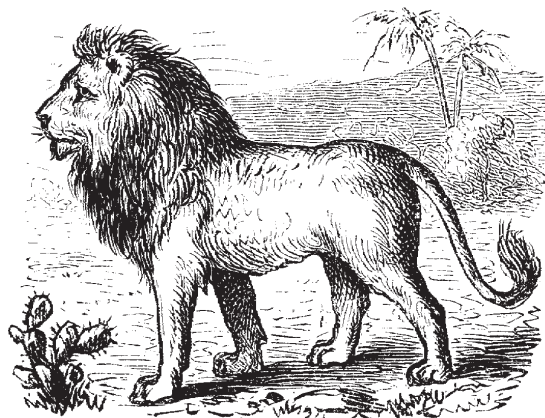
The greatest friendships are the ones that are founded in each friend's sacrifice of self for and loyalty to the other. There are many variations of this Roman tale about a slave and the lion he befriends, but they all demonstrate truly heroic friendship.

Androclus and the Lion

A Roman Tale

A slave named Androclus once escaped from his master and fled to the forest. As he was wandering about there, he came upon a lion lying down, moaning and groaning. At first Androclus turned to flee, but finding that the lion did not pursue him, he turned back and went up to him. As he came near, the lion put out his paw, which was all swollen and bleeding, and Androclus found that a huge thorn had got into it and was causing all the pain. He pulled out the thorn and bound up the paw of the lion, who was soon able to rise and lick the hand of Androclus like a dog. Then the lion took Androclus to his cave and every day brought him meat from which to live.

Shortly afterward both Androclus and the lion were captured, and the slave was sentenced to be thrown to the lion after the lion had been kept without food for several days. The emperor and all his court came to see the spectacle, and Androclus was led out into the middle of the arena. Soon the lion was let loose from his den and rushed, bounding and roaring, toward his victim. But as soon as he came near to Androclus, he recognized his friend and fawned upon him, licking his hands like a friendly dog. The emperor, surprised at this, summoned Androclus to him, who told him the whole story, whereupon the slave was pardoned and freed and the lion let loose to his native forest.²



2. Adapted from "Androclus and the Lion," in *Aesop's Fables*, retold by Charles W. Eliot (New York: P.F. Collier & Son, 1909–14), n.p.

Lesson to Enjoy—Tale

Predicate Review

Questions to Ponder

1. What happens in the story?
2. When they first meet, what do Androclus and the Lion have in common?
3. What lesson does the tale teach about friendship?

Lion Chow Snack Mix

From the kitchen of Tammy Peters

2 cups rice squares cereal
2 cups corn squares cereal
1 bag (10.5 oz) corn chips
2 cups mini pretzel sticks
3/4 cup roasted, salted peanuts
1 cup brown sugar
8 tablespoons unsalted butter (1 stick), melted
1/2 cup light corn syrup
1 teaspoon granulated garlic powder
1 teaspoon cayenne pepper (optional)

1. In a large bowl, mix together rice squares, corn squares, corn chips, pretzels, and peanuts.
2. With an adult's help, in a small saucepan over medium heat, melt the butter with the brown sugar, corn syrup, garlic powder, and cayenne pepper (optional). Stir until you bring it to a boil. Then boil for 4 minutes without stirring. Remove from heat.
3. Pour the heated mixture over the top of the Chex mixture and toss to coat.
4. Place into an aluminum pan and bake in a preheated 350°F oven for 8–10 minutes.
5. Remove from oven and stir. Bake for 8–10 more minutes.
6. Pour contents from the aluminum pan onto a wax paper-lined countertop and let cool.
7. Break into smaller pieces. It makes about 10 cups of snack mix.
8. Store in an airtight container. It will stay fresh for about a week.

Quiz

Predicate Review

2. Imagine that you are at a skating party, and then write three sentences about it using each of the classes of verbs: *transitive*, *intransitive*, or *linking*.

a. Intransitive verb: _____

b. Transitive verb: _____

c. Linking verb: _____

3. On the lines provided, write the definition of a *predicate nominative*.



Sentences for Practice

Predicate Review

Analyze the following sentences.

1. Did Grandpa bring that large box?



2. The gift was bulky.

3. First, Calvin saw a black engine.

4. Phoebe grabbed the train tracks.

5. The twins collected the wooden pieces.

Sentences for Practice

Predicate Review

6. The youngest children were very busy.

7. Was Phoebe the engineer?

8. The oldest boy pieced the tracks together.

9. The dog sniffed the little trains.

10. A giant train set filled the room.



Lesson to Enjoy—Poem

Predicate Review

As autumn slowly turns colder and colder, the anticipation of snow is in the air. This poem, “The First Snowfall” by Grace Adele Pierce, captures that moment of the year just after November has lost her color and just before winter rushes in. Notice how the poet uses different kinds of predicates to describe the change in seasons.

The First Snowfall

Grace Adele Pierce (1858–1923)

The old familiar paths are changed today,
The trees are bare—the leaves go whirling by;
Among the naked branches, chill and high,
The last faint sunbeams of November play:
The waters sluggish lie, the fields are gray,
The pastures silent, only for the cry
Of some brown-coated winter birds that fly
From shrub to shrub, along the lonesome way.

Through the gray air fall the first flakes of snow,
From the long-threat’ning clouds in silence spilled
Upon forsaken pastures—cold and drear,
From lonesome fields, the freezing north winds blow;
The chill comes like a prophecy fulfilled,
And winter seems in very presence here.¹



1. Grace Adele Pierce, “The First Snowfall,” in *The Silver Cord and The Golden Bowl* (New York: The Abbey Press, 1901), p. 145. Available at: <https://books.google.com/books?id=O-gBAAAAYAAJ>.

Lesson to Enjoy—Poem

Predicate Review

Questions to Ponder

1. Describe the countryside that is written about in the first eight lines of the poem.
2. What happens in the last six lines that isn't happening in the first eight?
3. Explain what the words "a prophecy fulfilled" mean.

Chapter

Possessive Nouns

8



2. Imagine you are having chili for dinner. Write a sentence about it and include a *possessive noun*.

3. Fill in the missing day of the week:

a. Yesterday was _____.

b. Three days ago, the day was _____.

c. Tomorrow will be _____.

d. In five days, it will be _____.

4. On the lines provided, write the definition of *possessive noun*.



B

Lesson to Learn Possessive Nouns

2. On the lines provided, write Rule 1 of commas (a comma in a series).

3. On the lines provided, rewrite each of the following sentences with correct punctuation and capitalization.

a. the johnsons saw lions tigers and bears at the zoo

b. four elephants nibbled grasses leaves and hay

c. edens sandal suddenly flew into the giraffes cage



2. On the lines provided, rewrite each of the following sentences with correct punctuation and capitalization.

a. often calvin uses otiss socks shoes and basketball

b. sometimes calvin likes otiss extra jersey

c. will calvin borrow otiss mouth guard too

3. On the lines provided, write the definition of a *possessive noun*.



Sentences for Practice

Possessive Nouns

Analyze the following sentences.

1. Dad invited Otis's team over.
2. Calvin's basketball team came too.
3. Many players ate Aunt Bea's famous dip.
4. Eden's friend had two enchiladas.
5. The new kid's little brother came.



Sentences for Practice

Possessive Nouns

6. Later, Otis's basketball coach even stopped by.

7. Max's tiny, tawny hamster escaped.

8. Otis's friends looked around.

9. Dr. Burg's grandson found it.

10. The hamster was eating Aunt Bea's famous dip.

Lesson to Enjoy—Poem

Possessive Nouns

It's a curious thing how certain names are given. Have you ever wondered about where the names for the days of the week came from? Winfield Lyle wrote a poem solving the mystery. They are named after deities in the old Scandinavian (from Norway, Sweden, or Denmark) and Roman myths. Do you notice that the names of deities are proper nouns? The names of mythical gods are always capitalized. Do you also notice all the possessive nouns in the poem?

Days of the Week

by Winfield Lyle (1889)

The words which designate the days
By which the week is told,
Are monumental to the praise
Of deities of old:
What follows is with simple aim
To demonstrate in rhyme the same.

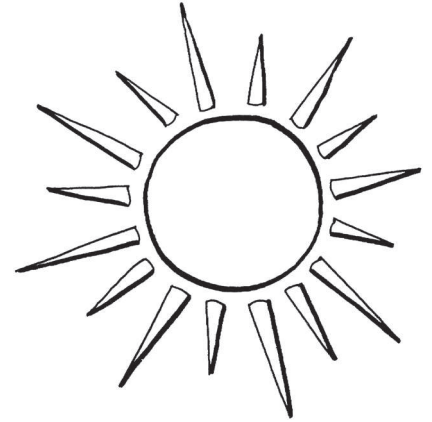
monumental: of great significance



Lesson to Enjoy—Poem

Possessive Nouns

Sunday, the day that takes the lead
Of all the days the run,
In Scandinavian myth, we read,
Was sacred to the sun;
In his applause the Sun's-day rose,
And from the Sun's-day Sunday flows.



Monday before a goddess bows,
As by the same myths claimed,
In honor of the Sun's fair spouse
This second day was named.
Thus down to us the record hands,
And from the Moon's-day Monday stands.

Tuesday, the fourth and sixth days like,
From Teuton mold appears;
In Ziewes, the god of war, we strike
The imprint this name bears;
To him this day was homage due,
And out of Ziewes'-day Tuesday grew.

Teuton: German

Wednesday commemorates the god
Of Northern Europe's gods;
Before the great all-Father's rod
Must yield all other rods;
Woden, his name, through whose renown,
From Woden's-day comes Wednesday down.

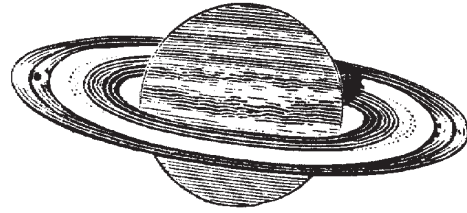
Thursday, to Sweden's Thor we trace,—
The German Donar loud;
This son of Woden had his place
Behind the thunder-cloud;
This was his day, the days among,
And from Thor's-day has Thursday sprung.

German Donar: the
German god of thunder

Lesson to Enjoy—Poem

Possessive Nouns

Friday, her fame perpetuates
Who made Love's courses good,
And Fria, ancient myth relates,
Chief wife to Woden stood;
This day immortalized her worth,
And Fria's-day brought Friday forth.



With **Saturday** the schedule ends,
A word by Latins coined,
From Italy this name descends,
With Saturn-worship joined;
He made the sowers' toils repay.
And Saturn's day gave Saturday.²

Latins: Romans

sowers: farmers

Questions to Ponder

1. Can you put the first four lines of the poem into your own words?
2. From the second stanza to the end of the poem, identify in each stanza a day of the week and the deity for which it is named. Can you also identify what each deity is known for?

2. Winfield Lyle, "Days of the Week," from *Good Housekeeping*, volume 9, no. 11 (Springfield, MA: September 28, 1889), p. 255. Available at: <https://books.google.com/books?id=oVs2AQAAAMAJ>.

Quiz

Possessive Nouns

2. On the lines provided, rewrite each of the following sentences with correct punctuation and capitalization.

a. grandpa will take millie otis and calvin along

b. the tents backpacks and raincoats are already packed

c. will the whole group hike the mountain trail again

3. On the lines provided, write the definition of a *possessive noun*.



Sentences for Practice—Tale

Possessive Nouns

Analyze the following sentences, which include details from the plot of “The Sausage.”

1. An old lady received a fairy’s gift.
2. Three wishes were the woman’s good fortune.
3. Instantly, the lady’s dreams were fantastic.
4. Would the couple’s barn be full now?
5. The old lady’s first wish was a sausage.



Sentences for Practice—Tale

Possessive Nouns

6. The husband's response was unpleasant.

7. Unfortunately, the husband's wish was not preferable.

8. The sausage now stuck tightly to the lady's nose.

9. Fortunately, the couple's wish was final.

10. The woman's sausage suddenly was gone!

Lesson to Enjoy—Tale

Possessive Nouns

Have you ever heard of the expression “Be careful what you wish for”? Sometimes we think we want something greater and more spectacular than our imaginations can handle. Yet, we might find that our whimsical wishes are more destructive than helpful. In this folktale, a poor couple learns a valuable lesson that what comes from their mouths can be more dangerous than fairylike. What would you say is the moral of this tale?

The Sausage

A Folktale of Sweden (Adapted)

There was once a poor old lady who was granted three wishes by a fairy queen.

“Three wishes!” the old lady exclaimed with delight, and she began to think what she should wish for. She expected her husband back soon, and she thought it would be best to wait until he came home and could have a say in the matter. But the least they could wish for must be a fine big farm—the best in the parish, and a box full of money, and just fancy how happy and comfortable they would be then, for they had worked so hard all their days! Ah, yes, then the neighbors would have something to wonder at, for you may guess how they would stare at all the fine things she would have.

But now that they would soon be so rich, it was really a shame that there should be nothing but some blue, sour milk and some hard crusts of bread in the cupboard for her husband when he came home tired and weary, he who was fond of hot food. She had just been to her neighbor’s and there she had seen a fine big sausage, which the neighbors were going to have for supper.



Lesson to Enjoy—Tale

Possessive Nouns

“Ah, deary me, I wish I had that sausage here!” sighed the old lady, and the next moment, a big sausage lay on the table right before her.

She was just going to put it in the pan when her husband came in.

“Husband, husband!” cried the old lady. “It’s all over with our troubles and hard work now. I lent my brewing pan to a fine woman, and when she brought it back, she said she was a fairy queen and promised we could have three wishes. And now you must help me to wish for something really good, for you’re so clever at hitting upon the right thing—and it’s all true, for just look at the sausage, which I got the moment I wished for it!”

“What do you mean, you silly old woman?” shouted the husband, who became angry. “Have you been wishing for such a paltry or pitiful thing as a sausage, when you might have had anything you liked in the world? I wish the sausage were sticking to your nose since you haven’t any better sense than that.”

All at once the woman cried with horror, for there attached to her nose was the sausage. She began tugging and pulling, and pulling and tugging, but no matter what she did, the sausage clung to her nose.

“Oh dear! Oh dear!” bawled the old lady. “You don’t seem to have any more sense in wishing than I do, since you wished such a terrible wish. I only wanted something nice for you, but you wanted ill for me. Oh dear, oh dear!” and she kept on sobbing.

The husband began to wring his hands in distress. He then tried with all his might to pull the sausage off her nose. The more he tugged, the tighter it became; the tighter it became, the louder she cried. He even nearly pulled her nose right off her head.

Finally the two stared at each other. They had one more wish, and what were they to do; what were they to wish for now? On the one hand they could still wish for the fine big farm and the box full of money, but on the other hand if they could have all the grand things, how could they enjoy them with a sausage stuck to her nose?

“You go ahead and make the final wish,” whimpered the old lady in despair.

“No, no, you make the wish,” said the husband as he began to cry tears of shame for what his foolish wish had brought them. At last he knew he had only one thing he could wish, and he said, “I wish that my dear wife was rid of that sausage.”

Lesson to Enjoy—Tale

Possessive Nouns

Suddenly the sausage was gone! The old lady and old man kicked up their heels and pranced about like spring chickens in the chicken yard. As for the sausage, it was ever so delicious for their dinner that night.¹

Questions to Ponder

1. What happens in the story?
2. In what ways are the old lady and the old man selfish, and in what ways are they generous?
3. Do you think they were happy at the end? Why?

1. Adapted folktale of Sweden, “The Sausage,” adapted from *Writing & Rhetoric Book 2: Narrative I* by Paul Kortepeter (Camp Hill, PA: Classical Academic Press, 2013), p. 122.

The Curious Child's Literary Appendix

If you searched for buried treasure on the beach, would you scratch at the sand with a plastic teaspoon? No, you would dig deep with a big shovel. Near the beginning of each chapter of this book, we have included an excerpt from a poem or a novel to illustrate the grammatical principles. Each time you read those few lines, you will have scratched only the surface of a gold mine. This appendix collects the complete poems and longer passages from the novels to help you uncover the greater riches. The real treasure trove waits on the shelves of your library in collections of poetry and in the complete novels. Dig deep!

Chapter 1

The Charge of the Light Brigade

by Alfred, Lord Tennyson (1809–1892)

Half a league, half a league,
Half a league onward,
All in the valley of Death
 Rode the six hundred.
“Forward the Light Brigade!
“Charge for the guns!” he said:
Into the valley of Death
 Rode the six hundred.

“Forward, the Light Brigade!”
Was there a man dismayed?
Not though the soldier knew
 Some one had blundered
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die.
Into the valley of Death
 Rode the six hundred.

Cannon to right of them,
Cannon to left of them,
Cannon in front of them
 Volleyed and thundered;
Stormed at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of hell
 Rode the six hundred.

Flashed all their sabres bare,
Flashed as they turned in air,
Sabring the gunners there,
Charging an army, while
 All the world wondered.

league: a unit to measure distance, approximately three miles

light brigade: a troop of lightly armored soldiers on horseback

blundered: made a terrible mistake

volleyed: a number of cannon balls discharged all at once

shot: a lead bullet

shell: a hollow cannon ball

sabres: swords (also spelled sabers)

Plunged in the battery-smoke
Right through the line they broke;
Cossack and Russian
Reeled from the sabre-stroke
 Shattered and sundered.
Then they rode back, but not,
 Not the six hundred.

Cossack: a horseman from the southern
part of Russia

Cannon to right of them,
Cannon to left of them,
Cannon behind them
 Volleyed and thundered;
Stormed at with shot and shell,
While horse and hero fell,
They that had fought so well
Came through the jaws of Death,
Back from the mouth of hell,
All that was left of them,
 Left of six hundred.

When can their glory fade?
Oh, the wild charge they made!
 All the world wondered.
Honor the charge they made!
Honor the Light Brigade,
 Noble six hundred!¹

1. Alfred, Lord Tennyson, "The Charge of the Light Brigade," in *Favorite Poems Old and New*, ed. Helen Ferris (New York: Doubleday & Company, Inc., 1957), pp. 564–565.

Chapter 1

The Tide Rises

by Henry Wadsworth Longfellow (1807–1882)

The tide rises, the tide falls,
The twilight darkens, the curlew calls;
Along the sea-sands damp and brown
The traveler hastens toward the town,
And the tide rises, the tide falls.

curlew: a shorebird that has a down-curved bill

Darkness settles on roofs and walls,
But the sea, the sea in the darkness calls;
The little waves, with their soft, white hands,
Efface the footprints in the sands,
And the tide rises, the tide falls.

The morning breaks; the steeds in their stalls
Stamp and neigh, as the hostler calls;
The day returns, but nevermore
Returns the traveler to the shore.
And the tide rises, the tide falls.²

hostler: someone who takes care of horses

2. Henry Wadsworth Longfellow, "The Tide Rises, the Tide Falls," in *The Harp and Laurel Wreath*, ed. Laura M. Berquist (San Francisco: Ignatius Press., 1999), p. 65.

Chapter 2

Crumbs to the Birds

by Charles and Mary Lamb (1775–1834; 1764–1847)

A bird appears a thoughtless thing,
He's ever living on the wing,
And keeps up such a carolling,
That little else to do but sing
 A man would guess had he.

No doubt he has his little cares,
And very hard he often fares,
The which so patiently he bears,
That listening to those cheerful airs,
 Who knows but he may be

In want of his next meal of seeds?
I think for *that* his sweet song pleads.
If so, his pretty art succeeds,
I'll scatter there among the weeds
 All the small crumbs I have.³

fares: gets along

airs: songs

art: the bird's song

3. Charles and Mary Lamb, "Crumbs to the Birds," in *One Thousand Poems for Children*, ed. Roger Ingpen (Philadelphia: George W. Jacobs & Company, 1920), p. 21. Available online at: <https://books.google.com/books?id=8OsyAQAAAMAJ>.

Chapter 3

The Water-Babies, A Fairy Tale for a Land-Baby

from “Chapter Eight and the Last”

by Charles Kingsley (1819–1875)

bid: ask

quacks: fake doctors

apotheotize: usually “apotheotize,” to make into a god

pilgrimage: a journey to a holy site

“I will take you up the backstairs: but I must bandage your eyes first; for I never allow anybody to see those backstairs of mine.”

“I am sure I shall not tell anybody about them, ma’am, if you bid me not.”

“Aha! So you think, my little man. But you would soon forget your promise if you got back into the land-world. For, if people only once found out that you had been up my backstairs, you would have all the fine ladies kneeling to you, and the rich men emptying their purses before you, and statesmen offering you place and power; and young and old, rich and poor, crying to you, ‘Only tell us the great backstairs secret, and we will be your slaves; we will make you lord, king, emperor, bishop, archbishop, pope, if you like—only tell us the secret of the backstairs. For thousands of years we have been paying, and petting, and obeying, and worshipping quacks who told us they had the key of the backstairs, and could smuggle us up them; and in spite of all our disappointments, we will honor, and glorify, and adore, and beautify, and translate, and apotheotize you likewise, on the chance of your knowing something about the backstairs, that we may all go on pilgrimage to it; and, even if we cannot get up it, lie at the foot of it, and cry—

‘Oh, backstairs,
precious backstairs,
invaluable backstairs,
requisite backstairs,
necessary backstairs,
good-natured backstairs,
cosmopolitan backstairs,
comprehensive backstairs,
accommodating backstairs,
well-bred backstairs,
commercial backstairs,
economical backstairs,
practical backstairs,
logical backstairs,
deductive backstairs,

comfortable backstairs,
humane backstairs,
reasonable backstairs,
long-sought backstairs,
coveted backstairs,
aristocratic backstairs,
respectable backstairs,
gentlemanlike backstairs,
ladylike backstairs,
orthodox backstairs,
probable backstairs,
credible backstairs,
demonstrable backstairs,
irrefragable backstairs,

potent backstairs,
all-but-omnipotent backstairs,
&c.

Save us from the consequences of our own actions, and from the cruel fairy, Mrs. Bedonebyasyoudid! Do not you think that you would be a little tempted then to tell what you know, laddie?"⁴

4. Charles Kingsley, *The Water-Babies, A Fairy Tale for a Land-Baby* (New York: Macmillan and Co., 1895), p. 322. Available online at: <https://books.google.com/books?id=fZjwHTgpNGAC>.

Chapter 4

The Blind Men and the Elephant

by John Godfrey Saxe (1816–1887)

It was six men of Indostan
To learning much inclined,
Who went to see the Elephant
(Though all of them were blind),
That each by observation
Might satisfy his mind.

Indostan: a country in the south of Asia
in the nineteenth century

The First approached the Elephant,
And happening to fall
Against his broad and sturdy side,
At once began to bawl:
“God bless me! but the Elephant
Is very like a wall!”

The Second, feeling of the tusk,
Cried, “Ho! what have we here
So very round and smooth and sharp?
To me ’tis mighty clear
This wonder of an Elephant
Is very like a spear!”

The Third approached the animal,
And happening to take
The squirming trunk within his hands,
Thus boldly up and spake:
“I see,” quoth he, “the Elephant
Is very like a snake!”

spake: a no-longer-used form of *spoke*
quoth: a no-longer-used form of *said*

The Fourth reached out an eager hand,
And felt about the knee.
“What most this wondrous beast is like
Is mighty plain,” quoth he;
“’Tis clear enough the Elephant
Is very like a tree!”

The Fifth who chanced to touch the ear
Said: "E'en the blindest man
Can tell what this resembles most;
Deny the fact who can,
This marvel of an Elephant
Is very like a fan!"

e'en: poetic contraction for *even*

The Sixth no sooner had begun
About the beast to grope,
Than, seizing on the swinging tail
That fell within his scope,
"I see," quoth he, "the Elephant
Is very like a rope!"

And so these men of Indostan
Disputed loud and long,
Each in his own opinion
Exceeding stiff and strong,
Though each was partly in the right,
And all were in the wrong!⁵

5. John Godfrey Saxe. "The Blind Men and the Elephant," in *Anthology of Children's Literature*, ed. Edna Johnson, Carrie Scott, and Evelyn Sickels (Cambridge, MA: Houghton Mifflin Company, 1948), pp. 63–64.

Chapter 5

Mary Poppins

from Chapter 8, “Mrs. Corry”

by P.L. Travers (1899–1996)

As the sound of her footsteps died away, Jane and Michael looked at each other. Then without a word they went together to the top left-hand drawer and looked.

There was nothing there but a pile of Jane’s handkerchiefs.

“I told you so,” said Michael.

Next they went to the wardrobe and looked into the shoe-box. It was empty.

“But how? But why?” said Michael, sitting down on the edge of his bed and staring at Jane.

Jane said nothing. She just sat beside him with her arms round her knees and thought and thought and thought. At last she shook back her hair and stretched herself and stood up.

“What *I* want to know,” she said, “is this: Are the stars gold paper or is the gold paper stars?”

There was no reply to her question and she did not expect one. She knew that only somebody very much wiser than Michael could give her the right answer. . . .⁶

6. P.L. Travers, *Mary Poppins: 80th Anniversary Collection* (New York: Houghton Mifflin Harcourt, 2014), pp. 137–138.

Chapter 6

What is Pink?

by Christina Rossetti (1830–1894)

What is pink? a rose is pink
By the fountain's brink
What is red? a poppy's red
In its barley bed.
What is blue? the sky is blue
Where the clouds float through.
What is white? a swan is white
Sailing in the light.
What is yellow? pears are yellow,
Rich and ripe and mellow.
What is green? the grass is green,
With small flowers between.
What is violet? clouds are violet
In the summer twilight.
What is orange? why, an orange,
Just an orange!

fountain: a spring or the start of a stream

poppy: a bright red flower

barley: a cereal grain

7. Christina G. Rossetti, "What is Pink?" *Rossetti Poems* (New York: Alfred A. Knoff, 1995), p. 135.

Chapter 7

Wind and Sea

by Bayard Taylor (1825–1878)

The Sea is a jovial comrade,
He laughs wherever he goes,
His merriment shines in dimpling lines
That wrinkles his hale repose;
He lays himself down at the feet of the Sun,
And laughs all over with glee,
The broad-backed billows fall faint on the shore,
In mirth of the mighty Sea!

jovial: joyful

hale: robust, hearty, and well
repose: rest

billows: waves

But the Wind is sad and restless,
And cursed with an inward pain;
You may hark as you will, by valley or hill,
But you hear him still complain.
He wails on the barren mountains,
And shrieks on the wintry sea;
He sobs in the cedar, and moans in the pine,
And shudders all over the aspen tree.

hark: listen

Welcome are both their voices,
And I know not which is best,—
The laughter that slips from the Ocean's lips,
Or the comfortless Wind's unrest.
There's a pang in all rejoicing,
A joy in the heart of pain,
And the Wind that saddens, the Sea that gladdens,
Are singing the selfsame strain!⁸

pang: pain

selfsame: identical
strain: song

8. Bayard Taylor, "Wind and Sea," in *Recitations for Assembly and Classroom*, ed. Anna T. Lee O'Neill (New York: The Macmillan Company, 1926), p. 69. Available at: <https://books.google.com/books?id=XVMCAAAAYAAJ>.

Chapter 8

The Merry Adventures of Robin Hood

from Part First, Chapter 3, “Will Stutely Rescued by His Good Companions”

by Howard Pyle (1853–1911)

“Down with them!” bellowed the Sheriff in a voice like an angry bull; and he spurred his horse upon the two who now stood back to back, forgetting in his rage that he had no weapon with which to defend himself.

“Stand back, Sheriff!” cried Little John; and even as he spoke, a bugle horn sounded shrilly and a clothyard shaft whistled within an inch of the Sheriff’s head. Then came a swaying hither and thither and oaths and cries and groans and clashing of steel, and swords flashed in the setting sun, and a score of arrows whistled through the air. And some cried, “Help, help!” and some “A rescue, a rescue!”

“Treason!” cried the Sheriff in a loud voice. “Bear back! Bear back! Else we be all dead men!” Thereupon he reined his horse backward through the thickest of the crowd.

Now Robin Hood and his band might have slain half of the Sheriff’s men had they desired to do so, but they let them push out of the press and get them gone, only sending a bunch of arrows after them to hurry them in their flight.

“Oh stay!” shouted Will Stutely after the Sheriff. “Thou wilt never catch bold Robin Hood if thou dost not stand to meet him face to face.” But the Sheriff, bowing along his horse’s back, made no answer but only spurred the faster.⁹

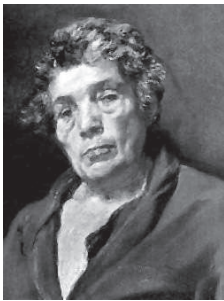
clothyard shaft: long-bow arrow

hither and thither: here and there

oaths: cursing words

9. Howard Pyle, *The Merry Adventures of Robin Hood* (New York: Sterling, 2004), pp. 50–51.

Biographies Meet the Authors



Aesop (c. 620–564 BC)¹

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 he 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 chapter 1 PDF, Lesson to Enjoy—Tale, "The Bear and the Bees.")



Carroll, Lewis (1832–1898)²

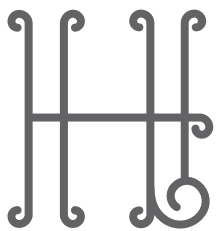
Charles Lutwidge Dodgson, born in England in 1832, was a successful mathematician, university professor, and deacon who used the pen name Lewis Carroll when he published nonsense literature, a kind of writing that combines things that make sense with things that do not.

Carroll's poems "The Walrus and the Carpenter" and "Jabberwocky" are considered superb examples of literary nonsense. While on a picnic one day in 1862, he made up a complex nonsensical tale to entertain his young friend, Alice Liddell, and her sisters. The result is his world-famous *Alice's Adventures in Wonderland*. Carroll stammered when he talked and, playing with the sound of his last name, Dodgson, referred to himself as the Dodo, who appears in the book. Carroll died of pneumonia in 1898, better known for his children's books than for his mathematics. (See chapter 1, Lesson to Enjoy—Poem, "The Lobster Quadrille.")



Conkling, Hilda (1910–1986)³

By the time she was fourteen, Hilda Conkling had published three volumes of poetry. When a child has truly extraordinary talent or ability, she is called a “prodigy,” and Hilda Conkling certainly fits that term. She started composing poems when she was only four. She never wrote a single one down but rather *told* the poems to her mother, who was also a poet and a professor of English. As Hilda spoke them, her mother wrote them down. When her mother read them back, Hilda would notice the slightest change, and she would correct her mother. Otherwise, she did not revise the poems. Amy Lowell—a well-known poet of the 1920s, who wrote the preface for Hilda’s first book, *Poems by a Little Girl*—points out Hilda’s remarkable powers of observation and imagination. Lowell writes about Hilda’s astonishing ability to capture what she observed and imagined in precise words, rhythmic lines, and surprising images. Lowell says about the poems that “the oldest poet in the world could not improve upon them.”^A Strangely, when Hilda Conkling grew up, she stopped publishing poetry. She managed bookstores in Boston and Northampton, Massachusetts, and died in 1986 when she was seventy-six. (See chapter 4, Lesson to Enjoy—Poem, “The Old Bridge.”)



Hill, George (1796–1871)⁴

Born in Connecticut less than twenty years after the Revolutionary War, George Hill was an early American poet. He worked for the American navy and the American State Department, living for a time in the Mediterranean and in Asia Minor. Much of his poetry is either about classic lands, such as ancient Greece, or about nature, such as the amazing oak tree in our selection. The entire poem is called “The Fall of the Oak,” so as you might guess, the noble tree is no longer standing at the end of the poem. While its fall might be a bit sad, the wood of the mighty tree ends up as a mighty warship:

On the stormy wave
He shall float, and brave
The blast and the battle-fire!
Shall spread his white wings to the wind,
And thunder on the deep,
As he thundered when
His bough was green,
On the high and stormy steep!^B

A. Amy Lowell, “Preface,” *Poems by a Little Girl* (New York: Frederick A Stokes Co., 1920), xiii.

B. George Hill, “The Fall of the Oak,” *The Knickerbocker: Or, New-York Monthly Magazine*, volume 17, 1841, p. 71. Available at: <https://books.google.com/books?id=87QRAAAAYAAJ>.

George Hill combined his keen observation of nature with his experience on the sea to describe with exciting details an impressively big tree. (See chapter 5, Lesson to Enjoy—Poem, “The Oak.”)

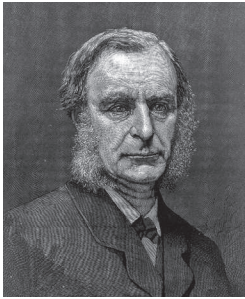


Image courtesy of <http://wellcomeimages.org>, CC BY 4.0, <https://commons.wikimedia.org/w/index.php?curid=35955721>.

Kingsley, Charles (1819–1875)⁵

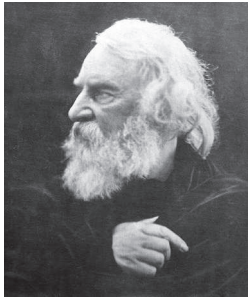
The word *prolific* means “producing in large quantities.” Charles Kingsley was a prolific writer. He produced huge quantities of writing—poems, novels, essays, sermons, political texts, and historical works. He was also an Anglican priest, a scientist, a social reformer, and tutor to the future king of England, Edward VII. Queen Victoria was so impressed by Kingsley that she appointed him her chaplain. Yet for all of that varied productivity during the Victorian age in England, today he is remembered most for his children’s book *Water-Babies*. It is considered a rather strange hodgepodge of fantasy and social criticism. It tells the story of a boy chimney sweep who transforms into a water-baby and escapes the wretched conditions of industrialized London. At the same time, the book criticizes all sorts of social evils that were created, according to Kingsley, by modern scientists, doctors, teachers, lawyers, architects, and even the designers of women’s clothing. Despite the breadth of Kingsley’s complaints against society, generations of children who have loved the book seem to notice only the wonderful, redemptive underwater adventure of Tom, the former chimney sweep. (See chapter 3, Ideas to Understand and Literary Appendix, *The Water-Babies, A Fairy Tale for a Land-Baby*.)



Lamb, Charles (1775–1834) and Mary Ann (1764–1847)⁶

You may be surprised to learn that Mary Ann Lamb, who wrote many gentle poems for children, suffered from such severe mental illness that once, during an irrational fit, she was responsible for someone’s death. It seems that Charles Lamb was a very good brother to his sister Mary Ann, who was in and out of asylums for much of her adult life. In the late eighteenth and early nineteenth centuries, the treatment for mental illness was less advanced and less compassionate than it is now. Charles took care of Mary Ann, protected her, and collaborated with her on a number of books. Together they coped with personal tragedy, and together they enjoyed literary success. In addition to poetry and essays, they wrote popular children’s versions of Shakespeare’s plays and the ancient Greek epic the *Odyssey*. Because of Mary Ann’s illness and the unwanted attention it might have brought them, publishers often omitted Mary Ann’s name and gave credit only to Charles. But in his letters, Charles recognized her brilliance and her contributions not only to their work but also to his well-being. He said he depended upon her as much as she did him. Some

modern literary historians think that Mary Ann actually authored most of the siblings' collaborations. (See chapter 2, Ideas to Understand and Literary Appendix, "Crumbs to the Birds.")



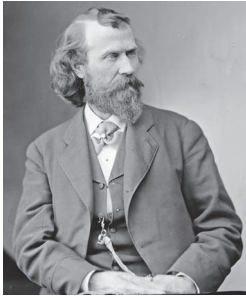
Longfellow, Henry Wadsworth (1807–1882)⁷

Henry Wadsworth Longfellow was not only hugely popular in his own lifetime, but also one of the best beloved American writers of all time. He was born when the United States was young and American writers had not yet developed a distinctly American literature like that of other centuries-old cultures. For example, Greece had the epic (a long narrative poem telling of heroic deeds in the face of terrible troubles), a poetic form dating back to Homer's *Iliad* and *Odyssey*. One of Longfellow's original contributions was to take that ancient epic form and use it to tell stories about the people who formed America—the French Acadians in *Evangeline*, the Ojibwe Indians in *The Song of Hiawatha*, the Plymouth Puritans in *The Courtship of Miles Standish*, and the American Revolutionaries in *Paul Revere's Ride*. Published in the decades just before the Civil War, these poems offered America its own mythology and a sense of national identity that blended the heroic with everyday values of loyalty and love. These were the values that Longfellow lived himself. He was known as a gentle, humane man of faith who was deeply devoted to his family. Longfellow suffered a terrible tragedy when his wife died from injuries sustained during a fire. As he attempted to save her, his own face was burned. Ever after, he wore a long white beard to cover the scars, as seen in the most familiar photographs of him. He died at the age of seventy-five, more than twenty years after the fire. He was much revered by readers around the world. (See chapter 1, Ideas to Understand and Literary Appendix, "The Tide Rises"; chapter 6, Lesson to Enjoy—Poem, "The Rainy Day.")

Lyle, Winfield (dates unknown)

LOver the course of three months in 1889, the magazine *Good Housekeeping* published three separate poems written by Winfield Lyle: in February, "The Old Iron Scuttle" about a bucket called a scuttle used to carry coal for the stove; in July, "Theory and Practice" about Isaac Newton's ingenious invention for his two cats; and in September, "Days of the Week," which we include in our book, about the origins of the names of the days of the week. Other details of Lyle's life are a mystery to us, such as when he was born, where he lived, or when he died. However, we can make some guesses about his life based on the three poems. "The Old Iron Scuttle" suggests that as a child he lived in humble conditions but as an adult he had enough means to employ a servant. "Theory and Practice" reveals his interest in science, at least in the legend about how the great scientist Newton needlessly

created two separate cat doors, a big one for the mother cat and a little one for her kittens, which ended up following their mother. “Days of the Week” demonstrates his knowledge of mythology and his ability to teach it in a memorable way. We can only imagine what his life was like, but we know he took time to read and to write poetry. Do you think he ever imagined that one of his poems would be published again more than 125 years after it was written? (See chapter 8, Lesson to Enjoy—Poem, “Days of the Week.”)



Miller, Joaquin (1837–1913)⁸

Named Cincinnatus Hiner Miller by his parents, called Nat by his family, Miller took the name Joaquin after a Mexican outlaw he admired. His life story sounds a bit like a Wild West adventure novel. His family moved from Indiana to Oregon, crossing the prairies in a covered wagon. When he was still a child, he ran away to become a prospector during the California gold rush. Unfortunately, he got seriously ill from his own cooking and, according to one story, seriously wounded in a battle with Native Americans. He lived among a tribe called the Diggers and married a young native woman. Hunted for being a horse thief, he was captured after a dramatic chase and jailed, only to escape in the night. Ultimately, he returned to Oregon, where he received an education, becoming at various times a lawyer, a judge, and an editor. When he turned to writing poetry, no one in America took him very seriously, so he packed up his cowboy hat and went to England, where the people came to hear him read his work and see him dressed in full Western costume. His *Songs of the Sierras* brought to life America’s West, which to the English was an exotic land full of strange sights and heroic characters. His poetry celebrates the breathtaking beauty of the West and the value of freedom at the heart of American identity. (See chapter 3, Lesson to Enjoy—Poem, “Crossing the Plains.”)



Pierce, Grace Adele (1858–1923)⁹

The list of works authored by Grace Adele Pierce includes a wide variety of literary forms. She wrote volumes of poetry, such as *Come Unto Me* and *The Silver Cord and the Golden Bowl*. She wrote adaptations of the classics for children, such as *The Red Cross Knight and the Legend of Britomart (the Lady Knight)*. She wrote a textbook used in Massachusetts schools in the early 1900s, called *Child Study of the Classics*. She wrote numerous essays and articles for magazines and journals as well. She even wrote the screenplays for five movies during the era of silent films, most notably *Judith of Bethulia*, based on a Bible story. It was both her personality and her faith that unified all these different types of writing. As one of her early fans put it, “The tenderness of a warm, loving, earnest spirit, deeply imbued with

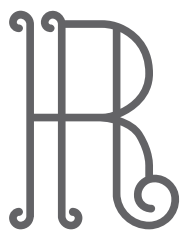
religious devotion, breathes through her writings.”^c Born in New York in 1858, she began writing at a young age and continued writing for her whole life, shaping her richly varied literary career. She was living in Santa Barbara, California, when she died in 1923 at the age of sixty-five. (See chapter 7, PDF, Lesson to Enjoy—Poem, “The First Snowfall.”)



Pyle, Howard (1853–1911)¹⁰

Pyle was born in Delaware and lived most of his life in Philadelphia and New York City. This American writer, illustrator, and professor of art excelled at transforming medieval English folklore into the characters and images popular today. Our ideas of both King Arthur and Robin Hood depend on Howard Pyle’s imaginative retelling of the old stories.

When he worked on a project, Pyle did a thorough job. For his best-known book—*The Merry Adventures of Robin Hood*—he researched the details of the setting, the clothes, and the language of medieval England. He constructed a writing style to simulate Middle English, an early form of our language, without actually using Middle English. He illustrated each of the tales himself, creating the image of Robin Hood and the merry men—with tights and tunics and pointed hats—that is now the most familiar. He even developed a unique style of lettering for the illustrations and chapter openings. In short, he threw himself entirely into the work. When he taught students how to draw, he insisted that they compose stories to go along with their illustrations, advising them to put themselves into the drawings. His art classes included forays into the countryside simply to go hunting, hiking, and bike riding—all part of the creative process for Pyle. Although he considered himself a mediocre student as a young man, his legacy through his own students and books is a lasting influence on both fiction and illustration in America. (See chapter 8, Ideas to Understand and Literary Appendix, *The Merry Adventures of Robin Hood*.)

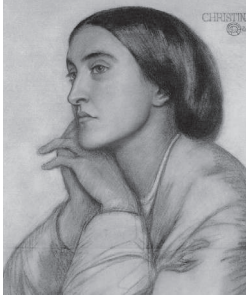


Reeves, James (1909–1978)¹¹

His parents named him John Morris when he was born in London in 1909, but Reeves later changed his name to James. While he had a successful career as an editor and writer of poetry and prose for adults, his greatest mark in the literary world is his poetry and prose for children. Reeves even wrote a book called *How to Write Poetry for Children*. He thought that there was too much sweetness and not enough substance in children’s literature, so he strove to write serious poetry about subjects that would appeal to children. That aim did not exclude humor and nonsense because he knew full well that nonsense can be

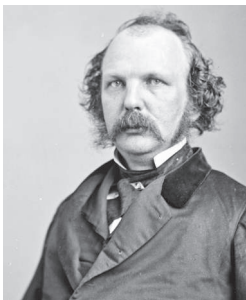
C. Charles Wells Moulton, ed. “Grace Adele Pierce,” *The Magazine of Poetry and Literary Review* (Buffalo, NY) 2 (1890), p. 91. Accessed June 20, 2016. Available at: <https://books.google.com/books?id=kT1XAAAAMAAJ&pg=PA91&dq=Grace+Adele+Pierce&hl=en&sa=X&ved=0ahUKewjdyL7Z47fNAhUFziYKHQcqDOMQ6AEIPTAE#v=onepage&q=Grace%20Adele%20Pierce&f=false>

quite thoughtful—and fun besides. One of his collections, *Prefabulous Animiles*, is full of nonsense verse. Reeves also adapted for modern children traditional folktales, such as the Grimm brothers' fairy tales, and he wrote original stories too. One fantasy book perfect for children in grades 4 through 6, called *The Strange Light*, is about a girl named Christina who winds up in a land of characters who are waiting for authors to put them into books. If you want to read it, you might need a librarian's help in finding it because it is out of print, but treasure hunting for a book can be its own adventure. (See chapter 2, PDF, Lesson to Enjoy—Poem, “Slowly.”)



Rossetti, Christina (1830–1894)¹²

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 light-hearted, 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, she considered spiritual beauty, rather than physical beauty, most 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, Ideas to Understand and Literary Appendix, “What is Pink?”)



Saxe, John Godfrey (1816–1887)¹³

A humorist is someone who writes funny things. A satirist is a humorist who writes things that ridicule or make fun of human foolishness and vice. John Godfrey Saxe was a very popular satirist in his day. He grew up in a strict and proper family, and for much of his life he engaged in strict and proper pursuits. Saxe was a practicing lawyer, a superintendent of schools, a state's attorney, and an owner-editor of a newspaper at various times. He even ran for governor of Vermont. He was married and had six children. That was all well and good, but once he amassed some savings, he decided to follow his heart and devoted himself to writing and to lecturing. It was his witty satire that made his reputation. Perhaps his most popular poem was “The Blind Men and the Elephant,” which was based on a parable from India that most Americans had not previously heard. Saxe

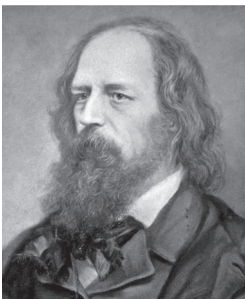
was quite tall with long, flowing black hair and a beard, and you may be able to imagine him on stage delivering the poem as his audience’s chuckles turn into laughter. While he projected a witty persona in public, he loved enjoying quiet time at home with his family. He lived most of his life in Vermont and New York and survived almost all of his loved ones. He died in seclusion in 1887 at the age of seventy-one. (See chapter 4, Ideas to Understand and Literary Appendix, “The Blind Men and the Elephant.”)



Taylor, Bayard (1825–1878)¹⁴

When he was a child and a teenager in Pennsylvania, Bayard Taylor was restless and bored. His family lived a quiet, strictly ordered, rural life, and he yearned to roam. That wanderlust remained with him his whole life and ultimately made him a very successful travel writer and poet.

At the age of seventeen, he left home to be a printer’s apprentice and published his first volume of poetry. Before he turned twenty, he arranged with the editors of two journals, *The Saturday Evening Post* and the *United States Gazette*, to fund his travel around Europe if he sent back letters for them to publish. This was the adventure for which he longed. The letters, edited and collected as a best-selling book called *Views Afoot*, were appealing because of the personality he projected in them, which was, as one literary historian describes it, “a penniless, well-behaved undergraduate, excitedly alive to all he saw.”^d Later, Taylor would sail around the world as a master’s mate in the United States Navy, publishing the story of these travels in three different books and basing numerous lectures on them. During the Civil War, he was both a war correspondent and a diplomat to Russia. His readers and audiences were awed by his incredible journeys. He died in Germany in 1878, somewhat exhausted not only by all those trips but also by the amount of writing he had to do to fund his adventures. (See chapter 7, Ideas to Understand and Literary Appendix, “Wind and Sea.”)



Tennyson, Alfred, Lord (1809–1892)¹⁵

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

D. *Dictionary of American Biography*, s.v. “Bayard Taylor” (New York: Charles Scribner’s Sons, 1936), Web, accessed June 21, 2016.

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 1, Ideas to Understand and Literary Appendix, "The Charge of the Light Brigade.")



Travers, P.L. (1899–1996)¹⁶

Once during an interview, Pamela Lyndon Travers (penname for Helen Lyndon Goff) declared, "I don't know why Mary Poppins is thought of as a children's book. . . . Indeed, I don't think there are such things. There are simply books and some of them children read."^E Never in her life did P.L. Travers bother about distinctions between adulthood and childhood.

She always found the world of children appealing, and she paid close attention to it. Born and raised in Australia, she was steeped in the Scottish and Irish tales of her parents and grew up having a rich fantasy life. One biographer reports that she imagined herself as a hen, and her family would say, "She can't come in, she's laying."^F When she grew up, she lived in Ireland and England, making friends with famous writers, such as William Butler Yeats, and immersing herself in the ancient Celtic myths and culture that so interested them. In addition to the Mary Poppins books, Travers published many travel, fantasy, and mythological works. The 1964 Walt Disney musical version of *Mary Poppins* brought Travers wealth, though she was reluctant to release the book to Disney and insisted on being involved in the film adaptation. The characters were real for her, based as they were on people from her childhood, most notably her father who was the model for Mr. Banks and her aunt on whom the formidable and magical Mary Poppins is based. For Travers, children's literature was real literature, to be crafted carefully, taken seriously, and enjoyed immensely. (See chapter 5, Ideas to Understand and Literary Appendix, *Mary Poppins*.)

E. *Contemporary Authors Online*, s.v. "P.L. Travers" (Detroit: Gale, 2004), Web, accessed June 21, 2016.

F. *Encyclopedia of World Biography*, vol. 27, s.v. "P.L. Travers" (Detroit: Gale, 2007), Web, accessed June 21, 2016.

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Glossary of Terms

	Level & Book	Chapter
A		
Abbreviation: An abbreviation is a short form of a word or title. It begins with a capital letter and ends with a period.	2A	4
Adjectival Element: A word (or a group of words) that modifies nouns or pronouns.	1A 2A	5 3/6
Adjectival Prepositional Phrase: A group of words that includes a preposition followed by a noun or pronoun (<i>see</i> object of the preposition), and any words that modify the object of the preposition. The entire phrase is an adjective and modifies nouns or pronouns, answering the questions <i>how many</i> , <i>whose</i> , <i>which one</i> , or <i>what kind</i> .	1B	3
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</i> , <i>whose</i> , <i>which one</i> , or <i>what kind</i> . It modifies a noun or pronoun.	1A 2A	5 3
Adverb: An adverb is a part of speech. It modifies a verb, an adjective, or an adverb. It answers the questions <i>how</i> , <i>when</i> , or <i>where</i> .	1A 2A	4 2
Adverbial Element: A word (or a group of words) that modifies verbs, adjectives, and adverbs.	1A 2A	4 2
Adverbial Prepositional Phrase: A group of words that includes a preposition followed by a noun or pronoun (<i>see</i> object of the preposition), and any words that modify the object of the preposition. The entire phrase is an adverb usually modifying a verb, answering the questions <i>when</i> , <i>where</i> , or <i>how</i> .	1B	3

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.	1A	7
Antonym: Antonyms are words that have the opposite meaning. For example, <i>night</i> and <i>day</i> are antonyms.	1B	6
Articles: The adjectives <i>the</i> , <i>a</i> (or <i>an</i>)	2A	3
Auxiliary Verb: <i>See</i> helping verb.	1A 2A	3 4

B

Be Verbs: Forms of the verb <i>be</i> : <i>am</i> , <i>is</i> , <i>are</i> , <i>was</i> , <i>were</i> , <i>be</i> , <i>being</i> , <i>been</i> . They express a state of being when they behave like linking verbs.	2A	5
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C

Case: A grammatical term that describes a special function of a noun. A noun's case shows its relationship to other words in a sentence. <i>See also</i> subjective case, nominative case, and possessive case.	1A	7
Clause: A clause is a group of words containing a subject and a predicate.	1A	4
Common Noun: A noun that names any person, place, thing or idea. <i>See also</i> noun; proper noun.	1B 2A	3 4
Complete Predicate: One of the principal elements in a sentence. It tells something about the subject, such as what it is doing or being. It consists of the verb or verb phrase and all the words that accompany it, such as modifiers and subject complements. <i>See also</i> modifier, simple predicate, subject complement, verb, verb phrase.	2A	1
Compound Direct Object: Two or more direct objects that are joined with a conjunction and that together function as a single direct object for a transitive verb.	1B	7

Compound Noun: A noun made up of two or more words combined together as one. Usually they are united into a single word or joined with a hyphen, but sometimes they remain as separate words. (Also known as a compound word.)	2A	5
Compound Subject: Two or more subjects that are joined with a conjunction and that together function as a single subject in the sentence.	1B	5
Compound Verb: Two or more verbs that are joined with a conjunction and that together function as a single verb for a single subject.	1B	6
Conjunction: A part of speech that joins words, phrases, or clauses. Conjunctions indicate the relation between the elements that they join.	1A/1B 2A	1/5 8
Consonant: A letter of the alphabet that represents a constricted speech sound. The indefinite article <i>a</i> is used before words beginning with consonants, which are <i>b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, w, x, y,</i> and <i>z</i> .	1A 2A	5 3
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> .	1A	8

D

Declarative Sentence: One of the four kinds of sentences. It makes a statement and ends with a period.	1A 2A	1 1
Definite Article: The adjective <i>the</i> . It identifies a particular noun and is placed before nouns or the adjectives that modify them.	1A 2A	5 3
Definitive Adjective: A type of adjective that asks the questions <i>how many</i> (e.g., two; a, an), <i>whose</i> (Eden's), and <i>which one</i> (e.g. that; the). A definitive adjective limits or defines the noun it modifies. <i>See also</i> descriptive adjective.	2A	3
Descriptive Adjective: A type of adjective that asks the question <i>what kind</i> (e.g., yellow). It describes a quality of the noun it modifies. <i>See also</i> definitive adjective.	2A	3
Diagram: A visual representation or drawing of a sentence depicting the function of each word and its relationship to the other parts of the sentence.	2A	1

Direct Object: A direct object is an objective element that tells what the subject is acting on. It is 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> .	1A	6
	2A	4

E

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.	1A	1
	2A	1
Exclamatory Sentence: One of the four kinds of sentences. It expresses strong feeling and ends with an exclamation point.	1A	1
	2A	1

F

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.	1A	7
Fragment: A group of words that is not a complete sentence because it lacks a subject, a predicate, or both.	1B	4

G

Gender: A grammatical category or classification into which nouns and pronouns can be sorted—namely <i>male</i> , <i>female</i> , or <i>neuter</i> . For example: a <i>king</i> is masculine (<i>he</i> is a male); a <i>queen</i> is feminine (<i>she</i> is a female); or a <i>throne</i> is neuter (<i>it</i> is neither masculine nor feminine).	1B	2

H

Helping Verb: A verb that 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</i> , <i>is</i> , <i>are</i> , <i>was</i> , <i>were</i> , <i>be</i> , <i>being</i> , <i>been</i> , <i>have</i> , <i>has</i> , <i>had</i> , <i>do</i> , <i>did</i> , <i>does</i> , <i>may</i> , <i>might</i> , <i>must</i> , <i>should</i> , <i>would</i> , <i>could</i> , <i>shall</i> , <i>will</i> , <i>can</i> .	1A	3
	2A	1/4

Homonym: Homonyms are words that sound the same but have different meanings and sometimes spelling. For example, <i>bark</i> , meaning the sound a dog makes, and <i>bark</i> , meaning the outer covering of a tree, are homonyms.	1B	6
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I

Imperative Sentence: One of the four kinds of sentences. It gives a command and ends with a period or exclamation point.	1A 2A	1 1
Implied Subject: A subject that does not appear in the sentence but is indirectly expressed or suggested. <i>See also</i> subject.	1A 2A	1 1
Indefinite Article: The adjective <i>a</i> or <i>an</i> . It is placed before non-specific 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.	1A 2A	5 3
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.	1A	1
Interrogative Sentence: One of the four kinds of sentences. It asks a question and ends with a question mark.	1A 2A	1 1
Intransitive Verb: A verb that does not take an objective element or join the subject to the predicate.	1A 2A	6 4
Introductory Prepositional Phrase: An adverbial prepositional phrase that is located at the beginning of a sentence and modifies the verb.	1B	4

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.	1A 2A	3 4/5/6
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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.	1A 2A	4 2/3
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N

Neuter: The gender of a pronoun that is neither male nor female. The pronoun <i>it</i> is neuter, and sometimes the pronouns <i>they</i> and <i>them</i> can be neuter.	1B	2
Nominative Case: The grammatical term indicating that a noun or pronoun is the subject in a sentence or a clause rather than its object. <i>See</i> subjective case.	1A 2A	7 8
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 may be singular or plural.	1A 2A	2 1
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.	1A	3

O

Objective Case: The grammatical term indicating that a noun or pronoun is the object in a sentence, phrase, or clause rather than its subject.	2A	8
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.	1A 2A	6 4
Object of the Preposition: The noun or pronoun after the preposition. It is joined by the preposition to another word in the sentence in a modifying relationship.	1B	1
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>).	1A	7
Order of Analysis: The order in which sentences are analyzed: phrases, clauses, principal elements, and modifiers.	1B	3
Ordinal Adjective: A word that denotes what place an object is in an order, such as <i>first, second, third, or fourth</i> .	1A 2A	5 3

Oxford Comma: The last comma before the conjunction in a series of words, phrases, or subordinate clauses. It should not be omitted. It is called the Oxford comma after the Oxford University Press, which insists on including such commas in its publications. <i>See</i> serial comma.	2A	8
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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).	1A	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.	1A	7
Personification: A poetic figure of speech in which human qualities are given to animals or nonhuman things.	2A	7
Phrase: A group of words behaving like one part of speech. A phrase does not contain a subject and a predicate.	1A	3
Plural: A grammatical category for nouns, pronouns, and verbs that refer to more than one thing.	1A	3
Predicate: One of the principal elements in a sentence. It tells something about the subject like what it is doing or being.	1A 2A	2 1/4/5/6/7
Possessive Case: The grammatical term indicating that a noun or pronoun possesses something.	2A	8
Possessive Noun: A noun that shows ownership and behaves like an adjective. Possessive nouns modify other nouns. They use an apostrophe and may use the letter <i>s</i> .	2A	8
Predicate Adjective: An adjective that follows a linking verb in a sentence and that describes a quality of the subject. <i>See also</i> subject complement.	2A	6/7
Predicate Nominative: A noun or pronoun that follows a linking verb in a sentence and that renames the subject. <i>See also</i> subject complement.	2A	5/7
Predicate Verb: An action verb showing what the subject does. If it is a transitive verb, it takes a direct object. If it is an intransitive verb, it does not.	1A 2A	3 4/7

Preposition: A preposition is a part of speech used to show the relationship between certain words in a sentence. It is a word that joins its object, which is the noun or pronoun that follows it, to another word in a sentence, which can be a noun, pronoun, verb, adverb, or adjective. <i>WOL Level 1</i> focuses on prepositions that connect a noun or pronoun to a verb, showing a relationship of location (<i>where</i>), time (<i>when</i>), or manner (<i>how</i>). Some of the most common prepositions are aboard, about, above, across, after, against, along, among, around, before, behind, below, beneath, beside, between, beyond, at, by, down, during, except, for, from, inside, in, into, near, of, off, on, out, outside, over, past, since, through, throughout, to, toward, under, up, until, upon, with, within, without, underneath.	1B	3
Prepositional Phrase: A group of words including a preposition, an object of the preposition, and any words that modify that object. All these words together behave as a single part of speech, either an adverb or an adjective.	1B	3
Principal Clause: A group of words containing a subject and a predicate and is able to stand independently as a sentence.	1A	4
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.	1A 2A	2 1
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.	1A 2A	7 1
Proper Adjective: A proper noun that is used as an adjective, sometimes with a slight change to its ending: e.g., <i>American, English, Victorian</i> .	2A	6
Proper Noun: A noun that refers to a particular person, place, thing, or idea. It begins with a capital letter. <i>See also</i> common noun; noun.	1B 2A	3 4
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.	1A	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.	1A 2A	1 1
Serial Comma: The last comma before the conjunction in a series of words, phrases, or subordinate clauses. It should not be omitted. <i>See</i> Oxford comma.	2A	8
Simple Predicate: The verb or verb phrase in a sentence.	1A 2A	3 1, 4
Singular: A grammatical category for nouns, pronouns, and verbs that refer to only one thing.	1A	3
Stanza: A group of lines in a poem.	1A 2A	3 multiple
Subject: One of the principal elements in a sentence. It is a noun or pronoun and is what the sentence is about.	1A 2A	1 1
Subject Complement: Either a predicate nominative or a predicate adjective that is joined to the subject by a linking verb and that completes the subject by renaming it or by modifying it. <i>See also</i> predicate nominative; predicate adjective; subject.	2A	5/6
Subjective Case: The grammatical term indicating that a noun or pronoun is the subject in a sentence or a clause rather than its object. <i>See</i> nominative case.	2A	8
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>).	1A	7
Subject-Verb Agreement: A correct sentence structure in which the subject and verb agree in person (first, second, or third person) and number (singular or plural).	1B	2
Subordinate Element: A word (or a group of words) that changes or limits the meaning of the principal elements. Also known as modifiers.	1A 2A	4 2
Suffix: A letter or letters added to the end of a word to change its meaning.	2A	2
Synonym: Synonyms are words that mean almost the same thing. For example, <i>happy</i> and <i>glad</i> are synonyms.	1B	6

Syntax: Word order. It is the way in which words are combined to form phrases, clauses, or sentences.	1A	2
	2A	1

T

Tense: A form of a verb that is used to show time or when an action occurs, as in past, present, and future.	1A	3
	2A	4

Third Person: A grammatical category for pronouns used by the speaker to refer to anyone or anything being spoken <i>about</i> 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.	1A	7
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Transitive Verb: A verb that takes an objective element (i.e., a direct object). It transitions from the subject to the direct object.	1A	6
	2A	4

V

Verb: A part of speech that shows action or a state of being.	1A	3
	2A	1

Verb Phrase: A helping verb together with either an action verb or a linking verb.	1A	3
	2A	1/5

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> .	1A	5
	2A	3

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*).

Noun (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.*)

Verb and Helping Verb (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.

Adverb (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?*

Adjective (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*).

Antecedent (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.

Object Pronouns (1–15)

Object pronouns are in the objective case.

Me, you, him, her, it, us, you, them

Me, you, him, her, it, us, you, them.

Object pronouns are in the objective case.

Me, you, him, her, it, us, you, them

Me, you, him, her, it, us, you, them

Me, you, him, her, it, us, you, them.

Preposition (1–16)

A preposition (*a preposition*)
is a part of speech (*is a part of speech*)
used to show the relationship
between certain words in a sentence (*in a sentence*). (*Repeat.*)

List of Prepositions (1–17)

Aboard, about, above, across, after, against, along, among, around
Preposition Words
Before, behind, below, beneath, beside, between, beyond, at, by
Preposition Words
Down, during, except, for, from, inside, in, into, near
Preposition Words
Of, off, on, out, outside, over, past, since, through
Preposition Words
Throughout, to, toward,
Under, up, until,
Upon, with, within,
Without, underneath
Preposition Words
Preposition Words
Preposition Words!

Phrase (1–18)

A phrase is a group of words
behaving like one part of speech
not containing a subject or a predicate. (*Repeat.*)

Object of the Preposition (1–19)

The object of the preposition
The object of the preposition
is the noun or pronoun
after the preposition. (*Repeat.*)

Conjunction (1–20)

A conjunction is a part of speech.
It joins elements of the same rank or name.
When two or more words are joined this way,
they're called compounds. (*Repeat.*)

Synonyms, Antonyms, and Homonyms (1–21)

Synonyms, antonyms, and homonyms
Synonyms are words that mean almost the same thing.
Antonyms are words that have the opposite meaning.
Homonyms are words that sound the same, but have different meaning and
sometimes spelling—words that sound the same, but do not mean the
same thing.

Synonyms, antonyms, and homonyms

Synonyms: little and small

Antonyms: short and tall

Homonyms: threw the ball, walk through the mall

Synonyms, antonyms, and homonyms

Synonyms, antonyms, and homonyms.

Folktale (2–1)

A folktale is a simple tale written in a certain way,
with characters, a setting,
a problem, a goal,
events, and a resolution.

These tales of peasant life
shape morals and poke fun
at everyday occurrences.

They're orally passed on.

Be Verbs (2–2)

Be Verbs express a state of being
when they behave like linking verbs:
am, is, are, was, were, be, being, been.

Predicate Nominative and Predicate Adjective (2–3)

A predicate nominative and predicate adjective are the subject complements.

They are complements that usually follow the linking verb in a sentence.

A predicate nominative is a noun or pronoun that renames the subject.

A predicate adjective is an adjective that describes a quality of the subject.

Possessive Nouns (2–4)

Possessive nouns show ownerships.

They're nouns that behave like adjectives.

They modify other nouns.

They use an apostrophe and may use the letter *s*.

The Five Rules of Commas (2–5)

Commas in a Series:

Use commas to separate items written in a series that includes words, phrases, and subordinate clauses.

Separating Adjectives:

Use a comma to separate two or more adjectives; use *the* and test to see if a comma is needed.

Comma Conjunction:

Use a comma before coordinate conjunctions (for, and, nor, but, or, yet, so) in a compound sentence.

Non-Essential Elements:

Use commas to enclose non-essential phrases or clauses that are not essential to the sentence.

Inverted Elements:

Use a comma after a phrase or a subordinate clause that is at the beginning of a sentence; a comma must be used.

Why study Latin?

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- Professions steeped in Latin vocabulary: Law, medicine, science, music, art, philosophy, and theology derive many of their terms and phrases from Latin.
- Romance languages: Spanish, French, Italian, Portuguese, and Romanian are all forms of Latin.
- Educational virtues: The study of Latin requires concentration, analysis, and puzzle solving that develop a student as a student. It also helps gifted students to slow down and attend!
- English vocabulary: 50% of all English words and 90% of all polysyllabic words come from Latin.
- English grammar: Latin grammar is ideal for shedding light on the way all languages work.
- Writing/reading: An increased vocabulary and understanding of grammar enable students to write and read with greater ease and clarity.
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