

/ TO / BOOK:

THEME:

When you give a definition to be learned by heart, recite it as a class several times every day, and be sure the children know that they are to study and learn the same definition as homework. (It should be written for them in an assignment notebook.) Each child may recite the definition on a given day, for a grade.

Adjust the length of the dictation to the abilities of the class. To begin the year, you may want to write all or part of a dictation on the board, for children to copy. The texts on this page are chosen from possible class reading; the texts on the facing page are selected from a variety of sources, arranged according to a weekly, universal theme, following the natural flow of the children's life.

Children should write in class one composition or "retelling the story" per week, or else write one week, correct the next. At first, compositions should be only a few lines long, a small paragraph forming a complete answer.

GRAMMAR LESSON

INTRODUCTION: WORDS AND SYLLABLES

Discuss words and syllables. **Definitions to discuss or learn by heart:**
A syllable is a part of a word. It is a letter or a group of letters in which one vowel sound is heard. A word is a syllable or a combination of syllables used in the expression of thought.

PHONICS LESSON

Weekly lesson: Review the alphabet: names, symbols and sounds. Review the division into vowels and consonants.

Dictation lesson: Review any phonograms from the dictation which may pose a problem.

DICTATION

EXPLAINED DICTATION

The ox-cart man packed a bag of wool he sheared from the sheep in April.

The Ox-Cart Man, Donald Hall

He packed a barrel of apples, honey and honeycombs, turnips and cabbages, and a wooden box of maple sugar from the maples they tapped in March.

DICTATION TEST

He packed linen made from flax they grew.

POEM

"School Bell" by Eleanor Farjeon

COMPOSITION TOPIC

In October, the ox-cart man and his family filled his cart with everything they made or grew all year long.

Tell about something your family makes or grows.

Suggested Theme: Returning to School

Betsy took hold of Mother's hand, and they started on the long walk to school. As they drew near the school, they saw many children. Betsy wondered if all these little children were as excited as she was.

Carolyn Haywood

The teacher passed books around to all of them. Rufus opened his. He liked the smell of the shiny printed pages. He liked the pictures, too. But would he ever be able to read those words?

Eleanor Estes

At the end of the bench lay a blue bookbag. It was Bonnie's and it was new. Mother had made it for her. It had a plain B stitched in red in the corner. Mother made it because starting school was special.

Rebecca Caudill.

Retell the Story:

Every weekday morning Olaf and Ane went down the zigzag road to school. It was scarcely light when they left the farmhouse with their bookbags on their backs. In a few minutes they were in the classroom. The lessons began. There were writing and reading lessons, math and grammar. There were nature lessons and music lessons. How those school hours flew!

Virginia Olcott

Related stories to read aloud: *Little School House in the Woods*, by Rebecca Caudill, Ch. 1
Angel of the Schools, by Raissa Maritain, Ch. 2: School

Helpful Hints:

Talk about words and what they represent. Explain that words are symbols we use for ideas and things and actions. They allow us to communicate using sounds.

Have the children practice "hearing" the syllables of words in the reading book. Have them place their hand, knuckle side up, under their chins. Say the word slowly - how many times did your chin drop? Write words on the board and point out that not all vowels make a separate syllable (cake, foal).

Rules for teacher use:

1. **Words may be divided between double consonants:** but-ter, kit-ten, hid-den, pep-per, bub-ble, win-ner
2. **A word may be divided between a vowel and a consonant:** ta-ble, a-corn, flick-er, be-gin, ti-ger, la-bel
3. **A word may be divided between two consonants that are not alike:** tur-tle, win-ter, car-go, tad-pole

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

Read the weekly grammar lesson with the children or explain it in your own words. Make sure the children know which page of the grammar book you are explaining, so they can read it themselves later if they like.

The various Exercises between Lessons in the grammar book are optional and are meant above all to help reinforce the grammar concepts. Ideally, use a variety of examples from reading and dictation to illustrate and practice the grammar lesson throughout the week and verify the children's understanding.

The poetry throughout the book may be memorized at any time or simply read aloud. It is not a good idea to analyze the poetry grammatically because it is often too complicated and confuses the children.

GRAMMAR LESSON ~ INTRODUCTION THE SENTENCE

***Classical Grammar 1*, Lesson 1: The Sentence**

Definition by heart: **A sentence is a group of words telling a thought.**

PHONICS LESSON

DICTATION EXPLAINED DICTATION

The ox-cart man sold the wooden box he carried the maple sugar in. Then he sold the bag he carried the potatoes in. Then he sold his ox cart. Then he sold his ox and kissed him good-bye on his nose.

The Ox-Cart Man, Donald Hall

The ox-cart man walked home, past farms and villages, over hills, through valleys, by streams, until he came to his farm, and his son, his daughter, and his wife were waiting for him.

DICTATION TEST

The ox-cart man bought an iron kettle to hang over the fire at home.

POEM

“The Star Spangled Banner,” by Francis Scott Keyes

COMPOSITION TOPIC

The ox-cart man walked home, past farms and villages, over hills, through valleys, by streams.

Tell about a trip you once took with your family.

Suggested Theme: Love of Homeland

The rancho had belonged to Papa's family for more than a hundred years. All those years, Papa's family had cared for the animals and the land. Josefina loved the rancho. It was her home. She believed it was the most beautiful place in all the world.

Valerie Tripp

Below there was a valley. Sarah looked and looked and filled her mind with the beauty of it. It was a beauty that would stay with her all her life.

Alice Dalgliesh

Each country has a special charm for those who live there. We love our country as we love our family. We love them because they are ours.

Composition

"Oh joy! A new school year is beginning." Continue the story.

Related stories to read aloud: *The Story of the Star Spangled Banner*

Helpful Hints:

Help the children understand the difference between a complete thought and a simple group of words, taking examples from the reading book and from spoken language.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

A short definition drill on many different definitions is a good idea at the beginning of grammar class, as the year progresses and the children learn more definitions.

GRAMMAR LESSON ~ NOUNS

Lesson 2: Nouns.

Definitions by heart: **A noun is a name.**
A noun may name a person, place or thing.

PHONICS LESSON

 DICTATION
 EXPLAINED DICTATION

His daughter took her needle and began stitching, and his son took his knife and started whittling, and they cooked dinner in their new kettle, and afterward everyone ate a wintergreen peppermint candy.
The Ox-Cart Man, Donald Hall

In March the family tapped the sugar maple trees and boiled the sap down, and in April they sheared the sheep, spun yarn, and wove and knitted.

DICTATION TEST

That night, the ox-cart man sat in front of his fire stitching new harness for the young ox in the barn.

POEM

“Father’s Coming” by Mary Howitt (“The Clock Is on the Stroke of Six”)

COMPOSITION TOPIC

His daughter embroidered linen all winter and his son carved Indian brooms from birch all winter.

What would you like to learn to make with your hands?

Suggested Theme: Father

"Daddy is coming home!" The clock was saying it and the teakettle. The wind was whispering it down the chimney. The shining floors smiled it, the lamps beamed it, and if you listened to the beats of your heart they were saying it, too.

Hilda van Stockum

The best time of all was at night. After supper Pa brought his traps in from the shed to grease them by the fire. While he did this, Pa told Laura and Mary little jokes and stories, and afterwards he would play his fiddle.

Laura Ingalls Wilder

Father said that he could not be in a better mood for telling a tale. He filled his pipe, and Brigid put more wood on the fire. Let the wind howl outside; they were going to have a grand time, for Father was the best story-teller around.

Hilda van Stockum

Carolina watched her father's firm yet gentle hands as he milked Bossie. She watched the streams of milk that went into the pail, and listened to what her father had to say to her. This was always their best time together, and many a story had he told his little daughter in the length of time it took to fill the pail with milk.

Elizabeth Yates

Josefina turned and saw Papa. He was so tall, she had to lift her chin to look at his face. Papa's eyebrows were so thick, he looked fierce until you saw the kindness in his eyes. Josefina and her sisters were respectful and rather shy of Papa.

Valerie Tripp

Composition Topic:

My father is the best father in the world. Let me tell you about him.

Related stories to read aloud: *One Morning in Maine*, by Robert McCloskey

Helpful Hints:

Practice selecting nouns from the reading book, asking children to tell in their own words what the nouns name, and tell whether they name a person, place or thing. You may have children write sentences from the reading book and practice labeling neatly above the nouns. ***This is a good exercise every time a new part of speech is learned.***

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ NOUNS COMMON & PROPER NOUNS

Lesson 3: Common and Proper Nouns.

Definitions by heart: **Two classes of nouns are common and proper.**
A proper noun is the name of a certain person, place or thing.

PHONICS LESSON

DICTATION EXPLAINED DICTATION

In Holland, the land is very low, and the sea is very high. The land is kept safe and dry by high, strong walls called dikes.

The Hole in the Dike, Norma Green

Peter saw a small stream of water trickling through a hole in the dike below. He got off his bike to see what was wrong. There in the big strong dike was a leak!

DICTATION TEST

Peter put his finger in the hole to keep the water from coming through.

POEM

“When Mother Reads Aloud,” Anonymous

COMPOSITION TOPIC

Peter had to use all his strength to keep the water out.

Do you think Peter was frightened? Tell what Peter was thinking.

Suggested Theme: Mother

At home, the kitchen was warm with the smell of fresh-baked bread. The room sparkled with cleanliness. The table now had on a snowy white tablecloth. Mama set two braided loaves of white bread at Papa's place. The children stood around the table watching her. A lovely feeling of peace and contentment seemed to flow from Mama to them.

Sydney Taylor

Mama, with Josefina at her side, had tended the flowers in the back courtyard with great care. She had started them from seeds. It had always seemed a miracle that the small brown seeds could, with water and Mama's care, grow into beautiful, colorful flowers.

Valerie Tripp

The way Mama could peel apples! A few turns of the knife and there the apple was, all skinned! John could not take his eyes from his mother's hands. They had a way of doing things, peeling apples, sprinkling salt and counting pennies.

Eleanor Estes

Topic Compositions: Choose one

1. *"Mama, with Josefina at her side, had tended the flowers in the back courtyard with great care."* Tell us about one activity that you enjoy doing with your mother.

2. *"Children, children, come quickly!" calls Mother.* Why is she calling you?

Related stories to read aloud: *My Mother is the Most Beautiful Woman in the World*, by Becky Reyher

Helpful Hints:

List proper nouns on the board and have the children give a corresponding common noun and vice versa:

proper: Kansas City

common: town

common: boy

proper: Timothy

Over this week and the next, practice identifying common and proper nouns, especially from dictation or reading. Identify them orally, or ask the children to write the sentences and label the proper and common nouns.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ NOUNS COMMON & PROPER NOUNS

Continue Lesson 3.

Definition by heart:

A common noun is the name of any person, place or thing.

PHONICS LESSON

DICTATION EXPLAINED DICTATION

At last, early in the morning, Peter heard a welcome sound. Someone was coming! It was the milk cart rumbling down the road.

The Hole in the Dike, Norma Green

Peter shouted for help. The milkman was surprised to hear someone near that road so early in the morning. The man saw Peter and hurried down to him. Peter showed him the leak and asked the milkman to hurry to the village. The milkman went as fast as he could.

DICTATION TEST

Peter had to stay with his finger in the dike. At last the men from the village came.

POEM

“Come, Little Leaves,” by George Cooper

COMPOSITION TOPIC

The men from the village set to work.

What was their work? Tell about it.

Suggested Theme: Autumn

Early Saturday morning, Michael and his sister went berry picking. The sky was deep blue and the leaves on the trees glowed in rich fall colors. Michael chose the way through the woods. He knew a place for blackberries in the meadow beyond.

Hilda van Stockum

“Honk-honk-honk.” The wild geese were flying south. The big harvest moon had come and gone. Red and gold were the leaves on the maples and oaks, and the wind that blew down from the north was cold.

B. and E. Hader

In the fall of the year the house was almost finished. The house was brown and the trees had put on their finest scarlet and yellow.

Alice Dalgliesh

Topic Compositions

“The wild geese were flying south. Red and gold were the leaves on the maples and oaks, and the wind that blew down from the north was cold as we walked along the path in the woods.”

Continue the story and tell us about a walk with your family on a fine autumn day.

Related stories to read aloud: *What Happens in Autumn*

Helpful Hints:

Continue identifying and labeling a few common and proper nouns after the reading lesson.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ NOUNS

GENDER OF NOUNS AND PARSING OF NOUNS

Lesson 4: Gender of Nouns, with Parsing of Nouns.
 Memorize the parsing order for nouns:
Identify the word as a noun. Tell its class. Tell its gender.

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

One day, Little Sal went with her mother to Blueberry Hill to pick blueberries. Little Sal brought along her small tin pail and her mother brought her large tin pail to put berries in. On the other side of Blueberry Hill, Little Bear came with his mother to eat blueberries.

Blueberries for Sal, Robert McCloskey

Early Saturday morning, Michael and his sister went berry picking. The sky was deep blue and the leaves on the trees glowed in rich fall colors. Michael chose the way through the woods. He knew a place for blackberries in the meadow beyond.

The Cottage at Bantry Bay, Hilda van Stockum

DICTATION TEST

Little Sal and her mother went down Blueberry Hill, picking berries all the way, and drove home with food to can for next winter.

POEM

“The Children’s Hour,” by Henry Wadsworth Longfellow

COMPOSITION TOPIC

Retelling the Story

For the children, Sunday was the best day of the week. Breakfast was merry. They were altogether. Father need not rush off to the fields or John to school. On Sundays and special feast days they took her with them to church, but it was far and she was still small. In the afternoon the family might go visit a neighbor, or a neighbor might come and visit with them. Sunday was a happy, friendly day.

Eloise Lownsbury

Suggested Theme: Family

Laura lay awake a little while, listening to Pa's fiddle. She looked at Pa sitting on the bench by the hearth. She looked at Ma, gently rocking and knitting. She was glad that the cozy house, and Pa and Ma and the firelight were now. They could not be forgotten.

Laura Ingalls Wilder

In the lovely hush of the evening, they once more gathered around the table, the children with their books, Mother with her sewing, and Father with his newspaper. It was quiet except for the sound of Charlotte's voice as she read aloud from her reading book to wide-eyed Gertie.

Sydney Taylor

Anne was so happy, skipping to church, that she had to sing. So all the family sang together. Their gay voices tumbled down the hills.

Eloise Lownsbery

Retell the Story (as on opposite page)

Related stories to read aloud: Excerpts from *The Little House* series by Laura Ingalls Wilder

Helpful Hints:

Use the parsing chart in the book to practice parsing nouns for class and gender, in the notebook during grammar class, and orally for a few minutes after the reading lesson, yet without taking time from reading or making the children think of the reading book as a grammar exercise.

The children may find it difficult to parse nouns on their own.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ ADJECTIVES & ABBREVIATIONS

Lesson 5: Abbreviations, & Lesson 6: Adjectives.

Definition by heart: An adjective is a word used to modify a noun.

Learn parsing order by heart:

Identify the word as an adjective. Tell what class of adjective (*descriptive*). Tell what word or words it describes.

PHONICS LESSON

DICTATION EXPLAINED DICTATION

The city lay in a wide sunny valley in Italy. All around it were mountains covered with pines, oaks, chestnuts, and tall, pointed cypress trees. On the lower hills nestled white farmhouses among olive groves and vineyards. Along the roads, from behind high garden walls peeped the top of villas.

Eloise Lownsbery

The children had long left the woods behind, and now the mountain winds ruffled their hair. Down below, the glen smiled in green and gold, jeweled with glittering lakes. They could see the white houses of their village peeping through the dark green of the woods and beyond, the blue bay shimmered and shone.

The Cottage at Bantry Bay, Hilda van Stockum

DICTATION TEST

The little village sat on the slope of a mountain, with its head in the clouds and its feet in the river. The heart of the village was the church, where Thomas and grandmother went every Sunday.

Kate Seredy

POEM

“Setting the Table,” by Dorothy Aldis

COMPOSITION TOPIC

Below there was a valley. Sarah looked and looked and filled her mind with the beauty of it. It was a beauty that would stay with her all her life.

The Courage of Sarah Noble, Alice Dalgliesh

Tell about the most beautiful place you ever saw.

Suggested Theme: Family Celebrations / Feastdays

It happened that a small cousin of Jonathan's was being christened. So, of course, all the aunts and uncles and older cousins were going to the christening. Afterwards, they thought, it would be fine to have supper in the gray stone farmhouse.

Alice Dalgliesh

The feastday table looked elegant. There was a beautiful cloth on it, and the family's best plates and glasses and silverware. In the center of the table was a red jar with white blossoms in it. Soon music and laughter and happy voices swirled around the table. Friends and neighbors arrived bringing small gifts.

Valerie Tripp

The sky was tinted red at early dawn on St. Joseph's Day. Juan and his friends came early in the morning to greet the swallows. They played games, sang, and danced, and acted little plays of olden days.

Leo Politi

Composition Topic:

"After the christening the family thought it would be fine to have dinner at the gray stone farmhouse."

Imagine the party at Jonathan's house. Tell us about it.

Related stories to read aloud: *Because I Promised*, by Hutchinson

Helpful Hints:

This week and next, practice identifying and parsing adjectives. Be careful only to select descriptive adjectives from the reading text, since the children will not yet have seen adjectives of number or demonstrative adjectives. Use the words "descriptive adjective" so that children will become familiar with the notion, without yet making a distinction.

Explain that adjectives tell us something about nouns that can be perceived by the five senses: Descriptive adjectives tell us how someone or something looks, or feels, or tastes, or smells, or sounds: *a blue sky, a soft blanket, a sour lemon, a sweet rose, a gentle voice*.

If the children have difficulty grasping the concept of adjectives, do some exercises (written or oral) in which adjectives are grouped according to a common factor: Make sentences using adjectives of color, or of size or shape...

Integrate Lesson 39 abbreviations as needed. ***Continue asking children to label the parts of speech, orally (as the teacher writes on the board) or in their notebooks.***

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ ADJECTIVES

Lesson 6: Adjectives continued.

PHONICS LESSON

DICTATION EXPLAINED DICTATION

The peasants' eyes grew round as they watched the soldiers drop the stones into the pot.

Stone Soup, Marcia Brown

The peasants brought their barley from the lofts, they brought their milk from the wells. The soldiers stirred the barley and milk into steaming broth while the peasants stared.

DICTATION TEST

At home, the kitchen was warm with the smell of fresh-baked bread. Mama set two braided loaves of white bread at Papa's place.

Sydney Taylor

POEM

"I Will Go with My Father A-Ploughing," Joseph Campbell

COMPOSITION TOPIC

"Never had there been such a feast. Never had the peasants tasted such soup."

Have you ever had a family feast? Tell about it.

Suggested Theme: Farm / Life in the Country

Josefina always thought the garden looked like a blanket spread on the ground. The neat rows of fruits and vegetables made colorful stripes. In between the rows, the earth was a dark reddish-brown, thanks to the water the girls carried up from the stream each day. A stick fence like a blanket's fringe surrounded the garden to keep hungry animals out.

Valerie Tripp

There was plenty to be done in the house and outside it. Both the cows and the donkey had to be attended to; there was work in the garden and work in the fields. It was Peter's delight to help his mother in the care of the house.

Anne wanted to help with the planting. She liked the small packages of tiny seeds. Some were like specks of pepper. Others were shaped like the eyes of birds. It was always a surprise to see how different each plant looked, after it grew up from its seed.

Anne Pellowski

These were the days when all the family joined Papa and the boys in the fields. Those were the long days, dusted with daisies.

Lauren Ford

Retell the Story:

Long ago and far away in a land across the sea, a swarm of insects swept down upon the countryside and began to lay waste to the farmers' crops. The day was saved, however, when an entirely different set of bugs arrived and gobbled up the unwelcome invaders. The crops were saved! The people then knelt down and thanked Our Lady to whom they had been praying for help. In gratitude they named these tiny orange bugs with black dots "Our Lady's Bugs." And so, in shortened form, they have been called lady bugs to this very day.

Helpful Hints:

Practice parsing a few nouns and descriptive adjectives every day, on the board and in the notebook during grammar or dictation class and orally after the reading lesson. Make sure the children are drawing the lines neatly on the parsing charts and not crowding their charts but leaving plenty of space.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ ARTICLES

Introduce Lesson 7: Articles.

Learn by heart the parsing order for articles:

Identify the word as an article. Tell to what noun the article belongs.

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

It was a small village. Josefina knew everyone in all of the twelve families who lived there. She knew their houses, too, which were built close together and seemed to lean toward each other like old friends. The biggest and most important building in the village was the church.

Meet Josefina, Valerie Tripp

Guilford was a busy little town of stone and brick and timber clinging to the steep sides of the hill. It had three churches and many inns, shops and houses.

Elizabeth Gray

DICTATION TEST

A fire was built on the village square and the pot was set to boil.

Stone Soup, Marcia Brown

POEM

R. L. Stevenson

COMPOSITION TOPIC

Retelling the Story:

Rosa filled two large baskets with oranges and put them on her donkey's back. Then she waved goodbye to her mother and started to the village square. The street was narrow and winding, and the white clay walls of the houses shone brightly in the warm sunshine. When Rosa reached the square it was already filled with people. She walked slowly among the crowd, leading her little donkey and calling, "Oranges for sale."

B. Bailey and Z. Selover

Suggested Theme: Villages / Towns

The little village sat on the slope of a mountain, with its head in the clouds and its feet in the river. The head of the village was the small white house where Thomas lived with his grandmother. The feet of the village were the long green pastures where he watched his grandmother's sheep. The heart of the village was the church, where Thomas and grandmother went every Sunday.

Kate Seredy

(The dictations on the facing page echo the same theme.)

Composition Topic:

Imagine you are going with your mother on a shopping trip to Guilford to buy a birthday present for your father. Tell us about your visit to town.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ VERBS

Lesson 8: Verbs

Definition to learn by heart: **A verb is a word that asserts action or being.**

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

We were still new to the house the day the letter dropped through the slot. I heard it whisper to the floor and ran to pick it up. I peeked through the narrow window in the door.

Emily, Michael Bedard

Even before I was old enough to take lessons, my father taught me how to play the piano. I would sit next to him on the wooden bench that was filled with sheet music. He would play and then I would play. Sometimes I would place my hands on his and we traveled the keyboard together.

Howard Kaplan

DICTATION TEST

Mother was in the parlor practicing piano when I brought the letter in. As she opened it, a little spray of flowers fell onto the keys.

POEM

The Children's Hour" by Longfellow

COMPOSITION TOPIC

The music drifted through the darkened room.

Do you play a musical instrument? Tell what instrument you play or would like to learn.

Suggested Theme: Music

High up on a breezy hilltop, overlooking her father's rancho, Josefina sat playing her clay flute. The flute was shaped like a bird and sounded like one, too. When Josefina played it, a clear fine tune just like a bird's whistle, looped through the air into the blue, blue sky.

Valerie Tripp

The tune stayed in Josefina's head as she did her early morning chores. She gathered eggs singing it. She swept the courtyards dancing to it. She piled wood next to the fireplaces in time to its rhythm. When the village church bells rang its call to prayers at seven o'clock, it seemed to ring along with the tune.

Valerie Tripp

My father played the piano all the time. My mother would stand next to him and they would sing together. When it was time for bed, I would keep my bedroom door open just the right amount so I could hear the music faintly. It covered me gently like the whisper of an August blanket and I would soon fall asleep.

Howard Kaplan

Pa began to play his violin and Laura could not keep her feet still. Uncle George looked at her and laughed. Then he caught her by the hand and did a little dance with her, in the corner of the room.

Laura Ingalls Wilder

Composition Topic:

Have you ever heard Mother or Father or perhaps a worker singing as they worked? Tell us about it.

(The dictations and composition topic on the facing page match the same theme.)

Helpful Hints:

Prepare the children for sentence analysis and the idea of subject and predicate by speaking always of the verb as saying something about a noun.

Children should practice analyzing in their notebooks one or two sentences from the reading every day, underlining the verb twice and labelling the different parts of speech which they know. Choose sentences at their level, or simplify the sentences for them. Ignore prepositional phrases and other elements which the children do not yet know. Continue parsing a few nouns, descriptive adjectives and articles every day, on the board and in their notebooks.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ VERBS

Lesson 8: Verbs continued.
Review definitions and parsing orders.

PHONICS LESSON

DICTIONARY
 EXPLAINED DICTIONARY

All that summer Miss Rumphius, her pockets full of seeds, wandered over fields and headlands, sowing lupines. She scattered seeds along the highways and down the country lanes. She flung handfuls of them around the schoolhouse and back of the church. She tossed them into hollows and along stone walls.

The next spring there were lupines everywhere. Fields and hillsides were covered with blue and purple and rose-colored flowers. They bloomed along the highways and down the lanes. Bright patches lay around the schoolhouse and back of the church. Down in the hollows and along the stone walls grew the beautiful flowers. Miss Rumphius had fulfilled her promise to Grandfather. She had done something to make the world more beautiful.

Miss Rumphius, Barbara Cooney

DICTIONARY TEST

The next morning the house was full of music. I was in the sun-room with Father watering our flowers. The sun was warm upon my face.

Emily, Michael Bedard

POEM

“The Lamb,” by William Blake

COMPOSITION TOPIC

I saw the gift of bluebells on the sill. What gift could I bring to the yellow house?

Emily, Michael Bedard

Tell about the most beautiful gift you once gave or received.

Suggested Theme: Our Friends, the Animals

Then Juan saw some little dots far off on the horizon. As the little dots came nearer, they grew bigger and bigger. Soon hundreds of swallows circled over the Mission. The swallows were very much like little folks who had been on a long journey and were happy to be home again. They fluttered and twittered and filled the gardens with sweet sounds.

Leo Politi

One day Stephen and Lucia saw a strange cloud over the bay. As it came nearer they could see it was a cloud of thousands of orange butterflies glittering in the sunlight.

“Those are the Monarch butterflies on their way to the butterfly trees,” said Stephen.

Stephen took Lucia to see the trees. When they arrived they could not see the butterflies at first. But suddenly a playful squirrel leaped from one branch of a tree to another. In a moment, thousands of butterflies rose in the air. It was a glorious sight! The golden orange of their open wings sparkled in the sunlight. “It’s really butterfly land!” Lucia thought.

Leo Politi

The winter had been a cold one. The birds and the squirrels and the rabbits had a hard time finding anything to eat, so every day Jonathan remembered to feed them. Jonathan loved animals and birds. He knew the tracks that each one made in the snow.

Alice Dalgliesh

Composition Topics: Choose one.

1. *“The bird woman sat on the steps of St. Paul’s. All around her flew the birds. ‘Feed the birds; just pennies a bag!’ Michael walked up to the bird woman and bought a bag.”* What happened next?
2. *“The poor motherless baby!” said Ana tenderly. Carefully, she put the baby goat into Josefina’s arms. The baby goat gave one small bleat, closed her eyes, and went to sleep as if Josefina’s arms were the safest place in the world.”* Continue the story. (This may also be used as a dictation.)

Helpful Hints:

The Nouns, Adjectives and Verbs Review Exercise would be helpful this week. Continue analyzing and parsing from the reading and dictation.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ CONTRACTED WORDS

Lesson 9: Contracted Words.
Continue reviewing definitions and parsing orders.

PHONICS LESSON

DICTIONARY
EXPLAINED DICTIONARY

Mother wore her new silk dress, the one that whispered when she walked. The dress I wore was white, like the disappearing snow.
Emily, Michael Bedard

When the music started I crept quietly from the room. I tiptoed to the bottom of the stairs. My heart beat quickly as a little bird's. I started slowly up. At the winding of the stairs I stopped. There at the top sat a woman all in white. At first she did not see me. She sat on a tiny chair; a stub of pencil flashed across a paper on her lap. Then she looked up. "You little rascal, you," she said. "Come here."

DICTIONARY TEST

Sunset turned the windows in the yellow house to gold. Soon the night would come.

POEM

"Where Go the Boats," Robert Louis Stevenson,
or "The River," by H. van Stockum

COMPOSITION TOPIC

Retelling the Story

Father came to tuck me in. I showed him the little bunch of flowers. Some had crumbled onto the sheets. "Sing me the night song," I said. He knelt down by the bed and sang. Like flakes of flowers the words fell to the sheets. I listened to them fall and fell asleep.

Suggested Theme: Water

Josefina liked to think about how the water started out as snow on the mountaintops. It melted and flowed all the way down to this little pool in the stream without losing any of its cool freshness. She knew that it was water that brought life to the rancho. Water from the stream was channeled into ditches so that it would flow through the fields. Without water, nothing would grow.

Valerie Tripp

They had long left the woods behind and now mountain winds ruffled their hair. Down below, the glen smiled in green and gold, jeweled with glittering lakes. They could see the houses of their village peeping through the dark green of the woods, and beyond, the blue bay shimmered and shone.

Hilda van Stockum

During his vacation, Juan began his garden. He had learned so much about it from Julian. First, he dug the earth. Then he lined the edges of the garden with large rocks and planted new flowers. And always he kept the little pool full of clear water.

Leo Politi

Composition Topic:

Below the glen smiled in green and gold, jeweled with glittering lakes. Father takes the family on an outing to the lake. Tell us about your day there.

Related stories to read aloud: *Time of Wonder*, by Robert McCloskey

Helpful Hints:

Find contracted words in the reading. Have children think of contracted words in speech and write them. Explain that we often use contracted words when we speak, but in compositions it is better to write the words in full.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ KINDS OF SENTENCES

Lesson 10: Three Kinds of Sentences.
 Learn by heart over the next two weeks:
A declarative sentence makes a statement.
An interrogative sentence asks a question.
An imperative sentence gives a command.

PHONICS LESSON

 DICTATION
 EXPLAINED DICTATION

“Honk-honk-honk.” The wild geese were flying south. The big harvest moon had come and gone. Red and gold were the leaves on the maples and oaks, and the wind that blew down from the north was cold.

The Big Snow, Berta and Elmer Hader.

I lined the lily bulbs in a row along the sill. They looked dull and dead, but Father says they have a hidden life, and if we plant them in the ground in spring, the sun and rain will make them start to grow. Then the leaves will rise up from the soil, and then the lilies, all in white, will bloom. This is a mystery.

Emily, Michael Bedard

DICTATION TEST

Song sparrows chirped happily on the hillside. They paid no attention to the geese in the sky for they did not mind the cold weather.

POEM

“The Leak in the Dike,” by Phoebe Cary (selections)

COMPOSITION TOPIC

Retelling the Story

The pretty white-footed wood mouse flicked his long tail as he looked at the geese flying high in the sky. He knew that winter was coming, but he had worked hard and had a good supply of seeds stored away in his underground nest. He wouldn't be hungry in the months to come.

Suggested Theme: Courage

“Keep up your courage,” her mother had said, fastening the cloak under Sarah’s chin. “Keep up your courage, Sarah Noble.”

And indeed, Sarah needed to keep up her courage, for she and father were going all the way into the wilderness of Connecticut to build a house.

Alice Dalgliesh

“Sarah,” Father said. “You have been brave, and now you must be braver. I must go to fetch your mother and the children. It is too far for you to go and it will be better if you stay here.”

“Stay here? I am afraid.” She heard herself say “afraid” and it was the first time she said the word aloud.

“To be afraid and to be brave is the best courage of all,” said her father.

Alice Dalgliesh

Jonathan had come over Hemlock Mountain and here he was, safe at his aunt’s house! He began to feel big and noble and brave. Jonathan seemed to grow an inch taller as he stood waiting for his aunt to answer the door.

Alice Dalgliesh

Retell the Story:

Peter slid to the bottom of the dike. He put his finger in the hole to keep the water from coming through. He looked around for help, but could not see anyone on the road. Peter had to stay there all alone. All night long he kept his finger in the dike. His fingers grew cold and numb.

At last, early in the morning, help came. The men from the village set to work to repair the leak. All the people thanked Peter. The people shouted, “Make way for the hero of Holland!”

But Peter did not think of himself as a hero. He was glad that he could do something for the country he loved so much.

Norma Green

Helpful Hints:

You may introduce exclamatory sentences, if the children are following well: **An exclamation is a word or expression so used as to express strong or sudden feeling.** Practice identifying kinds of sentences. You may practice changing sentences from the dictation or reading book, making statements into questions or commands, if the children do not become confused by the changes of verb forms or sentence structures. At this point it is more important that they be able to recognize the kinds.

Integrate punctuation from Lesson 40 as needed, especially the period, question mark, and exclamation point.

Continue labeling parts of speech in a few sentences every day and parsing nouns, adjectives and articles.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ KINDS OF SENTENCES

Lesson 10: Three Kinds of Sentences continued.

PHONICS LESSON

DICTATION
EXPLAINED DICTATION

The days grew shorter and shorter. Then the first snow blew down from the north. When the round winter moon bathed the hillside in silvery light, the mice and the rabbits came out to dance and frolic.
The Big Snow, Berta and Elmer Hader

A beautiful snow flake fell through the air. Then two flakes floated softly to earth, followed by three, then four. The snow flakes fell faster and faster and faster. Millions of snow flakes fell from the sky. It snowed all night and all the next day. Thick snow covered the branches of all the trees.

DICTATION TEST

A little old man in a bright red cap came out of the stone house. He slowly shoveled a path through the deep snow. A little old woman scattered seeds, and nuts, and bread crumbs, to right and to left.

POEM

“Holy Place,” by Eleanor Graham Vance, or “Windows,” by Lawrence A. Perkins

COMPOSITION TOPIC

The little old man and the little old woman put food out for the birds and animals until the warm spring came.

Tell about an animal you take care of.

Suggested Theme: Church

During the sermon, Anne crept away inside her own thoughts, where it was busy, but still. She liked to think about how each family of the parish lived by itself like a separate island, but how on Sunday they all came together, and melted into God. Thinking this, first she felt very small, and then she felt very large and safe.

Eloise Lownsbury

Now they could look over the last hill and down to the valley below. Anne showed Marta the great strong church which the men had helped to build. Of pine trees, they made it, from the little clearing cut away at the edge of the forest. Anne whispered to Marta that the dim beauty inside must look like heaven. It was all so solemn.

Eloise Lownsbury

In the church vestibule the children blessed themselves with holy water; then they slipped quietly inside. They tiptoed down the aisle to the front pew and knelt there in a row. The soft light of evening came through the round stained-glass window high up in the wall behind Our Lady's statue, and mingled its lovely colors with the red glow of the sanctuary lamp. Vigil lights flickered and twinkled in their blue and red glasses. It was all so still and peaceful and holy.

Mother Mary Paul Williamson, R.C.

The bells of the Mission church were ringing on that early morning. Juan came running down the road through the village on his way to the little school near the Mission. He ran through the garden filled with flowers.

Leo Politi

Composition Topic:

Imagine that your Mother asks you to help her clean the church and prepare the flowers for the altar. What do you do?

Helpful Hints:

Continue working with statements, questions and commands. Try to choose simple sentences, with only one subject and verb. Before labeling any parts of speech or underlining the verb twice, the children should identify the kind of sentence. Children should begin any sentence analysis by saying, "This is a simple, declarative (or *interrogative* or *imperative*) sentence."

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ SUBJECT AND PREDICATE

Lesson 11: Subject and Predicate.

Definitions to learn by heart: **The subject of a sentence names the person or thing about which something is said.**

The simple predicate is the verb in the sentence.

The complete predicate is the verb with its modifiers.

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

The small creatures could not find enough to eat, but it was not so with Jonathan's aunts and uncles and cousins. All they had to do was to come to the gray stone farmhouse and there was always plenty of food. They liked to drop in for supper and to sit around the table in front of the big fireplace.

The Bears on Hemlock Mountain, Alice Dalgliesh

Laura lay awake a little while, listening to Pa's fiddle softly playing and to the lonely sound of the wind in the Big Woods. She looked at Pa sitting on the bench by the hearth, the firelight gleaming on his brown hair and beard and glistening on the honey-brown fiddle. She was glad that the long winter evenings of firelight and music had come again.

Little House in the Big Woods, Laura Ingalls Wilder

DICTATION TEST

Such good suppers! There would be roast chicken or roast duck or roast goose, brown and done to a turn. There would be potatoes and turnips, carrots and corn.

Alice Dalgliesh

POEM

Extracts from "A Mystery Play," by Robert Hugh Benson,
or "A Christmas Folksong," by Lizette Woodworth Reese

COMPOSITION TOPIC

Retelling the Story

Even in the wintertime Jonathan's father worked hard, for there were the cows to be milked and all the other animals to be fed. There was wood to be cut. This kept the big fire going so that Jonathan's mother could cook all the good things the family liked to eat. Jonathan helped carry in the wood.

Suggested Theme: Christmas

At last it was Christmas Eve. The first stars shone in the sky, and on the earth fireflies flickered. The men, women, and children of the town came to Midnight Mass. They lit up the night as they came carrying candles, which shone like the star of Bethlehem.

Grace Noll Crowell

Gathered at last into the square before the church, the people saw with wonder and delight the surprise which Brother Francis had prepared for them. They looked into a real stable. There was a manger full of hay; there was a live ox and a live donkey. There on the hay, lay a real baby wrapped from the cold, asleep and smiling.

Then Brother Francis stood before them and began to read the old story of the birth of the Christ Child, of the shepherds in the fields, and of the angels' song.

Sophie Jewett

Mother puts flour and dough on the table and Joan kneads it and rolls it out. It is hard work, because the dough has to be very thin. Jimmy and Edward help cut out cookies and Mother puts them on the cookie sheet. They are lined up like soldiers: Christmas trees, angels, bells, stars, snowmen, lots of other shapes.

A Trip Through Wonderland

Composition Topics: Choose one.

1. Imagine that you accompany the Shepherds to Bethlehem. Tell about visit to the Christ Child.
2. Christmas will soon be here! What would you like to make or do for your parents as a Christmas gift or surprise?
3. Your little brothers and sisters ask you to tell them a Christmas story. In your own words tell them one of the Christmas stories or legends that you know.

Related stories to read aloud: *Why the Chimes Rang; The Donkey's Dream; Josefina's Surprise; St. Francis and the First Christmas Crib.*

Helpful Hints:

Explain that every sentence has two parts: a naming part and a telling part. The verb and everything helping it is the telling part. The teacher should use the terms "simple predicate" and "verb" nearly interchangeably when analyzing sentences, to make the children familiar with the idea that the verb is what turns a group of words into a statement.

The teacher should understand and explain as necessary that the simple predicate is the verb, the complete predicate is everything that modifies the verb and completes the statement about the subject. The verb is the essential part of the predicate, that element which allows us to make any statement about a subject. It is what asserts, states, says.

Each day, select sentences to analyze: identify the kind of sentence, draw the predicate bar and underline subject once, verb twice. As the children master subject and predicate, label the parts of speech also.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ SUBJECT AND PREDICATE

Lesson 11: Subject and Predicate.

Introduce the new idea of office or job into the parsing chart for nouns and memorize the new order: **noun, class, gender, office.**

Definition: **A simple sentence is a sentence that has one statement, question, or command.**

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

Once Jonathan and Uncle James went down to the brook. It was late in the day and the shadows were long. "What are we going to see?" asked Jonathan. "Wait and you will find out," said Uncle James. So they waited and listened. It was hard for Jonathan to keep so still. They waited and listened. And at last a raccoon came down to the brook. He had an apple in his mouth. Jonathan looked. The raccoon took the apple in his two front paws. He dipped it in the water and dipped it and dipped it and dipped it again. "Coons like their food wet," said Uncle James.

The Bears on Hemlock Mountain, Alice Dalgliesh

The children hurried from school these days, for raw winds came blustering over the mountains and the roads were filled with puddles. They loved the fire-side with its glowing coals and liked to crouch in front of it to roast apples and nuts and forget the discomforts of the season.

Hilda van Stockum

DICTATION TEST

It happened that a new small cousin of Jonathan's was being christened. So, of course, all the aunts and uncles and older cousins were going to the christening. Afterwards, they thought, it would be fine to have supper in the gray stone farmhouse.

POEM

Excerpts from "A Mystery Play," by Robert Hugh Benson, or
"What Can I Give Him," by Christina Rossetti

COMPOSITION TOPIC

Jonathan was very fond of his uncles. Best of all he liked young Uncle James.

Tell about your favorite aunt or uncle or cousin.

Suggested Theme: Epiphany

Suddenly a star appeared large and bright, way up in the sky. Its light shone like a silver thread on the sand. In great silence, the three Kings raised their heads to the sky, and gazed long at the star. There was hope and faith in the three eager faces that now bent their heads to lead the camels on. On to Bethlehem!

Gian Carlo Mennotti

Melchior stretched out a hand. "The Child we seek holds the seas and the winds on his palm." he said. "The Child we seek has the moon and the stars at His feet," said Kaspar.

Balthazar added, "Before Him the eagle is gentle, the lion is meek."

Gian Carlo Mennotti

Each king carried a treasure: one a chalice of myrrh, one an urn of incense, and one a coffer of gold.

Gian Carlo Mennotti

Retell the Story

It was early in the morning of January sixth, the Feast of the Three Kings. The night before the children had followed an old tradition. They had filled their shoes with hay and left them outside. The story was that the Three Kings would pass by on their way home from bringing gifts to the Christ Child in Bethlehem. The kings' camels would eat the hay, and the kings would leave sweets and gifts in the children's shoes to say thank you.

Valerie Tripp

Helpful Hints:

Continue working with sentences from the reading and dictations, analyzing, labeling and parsing.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ TENSE OF VERBS

Lesson 12: Tense of Verbs.

Definitions to be learned by heart: **Tense is the form of a verb that expresses the time of an action or event. The present tense expresses present time. The past tense expresses past time.**

The future tense expresses future time.

Parsing chart for verbs: **Identify as a verb. Tell its tense. Tell its subject.**

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

Get on your warm coat and your warm cap and your warm muffler and go quickly, for you must be back before it is dark. Tomorrow, early, I shall start the stew.

The Bears on Hemlock Mountain, Alice Dalgliesh

So Jonathan put on his coat and his muffler and pulled his warm cap down over his ears. He filled his pockets full of nuts for the squirrels on Hemlock Mountain, and he took some bread crumbs for the birds. Then Jonathan went tramping to the gate, his boots making big footprints in the snow. Crunch! Crunch! Crunch!

DICTATION TEST

It was very still and quiet on Hemlock Mountain. The only sound was Jonathan's boots going crunch, crunch, crunch on the snow. He could look back and see the big footprints that he made.

POEM

"The Carpenter, by Lucas

COMPOSITION TOPIC

Retelling the Story

When he got to the top of Hemlock Mountain, Jonathan was out of breath. So he sat down on a log to rest. And as he rested he took out of his pocket the nuts and the carrots and the bread crumbs. He put them on the snow a little distance from where he was sitting. It was very still and quiet. Then there began to be little sounds all around him. And out of the woods came rabbits, hopping over the snow. They came straight to the carrots Jonathan had brought for them.

Suggested Theme: Trades I

Looking up, Pablo saw that his mother had started to turn some smoke-colored clay on her pottery wheel. She worked with the lump until it became a bowl with a fluted edge. He never grew tired of watching her change a shapeless mass into a beautiful object.

Helen Stone

"The Missions were like little villages," Julian said. "There the Indians learned to make shoes and harness, blankets and hats, tools and pottery - many of the things they needed in their daily life.

Leo Politi

The wind brought the sounds of work in its wake: the ringing of the blacksmith's hammer down in the village, the whirl of spinning wheels set in open doorways and the clack-clack of wooden looms.

Carolyn Sherwin Bailey

Composition Topics:

Picture Story. Give each child a picture of some artisan at work - a shoemaker, a carpenter, a baker, etc. The children use the picture as a springboard for writing a story.

Related stories to read aloud: *Mr. Shaw's Shipshape Shoeshop*; *Henry Fisherman*, by Marcia Brown; *Perugino's Path*, by Nancy L. Clouse; *Angelo*, by David Macaulay

Helpful Hints:

Practice identifying the tense of verbs and changing from present to past to future. Be careful not to choose other tenses from the reading book to analyze.

Continue analyzing sentences, now choosing verbs to parse, also.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ PERSON OF VERBS

Lesson 13: Person of Verbs. Definitions to be learned by heart:

We say that a verb is in the first person if it tells what the speaker is or does. A verb is in the second person if it tells what the one spoken to is or does. A verb is in the third person if it tells what the one spoken about is or does.

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

As Jonathan stood still, there was a strange, small sound. Drip, drip, drip! The sun was warm on the south side of the mountain and the snow and ice were beginning to melt. Drip, drip, drip from the branches of the trees. Drip, drip, drip from the rocks.

The Bears on Hemlock Mountain, Alice Dalgliesh

Jonathan lifted the brass knocker and let it fall. How loud it sounded! But it was a cozy, comfortable sound, not a lonely one. Jonathan had come over Hemlock Mountain and here he was, safe at his aunt's house!

DICTATION TEST

"It sounds like spring," Jonathan said to himself. "It feels like spring. I hope the bears don't know it!"

POEM

Selections from "The Village Blacksmith," by Henry Wadsworth Longfellow

COMPOSITION TOPIC

Retelling the Story

Jonathan rocked and munched on cookies. He drank milk. He rocked and munched and drank. The clock on the kitchen shelf did its best to tell him that time was passing. "Tick-tock, tick-tock, time to go, tick-tock." But Jonathan rocked and ate and did not hear it. "Tick-tock, tick-tock." The fire was warm and Jonathan was awfully full. He stopped rocking and slowly, slowly, slowly, his eyes closed. Jonathan was asleep!

Suggested Theme: Trades II

Grandfather sat and mended toys all day. The toys that were brought to him looked sick and cross. But then Grandfather got busy on them. He pasted and glued, sewed and hammered, washed and painted until the toys began to smile and shine and look brighter than new.

Hilda van Stockum

Angelo loved his work. With wet plaster and a few simple tools, he had spent his whole life making crumbling wall smooth again and bringing even the most weathered pieces of sculpture back to life.

David Macauley

Henry wanted to be a fisherman, just like his father. Already Henry could throw a round net over a school of small fish in the shallows. He could spear the big fish that hid in the coral branches in the deeper water. Henry could hardly wait until he was old enough to go out in the morning with his father and the other men in the fishing boats.

Marcia Brown

Anne could see the cradle come alive in her brother's hands. "Come and see!" she shouted. "James has made the loveliest cradle that ever was made. Once it was a willow, growing by the brook. Once it made a cradle for bluebirds, and now it makes a cradle for my doll, Marta."

Eloise Lownsbery

Mr. Shaw was the best shoemaker in town. All day long he sat and fixed people's shoes. His shop was always so neat and trim and tidy, so he named it "Mr. Shaw's Shipshape Shoeshop."

Composition Topics: Choose one.

1. Imagine that you help Mr. Shaw in his Shoeshop for a day. Tell us about it.
2. Imagine that you help Grandfather mend toys for the day. Tell us about it.

Helpful Hints:

Have the children practice saying sentences in 1st, 2nd and 3rd person, speaking to one another to help illustrate the idea. Choose sentences from the reading book and dictation as much as possible.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ NUMBER OF VERBS

Lesson 14: Number of Verbs. Omit Conjugation of Verbs.
Add person and number to the parsing chart:
Verb. Tense. Subject. Person. Number.

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

Jonathan went in, but first he shook the snow carefully off his boots. Aunt Emma was a good housekeeper. Then he went into the kitchen. A big fire was burning, and the kitchen was pleasant and warm. The air was full of a good smell. Jonathan sniffed - M-m-m- cookies!

The Bears on Hemlock Mountain, Alice Dalgliesh

The snow kept coming down and drifted against the house. In the mornings the windowpanes were covered with frost in beautiful pictures of trees, flowers and fairies. Laura and Mary were allowed to take Ma's thimble and make pretty patters of circles in the frost on the glass. But they never spoiled the pictures that Jack frost had make in the night.

Little House in the Big Woods, Laura Ingalls Wilder

DICTATION TEST

It was hard to be polite. But Jonathan sat down in the rocker and tried not to look hungry. He had quite forgotten about the cookies eaten on the way.

POEM

"Picture Books in Winter," by Robert Louis Stevenson, or
"White Snow. Bright Snow." by Alvin Tresselt

COMPOSITION TOPIC

"Jonathan! Did you come all alone over Hemlock Mountain?"

Tell about an adventure you had all alone.

Suggested Theme: Winter

The snow kept coming down and drifted against the house. In the mornings the windowpanes were covered with frost in beautiful pictures of trees, flowers and fairies. Laura and Mary were allowed to take Ma's thimble and make pretty patterns of circles in the frost on the glass.

Laura Ingalls Wilder

Soft gray clouds filled the sky and blotted out the moon. A beautiful snowflake fell through the air. Then two flakes floated to the earth, followed by three, then four. The snowflakes fell faster and faster. It snowed all that night and the next day. Thick snow covered the branches of all the trees. A blanket of snow covered the meadows and hills.

Berta and Elmer Hader

The family was cosy and comfortable in their little house made of logs, with the snow drifted around it and the wind crying because it could not get in by the fire.

Laura Ingalls Wilder

Retell the Story (or additional dictation)

When Willie's mother gave him an old microscope, he used it to look at snow. Day after stormy day he caught single snowflakes. He studied the ice crystals. Their delicate patterns were even more beautiful than he imagined. No two were alike. One day, Willie figured out how to photograph snowflakes! "Now everyone can see the beauty in a tiny crystal," he said.

Snowflake Bentley, Jacqueline Briggs Martin

One day there was a heavy fall of snow. As soon as the bell for recess rang, the children hurried to the playground to build a snowman. First, they rolled the flaky snow into two big balls. These they piled one on top of the other. Then, they added two rocks for the eyes and a row of them for his mouth. A carrot served as a nose. One of the children fastened a scarf about his neck and put a hat on his head. The children were very proud of their snowman.

Related stories to read aloud: *Snowflake Bentley*, by Jacqueline Briggs Martin

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ OBJECT

Lesson 16: The Direct Object.

Definition to be learned by heart:

The direct object names the person or thing that the subject does something to.

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

Now it was really beginning to be dark. Jonathan knew he should hurry, but the iron pot was heavy. Jonathan's steps were heavy and slow. This time he was stepping in the big foot-prints he had made coming down. It was really and truly dark. The tall trees were dark. The woods were dark and scary.

The Bears on Hemlock Mountain, Alice Dalgliesh

The great church was a wonderful place that night. Everyone said that it had never looked so bright and beautiful before. When the organ played and the thousands of people sang, the walls shook with the sound, and little Pedro, away outside the city wall, felt the earth tremble around him.

Why the Chimes Rang, Raymond Macdonald Alden

DICTATION TEST

Jonathan began to think about bears. And to keep up his courage he said, in time to his own slow steps: There are no bears on Hemlock Mountain, no bears, no bears at all.

POEM

"Great, Wide, Beautiful, Wonderful World," by William Brighty Rands

COMPOSITION TOPIC

The sound had stopped. The bears were right beside the big iron pot.

Imagine you were Jonathan hidden inside the big iron pot. What would you be thinking?

Suggested Theme: Learning / Teaching

Josefina and Tia Dolores worked together in the back courtyard. Tia Dolores showed Josefina how to prepare the flowers for winter. She explained how to cut back the dead stems and cover the earth with leaves to protect them from snow and ice. She watched with care to be sure that Josefina was doing everything correctly.

Valerie Tripp

Josefina had learned that Tia Dolores was always ready to give help and advice. But she would not do the girls' work for them. She worked hard teaching, and she expected the girls to work hard learning. "Our abilities are gifts from God," she often said, "He means for us to put them to good use."

Valerie Tripp

There is so much to know! But so many, many things are mystery.

Michael Bedard

In school, everything seemed to me to be either wonderful or terrible. It was terrible not to know one's lessons. But how pleasant to understand the lesson, to have fine books. Schools draw us by the promise of truth, just as spring by the promise of fine days to come.

Raissa Maritain

Composition Topic:

"Josefina enjoyed her weaving lesson with Teresita. She was pleased and proud to have learned something new and useful."

or:

"During vacation Juan began his garden. He had learned so much about it from Julian."

What new skill or craft have you learned? Tell us about it.

Additional stories to read aloud: *Pedro the Potter*, by Helen Stone

Helpful Hints:

Over the next three weeks, practice identifying direct objects. Practice parsing nouns, adding a new office or job: "object." This concept may be quite difficult for the children, so continue reinforcing earlier concepts and they will understand later. You may briefly introduce the idea of transitive and intransitive verbs: only transitive verbs take direct objects.

Analyze sentences as usual, but write D.O. over the object noun, instead of writing "noun".

Continue working with sentences from reading and dictation, especially verbs. Be careful to select only present, past and future tenses, and to modify sentences which are too long.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ OBJECT

Lesson 16: The Direct Object continued.
Review definitions and parsing orders.

PHONICS LESSON

DICTIONARY
EXPLAINED DICTIONARY

Oh, Jonathan said to himself. Why did I wait so long at Aunt Emma's? Why did I eat so many cookies? Why did I go to sleep? There did not seem to be any answer to these questions, so he stopped asking them.

The Bears on Hemlock Mountain, Alice Dalgliesh

Away off in the distance there was the sound of boots on the snow. Someone was coming up Hemlock Mountain! It was very still. The only sound was the crunch of boots. And at last Jonathan heard it. His father's voice! Jonathan had never in all his life been so glad to see the uncles.

DICTIONARY TEST

The spring night was cold, and Sarah drew her warm cloak close. She thought of how her mother had put it around her the day she and her father had started on this long journey. *The Courage of Sarah Noble, A. Dalgliesh*

POEM

"Travel," by Robert Louis Stevenson.
or "A Life on the Ocean Wave," by Epes Sargent

COMPOSITION TOPIC

Retelling the Story

Jonathan had to think quickly. There was only one thing to be done. Jonathan did it. He put the big iron pot upside down on the snow. Then he dug out a place and crawled under it. The pot was like a safe house. Jonathan dug out another little place in the snow so that he could breathe. Then he waited. Crunch! Crunch! Crunch! It was the sound of big, heavy paws on the snow. The bears were coming!

Suggested Theme: Travel

I stood close to my father as the anchor was pulled dripping from the sea. Above us, white sails rose against a bright blue sky. They fluttered, then filled with wind. Our ship began to move. My father was waving to friends on shore. I looked back at their faces growing smaller and smaller, and ahead at the wide dark sea. And I clung to my father's hand. We were off on our journey to America.

Jean van Leeuwen

Sal and Jane and their father went down to the shore and got aboard their boat. They put on their life preservers while their father started the outboard motor. He pulled and pulled on the rope to start it, but the motor just coughed and spluttered and would not start. So he had to row the boat all the way across the bay to Buck's Harbor where the store was.

Robert McCloskey

The great red bus stood waiting at the foot of the hill. The driver leaned against the bus, talking to one of the passengers. Suddenly the driver blew a whistle; it was time to take seats. With a loud explosion, and a roaring and rattling of machinery, the bus was set in motion. Brigid and Michael were thrilled. It was not often they rode in the bus, and it seemed to them like having wings.

Hilda van Stockum

These bright tulips had traveled so far, thought Tom. But he had never been outside his own state in America! Never the less, Tom had learned a great deal about the world. For he often sat under his favorite tree with a book of travel in his hands and roamed the sea, the land, the air. No place was too far for Tom.

Virginia Olcott

Composition Topics: Choose one.

1. *A little road straying
Across a little hill,
I asked, "May I go with you, Road?"
It answered, "If you will."*

You go with the little road. Where will it lead? What adventures will you meet along the way?

or:

2. *"The swallows were very much like folks who had been on a long journey and were happy to be home again."* Tell the adventures of one of the swallows on his journey to the Mission.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ OBJECT

Lesson 16: The Direct Object continued.

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

Many birds came to the garden to nest, for here they were undisturbed. They flew happily among the trees and drank the fresh water of the old fountain. There were hummingbirds, white pigeons, sparrows and other kinds of birds. Julian always carried crumbs of hard bread in his pockets to feed them. The pigeons came and perched on his shoulders and on his hands.

Song of the Swallows, Leo Politi

Soon Francie was surrounded by the creatures. He offered all his bread to the birds that came flying from every direction to pick up the crumbs. Some hopped over his feet, in their haste to get the biggest bits, and a couple of brave starlings even tried to peck at the bread in his hands. Others alighted on his arms and shoulders in hopes of being specially favored.

Hilda van Stockum

DICTATION TEST

Julian was the gardener of the Mission. He took much pride in showing Juan the plants, for he knew and loved each one of them. Because he gave them such good care they grew strong and bore bright, fragrant flowers.

POEM

COMPOSITION TOPIC

The most joyous birds were the swallows. Juan called them by their lovely Spanish name, las golondrinas.

Tell about watching your favorite kind of bird.

Suggested Theme: Leaders

The people in the square thronged into St. Peter's to receive the Pope's blessing. When he appeared on the balcony, the people cried, "Long live Pope Pius X." Then he raised his hands in the blessing. He looked out on that vast throng of people of whom he was the Shepherd. But he knew that God would inspire and help him to do this work.

Walter Diethelm, OSB

Mr. Garcia was the head sacristan. It was his job to assign tasks, because he and his wife took care of the church. Mr. Garcia was an old man, thin and stooped, with very white hair. He had a husky voice and stately manners. Everyone respected him for his knowledge and liked him for his kindness.

Valerie Tripp

All of the children looked up to Mr. Kilpatrick, the policeman. He not only saw them safely across the street, but he also appeared, as soon as any child was in trouble. Mr. Kilpatrick was always rescuing somebody. Cats and dogs and birds, as well as children. The children were always glad to see his police car drive through their streets.

Carolyn Haywood

Composition Topic:

"Surely, greatness comes from the brains and the heart, not from the feet," Mother said. Tell us about someone who showed greatness by something he or she did.

Helpful Hints:

Continue working with sentences, identifying objects. Discuss the different verbs which take objects, to prepare the children for next year and the idea of transitive and intransitive verbs.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ QUOTATION MARKS

Lesson 18: Quotation Marks.

Definition to learn by heart:

Quotation is using the words of someone else.

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

Jo was standing before a fine portrait of the old gentleman, when the door opened again, and without turning, she said decidedly, "I'm sure now that I shouldn't be afraid of him, for he's got kind eyes, though his mouth is grim, and he looks as if he had a tremendous will of his own. He isn't handsome and my grandfather is, but I like him.

"Thank you, young lady," said a gruff voice behind her; and there to her dismay stood the old gentleman himself.

Louisa May Alcott

When they reached home Sal's mother and sister Jane were waiting with a list of things to buy at the store.

"I'll take good care of Jane," Sal promised. "I'm a big girl and I can watch so she doesn't tumble into the water."

Sal and Jane and their father went down to the shore and got aboard their boat.

One Morning in Maine, Robert McCloskey

DICTATION TEST

"It's a fine day for fishing," thought Peter van Doorn, as he sat down beside his sister and dropped his line into the water. Peter's sister was not interested in fish except at dinner, but she liked to take her knitting out of doors and watch the boats on the canal as she counted her stitches.

Marcelle Dufree

POEM

"The Young Soldier, by J. G. Adams

COMPOSITION TOPIC

Retelling the Story

One morning Juan and Julian watched a family of young swallows seated in a row on an iron bar across the arch. One by one the old swallows gave them flying lessons. At first, as the little birds tried to flutter, they were so clumsy and awkward! One of them tumbled to the ground. "*Pobricito!* Poor little one!" cried Juan as he ran to pick him up. He held the baby bird close and soothed him. When they found he was not hurt, Julian set him back on the iron bar.

Suggested Theme: Castles / Knights

Presently all the knights marched out in their flashing armor, their red plumes waving over their heads, and their spears in their hands. The lord of the castle stopped only to tell Sir Roland to keep guard over the gate until they all returned. Then they went into the shadows of the forest and were soon lost to sight.
Raymond Macdonald Alden

It was not long before Sir Roland heard a sound that made him spring forward in joy. It was the bugle of the lord of the castle, and there came sounding after it the bugles of the knights who were with him. As they came nearer, he could hear their shouts of victory. They were dusty and weary, but they had won the victory and there had never been a happier home-coming.

R. M. Alden

There had been in the midst of the city the most beautiful palace in the world. It was an old building. The walls were of white marble with splendid columns on all four sides. The palace had been the treasure of the kings and people of the kingdom for longer than their history told anything about.

R. M. Alden

Retell the Story

When each young knight received his armor, a new shield was also given him from among those the magician had made. When the shield was new its surface was always cloudy and dull. But as the knight began to do service against his lord's enemies, or went on expeditions to help poor travelers in the forest, his shield grew brighter and brighter, so that he could see his face clearly reflected in it. But if he proved to be a cowardly knight, the shield grew more and more cloudy, until the knight became ashamed to carry it.

R. M. Alden

Additional stories to read aloud: *The Knights of the Silver Shield*, by Raymond Macdonald Alden
The Sword in the Tree, by Robert Clyde Bulla

Helpful Hints:

Use the Review Exercises to make a general review of what has been seen so far. Continue analyzing sentences and parsing. Take the time to go back over whatever the children find difficult.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ PRONOUNS

Lesson 19: Pronouns.

Definition: **Pronouns are words that stand for nouns.**Children *may* learn the parsing order for pronouns listed in Lesson 20: Per-son of Pronouns: **Pronoun. Class. Gender. Number.**

Omit person and antecedent, unless the children seem ready.

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

At the foot of the low and soft hills near the sea, lay the small village of Capistrano. The bells of the Mission church were ringing on that early morning of spring. Juan came running down the road through the village on his way to the little school near the Mission. He ran through the gardens filled with flowers, to the patio of the 'sacred gardens.'

Song of the Swallows, Leo Politi

The old cathedral was filled with relatives and friends. In one of the pews sat the entire Sarto family clad in their best; they had risen at dawn and walked from Riese to see their Beppo made a priest.

What a feast there was in little Riese when the young priest came home on the following day to celebrate his first Mass!

DICTATION TEST

How so many things could be in a few words was something Marly didn't know. But it was the same way the whole feel of school can be in the sound of a bell ringing. Or the way the whole feeling of spring can be in one robin on a fence post.

Sorenson

POEM

COMPOSITION TOPIC

Retelling the Story

Long, long ago, the good brothers of Saint Francis came to this country from across the sea. Father Junipero Serra and the brothers walked along the wild trail through the wilderness. With the help of the Indians they built many mission churches. The Missions were like little villages. There the Indians learned to make shoes and harness, blankets and hats, tools and pottery - many of the things they needed in their daily life.

Suggested Theme: Spring

Down the steps marched the two altar boys and Father. The people filed out of their pews and joined the procession, answering the priest in the chant of the litany. Around the church they went and up to the fields. Then they stopped and Father blessed the land, sprinkling holy water in all directions, while everyone held up their seeds.

When they got home, Ma took her seed packets and went out to the garden. Anne wanted to help her with the planting. She liked the small packages of tiny seeds. Some were like specks of pepper. Others were shaped like the eyes of birds. It was always a surprise to see how different each plant looked after it grew up from its seed.

Anne Pellowski (*only dictate the first paragraph, but read and discuss both*)

I lined the lily bulbs in a row along the sill. They looked dull and dead. But Father says they have a hidden life, and if we plant them in the ground in spring, the sun and rain will make them start to grow. Then the leaves will rise up from the soil, and then the lilies, all in white, would bloom. This is a mystery.

Michael Bedard

Josefina loved spring. She loved the way it came swooping in like a bird on a breeze. She loved the way it woke the earth from its deep winter sleep and made the rancho a busy, lively place. Baby animals were born in spring. The sun stayed longer in the sky, and there were small green surprises here and there where things were beginning to grow.

Valerie Tripp

Composition Topics: Choose one.

1. *"The next spring came. The daffodils were in bloom and the robins were back."* Imagine you are on a walk with your family in the country. What signs of spring do you see?

or:

2. *"Mama, with Josefina at her side, had tended the flowers in the back courtyard."* Have you ever helped to plant or tend a garden? Tell us about it.

or:

3. Imagine Josefina [*or Juan*] playing with her [*his*] dog near a sparkling river that ran through the countryside.

Helpful Hints:

Identify pronouns in the reading and dictation. Be careful simply to identify personal pronouns, without making too many distinctions. Avoid other kinds of pronouns for the moment.

Continue reviewing parsing order of different parts of speech, making sure the children are not becoming confused or overloaded. Take the time that is necessary, without pushing the children too quickly. They will see the same notions thoroughly in 3rd grade and should not become discouraged.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ EXCLAMATIONS

Lesson 21: Exclamations.

Skip Lessons 22 & 23 on Nominative and Objective Pronouns.

Definitions by heart: **An exclamation is a word or an expression so used as to express sudden or strong feeling.**

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

“Jonathan!” said his father, “What a fright you have given us! Where have you been all this time?”

“Coming over Hemlock Mountain,” said Jonathan in a small voice. And he ran right into his father’s arms.

The Bears on Hemlock Mountain, Alice Dalgliesh

The firelight shone through the open door. It made a warm, golden path on the snow. And in the doorway was Jonathan’s mother.

“Oh, Jonny!” she said, as she hugged him. “How glad I am that you are safely home!”

DICTATION TEST

Jonathan took the iron pot from his father and set it down in the middle of the floor. Now his voice was proud. “I brought it,” he said. “All the way over Hemlock Mountain. And here it is!”

POEM

COMPOSITION TOPIC

The firelight made a warm, golden path on the snow.

The Bears on Hemlock Mountain, Alice Dalgliesh

Tell about a time you came home in the evening, after a long trip or an adventure.

Suggested Theme: Rome / Italy

The children had spent a happy week in Rome. They had visited the Church of St. Peter. In the sunny square they had fed the hungry pigeons. One afternoon Mr. Rossi had driven the family in his car about the city. He had shown them many sparkling fountains, the palaces, the flowery parks. What a splendid week it had been!

Virginia Olcott

The lovely city of Florence lay in a wide, sunny valley in Italy. All around it were mountains covered with pines, oaks, chestnuts, and tall, pointed cypress trees. On the lower hills nestled white farmhouses among olive groves and vineyards. Along the roads, from behind high garden walls peeped the tops of villas.

Virginia Olcott

Ting-a-ling-a-ling! As Peter spoke, the bells in the church tower began to chime. The air sang with the deep music. Pigeons whirled and circled above the dome of the cathedral. The children forgot the noise of the trolleys and of the cars in the square, as they listened to those singing chimes.

Virginia Olcott

Composition Topic:

On the children's visit to Rome, Peter decided that he would like to be a priest when he grew up. His sister wanted to be a mother. What do you want to be when you grow up?

Helpful Hints:

Review the four kinds of sentences: declarative, interrogative, imperative, exclamatory. Have the children identify sentences in dictation and reading, and change them if doing so is not confusing. Continue analyzing and parsing.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ POSSESSIVE PRONOUNS

Lesson 24: Possessive Pronouns.

Omit the exercises, which assume the children studied subject and object pronouns. Omit Lesson 25 on Pronouns That Ask Questions. Children **should** memorize the Possessive Pronoun Chart, even though they have not studied person and number yet.

PHONICS LESSON

 DICTATION
 EXPLAINED DICTATION

Sarah's collection of shells sat on the windowsill. "A scallop," she told us, picking up the shells one by one, "a sea clam, an oyster, a razor clam. And a conch shell. If you put it to your ear you can hear the sea." She put it to Caleb's ear, then mine. Papa listened, too.

Sarah, Plain and Tall, Patricia MacLachlan

Sarah and Papa laughed, and the dogs lifted their heads and thumped their tails against the wood floor. Sarah's cat sat on a kitchen chair and watched us with yellow eyes. We ate Sarah's stew, the late light coming through the windows. Papa had baked bread that was still warm from the fire.

DICTATION TEST

In Maine, there are rock cliffs that rise up at the edge of the sea. And there are hills covered with pine and spruce trees, green with needles.

POEM

COMPOSITION TOPIC

The sea is salt. It stretches out as far as you can see. It gleams like the sun on glass. There are waves.

Have you ever been to the sea? Tell about your trip to the sea, a river or a lake.

Suggested Theme: Spring

“He is risen!” sang the choir. “He is risen!” And just then, the sun began to shine and the birds, which had only been twittering before, burst into happy song. The church bells began to ring and now they sounded full of joy. They seemed to say: “Come! Awake! Jesus is risen! Springtime is here again. Awake, sleepy world, awake!”

Carol Ryrie Brink

The next morning when the children came downstairs, they found Grandmother dyeing eggs in the kettle over the fireplace. Then she took sheets of paper and drew all the designs she could remember. Each picture had a name - The Bright Morning Star, The Deer on the Mountain, The Cooing Dove.

“Oh, Grandmother, paint an egg with the Horn-blowing Rooster!” the children begged. So she painted a handsome rooster blowing a horn. All the children found that they could paint pictures on the eggs. Soon the table was gay as a flower garden with all the painted eggs.

Katherine Millhouse

The boys went to the woods and came back with a young white birch tree. It was so large that it had to stand on the floor. The children trimmed the tree with the eggs they had painted themselves and with many plain dyed ones. When the sun streamed in, the tree looked like a piece of the rainbow. More than ever the children wished that everyone in the village could see their lovely tree..

Katherine Millhouse

Retell the Story

1. Once the robin had no red feathers at all, but was just a plain little brown bird. He was with Jesus in Jerusalem when He was brought before Pilate and he flew along behind the sad procession to Calvary.

When the little robin saw the cruel things happening to Jesus, whom he loved, he was distressed. He tried to pull the thorns from the crown, flying again and again to the attack and wounding himself in the effort.

He had succeeded in removing only one thorn. But blood from our Lord's head had stained his breast, and to reward the little robin for what he had tried to do, God said that for ever afterwards he and all robins should have scarlet breasts.

or:

2. (Combine the two EXPLAINED DICTATIONS from *Miss Rumphius*, wk 11, if you did not use them then.)

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ CONJUNCTIONS

Lesson 26: Conjunctions, omitting the Subject and Object Pronoun Review.

Omit Lesson 27: Adverbs, and perhaps Lesson 28: Kinds of Adjectives.

Definition by heart: **Conjunctions are words used to join other words together.**

Children should learn parsing order for conjunctions:

Conjunction. Connects the words _ and _.

Common conjunctions are: and, but, or, nor, for, therefore.

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

The swallows rose, twittering, in the air, and flew toward the south.
 Juan and Julian watched, motionless, until they disappeared beyond the
 horizon. Julian said, as he always did when the swallows left:

“Farewell Golondrinas,
 For you we will yearn,
 May God bless your journey
 And guide your return.”

Song of the Swallows, Leo Politi

When the winter months were nearing an end, new buds began to swell and
 trees to bloom again. Soon the blossoming trees bent gently over the garden
 walks. They made lovely patterns against the sky and filled the clear air
 with fragrance. Juan felt he was going through an enchanted garden.

DICTATION TEST

High up on a breezy hilltop, overlooking her father’s rancho, Josefina
 Montoya sat playing her clay flute. The flute was shaped like a bird and
 sounded like one, too. When Josefina played it, a clear, fine tune just like a
 bird’s whistle looped through the air into the blue, blue sky.

Meet Josefina, Valerie Tripp

POEM

“The Land of Counterpane,” Robert Louis Stevenson

COMPOSITION TOPIC

*There was his cathedral, greater than the city, greater than the plain, great
 with the greatness of God and man.*

Eloise Lowmsbery

Tell about the most beautiful building you have ever seen.

Suggested Theme: Childhood Games

After the day's work was done, Mother sometimes cut paper dolls for the girls. She cut the dolls out of stiff paper, and drew the faces with pencil. Then from bits of colored paper she cut dresses and hats, ribbons and laces, so that Laura and Mary could dress their dolls beautifully.

Laura Ingalls Wilder

At lunchtime or recess we often played "Fox and Geese" in the snow. First we made a maze of trails and trampled the snow in two or three places where the geese could be safe from the fox for a while. Then one of us, the fox, would try to tag the others, the geese. During the chase, the fox and geese had to stay on the paths through the snow.

Laurence Pringle

Soon little Frances was happily lost in play. What did it matter if her boats were only paper ones piled high with violets from along the river bank? She would pretend the flowers were missionaries, and that the boats would take them safely down the river all the way to China.

Mary Fabyan Windeatt

There was no finer place for a game of hide and seek than the surroundings of the minster, especially the stone yard with its worksheds. The piles of stone waiting for the workmen's hammer and chisel, the many corners and angles of the great cathedral, the flying buttresses - all made wonderful hiding places. A boy who was quick on his feet could dodge from one to another while the seeker turned to explore paths along the cross arms extending to the north and south. He must be as quiet as he was quick.

Imps and Angels, Jane Gilbert

Composition Topic:

Imagine you and your brothers and sisters playing outside on a pleasant spring day.

Helpful Hints:

Continue working with sentences and parts of speech, focusing on what the children find difficult. Do not add new notions if the children seem overloaded or confused. If the children are following well, introduce the names of the different kinds of adjectives:

A descriptive adjective describes a noun by telling a quality of it.

A quantitative adjective modifies a noun by telling how much or how many.

A demonstrative adjective modifies a noun by pointing out which one.

Make sure the children understand that "quantitative" means "number" and "demonstrative" means "pointing out."

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ NOUN NUMBER

Lesson 30: Number of Nouns. Omit the Pronoun, Conjunction and Adverb Reviews after Lesson 29. Definitions by heart: **A noun that names one person, place or thing is said to be in the singular number. A noun that names more than one person, place or thing is said to be in the plural number.**

Add number to the parsing order: **Noun. Class. Gender. Number.**

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

There was no finer place for a game of hide and seek than the surroundings of the minster, especially the stone yard with its worksheds. The piles of stone waiting for the workmen's hammer and chisel, the many corners and angles of the great cathedral, the flying buttresses - all made wonderful hiding places. A boy who was quick on his feet could dodge from one to another while the seeker turned to explore paths along the cross arms extending to the north and south. He must be as quiet as he was quick.

Imps and Angels, Jane Gilbert

Together the boys walked around the shop, keeping out of the way of the workmen and catching such glimpses as they could of their delicate work. They were always fascinated by the glow of the fires, and the bubbling surface of the liquid glass, a different color to be seen in each of the great vats.

Imps and Angels, Jane Gilbert

DICTATION TEST

"They know the secret of the Cathedral, these carvers, said the Bishop.
"They carve their lives and their faith into everything they do."

Eloise Lowmsbery

POEM

COMPOSITION TOPIC

Henry wanted to be a fisherman, just like his father.

Marcia Brown

What do you want to be when you grow up?

Suggested Theme: Brothers and Sisters

When they reached home Sal's mother and sister Jane were waiting with a list of things to buy at the store.

"I'll take good care of Jane," Sal promised. "I'm a big girl and I can watch so she doesn't tumble into the water."

Sal and Jane and their father went down to the shore and got aboard their boat.

Robert McCloskey

Josefina and her four sisters worked on the damaged altar cloth almost every evening, and it was a time they all looked forward to. Repairing the altar cloth was hard work. But as the days went by, stitch by stitch the cloth looked good as new again.

At last it was finished. Josefina thought it quite beautiful. Perhaps, it was because she knew and loved every stitch of it after working on it for so long with Tia Dolores and her sisters.

Valerie Tripp

It was a fine day for fishing, thought Peter, as he sat down next to his sister and dropped his line into the water. Peter's sister was not interested in fish, except at dinner, but she liked to take her knitting out of doors and watch the boats on the canal as she counted her stitches.

Marcelle Dufree

Composition Topic:

Picture Story. Have pictures available of children working, playing, or doing some activity together.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ POSSESSIVE CASE OF NOUNS POSSESSIVE PLURAL OF NOUNS

Lessons 31A: Possessive Case of Nouns, and 31B: Possessive Plural of Nouns.

Definition by heart: **The form of a noun used to show possession is called the possessive case.**

PHONICS LESSON

DICTATION EXPLAINED DICTATION

There were many things to do. Tall John's wife taught Sarah how to weave a basket. And because Sarah's clothes were stiff and heavy, the Indian woman made her clothes of deerskin, such as the Indians wore when the days grew colder.

The Courage of Sarah Noble, Alice Dalgliesh

The little village sat on the slope of a mountain, with its head in the clouds and its feet in the river. The head of the village was the small white house where Philomena lived with her grandmother. The feet of the village were the long green pastures where she watched her grandmother's sheep. The heart of the village was the church, where Philomena and Grandmother went every Sunday.

Philomena, Kate Seredy

DICTATION TEST

Julian worked hard in the gardens, for Saint Joseph's Day was coming soon. He wanted the gardens to look their best for the swallows' return.

POEM

COMPOSITION TOPIC

During his vacation, Juan began his garden. He had learned so much about it from Julian.

Have you ever planted a garden? Tell about what you grew, or what you would like to grow.

Suggested Theme: Missionaries

During the winter evenings, the Cabrini family would gather around the fire and listen to the stories which Father read to them. Often he would read the adventures of the missionaries. Little Frances listened attentively and at times even tried to fight off sleep in order to hear about the brave missionaries. It was then that she began to feel a strong urge to become a missionary herself.

Daughters of St. Paul

Old Julian was the proud bell ringer of the Mission. Many times had he told Juan the story of the Mission, but always it seemed new.

"Long, long ago," Julian told him, "the good brothers of Saint Francis came to this country from across the sea. Father Junipero Serra and the brothers walked along the wild trails through the wilderness. With the help of the Indians they built many missionary churches.

Leo Politi

"That is Junipero Serra," said Juan, looking up at the statue in the garden. "He is my friend."

"The Missions were like little villages," Julian said. "There the Indians learned to make shoes and harnesses, blankets and hats, tools and pottery - many of the things they needed in their daily life."

"Here is the big millstone where they ground corn and wheat."

Juan ran his fingers over the big old stone; he liked the feel of it. He liked, too, the little hospital where the Fathers used to take care of sick Indians, and the barracks for the soldiers who guarded the Mission from thieves and pirates.

Leo Politi

Retell the Story

Every school child knows the story of how Pope Gregory I. When he was a monk in Rome, he saw three fair-haired children in the Roman slave-market. He stopped to ask of what nation they were, and upon receiving the reply that they were Angles, he exclaimed, "Not Angles, but angels!"

Later, when he became pope, he remembered the beautiful children, and he sent a priest named Augustine to England on a mission to teach the Catholic Faith to the people from whom the fair-haired slaves had come.

Helpful Hints:

If they have learned to include "office" in parsing, children may now add the office of "shows possession." Remaining weeks should be spent in review and in practicing working with sentences. You may want to introduce the children briefly to the idea of prepositions (Lesson 34) and to the idea of predicate nouns and adjectives (Lesson 36), to prepare for next year, but only if they have mastered the material for 2nd grade.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ POSSESSIVE CASE OF NOUNS
POSSESSIVE PLURAL

Continue Lessons 31A & 31B.

PHONICS LESSON

DICTATION
EXPLAINED DICTATION

Here is the big millstone where they ground corn and wheat. Juan ran his fingers over the big old stone; he liked the feel of it. He liked too the little hospital where the Fathers used to take care of sick Indians, and the barracks for the soldiers who guarded the Mission from thieves and pirates.

Song of the Swallows, Leo Politi

Not far from the Alps, in the heart of a bright countryside is a lordly city where the stones sing; a dream city where the wood prays; there is a certain penetrating charm and a nobility marked with the seal of old France. There are silent hours when, in its almost deserted streets, you might think you heard the footfall of the watchmen of yore going their rounds.

S.J. Piat

DICTATION TEST

Presently all the other knights marched out in their flashing armor, their red plumes waving over their heads and their spears in their hands. The lord of the castle stopped only to tell Sir Roland to keep guard over the gate until they had all returned.

The Knights of the Silver Shield, R. M. Alden

POEM

COMPOSITION TOPIC

Today there was a grandness to the road, as though it were a carpet unfolding over the hill before some glorious secret.

The Cabin Faced West, Jean Fritz

Tell what secret this road hides.

Suggested Theme: Poetry / Art

The next morning the house was full of music. I was in the sun room with Father watering our flowers. We moved from pot to pot. He plucked the wilted petals as he went.

“What is poetry?” I asked.

Father laid the wilted petals in his palm. “Listen to Mother play. She practices and practices a piece, and sometimes a magic happens and it seems the music starts to breathe. You can’t explain it really; it’s a mystery. Well when words do that, we call it poetry.”

Michael Bedard

Paddy was an artist. With skillful hands he had whittled the body and limbs of the doll out of cherry wood, joining them with screws. Everyone wanted to see it. Mother admired the cut of the clothes. The twins wanted to find out if the arms and legs moved. And Father exclaimed at the beautiful carving of the face.

Hilda van Stockum

Papa had given Josefina a wooden box. The box had been made by her great grandfather. On its top there was a carving of the sun coming up over the highest mountain and shining on the rancho just the way Josefina saw it rise every morning.

Valerie Tripp

Composition Topic:

Write a poem about summer and draw a picture to go with it.

Helpful Hints:

Continue working with sentences, parsing, and reviewing definitions and parsing orders.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

When you give a definition to be memorized, recite it several times every day, as a class, and be sure the children know they are to study and learn the same definition as homework. Children should recite the definition on a given day, alone, for a grade.

Adjust the length of the dictation to the abilities of the class. To begin the year, you may want to write all or part of a dictation on the board, for children to copy.

The poetry throughout the grammar book may be memorized at any time or simply read aloud. It is not a good idea to analyze the poetry grammatically because it is often too complicated and confuses the children.

GRAMMAR LESSON ~

WORDS, SYLLABLES & SENTENCES

Classical Grammar 1, Lesson 1: The Sentence

Definitions to learn by heart: **A syllable is a part of a word. It is a letter or a group of letters in which one vowel sound is heard.**

A word is a syllable or a combination of syllables used in the expression of thought.

A sentence is a group of words telling a thought.

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

The teacher passed books around to all of the children. Readers, they were. Rufus opened his. He liked the smell of the shiny printed pages. He liked the pictures, but would he ever be able to read those words? Now the teacher was writing on the chalkboard. She was making the letters of the alphabet.

Eleanor Estes

My grandfather was a young man when he left his home in Japan and went to see the world. He wore European clothes for the first time and began his journey on a steamship. The Pacific Ocean astonished him. For three weeks he did not see land. When land finally appeared, it was the new world.

Grandfather's Journey, Allen Say

DICTATION TEST

It was one of those clear, beautiful September days when the sun can hardly bear to leave the world and when it does, it sends us a harvest moon just as round and golden as it is.

The Cabin Faced West, Jean Fritz

POEM

COMPOSITION TOPIC

"The more Grandfather traveled, the more he longed to see new places."

Grandfather's Journey, Allen Say

Did you take a trip over the summer? Tell us about what you saw and learned.

WEEK 1 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

Helpful Hints:

In this lesson: Talk about words and what they represent. Explain that words are symbols we use for ideas and things and actions. They allow us to communicate using sounds.

Practice “hearing” the syllables of words in the reading book. Have the children place their hand, knuckle side up, under their chins. Say the word slowly - how many times did your chin drop? Write words on the board and point out that not all vowels make a separate syllable (cake, foal).

Rules for teacher use:

- 1. Words may be divided between double consonants:** but-ter, kit-ten, hid-den, pep-per, bub-ble, win-ner
- 2. A word may be divided between a vowel and a consonant:** ta-ble, a-corn, flick-er, be-gin, ti-ger, la-bel
- 3. A word may be divided between two consonants that are not alike:** tur-tle, win-ter, car-go, tad-pole

You may want to open a children’s dictionary and show the children briefly how to use it, and what they learn from a dictionary. Root words can be used to form other words by adding various prefixes and suffixes.

Help the children understand the difference between a complete thought and a simple group of words, taking examples from the reading book and from spoken language.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

Read the weekly grammar lesson with the children or explain it in your own words. Make sure the children know which page of the grammar book you are explaining, so they can read it themselves later if they like.

GRAMMAR LESSON ~ NOUNS COMMON AND PROPER NOUNS

Lesson 2: Nouns, and Lesson 3: Common and Proper Nouns

Definitions by heart:

A noun is a name. A noun may name a person, place or thing.

Two classes of nouns are common and proper.

A proper noun is the name of a certain person, place or thing.

A common noun is the name of any person, place or thing.

PHONICS LESSON

DICTATION EXPLAINED DICTATION

Grandfather explored North America by train and riverboat, and often walked for days on end. Deserts with rocks like enormous sculptures amazed him. The endless farm fields reminded him of the ocean he had crossed. He marveled at the towering mountains and rivers as clear as the sky.

Grandfather's Journey, Allen Say

Sarah and her father came at sundown to a settlement. The houses were brown and homelike. In two of them the sticks of pine, used instead of candles, were already burning. They shone through the windows with a warm golden light that seemed to say, "Welcome!"

The Courage of Sarah Noble, Alice Dalgliesh

DICTATION TEST

Of all the places Grandfather visited, he liked California best. He loved the strong sunlight there, the Sierra Mountains, and the lonely sea coast.

POEM

COMPOSITION TOPIC

Retelling the Story

My grandfather moved back to Japan to raise a family. As his daughter grew, my grandfather began to think about his own childhood. He thought about his old friends. He remembered the mountains and rivers of his home. He surrounded himself with songbirds, but he could not forget. Finally, when his daughter was nearly grown, he could wait no more. He took his family and returned to his homeland. Once again he saw the mountains and rivers of his childhood. They were just as he had remembered them. Once again he exchanged stories and laughed with his old friends.

WEEK 2 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

Helpful Hints

Practice selecting nouns from the reading book, asking the children to tell in their own words what the nouns name, and tell whether they name a person, place or thing. *If the children are advanced, you may mention that ideas are also “things” named by nouns - love, friendship, goodness, bravery, courage.*

Find proper nouns and common nouns in the reading book. Another helpful exercise: List proper nouns on the board and have the children give a corresponding common noun and vice versa:

proper: Kansas City

common: town

common: boy

proper: Timothy

Over this week and the next, practice identifying orally some common and proper nouns from the text, after or during every reading class. Ask the children to write certain sentences from the reading and label the proper and common nouns, as in the grammar book.

You may have children write sentences from the reading book and practice labeling neatly above the nouns. ***This is a good exercise every time a new part of speech is learned.***

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

The various Exercises between Lessons in the grammar book are optional and are meant above all to help reinforce the grammar concepts. Ideally, use a variety of examples from reading and dictation to illustrate and practice the grammar lesson throughout the week and verify the children's understanding.

GRAMMAR LESSON ~ NOUNS

GENDER OF NOUNS AND PARSING OF NOUNS

Lesson 4: Gender of Nouns, with Parsing of Nouns.

Learn by heart the parsing order for nouns:

Identify the word as a noun. Tell its class. Tell its gender.

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

When I was a small boy, my favorite weekend was a visit to my grandfather's house. He told me many stories about California. He raised warblers and silvereyes, but he could not forget the mountains and rivers of California. So he planned a trip.

Grandfather's Journey, Allen Say

There was a great deal of laughter in the family room that afternoon as Grandfather told the story of his trip. Josefina sat next to him, her arms wrapped around her knees. She was happy. It reminded her of the old days to sit with her family this way and listen to Grandfather tell about his adventures.

Meet Josefina, Valerie Tripp

DICTATION TEST

When I was nearly grown, I left home and went to see California for myself. After a time, I came to love the land which my grandfather had loved, and I stayed on and on. I think I know my grandfather better now because I know the land he loved, and I miss him very much.

POEM

COMPOSITION TOPIC

"Grandfather sat at the window and mended toys all day. Grandfather didn't often make mistakes; in fact, he was so clever that people came from all over town to bring him toys to mend." Gerrit and the Organ, Hilda van Stockum

Tell us something you know about your own grandfather and the work he does or used to do.

WEEK 3 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

Helpful Hints

Practice parsing nouns orally for a few minutes every day after the reading lesson.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

A short definition drill on many different definitions is a good idea at the beginning of grammar class, as the year progresses and the children learn more definitions.

GRAMMAR LESSON

ADJECTIVES & ABBREVIATIONS

Lessons 5: Abbreviations, & Lesson 6: Adjectives.

Definition to learn by heart: **An adjective is a word used to modify a noun.**

Learn by heart the parsing order for adjectives:

Identify the word as an adjective. Tell what class of adjective (descriptive).

Tell what word or words it describes.

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

You have trimmed the wicks before. You have cleaned the lamps and put in the oil. Mama is too sick to do it. Your sisters are too little. You must keep the lights burning, Abbie. Many ships count on our lighthouses.

Keep the Lights Burning, Abbie, Peter and Connie Roop

Up a winding stair the children climbed, into a sunny room with a deep window seat and a far view out across the plain. Framed in the long narrow window was his own cathedral, so far away and so perfect that Jean thought he must surely be looking at a picture. The city with all its spires and thick walls had disappeared entirely. There was nothing left of it at all. But there was his cathedral, greater than the city, greater than the plain, great with the greatness of man and God.

Eloise Lowensbery

DICTATION TEST

Abbie and Papa walked down to the shore. Their little boat, Puffin, pulled on its rope. Captain Burgess jumped into the boat. He raised the sail. Puffin moved away from the shore. "Keep the lights burning, Abbie!" her father called.

POEM

COMPOSITION TOPIC

"Who will take care of the lights?"

Papa smiled.

"You will, Abbie."

Have you ever helped your father with his work? Tell what you did and learned.

Helpful Hints

This week and next, practice identifying and parsing adjectives. Be careful only to select descriptive adjectives from the reading text, since the children will not yet have seen adjectives of number or demonstrative adjectives. Use the words “descriptive adjective” so that the children will become familiar with the notion, without yet making a distinction. Continue asking the children to identify the nouns and adjectives orally or label them in their notebooks.

Integrate Lesson 39 on Abbreviations as needed.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ ADJECTIVES & ARTICLES

Lessons 6. Introduce Lesson 7, with parsing of articles.

Learn by heart the parsing order for articles:

Identify the word as an article. Tell to what noun the article belongs.

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

While the Hare slept, the Tortoise plodded on and on, straight toward the finish line. When the Hare awoke from his nap, he was surprised that the Tortoise was nowhere in sight. Racing to the finish line as fast as he could, the Hare was shocked to find the Tortoise waiting for him with a smile on his face. Slow and steady wins the race.

Aesop's Fables, retold by Michael Hague

Abbie knew Papa was a fine sailor. He could sail in rain. He could sail in fog. But if the wind blew up again, he could not sail back to Matinicus Rock today. The waves would be too high for the little boat. Then she would have to care for the lights. Abbie looked up. The two lighthouse towers seemed as high as the sky.

Keep the Lights Burning, Abbie, Peter and Connie Roop

DICTATION TEST

One by one, Abbie lit all the lamps. Then she went to the other lighthouse tower. She lit those lamps as well. Out at sea, a ship saw the lights. It steered away from the dangerous rocks.

POEM

COMPOSITION TOPIC

Retelling the Story

I stood close to my father as the anchor was pulled dripping from the sea. Above us, white sails rose against a bright blue sky. They fluttered, then filled with wind. Our ship began to move. My father was waving to friends on shore. I looked back at their faces growing smaller and smaller, and ahead at the wide dark sea. And I clung to my father's hand. We were off on our journey to America.

Jean van Leeuwen

Helpful Hint

Practice parsing a few nouns, descriptive adjectives and articles every day after the reading lesson, on the board, orally, and in the notebook. Make sure the children are drawing the lines neatly on the parsing charts and not crowding their charts but leaving plenty of space.

You may introduce Lesson 28: Kinds of Adjectives, if the children are following well or if these adjectives come up in reading or exercise. Otherwise, save this lesson for later, and integrate these definitions on a week when they have fewer to learn.

A descriptive adjective describes a noun by telling a quality of it.

A quantitative adjective modifies a noun by telling how much or how many.

A demonstrative adjective modifies a noun by pointing out which one.

Make sure the children understand that “quantitative” means “number” and “demonstrative” means “pointing out.”

Continue working with sentences and parts of speech, focusing on what the children find difficult. Do not add new notions if the children seem overloaded or confused.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ VERBS

Lesson 8: Verbs.

Definition to learn by heart: **A verb is a word that asserts action or being.**

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

Abbie ran up the lighthouse steps. She stopped at the top to look out. The waves were like big hills. The wind blew rain at the windows. She could not even see Matinicus Island. She knew Papa could not sail back. Abbie was afraid. She wished her brother, Benjy, were home. But he was away fishing. What if she could not light the lamps?

Keep the Lights Burning, Abbie, Peter and Connie Roop

Every weekday morning, Olaf and Anne went down the zigzag road to school. Still and beautiful was the mountain so early in those autumn mornings. The sun rose late now. It was scarcely light when they left the farmhouse with their book bags on their backs.

In a few minutes the children were in the classroom. The lessons began. There were writing lessons and reading lessons, math and grammar. There were nature lessons and music lessons. How those school hours flew!

Adventures in Norway, Virginia Olcott

DICTATION TEST

The wave crashed over Matinicus Rock. The girls pushed the door shut. Then the wave hit it. Abbie felt the lighthouse shake. She was shaking, too. They had shut the door just in time.

POEM

COMPOSITION TOPIC

Today there was a grandness to the road, as though it were a carpet unfurling over the hill before some glorious secret.

The Cabin Faced West, Jean Fritz

Imagine the faraway land to which this road leads.

WEEK 6 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

Helpful Hints:

Prepare the children for sentence analysis and the idea of subject and simple predicate by speaking always of the verb as saying something about a noun, or as the action of some noun.

Children should practice analyzing in their notebooks one or two sentences from the reading every day, underlining the verb twice and labelling the different parts of speech which they know. Choose sentences at their level, or simplify the sentences for them. Ignore prepositional phrases and other elements which the children do not yet know. Continue parsing a few nouns, descriptive adjectives and articles every day, on the board and in their notebooks.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ VERBS CONTRACTED WORDS

Lesson 8: Verbs continued. Lesson 9: Contracted Words.
Review definitions and parsing orders.

PHONICS LESSON

DICTATION EXPLAINED DICTATION

It was a lovely garden, with soft green grass. Here and there over the grass stood beautiful flowers like stars, and there were twelve peach-trees that in the spring-time broke out into delicate blossoms of pink and pearl, and in the autumn bore rich fruit. The birds sat on the trees and sang so sweetly that the children used to stop their games in order to listen to them. "How happy we are here!" they cried to each other.

The Selfish Giant, Oscar Wilde

Father Vianney was the beloved shepherd of his flock. Almost every home had a warm welcome for him. Their work, their health, their herds, their crops, all were of importance to him. In time of joy, in sorrow or fear, the people turned to Father Vianney. The children, always his greatest care, knew they had an unfailing friend in him. For Father Vianney would show them all the way to heaven.

Eva Betz

DICTATION TEST

Then the Spring came, and all over the country there were little blossoms and little birds. Only in the garden of the Selfish Giant it was still winter.

POEM

COMPOSITION TOPIC

All of the children looked up to Mr. Kilpatrick, the policeman. He was indeed the children's friend.

Carolyn Haywood

Tell of an adult you know who is "indeed the children's friend."

WEEK 7 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

Helpful Hints

Find contracted words in the reading. Have children think of contracted words in speech and write them. Point out that we often use contracted words when we speak, but when we write compositions it is better to write the words in full.

The Nouns, Adjectives and Verbs review exercise would be good this week. Continue analyzing and parsing from the reading and dictation.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ KINDS OF SENTENCES

Lesson 10: Three Kinds of Sentences.

Definitions to learn by heart:

A declarative sentence makes a statement.**An interrogative sentence asks a question.****An imperative sentence gives a command.**

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

One morning the Giant was lying awake in bed when he heard some lovely music. It sounded so sweet to his ears that he thought it must be the King's musicians passing by. It was really only a little linnet singing outside his window, but it was so long since he had heard a bird sing in his garden that it seemed to him to be the most beautiful music in the world.

The Selfish Giant, Oscar Wilde

Early Saturday morning Michael and his sister set off with huge baskets on their arms, bread in their pockets, and Bran running around them in circles, barking his delight. The sky was deep blue and the leaves on the trees glowed in rich autumn colors. Michael chose the way through the woods; he knew a place for blackberries in the meadows beyond.

The Cottage at Bantry Bay, Hilda van Stockum

DICTATION TEST

Acorns were falling from the oaks, and Laura and Mary made little acorn cups and saucers for the playhouses. Walnuts and hickory nuts were dropping to the ground in the Big Woods, and squirrels were scampering busily everywhere, gathering their winter's store of nuts and hiding them away in hollow places.

Laura Ingalls Wilder

POEM

COMPOSITION TOPIC

The Giant did not hate the Winter now, for he knew that it was merely the Spring asleep, and that the flowers were resting.

What is your favorite season of the year and why? What beauties or activities does it bring?

WEEK 8 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

Helpful Hints

Practice changing sentences from the reading book, making statements into questions or commands.

Continue labeling parts of speech in a few sentences every day and parsing selected nouns, adjectives and articles. Before labeling any parts of speech or underlining the verb twice, the children should identify the kind of sentence. Try to choose simple sentences, with only one subject and verb. Children should begin any sentence analysis by saying, "This is a simple, declarative (*or interrogative or imperative*) sentence."

Integrate punctuation from Lesson 40, as the punctuation marks arise.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ SUBJECT AND PREDICATE

Lesson 11: Subject and Predicate. Supplement with Lesson 29: Analysis.

Definitions to learn by heart: **The subject of a sentence names the person or thing about which something is said. The simple predicate is the verb in the sentence. The complete predicate is the verb with its modifiers.**

A simple sentence is a sentence that has one statement, question or command.

Learn by heart the new parsing order: **Noun. Class. Gender. Office.**

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

"I believe the Spring has come at last," said the Giant; and he jumped out of bed and looked out.

What did he see?

The Giant saw a most wonderful sight. Through a little hole in the wall the children had crept in, and they were sitting in the branches of the trees. In every tree that he could see there was a little child. And the trees were so glad to have the children back again that they had covered themselves with blossoms, and were waving their arms gently above the children's heads. The birds were flying about and twittering with delight and the flowers were looking up through the green grass and laughing.

The Selfish Giant, Oscar Wilde

DICTATION TEST

Every afternoon, when school was over, the children came and played with the Giant. He watched the children at their games, and admired his garden. "I have many beautiful flowers," the Giant said, "but the children are the most beautiful flowers of all."

POEM

COMPOSITION TOPIC

Retelling the Story

The Giant crept downstairs and opened the front door quite softly, and went out into the garden. But when the children saw him they were so frightened that they all ran away, and the garden became winter again. Only the little boy did not run, for his eyes were so full of tears that he did not see the Giant coming. And the Giant stole up behind him and took him gently in his hand, and put him up into the tree. And the tree broke at once into blossom, and the birds came and sang on it, and the little boy stretched out his two arms and flung them round the Giant's neck, and kissed him.

WEEK 9 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

Helpful Hints

Practice underlining subject once, verb twice, and drawing a predicate bar. Introduce the new idea of office or job into the parsing chart for nouns.

Explain the difference between predicate and verb: the verb is the most important part of the predicate, and is called the “simple predicate,” but the “complete predicate” is everything that completes the meaning of the verb. Compare for the children sentences with only simple subject and simple predicate (*days grew*) and complete subject and predicate (*The days grew shorter and shorter.*) Do not yet analyze or point out all the different elements which modify subject and verb. Do not insist on the difference between simple and complete predicate if it will confuse the children - insist on the importance of the verb as the word which allows us to say something of the subject.

Every day, continue to take examples from the reading book and from the dictations, analyzing on the board and giving other sentences for the children to analyze in their notebooks. Always identify the kind of sentence, draw the predicate bar and underline subject once, verb twice, and label all the parts of speech the children know.

As you work with sentences, prepare the children for the idea of verb forms by pointing out that verbs change a little depending on the subject, or depending on when the action takes place. Always emphasize the relation of dependence between subject and verb.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ TENSE OF VERBS

Lesson 12: Tense of Verbs.

Definitions to be learned by heart:

Tense is the form of a verb that expresses the time of an action or event.**The present tense shows present time. The past tense shows past time.****The future tense shows future time.**Parsing chart for verbs: **Identify as a verb. Tell its tense. Tell its subject.**

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

The gun hung over the fireplace, its bell mouth pointing towards the front of the house, its brass-heeled stock towards the shed door. It was longer than a grown man, half again the length of the musket kept on pegs over the stoop door, and more than twice the length of Edward. Edward thought it was a magnificent gun; and the candlelight caught the tracery on the brass bindings, making them look rich. He let go of it reluctantly when his father straightened up to replace it over the fireplace.

The Matchlock Gun, Walter D. Edmonds

“When I grow to be a man,” Jasiiek had told Hanka, “I mean to ride on ships to visit those other lands. I shall see how they build their houses, their tables and beds... how they farm their lands. But always I will come back home. Because no other land has such red mountains as our Polska, our Poland.”

Marta the Doll, Eloise Lowensbery

DICTATION TEST

Mother was stuffing half a loaf and some sausage into Father's pouch, but she was looking at him. He had taken down the musket. He looked so manly and brave in his blue coat and red facings, his wide-brim hat and heavy boots.

The Matchlock Gun, Walter D. Edmonds

POEM

COMPOSITION TOPIC

It was a fine thing, Edward thought, to have Captain Teunis Van Alstyne for one's father.

Tell us about your father.

Helpful Hints

Practice identifying the tense of verbs and changing from present to past to future. Be careful not to choose other tenses from the reading book to analyze.

Continue analyzing sentences, now choosing verbs to parse, also.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON

PERSON & NUMBER OF VERBS

Lesson 13 & 14: Person and Number of Verbs

Definitions to be learned by heart:

A verb is in the first person if it tells what the speaker is or does.**A verb is in the second person if it tells what the one spoken to is or does.****A verb is in the third person if it tells what the one spoken about is or does.**

Add person and number to parsing order: Verb. Tense. Subject. Person. Number.

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

Mother went down the steps one at a time, softly. The light of the candle shone upward against her face. She stopped for an instant to look back towards the bed, brown-eyed and tender. Then the light grew dim, picking out faintly a square of the roof boards. It went out with a soft sound of her breath. Her feet passed over the floor below.

The Matchlock Gun, Walter D. Edmonds.

Next morning, bright and early, work began in the bakery. O Mother! It is wonderful baking bread! It is always so merry in the bakery. The oven hums and the bread makes its own music inside, honestly! And while we were baking, all the bells in Znaim began to ring. And Nightingale sang all sorts of funny songs and kept everyone laughing.

It is really wonderful. People are still asleep all over town. But in the baker of Joseph of Egypt things are humming, so nobody will be hungry at breakfast.

Listen, Vienna, Rev. James J. Galvin, SCsR

DICTATION TEST

Mother's voice under the low roof was soft and sweet. Her dark hair took inky shadows from the candle flame, and the long fingers, hardened by her work, shaped themselves to his cheek. "Good night, sleep well."

The Matchlock Gun, Walter D. Edmonds

POEM

COMPOSITION TOPIC

The family was cozy and comfortable in their little house made of logs, with the snow drifted around it, and the wind crying because it could not get in by the fire.

Laura Ingalls Wilder

Tell what your family does at home on cold winter evenings.

WEEK 11 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

Helpful Hints

Have the children practice saying sentences in 1st, 2nd and 3rd person, speaking to one another to help illustrate the idea. Choose sentences from the reading book and dictations to illustrate as much as possible.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ CONJUGATION

Lesson 14: Number of Verbs, with Conjugation of Verbs.

Omit Lesson 15 on strong, weak, irregular, and auxiliary verbs.

Children should learn by heart the conjugation of “call” and “sing” in all three tenses.

Definition to learn by heart: **When we conjugate a verb, we list its tense, person and number in an orderly way.**

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

Gertrude looked northward as she came in with the milking pail, and the house seemed solitary in an abandoned world. She had had a restless night. A line of smoke, snatched from the chimney by the wind, showed her that Edward was down and had freshened the fire. She thought quickly that with a son it was not as if she were alone.

The Matchlock Gun, Walter D. Edmonds

It had always been Mama who remembered the name of everyone in the village, from the oldest person to the newest baby. She remembered to ask if an illness was better, or how the children were playing. Mama was loved and respected. She ran the household while Papa ran the rancho.

Meet Josefina, Valerie Tripp

DICTATION TEST

Carolina saw a small white village with a church spire pointing upward, the whole held between green hills as if God were holding it in the hollow of His hand. It looked ready to welcome those who had journeyed so far to reach it.

Carolina's Courage, Elizabeth Yates

POEM

COMPOSITION TOPIC

Retelling the Story

At home, the kitchen was warm with the smell of fresh-baked bread. The room sparkled with cleanliness. The table now had on a snowy tablecloth. Mama set two braided loaves at Papa's place. The children stood around the table watching her. A lovely feeling of peace and contentment seemed to flow from Mama to them.

Sydney Taylor

WEEK 12 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

Helpful Hints

Practice conjugating verbs in the three tenses the children have learned. Be sure to choose verbs which the children know well, since they will not yet be memorizing irregularities.

Continue analyzing sentences and parsing.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ OBJECT

Lesson 16: The Direct Object.

Definition to be learned by heart:

The direct object names the person or thing that the subject does something to.

Learn that "object of the verb _" is a new office when parsing nouns.

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

Renz was as happy as a bird in the blue air; therefore he whistled like one, and never stopped even when the farmer's wife had him bring in wood and water and kindling, which had to be done every evening, for the farmer's wife always wanted everything in order and ready for the following morning.

Johanna Spyri

There is a treasure in the minster of many different kinds, and the more you work around it the more of the treasure you see. It is a treasure of good work, honest work, done by men that love the minster because it is the House of God. Some of the men who have done this work will be remembered always. And some of them will never be remembered, like Grandfather and me. But the treasure of good work will still be here when we are all gone and forgotten.

Imps and Angels, Jane Gilbert

DICTATION TEST

Mother thought only of the best way to keep the children safe. To stay seemed the best way to her. Trudy's shouting had given her an idea for defending the house. "Edward," she said, "I want you to be a brave boy and do everything I tell you."

The Matchlock Gun, Walter D. Edmonds

POEM

COMPOSITION TOPIC

"Edward, would you be afraid to fire Great-Grandfather's gun?"

Tell of a time you had to do something difficult and be a great help to your mother.

or:

"Mother had left Edward frightened, cold, with his resolution to be brave. She seemed to see him sitting there by the table, listening and listening...."

Imagine you were Edward, listening and listening for your mother to call out.

Tell your thoughts.

WEEK 13 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

Helpful Hints

Over the next two weeks, practice identifying direct objects. Practice parsing nouns, adding a new office or job: “object.” You may want to begin introducing the idea of transitive and intransitive verbs. Only transitive verbs have objects.

Analyze sentences as usual, but write D.O. over the object noun, instead of writing “noun”.

Continue working with sentences from reading and dictation, especially verbs. Be careful to select only verbs in the present, past and future tenses, and to modify sentences which are too long.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ OBJECT TRANSITIVE & INTRANSITIVE VERBS

Continue Lesson 16: Object. Lesson 17: Transitive and Intransitive Verbs.

Definitions by heart: **Transitive verbs express an action done to an object.**

Intransitive verbs express an action which stays in the subject.

Add use to the parsing chart for verbs: **Verb. Use. Tense. Subject. Person. Number**
(Omit "form" from parsing exercises, because children will not study weak and strong verbs until 4th grade.)

PHONICS LESSON

DICTATION EXPLAINED DICTATION

Walking up to the garden patch, across the wind, Mother wondered whether she had done well to give her son so much responsibility. She had left him frightened, cold, with his resolution to be brave. She seemed to see him sitting there by the table at the end of the monstrous gun, listening and listening. But she knew that she could have done nothing else. So that Edward might not feel too deserted, now and then she sang, her voice carrying away from her lips along the wind. She hoped he could hear her.

The Matchlock Gun, Walter D. Edmonds

In summer, Hanka missed her brother sorely, though she knew that for him this work was the best time of the year. With other boys and girls of the mountain villages, with Burek the dog to help him, Jasiiek drove the cows and the sheep high up and up into the mountain pastures. There they stayed the whole summer long, minding the flocks and the herds, making cheese.

Marta the Doll, Eloise Lowensbery

DICTATION TEST

Yearly Dominic grew more light of heart, more gay, as the roadway of age slipped by him, and as he found that others depended so much on him for their courage. None was ever more joyous than he, and none a better companion.

The Life of St. Dominic, Bede Jarrett

POEM

COMPOSITION TOPIC

Retelling the Story

It was then that Mother saw the Indians. There were five of them, dark shapes on the road, coming from the brick house. They hardly looked like men, the way they moved. They were trotting, stooped over, first one and then another coming up, like dogs sifting up to the scent of food. Gertrude felt her heart pound hard; then it seemed to stop altogether. She realized that they had not seen her. She stopped stock still, facing them, making herself count five. Then she ran for the house.

Helpful Hints

Practice analyzing and parsing. Practice making up sentences with transitive and intransitive verbs, so that the children will understand the difference. Although it seems easy enough, the children often have difficulty with this notion, which requires time and repetition.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ QUOTATION MARKS

Lesson 18: Quotation Marks.

Sentence and Parts of Speech Review Exercises go well at this point.

Definition: **Quotation is using the words of someone else.**

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

Papa was the strongest man at Versailles. In the evenings, before going to his study for more long hours of work, he would come and play with Therese and her brothers. He would ask them riddles and tell them stories of heroes of antiquity, of the great Kings of France, and of the lives of the saints. They would all climb onto his lap, where they felt very safe. Such was his strength that he could easily stand up holding all three of them in his arms.

Trïanon, Elena Maria Vidal

Papa loved God very much. His love for God was so immense, so ardent, that she, Therese, felt absorbed into it. He did not speak very much of it; he did not have to. He demonstrated his faith in every aspect of his life. He was patient, hard-working, generous and kindly, although sometimes his manners and blunt statements were misunderstood. But Therese always understood her Papa; he, too, seemed to have a little window into her heart.

Trïanon, Elena Maria Vidal

DICTATION TEST

Margherita sat on a stool near her two men. Her work-worn hands plied the needle swiftly while the light lasted. Her ears were alert for the cry of Anna, the new baby, but her eyes were full of reflected light whenever she looked at those two dear heads so close together - the greying head of the father, and the sunny head of Beppo.

St. Pius X

POEM

COMPOSITION TOPIC

"Then Edward remembered the Spanish Gun. He could not leave it there. It was hard for him to drag out the ponderous gun, but he managed it at last. Such a wonderful gun to show his grandchildren, maybe."

Does your family own something beautiful which was passed down from your grandparents? Describe it, or imagine it.

WEEK 15 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

Helpful Hints

Use the Review Exercises to make a general review of what has been seen so far. Continue analyzing sentences and parsing. Take the time to go back over whatever the children find difficult.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ PRONOUNS

Lesson 19: Pronouns.

Definitions to learn by heart: **Pronouns are words that stand for nouns.**
The noun which a pronoun stands for is called its antecedent.

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

Maribelle lived in a country that went right up and down. Wherever you were going you never walked just straight on. You were either climbing up, or climbing down. Maribelle's country is high in the peaks of the Pyrenees mountains. It is called Andorra. The mountains climb the sky. The rivers drop into the valleys of Spain.

The Land of Right Up and Down, Eva-Lis Wuorio

Maribelle loved her mountains. Of course she had heard at school that there were places without mountains in world, but she couldn't imagine them. Now, as she climbed behind the cows, she looked up to the peaks. The mountains seemed to her like good old friends.

DICTATION TEST

The snow-covered mountain peaks, above Maribelle, and below her, sparkled in the morning sun. The silver river far down in the valley sang a merry song. A cloud of lacy blue butterflies danced around her.

POEM

COMPOSITION TOPIC

Below there was a valley. Sarah looked and looked and filled her mind with the beauty of it.

The Courage of Sarah Noble, Alice Dalgliesh

Tell of the most beautiful countryside you have ever seen.

WEEK 16 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

Helpful Hints

Identify pronouns in the reading and dictation. Be careful simply to identify only personal pronouns, without making too many distinctions. Avoid other kinds of pronouns for the moment.

Continue reviewing parsing orders of different parts of speech, making sure the children are not becoming confused or overloaded. Take the time that is necessary, without pushing the children too quickly. They will see the same notions thoroughly in 4th grade and should not become discouraged.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ PERSON OF PRONOUNS PARSING OF PRONOUNS

Lesson 20: Person of Pronouns.

Learn by heart the parsing order of pronouns: **Pronoun. Class. Gender. Number. Person. Antecedent.**

PHONICS LESSON

DICTATION EXPLAINED DICTATION

By the plumes of smoke from the chimneys Maribelle could tell who was cooking lunch. She could see the widow Poblado weeding her vegetable patch. Uncle Antonio was plowing his tobacco patch with his black oxen. And far, far below, in the valley of the mountains, where the twisty ribbon of a road followed the rushing river, there was a small cloud of dust.

“Cisco!” Maribelle called.

“I see it!” Cisco shouted from above. “It’s a car! It’s a car that’s never been in our village before!”

The Land of Right Up and Down, Eva-Lis Wuorio

The city lay in a wide sunny valley. All around it were mountains covered with pines, oaks, chestnuts, and tall, pointed cypress trees. On the lower hills nestled white farmhouses among olive groves and vineyards. Along the roads, from behind high garden walls peeped the tops of villas.

Virginia Olcott

DICTATION TEST

I have heard the singing of the Mass and of triumphant Vespers.

I have seen those beautiful plains and valleys of my home

Which are more beautiful than anything. *after Charles Peguy*

POEM

COMPOSITION TOPIC

Retelling the Story

Market day down in the big village of Zakopane was a great day for all the family. Mother and Father, Marysia and Jasiiek spent the whole day before in gathering the things to sell. Mother made extra butter and cheese. Marysia gathered eggs, strawberries, and mushrooms. Babcia picked a bag of feathers from the goose. Father finished a new chest, painted yellow with red hearts and blue forget-me-nots. Jasiiek caught one of the new pink pigs. (He had carved a milk pail to sell.) Hanka watched them all.

Marta the Doll, E. Lownsbury

WEEK 17 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

Helpful Hints

Explain that the same definition of 1st 2nd and 3rd person applies to pronouns and verbs. Explain that the parsing order is like that of nouns, and that the gender & number those of the antecedent.

For the Composition: write the proper names on the board. Explain that Babcia means grandmother, Jasiiek means James, and Marysia means Mary.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ EXCLAMATIONS NOMINATIVE AND OBJECTIVE PRONOUNS

Lesson 21: Exclamations, Lesson 22: Subject and Object Pronouns
& Lesson 23: Nominative & Objective Forms of Pronouns.

Definition: **An exclamation is a word or an expression so used as to express sudden or strong feeling.** Learn the Subject & Object Pronoun Chart. New parsing order: **Pronoun. Class. Gender. Number. Person. Antecedent. Office. Case.**

PHONICS LESSON

DICTATION EXPLAINED DICTATION

The church over in the next valley was a long way for small feet. But Hanka, her hand held fast in her mother's, could not keep her feet from dancing. She was so happy, skipping to church, that she had to sing. So they all sang together. Their gay voices tumbled down the hills.

But now they could look over the last hill and down to the valley below. They could see the great strong church which the highland men had helped to build. Of pine trees they made it, in the little clearing cut away at the edge of the forest.

Eloise Lownsbery

All around them rang the soft chorus of cowbells as the herds made their way down from the various pastures. The river roared louder as they came close to it. From the valleys below echoed the Angelus bells of distant churches.

The Land of Right Up and Down, Eva-Lis Wuorio

DICTATION TEST

All men, whether princes or beggars, merchants or pilgrims, wandering holy men or peddlers, knew that they would be received graciously at any monastery. They would be housed and fed for two days and nights, and then they would be sped upon their journey with God's blessing.

Eleanor Jewett

POEM

COMPOSITION TOPIC

Roads have moods and mysteries and secrets to tell and promises to make around every corner.

The Cabin Faced West, Jean Fritz

Have you ever walked down a winding country road? Tell or imagine what you saw and heard.

WEEK 18 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

Helpful Hints

Exclamatory is the fourth kind of sentence - review the other three. Have the children change sentences from the reading into different kinds of sentences.

You may ask the children to learn the definitions of nominative and objective case:

Pronouns used as subjects are in the nominative case.

Pronouns used as objects are in the objective case.

Continue analyzing and parsing.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ POSSESSIVE PRONOUNS

Lesson 24: Possessive Pronouns.

Omit Lesson 25: Pronouns That Ask Questions.

Children **should** learn by heart the Possessive Pronoun Chart, Lesson 24.

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

Perro was a wise shepherd dog. He was so shaggy you could hardly tell which end of him was which. He was old now, so he didn't have to do much work. But he knew the safe paths up the mountains better than many people, and he could make the cows and the sheep obey him. He was a dog who always looked after his people.

The Land of Right Up and Down, Eva-Lis Wuorio

Up here the mountains leaned down to talk to you. There was snow only two fields away. The fields were blue with forget-me-nots, like a piece of a fallen summer sky. It had been a long climb. Maribelle's eyes closed. Butterflies danced in the afternoon sunlight around her.

DICTATION TEST

The mountain peaks were turning pink, but the sun was still behind them. The air was clear and cold. Only in the kitchen was there warmth, for already in the open cooking-hearth the fire was blazing.

POEM

COMPOSITION TOPIC

"The snow was all gone, the cherry trees had put out their new leaves, the grass was growing..."

C. Meigs

What signs of spring have you sighted? Sing the joy and beauty of Spring!

WEEK 19 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

Helpful Hints

Practice finding possessive pronouns. Point out the difference between possessive pronouns and absolute personal pronouns (“your bicycle,” “that bicycle is yours”) without overemphasizing or trying to explain too much.

Practice parsing possessive pronouns, but only if the children seem ready. Possessive pronouns are to be parsed in just the same way as personal pronouns, with the “office” being: “shows possession of the noun...” and the case being: “possessive.” (Be sure the children are not confused by similar forms: the object pronoun “give it to *her*,” the possessive pronoun “*her* bicycle.”)

Continue analyzing a few sentences a day and parsing all parts of speech, focusing on what the children have found difficult.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ CONJUNCTIONS & ADVERBS

Lesson 26: Conjunctions. Look briefly at Lesson 27: Adverbs.

Definition by heart: **Conjunctions are words used to join other words together.**

Learn by heart the parsing order for conjunctions:

Conjunction. Connects the words _ and _.**Common conjunctions are: and, but, or, nor, for, therefore.**

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

Maribelle sat down on the low stone stoop of the hut. She drew in a long breath. The air in the mountains tasted like a drink of cold water when you were thirsty. Everything around her sparkled with clarity, from the smallest flower to the highest cloud. And far, far below her was her home hamlet.

The Land of Right Up and Down, Eva-Lis Wuorio

Before the boy stood the great church of Our Lady bathed in the sunrise. He had to blink on entering the church, so brilliantly did the sunlight gush down from the choir window. The organ played softly, accompanied by a humming of voices. The monks were chanting Lauds.

Rev. James J. Galvin

DICTATION TEST

A sound of music poured into the bright air and drifted into the chamber. Higher and higher rose the clear, fresh voices, full of hope and cheer, as children's voices always are. Fuller and fuller grew the burst of melody as one glad strain fell upon another in joyful harmony.

Kate Wiggin

POEM

COMPOSITION TOPIC

The next morning the sun peeped through the windows. The clouds had blown away during the night, and the wet world sparkled in the golden rays.

Hilda van Stockum

Tell what you see in the bright sunlight, just after the rain.

WEEK 20 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

Helpful Hints

Save Conjunctions: Exercise C for 4th grade.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ NOUN NUMBER

Lesson 30: Number of Nouns.

Definitions to be learned by heart:

A noun that names one person, place or thing is said to be in the singular number. One that names more than one person, place or thing is said to be in the plural number.

Add number to the parsing order: **Noun. Class. Gender. Number. Office. Case.**

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

“Grandfather,” Gerrit asked at table that night, “can you be a friend of someone even when he doesn’t know it?”

“Of course you can,” said Grandfather, “You can think of him kindly and try to do him a good turn. You can also pray for him.”

“But if he doesn’t know I’m his friend,” said Gerrit, “how can it make him happy?”

Grandfather smiled. “Some day, in some way, it will,” he said. “No drop of love is ever wasted.”

Gerrit and the Organ, Hilda van Stockum

“I wish I were the Queen,” said Gerrit. “Then I would make lots of money and we would have everything we wanted.”

“Not everything,” said Grandfather. “Money can’t make the sun shine or the flowers grow. Money is not the greatest gift; a greater gift is friendship. For what use is money to you when you have no friends to spend it on?”

DICTATION TEST

Mr. Garcia was the head sacristan. He was an old man, thin and stooped, with very white hair. He had a husky voice and stately manners. Everyone respected him for his knowledge and liked him for his kindness.

Meet Josefina, Valerie Tripp

POEM

COMPOSITION TOPIC

Retelling the Story

Together they went into the hut. Bubbling caldrons and iron pots hung on hooks above the fire laid on the floor. While Grandfather attended to the cooking, Maribelle carried two wooden stools outside. It was still warm in the sun. The sweet smell of freshly cut hay drifted in the fresh breeze. When Grandfather brought out the stew, Maribelle held up their two deep wooden bowls. Then, with his thin long-bladed clasp knife, he cut them both a large slice of bread. Maribelle could hardly wait for the stew to cool, she was so hungry. “May I sleep in the hayloft tonight?” She asked between spoonfuls.

The Land of Right Up and Down, Eva-Lis Wuorio

Helpful Hints

Practice changing nouns from singular to plural. Children should study the examples given in the grammar book.

Both Lessons 28, on Kinds of Adjectives, and Lesson 29 on Analysis of Sentences have already been integrated into the preceding chapters. Use them now or in later weeks as review chapters.

The review exercises are useful here, but avoid the notions which the children have not yet studied.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ POSSESSIVE CASE OF NOUNS POSSESSIVE PLURAL OF NOUNS

Lessons 31A and 31B.

Definitions to learn by heart: **The form of a noun used to show possession is called the possessive case.**

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

Finally, when Grandfather had seen that the animals were safe in the barn, he brought the children a piece of bread and chocolate and a mug of milk each.

“The sun’s gone down behind the mountains,” he said. “Look, it’s already dusk in the valley of home. Time to sleep for all.”

The Land of Right Up and Down, Eva-Lis Wuorio

They were happy as they drove through the springtime woods. Carrie bounced and laughed, Ma was smiling, and Pa whistled while he drove the horses. The sun was bright and warm on the road. Sweet, cool smells came out of the leafy woods. Twice Laura and Mary saw deer looking at them with their large, dark eyes, from the shadows of the trees.

Little House in the Big Woods, Laura Ingalls Wilder

DICTATION TEST

Scarlett’s love for this land and its softly rolling hills of bright red soil, this beautiful red earth which so miraculously grew green bushes starred with white puffs, would never change. Nowhere else in the world was a land like this.

Gone with the Wind, Margaret Mitchell

POEM

COMPOSITION TOPIC

“When you put a blanket over the hay you sank into the softest bed. It was a little prickly of course. But you could see stars through the cracks in the rafters, and the mountains whispered to you in the night. “

Have you ever spent a night under the stars? Tell or imagine what you saw and heard.

Helpful Hints

Children may now add a new “office” to the nouns which they parse: *subject, object, or shows possession*.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ POSSESSIVE CASE OF NOUNS
POSSESSIVE PLURAL

Continue Lessons 31A and 31B.
Omit Lesson 32: Possessive Case and Possessive Phrases.

PHONICS LESSON

DICTATION
EXPLAINED DICTATION

It was like a ball game between Hansl Hofbauer and the schoolmaster. Down the aisle the master would peg a problem. Sometimes he pitched it with a tricky curve, but no use! Hansl would catch it in mid-air, and whip the answer back to the front of the room with a grin.

Listen, Vienna, Rev. James J. Galvin, CSsR

These bright Dutch tulips had traveled so far, thought Tom. But he had never been outside his own state in America. He had hardly been outside his own garden! Nevertheless, Tom had learned a great deal about the world. For he often sat under his favorite tree with a book of travel in his hands and roamed the sea, the land, the air. No place was too far for Tom.

Virginia Olcott

DICTATION TEST

Charlemagne took a great interest in children. He often turned from his many problems and affairs of state to talk and play with his own children. The little princes and princesses loved their father. When he was at home he spent as much time as possible with them.

Dorothy Heiderstadt

POEM

COMPOSITION TOPIC

Schools draw us by the promise of truth, just as spring by the promise of fine days to come.

Raissa Maritain

Tell us about your favorite subject in school.

Helpful Hints

Continue working with sentences, parsing, and reviewing definitions and parsing orders.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ PHRASES

Lesson 33: Phrases.

Definition by heart:

A phrase is a group of words having no subject or predicate, but used as a modifier.

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

Slowly they went, up and up, Marcel leading the heifers. Far away the snowy peaks of the Alps cut a pink lace pattern in the morning light. The valley below with its tiny fields carefully enclosed on all sides looked like a checkerboard. The last farm was left behind, and as they rose in the solitude the cows hastened as if they already smelled the fresh new tender green grass of the mountain meadow.

All Alone, Claire Huchet Bishop

A crowd of boys stood around the smith's assistant, who deftly sharpened their skates one after another. Behind him the smith himself was at work. He held a piece of white-hot iron with a pair of tongs and his little bellows boy blew the fire. As soon as the iron was hot enough, the smith put it on the anvil and hammered it into shape, the sparks flying around like red stars. It was fun to watch.

A Day on Skates, Hilda van Stockum

DICTATION TEST

The miller was jolly and round, as all millers ought to be. When the children had got back home again to the farm, the farmer's wife began to make bread of the new flour, and, after mixing, kneading, and rising, it was put in the oven to bake, and at last came out in good brown loaves of sweet-smelling bread.

The Farm Book, E.B. Smith

POEM

COMPOSITION TOPIC

Retelling the Story

Fast the spring days flew! There was work for the children to do as well as play. Anton helped in the cheesery. Each morning he scrubbed out the round cheese vats and the wooden milk pails. He helped to plant the potatoes and other vegetables in the garden patch, which lay at one side of the cattle shed. He fed the chickens. He brought in the wood, stacked beneath the eaves, for the kitchen fire. And he tended the three goats, which were not sent to the pastures with the cows.

Anton and Trini, V. Olcott

Helpful Hints

Practice identifying phrases from the reading and dictation and drawing parentheses around them in written exercises or dictations.

Continue analyzing simple sentences and labeling every part of speech.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ PREPOSITIONS

Lesson 34: Prepositions.

Definition: A **preposition** is a word that introduces a phrase and shows the relation between its object and the word modified.

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

Fascinated as always, Carolina watched the streams of milk that went into the pail, and listened to what her father had to say to her. This was always their best time together, and many a story had John Putnam told to Carolina in the length of time it took to fill the pail with milk.

Carolina's Courage, Elizabeth Yates

Maribelle's mother handed her a basket. She had packed new bread and cheese, meat and sausage, a tiny packet of coffee and sugar, some bitter chocolate, and a wineskin into it. She wrapped a thick scarf around Maribelle's neck and fetched the umbrella. You never could tell when a rain cloud would come.

The Land of Right Up and Down, E.-L. Wuorio

DICTATION TEST

Sarah lay on a quilt under a tree. The darkness was all around her, but through the branches she could see one bright star. It was comfortable. The spring night was cold, and Sarah drew her warm cloak close. She thought of how her mother had put it around her the day she and her father started out on this long hard journey.

The Courage of Sarah Noble, Alice Dalgliesh

POEM

COMPOSITION TOPIC

"The woman looked at them, without smiling.

"She is not like my mother, Sarah thought. Her face is not like a mother's face."

The Courage of Sarah Noble, Alice Dalgliesh

Tell us why a mother's face is so beautiful.

Helpful Hints

This week and next, practice identifying prepositional phrases. Identify the object of the preposition (always the last word in the phrase). Continue drawing an arrow from the phrase to the word it modifies, to prepare children for the idea of adjective and adverbial phrases.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ PREPOSITIONS

Lesson 34: Prepositions continued.

Omit lesson 35, but continue showing children what word the entire phrase modifies.

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

During the sermon Hanka crept away inside her own thoughts where it was busy, but still. She liked to think how each family of the parish lived by itself like a separate little island, but how on Sundays they all came together, and were united in God. Thinking this, first she felt very small, and then she felt very large, and safe.

Marta the Doll, Eloise Lowmsbery

The children had spent a happy week in Rome, the capital city of Italy. They had visited the Church of St. Peter. It had taken artists over two hundred years to plan and build that church. In the sunny square they had fed the hungry pigeons.

One afternoon Signor Rossi had driven the family in his car about the city. He had shown them many sparkling fountains, the palaces, and the flowery park. What a splendid week it had been!

Adventures in Italy, Virginia Olcott

DICTATION TEST

The Church, like a rugged tree, is always pushing out new branches, and at the same time keeps the old branches alive. In this way she can draw from her treasure-house things both old and new.

Like a watchful mother, she never ceases to give to her children the best means of holiness, and to Truth her best weapons for defense and conquest, according to the needs of the times.

Raissa Maritain

POEM

COMPOSITION TOPIC

Retelling the Story

The boys went to the woods and they came back with a young white birch tree. It was so large that it had to stand on the floor. The children trimmed the tree with the eggs they had painted themselves and with many plain dyed ones. The girls hung small baskets from the branches. Under the tree Grandmother placed an enormous cookie rabbit which she had just taken from the oven. When the sun streamed in, the tree looked like a piece of the rainbow. More than ever the children wished that everyone in the village could see their lovely tree.

The Egg Tree, Katherine Milhous

Helpful Hints

Continue analyzing sentences. Select prepositional phrases from the text. Label the object of the preposition. Parse the different nouns of the sentence. *Object of a preposition* is a new office for a noun, in the objective case.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ PREDICATE NOUNS & ADJECTIVES

Lesson 36: Predicate Nouns and Predicate Adjectives.

Definitions to learn by heart: **A predicate noun is one that completes the predicate and refers to the same person or thing as the subject. A predicate adjective is one that completes the predicate and tells a quality of the subject.**

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

It was not long before Roland heard a sound that made him spring forward in joy. It was the bugle of the castle, and there came sounding after it the bugles of many of the knights who were with him. As they came nearer, he could hear their shouts of victory. They were dusty and weary, but they had won the victory and there had never been a happier home-coming.

The Knights of the Silver Shield, Raymond Macdonald Alden

The people of Orleans saw nothing, save their Angel of Deliverance. They pressed round her, eager to touch her armor, her floating standard, the horse which had borne her so bravely through the day. So she rode on to the Cathedral, where she returned thanks humbly and devoutly to God who had given the victory. All night, we are told, the joy bells rang through the rescued city, while the good Maid slept with the peace of Heaven in her heart.

Joan of Arc, Laura P. Richards

DICTATION TEST

There was once a splendid castle in the forest, with great stone walls and a high gateway, and turrets that rose away above the tallest trees. The forest was dark and dangerous, and many cruel giants lived in it; but in the castle was a company of knights who were kept there by the king of the country, to help travelers who might be in the forest and to fight with the giants whenever they could.

The Knights of the Silver Shield, R.M. Alden

POEM

COMPOSITION TOPIC

"I should like to go," said Sir Roland, "but a knight belongs where his commander has put him. My place is here at the gate, and I cannot open it even for you. Your place is at the battle."

Imagine what happened next, and to whom Sir Roland is speaking.

Helpful Hints

Children should learn to separate the predicate noun or adjective from the verb by a colon in sentence analysis.

Practice analyzing sentences with direct objects and sentences with predicate nouns and predicate adjectives. When introducing predicate nominatives and adjectives, focus first on exercises that use forms of the verb “to be”; once the children understand those well, introduce Exercise A, which uses verbs such as “seem,” “appear,” “look.” Continue parsing. *Predicate noun* is a new “office” to insert in the parsing chart for nouns. It is in the nominative case, naturally. *Predicated of the noun...* is also a new office of adjectives which may be substituted for *modifies the noun*.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ PREDICATE NOUNS AND ADJECTIVES

Continue Lesson 36: Predicate Nouns and Predicate Adjectives.

PHONICS LESSON

DICTATION EXPLAINED DICTATION

On sultry summer days at my grandma's farm in Michigan, the air gets damp and heavy. Stormclouds drift low over the fields. The clouds glow for an instant with a sharp, crackling light, and then a roaring, low, tumbling of thunder that makes the windows shutter in their panes. I feared the sound of thunder more than anything. I always hid under the bed when the storm moved near the farmhouse. My grandma helped me overcome my fear of thunderstorms.

Thunder Cake, Patricia Polacco

Everything was now growing fast. In the vegetable garden the onions and beets and carrots and beans, and ever so many other things, were well started. Reuben showed Bob and Betty how to weed so that they, too, could help, for on a farm, there are always so many things to be looked after and done at the same time. The men were busy with the hoe and the rake among the long straight rows of vegetables, or out in the fields. And everywhere was busy bustle and promise of good crops.

E. B. Smith

DICTATION TEST

Hanka liked best the days when all four children could go off to the woods to pick blackberries. One hand grasped Marysia who carried little Zosia on her hip. Zosia pulled off her brother's round hat with its long eagle feather and shouted for joy, while Jasiel let Burek his dog drink. All five were happy together.

Marta the Doll, Eloise Lowensbery

POEM

COMPOSITION TOPIC

Retelling the Story

When each young knight received his spurs and his armor, a new shield was also given him from among those the magician had made; and when the shield was new its surface was always cloudy and dull. But as the knight began to do service against the giants, or went on expeditions to help poor travelers in the forest, his shield grew brighter and brighter, so that he could see his face clearly reflected in it. But if he proved to be a lazy or cowardly knight, the shield grew more and more cloudy, until the knight became ashamed to wear it. *The Knights of the Silver Shield*, R.M. Alden

Helpful Hints

Omit any reviews or exercises which ask the children to tell “what kind of phrase,” since they have not yet studied adjective and adverbial phrases.

Continue reviewing and working with sentences.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ COMPOUND SENTENCES

Lesson 37: Compound Sentences.

Definitions to learn by heart: **A compound sentence is one made up of two or more simple statements of equal importance.**

A clause is a division of a sentence containing a subject and its predicate.

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

Mother Brigid was working on the Book of Kildare one day when Brian came to the House of Writing. She was painting on every page Irish letters and small figures of flowers and animals in the loveliest of colorings. The letters and figures glowed like emeralds and rubies and sapphires. The gold gleamed like the sunshine on the waters of a lake.

“It is the work of angels,” said Brian softly.

“Like the work of angels, it is done in the service of God,” said Mother Brigid. She looked up at Brian. “All work that is done for God is beautiful,” she told him, “even if no one but God sees its beauty.”

Sr. Mary Thomas Aquinas

Morning, noon and nightfall they sang their office together as they walked along, and just as the first stars came out each evening, they sang their good-night hymn to Our Lady. Then, after the last notes of the Salve Regina had died away, they rolled themselves into their cloaks and slept under the stars.

Sr. Jean Dorcy

DICTATION TEST

Adam was too excited to sleep much that night. He heard the monks singing matins in the church at midnight and later a rooster crowing; he saw the first gray light of dawn streak the bits of sky that showed through the pointed windows. For some time birds here and there had been giving little chips and chuckles; now they suddenly burst into a joyful shout together.

Adam of the Road, Elizabeth Gray

POEM

COMPOSITION TOPIC

“All work that is done for God is beautiful,” Mother Brigid told Brian, “even if no one but God sees its beauty.”

What do you think is the most beautiful work in the world? Tell us why.

WEEK 29 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

Helpful Hints

Identify compound sentences in the reading book and dictations. Be careful not to present the children with any complex sentences.

You may begin analyzing compound sentences by placing [brackets] around each clause, leaving the conjunction out of the clause and placing a + sign under the conjunction.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ ANALYSIS OF COMPOUND SENTENCES

Lesson 38: Analysis of Compound Sentences.
Children should learn the order of analysis of compound sentences:

1. Kind of sentence (*declarative*, etc.).
2. The two clauses of which it is made.
3. The word connecting them.
4. Analysis of each clause.

PHONICS LESSON

DICTATION

EXPLAINED DICTATION

There was no finer place for a game of hide and seek than the surroundings of the minster, especially the stone yard with its worksheds. The piles of stone waiting for the workmen's hammer and chisel, the many corners and angles of the great cathedral, the flying buttresses - all made wonderful hiding places. A boy who was quick on his feet could dodge from one to another while the seeker turned to explore paths along the cross arms extending to the north and south. He must be as quiet as he was quick.

Imps and Angels, Jane Gilbert

Albert soon slowed Roland to a traveler's pace and they rode steadily toward the mountains. It was a long way to Italy. He had waited until spring to make the trip, because his route lay through the high passes of the Alps where the snow lay deep in winter. Even now, while the lowlands basked in sunshine and all the world seemed bursting with life, snow still blocked the high trails.

Sr. Jean Dorcy

DICTATION TEST

Together the boys walked around the shop, keeping out of the way of the workmen and catching such glimpses as they could of their delicate work. They were always fascinated by the glow of the fires, and the bubbling surface of the liquid glass, a different color to be seen in each of the great vats.

Imps and Angels, Jane Gilbert

POEM

COMPOSITION TOPIC

"There was a particular reason why Karl was so much interested in the pictures in the windows of the church, and that was that he wished to be a great artist."

The Hunt for the Beautiful

What do you wish to be when you grow up? Tell us why.

Helpful Hints

You may ask the children to write out the entire analysis in a series of statements as in the grammar book, or ask them to draw the analysis using a bracket to separate the clauses and a + sign under the conjunction. Continue parsing the elements of each clause.

The remaining review exercises may be useful. Focus on the concepts which caused difficulty for the students.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

When you give a definition to be memorized, recite it several times every day, as a class, and be sure the children know they are to study and learn the same definition as home-work. Children should recite the definition on a given day, alone, for a grade.

Adjust the length of the dictation to the abilities of the class. To begin the year, you may want to write all or part of a dictation on the board, for children to copy.

The poetry throughout the grammar book may be memorized at any time or simply read aloud. It is not a good idea to analyze the poetry grammatically because it is often too complicated and confuses the children.

GRAMMAR LESSON ~ WORDS, SYLLABLES & SENTENCES

Classical Grammar 1, Lesson 1: The Sentence

Definitions to learn by heart: **A syllable is a part of a word. It is a letter or a group of letters in which one vowel sound is heard. A word is a syllable or a combination of syllables used in the expression of thought. A sentence is a group of words telling a thought.**

PHONICS LESSON

DICTATIONS

First Day of School

Liam could hardly part from his mother. He clung to her neck as though it was the last time he would ever see her. She had to shove him away, saying good-humoredly: "Go along with you, boy, and what ails you? Sure, you'll be back before dinner, please God! Run off and be a man, now." And, going into the house, she shook her head, thinking of the difference between the twins. Liam so fine and hearty and yet so sweet and tender, Francie crippled and delicate and yet so bold and independent. She smiled and cried a little as she washed the dishes, missing her babies for all her brave talk of peace.

The Cottage at Bantry Bay, Hilda van Stockum

Books

The greatest excitement of all was the arrival of new books. Second-hand books for the library, and glossy new volumes for the book shop, red and blue and green and purple and black, with gold lettering, and sometimes leaves edged with gold, so that when the books were closed it seemed as though wise words were enclosed in gold caskets.

Jocelyn, Felicity, Grandfather and the two children unpacked and arranged them. Jocelyn and Felicity did the unpacking; and Henrietta and Hugh Anthony ran backwards and forwards from the counter to the shelves, putting the books in their places. Grandfather did the same, arranging one book per half-hour because he always had to stop and read some before he put it away. "It is the most friendly vocation in the world," he announced.

Elizabeth Goudge

POEM

COMPOSITION TOPICS

(You may want to use this topic as an option Week 2, and assign no composition the first week.)

Schools draw us by the promise of truth, just as spring by the promise of fine days to come.

Raissa Maritain

Do you remember your very first day of school? Tell us about it.

Helpful Hints:

In this lesson: Talk about words and what they represent. Explain that words are symbols we use for ideas and things and actions. They allow us to communicate using sounds.

Practice “hearing” the syllables of words in the reading book. Have the children place their hand, knuckle side up, under their chins. Say the word slowly - how many times did your chin drop? Write words on the board and point out that not all vowels make a separate syllable (cake, foal).

Rules for teacher use:

- 1. Words may be divided between double consonants:** but-ter, kit-ten, hid-den, pep-per, bub-ble, win-ner
- 2. A word may be divided between a vowel and a consonant:** ta-ble, a-corn, flick-er, be-gin, ti-ger, la-bel
- 3. A word may be divided between two consonants that are not alike:** tur-tle, win-ter, car-go, tad-pole

You may want to open a children’s dictionary and show the children briefly how to use it, and what they learn from a dictionary. Root words can be used to form other words by adding various prefixes and suffixes.

Help the children understand the difference between a complete thought and a simple group of words, taking examples from the reading book and from spoken language.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

Read the weekly grammar lesson with the children or explain it in your own words. Make sure the children know which page of the grammar book you are explaining, so they can read it themselves later if they like.

GRAMMAR LESSON ~ COMMON AND PROPER NOUNS

Lesson 2: Nouns, & Lesson 3: Common and Proper Nouns.

Definitions to learn by heart: **A noun is a name. A noun may name a person, place or thing.**

Two classes of nouns are common and proper.

A proper noun is the name of a certain person, place or thing.

A common noun is the name of any person, place or thing.

PHONICS LESSON

DICTATIONS

The One-Room Schoolhouse

The schoolroom was wide and low, with a few pictures on the wall, some flowerpots in the window, and many dark, stained and scratched benches. The children were divided into a group of big ones, who were able to do work all by themselves if the teacher wrote an exercise for them on the board, and small ones, who had to be minded and taught all the time, some saying the alphabet and others reading out of a book. But the first day there were many things to be attended to, apart from teaching. The children had to show their books and the work they had done at home, and the teacher had to write down the list of new children, with their ages.

The Cottage at Bantry Bay, Hilda van Stockum

School in Far-Away Lands

"I wish the snow would fall," Anton said longingly. "Then I could ski down the mountain side to school."

"Oh!" Trini's eyes danced. "I wish I could ski to school. I go to a boarding school near Lucerne. I live with the other girls in a big chateau. Each morning we go from the dining room into a study room. We hold our copybooks and walk in line. I wish we might walk through our hall in skis! The teacher won't let us make any noise."

"Pshaw!" Exclaimed Anton. "I ski down the mountainside to school with my books in a knapsack and my alpenstock in my hand. I sing and yodel. It is great fun!"

Trini nodded. "But if you went to school in Bern," she said wisely, "you would learn to speak English."

Anton and Trini, Hilda van Stockum

POEM

"The Boy Reciter," by David Everett

COMPOSITION TOPICS

Do you like school, children? I loved it! In winter I went every day in a sled. What a fine time we had! The sun shone, the snow dazzled our eyes, the cold burned our cheeks, And my heart burned with great hope.

Raissa Maritain

How would you answer this question? Explain why.

Helpful Hints

The second dictation text may be difficult on account of punctuation. You may read the entire selection to the children, but only dictate a small portion.

Practice selecting nouns from the reading book, asking the children to tell in their own words what the nouns name, and tell whether they name a person, place or thing. *If the children are advanced, you may mention that ideas are also “things” named by nouns - love, friendship, goodness, bravery, courage.*

Find proper nouns and common nouns in the reading book. Another helpful exercise: List proper nouns on the board and have the children give a corresponding common noun and vice versa:

proper: Kansas City

common: town

common: boy

proper: Timothy

Over this week and the next, practice identifying orally some common and proper nouns from the text. You may have children write sentences from the dictation and practice labeling neatly above the nouns, as in the grammar book, as well as labeling which are common, which are proper. ***This is a good exercise every time a new part of speech or grammar concept is learned.***

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

The various Exercises between Lessons in the grammar book are optional and are meant above all to help reinforce the grammar concepts. Ideally, use a variety of examples from reading and dictation to illustrate and practice the grammar lesson throughout the week and verify the children's understanding.

GRAMMAR LESSON ~ GENDER & PARSING OF NOUNS ABBREVIATIONS

Lesson 4: Gender of Nouns, with Parsing of Nouns, & Lesson 5: Abbreviations.

Memorize the parsing order for nouns:

Identify the word as a noun. Tell its class. Tell its gender.

PHONICS LESSON

DICTATIONS

The Rich Land of Canada

Far-flung are the borders of the Northwest Territory, that vast expanse north of our own country and west of Hudson Bay. It is a land of extremes, ranging from the mildness of its prairie and farmlands along its southern boundaries, to the bitter, ice-clad shore line that stretches across the Arctic Sea.

It is a rich land - some day, perhaps, it will be the richest in the world. Its mountains hold vast treasures deep and secure in their granite depths. Its rivers, too, are flecked with the yellow muck of gold. Its forests produce timber that will never be exhausted in our generation, and across the land roam animals whose pelts find their way to the fur markets of every big city.

Silver Chief, Jack O'Brien

Assisi

Assisi lies far across the sea in beautiful Italy. It is a little city, built on a mountain side, with a great wall all about it, and a castle on the height above, and it looks very much as it did more than seven hundred years ago. Inside the walls, the stone houses are crowded together, making narrow, crooked streets, so steep, often, that no carriage can drive through them. Some streets, indeed, are simply long flights of stone steps, where children play, and the patient donkeys climb up, carrying heavy loads of charcoal or faggots.

Though the streets are narrow, Assisi is not gloomy. Everywhere there is sunshine and bright color. Above the brown tiled roofs rise tall green cypress trees; over a bit of garden wall trail red trumpet-creepers and blue morning-glories; even the window-sills are gay with pink and red geraniums. In the open square the market-gardeners sell ripe grapes and plums and figs.

God's Troubadour, Sophie Jewett

POEM

"Tewkesbury Road," by John Masefield

COMPOSITION TOPICS

"Somewhere is the most beautiful sight in the world," said Karl. "I shall never be happy till I have seen it."

The Hunt for the Beautiful, Raymond Macdonald Alden

Have you seen a beautiful sight? Tell about it.

WEEK 3 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

Helpful Hints

Use the parsing chart in the book to practice parsing nouns for class and gender. Practice parsing nouns orally for a few minutes every day after the reading lesson.

This week and throughout the year, integrate abbreviations from Lesson 39: More Abbreviations.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

A short definition drill on many different definitions is a good idea at the beginning of grammar class, as the year progresses and the children learn more definitions.

GRAMMAR LESSON ~ ADJECTIVES AND ARTICLES

Lessons 6: Adjectives, & Lesson 7: Articles.

Definitions by heart: **An adjective is a word that modifies a noun.**

Learn parsing orders by heart:

Identify the word as an adjective. Tell its class. Tell what word or words it modifies.

Identify the word as an article. Tell to what noun the article belongs.

PHONICS LESSON

DICTATIONS

The Lonely Road

It was indeed a lonely road. They could follow its curves for miles and miles until it lost itself in a blue haze, and it seemed to beckon them on, saying: "Follow ye me, follow ye me, I hold treasures new and old; Fields I know which gleam like gold, Over the hills and down by the sea."

As they looked back, they could see the road winding down to Kilgarvan, where the cottages lay snuggled against the green. Sheaves of wheat gleamed gold in the late sunlight, casting their lengthening shadows on the ground; the distant mountains lifted their purple peaks against the sky.

The Cottage at Bantry Bay, Hilda van Stockum

London Town

Scot's hooves rang out on the cobbled road, mixed with the clattering of many other horseshoes; wheels rumbled and clanked; axles whined and groaned; signboards creaked in the fresh wind from the river. And bell after bell rang out from tower and steeple and the little sharp spires of nunnery, friary, abbey and church all over the city, answering one another, ringing out, banging out its joy, as if they said, like the little boy's heartbeats, like the horse's hoofbeats, it's Fall, it's Fall... Londoners could, in a few moments, be outside their city, in woods, fields, and fresh, sweet air.

Teller of Tales, Margaret Stanley-Wrench

POEM

"City Streets," by Eleanor Farjeon

COMPOSITION TOPICS

"We're off! We're off!" Where are you off to? Who will you bring with you?

or:

"*Tan was always full of stories and tales of his adventures.*" Tell one of yours.

WEEK 4 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

Helpful Hint

Practice parsing a few nouns, descriptive adjectives and articles every day after the reading lesson, on the board, orally, and in the notebook. Make sure the children are drawing the lines neatly on the parsing charts and not crowding their charts but leaving plenty of space.

You may introduce Lesson 28: Kinds Of Adjectives, if the children are following well or if these adjectives come up in reading or exercise. Otherwise, save this lesson for later, and integrate these definitions on a week when they have fewer to learn.

A descriptive adjectives modifies a noun by telling a quality of it.

A quantitative adjective modifies a noun by telling how much or how many.

A demonstrative adjective modifies a noun by pointing out which one.

Make sure the children understand that “quantitative” means “number” and “demonstrative” means “pointing out.”

Continue working with sentences and parts of speech, focusing on what the children find difficult. Do not add new notions if the children seem overloaded or confused.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ VERBS

Lesson 8: Verbs.

Definition to learn by heart: **A verb is a word that asserts action or being.**

PHONICS LESSON

DICTATIONS

A Trip into Town

Suddenly the driver blew a whistle; it was time to take seats. Father put his basket of eggs at the back of the bus and sat down beside it. Paddy and the children took the seat opposite, Bran at their feet. One after another, the marketgoers took their places, greeting each other heartily and exchanging the news of the day. Their baskets cluttered the floor and there was a strong smell of fish.

With a loud explosion, and a roaring and rattling of machinery, the bus was set in motion. Brigid and Michael were thrilled. It wasn't often they rode in the bus, and it seemed to them like having wings.

The Cottage at Bantry Bay, Hilda van Stockum

Travel by Train

The merry crowd was on the train. Away it rumbled through a charming land of wooded hills, farms and orchards. The children pressed their faces against the windows of the car to watch. How lovely was the country they saw! Soon bare, rocky ridges towered above them, then great hills dark with forests of pine and fir. Then the train ran across a quiet valley with fruit trees, orchards and fields bright with ripening grain. Villages and little towns nestled there with spires and steeples glinting in the sun.

The train stopped at the stations along the way to let the passengers off, as it puffed slowly up a steep mountain side.

Karl and Gretel, Virginia Olcott

POEM

"The West Wind," John Masefield

COMPOSITION TOPICS

"In this way, the boy began a long journey, never knowing to what place he was coming, or indeed how far he had traveled from home."

The Bag of Smiles, R. M. Alden

Tell of a journey you once made.

or:

Where would you like to travel some day, far away?

Helpful Hints:

Prepare the children for sentence analysis and the idea of subject and simple predicate by speaking always of the verb as saying something about a noun, or as the action of some noun.

Children should practice analyzing in their notebooks one or two sentences from the reading every day, underlining the verb twice and labelling the different parts of speech which they know. Choose sentences at their level, or simplify the sentences for them. Ignore prepositional phrases and other elements which the children do not yet know. Continue parsing a few nouns, descriptive adjectives and articles every day, on the board and in their notebooks.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ VERBS
CONTRACTED WORDS

Lesson 8: Verbs continued. Lesson 9: Contracted Words.

PHONICS LESSON

DICTATIONS

England

Tom had said that the fishing village where his own family lived was near the birthplace of King Arthur.

He had read to Bob about England's many bloody wars; about William the Conqueror who, in the long ago, invaded Britain and made himself the first Norman king; about Henry the Eighth and powerful Queen Elizabeth.

Soon Bob began to look forward to visiting the places where such colorful people had lived. He now thought of London as a story-book city.

He wanted to see where Charles Dickens' stories had taken place, and the home of William Shakespeare. It seemed that every town in England was connected with the name of some great author.

Madeleine Brandeis

Travel Long Ago

Debby wanted to tell them all about how she and her mother, her brother and older sister, had all set out, a month ago, on the tall sailing ship which was to carry them to this new country. She could have told them how she barely remembered the bright fields and plump ducks of that green English farm where they had lived when she was a baby, but how, after her father died, they had all lodged in three dark rooms above the street of a crowded city. Then all of a sudden, they were going to America, with everything they owned in bundles and bags around them, and with the great ship rocking and rolling as it sped them forward.

What Debby could not have told them, because she did not know, was that it took a very brave woman indeed, in those times, to gather up her little family, as Elizabeth Moreland had done, and journey to a new land.

Cornelia Meigs

POEM

"The Merry Homes of England," F. Hermans

COMPOSITION TOPICS

*"The merry homes of England!
Around their hearths by night..."*

F. Hermans

Imagine a family event in this merry home.

WEEK 6 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

Helpful Hints

Find contracted words in the reading. Have children think of contracted words in speech and write them. Point out that we often use contracted words when we speak, but when we write compositions it is better to write the whole words.

The Nouns, Adjectives and Verbs review exercise would be good this week. Continue analyzing and parsing from the reading and dictation.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ KINDS OF SENTENCES

Lesson 10: Three Kinds of Sentences. Definitions to learn by heart:

A declarative sentence makes a statement.**An interrogative sentence asks a question.****An imperative sentence gives a command.**

PHONICS LESSON

DICTATIONS

The Beautiful Valley

They could see the towers and battlements of the chateau plainly now, part-way up the wooded slope of the mountain. It dominated this end of the valley as the cathedral the other. The next village had a pleasant well, opposite the old church, with a deep trough around it where the women were beating out their washing with flat wooden paddles. Again the boys asked for a drink. Walking was thirsty business.

Eloise Lowmsbery

The Fairest Place in the World

The Butler house commanded a wide view of rolling green pastures and woodlands of every shade of green and purple. On the far left rose the mountains with their two tall peaks catching the earliest golden rays of the morning sun. On the right, one could see the silvery waters of the river that wound through pleasant homesteads and lovely estates, and meandered past the stately ruins of Clune Abbey. Far off the old lighthouse still stood as it had for hundreds of years, its light twinkling a message of safety to the men at sea.

Johanna sometimes sat at her window, and, looking out at the scene, decided that their farm must be the loveliest place in the whole world. She had seen little of that world, but it was impossible for it to be fairer anywhere than here.

Katherine Burton

The Great Cathedral

Jean dreamed of one day becoming a master-builder of a great cathedral, not low and round-arched, but high enough to touch the sky. He thought of God and how the Cathedral of Paradise must look. He thought that if he could make this one as beautiful as the heavenly one, men might worship God in it for hundreds of years to come.

Eloise Lowmsbery

POEM

"The Little Waves of Breffny," Eva Gore-Booth

COMPOSITION TOPICS

"Peter loved his home and everyone around him."

E. Yates

What makes you love your home and everyone around you?

or:

"As the road began to climb, Jared felt the thrill of remembering things. These hills meant home."

E. Yates

What is home for you?

*Alternative Dictation:**A Splendid Sunrise*

The distant mountains stood out like stalwart walls protecting the valley that stretched away to the east and the south. Peter could see clusters of houses, and here and there a farmstead with smoke coming from a chimney. The light was intensifying behind the mountains, and he watched the sun rise in lonely splendor - tingeing the far hills with rose before the east glowed golden, so that the world Peter saw and knew and loved became lapped in radiance.

A Place for Peter, Elizabeth Yates

Helpful Hints

Practice changing sentences from the reading book, making statements into questions or commands.

Continue labeling parts of speech in a few sentences every day and parsing selected nouns, adjectives and articles. Before labeling any parts of speech or underlining the verb twice, the children should identify the kind of sentence. Try to choose simple sentences, with only one subject and verb. Children should begin any sentence analysis by saying, "This is a simple, declarative (or *interrogative* or *imperative*) sentence."

Integrate punctuation from Lesson 40, as the punctuation marks arise.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ SUBJECT & PREDICATE

Lesson 11: Subject and Predicate, with Lesson 29: Analysis of Sentence.

Definitions to learn: **Subject, Simple Predicate, Complete Predicate, Simple Sentence.**Learn by heart the new parsing order: **Noun. Class. Gender. Office.**

PHONICS LESSON

DICTATIONS

Helping in the Fields

The fields of ripening wheat and rye looked like lakes of flowing honey, waving and billowing in the wind. They were edged with red poppies and blue cornflowers. Haying was in full swing. The grass on the fields had been cut and piled into tall stacks after it was dry. Some of these stacks would stay on the fields until needed, but the vast haylofts above the barns and stables had to be filled now. Big carts, pulled by lumbering ox-teams, drove in and out of the yard, bringing innumerable loads of hay. Father and Jansci helped the hired men to store it. They would stand on the high-piled carts and throw big forkfuls of sweet, dry hay into the loft.

Sometimes Kate and Jansci went out to help load the carts, then rode home nestling on top of the swaying load.

The Good Master, Kate Seredy

Mother was in the kitchen all day, cooking huge potfuls of stew for the men, baking bread, preserving vegetables. She made jams of the raspberries and blueberries Kate and Jansci picked for her. Fresh ripe corn was husked and tied into strings, then hung on the porch to dry. These long strings of golden corn looked like necklaces made for giants to wear. The flower garden was in full bloom, repaying Kate's care and hard work a thousandfold.

Helping the Herdsmen

After breakfast Father rode out to the herds. His herds were scattered over a vast area. Horses across the river to the north, sheep to the south. They had to be far away from each other because sheep ruin the grass for horses, cropping it too close to the ground. The men who took care of the herds lived in little huts close to the corrals. Sometimes Jansci rode along with Father. He loved the days when he was allowed to do so. The herdsmen were his friends; they told him stories, taught him to whittle, to play the tilinko, rope a wild horse, and clip sheep. Best of all Jansci loved the times when they were so far away from home that Father decided to stay overnight. They cooked supper on an open fire and ate it crouching around the embers, singing, swapping stories, or talking about the animals. Here he was just one of the men and they never made him feel that he was just a young boy. Jansci loved the keen smell of grass, the stir of animals close by, the song of the nightingale, the friendly companionship of it all.

POEM

"The Useful Plow," Anonymous

COMPOSITION TOPICS

"The last rays of the setting sun caught the hills and the pines; looking upon the gilded countryside just makes you want to sing."

Henri Pourrat

What beautiful things about the country make you want to sing?

or:

"Out of the branches there came..."

Henri Pourrat

What might have come out of the branches? Continue the story.

The subject of a sentence names the person or thing about which something is said.
The simple predicate is the verb in the sentence.
The complete predicate is the verb with its modifiers.
A simple sentence is a sentence that has one statement, question or command.

Helpful Hints

Practice underlining subject once, verb twice, and drawing a predicate bar. Introduce the new idea of office or job into the parsing chart for nouns.

Explain the difference between predicate and verb: the verb is the most important part of the predicate, and is called the “simple predicate,” but the “complete predicate” is everything that completes the meaning of the verb. Compare for the children sentences with only simple subject and simple predicate (*days grew*) and complete subject and predicate (*The days grew shorter and shorter.*) Do not yet analyze or point out all the different elements which modify subject and verb. Do not insist on the difference between simple and complete predicate if it will confuse the children - insist on the importance of the verb as the word which allows us to say something of the subject.

Every day, continue to take examples from the reading book and from the dictations, analyzing on the board and giving other sentences for the children to analyze in their notebooks. Always identify the kind of sentence, draw the predicate bar and underline subject once, verb twice, and label all the parts of speech the children know.

As you work with sentences, prepare the children for the idea of verb forms by pointing out that verbs change a little depending on the subject, or depending on when the action takes place. Always emphasize the relation of dependence between subject and verb.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ TENSE, PERSON & NUMBER OF VERBS

Lesson 12, 13 & 14: Tense, Person & Number of Verbs.

Definitions to learn by heart: **Present, Past and Future Tense,**
1st, 2nd and 3rd Person, Conjugation.

Parsing chart for verbs: **Verb. Tense. Subject. Person. Number.**
 Children should learn the conjugation of "call" and "sing".

PHONICS LESSON

DICTATIONS

The Land of a Good Master

Harvest time came, bringing long, burning, hot days and silvery, moonlit nights. The harvesters, with their many-colored kerchiefs, shawls, skirts, swaying to the rhythm of the scythe, looked like giant poppies and cornflowers on the yellow fields. Men cut the grain, girls followed them, tying it into neat bundles. They sang happily all day long. It was a good harvest for a "good master," as they called Father.

He was always among them, helping where an extra hand was needed, singing and joking with them. Often he took Kate and Jansci with him. They carried water to the harvesters, helped to tie and stack the bundles.

Kate noticed that there were many small patches of wheat left uncut. They stood on the smooth fields like little yellow bushes. [*you may cut the text here, and read the rest aloud*]

"Why don't they cut it smooth and nice?" she asked.

"Come on, I'll show you," said Jansci. He led her to one of the "bushes." Parting the stalks gently, he whispered: "Look, Kate." There was a nest on the ground with tiny gray birds in it.

"Oh! What are they?"

"Partridges. Father told the men to be careful of the nests. He doesn't want to hurt the baby birds."

The little creatures looked at Kate with their shiny black eyes, unafraid, as if they, too, knew that they were safe on the land of a good master. *The Good Master, Kate Seredy*

Making Cheese

In the cheesery Father Rami was making cheeses, and Anton, his son, ten years old, knelt on the cobblestone floor scouring out a round wooden cheese vat. As he scrubbed, Anton looked up at Father Rami, who stood by a great copper kettle, pouring in the white, foaming milk from wooden milk pails. The kettle was almost as high as Anton. It hung from an iron hook on a tall wooden crane, over a fire burning on the stone floor. As each pail was emptied, Father Rami stooped and stirred the kettle with a long ladle. Then the milk swished round the sides, and drops of foaming liquid flew up in the air like white rain.

Anton and Trini, Virginia Olcott

POEM

"The Corn Song," by John Greenleaf Whittier

COMPOSITION TOPICS

"When Joseph grew older, his father taught him how to carve."

Anton and Trini, V. Olcott

Have you ever watched your father work? Has he ever let you help?

or:

"Oh, is it potato cakes you're making, Mother?" cried Brigid, sitting straight with sudden interest."

The Cottage at Bantry Bay, H. van Stockum

What does your mother make that you love the most? Do you ever help her?

Tense is the form of a verb that expresses the time of an action or event.

The present tense shows present time.

The past tense shows past time.

The future tense shows future time.

A verb is in the first person if it tells what the speaker is or does.

A verb is in the second person if it tells what the one spoken to is or does.

A verb is in the third person if it tells what the one spoken about is or does.

When we conjugate a verb, we list its tense, person and number in an orderly way.

Helpful Hints

Have the children practice saying sentences in 1st, 2nd and 3rd person, speaking to one another to help illustrate the idea. Choose sentences from the reading book and dictation as much as possible.

Practice identifying the tense of verbs and changing from present to past to future. Be careful not to choose other tenses from the reading book to analyze.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ STRONG AND WEAK VERBS

Lesson 15: Strong and Weak Verbs. Definitions to learn by heart: **Weak, Strong & Auxiliary Verbs**. Add form to parsing chart: **Verb. Form. Tense. Subject. Person. Number**.
Learn the conjugation of *to be*.

PHONICS LESSON

DICTATIONS

All Old-Fashioned Thanksgiving

November had come; the crops were in, and barn, buttery, and bin were overflowing with the harvest that rewarded the summer's hard work. The big kitchen was a jolly place just now, for in the great fire-place roared a cheerful fire; on the walls hung garlands of dried apples, onions, and corn; up aloft from the beams shone crook-necked squashes, juicy hams, and dried venison - for in those days deer still haunted the deep forests, and hunters flourished. Savory smells were in the air; on the crane hung steaming kettles, and down among the red embers copper sauce-pans simmered, all suggestive of some approaching feast.

A white-headed baby lay in the old blue cradle that had rocked seven other babies, now and then lifting his head to look out, like a round, full moon.

Louisa May Alcott

Ready for a Winter Feast

It had been snowing since last night. The first light flakes fell just before bedtime, drifting into the yellow shaft of light, shining through the kitchen window. Kate and Jansci ran out trying to catch some of them. It wasn't very cold then, and the flakes melted as soon as they fell on the ground. By morning the drifting flakes had changed into a real snowstorm. Deep drifts had piled up against the walls, and the barns and stables were just gray shadows behind the veil of swirling snow. An icy wind howled around the house.

Inside, the house was warm and bright with candlelight. There were huge bowls of chopped meat and spices on the table. Mother was making sausages. The pig had been killed the day before. Father made a roaring fire in the chimney.

The Good Master, Kate Seredy

POEM

"The First Snow-Fall," by James Russell Lowell

COMPOSITION TOPICS

"Let the winds howl outside; they were going to have a grand time, for Father was the best story-teller in County Cork. Father blew a big cloud of smoke up the chimney, looked at the firelit faces of his four children, and began..."

The Cottage at Bantry Bay, H. van Stockum

What story does Father tell?

or:

Tell what you love most about a winter's evening with your family.

WEEK 10 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

Weak verbs are verbs which need -ed, -d, or -t added to make the past tense.
Strong verbs change the vowel sound but do not add an ending to become past tense.
Auxiliary verbs help other verbs form certain tenses.

Helpful Hints

Practice identifying the form of verbs from the text and conjugating them.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ STRONG AND WEAK VERBS

Lesson 15: Strong and Weak Verbs continued.

PHONICS LESSON

DICTATIONS

Musical Words

It is exciting to write. There is no labor connected with it, rather a relaxed, happy knowledge that word after word will form sentences, and sentences pages, and pages chapters and so on.

Words are like music. There are only so many notes. A person can play them and one knows that they are just notes put together. Ah, but if an artist takes these notes - the very same notes - they come out as living music that laughs and cries and moves all the listening world. All writers use words, but their effect depends on how they are put together.

Mama's Way, Thyra Ferre Bjorn

Gerrit and the Organ

Gerrit looked at the organ and touched it. He had never been so close to it before. He gently moved the wheel and a faint humming trembled through the shed. He shoved the wheel a little faster and the humming gained in volume. Gerrit turned it still more rapidly using both hands and getting red in the face. This time a loud tone burst forth and filled the shed with familiar music.

"I am doing it," Gerrit whispered to himself, panting a little. "It is going!" Somehow the music seemed more beautiful than ever. The fact that Gerrit's own hands were releasing it, setting it free out of its white prison filled him with glad pride.

Gerrit and the Organ, Hilda van Stockum

POEM

"Bells," by Thomas Traherne

COMPOSITION TOPICS

"For the very first time, Marie's pen ran across the blank page..." Describe her at work and show her application.

or:

Your pen is ready, dipped and full of ink. Let it slip across the page; what will you write about?

WEEK 11 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

“Bells,” by Thomas Traherne

Bells are but clay that men refine
And raise from duller ore;
Yet now, as if they were divine,
They call whole cities to adore;
Exalted into steeples they
Disperse their sound, and from on high
Chime in our souls; they ev’ry way
Speak to us through the sky:
Their iron tongues
Do utter songs,
And shall our stony hearts make no reply?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ OBJECT

Lesson 16: The Direct Object.

Definition to learn by heart: The **direct object names the person or thing that the subject does something to**. Learn that “object of the verb _” is a new office when parsing nouns.

PHONICS LESSON

DICTATIONS

The Knights of the Silver Shield

There was once a splendid castle in a forest, with great stone walls and a high gateway, and turrets that rose away above the tallest trees. The forest was dark and dangerous, and many cruel giants lived in it; but in the castle was a company of knights who were kept there by the king of the country, to help travelers who might be in the forest and to fight with the giants whenever they could.

Each of these knights wore a beautiful suit or armor and carried a long spear, while over his helmet there floated a great red plume that could be seen a long way off by anyone in distress. But the most wonderful thing about the knights' armor was their shields. They were made of silver, and sometimes shone in the sunlight with dazzling brightness; but at other times the surface of the shields would be clouded as though by a mist, and one could not see his face reflected there as he could when they shone brightly.

The Knights of the Silver Shield, Raymond Macdonald Alden

Playing Knights

One of the first days the boys had come to the pasture to play, they had jumped the fence and gone into the trees. All of a sudden Sigurd had stopped, listened, and lifted a warning hand.

“Look out, my gallant friends, it seems to me we have discovered the lair of those miserable traitors and their gang.”

From the thicket came the sound of snorting and grunting. “At them,” Sigurd cried out. “Let them have it,” and snatching a dry branch from the ground, he charged the herd of pigs, roaring at the top of his voice, and Ivan and Helge roared, too, as they joined in the chase.

The whole herd of swine turned tail and crashed through, whining and squealing. The pigs tore through the muddy water, and the boys turned back laughing. They had won a great victory.

Sigrid Undset

POEM

“The Soldier,” by Rupert Brook

COMPOSITION TOPICS

“One stormy night, a knock was heard on the door...” Continue the story.

or:

“The boys walked about the shop, keeping out of the way of the workmen and catching such glimpses as they could of their delicate work. They were always fascinated by...”

(*Imps and Angels*, Jane Gilbert) Continue the story. What fascinated the boys?

WEEK 12 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

Helpful Hints

Over the next weeks, practice identifying direct objects. Practice parsing nouns, adding a new office or job: “object.” You may want to begin introducing the idea of transitive and intransitive verbs: only transitive verbs take direct objects.

Analyze sentences as usual, but write D.O. over the object noun, instead of writing “noun”.

Continue working with sentences from reading and dictation, especially verbs. Be careful to select only present, past and future tenses, and to modify sentences which are to long.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ TRANSITIVE AND INTRANSITIVE VERBS

Lesson 17: Transitive and Intransitive Verbs.

Definitions to learn by heart: **Transitive & Intransitive Verbs.**

Add use to the parsing chart for verbs:

Verb. Form. Use. Tense. Subject. Person. Number.

PHONICS LESSON

DICTATIONS

A Thunderstorm in the Mountains

Gusts of wind swept down the mountain. The storm howled. The spruce tree near the window shook its branches and scraped the roof with a moaning sound. Zigzag flashes of lightning darted across the sky. Thunder roared. "Thud, thud," heavy raindrops dashed against the window.

"It's a bad storm, this," exclaimed big Father Olafson, Olaf's father. He turned up the collar of his linen blouse and sat down to stretch out his legs in front of the crackling blaze. The firelight flickered over his knee breeches. "Yes," he said slowly, "it's a good thing that the hay is not cut yet, or this rain would spoil it."

The storm raged louder on the mountain. But the cozy kitchen was so safe, thought Anne, as she moved a checker. She looked at Mother Olafson, who sat quietly knitting a red mitten on the bench by the window. She was not afraid.

The stormy sky grew darker. Shadows everywhere in the old kitchen raced about. They ran over the heavy beams in the ceiling painted with pictures, across the walls, and on the carved wall-bed against the side of the wall, where the twins slept. Anne was glad that the fire gave such a cheery light.

"Crash! Boom! C-r-a-s-h!" A wild peal of thunder made her jump. She pushed the checkerboard away and leaned, trembling, against Father Olafson's knee.

*Olaf and Ane, Virginia Olcott**The Strong Alpine Chalet*

Anton stood and looked with pride at their home. Indeed, it was a lovely house, with its gay balcony and overhanging eaves of carved wood. It was built on the mountain slope, with meadows around it filled with flowers in summer time and heaped with glistening snow in winter. Back of the chalet loomed the high green mountains. They seemed to be touching the sky. Their tops glistened with snow that never melted and that grew fiery red at sunset time.

Anton knew that their house was strong. He remembered the terrible winter winds that swept down from the Alps. How hard they tried to shake and tear the chalet down! But they could not harm it. And the snow! How fast it piled up and froze into a heavy, crystal-like blue coat all about the chalet. Yet no drop of water or melted snow had ever leaked into their snug home.

Anton and Trini, Virginia Olcott

POEM

"My Heart is in the Highlands," by Robert Burns

COMPOSITION TOPICS

"The children loved the fireside with its glowing coals of peat and liked to crouch in front of it to roast apples and nuts and forget the discomforts of the season."

The Cottage at Bantry Bay, Hilda van Stockum

Do you have a fireplace in your home? Tell what you do during a winter storm.

WEEK 13 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

Transitive verbs express an action done to an object.
Intransitive verbs express an action which stays in the subject.

Helpful Hints

Practice analyzing and parsing. Practice making up sentences with transitive and intransitive verbs, so that the children will understand the difference.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ QUOTATION MARKS

Lesson 18: Quotation Marks.

Definition to learn by heart: **Quotation is using the words of someone else.**

PHONICS LESSON

DICTATIONS

Jacques Cathelineau

The peasants were not trained soldiers, and very few had any experience in warfare. Jacques Cathelineau was one such. He was a peddler known throughout the wide region where he sold his wares but quickly he became the most celebrated leader when he and his fellow villagers realized that war could no longer be avoided.

“Do not be afraid,” he assured his wife. “God, for Whom I shall fight, will protect you!”

Cathelineau armed himself with his rosary, a pistol and a saber, pinned on the badge of the Sacred Heart, and went into the village square. Twenty-seven men were waiting for him. Resolved to waste no time, Cathelineau led his men into battle.

“My friends,” he exhorted them, “Never forget that we are fighting for our holy religion.”

Peasants, farmers, laborers attacked immediately, armed for the most part with little more than cudgels and scythes. The enemy fell with very little resistance.

For Altar and Throne, Michael Davies

Brave Irish Poets

“Were poets cleverer than other people in those days?” asked Michael.

“They were, son. They were the scholars, since the times of the old high kings, before even Saint Patrick came over. The chief poet came next to the king in rank, he was honored greatly and wore a mantle made of the finest bird feathers. The bards kept the love of Ireland warm in the hearts of her people. When Queen Elizabeth came to rule our country, she forbade the teaching of poetry, but the Irish bards couldn’t be silenced. They gathered in hedges and ditches with their children and went on teaching history and Latin and the right use of the Gaelic, at the risk of their lives.”

The Cottage at Bantry Bay, Hilda van Stockum

POEM

“The Bee’s Kingdom,” from *Henry V*, by William Shakespeare

COMPOSITION TOPICS

“General Baldwin’s cry, ‘Victory!’ could be heard across the valley, but as he glanced around he saw that he stood alone.”

Tell the story of General Baldwin’s heroic victory.

“The Bee’s Kingdom,” by William Shakespeare

...For so work the honey bees;
 Creatures that, by a rule in nature, teach
 The act of order to a peopled kingdom.
 They have a king, and officers of sorts:
 Where some, like magistrates, correct at home;
 Others, like merchants, venture trade abroad;
 Others, like soldiers, armed in their stings,
 Make boot upon the summer’s velvet buds;
 Which pillage they with merry march bring home
 To the tent-royal of their emperor:
 Who, busied in his majesty, surveys
 The singing masons building roofs of gold;
 The civil citizens kneading up the honey;
 The poor mechanic porters crowding in
 Their heavy burdens at his narrow gate;
 The sad-ey’d justice, with his surly hum,
 Delivering o’er to executors pale
 The lazy yawning drone...

Helpful Hints

Use the Review Exercises to make a general review of what has been seen so far. Continue analyzing sentences and parsing. Take the time to go back over whatever the children find difficult.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ PRONOUNS & PERSON OF PRONOUNS
EXCLAMATIONS

Lesson 19: Pronouns, Lesson 20: Person of Pronouns & Lesson 21: Exclamations.

Definitions to learn by heart: **Pronoun, Antecedent, Exclamation.**Parsing order: **Pronoun. Class. Gender. Number. Person. Antecedent.**

PHONICS LESSON

DICTATIONS

The Christmas Chimes

There was once, in a far-away country where few people have ever traveled, a wonderful church. It stood on a high hill in the midst of a great city; and every Sunday, as well as on sacred days like Christmas, thousands of people climbed the hill to its great archways.

Now, all the people knew that at the top of the tower was a chime of Christmas bells. They had hung there ever since the church had been built, and were the most beautiful bells in the world. No one who had ever heard them denied that they were the sweetest in the world. Some described them as sounding like angels far up in the sky; others, as sounding like strange winds singing through the trees. They were Christmas chimes, and were not meant to be played by men or on common days. It was the custom on Christmas Eve for all the people to bring to the church their offerings to the Christ child; and when the greatest and best offering was laid on the altar, there used to come sounding through the music of the choir the Christmas chimes far up in the tower. Some said that the wind rang them, and others that they were so high the angels could set them swinging. But for many long years they had never been heard.

Why the Chimes Rang, Raymond Macdonald Alden*The Light of Christmas*

The Holy Child had come. Led by the father of the house, the two youngest girls clinging to his hands, the family went down the curved stairway. After a few steps through the wide-open door, we all stopped, gazing in wonder at the Christmas tree. There was a moment of complete silence. One could almost hear the flicker of the many little flames of the candles on the tree, and the large star on the top of the tree, moving in the warm candlelight, looked so real. It must be that through all the centuries the light on Christmas borrows its shine from the Star of Bethlehem, which witnessed the first Christmas message of peace to men of good will.

Maria von Trapp

POEM

“Rosa Mystica,” an Old English Hymn

COMPOSITION TOPICS

“Sing a song of seasons, something bright and all!”

Robert Louis Stevenson

Sing a song of Christmas, in prose or poetry.

or:

“Little children decorated the heart of the room with a tiny creche of sticks and moss.”

What mirthful adventures were theirs that day while building the creche?

or:

What did they build and what did it look like?

“Rosa Mystica,” an Old English Hymn

There is no rose of such virtue
 As is the rose that bare Jesu:
Alleluia!
 For in this rose containèd was
 Heaven and earth in little space:
Res Miranda!
 By that rose we well may see
 There be One God in Persons Three:
Pares Forma!
 The angels sang, the shepherds too:
 Gloria in excelsis Deo!
Gaudeamus!
 Leave we all this worldly mirth
 And follow we this joyful birth:
Transeamus!

Pronouns are words that stand for nouns.

The noun which a pronoun stands for is called its antecedent.

An exclamation is a word or an expression so used as to express sudden or strong feeling.

Helpful Hints

Identify pronouns in the reading and dictation.

Review the four kinds of sentences: declarative, interrogative, imperative, exclamatory. You may have the children change sentences from dictation and from speech into different kinds of sentences.

Continue reviewing parsing order of different parts of speech, making sure the children are not becoming confused or overloaded. Take the time that is necessary, without pushing the children too quickly. They will see the same notions thoroughly in 5th grade.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ PRONOUNS

NOMINATIVE AND OBJECTIVE CASE

Lesson 22: Subject and Object Pronouns & Lesson 23: Nominative & Objective Forms of Pronouns
Learn Subject & Object Personal Pronoun Chart, and definition of Nominative and Objective Case.

Parsing order: **Pronoun. Class. Gender. Number. Person. Antecedent. Office. Case.**

PHONICS LESSON

DICTATIONS

The Golden Star

When each young knight received his spurs and his armor, a new shield was also given him from among those that the magician had made; and when the shield was new its surface was always cloudy and dull. But as the knight began to do service against the giants, or went on expeditions to help poor travelers in the forest, his shield grew brighter and brighter, so that he could see his face clearly reflected in it. But if he proved to be a lazy or a cowardly knight, and let the giants get the better of him, or did not care what became of the travelers, then the shield grew more and more cloudy, until the knight became ashamed to carry it.

But this was not all. When any one of the knights fought a particularly hard battle and won the victory, or when he went on some hard errand for the lord of the castle and was successful, not only did his silver shield grow brighter, but when one looked into the center of it he could see something like a golden star shining in its very heart. This was the greatest honor that a knight could achieve, and the other knights always spoke of such a one as having "won his star." It was usually not until he was pretty old and tried as a soldier that he could win it.

The Knights of the Silver Shield, R. M. Alden

The Obedience of Sir Roland

Presently all the other knights marched out in their flashing armor, their red plumes waving over their heads, and their spears in their hands. The lord of the castle stopped only to tell Sir Roland to keep guard over the gate until they had all returned, and to let no one enter. Then they went into the shadows of the forest and were soon lost to sight. Sir Roland stood looking after them long after they had gone, thinking how happy he would be if he were on the way to battle like them.

At last Sir Roland saw one of the knights come limping down the path to the castle, and he went out on the bridge to meet him. Now, this knight was not a brave one, and he had been frightened away as soon as he was wounded. "I have been hurt," he said, "so that I cannot fight any more. But I could watch the gate for you if you would like to go back in my place." At first Sir Roland's heart leaped with joy at this, but then he remembered what the commander had told him on going away, and he said: "I should like to go, but a knight belongs where his commander has put him. My place is here at the gate, and I cannot open it even for you. Your place is at the battle."

POEM

"We Band of Brothers," from *Henry V* by William Shakespeare

COMPOSITION TOPICS

"There remained but one man - or rather a youth - still alive in the midst of all that distinction."

Eric Kelly

Who was this youth? Tell about his battle.

Pronouns used as subjects are in the nominative case.
Pronouns used as objects are in the objective case.

“We Band of Brothers,” by William Shakespeare

This story shall the good man teach his son;
And Crispin Crispian shall ne’er go by,
From this day to the ending of the world,
But we in it shall be rememberèd -
We few, we happy few, we band of brothers;
For he today that sheds his blood with me
Shall be my brother; be he ne’er so vile,
This day shall gentle his condition.

Discuss the theme of this poem: Courage, valor, and a certain brotherhood between those who risk their lives or fight a battle alongside one another. Here, a Christian king sees his men losing heart at night before fighting against great odds - they dread the coming day, and wonder if the cause is worth dying for. The king comes to encourage them and awaken their bravery and enthusiasm.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ POSSESSIVE PRONOUNS

Lesson 24: Possessive Pronouns.
The children should learn by heart the Possessive Pronoun Chart.

PHONICS LESSON

DICTATIONS

Cathedral Visit

Kate never forgot her first visit to the cathedral. As she pushed open the heavy oak door it seemed to her that the Norman arches supporting the carved roof soared into the air like fountains made of stone. She stood looking up the broad nave to the high altar which was draped in a rich purple trimmed with red and white and she thought that never before had she seen anything so beautiful. On the walls there were memorial tablets bearing names of people who had died many years ago, and she wondered what sort of people they had been. A flight of steps, carpeted in red, led to a pulpit which had figures of angels carved on its wooden canopy. Someone was playing the organ and the great notes rang in triumph down the nave.

An Hour in the Morning, Gordon Cooper

The Quiet of the Old Chapel

There was once a boy named Karl who lived in a little village in a valley, far from all the great cities. It was a simple and quiet village, but very pleasant to see, because of the many flowers that grew in the peoples' gardens, and of the beautiful hills that lay just behind it. In the middle of the village was an old chapel, and as the boy's father was the sacristan, their little house and garden were next door. The chapel was a dim, restful place, with stained-glass windows, which had been made hundreds of years before and had figures of saints and angels shimmering in them. Very often, when Karl was tired of both work and play, he would go in and sit there, and would sometimes fall asleep looking at the lovely pictures in the windows.

The Hunt for the Beautiful, Raymond Macdonald Alden

POEM

"Evening Vespers," by Henry Wadsworth Longfellow (*Divina Commedia*, Sonnet I)

COMPOSITION TOPICS

"In the middle of the old village was a chapel."

The Hunt for the Beautiful, R.M. Alden

Continue the story.

“Evening Vespers,” by Henry Wadsworth Longfellow

Oft have I seen at some Cathedral door
 A laborer, passing in dust and heat,
 Lay down his burden, and with reverent feet
 Enter, and cross himself, and on the floor
 Kneel to repeat his paternoster o’er;
 Far off the noises of the world retreat;
 The loud vociferations of the street
 Become an indistinguishable roar.

So, as I enter here from day to day,
 And leave my burden at this minster gate,
 Kneeling in prayer, and not ashamed to pray,
 The tumult of time disconsolate
 To inarticulate murmur dies away,
 While the eternal ages watch and wait.

Helpful Hints

Practice finding possessive pronouns. Point out the difference between possessive pronouns and absolute personal pronouns (“your bicycle,” “that bicycle is yours”) without overemphasizing or trying to explain too much.

Practice parsing possessive pronouns, but only if the children seem ready. Possessive pronouns are to be parsed just the same as personal pronouns, with the “office” being to “show possession of the word...” and the case being “pos-
 sessive.” Be sure the children are not confused by similar forms: the object pronoun “give it to *her*,” the possessive pronoun “*her* bicycle.”

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ PRONOUNS THAT ASK QUESTIONS

Lesson 25: Pronouns That Ask Questions.

Definition: **Interrogative Pronouns are used to ask questions.**

Children should learn by heart the Interrogative Pronoun Chart.

PHONICS LESSON

DICTATIONS

A Home in Salisbury Court

The tailor, Master Pepys, father of three and soon-to-be-four, settled down with his pipe in an old leathered chair in the dark little parlor. Margaret was busy washing baby clothes with Barbara in the scullery by the light of two candles.

Life was fairly uneventful for the Pepys family for several months. The baby grew fat, and every day grew to be not only the apple of his father's eye, but the real pride of his sister, Mary.

Sam's chubby form was soon seen everywhere; from the topmost attics, where Mary and Barbara slept in their little low beds, down to the shop itself and the doorsteps that opened on to a strange, noisy, dazzling world.

Sam Pepys' surroundings were bounded by the walls and doorways of the house in Salisbury Court. Yet to him the place was a treasure-store of interesting things, which he never tired of exploring, things to peer at, touch and poke, things to listen to and things to try and understand.

David Gunston

Songs of Peace

As Mother entered the room, candle in hand, the little clock struck ten. In front of the stove, the tea-table was laid. She put down the candlestick, filled the urn with water and opened the door of the stove.

The cradle by the bed began to rock - little Christian had stirred. Mother sang in soft tones and he lay still again. She bent down and caught the warm, milky scent of the baby.

The urn now sang; the fire roared in the stove and shed a warm glow of peace throughout the room. The wind rumbled down the chimney, but its force was scarcely felt.

Sigrid Undset

POEM

"Two Temples," by Hattie Vose Hall

COMPOSITION TOPICS

"In the settler's hut, watching by the cradle, Mother sings her sweet song."

Continue the story.

Helpful Hints

Practice turning statements into questions using interrogative pronouns, so that the children become accustomed to the idea that the pronoun represents some noun. If the children are following well, you may try parsing interrogative pronouns like other pronouns.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ CONJUNCTIONS

Lesson 26. Definition to learn by heart:

Conjunctions are words used to join other words together.**Common conjunctions are: and, but, either... or, neither...nor, for, therefore.**

Children should learn parsing order for conjunctions: Conjunction. Connects the words_.

PHONICS LESSON

DICTATIONS

Brothers and Sisters

Already Sam and Tom knew every inch, every nook and cranny of the lofty old house in Salisbury Court.

Sam gurgled good-humoredly, and he and Tom clambered back up the steep wooden stairs. They loved the dusty, musty stairs, with their strange smell of old, worm-eaten timber, worn smooth by the endless coming and going of the Pepys family. To the boys, they were an endless source of joy, and so it was not surprising that more than once Sam or Tom fell down far too many steps at once and bruised or cut themselves. Nearly always it was Barbara or Mary who came to their aid, for Sam loved to yell lustily, even when the hurt was not really very bad.

David Gunston

The Lee Children

Annie liked the small dining room. She liked the walnut sideboard with its friendly blue plates. She liked the confusion of eating with Agnes who was only five, and Bob who was two and a half and just big enough to feed himself. Millie was a baby in a long white dress with dozens of tucks and rows of lace. Aunt Lucy held her on her broad lap while she looked after Bob.

Grandpa Custis stuck his head in the door. His eyes were smiling, for he loved having his beautiful mansion full of grandchildren.

"Good morning, children," he said, beaming at them. "You are all looking fit this morning."

Margaret Frisky

POEM

"Nurse's Song," by William Blake (*full four stanzas*)

COMPOSITION TOPICS

"There was no finer place for a game of hide and seek than the surroundings of the minster, especially the stone yard with its worksheds." *Imps and Angels*, Jane Gilbert

What is your favorite place for a game of hide and seek? Tell us about it.

or:

Tell us about your favorite game with your friends or with your brothers and sisters.

WEEK 19 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

Helpful Hints

The Subject and Object Pronoun Review would go well this week.
Continue reviewing and working with sentences and parts of speech.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ ADVERBS

Lesson 27: Adverbs.

Definition to learn by heart: **Adverbs modify verbs and express time, place or manner.**Learn the parsing order for adverbs: **Adverb. Class. Office (verb it modifies).**

Lesson 28: Kinds of Adjectives should be covered or reviewed. Definitions are listed, Week 4.)

PHONICS LESSON

DICTATIONS

Sam's Discovery

The wide, rippling waters of London's ancient river, the mighty Thames, looked vast and wonderful to the five-year-old Sam Pepys, and he became away of rough-looking boys playing at the water's edge, of the billowing and creaking sails and rigging. Same had never seen anything like this sight, and he stood gazing as boats and ships moved their steady way across the river. Sam's little heart beat faster than ever before, his eyes fixed on a fine ship with all her sails flying. A friendly hand seized him and pulled him back.

David Gunston

Along a Country Road

The path beside the road was soft with grass and bordered by bushes and mats of honeysuckle. Debby found the nest of a song sparrow in a tuft of green, and, peeping through the hedge, she saw a dark, plowed field and a farmer's boy in a big hat, cutting grain. Presently Ann, seeing that Debby was making discoveries, jumped down to walk also. As they came to the top of the hill, the roadside bushes gave place to a row of tall lilacs, with some other shrubs.

Wind in the Chimney, Cornelia Meigs*Call of the Sea*

Every Rivermouth boy looks upon the sea as being in some way mixed up with his destiny. While he is yet a baby, lying in his cradle, he hears the dull, far-off boom of the breakers; when he is older, he wanders by the sandy shore, watching the waves that come plunging up the beach like white-maned sea-horses; his eyes follow the lessening sail as it fades into the blue horizon, and he burns for the time when he shall stand on the quarter-deck of this own ships, and go sailing proudly across that mysterious waste of waters.

The Cruise of the Dolphin, Thomas B. Aldrich

POEM

"Sea Fever," by John Masefield

COMPOSITION TOPICS

"The fisher folk are patient, brave and true. They love their mountains; and the fiords bring them fish for their daily living."

Olaf and Ane, Virginia Olcott

Describe the fisher folk at work.

or:

"I must go down to the sea again..."

John Masefield

Continue this sailor's song.

Alternative Dictation:

A Train Across America

For the first time I saw a part of the world in which I was one day going to be very happy - those deep valleys and miles and miles of high, rolling wooded hills: the broad fields, the big red barns, the white farm houses and the peaceful towns.

And you began to get some of the feeling of the bigness of America, as the train went on for mile after mile, and hour after hour. And the color, and freshness, and bigness, and richness of the land! This was new and yet it was old country. It had been cleared and settled for much more than a hundred years.

Thomas Merton

Helpful Hints

Practice identifying and parsing adverbs. When analyzing sentences, mark ADV over the adverbs.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ NOUN NUMBER

Lesson 30: Number of Nouns. Definitions to learn by heart: **A noun that names one person, place or thing is said to be in the singular number. One that names more than one person, place or thing is said to be in the plural number.**

Add number to the parsing order: **Noun. Class. Gender. Number. Office. Case.**

PHONICS LESSON

DICTATIONS

Beautiful Clocks

Ebenezer, the clock-maker, had more orders than he could fill, for each clock that left his hands was perfect of its kind: smooth-running, beautiful in its carved or painted figures, and a time-keeper that would out-live him.

Macock Ward, at twelve years apprenticed to Ebenezer the clock-maker, began to make clocks in old Connecticut. As he held the little hammer in his hands, he was as happy and proud as a boy of today with his airplane model grasped in eager fingers. Bent low over the tiny brass wheels that sawed and hammered, Macock saw in a dream all the clocks that he would make. He decided to learn every part of the trade, which would take many years of work.

Carolyn S. Bailey

Eli's Fireplace Bench

Whenever he had a minute, Eli worked on the fireplace bench. It was a good piece of pine, Pop said, and not to be wasted. He showed Eli how to use the plane to smooth it and helped him make the holes for the end pieces.

Eli worked carefully - but he could hardly wait to get the thick board smooth enough so he could begin on the carving. It was to have a carved border, as nearly like the one on a little bench Mom's brother had made for her, in Germany, as Eli could make it.

Eli remembered every detail of the border. And he loved to carve.

Skippack School, Marguerite de Angeli

POEM

"Life Sculpture," by George Washington Doane, or "The Builders," by Longfellow (stz. 1-3, 8-9)

COMPOSITION TOPICS

"Jean's lips hummed a little tune, because his heart sang, because his fingers sang."

E. Lownsbury

What was Jean doing as he sang?

or:

What craft would you like to learn?

*Alternative Dictation:**An Outing with Father*

Father and son, hand in hand, picked their way firmly over the cobbles and disappeared as they turned into the crowded Fleet Street.

The boy tightened the grip of his pudgy little hand on his father's. Sam longed to ask his father a dozen questions, but held his tongue in case he missed anything.

Before he knew what was happening, Sam found himself in a fine house, and there was his father fitting the dark red suit on a fine man. Sam thought to himself and began to feel proud of his father.

David Gunston

Helpful Hints

Practice putting nouns in the plural. The children should study the examples given in the grammar book.

Continue reviewing definitions and choosing sentences from the text to analyze, selecting various parts of speech for parsing.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ POSSESSIVE CASE OF NOUNS

POSSESSIVE PLURAL

Lesson 31A: Possessive Case of Nouns and 31B: Possessive Plural of Nouns.

Definition: **The form of a noun used to show possession is called the possessive case.**

PHONICS LESSON

DICTATIONS

To the Market with Nai-Nai

It was early in the morning and the sun had not been up above the roof tops long. Nai-Nai carried a big basket over one arm. Holding her hand and keeping step beside her was Jasmine. Jasmine's eyes were bright with expectancy, for going to the market with Nai-Nai was a big adventure.

The city seemed awake all at once. Men, women and children had come before them, and the market was a-bustle with people buying and selling. Jasmine kept hold of Nai-Nai's hand, but her head turned this way and that. She did not want to miss seeing all that went on around her.

Eleanor Frances Lattimore

A Day at the Fair

A whole city of tents and booths had sprung up overnight. Thousands of people thronged the alleys between the booths, buying and selling, shouting and laughing. It was the day of days - the County Fair. The glorious, happy din could be heard for miles.

They walked up and down between the booths. Kate and Jancsi jumped and ran from one booth to another - there was so much to see. Gayly decorated whips, flutes, hats - all and everything in the most brilliant colors. Further down came the potters' tents and the woodcarvers came next. It was a riot of color, and everywhere happy, laughing people, jostling and joking, loaded with bundles.

The Good Master, Kate Seredy

POEM

Robert Louis Stevenson

COMPOSITION TOPICS

Brigid weighed the penny in her hand as if it were a gold piece. It was not an easy thing to decide how to use it. Of course, such a fortune must not be squandered, nor could it be divided into different pleasures. One choice each was all it allowed them."

The Cottage at Bantry Bay, Hilda van Stockum

How would you have used your penny?

or:

How did Brigid use her penny? Continue the story.

Helpful Hints

Children may now add a new office to the nouns they parse: *subject, object, or shows possession.*

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ POSSESSIVE PHRASES

Lesson 32: Possessive Case and Possessive Phrases.

Definition to learn by heart: **The possessive form means the same as a phrase consisting of *for* or *of* and the simple form of the noun.**

PHONICS LESSON

DICTATIONS

Things Money Cannot Buy

"Money is of no use to me," said Paddy. "Money will not buy me the things I care for."

"What things?" asked Michael.

"Well...the swell of the sea and the sight of the gulls on the wing, the sweep of a road in front of me, the friendly faces greeting me at cottage doors, the kindness of the stars at night, and the wet nose of a dog pressed in my hand... Money will not buy me the look in a mother's eye when she watches her child, nor will it make my flute play faster or my blood run stronger in my veins... Money, my dear, means a lot, and then again it means nothing at all. It is all a matter of taste."

"But Paddy, how can you live without money?" asked Brigid.

"I don't," said Paddy. "Whenever I need some I have only to press the holes in my flute and it comes rolling into my lap." *The Cottage at Bantry Bay*, Hilda van Stockum

The Most Precious Cargo in All the World

One day the rich woman summoned the captain of her largest vessel and said, "Make ready to sail at once. You must bring back the most precious cargo in all the world. There is but one thing in all the world more precious than all others, and what it is you must find."

The captain was greatly troubled, for he feared the anger of his mistress. As he walked down the street he thought, "What is the most precious thing in all the world?" Sometimes he thought it was one thing and sometimes another, but when he reached the shipyard he had not decided. He called to the officers and sailors standing there, told them of the woman's strange order, and said sadly, "But alas! I know not what it may be. If any among you can tell, let him speak."

Everyone thought a minute, then came a chorus of suggestions. Then one of the group, a slender, blue-eyed fellow, who seemed no more than a boy, said, "No, my captain! The most precious thing in the world is neither gold and silver, pearls and diamonds, nor costly laces and velvets. It is wheat, for without it we could have no bread, and without bread we cannot live." Some of the officers laughed at this idea, but the captain quieted them, saying, "He is right. We will sail away and bring back a cargo of wheat."

The Sunken City. A Dutch Legend

POEM

"The Heritage," James Russell Lowell (*selected stanzas only*)

COMPOSITION TOPICS

"Look, oh look, for sure you have never seen anything like it!"

What is the reason for such an enthusiastic commotion?

“The Heritage,” by James Russell Lowell

What doth the poor man’s son inherit?
 Stout muscles and a sinewy heart,
 A hardy frame, a hardier spirit;
 King of two hands, he does his part
 In every useful toil and art;
 A heritage, it seems to me,
 A king might wish to hold in fee.

What doth the poor man’s son inherit?
 Wishes o’erjoyed with humble things,
 A rank adjudged by toil-won merit,
 Content that from employment springs,
 A heart that in his labor sings;
 A heritage, it seems to me,
 A king might wish to hold in fee.

What doth the poor man’s son inherit?
 A patience learned of being poor,
 Courage, if sorrow come, to bear it,
 A fellow-feeling that is sure
 To make the outcast bless his door;
 A heritage, it seems to me,
 A king might wish to hold in fee.

Helpful Hints

Practice transforming nouns in the possessive form into possessive phrases and vice versa.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ PHRASES & PREPOSITIONS

Lessons 33: Phrases and Lesson 34: Prepositions.

Definitions to learn by heart: **A phrase is a group of words having no subject or predicate, but used as a modifier. A preposition is a word that introduces a phrase and shows the relation between its object and the word modified.**

PHONICS LESSON

DICTATIONS

Pluck and Ambition

Master Dunbar sat at his desk in his comfortable office. He sat staring at Sam for a while, then invited him to take a seat and have a sip of ale.

"Thank you for your kindness, Sir," said Sam. Here was his chance, he felt. "If it is agreeable to you, Sir, I would like to be an Admiral." Master Dunbar smiled.

"Now there, Sam. Do ye know what ye must have before ye can be an admiral - or anything else at all? Ye must have - and I am going to see you get it - a proper education. Say, can you read or write yet?"

Sam reached over and picked up a sheet of paper and began determinedly to read aloud. He then dipped the quill in the carved ink-pot and slowly began to write in his neatest style: Master Robert Dunbar, of the Bishop's Head, will make me an admiral. Sam Pepys.

David Gunston

Into the Western Country

Richard would be gone for weeks; he would have adventures and see dangers. For it was wilderness country where much of the way there was no road, only a trail. No one could tell what he might see before he came back with a load of furs, traded for with the Indians and trappers of the western country.

Cornelia Meigs

POEM

"The Building of a Ship," Henry Wadsworth Longfellow

COMPOSITION TOPICS

England and America have much of the same history and heroes. England is home to many Americans, because their ancestors set out from it to discover their new country!

Madeleine Brandeis

Do you know how your ancestors came to America?

or:

Imagine a visit to the country where your ancestors were born.

WEEK 24 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

Helpful Hints

This week and next, practice identifying prepositional phrases and drawing parentheses around them. Identify the object of the preposition. Label the object of the preposition with OP. Draw an arrow from the entire phrase to the word it modifies, to prepare children for the idea of adjective and adverbial phrases.

Parse the different nouns of the sentence. *Object of a preposition* is a new office for a noun, in the objective case.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ ADJECTIVE AND ADVERBIAL PHRASES

Lesson 35: Adjective and Adverbial Phrases.

PHONICS LESSON

DICTATIONS

A Diary That Became a History Book

Samuel Pepys left Cambridge with his B.A. degree in 1653. In 1660 he was appointed Clerk of the Acts at the Navy office, and eventually became Secretary of the Admiralty, almost in complete control of the Royal Navy, though he never became a sailor himself. The boy of whose early life we have read grew into a very great Englishman, a unique man whose tremendous curiosity, love of writing, and sheer zest for life led him to record, in his Diary, everything that occurred, the trivial as well as the important, the bad and the good.

David Gunston

Home in Bavaria

Like a song of winter and summer are the Bavarian Alps, far, far to the south. Their snowy peaks glow rosy in the sunset. But dark-hearted glaciers and steep mountain clefts and cataracts that rush roaring downward make terrible the highest Alps; while in the lower mountain valleys lie lovely lakes like looking-glasses, and nestle pretty mountain villages. In spring the wild flowers carpet the Alpine pastures. And how handsome my Bavarian folk look dressed in their gay costumes, when they sing and dance and go in processions on feastdays.

"I was born in a farming village in the Bavarian Alps, and there I live now after many adventures," said Willy Winkelbach, tenderly fingering the zither. "There at weddings and feasts my friend and I play. We sit on the grass under the trees, while on a platform the maidens spring about in dance. And the lads, too, spring up and down and shout and slap their knees and clap their thighs, till the little birds, frightened, fall out of their nests. Right merry is the dance in our village when we play."

Karl and Gretel, Virginia Olcott

POEM

"The South Country," by Hilaire Belloc

COMPOSITION TOPICS

Write a letter to a friend in England. Explain why you find your very own homeland the loveliest place in the world.

or:

"A round gold moon hung over the highest mountain peak, and below, far below, lay a sleeping village."

T.F. Bjorn

Tell us about this village.

“The South Country,” by Hilaire Belloc

When I am living in the Midlands
That are sodden and unkind,
I light my lamp in the evening:
My work is left behind;
And the great hills of the South Country
Come back into my mind.

The great hills of the South Country
They stand along the sea;
And it's there walking in the high woods
That I could wish to be,
And the men that were boys when I was a boy
Walking along with me...

I never get between the pines
But I smell the Sussex air;
Nor I never come on a belt of sand
But my home is there.
And along the sky the line of the Downs
So noble and so bare...

If I ever become a rich man,
Or if ever I grow to be old,
I will build a house with deep thatch
To shelter me from the cold,
And there shall the Sussex songs be sung
And the story of Sussex told.

Helpful Hints

Select simple sentences from the reading book and dictations with prepositional phrases and practice labeling them as adjective or adverbial, being careful that the children understand what element the phrase modifies. Review adjectives and adverbs at the same time.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ ADJECTIVE AND ADVERBIAL PHRASES

Lesson 35: Adjective and Adverbial Phrases continued.

PHONICS LESSON

DICTATIONS

A Strange Beast

Beyond the melon patch the three little girls saw a strange beast, unlike any animal they knew. It was larger than a dog, but smaller than a horse. They all stopped still.

Just then the beast opened its mouth and let out a kind of roar. Turning in fright the three girls ran, each as fast as she could. Jasmine hurried straight on toward the farmhouse.

The pond was in her way, but she did not mind. Splash, she went into the water! Then all that showed of her was her big straw hat.

Her mother, in the farmhouse, thought she heard a splash. Hurrying to the door, she looked out and there she saw the hat. And there beyond the pond was a half-grown calf, swishing its tail and saying "Moo-oo."

Eleanor Frances Lattimore

Imagination

Perhaps one reason that Marjory did not remember all Mamma's reminders for behavior at parties was because she played so hard that she forgot that she was Marjory at all. When they were "going to Jerusalem," she was not marching to find an empty chair but was part of some mighty procession. When she ran around the circle in "Drop the Handkerchief," she felt the tense excitement of the hunted. When she was blindfolded to pin the tail on the donkey, the feeling of blindness was so terrible that she did not care where the tail went in her haste to see again. Each game left her a little less curled and dressed up.

Marian Cumming

POEM

"The Blind Men and the Elephant," by John Godfrey Saxe [omit 9th stanza, 'the moral.']

COMPOSITION TOPICS

A little sailboat in a mud puddle sea... What adventures does the backyard hold in fee?

or:

"Patricia was always at the door when the two children chanced to come together, to greet them with delight and to carry both off for a game."

Cornelia Meigs

Who are these two children? What were Patricia's games that day?

Helpful Hints

Continue analyzing sentences, parsing elements and labeling phrases.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ PREDICATE NOUNS AND ADJECTIVES

Lesson 36: Predicate Nouns and Predicate Adjectives.

Definitions to learn by heart: **A predicate noun is one that completes the simple predicate and refers to the same person or thing as the subject. A predicate adjective is one that completes the predicate and tells a quality of the subject.**

PHONICS LESSON

DICTATIONS

Golden Spring

"Everything shines - shines - like gold," Gretel sang.

Yes, everything seemed golden. The sunlight twinkling through the young leaves of the trees turned them into gleaming lace, and the meadows along the way were yellow with buttercups. Even the fields of spring grain caught the golden light of that May day.

Along the road, the houses, too, were trimmed with delicate sprays of green and bunches of purple and white lilacs. The windows were bright with pansies, petunias, forget-me-nots, and crimson geraniums.

Karl and Gretel, Virginia Olcott

A Village in the Valley

The sun was shining on the distant hills, turning them to gold, and the car was rumbling down a winding road lined with apple trees, into a lovely green valley. In the very heart of the valley, peeping from among the thick trees, rose peaked red roofs and a tall spire. Cream-colored walls showed among the green. Cows were softly grazing in the meadows or wading in the clear brook that ran among the bushes. A sweet calm reigned over the valley. Through the quiet air, over the trees from the red-roofed village, sounded silvery notes of the village bells.

Karl and Gretel, Virginia Olcott

POEM

"An Apple Orchard in the Spring," William Martin

COMPOSITION TOPICS

"Last of all came the wild flowers. Slowly but steadily the world was made over, until it glowed with white and green and gold."

The Boy Who Discovered the Spring, Raymond Macdonald Alden

What are your favorite signs of spring?

“An Apple Orchard in the Spring,” by William Martin

Have you seen an apple orchard in the spring?

In the spring?

An English apple orchard in the spring?

When the spreading trees are hoary

With their wealth of promise-glory,

And the mavis pipes his story

In the spring!

Have you plucked the apple blossoms in the spring?

In the spring?

And caught their subtle odors in the spring?

Pink buds pouting at the light,

Crumpled petals baby-white,

Just to touch them--a delight!

In the spring!

Have you walk'd beneath the blossoms in the spring?

In the spring?

Beneath the apple blossoms in the spring?

When the pink cascades are falling,

And the silver brooklets brawling,

And the cuckoo bird is calling,

In the spring!

If you have not, then you know not, in the spring,

In the spring!

Half the color, beauty, wonder of the spring.

No sweet sight can I remember

Half so precious, half so tender,

As the apple blossoms render

In the spring.

Helpful Hints

Practice analyzing sentences with direct objects and sentences with predicate nouns and predicate adjectives. Children should learn to separate the predicate noun or adjective from the verb by a colon. Use a few sentences, making sure the children are understanding.

Continue parsing. *Predicate noun* is a new “office” to insert in the parsing chart for nouns. It is in the nominative case, naturally. *Predicated of the noun...* is a new office for adjectives which you may substitute for *modifies the noun...*

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ PREDICATE NOUNS AND ADJECTIVES

Lesson 36: Predicate Nouns and Predicate Adjectives continued.

PHONICS LESSON

DICTATIONS

Joan of Arc is Wounded

In the first hours of morning of that great morrow, Saturday the seventh of May, Joan heard Mass and, going out in harness, she said to her chaplain: "This day shall I be wounded."

Hour upon hour of that morning the stone walls of the rampart swarmed with scaling ladders. Assault upon assault was repelled. The Maid was in the midst with her banner; when, at noon, a shaft struck right through the white shoulder plate and she fell.

Hilaire Belloc

Joan of Arc Takes Orleans

On to Orleans marched the newly inspired army, vibrantly singing the "Veni Creator." The city was occupied by enemy troops against whom the citizens were unable to defend themselves. Joan made two attempts to obtain a peaceful surrender. In answer to both, she received only mockery.

But the English soon lost their derision, for the Maid's troops, with lances dipped, plunged into the River Loire, and with jets of glittering spray rising from their horses' hoofs, swept up the banks into Orleans. The city was saved!

The French populace went wild with joy. The churches rang with "Te Deums," the altars blazed with candles. And through the narrow streets rode the Maid, her great white banner high, its lilies rippling in the wind - and somehow the people knew that God Himself rode with her.

F. Cook

POEM

"Prayer of a Soldier in France," by Joyce Kilmer

COMPOSITION TOPICS

*The Dauphin received his consecration at the hands of the Archbishop of Rheims.**"Noble Dauphin, what do you ask?"*

"By God's grace, to be anointed with the Holy Oil and thus become the Lieutenant of the King of kings and the ardent servant of His holy Church, for the salvation of my people."

Imagine you were there with Joan of Arc for the crowning of the king.

Helpful Hints

Continue analyzing sentences with predicate nominatives and direct objects. Be sure to parse the verbs of these sentences, so that the children will understand well which uses of verbs allow predicate nouns, which allow direct objects.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ COMPOUND SENTENCES

Lesson 37: Compound Sentences.

Definitions to learn by heart: **A compound sentence is one made up of two or more simple statements of equal importance.**

A clause is a division of a sentence containing a subject and its predicate.

PHONICS LESSON

DICTATIONS

Creating a Fairyland

We had a wonderful time fixing that fairyland. First, Father put earth in a box, after which I arranged the moss on top of it - such beautiful moss! - some bright green and velvety, and some made up of the tiniest ferns I had ever seen - fairy ferns. There was a red toadstool, too, and some bark which Mark had found on an old stump. I planted the Indian Pipes, being very, very careful not to bruise them.

And then Father pressed the mirrored doorknob into the soft moss - and there, sure enough, was a fairy pond. The Indian Pipes and baby ferns were reflected in the glass. It looked like water! Just exactly like water. I knew then that I had never seen anything so beautiful!

I Was Christabel, Christine W. Parmenter

Her Father's Daughter

Sally's Father had gone away yesterday, visiting Important Personages who wanted their portraits painted. She wholeheartedly loved her father, but he was quite untidy, as artists may be, and she enjoyed getting the flat straight.

She was not an artist in the accepted sense of the word, but when she cooked a meal or tidied a room she was unmistakably her father's daughter. A room arranged by Sally, a meal she had cooked, were as unforgettable as her father's pictures.

Elizabeth Goudge

POEM

"The Charcoal Man," by John Townsend Trowbridge

COMPOSITION TOPICS

"All the happy family hours flew by too fast."

Virginia Olcott

What were these happy hours and how did you spend them with your family?

or:

What do you most enjoy doing with your mother or your father?

“The Charcoal Man,” by John Townsend Trowbridge

1
Though rudely blows the wintry blast,
And sifting snows fall white and fast,
Mark Haley drives along the street,
Perched high upon his wagon seat;
His somber face the storm defies,
And thus from noon till eve he cries, ‘Charco! charco!’
While echo faint and far replies, ‘Hark, O! hark, O!’
‘Charco!’ ‘Hark, O!’ Such cheery sounds
Attend him on his daily rounds.

2
The dust begrimes his ancient hat;
His coat is darker far than that;
‘Tis odd to see his sooty form
All speckled with the feather storm;
Yet in his honest bosom lies
Nor spot nor speck, though still he cries, ‘Charco! charco!’
While many a roguish lad replies, “Ark, ho! ark, ho!”
‘Charco!’ ‘Ark, ho!’ Such various sounds
Announce Mark Haley’s morning rounds.

5
Then honored be the charcoal man,
Though dusky as an African!
‘Tis not for you that chance to be
A little better clad than he
His honest manhood to despise -
Although from morn till eve he cries, ‘Charco! charco!’
While mocking echo still replies, ‘Hark, O! hark, O!’
“Charco!’ ‘Hark, O!’ Long may the sounds
Proclaim Mark Haley’s daily rounds!

3
Thus all the cold and wintry day
He labors much for little pay;
Yet feels no less of happiness
Than many a richer man, I guess,
When through the shades of eve he spies
The light of his own home, and cries, ‘Charco! charco!’
And Martha from the door replies, ‘Mark, ho! Mark, ho!’
‘Charco!’ ‘Mark, ho!’ Such joy abounds
When he has closed his daily rounds!

4
The hearth is warm, the fire is bright;
And while his hand, washed clean and white,
Holds Martha’s tender hand once more,
His glowing face bends fondly o’er
The crib wherein his darling lies,
And in a coaxing voice he cries, ‘Charco! charco!’
And baby with a laugh replies, “Ah, go! ah, go!”
‘Charco!’ ‘Ah, go!’ While at the sounds
The mother’s heart with gladness bounds.

Helpful Hints

Identify compound sentences in the reading and especially the dictations. Be careful not to present the children with any complex sentences. You may begin analyzing compound sentences by placing brackets around each clause (omitting the conjunction from the brackets) and placing a + sign under the conjunction.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

/ TO / BOOK:

THEME:

GRAMMAR LESSON ~ ANALYSIS OF COMPOUND SENTENCES

Lesson 38: Analysis of Compound Sentences.

Order of analysis: 1. Kind of sentence (*declarative*, etc.). 2. The two clauses of which it is made.
3. The word connecting them. 4. Analysis of each clause.

PHONICS LESSON

DICTATIONS

A Gypsy Band

While they were eating a gypsy band came into the tent. Whoops and hurrahs greeted them. Grinning, they started to play. They played sad tunes, lively tunes. People began to sing along with them. Young men jumped up, one after the other - they threw money to the swarthy leader, ordering songs for their friends and mothers. Jansci watched them, his face eager. Suddenly his eyes sparkled.

Jansci got up and threw his silver coin on the floor, like the other men. "Here! Play a csardas for my mother," he ordered in a loud voice.

Cheers and applause greeted him. The leader followed him, playing his violin, bending close to Mother. Soon everybody was dancing, even Father and Mother. Outside the tent, people stopped, then, carried away by the tempo, joined the dance.

The Good Master, Kate Seredy

The Irish Flute

Paddy took his flute and began to play. First he played softly and dreamily, the silver notes falling into a hymn of thanksgiving. Then the notes swelled and grew swifter and swifter like a swirling river. They rose in bunches like grapes and burst and scattered down. Wilder and wilder went the music until the children were on their toes, dancing. Then the music settled into a hornpipe tune and Mother and Father jumped up and danced as though they were lass and lad. They formed reels and doubles whilst their feet twinkled so swiftly that you could hardly keep track of them. Francie and Liam did their level best to keep up with them and jigged like veterans.

The Cottage at Bantry Bay, H. van Stockum

POEM

Robert Louis Stevenson

COMPOSITION TOPICS

"Gaspard began singing one of those folk songs well known in that country." Henri Pourrat
What was his song and why was he singing?

or

"From the high mountain meadows far above, Sarah's brother yodeled to her. His voice echoed merrily aloft."

What did he wish for? What was his song?

WEEK 30 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

Helpful Hints

You may ask the children to write out the entire analysis in a series of statements as in the grammar book, or ask them to draw the analysis using a bracket to separate the clauses and a + sign under the conjunction. Continue parsing the elements of each clause.

The remaining review exercises may be useful. Focus on the concepts which caused difficulty for the students.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

Language Arts Teacher's Guide



5th Grade Binder - Key

GRAMMAR ASSIGNMENT

- I** is an independent clause.

<i>children</i>	<i>heard</i>	<i>voice</i>
<i>little</i>		<i>musical</i>
<i>The</i>		<i>Pegeen's</i>

- voice : noun, common (class name), neuter, third person, singular, object of "heard," objective case (The children need not know subclass.)

- Future : The little children will hear Pegeen's musical voice.

- (The student's sentence should make sense and stay on topic. Grade for clarity, interest and originality.)

Grammar Lessons Week 1

GRAMMAR REVIEW – PARTS OF SPEECH

Nouns : p.2, ex.1 : *house, rooms, tiger, man, pupils, books, desks, farmer, seed, ground*

Pronouns : p.4, ex.2 : *we, our, her, their, you, your*

Adjectives : p.4, ex. : *great, little, the, red, white, beautiful, large, broad*

GRAMMAR REVIEW – SENTENCE ANALYSIS

p. 10 exercise (no. 4 is more difficult because subject and predicate are reversed; skip, or simply point this out.)

1. [*A ragged boy^I | came into the room.*] 2. [*My best friend^I | came here with me.*]
4. [*Suddenly^I | came a loud shout.*] 5. [*The garden^I | has beautiful flowers.*]
6. [*That old gardener^I | is working diligently.*] 10. [*Every child^I | should walk lightly.*]

Example sentences from dictations analyzed

[*Pegeen^I | began to talk rapidly.*]

[*Ulagons^I | came jauntily in from the vineyard.*]

[*The oldest sister^I | went to school in Langres.*]

LANGUAGE ARTS TEACHER'S GUIDE

GRADE 5 KEY

Week 2

* All prepositional phrases will be identified in a sentence but only those modifying nouns or verbs will be marked and identified by nature and form. Please refer to the *Steps for Logical Analysis of Sentences* and the *Logical Analysis Chart* in the back of the guide binder for explanation of analysis.

Grammar Assignment

1. Analyze and diagram this sentence.

a *I* *b*

[*The rich sound (of the words) sang (in Geoffrey's head.)*]

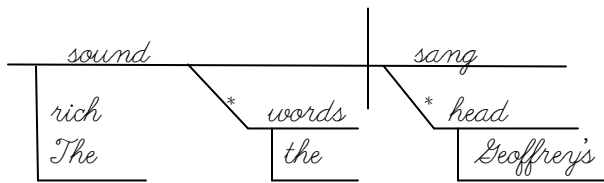
This is a simple, declarative sentence.

I is an independent clause.

a is a prepositional phrase.

b is a prepositional phrase.

(*The prepositions "of" and "in" respectively should be written on the diagonal lines below.)



2. Parse : the, Geoffrey's, and sang.

the : definite article, limits the nouns "sound" and "words"

Geoffrey's : noun, proper, masculine, singular, third person, expresses ownership of "head," possessive case

sang : verb, strong, intransitive, past tense, its subject is "sound," third person, singular

3. Write the above sentence in the tenses you have studied.

Present : *The rich sound of the words sing in Geoffrey's head.*

Past : *The rich sound of the words will sing in Geoffrey's head.*

4. What do the words "sang in Geoffrey's head" mean?

(The child should restate the question in his or her answer. Accept a reasonable answer, such as the one below.)

The words "sang in Geoffrey's head" mean the words he was reading were like music to him.

Grammar Lessons Week 2

GRAMMAR LESSONS – PARTS OF SPEECH

verbs : p.5, ex.: (simple subject, simple predicate,), *storm rattled; somebody wrote; teacher read Albert threw*. In sentences 1-4, everything left of the subject completes the subject; everything right of the subject completes the predicate.

Binder: *road lay; some had; seasons were*. In these sentences, everything to the left of the verb is the complete subject; the verb and everything to the right of it is the complete predicate.

adverbs : p.6, ex.: (a) *headlong, by* (b) *so, repeatedly* (d) *now, then* (e) *always, agreeably*
Binder: *delightfully, jauntily*

conjunctions : p.6, ex 1: (1) ("*As*" is a subordinate conjunction connecting two clauses; ignore it) "*and*" connects "*now*" to "*then*"
(2) "*either...or*" connects "*to drown evil thoughts*" to "*drive away evil spirits*"
(3) "*for*" connects the two clauses

prepositions : p.7, ex.: (1) "*among*" relates "*mine*" to "*lies*"; "*on*" relates "*shelf*" to "*lies*"; "*under*" relates "*desk*" to "*shelf*" The first two are adverbial phrases, the last is adjectival. It may be considered adverbial if you consider that "*under*" relates "*desk*" to "*lies*."
(2) "*from*" relates "*tower*" to "*saw*"; "*along*" relates "*water*" to "*saw*." Both are adverbial phrases. (One may prefer that "*along*" relates "*water*" to "*far*," an adverb.)
(3) "*of*" relates "*house*" to "*roof*" This is an adjective phrase. "*near*" relates "*edge*" to "*old*." This is an adverbial phrase.
(4) "*in*" relates "*distance*" to "*was loitering*" This is an adverbial phrase.
(Merely identify as prepositions: "*with*," "*against*." The children may be able to give the answers: "*with*" relates "*tide*" to "*dropping*"; "*against*" relates "*mast*" to "*hanging*."

GRAMMAR REVIEW – ANALYSIS

I DO a II
[I bought a stock (of books)] and [I set out.]
+

This is a compound, declarative sentence.

I is an independent clause.

II is an independent clause.

a is an adjectival prepositional phrase.

(For the following sentence the subject “he” should be added to the second clause in the guide.)

I a II b
[Geoffrey looked (at the vellum pages)] and [he spoke (to the old priest).]
+

This is a compound, declarative sentence.

I is an independent clause.

II is an independent clause.

a is an adverbial prepositional phrase.

b is an adverbial prepositional phrase.

a I b II DO
[The rich sound (of the words) sang (in Geoffrey's head)] and [it made him feel (on tip-toe) (with excitement).]
+

(Do not analyze in great detail; “feel” is an infinitive used as a complement, which the children have not seen.)

This is a compound, declarative sentence.

I is an independent clause.

II is an independent clause.

a is an adjectival prepositional phrase.

b is an adverbial prepositional phrase.

LANGUAGE ARTS TEACHER'S GUIDE

GRADE 5 KEY

Week 3

Grammar Assignment

1. Analyze (and diagram) this sentence. (You need not ask the children diagram but diagram together when correcting; likewise, do not identify the nature of the phrases until week nine, but point it out orally.)

a *I* **PA* *b*

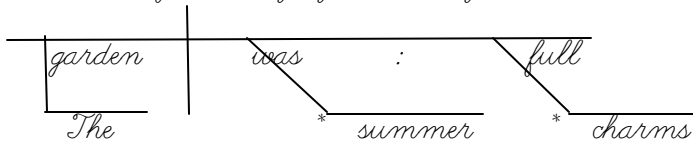
[The garden (in summer) was full (of charms).] (*The PA need not be labeled or diagrammed.)

This is a simple, declarative sentence.

I is an independent clause.

a is an (adjectival) prepositional phrase.

b is an (adjectival) prepositional phrase.



* Insert the prepositions “in” and “of ” on the appropriate diagonal lines.

2. Parse : garden, summer and charms.

<u>garden</u> :	noun, common (class name), neuter, third person, singular, subject of “was,” nominative case
<u>summer</u> :	noun, common (class name), neuter, third person, singular, object of the preposition “in,” objective case
<u>charms</u> :	noun, common (class name), neuter, third person, plural, object of the preposition “of,” objective case

3. What is the complete subject of this sentence? What is the complete predicate of this sentence?
Put the subject and the predicate into the plural. (You may ask the children to answer in a complete sentence rather than in a chart, as below.)

Complete subject : The garden in summer

Complete predicate : was full of charms

Plural subject and verb : gardens were

4. What are some of the charms of a garden near your home?
 (The student should stay on topic.)

Grammar Lessons Week 3

For all parsing: the word(s) and concept(s) being taught is in bold print. The teacher should use his or her discretion in choosing which other concepts the children will parse regarding a word.

For analysis of phrases: the nature (adverbial or adjectival) is given, but students need only identify the form (prepositional) for the first 9 weeks.

PARTS OF SPEECH – NOUN CLASS

ART

I

PN

1. [*A man's home is his palace.*] This is a simple, declarative sentence. **I** is an independent clause.

man's :

noun, **common (class name)**, masculine, 3rd person, singular, expresses ownership of "home," possessive case.

home :

noun, **common (class name)**, neuter, 3rd person, singular, subject of "is," nominative case.

palace :

noun, **common (class name)**, neuter, 3rd person, singular, predicate nominative of "is," nominative case.

I

a

ADJ

2. [*His thoughts wander (to his dear family).*] This is a simple, declarative sentence.

I is an independent clause. **a** is an adverbial prepositional phrase.

thoughts :

noun, **common (class name)**, neuter, 3rd person, plural, subject of "wander," nominative case.

family :

noun, **common (collective)**, neuter or unknown, 3rd person, singular, object of the preposition "to," objective case.

I

ADV ADV

a

3. [*He works so hard (for them).*] This is a simple, declarative sentence.

I is an independent clause. **a** is an adverbial prepositional phrase.

ART

I

DO

DO

ART DO

a ART ADJ

b

4. [*The family read fairy tales and legends and the works (of the great masters) (of prose and poetry).*]

This is a simple, declarative sentence. **I** is an independent clause.

a is an adverbial prepositional phrase. **b** is an adjectival prepositional phrase.

family :

noun, **common (collective)**, unknown, 3rd person, singular, subject of "read," nominative case

fairy tales :

noun, **common (class name)**, neuter, 3rd person, plural, direct object of "read," objective case

legends :

same as the word "tales"

works :

same as the word "tales"

<u>masters</u> :	noun, common (class name). masculine, 3 rd person, plural, object of the preposition "of," objective case
<u>prose</u> :	noun, common (class name) neuter, 3 rd person, singular, object of the preposition "of," objective case
<u>poetry</u> :	(same as the word "prose")

PARTS OF SPEECH – VERB AS PREDICATE

Merely point out that the verbs in these sentences are compound. The sentences are analyzed for teacher use.

Sentence 1: Present to *look* as part of the verb, though it may be considered a verbal of direct object use.

I DO b

1. [*Geoffrey had been allowed to look (at some) (of the books.)*] This is a simple, declarative sentence.

I is an independent clause. **a** is an adjectival prepositional phrase.

Sentence 2: This is a complex sentence. The quote is the direct object of the verb "said." If you choose to analyze with the children, write the quote out as a simple sentence and analyze as below.

2. "One day you *will read* all these, my son," *said* the old priest.

I DO

[*One day you will read all these, my son.*] This is a simple, declarative sentence.

I is an independent clause.

ANALYSIS – PRINCIPAL ELEMENTS OF A SENTENCE

I DO

1. [*The older girls brought their knitting.*] This is a simple, declarative sentence. **I** is an independent clause.

I a

2. [*The boys and their father usually worked (on wood.)*] This is a simple, declarative sentence. **I** is an independent clause. **a** is an adverbial prepositional phrase.

I PN

3. [*The farm was Louisa's joy.*] This is a simple, declarative sentence. **I** is an independent clause.

a I b c d

4. [*The family (in that plain stately house) was full (of a common spirit) (of delight) (in small things.)*] This is a simple, declarative sentence. **I** is an independent clause. **a** is an adjectival prepositional phrase. **b** is an adverbial prepositional phrase. (**c** and **d** need not be analyzed, but **c** is adjectival, modifying *spirit*, while **d** is adjectival, modifying *delight*.)

a b I PN

5. [*The big house (on the beautiful old farm) (of Uryck) was a peaceful place.*]

This is a simple, declarative sentence. **I** is an independent clause. **a** is an adjectival prepositional phrase. **b** is an adjectival prepositional phrase.

LANGUAGE ARTS TEACHER'S GUIDE
GRADE 5 KEY
Week 4

Grammar Assignment

1. Analyze and (diagram):

I DO a b

[Anton put the pail (of fresh milk) (in the room.)]

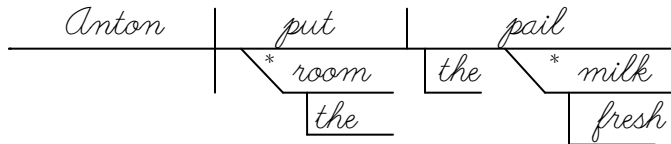
+

This is a simple, declarative sentence.

I is an independent clause.

a is an adjectival prepositional phrase.

b is an adverbial prepositional phrase.



Please note that “of” and “in” should be written on the diagonals respectively at the *.

2. Parse: *put, fresh*

<u>put</u> :	verb, irregular weak, transitive, active, indicative mood, past tense, its subject is “Anton,” third person, singular
<u>fresh</u> :	adjective, descriptive (simple), positive degree of comparison, modifies “milk”

3. Conjugate the verb *put* in the future tense.

*Future Tense of **put***

	<u>Singular</u>	<u>Plural</u>
1 st person	I will put	we will put
2 nd person	you will put	you will put
3 rd person	he, she, it will put	they will put

4. Give a homonym for *pale* and use it in a sentence.

pale: (Count off for a silly sentence.)

Grammar Lessons Week 4

For all parsing: the word(s) and concept(s) being taught is in bold print. The teacher may wish to parse any word more fully, depending on the level of his students. Some sentences have been shortened for analysis; others are too difficult for fifth grade and have not been analyzed.

PARTS OF SPEECH – ADJECTIVE CLASS

I

DO

1. [*Father Rami ruffled the boy's yellow curls.*]

*This is a simple declarative sentence. **I** is an independent clause.*

yellow : | *adjective, descriptive (simple), positive degree of comparison, modifies the noun "curls"*

"Have you eaten all my supper, to surprise my hungry stomach?"

all : | *adjective, quantitative (bulk), modifies the noun "supper"*

hungry : | *adjective, descriptive (simple), positive degree of comparison, modifies the noun "stomach"*

I

DO a

b

2. [*The boy tightened the grip (of his fat little hand) (on his father's.)*]

*This is a simple declarative sentence. **I** is an independent clause. **a** is an adjectival prepositional phrase.*

***b** is an adverbial prepositional phrase.*

fat : | *adjective, descriptive (simple), positive degree of comparison, modifies the noun "hand"*

little : | *see the word "fat"*

Sam longed to ask him a dogen questions.

dogen : | *adjective, quantitative (cardinal number), modifies the noun "questions"*

PARTS OF SPEECH – VERB CLASS

Verbs are not parsed for voice or mood. Students should at least parse for use.

I

DO

1. [*Sam held his tongue.*]

*This is a simple declarative sentence. **I** is an independent clause.*

held : | *verb, strong, transitive, past tense, its subject is "Sam," 3rd person, singular*

VERBS continued

The verbs in sentences 2 and 3 are in *definite form*, which the children will not see until 6th grade. You may choose to skip them or change to *indefinite form* (*stood, fit*). Sentence 4 is complex; analysis is given for the teacher, but only parse the verbs in class.

I a b

2. [Soon he was standing (in a fine house) (with his father.)]

This is a simple declarative sentence. I is an independent clause. a is an adverbial prepositional phrase. b is an adverbial prepositional phrase.

<u>was standing</u> :	verb, irregular weak, <i>intransitive</i> , past tense, its subject is "he," 3 rd person, singular
-----------------------	---

I DO a

3. [His father was fitting the dark red suit (on a fine man).]

This is a simple declarative sentence. I is an independent clause. a is an adverbial prepositional phrase.

<u>was fitting</u> :	verb, irregular weak, <i>transitive</i> , past tense, its subject is "father," 3 rd person, singular
----------------------	---

I DO II DO a

- 4 [The children watched their father [as he told stories (of old Ireland).]]

This is a complex declarative sentence. I is a principal clause. II is a subordinate adverbial clause of time introduced by the subordinate conjunction "as." a is an adjectival prepositional phrase.

<u>watched</u> :	verb, weak, <i>transitive</i> , past tense, its subject is "children," 3 rd person, plural
<u>told</u> :	verb, irregular weak, <i>transitive</i> , its subject is "he," 3 rd person, singular

ANALYSIS – SUBORDINATE ELEMENTS OF A SENTENCE – DIRECT OBJECT

These are analyses for the sentences diagrammed in the guide.

I DO

2. [The children watched their father.] *This is a simple declarative sentence. I is an independent clause.*

I DO a

3. [He told stories (of old Ireland).] *This is a simple declarative sentence. I is an independent clause. a is an adjectival prepositional phrase.*

LANGUAGE ARTS TEACHER'S GUIDE
GRADE 5 KEY
Week 5

Grammar Assignment

1. Analyze and diagram :

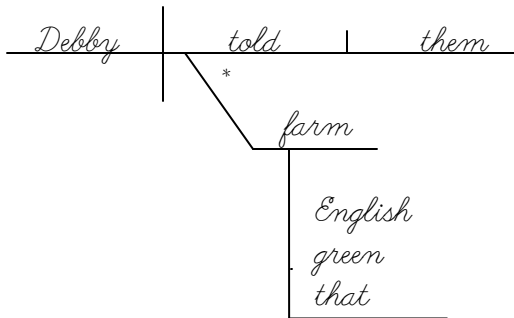
I IO a

[Debby told them (about that green English farm.)]

This is a simple declarative sentence.

I is an independent clause.

a is an adverbial prepositional phrase.



*The preposition "about" is placed on the diagonal at the *.*

2. Parse: that, green

that : | adjective, demonstrative, singular, modifies "farm"

green : | adjective, descriptive (simple), positive degree of comparison, modifies "farm"

3. Write the above sentence in the present perfect and the past perfect tense.

Present perfect tense: Debby **has told** them about that green English farm.

Past perfect tense: Debby **had told** them about that green English farm.

4. What do you first remember from when you were a very small child?

Grammar Lessons Week 5

For all parsing: the object of the lesson is in bold print. The teacher may judge which other elements of parsing the children should provide. Some sentences have been shortened for analysis; others are too difficult for fifth grade and have not been analyzed.

PARTS OF SPEECH – ADJECTIVE CLASS

All adjectives will be parsed in the sentences. The adjectives in bold print are demonstrative.

I *PN* *a*

1. [***That** kitchen was the cogiest room (in the house.)*]

This is a simple declarative sentence.

I is an independent clause.

a is an adjectival prepositional phrase.

<i><u>that</u> :</i>	<i>adjective, demonstrative, singular, modifies the noun "kitchen"</i>
----------------------	--

<i><u>the</u> :</i>	<i>definite article, limits "room"</i>
---------------------	--

<i><u>cogiest</u> :</i>	<i>adjective, descriptive (simple), superlative degree of comparison, modifies "room"</i>
-------------------------	---

<i><u>the</u> :</i>	<i>definite article, limits "house"</i>
---------------------	---

I *DO*

2. [*Mama was doing a hundred things at once.*]

This is a simple, declarative sentence.

I is an independent clause.

<i><u>a</u> :</i>	<i>indefinite article, limits "hundred"</i>
-------------------	---

<i><u>hundred</u> :</i>	<i>adjective, quantitative (cardinal number), modifies "things"</i>
-------------------------	---

3. *It took a very brave woman indeed, in **those** times, to gather up her little family and journey to a new land.*

<i><u>a</u> :</i>	<i>indefinite article, limits "woman"</i>
-------------------	---

<i><u>brave</u> :</i>	<i>adjective, descriptive (simple), positive degree of comparison, modifies "woman"</i>
-----------------------	---

<i><u>those</u> :</i>	<i>adjective, demonstrative, plural, modifies "times"</i>
-----------------------	---

<i><u>little</u> :</i>	<i>adjective, descriptive (simple), positive degree of comparison, modifies "family"</i>
------------------------	--

PARTS OF SPEECH – ADJECTIVE CLASS continued

<u>a</u> :	indefinite article, limits "land"
<u>new</u> :	adjective, descriptive (simple), positive degree of comparison, modifies "land"
4. Entertaining on the farm must have the same grace and dignity it had always had in the city.	
<u>the</u> :	definite article, limits "farm"
<u>the same</u> :	adjective, demonstrative, modifies "grace" and "dignity"
<u>the</u> :	definite article, limits "farm"

PARTS OF SPEECH – VERB TENSE

- I*
DO
II
a
2. [*Her mother had gathered up* her little family*] and [*they had all journeyed (to a new land.)*]]
+

This is a compound declarative sentence.

I is an independent clause.

II is an independent clause.

a is an adverbial prepositional phrase (of place).

**See section 139 (3) CG2*

<u>had gathered up</u> :	verb, weak, transitive, active, indicative, past perfect tense , subject is "mother," 3 rd person, singular
--------------------------	---

<u>had journeyed</u> :	verb, weak, intransitive, active, indicative, past perfect tense , subject is "they," 3 rd person, plural
------------------------	---

- I*
a
2. [*Debby, her brother and sister, had all set out* (on the tall sailing ship.)*]

This is a simple, declarative sentence.

I is an independent clause.

a is an adverbial prepositional phrase (of place or manner).

**see sections 139 (3) and 172 CG2*

<u>had set out</u> :	verb, weak, intransitive, active, indicative, past perfect tense , subjects are "Debby," "brother," and "sister," 3 rd person, plural
----------------------	---

PARTS OF SPEECH – VERB TENSE continued

I DO a

3. [*The ship brought them (to this country.)*]

I is an independent clause.

a is an adverbial prepositional phrase of place.

brought : | verb, irregular weak, transitive, *past tense*, subject is "ship," 3rd person, singular

ANALYSIS – SUBORDINATE ELEMENTS OF A SENTENCE: DIRECT OBJECT AND INDIRECT OBJECT

I IO DO a

1. [*Mother smiled and cut me a piece (of cake.)*]

This is a simple declarative sentence.

I is an independent clause.

a is an adjectival prepositional phrase.

I IO DO IO DO

2. [*Mother baked her friends a cake and offered them coffee.*]

This is a simple declarative sentence.

I is an independent clause.

I IO DO

3. [*Debby could not tell them the secret.*]

This is a simple declarative sentence.

I is an independent clause.

I IO DO

3. [*My brother taught me the alphabet.*]

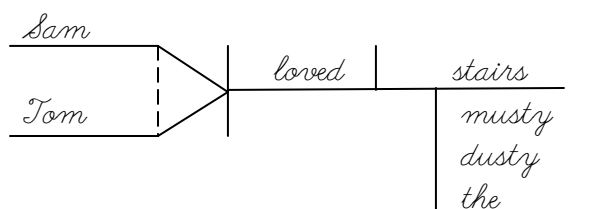
This is a simple declarative sentence.

I is an independent clause.

Grammar Assignment

I DO
[Sam and Tom loved the dusty, musty stairs.]

I is an independent clause.



Sam : noun, proper, masculine, 3rd person, singular, subject of "loved,"
nominative case

<u>dusty</u> :	adjective, descriptive (simple), positive degree of comparison, modifies "stairs"
----------------	---

Present tense: Sam and Tom love the dusty, musty stairs.

Past tense: Sam and Tom loved the dusty, musty stairs.

Future tense: Sam and Tom will love the dusty, musty stairs.

Present perfect tense: Sam and Tom have loved the dusty, musty stairs.

Past perfect tense: Sam and Tom had loved the dusty, musty stairs.

Future perfect tense: Sam and Tom will have loved the dusty, musty stairs.

4. Why do you think Sam and Tom loved the "dusty, musty stairs?"

Grammar Lessons Week 6

For all parsing: the object of the lesson is in bold print. The teacher may judge which other elements of parsing the children should provide. Some sentences have been shortened for analysis; others are too difficult for fifth grade and have not been analyzed.

PARTS OF SPEECH – NOUN INFLECTION AND GENDER

Note: The Roman numeral indicating the clause is being placed over the verb. This helps the children to remember that every clause must contain a verb. It is fine to continue to place it over the first word of the clause if the children easily identify a clause as having a verb.

a I DO b

1. [*Always (in those **days**) I loved my **brother** (above all **others**).]*

This is a simple, declarative sentence.

I is an independent clause.

a is an adverbial prepositional phrase of time.

b is an adverbial prepositional phrase of degree.

<i><u>days</u> :</i>	<i>noun, common (class name), neuter, 3rd person, plural, object of the preposition "in," objective case</i>
----------------------	--

<i><u>brother</u> :</i>	<i>noun, common (class name), masculine, 3rd person, singular, direct object of "loved," objective case</i>
-------------------------	---

<i><u>others</u> :</i>	<i>noun, common (class name), neuter, 3rd person, plural, object of the preposition "above," objective case</i>
------------------------	---

I a b c

2. [*Together we stooped (above the shallow **pools**) and looked (in the green **shadows**) (for our **goldfish**).]*

This is a simple, declarative sentence.

I is an independent clause.

a is an adverbial prepositional phrase of place.

b is an adverbial prepositional phrase of place.

c is an adverbial prepositional phrase of reference.

<i><u>pools</u> :</i>	<i>noun, common (class name), neuter, 3rd person, plural, object of the preposition "above," objective case</i>
-----------------------	---

<i><u>shadows</u> :</i>	<i>noun, common (class name), neuter, 3rd person, plural, object of the preposition "in," objective case</i>
-------------------------	--

<i><u>goldfish</u> :</i>	<i>noun, common (class name), neuter, 3rd person, singular, object of the preposition "for," objective case</i>
--------------------------	---

PARTS OF SPEECH – NOUN INFLECTION AND GENDER continued

1. Grandpa Custis loved having his beautiful mansion full of grandchildren.

Grandpa Custis : noun, proper, masculine, 3rd person, singular, subject of "loved," nominative case.

<u>mansion</u> :	noun, common (class name), neuter , 3 rd person, singular, direct object of "having," objective case
------------------	--

grandchildren : noun, common (class name), **neuter**, 3rd person, plural, object of the preposition "of," objective case

$$I \quad PN \quad a$$

1. [Millie was a baby (in a long, white dress).]

This is a simple, declarative sentence.

It is an independent clause.

a is an adjectival prepositional phrase.

Millie : noun, proper, **feminine**, 3rd person, singular, subject of "was," nominative case.

baby : noun, common (class name), **feminine**, 3rd person, singular, predicate nominative of "was," nominative case

dress : noun, common (class name), **neuter**, 3rd person, singular, object of the preposition "in," objective case

PARTS OF SPEECH – VERB PERSON AND NUMBER

(See verb parsing from previous lessons)

ANALYSIS – SUBORDINATE ELEMENTS OF A SENTENCE:

DIRECT AND INDIRECT OBJECT AND COMPOUND ELEMENTS OF A SENTENCE

(Compound elements and conjunctions are in bold, and the conjunctions connecting them are marked by a plus sign below them.)

$$I \quad DO \quad DO \quad a$$

1. [Sam and Tom knew every inch and every nook (of the lofty house).]

$$+ \qquad \qquad \qquad +$$

This is a simple, declarative sentence.

<u>and</u> :	conjunction, coordinate, copulative, connects "Sam" and "Tom"
--------------	---

<u>and</u> :	conjunction, coordinate, copulative, connects "inch" and "nook"
--------------	---

ANALYSIS – SUBORDINATE ELEMENTS OF A SENTENCE:
DIRECT AND INDIRECT OBJECT AND COMPOUND ELEMENTS OF A SENTENCE
continued

2. [*Annie* *liked* the small *dining room** and the walnut *sideboard* (with its friendly blue dishes).]

This is a simple, declarative sentence.

and : conjunction, coordinate, copulative, connects "dining room" and "sideboard"

(* "dining" may also be considered an adjective.)

3. [Together we collected little stones (of varied colors) and built fairy courts.]

This is a simple, declarative sentence.

and : conjunction, coordinate, copulative, connects "collected" and "built"

4. [*Sam* was not hurt but yelled (for help).]

This is a simple, declarative sentence.

and : conjunction, coordinate, adversative, connects "was" and "yelled"

LANGUAGE ARTS TEACHER'S GUIDE

GRADE 5 KEY

Week 7

Grammar Assignment

1. Analyze and (diagram):

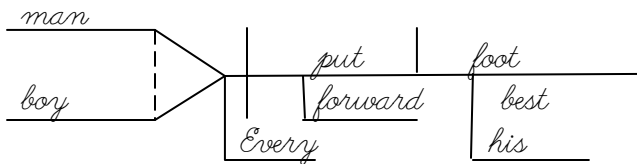
I DO

[*Every man and boy put his best foot forward.*]

+

This is a simple declarative sentence.

I is an independent clause.



The conjunction "and" goes on the vertical dotted line between the subjects.

2. Parse: *man, put, best*

<u>man</u> :	noun, common (class name), masculine, 3 rd person, singular, subject of "put," nominative case
<u>put</u> :	verb, irregular weak, transitive, active, indicative, past, subjects are "man" and "boy," 3 rd person, plural
<u>best</u> :	adjective, demonstrative, superlative degree of comparison, modifies "foot"

3. Give a synopsis of "put" in the 3rd person singular.

Present tense:	He, she, it puts
Past tense:	He, she, it put
Future tense:	He, she, it will put
Present perfect tense:	He, she, it has put
Past perfect tense:	He, she, it had put
Future perfect tense:	He, she, it will have put

4. Chart the phrases in this sentence : The men ^a (at the farm) were busy ^b (throughout the day).

Phrase	Nature	Form	Office / Function
a	Adjectival phrase	Prepositional	Modifies "men"
b	Adverbial phrase	Prepositional	Time, modifies "busy"

Grammar Lessons Week 7

For all parsing: the word or concept being taught is in bold print. The teacher should use his discretion in choosing which other elements of parsing the children will include. Some sentences have been shortened for analysis; others are too difficult for fifth grade and have not been analyzed.

PARTS OF SPEECH – NOUN NUMBER

The students will begin charting the clauses and phrases during analysis. See the supplement at the back of the teacher's guide for direction regarding the charting. Analyze the more difficult sentences as a class.

1. [(At the farm) the men were busy (with the harvest).]

This is a simple, declarative sentence.

<i>ClIPhr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>Independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>Adverbial phrase</i>	<i>Prepositional</i>	<i>Place, modifies "were"</i>
<i>b</i>	<i>Adverbial phrase</i>	<i>Prepositional</i>	<i>Manner, modifies "busy"</i>

form : noun, common (class name), neuter, 3rd person, *singular*, object of the preposition "At," objective case

<u>mem</u> :	noun, common (class name), masculine, 3rd person, plural, subject of "were," nominative case
--------------	--

<u>harvest</u> :	noun, common (class), neuter, 3rd person, singular, object of the preposition "with," objective case
------------------	--

2. $\begin{array}{ccccccc} & & I & & DO & & DO & & DO \\ & & & & & & & & \\ \text{2.} & [\textit{Mother} & \text{and the} & \textit{girls} & \textit{made} & \textit{pickles} & \text{and} & \textit{dried} & \textit{corn} & \text{and} & \textit{apples}.] \\ & & + & & & & + & & & & + \end{array}$

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>Independent</i>	<i>- - -</i>	<i>- - -</i>

Mother : noun, proper, feminine, 3rd person, singular, subject of "made" and "dried," nominative case

girls : noun, common (class name), feminine, 3rd person, plural, subject of "made" and "dried," nominative case

pickles : noun, common (class name), neuter, 3rd person, plural, direct object of "made," objective case

PARTS OF SPEECH – NOUN NUMBER continued

<u>corn</u> :	noun, material, neuter, 3rd person, singular, direct object of "dried," objective case.
---------------	--

<u>apples</u> :	noun, common (class name), neuter, 3rd person, plural, direct object of "dried," objective case
-----------------	---

$$a$$
$$I$$

1. [All day and far (into the twilight) the yellow-and-blue painted *farm wagons passed and repassed
 $\begin{array}{ccccc} b & & + & & + & & + \\ \text{(along the roads).} \end{array}$]

* "farm" is a descriptive adjective modifying "wagons."

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>Independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>Adverbial phrase</i>	<i>Prepositional</i>	<i>Time, modifies "far"</i>
<i>b</i>	<i>Adverbial phrase</i>	<i>Prepositional</i>	<i>Place, modifies "passed" and "repassed"</i>

day : noun, abstract, neuter, 3rd person, **singular**, *adverbial objective, *objective case
*see Section 30(5) – this is not a 5th grade concept

<u>twilight</u> :	noun, common (class name), neuter, singular, object of the preposition "into," objective case
-------------------	---

<u>dragons</u> :	noun, common (class name), neuter, plural , subject of "passed" and "repassed," nominative case
------------------	--

<u>roads</u> :	noun, common (class name), neuter, plural , object of the preposition "along," objective case
----------------	--

PARTS OF SPEECH – VERB CLASS REVIEW & RELATIONS SHOWN BY VERBS

Follow the instructions in the 5th Grade Guide.

(Indirect object is the only notion which may be new to the students. Prepositional phrases are in parentheses. Prepositions are in bold. Objects of the preposition are nouns that end the phrase. Conjunctions are underscored with a + sign to indicate the compound element in the sentence.)

- The first “and” connects the two subjects “Mother” and “girls”, the second the two verbs “made” and “dried”, and the third the two direct objects of “dried” – “corn” and “apples.” (This could be a good diagramming challenge, or worked as a class.)

3. [*I* harvested the fruit (*DO a*) and crushed the grapes (*DO b*).]

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>Independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>Adjectival phrase</i>	<i>Prepositional</i>	<i>Modifies "fruit"</i>
<i>b</i>	<i>Adverbial phrase</i>	<i>Prepositional</i>	<i>Place (or means), modifies "crushed"</i>

4. $\begin{array}{ccccccc} I & & DO & & DO & & a \\ \text{They} & \text{ate} & \text{the apples} & \text{but} & \text{saved} & \text{the cores} & \text{for vinegar.} \end{array}$

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>Independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>Adverbial phrase</i>	<i>Prepositional</i>	<i>Purpose, modifies "saved"</i>

The compound element is the verb – “but” connects “ate” and “saved.”

LANGUAGE ARTS TEACHER'S GUIDE

GRADE 5 KEY

Week 8

Grammar Assignment

1. Analyze and diagram:

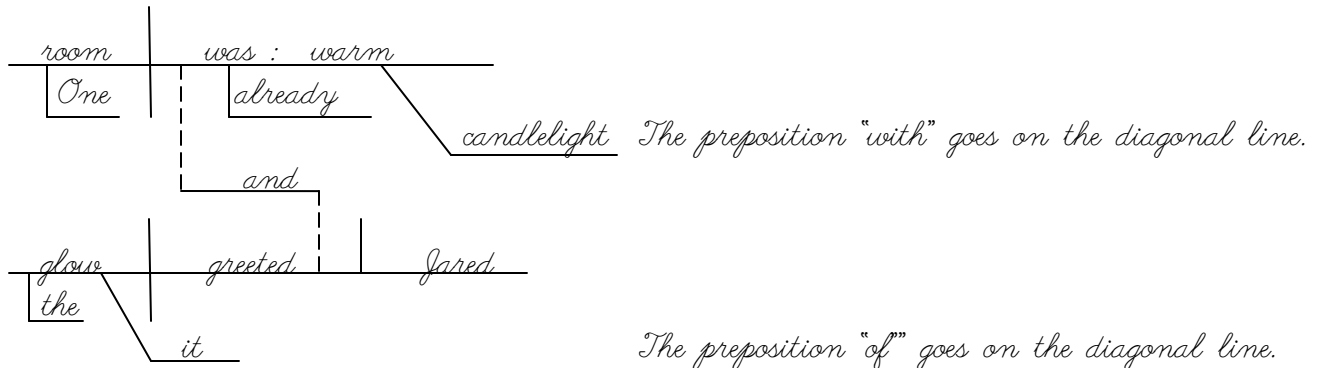
I
a
b
II
DO

[One room was already warm (with candlelight)] and [the glow (of it) greeted Jared.]

+

This is a compound, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner, modifies "warm"</i>
<i>b</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "glow"</i>



2. Parse: room, warm, Jared

<u>room</u> :	noun, common (class name), neuter, third person, singular, subject of "was," nominative case
<u>warm</u> :	adjective, demonstrative, positive degree of comparison, modifies [or predicated of] "room"
<u>Jared</u> :	noun, proper, masculine, third person, singular, direct object of "greeted," objective case

3. Write a sentence about hospitality using the future tense of a verb.

The future tense uses the helper shall (1st person) or will (2nd and 3rd person) with the simple infinitive form of a verb.

4. How is the glow of a candle able to greet Jared?

Grammar Lessons Week 8

PARTS OF SPEECH – NOUN CASE

I DO a

1. [*Ule* always kept one place (for a passer-by).]

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>*adverbial phrase</i>	<i>prepositional</i>	<i>reason, modifies "kept"</i>

**"for a passer-by" could be considered adjectival, modifying "place"*

place : noun, common (class name), neuter, third person, singular, direct object of "kept," *objective case*

passer-by : noun, common (class name), neuter, third person, singular, object of the preposition "for," *objective case*

a I DO

2. [*A burning candle* (in the *window*) welcomed travelers.]

+ +

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "candle"</i>

candle: noun, common (class name), neuter, third person, singular, subject of "welcomed," *nominative case*

window : noun, common (class name), neuter, third person, singular, object of the preposition "in," *objective case*

travelers : noun, common (class name), neuter, third person, plural, direct object of "welcomed," *objective case*

a I DO

1. [*The warmth* and the light and the fragrance (of *home*) greeted Jared.]

This is a simple, declarative sentence.

PARTS OF SPEECH – NOUN NUMBER continued

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "warmth" and "light" and "fragrance"</i>

<i>warmth :</i>	<i>noun, common (class name), neuter, third person, singular, subject of "greeted," nominative case</i>
<i>light :</i>	<i>same as the noun "warmth" above</i>
<i>fragrance:</i>	<i>same as the noun "warmth" above</i>
<i>home :</i>	<i>noun, common (class name), neuter, singular, object of the preposition "of," objective case</i>
<i>Jared :</i>	<i>noun, proper, masculine, third person, singular, direct object of "greeted," objective case</i>

I PN

1. [*My house is your house.*]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>

<i>house :</i>	<i>noun, common (class name), neuter, singular, subject of "is," nominative case</i>
<i>house :</i>	<i>noun, common (class name), neuter, singular, predicated of "is," nominative case</i>

PARTS OF SPEECH – VERB CLASS REVIEW

The verb will be identified as transitive or intransitive. If transitive, the direct object will also be identified.

Sentences 1-4 from Noun Case section:

- | | |
|--|--|
| 1. <i>kept</i> : transitive – direct object = "place" | 2. <i>welcomed</i> : transitive – direct object = "travelers" |
| 3. <i>greeted</i> : transitive – direct object = "Jared" | 4. <i>is</i> : intransitive ("house" is a predicate nominative.) |

Sentences from this section:

- | | |
|------------------------------|--------------------------------|
| 1. <i>was</i> : intransitive | 2. <i>moved</i> : intransitive |
|------------------------------|--------------------------------|

<i>That :</i>	<i>adjective, demonstrative, singular, modifies "autumn"</i>
---------------	--

ANALYSIS – COMPOUND SENTENCES

Conjunctions between clauses will be in bold as well as underscored by a plus sign.

I DO DO a

1. [*The neighbors had prepared a feast and filled Lucy's cupboard (for many days).*]

+

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>time, modifies "had prepared" and "filled"</i>

I DO II DO a

2. [*The neighbors had prepared a feast*], **and** [*it filled Lucy's cupboard (for many days).*]

+

This is a compound, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>time, modifies "had prepared" and "filled"</i>

I PN II

3. [*It was nearly winter*], **but** [*the days were warm.*]

+

This is a compound, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>

I a II b

4. [*The fields were ruddy (with harvest)*], **and** [*red apples hung (on the trees).*]

+

This is a compound, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner, modifies "ruddy"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "hung"</i>

The conjunctions above are all coordinate class; "and" is copulative subclass; "but" is adversative subclass.

LANGUAGE ARTS TEACHER'S GUIDE

GRADE 5 KEY

Week 9

Grammar Assignment

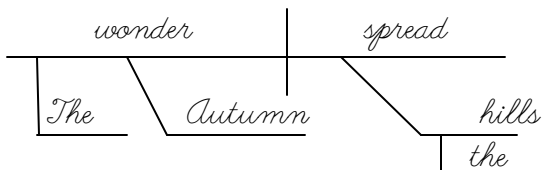
1. Analyze and (diagram):

a I b

[*The wonder (of Autumn) spread (over the hills).*]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "wonder"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "spread"</i>



The preposition "of" is placed on the diagonal connecting to "Autumn"; the preposition "over" on the diagonal connecting to "hills."

2. Parse: *Autumn, spread*

<u><i>Autumn</i></u> :	<i>noun, proper, neuter, third person, singular, object of the preposition "of," objective case</i>
<u><i>spread</i></u> :	<i>verb, irregular weak, intransitive, past tense, subject is "wonder," third person, singular</i>

3. Give a synopsis of "spread" in the 2nd person singular in the tenses you know.

<i>Present tense:</i>	<i>you spread</i>
<i>Past tense:</i>	<i>you spread</i>
<i>Future tense:</i>	<i>you will spread</i>
<i>Present perfect tense:</i>	<i>you have spread</i>
<i>Past perfect tense:</i>	<i>you had spread</i>
<i>Future perfect tense:</i>	<i>you will have spread</i>

4. *What is the "wonder of Autumn"?*

Grammar Lessons Week 9

For all parsing: the word(s) and concept(s) being taught are in bold print. The teacher should use his or her discretion in choosing which other concepts the children will parse regarding a word.

PARTS OF SPEECH – NOUN CASE, DECLENSION & PERSON

I a

II b

c

1. [*Scot's* hooves rang (on the cobbled road) and mixed (with the sound (of other horseshoes))^{*}].

+

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	— — —	— — —
a	adverbial phrase	prepositional	place, modifies "rang"
b	adverbial phrase	prepositional	accompaniment, modifies "mixed"
c	adjectival phrase	prepositional	modifies "sound"

^{*}phrase b encompasses two phrases because phrase c is a modifier of the object of phrase b.

Scot's : noun, proper, masculine, **third person**, singular, shows possession of "hooves," possessive case

hooves : noun, common (class name), neuter, **third person**, plural, subject of "rang," nominative case

road : noun, common (class name), neuter, **third person**, singular, object of the preposition "of," objective case

sound : noun, common (class name), neuter, **third person**, singular, object of the preposition "with," objective case

horseshoes : noun, common (class name), neuter, **third person**, plural, object of the preposition "of," objective case

I

a

II

b

2. [*The* leaves did not rustle or crackle (under *Dick Milton's* feet,] but [*they* drifted (into thick, soft

+

+

layers).]

This is a compound, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	— — —	— — —
I	independent	— — —	— — —
a	adverbial phrase	prepositional	place, modifies "did not rustle" and "crackle"
b	adverbial phrase	prepositional	manner, modifies "drifted"

PARTS OF SPEECH – NOUN CASE, DECLENTION & PERSON continued

<u>leaves</u> :	noun, common (class name), neuter, <i>third person</i> , plural, subject of "did not rustle" and "crackle," nominative case
<u>Dick Milton's</u> :	noun, proper, masculine <i>third person</i> , singular, shows possession of "feet," possessive case
<u>feet</u> :	noun, common (class name), neuter, <i>third person</i> , plural, object of the preposition "under," objective case
<u>layers</u> :	noun, common (class name), neuter, <i>third person</i> , plural, object of the preposition "into," objective case

Declension of Nouns

Case	singular	plural
Nominative and Objective	hoof	hooves (hoofs)
Possessive	hoof 's	hooves' (hoofs')
Nominative and Objective	road	roads
Possessive	road 's	roads'
Nominative and Objective	sound	sounds
Possessive	sound 's	sounds'
Nominative and Objective	horseshoe	horseshoes
Possessive	horseshoe's	horseshoes'
Nominative and Objective	leaf	leaves
Possessive	leaf 's	leaves'
Nominative and Objective	foot	feet
Possessive	foot 's	feet 's
Nominative and Objective	layer	layers
Possessive	layer's	layers'

PARTS OF SPEECH – VERB VOICE

The following sentences will be changed to sentences containing passive voice verbs where applicable. Only sentences containing transitive verbs in the active voice can be changed to passive voice. (Intransitive verbs are active voice and cannot be made passive as there is no receiver of the action.) Verbs, direct objects, subjects, and objects of agent will be parsed.

When changing a transitive verb from the active to the passive voice note the following:

1. the receiver of the action, the direct object, becomes the subject of the sentence;
2. the verb changes form but not tense : a passive verb is made up entirely of a verb phrase, some form of the verb *be* (Section 158) and the perfect participle of the transitive verb;
3. the doer of the action (the subject in the active voice) becomes the object of an adverbial phrase of agent (a “by” phrase). This step is not always done.

DO

1. Laura shook the plum tree after the first frost. All of the ripe plums fell.

<u>Laura</u> :	noun, proper, feminine, third person, singular, subject of “shook,” nominative case
<u>shook</u> :	verb, strong, transitive, active voice, past tense, subject is “Laura,” third person, singular
<u>tree</u> :	noun, common (class name), neuter, third person, singular, direct object of “shook,” objective case
<u>fell</u> :	verb, strong, intransitive, active voice, past tense, subject is “All,” third person, plural

The first sentence with a passive voice verb. (The second cannot be changed.):

The plum tree was shaken (by Laura) after the first frost.

<u>tree</u> :	noun, common (class name), neuter, third person, singular, subject of “was shaken,” nominative case
<u>was shaken</u> :	verb, strong, transitive, passive voice, past tense, subject is “tree,” third person, singular
<u>Laura</u> :	noun, proper, feminine, third person, singular, object of the preposition “by,” objective case

DO

2. Dick Milton stood at his window and watched the lights of the village.

<u>Dick Milton</u> :	noun, proper, masculine, third person, singular, subject of “stood” and “watched,” nominative case
<u>stood</u> :	verb, strong, intransitive, active voice, past tense, subject is “Dick Milton,” third person, singular

PARTS OF SPEECH – VERB VOICE continued

<u>watched</u> :	verb, weak, <i>transitive</i> , <i>active voice</i> , past tense, subject is "Dick Milton," third person, singular
<u>lights</u> :	noun, common (class name), neuter, third person, plural, direct object of "watched," objective case

As only the verb "watched" is transitive, the changing of the sentence is more challenging. The following is one example.

The lights of the village were watched (by Dick Milton) as he stood at his window.

<u>lights</u> :	noun, common (class name), neuter, third person, plural, subject of "were watched," nominative case
<u>were watched</u> :	verb, weak, <i>transitive</i> , <i>passive voice</i> , past tense, subject is "lights," third person, plural
<u>Dick Milton</u> :	noun, proper, masculine, third person, singular, object of the preposition "by," objective case
<u>stood</u> :	verb, strong, <i>intransitive</i> , <i>active voice</i> , past tense, subject is "he," third person, singular

DO

DO

3. He explored the woods and the steep mountainside.

<u>explored</u> :	verb, weak, <i>transitive</i> , <i>active voice</i> , past tense, subject is "he," third person, singular
<u>woods</u> :	noun, common (class name), third person, singular, direct object of "explored," objective case
<u>mountainside</u> :	same as the noun "woods"

The sentence with a passive voice verb:

The woods and the steep mountainside were explored (by him).

<u>woods</u> :	noun, common (class name), third person, singular, subject of "explored," nominative case
<u>mountainside</u> :	same as the noun "woods"
<u>were explored</u> :	verb, weak, <i>transitive</i> , <i>passive voice</i> , past tense, subjects are "woods" and "mountainside," third person, plural

ANALYSIS – SUBORDINATE ELEMENTS OF A SENTENCE: COMPLEMENTS OF AN INTRANSITIVE VERB

Classical Grammar 2, p.12 : (1) *poor* (3) *hard* (5) *tall*

In the analyzed sentences below, the adjective complements of intransitive verbs are in bold. They are adjectives completing the verb by giving a quality of the subject.

I a

1. [*The woods were **full** (of wind).*]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner, modifies "full"</i>

full: | adjective, quantitative, modifies "woods"

I

1. [*The whole world was deliciously **silvered**.*]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>

silvered: | adjective, descriptive, modifies "world"

a I II DO

1. [*Every blade (of grass) was **silvery**], and [*the path had a thin sheen.*]*

+

This is a compound, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "blade"</i>

silvery: | adjective, descriptive, modifies "blade"

I

1. [*That day the frost plums were **ripe**.*]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>

ripe: | adjective, descriptive, modifies "plums"

LANGUAGE ARTS TEACHER'S GUIDE

GRADE 5 KEY

Week 10

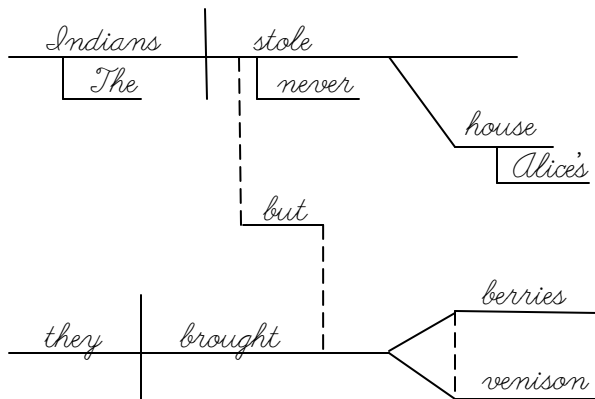
Grammar Assignment

1. Analyze and (diagram):

I *a*
II *DO* *DO*
 [The Indians never stole (from Alice's house)] but [they brought berries and venison.]
+
+

This is a compound, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	- - -	- - -
<i>II</i>	<i>independent</i>	- - -	- - -
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "stole"</i>



The preposition "from" goes on the diagonal from "stole" to "house"; "and" goes on the dashed line between "berries" and "venison."

2. Parse: *Alice's, venison*

<u>Alice's</u> :	noun, proper, feminine, third person, singular, shows possession of "house," possessive case
<u>venison</u> :	noun, common (material), neuter, third person, singular, direct object of "brought," objective case

3. Put this sentence in the passive voice : *The Indians brought berries and venison.*

Passive Voice: Berries and venison were brought by the Indians.

4. *Write a beautiful compound sentence about other things the Indians may have done to help the first settlers in America.*

Grammar Lessons Week 10

For all parsing: the word(s) and concept(s) being taught are in bold print. The teacher should use his or her discretion in choosing which other parsing elements the children should provide.

PARTS OF SPEECH – NOUN REVIEW, ADVERB CLASS

- I a b c
1. [*The men walked (alongside the wagons) (with pitchforks (on their shoulders)) and called joyfully*
d +
(to the passers-by).]

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "walked"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner, modifies "walked"</i>
<i>c</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "pitchforks"</i>
<i>d</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>reference, modifies "called"</i>

<i>men :</i>	<i>noun, common (class name), masculine, third person, plural, subject of "walked" and "called," nominative case</i>
<i>wagons :</i>	<i>noun, common (class name), neuter, third person, plural, object of the preposition "alongside," objective case</i>
<i>pitchforks :</i>	<i>see the noun "wagons," except object of the preposition "with"</i>
<i>shoulders :</i>	<i>see the noun "wagons," except object of the preposition "on"</i>
<i>joyfully :</i>	<i>adverb, simple, manner, modifies "called"</i>
<i>passers-by:</i>	<i>see the noun "wagons," except object of the preposition "to"</i>

- I II a
2. [*Winter came quickly*] but [*the crops were safely (in the barn).]*

+

This is a compound, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "were"</i>

PARTS OF SPEECH – NOUN REVIEW, ADVERB CLASS continued

<u>winter</u> :	noun, abstract, neuter, third person, singular, subject of "came," nominative case
<u>quickly</u> :	adverb, simple, manner, modifies "came"
<u>crops</u> :	noun, common (class name), neuter, third person, plural, subject of "were," nominative case
<u>joyfully</u> :	adverb, simple, manner, modifies "called"
<u>barn</u> :	noun, common (class name), neuter, third person, singular, object of the preposition "in"

PARTS OF SPEECH – VERB VOICE

1. *[In the cool (of an August evening)), the last load was brought (to the barn).]*

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>time or condition, modifies "was brought"</i>
<i>b</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "cool"</i>
<i>c</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "was brought"</i>

was brought : verb, irregular weak, transitive, passive voice, past tense, subject is "load,"
third person, singular

2. *[Katie remembered her first harvest (at the farm).]*

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "harvest"</i>

remembered : verb, weak, transitive, active voice, past tense, subject is "Katie," third
person, singular

PARTS OF SPEECH – VERB VOICE continued

harvest : | noun, common (class name), neuter, third person, singular, *direct object of "remembered,"* objective case

a *I* *PN* *b*

2. [The work (in the field) was Kate's first harvest (at the farm).]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "work"</i>
<i>b</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "harvest"</i>

was : | verb, irregular weak, *intransitive*, active voice, past tense, subject is "work," third person, singular

harvest : | noun, common (class name), neuter, third person, singular, *predicate nominative of "was,"* nominative case

ANALYSIS – SUBORDINATE ELEMENTS OF A SENTENCE: COMPLEMENTS

To show the contrast of predicate nominatives and direct objects, the nouns are parsed for use and case only and the verbs for use only. No analysis beyond marking will be done.

I *PN* *II* *DO*

2. [The big kitchen was a jolly place now,] and [savory smells filled the air.]

was : | verb, *intransitive*
place : | noun, *predicate nominative of "was,"* nominative case
filled : | verb, *transitive*
air : | noun, *direct object of "filled,"* objective case

I *PN* *a*

3. [Harvest home was a crown (upon the labourer's work).]

was : | verb, *intransitive*
crown : | noun, *predicate nominative of "was,"* nominative case

a *b* *I* *PN*

3. [The joy (of the labourers) (in their task) was a genuine pleasure].]

was : | verb, *intransitive*
pleasure : | noun, *predicate nominative of "was,"* nominative case

LANGUAGE ARTS TEACHER'S GUIDE

GRADE 5 KEY

Week 11

Grammar Assignment

1. Analyze and (diagram):

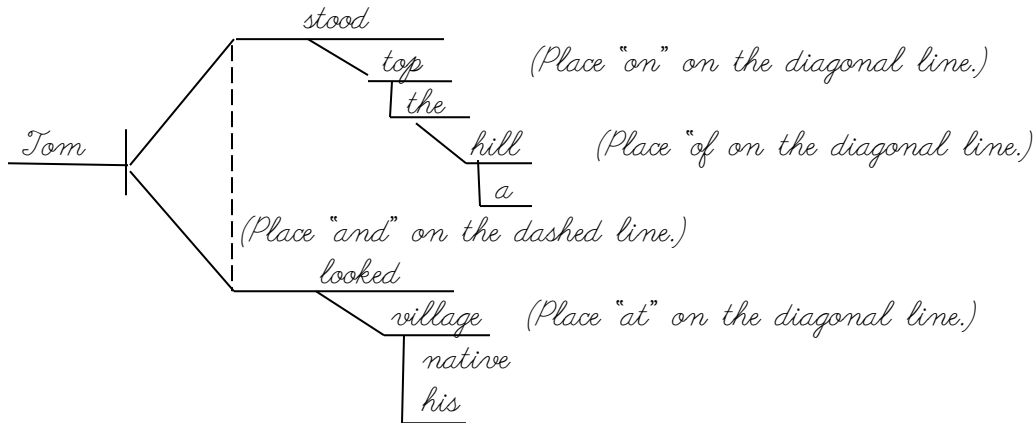
I a b c

[Tom stood (on the top (of a hill)) and looked (at his native village).]

+

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "stood"</i>
<i>b</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "top"</i>
<i>c</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "looked"</i>



2. Parse: *Tom, the, his*

<u>Tom</u> :	noun, proper, masculine, third person, singular, subject of "stood" and "looked," nominative case
<u>the</u> :	definite article, limits "top"
<u>his</u> :	pronoun, personal, antecedent is "Tom," masculine, 3 rd person, singular, shows possession of "village," possessive case

3. Put this sentence in the imperative mood:

Tom, stand on top of the hill and look at your native village.

4. Are the peaked roofs really "whispering to one another"? Explain.

Grammar Lessons Week 11

For all parsing: the word(s) and concept(s) being taught are in bold print. The teacher should use his or her discretion in choosing which other concepts the children will parse regarding a word.

PARTS OF SPEECH – PRONOUN CLASS: PERSONAL

I a b c

1. [*Tom looked (at his native village) and (at the clean, high finger (of the white church spire)).*]

+

This is a simple, declarative sentence.

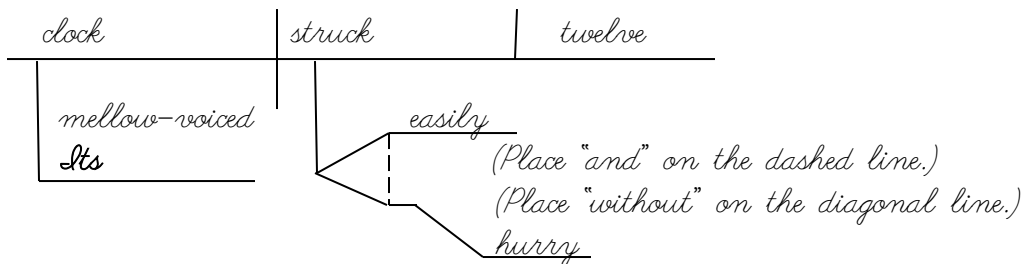
<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>reference, modifies "looked"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>reference, modifies "looked"</i>
<i>c</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "finger"</i>

his : | pronoun, personal, antecedent is "Tom," masculine, 3rd person, singular, shows possession of "village," possessive case

I DO a

2. [*Its mellow-voiced clock struck twelve easily and (without hurry).*]

+



<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "struck"</i>

Its : | pronoun, personal, antecedent is "village," neuter, 3rd person, singular, shows possession of "clock," possessive case

PARTS OF SPEECH – PRONOUN CLASS: PERSONAL continued

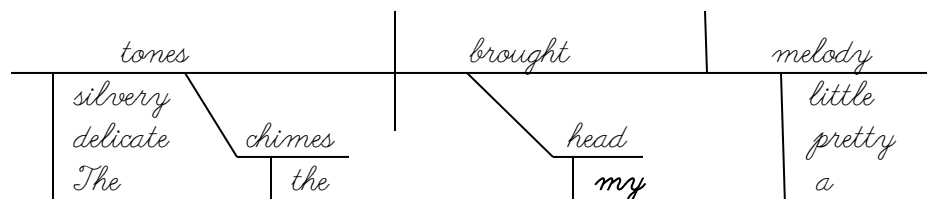
a *I* *DO* *b*

2. [*The delicate, silvery tones (of the chimes) brought a pretty little melody (into my head).]*

+

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "tones"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "brought"</i>



(Place "of" and "into" on the diagonals of "chimes" and "head" respectively.)

my : | *pronoun, personal, antecedent is "Mozart," masculine, 3rd person, singular, shows possession of "head," possessive case*

PARTS OF SPEECH – VERB MOOD: INDICATIVE AND IMPERATIVE

I *a* *b* *c* *II* *DO* *d*

1. [*Think (of the beautiful old churches (in the villages (of France))), and imagine the country (without them).!*]

+

This is a simple, imperative sentence. (This may also be considered a compound sentence with the second independent clause beginning with "imagine.")

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>reference, modifies "think"</i>
<i>b</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "churches"</i>
<i>c</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "villages"</i>
<i>d</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "country"</i>

think: | *verb, intransitive, active voice, imperative mood, present tense, understood subject is "(You)," second person, singular or plural*

imagine : | *verb, transitive, active voice, imperative mood, present tense, understood subject is "(You)," second person, singular or plural*

PARTS OF SPEECH – VERB MOOD: INDICATIVE AND IMPERATIVE continued

I

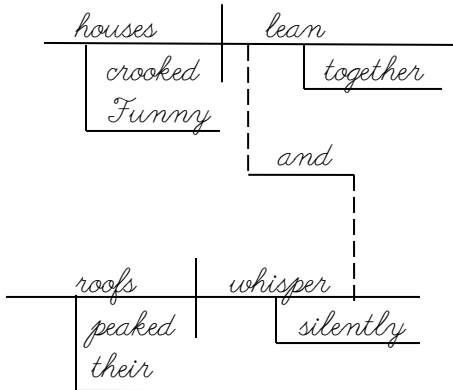
II

2. [Funny crooked houses lean together], and [their peaked roofs whisper silently.]

+

This is a compound, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	— — —	— — —
II	independent	— — —	— — —



lean: verb, intransitive, active voice, *indicative mood*, present tense, subject is "houses," third person, plural

whisper: verb, intransitive, active voice, *indicative mood*, present tense, subject is "roofs," third person, plural

- * Interrogative form: Do funny crooked houses lean together, and do their peaked roofs whisper silently?

I

a

b

c

3. [Little donkeys clatter busily (along the narrow streets) (with loads (on their backs)).]

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	— — —	— — —
a	adverbial phrase	prepositional	place, modifies "clatter"
b	adverbial phrase	prepositional	condition, modifies "clatter"
c	adjectival phrase	prepositional	modifies "loads"

clatter: verb, intransitive, active voice, *indicative mood*, present tense, subject is "donkeys," third person, plural

- * Interrogative form: Do little donkeys clatter busily along the narrow streets with loads on their backs?

* Note: Sentences 2 and 3 can be changed from declarative to interrogative form in a variety of ways.

LANGUAGE ARTS TEACHER'S GUIDE

GRADE 5 KEY

Week 12

Grammar Assignment

1. Analyze and (diagram):

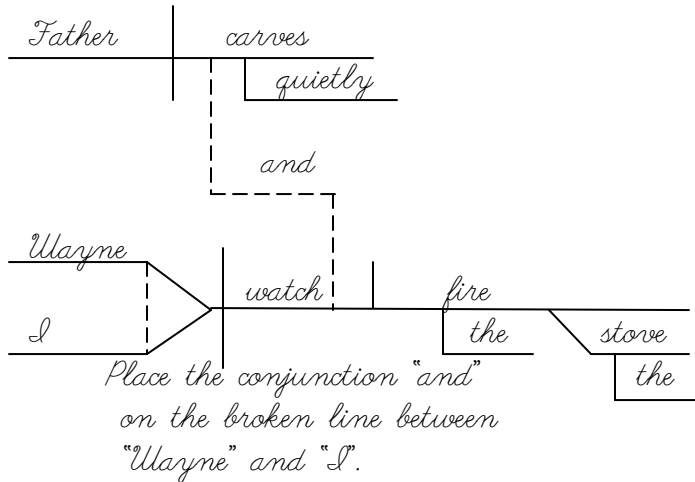
I
II
DO
a

[Father carves quietly] and [Wayne and I watch the fire (in the stove).]

+ +

This is a compound, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	- - -	- - -
II	independent	- - -	- - -
a	adjectival phrase	prepositional	modifies "fire"



Place the preposition "in" on the diagonal line.

2. Parse: Wayne, I, the

<u>Wayne</u> :	noun, proper, masculine, third person, singular, subject of "watch," nominative case
<u>I</u> :	pronoun, personal, antecedent: unknown, masculine (based on the dictation text), first person, singular, subject of "watch," nominative case
<u>the</u> :	definite article, limits "fire" (or "stove")

3. Rewrite this sentence, adding some lively modifiers: Wayne and I watch the fire in the stove.

4. "Uncle David's stories are all different, night after night after night throughout the winter." Why do you think the family loves Uncle David's stories on winter nights?

Grammar Lessons Week 12

For all parsing: the word(s) and concept(s) being taught are in bold print. The teacher should use his or her discretion in choosing which other parsing elements the children will provide.

PARTS OF SPEECH – PERSONAL PRONOUN CASE AND ANTECEDENT

I *PA* *a* *b*

1. [*I* *was* always full (of stories and tales (of *his* adventures)).]

+

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>condition, modifies "full"</i>
<i>b</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "stories" and "tales"</i>

his :

| pronoun, personal, antecedent: *I*, masculine, third person, singular,
shows possession of "adventures," possessive case

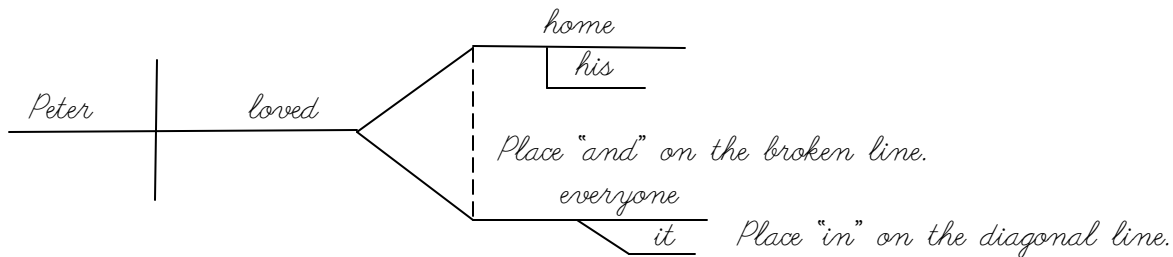
I *DO* *DO* *a*

2. [*Peter* *loved* *his* home and everyone (in *it*).]

+

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "everyone"</i>



PARTS OF SPEECH – PERSONAL PRONOUN CASE AND ANTECEDENT, continued

I DO

DO a

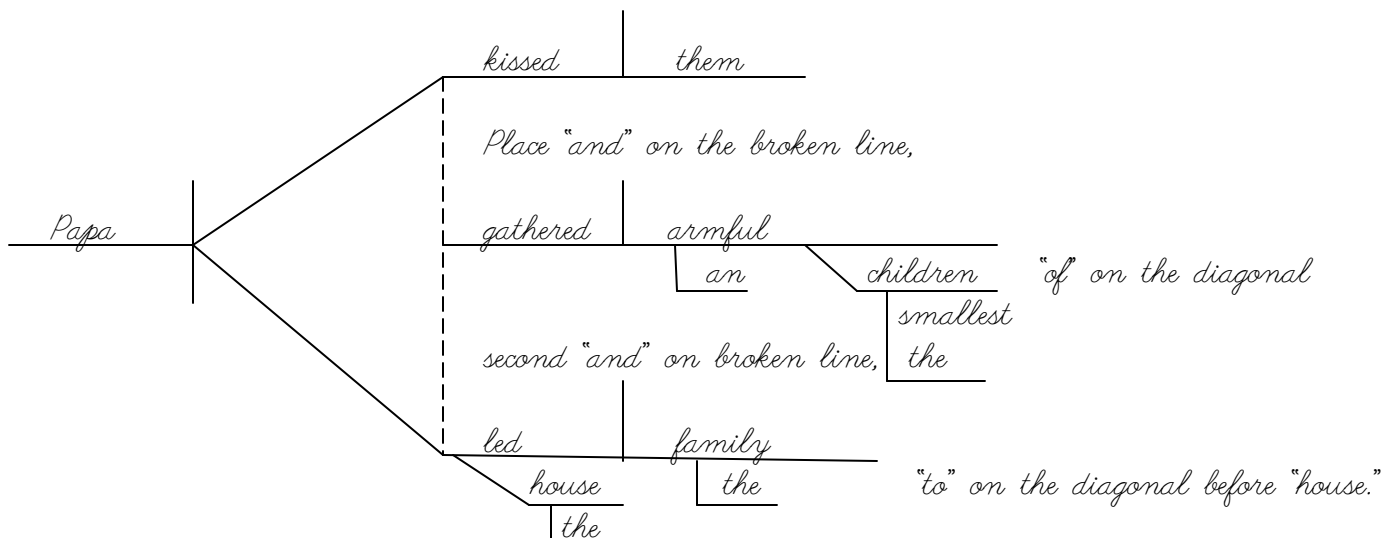
DO b

3. [*Papa* *kissed* *them* and *gathered* an armful (of the smallest children), and *led* the family (to the house).]

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "armful"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "led"</i>

them : | pronoun, personal, antecedent: children, (or family members), neuter, third person, plural, direct object of "kissed," objective case



PARTS OF SPEECH – VERB MOOD: INDICATIVE AND IMPERATIVE

I DO

1. [*Peter*, *finish* the tale!]

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>

finish : | verb, weak, transitive, active voice *imperative mood*, present tense, subject is an understood (you), second person, singular

*Peter** | **(Peter is a direct address, not the subject of the sentence.)*



PARTS OF SPEECH – VERB MOOD: INDICATIVE AND IMPERATIVE, continued

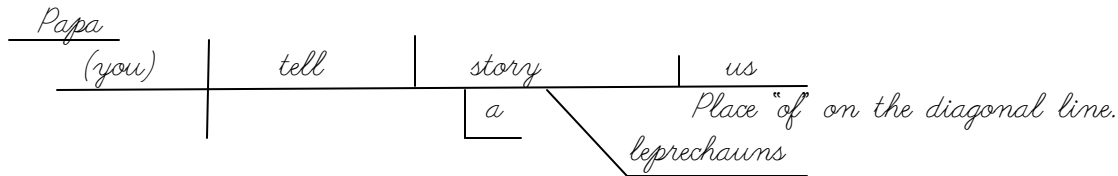
I IO DO

2. [Tell us a story (of leprechauns), Papa!]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "story"</i>

Tell : | verb, irregular weak, transitive, active voice *imperative mood*, present tense, subject is an understood (you), second person, singular



I II DO

3. [Come and listen], and [she will begin her story!]

This is a compound, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>

Come : | verb, strong, intransitive, active voice *imperative mood*, present tense, subject is an understood (you), second person, singular or plural

listen : | verb, weak, intransitive, active voice *imperative mood*, present tense, subject is an understood (you), second person, singular or plural

will begin : | verb, strong, transitive, active voice, *indicative mood*, future tense, subject is "she," third person, singular

ANALYSIS – SUBORDINATE ELEMENTS OF A SENTENCE: MODIFIERS OF SUBJECT AND PREDICATE

I IO DO

[Tell *us* a story (of leprechauns), Papa!]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>— — —</i>	<i>— — —</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "story"</i>

us : | pronoun, personal, antecedent: "children," neuter, first person, plural,
indirect object of "Tell," objective case

(For diagram see previous section.)

The sentence converted: Tell a story of leprechauns to us, Papa! (If you diagram, treat "to us" as a normal prepositional phrase., beneath "Tell.")

a

I IO DO b

c

II

d

1. [(After supper) Papa told them stories (of Ireland),] and [(in his rich voice) the past came (to life).]

This is a compound, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>— — —</i>	<i>— — —</i>
<i>II</i>	<i>independent</i>	<i>— — —</i>	<i>— — —</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>time, modifies "told"</i>
<i>b</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "stories"</i>
<i>c</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>means, modifies "came"</i>
<i>d</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>result, modifies "came"</i>

them : | pronoun, personal, antecedent: "children," neuter, third person, plural,
indirect object of "told," objective case

The sentence converted: After supper Papa told stories of Ireland to them, and in his rich voice the past came to life.

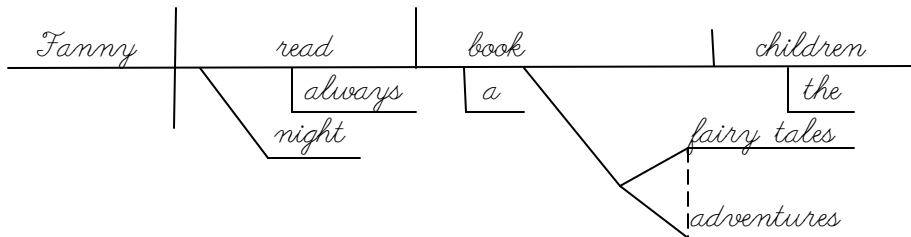
ANALYSIS – SUBORDINATE ELEMENTS OF A SENTENCE: MODIFIERS OF SUBJECT AND PREDICATE, continued

2. [(At night), *Fanny* always read the **children** a book (of fairy tales or adventures).]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>time, modifies "read"</i>
<i>b</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "book"</i>

children : noun, common (class name), neuter, third person, plural, indirect object of "read," objective case



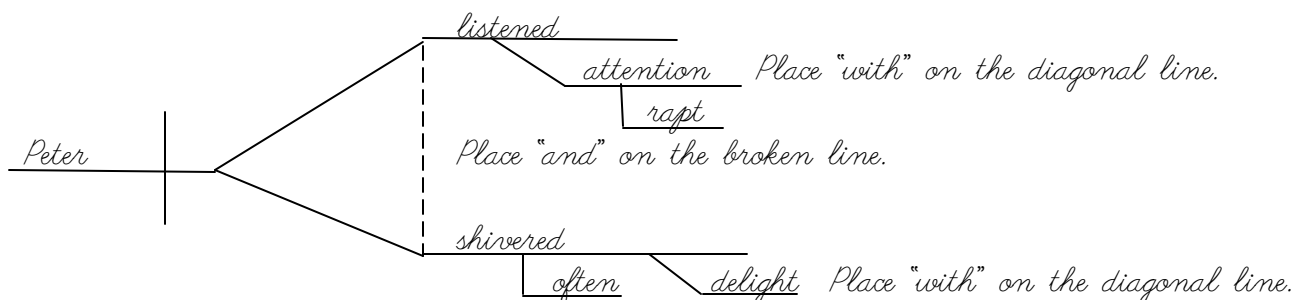
Place "At" on the diagonal of "night," "of" on the long diagonal line of the tag, "and" on the broken line.

The sentence converted: At night, Fanny always read a book of fairy tales or adventures to the children.

3. [*Peter listened (with rapt attention) and often shivered (with delight).*]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner, modifies "listened"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner or cause, modifies "shivered"</i>



LANGUAGE ARTS TEACHER'S GUIDE

GRADE 5 KEY

Week 13

Grammar Assignment

1. Analyze and (diagram):

I PN a

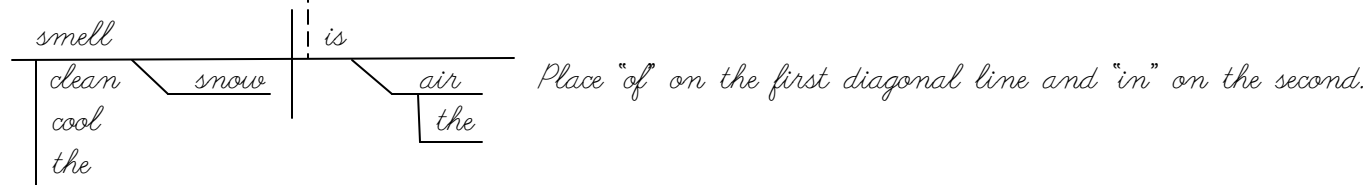
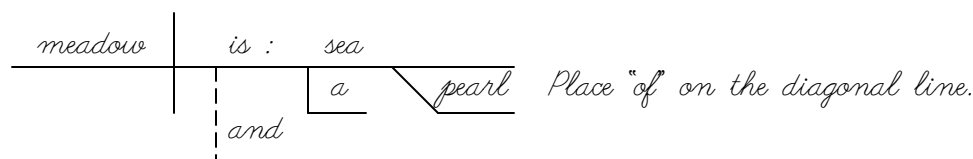
b II c

[The meadow is a sea (of pearl)] and [the cool, clean smell (of snow) is (in the air).]

+

This is a compound, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "sea"</i>
<i>b</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "smell"</i>
<i>c</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "is"</i>



2. Parse: meadow, is, sea (first clause)

<u>meadow</u> :	noun, common (class name), neuter, third person, singular, subject of "is," nominative case
<u>is</u> :	verb, irregular weak, intransitive, present tense, subject is "meadow," third person, singular
<u>sea</u> :	noun, common (class name), neuter, third person, singular, predicate nominative of "is," nominative case

3. Give the principal parts of the verb "is."

Present (simple infinitive)

Past

Past Participle

*am, is, are, (be)**

was, were

been

**The simple infinitive "be" is used to form the future tense.*

4. Why is the meadow referred to as a "sea of pearl"?

The student may speak of the similarities in color between the two, or the shine...

GRAMMAR LESSONS WEEK 13

For all parsing: the word(s) and concept(s) being taught are in bold print. The teacher should use his or her discretion in choosing which other parsing elements the children should provide.

PARTS OF SPEECH – PERSONAL PRONOUN CASE

I

DO

II

a

DO b

1. [The snow delighted the children,] and [they ran and danced (in it) and caught it (in their hands).]

+ + +

This is a compound, declarative sentence.

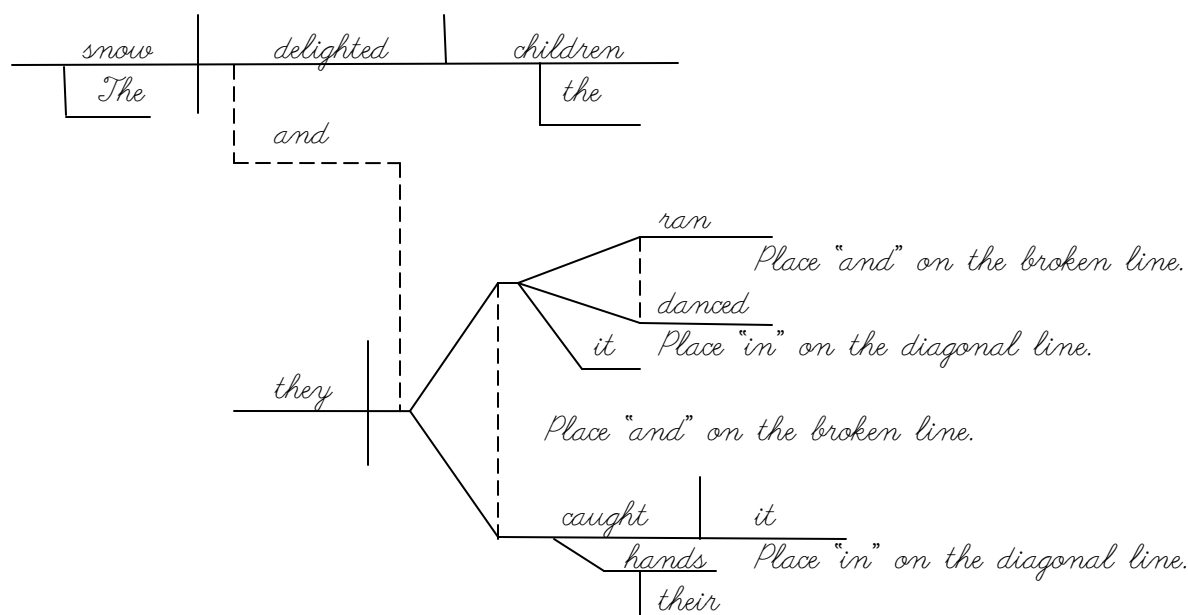
<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "ran" and "danced"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "caught"</i>

they : pronoun, personal, antecedent: "children," neuter, third person, plural, subject of verbs "ran," "danced," and "caught," nominative case

it : pronoun, personal, antecedent: "snow," neuter, third person, singular, object of the preposition "in," objective case

it : pronoun, personal, antecedent: "snow," neuter, third person, singular, direct object of "caught," objective case

their : pronoun, personal, antecedent: "children," neuter, third person, plural, shows possession of "hands," possessive case



PARTS OF SPEECH – NOUN CASE, DECLENTION & PERSON continued

$$I \quad a \quad b \quad c \quad d$$

2. [You go (to bed) (at night) and wake up (in a world (of snow)).]

 $+$

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "go"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>time, modifies "go"</i>
<i>c</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "wake up"</i>
<i>d</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "world"</i>

You : pronoun, personal, antecedent: unknown, neuter, second person, singular or plural, subject of the verbs "go" and "wake up," nominative case

PARTS OF SPEECH – VERB ORIGIN: STRONG & WEAK, PRINCIPAL PARTS

I *DO*

3. [The snow fell gently and tested its welcome.]

 $+$

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	- - -	- - -

fell : verb, **strong**, intransitive, active voice, indicative mood, past tense, subject is "snow," third person, singular

The principal parts of "fell" are fall, fell, fallen.

"fell" is strong because only the vowel sound changes from the present (simple infinitive) to the past.

tested : verb, **weak**, transitive, active voice, indicative mood, past tense, subject is "snow," third person, singular

The principal parts of "tested" are *test, tested, tested.*

"tested" is a weak verb because it merely adds an **-ed** to the present (simple infinitive) to form the past.

PARTS OF SPEECH – VERB ORIGIN: STRONG & WEAK, PRINCIPAL PARTS continued

I

DO

2. [Peter saw, knew and loved this valley.]

+

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>

saw : | verb, **strong**, transitive, active voice, indicative mood, past tense, subject is "Peter," third person, singular

The principal parts of "saw" are *see, saw, seen*.

"saw" is strong because only the **vowel sound** changes from the present (simple infinitive) to the past.

The students should not confuse the sound of the verb with the spelling of the verb: the ee **vowel sound** in "see" changes to the aw **vowel sound** in "saw"

knew : | verb, **strong**, transitive, active voice, indicative mood, past tense, subject is "Peter," third person, singular

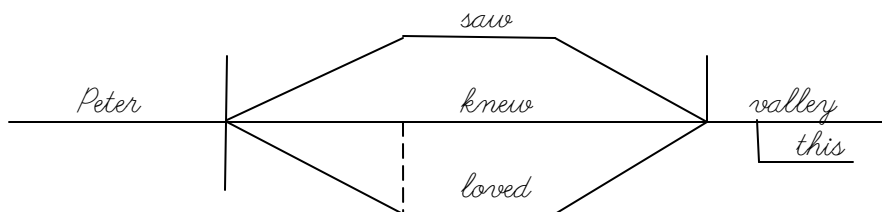
The principal parts of "knew" are *know, knew, known*.

"knew" is strong because only the **vowel sound** changes from the present (simple infinitive) to the past.

loved : | verb, **weak**, transitive, active voice, indicative mood, past tense, subject is "Peter," third person, singular

The principal parts of "knew" are *love, loved, loved*.

"loved" is a weak verb because it merely adds an **-ed** to the present (simple infinitive) to form the past.



Place "and" on the broken line.

PARTS OF SPEECH – VERB ORIGIN: STRONG & WEAK, PRINCIPAL PARTS continued

3. $\begin{matrix} I & a & & b & & & II & DO & c \end{matrix}$
 3. [The sun rose (in lovely splendor) (over the village),] and [it lapped the world (in radiance).]

+

This is a compound, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner, modifies "rose"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "rose"</i>
<i>c</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>means or manner, modifies "lapped"</i>

rose : verb, **strong**, intransitive, active voice, indicative mood, past tense, subject is "sun," third person, singular

The principal parts of "rose" are *rise. rose, risen.*

"rose" is strong because only the vowel sound changes from the present (simple infinitive) to the past.

lapped : verb, **weak**, transitive, active voice, indicative mood, past tense, subject is "it," third person, singular

The principal parts of "lapped" are *lap, lapped, lapped.*

"lapped" is a weak verb because it merely adds an *-ed* to the present to form the past.

ANALYSIS – SUBORDINATE ELEMENTS OF A SENTENCE: PHRASES AS MODIFIERS & COMPLEMENT REVIEW

1. $\begin{matrix} I & a & & b & & c \end{matrix}$
 1. [A snowshoe rabbit darted (from a tree stump) and looked (with interest) (at Peter).]

+

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "darted"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner, modifies "looked"</i>
<i>c</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>reference or place, modifies "looked"</i>

ANALYSIS – SUBORDINATE ELEMENTS OF A SENTENCE: PHRASES AS MODIFIERS & COMPLEMENT REVIEW, continued

- I PA II PA a
2. [The day was crystal **clear**] and [the countryside was **white** (with snow).]

+

This is a compound, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	— — —	— — —
II	independent	— — —	— — —
a	adverbial phrase	prepositional	means or manner, modifies "white"

clear : adjective*, descriptive, modifies (the subject) "day"

white : adjective*, descriptive, modifies (the subject) "countryside"

*"predicate adjective" would also be acceptable here if it makes the idea of "complement" clearer to the students.

- I PA PA II DO DO DO
3. [The first snow is **soft** and **white**] and [it covers the **yard**, the **grass** and the old **leaves**.]

+

+

This is a compound, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	— — —	— — —
II	independent	— — —	— — —

soft : adjective*, descriptive, modifies (the subject) "snow"

white : adjective*, descriptive, modifies (the subject) "snow"

*"predicate adjective" would also be acceptable here if it makes the idea clearer to the students.

yard : noun, common (class name), neuter, third person, singular, **direct object of "covers,"** objective case

grass : noun, common (material), neuter, third person, singular, **direct object of "covers,"** objective case

leaves : noun, common (class name), neuter, third person, plural, **direct object of "covers,"** objective case

In diagramming any of the sentences above, the prepositional phrase is always diagrammed under the word it modifies. Encourage the students to refer to their analysis charts to determine where to place a phrase in a diagram.

LANGUAGE ARTS TEACHER'S GUIDE

GRADE 5 KEY

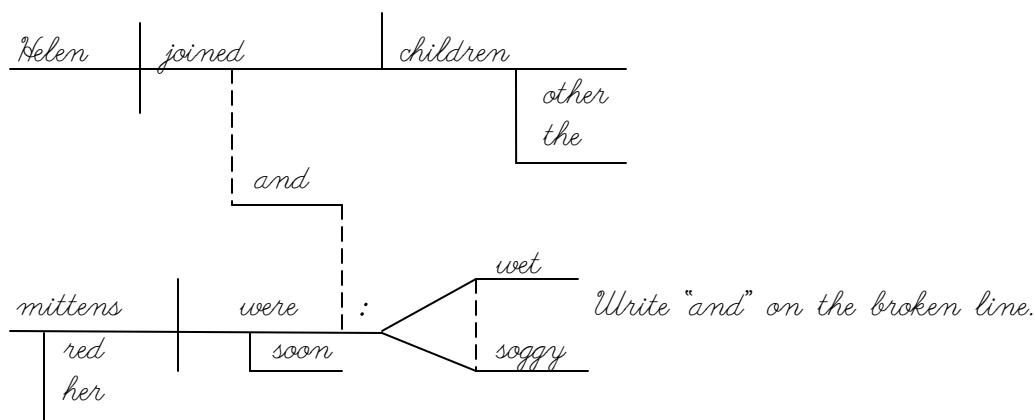
Week 14

Grammar Assignment

1. Analyze and (diagram):

I *DO*
II *PA* *PA*
[*Helen joined* the other children]
and
[soon her red *mittens* were wet and soggy.]
+
+
This is a compound, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	- - -	- - -
<i>II</i>	<i>independent</i>	- - -	- - -



2. Parse: *joined, red, her*

<p><u>joined</u> :</p> <p><u>red</u> :</p> <p><u>her</u> :</p>	<p><i>verb, weak, transitive, active voice, indicative mood, past tense, subject is "Helen," third person, singular</i></p> <p><i>adjective, descriptive, modifies "mittens"</i></p> <p><i>pronoun, personal, antecedent: "Helen," feminine, third person, singular, shows possession of "mittens," possessive case</i></p>
--	---

3. Put this sentence in all six tenses of the indicative mood: *Helen joined the other children.*

Present tense:	<i>Helen joins the other children.</i>
Past tense:	<i>Helen joined the other children.</i>
Future tense:	<i>Helen will join the other children.</i>
Present perfect tense:	<i>Helen has joined the other children.</i>
Past perfect tense:	<i>Helen had joined the other children.</i>
Future perfect tense:	<i>Helen will have joined the other children.</i>

4. Continue this thought in a beautiful sentence:

A long, sleek toboggan was brought out and...

For all parsing: the word(s) and concept(s) being taught are in bold print. The teacher should use his or her discretion in choosing which other parsing elements the children will provide.

$$a \qquad I \qquad DO \qquad b \qquad c$$

- $$+ \qquad \qquad \qquad +$$

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	— — —	— — —
<i>II</i>	<i>independent</i>	— — —	— — —
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>time,</i> <i>modifies “take” and “slide”</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies “slide”</i>
<i>c</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>means (or place), modifies “slide”</i>

"the snowy hill" replace with the pronoun: it

- +

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	— — —	— — —
<i>II</i>	<i>independent</i>	— — —	— — —
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>time, modifies "was brought"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "jumped"</i>

replace with the pronoun: they

PARTS OF SPEECH – NOUN CASE, DECLENSION & PERSON continued

- I DO II a b
3. [*The boys gave a shove*], and [*they flew (off the crest (of a steep bank)).*]

+

This is a compound, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	— — —	— — —
II	independent	— — —	— — —
a	adverbial phrase	prepositional	place, modifies "flew"
b	adjectival phrase	prepositional	modifies "crest"

they : pronoun, personal, antecedent: "boys," masculine, third person, plural,
subject of the verb "flew," nominative case

"The boys"	replace with the pronoun:	they
"a shove"	replace with the pronoun:	it
"the crest"	replace with the pronoun:	it
"a steep bank"	replace with the pronoun:	it

PARTS OF SPEECH – VERB ORIGIN: STRONG & WEAK, PRINCIPAL PARTS

- I DO a
1. [*I drove the sleigh (along the crooked country roads).*]

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	— — —	— — —
a	adverbial phrase	prepositional	place, modifies "drove"

drove : verb, **strong**, transitive, active voice, indicative mood, past tense, subject is
"I," first person, singular

The original sentence is in the past tense. In the sentences below only the main (notional) verb of a verb phrase is in bold to show the change of form.

Present tense:	I drive the sleigh along the crooked country roads.
Future tense:	I will drive the sleigh along the crooked country roads.
Present perfect tense:	I have driven the sleigh along the crooked country roads.
Past perfect tense:	I had driven the sleigh along the crooked country roads.
Future perfect tense:	I will have driven the sleigh along the crooked country roads.

PARTS OF SPEECH – VERB ORIGIN: STRONG & WEAK, PRINCIPAL PARTS continued

I a

II DO b

2. [Smoke rose (from the kitchen chimneys)], and [I saw faces (in the windows)].

+

This is a compound, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	— — —	— — —
II	independent	— — —	— — —
a	adverbial phrase	prepositional	place, modifies "rose"
b	adverbial phrase	prepositional	place, modifies "saw"

rose : verb, **strong**, intransitive, active voice, indicative mood, past tense, subject is "Smoke," third person, singular

saw : verb, **strong**, transitive, active voice, indicative mood, past tense, subject is "I," first person, singular

The original sentence is in the past tense. In the sentences below only the main (notional) verb of a verb phrase is in bold to show the change of form.

Present tense: Smoke **ris**es from the kitchen chimneys, and I **see** faces in the windows.

Future tense: Smoke will **rise** from the kitchen chimneys, and I will **see** faces in the windows.

Present perfect tense: Smoke has **risen** from the kitchen chimneys, and I have **seen** faces in the windows.

Past perfect tense: Smoke had **risen** from the kitchen chimneys, and I had **seen** faces in the windows.

Future perfect tense: Smoke will have **risen** from the kitchen chimneys, and I will have **seen** faces in the windows.

I

a

DO

b

3. [The women hurry (to the door) and invite the passerby (into the house)].

+

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	— — —	— — —
a	adverbial phrase	prepositional	place, modifies "hurry"
b	adverbial phrase	prepositional	place, modifies "invite"

hurry : verb, **weak**, intransitive, active voice, indicative mood, present tense, subject is "women," third person, plural

invite : verb, **weak**, transitive, active voice, indicative mood, present tense, subject is "women," third person, plural

PARTS OF SPEECH – VERB ORIGIN: STRONG & WEAK, PRINCIPAL PARTS

The original sentence is in the present tense. In the sentences below only the main (notional) verb of a verb phrase is in bold to show the change of form.

Past tense: The women *hurried* to the door and *invited* the passerby into the house.

Future tense: The women will hurry to the door and will invite the passerby into the house.

Present perfect tense: The women have *hurried* to the door and have *invited* the passerby into the house.

Past perfect tense: The women had *hurried* to the door and had *invited* the passerby into the house.

Future perfect tense: The women will have *hurried* to the door and will have *invited* the passerby into the house.

ANALYSIS – SUBORDINATE ELEMENTS OF A SENTENCE REVIEW

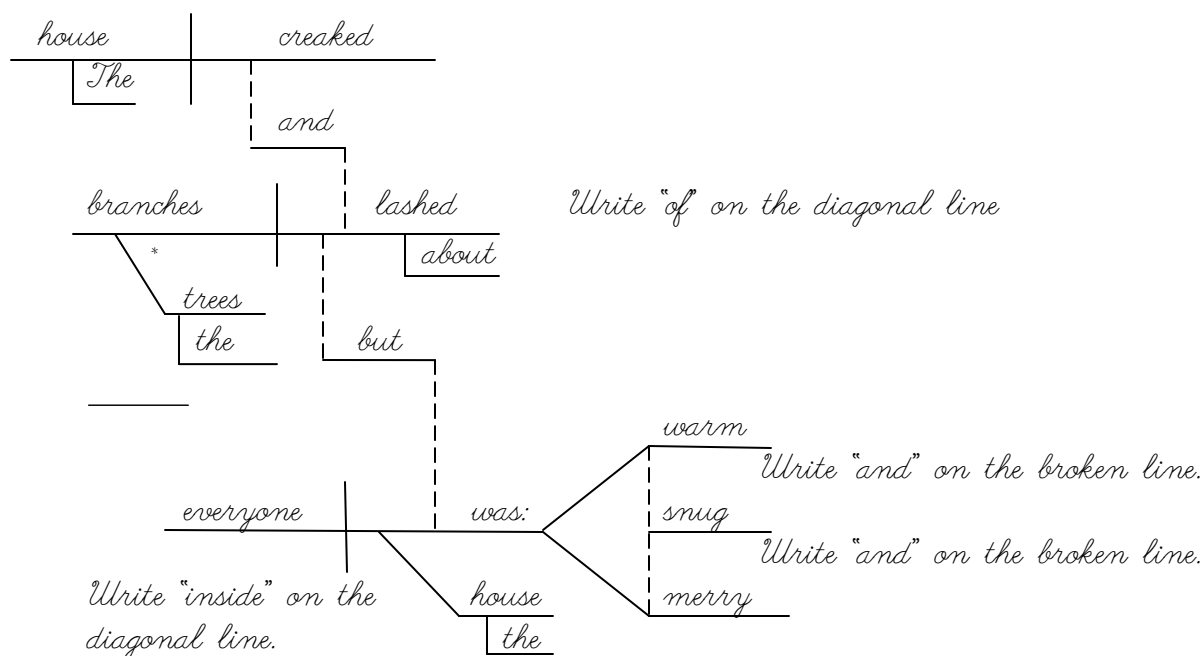
<i>I</i>	<i>a</i>	<i>II</i>	<i>b</i>	<i>III</i>
----------	----------	-----------	----------	------------

1. [*The house creaked*] and [*the branches (of the trees) lashed about*], but [(inside the house) *everyone was*

PA PA + PA
warm and snug and merry.]

This is a compound, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	— — —	— — —
<i>II</i>	<i>independent</i>	— — —	— — —
<i>III</i>	<i>independent</i>	— — —	— — —
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "branches"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "was"</i>



ANALYSIS – SUBORDINATE ELEMENTS OF A SENTENCE REVIEW

I

PA

II

III

DO

a

2. [*The nearer hills looked windswept*] and [*the snow glistened*], and [*the wind blew it (into *great**

+

+

b

*drifts (like **frozen** waves)).]*

This is a compound, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>– – –</i>	<i>– – –</i>
<i>II</i>	<i>independent</i>	<i>– – –</i>	<i>– – –</i>
<i>III</i>	<i>independent</i>	<i>– – –</i>	<i>– – –</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner or result, modifies "blew"</i>
<i>b</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "drifts"</i>

great : | *adjective, descriptive,* modifies "drifts"*

**this adjective could be considered quantitative as well.*

frozen : | *adjective, descriptive, modifies "waves"*

LANGUAGE ARTS TEACHER'S GUIDE

GRADE 5 KEY

Week 15

Grammar Assignment

1. Analyze and (diagram):

I DO a b

[*Who carved a small scene (of Bethlehem) (of wood)?*]

This is a simple, interrogative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "scene"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>material, modifies "carved"</i>



2. Parse: *a, small, wood*

<i>a :</i>	<i>indefinite article, limits "scene"</i>
<i>small :</i>	<i>adjective, descriptive, positive degree of comparison, modifies "scene"</i>
<i>wood :</i>	<i>noun, common (material), neuter, third person, singular, object of the preposition "of," objective case</i>

3. Change this sentence into a simple declarative sentence

Jancsi carved a small scene of Bethlehem of wood.

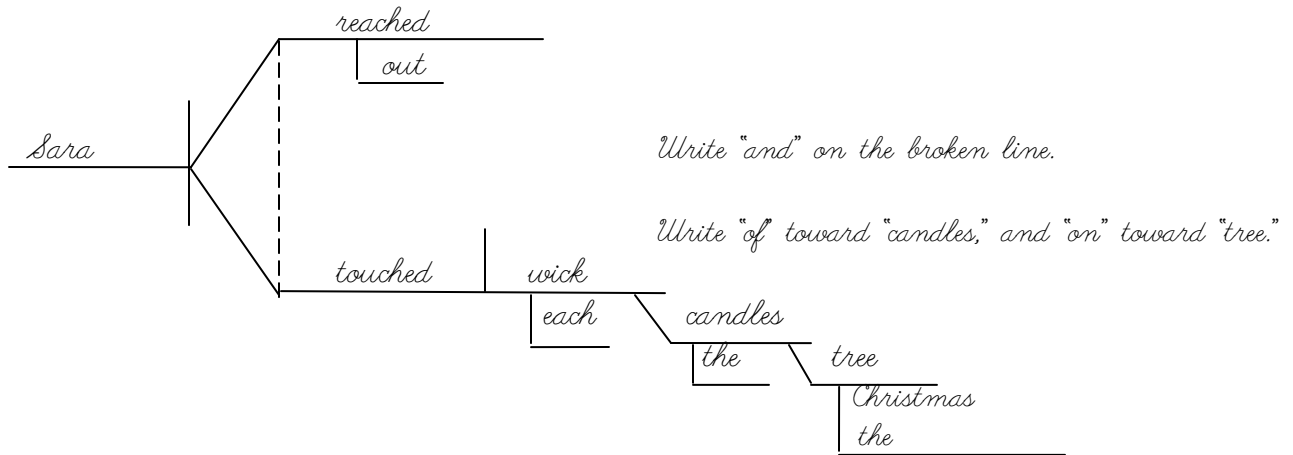
4. *Why do you think Jancsi set the small scene of Bethlehem "under the tree tenderly"?*

For all parsing: the word(s) and concept(s) being taught are in bold print. The teacher should use his or her discretion in choosing which other elements of parsing the students will provide.

I	DO	a	b
-----	------	-----	-----

- +

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "wick"</i>
<i>b</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "candles"</i>



I	DO	a	b
-----	------	-----	-----

- $+$

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "wick"</i>
<i>b</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "candles"</i>

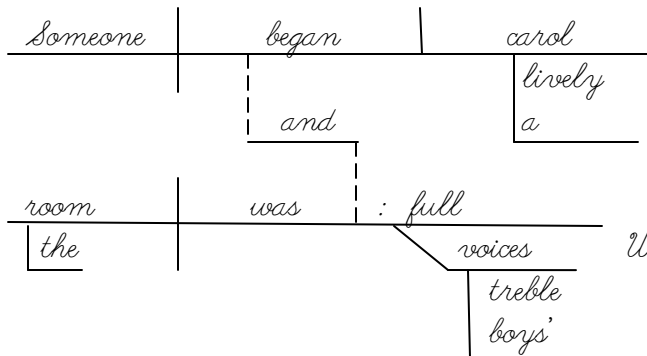
I
DO
II
PA
a

- +

This is a compound, declarative sentence.

PARTS OF SPEECH – NOUN CASE, DECLENSION & PERSON continued

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner, modifies "full"</i>



Write "of" on the diagonal line.

The following is the sentence in its interrogative form using the pronoun who. You may wish to end the sentence after "carol."

I DO DO a

2. [Who began a lively carol and filled the room (with boys' treble voices)?]

+

This is a simple, interrogative sentence.

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner, modifies "filled"</i>

a I DO b

3. [The oldest (of the shepherds) brought a gift and knelt (before the manger).]

+

This is a simple, declarative sentence. (This sentence may be omitted, if the adjective "oldest" used as a noun is confusing to the children.)

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "oldest"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "knelt"</i>

The following is the sentence in its interrogative form using the pronoun which:

I a I DO b

3. [Which (of the shepherds) brought a gift and knelt (before the manger)?]

+

This is a simple, interrogative sentence. (The chart is identical to the previous.)

PARTS OF SPEECH – IRREGULAR WEAK VERBS

$$I$$
 DO

1/. [The oldest (of the shepherds) brought a gift and knelt (before the manger).]

This is a simple, declarative sentence. (Omit if "oldest" as a noun is confusing to the children.)

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "oldest"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "knelt"</i>

verb, irregular weak, transitive, active voice, indicative mood, past tense,
subject is "oldest," third person, singular

The principal parts of "brought" are bring, brought, brought.

"Brought" is irregular weak because the past tense adds a *-t* and makes another change of form also.

verb, *irregular weak*, intransitive, active voice, indicative mood, past tense, subject is "oldest," third person, singular

The principal parts of "knelt" are kneel, knelt, knelt.

"Knelt" is irregular weak because it adds the ending **-t** as well as changing the **vowel sound**.

 a \mathcal{C}

2. [Mankind had waited patiently (for thousands (of years)) (until this moment).]

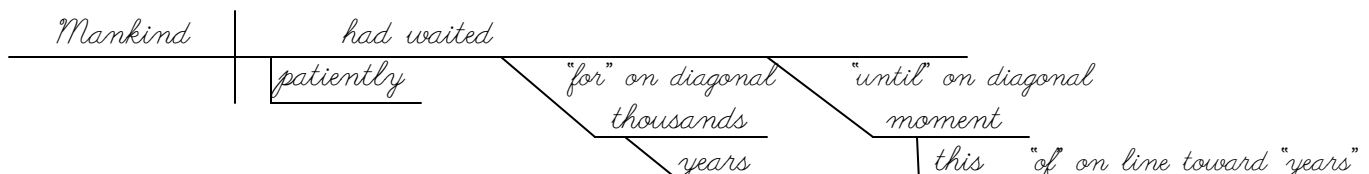
This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>time, modifies "had waited"</i>
<i>b</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "thousands"</i>
<i>c</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>time, modifies "had waited"</i>

verb, weak, intransitive, active voice, indicative mood, past perfect tense,
subject is "Mankind," third person, singular

The principal parts of "waited" are wait, waited waited.

"Wait" is weak because the past tense adds an **-ed** with no other form change.



PARTS OF SPEECH – IRREGULAR WEAK VERBS continued

I

$$a$$

3. [The angels (in the air) almost held their breath.]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	— — —	— — —
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies “angels”</i>

held :

verb, **strong**, transitive, active voice, indicative mood, past tense, subject is "angels," third person, plural

The principal parts of "held" are hold, held, held.

"Held" is strong because only the vowel sound changes from the present (simple infinitive) to the past.

The angels held their breath almost

Place "in" on the diagonal line.

ANALYSIS – SENTENCE FORM: INTERROGATIVE

The sentences below were taken from the exercise following section 68 not section 261.

Please note: Use primarily the sentences above. The analysis below is given for your information rather than for the students, particularly 2, 3 and 7, because the children have not seen the defective verbs “can,” “could” or “would,” nor have they studied the use of interrogative pronouns as object. Only use these sentences to point out the interrogative form and the use of interrogative pronouns as subject or object.

 DO
$$I$$

2. [Who can estimate the power (of gentle influence)?]

This is a simple, interrogative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	— — —	— — —
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "power"</i>

 DO *a
$$*b$$

3. [What could the little bird mean (by pouring forth such song (at midnight))?]

This is a simple, interrogative sentence.

*Phrases a and b contain concepts fifth grade has not seen yet. Skip this part of the analysis.

ANALYSIS – SENTENCE FORM: INTERROGATIVE

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>— — —</i>	<i>— — —</i>
<i>*a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>reason, modifies "could mean"</i>
<i>*b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>time, modifies "pouring forth"</i>

DO I

5. [*Whom had he gained (by his contempt)?*]

This is a simple, interrogative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>— — —</i>	<i>— — —</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>means, modifies "had gained"</i>

I

7. [*Which would my uncle, the captain, prefer?*]

This is a simple, interrogative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>— — —</i>	<i>— — —</i>

<i>uncle</i>	<i>captain</i>	<i>would prefer</i>	<i>Which</i>
<i>my</i>	<i>the</i>		

**"captain" is in apposition with "uncle." 5th grade has not seen this function yet (section 29:3)*

I PN a

3. [*Who is she (in bloody coronation robes)?*]

This is a simple, interrogative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>— — —</i>	<i>— — —</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "she"</i>

<i>Who</i>	<i>is</i>	<i>:</i>	<i>she</i>
			<i>robes</i>
			<i>coronation</i>
			<i>bloody</i>

Place "in" on the diagonal line.

LANGUAGE ARTS TEACHER'S GUIDE

GRADE 5 KEY

Week 16

Grammar Assignment

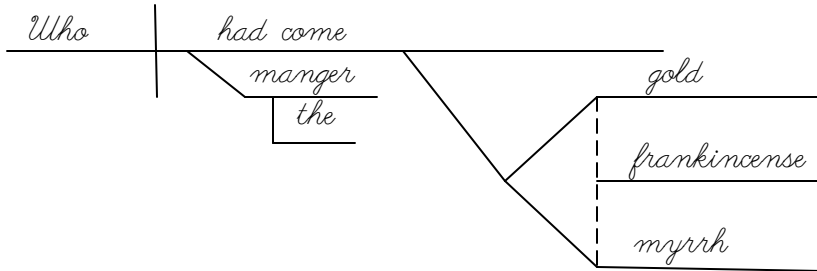
1. Analyze and (diagram):

I a b

[Who had come (to the manger) (with gold, frankincense and myrrh)?]

This is a simple, interrogative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "had come"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner, modifies "had come"</i>



Place "to" and "with" on the diagonal lines respectively.

Place "and" on the broken line between "gold" and "frankincense."

2. Parse: who, had come, gold (notice parsing order for all pronouns: person then number)

who : pronoun, interrogative, masculine (in the context), third person, plural, subject of "had come," nominative case

had come : verb, strong, intransitive, active voice, indicative mood, past perfect tense, subject is "Uho," third person, plural

gold : noun, common (material), neuter, third person, singular, object of the preposition "with," objective case

3. Give a synopsis of the verb "come" in all of the tenses of the indicative mood, 2nd person plural.

*Active Voice
Indicative Mood*

Present tense: you come
 Past tense: you came
 Future tense: you will come
 Present perfect tense: you have come
 Past perfect tense: you had come
 Future perfect tense: you will have come

4. Write a beautiful sentence describing the entrance of the Three Kings before the manger.

GRAMMAR LESSONS WEEK 16

For all parsing: the word(s) and concept(s) being taught are in bold print. The teacher may use his discretion in choosing which other parsing elements the children should provide.

PARTS OF SPEECH – INTERROGATIVE PRONOUNS: USES OF WHO, WHICH, WHAT

Parsing of interrogative pronouns of sentences from CG2: (interrogative pronouns have no antecedent; see #67)

69:1 see parsing example page 68

71:2 **Which**: pronoun, **interrogative**, neuter, 3rd person, singular, subject of “was,” nominative case

71:3 **Which**: pronoun, **interrogative**, neuter, 3rd person, sing. or plural, object of “can punish,” objective case

73:1 **What**: pronoun, **interrogative**, neuter, 3rd person, singular or plural, object of “have,” objective case

73:2 **what**: pronoun, **interrogative**, neuter, 3rd person singular, subject of “had been,” nominative case

a I DO

1. [*The fragrance (of candles) filled the room.*]

+

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies “fragrance”</i>

<i>fragrance</i>	<i>filled</i>	<i>room</i>
<i>The candles</i>		<i>the</i>

Write “of” on the diagonal line.

The following is the sentence in its interrogative form using the pronoun what:

I DO

1. [*What filled the room?*]

This is a simple, interrogative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>

<i>What</i>	<i>filled</i>	<i>room</i>
		<i>the</i>

What : pronoun, **interrogative**, neuter, third person, singular (or plural, if removed from original context), subject of “filled,” nominative case

a I DO b

2. [*A great throng (of peasant folk and children) carried bright candles (in the procession).*]

+

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies “throng”</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies “carried”</i>

PARTS OF SPEECH – PRONOUN CASE, DECLENSION & PERSON continued

The following is the sentence in its interrogative form using the pronoun who.

I DO a

2. [Who carried bright candles (in the procession)?]

+

This is a simple, interrogative sentence.

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place or time, modifies "carried"</i>

Who : | pronoun, **interrogative**, neuter, third person, singular or plural, subject of "carried," nominative case

PARTS OF SPEECH – VERB ORIGIN: STRONG AND WEAK &

VERB FORM: NEGATIVE AND EMPHATIC

a

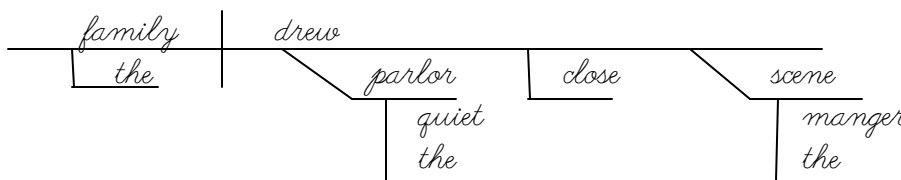
I

b

1. [(In the quiet parlor) the family drew close (around the manger scene).]

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "drew"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "drew"</i>



Write "In" and "around" on their respective diagonal lines.

drew : | verb, **strong**, intransitive, active voice, indicative mood, past tense, subject is "family," third person, singular ("family" is a collective noun; as all the members of the family are acting as a unit, both the noun and its verb are singular number)

The principal parts of "drew" are **draw, drew, drawn**. "drew" is strong as only the vowel sound changes in passing from present to past.

The above sentence with an emphatic verb form:

In the quiet parlor the family **did draw** close around the manger scene.

PARTS OF SPEECH – VERB ORIGIN: STRONG AND WEAK & VERB FORM: NEGATIVE AND EMPHATIC continued

I

DO

3. [The shepherd folk did especially love the beautiful old custom.]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>

did love : | (Do not parse. See the NOTE after §190 and the examples after §166.)

The principal parts of "love" are love, loved, loved

"love" is weak because only -ed is added to the present simple infinitive to form the past tense.

<i>folk</i>	<i>did love</i>	<i>custom</i>
<i>shepherd</i>	<i>especially</i>	<i>old</i>
<i>The</i>		<i>beautiful</i>
		<i>the</i>

ANALYSIS – SENTENCE FORM: INTERROGATIVE & NEGATIVE & ELEMENT REVIEW

a

b

I

DO

1. [(For centuries) the people (of Provence) had cherished the beautiful old custom.]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>time, modifies "had cherished"</i>
<i>b</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "people"</i>

had cherished : | verb, *weak*, transitive, active voice, indicative mood, past perfect tense, subject is "people," third person, plural

<i>people</i>	<i>had cherished</i>	<i>custom</i>
<i>the</i> \ <i>Provence</i>	<i>centuries</i>	<i>old</i>
		<i>beautiful</i>
		<i>the</i>

Write "of" and "For" on their respective diagonal lines.

ANALYSIS – SENTENCE FORM: INTERROGATIVE & NEGATIVE & ELEMENT REVIEW

continued

DO

a

I

b

2. [What had the people (of Provence) cherished (for centuries)?]

This is a simple, interrogative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	- - -	- - -
a	adjectival phrase	prepositional	modifies "people"
b	adverbial phrase	prepositional	time, modifies "had cherished"

The diagram will be the same as the previous sentence except the direct object will be "What" with no modifiers.

The parsing of "had cherished" will be the same also.

I

II

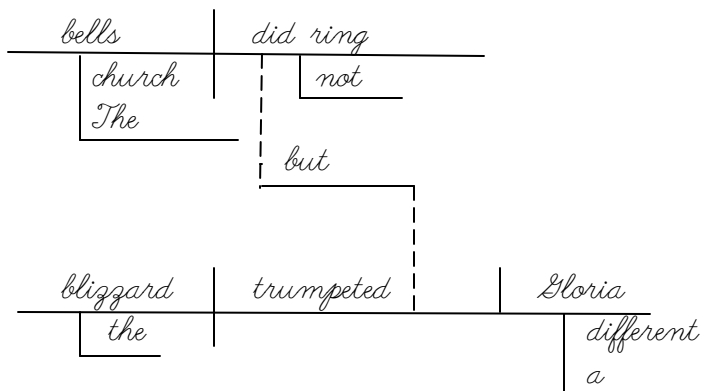
DO

3. [The church bells did not ring], but [the blizzard trumpeted a different Gloria.]

+

This is a compound, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	- - -	- - -
II	independent	- - -	- - -



did ring :

verb, strong, intransitive, active voice, indicative mood, past tense, subject is "bells," third person, plural

trumpeted:

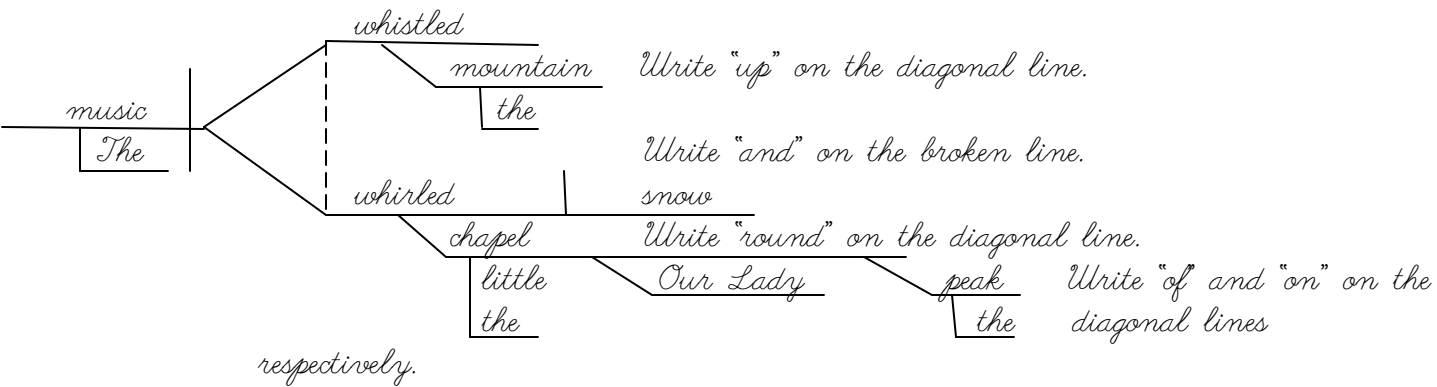
verb, weak, transitive, active voice, indicative mood, past tense, subject is "blizzard," third person, singular

ANALYSIS – SENTENCE FORM: INTERROGATIVE & NEGATIVE & ELEMENT REVIEW
continued

2. *I a DO b c*
[The music *whistled* (up the mountain) and *whirled* snow (round the little chapel (of Our Lady)
d +
(on the peak)).]

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	- - -	- - -
a	adverbial phrase	prepositional	place, modifies "whistled"
b	adverbial phrase	prepositional	place, modifies "whistled"
c	adjectival phrase	prepositional	modifies "chapel"
d	adjectival phrase	prepositional	modifies "chapel"



whistled : verb, weak, intransitive, active voice, indicative mood, past tense, subject is "music," third person, singular

trumpeted: verb, weak, transitive, active voice, indicative mood, past tense, subject is "music," third person, singular

LANGUAGE ARTS TEACHER'S GUIDE

GRADE 5 KEY

Week 17

Grammar Assignment

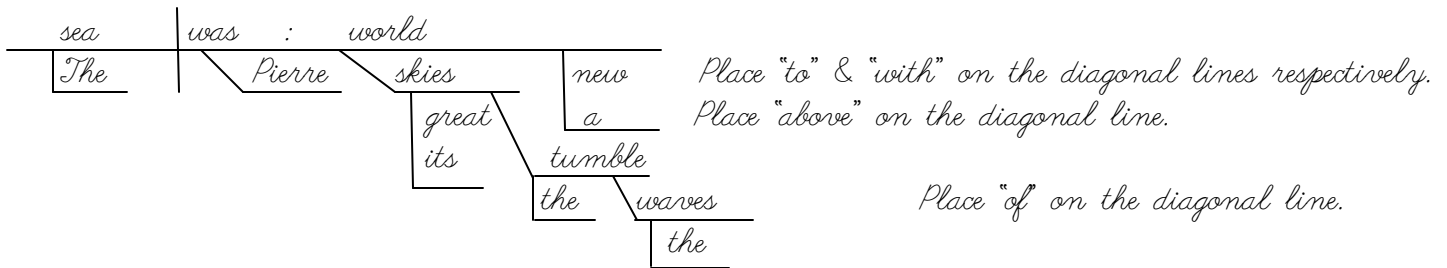
1. Analyze and (diagram):

I PN a b c d

[*The sea was a new world (to Pierre) (with its great skies (above the tumble (of the waves))))*].

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>reference, modifies "was"</i>
<i>b</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "world"</i>
<i>c</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "skies"</i>
<i>d</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "tumble"</i>



2. Parse: *a, new, world*

<i><u>a</u> :</i>	<i>indefinite article, limits "world"</i>
<i><u>new</u> :</i>	<i>adjective, descriptive, positive degree of comparison, modifies "world"</i>
<i><u>world</u> :</i>	<i>noun, common (class name), neuter, third person, singular, predicate nominative of "was," nominative case</i>

3. Rewrite this sentence using an interrogative pronoun.

What was a new world to Pierre with its great skies above the tumble of the waves?

To whom was the sea a new world with its great skies above the tumble of the waves?

4. Give a homonym for the word "sea"; use both words in one or two beautiful sentences.

see

GRAMMAR LESSONS WEEK 17

For all parsing: the word(s) and concept(s) being taught are in bold print. The teacher should use his discretion in choosing which other elements of parsing the children should provide.

PARTS OF SPEECH – PERSONAL & INTERROGATIVE PRONOUN REVIEW

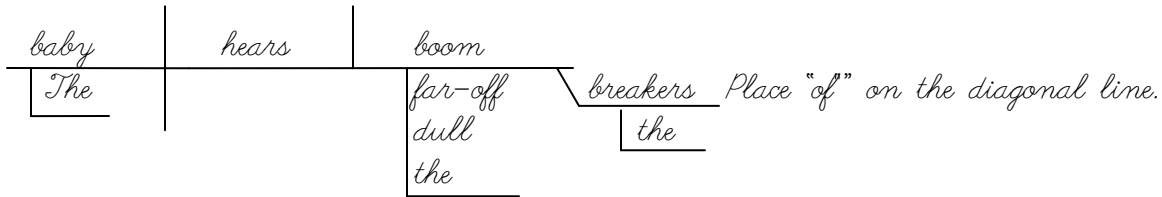
I *DO* *a*

1. [*The baby hears the dull, far-off boom (of the breakers).*]

+

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "boom"</i>



The following is the sentence in its interrogative form using the pronoun who:

I *DO* *a*

- 1a. [*Who hears the dull, far-off boom (of the breakers)?*]

This is a simple, interrogative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "boom"</i>

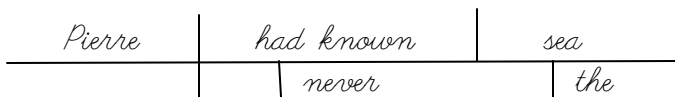
Diagram the same as above except substitute the pronoun "Who" for "The baby."

I *DO*

2. [*Pierre had never known the sea.*]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>



The following are sentences in interrogative form.

DO *I*

- 2a. [*What had Pierre never known?*]

This is a simple, interrogative sentence.

The chart is the same. The diagram is the same as above except substitute the pronoun "what" for the direct object and its modifier: "the sea."

PARTS OF SPEECH – PERSONAL & INTERROGATIVE PRONOUN REVIEW continued

I

DO

2b. [Who had known the sea?]

This is a simple, interrogative sentence.

The chart is the same. The diagram is the same as above except substitute the pronoun "who" for the subject "Pierre."

I

DO

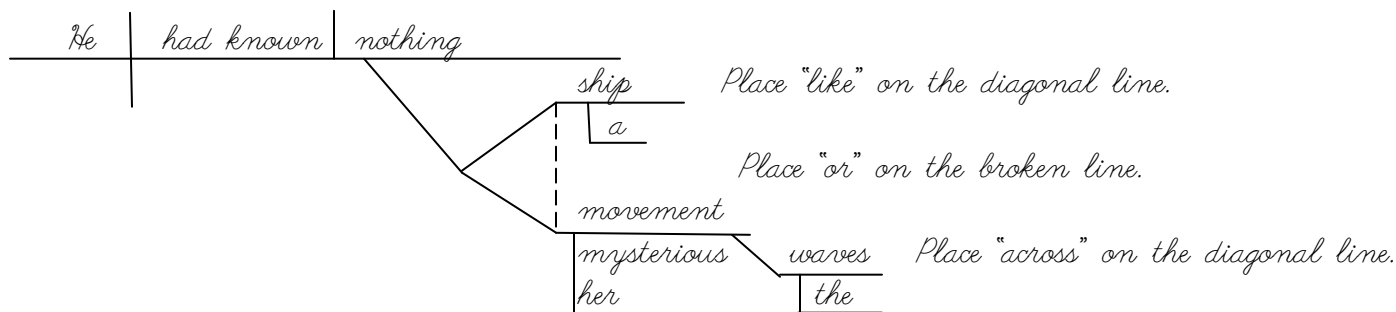
a

b

3. [He had known nothing (like a ship or her mysterious movement (across the waves)).]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "nothing"</i>
<i>b</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "movement"</i>



The following is the sentence in its interrogative form using the pronoun who:

I

DO

a

b

3a. [Who had known nothing (like a ship or her mysterious movement (across the waves))?]

This is a simple, interrogative sentence.

The chart is the same. The diagram is the same except substitute the pronoun "who" for the subject "he."

Parsing for the subsequent nouns and the interrogative pronouns from the sentences above:

- | | |
|--------------------|---|
| 1 <u>baby</u> : | noun, common (class name), neuter, 3 rd person, singular, subject of "hears," nominative case |
| 1a <u>Who</u> : | pronoun, interrogative, neuter, 3 rd person, singular, subject of "hears," nominative case |
| 2 <u>sea</u> : | noun, common (class name), neuter, 3 rd person, singular, direct object of "had known," objective case |
| 2a <u>What</u> : | pronoun, interrogative, neuter, 3 rd person, singular, direct object of "had known," objective case |
| 2a <u>Pierre</u> : | noun, proper, masculine, third person, singular, subject of "had known," nominative case |

PARTS OF SPEECH – PERSONAL & INTERROGATIVE PRONOUN REVIEW continued

2b <u>Who</u> :	pronoun, interrogative, neuter, 3 rd person, singular, subject of "had known," nominative case
3 <u>He</u> :	pronoun, personal, masculine, 3 rd person, singular, subject of "had known," nominative case
3a <u>Who</u> :	pronoun, interrogative, neuter, 3 rd person, singular, subject of "had known," nominative case

PARTS OF SPEECH – VERB REVIEW & LIE/LAY, SIT/SET

I a

II DO b

1. [Pierre lay (in his hammock)] and [the ship rocked him (upon the sea).]

+

This is a compound, declarative sentence.

Cl/ Ph	Nature	Form	Office / Function
I	independent	- - -	- - -
II	independent	- - -	- - -
a	adverbial phrase	prepositional	place, modifies "lay"
b	adverbial phrase	prepositional	place, modifies "rocked"

Present tense: Pierre lies in his hammock and the ship rocks him upon the sea.

Future tense: Pierre will lie in his hammock and the ship will rock him upon the sea.

Present perfect tense: Pierre has lain in his hammock and the ship has rocked him upon the sea.

Past perfect tense: Pierre had lain in his hammock and the ship had rocked him upon the sea.

Future perfect tense: Pierre will have lain in his hammock and the ship will have rocked him upon the sea.

I DO a

2. [Great boats set dories (in the water).]

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	- - -	- - -
a	adverbial phrase	prepositional	place, modifies "set"

Past tense: Great boats set dories in the water.

Future tense: Great boats will set dories in the water.

Present perfect tense: Great boats have set dories in the water.

Past perfect tense: Great boats had set dories in the water.

Future perfect tense: Great boats will have set dories in the water.

PARTS OF SPEECH – VERB REVIEW & LIE/LAY, SIT/SET continued

2. [*The boy sat and looked (upon the sea) and heard the far-off boom (of the breakers).*]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "looked"</i>
<i>b</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "boom"</i>

Past tense:	The boy sits and looks upon the sea and hears the far-off boom of the breakers.
Future tense:	The boy will sit and will look upon the sea and will hear the far-off boom of the breakers.
Present perfect tense:	The boy has sat and has looked upon the sea and has heard the far-off boom of the breakers.
Past perfect tense:	The boy had sat and had looked upon the sea and had heard the far-off boom of the breakers.
Future perfect tense:	The boy will have sat and will have looked upon the sea and will have heard the far-off boom of the breakers.

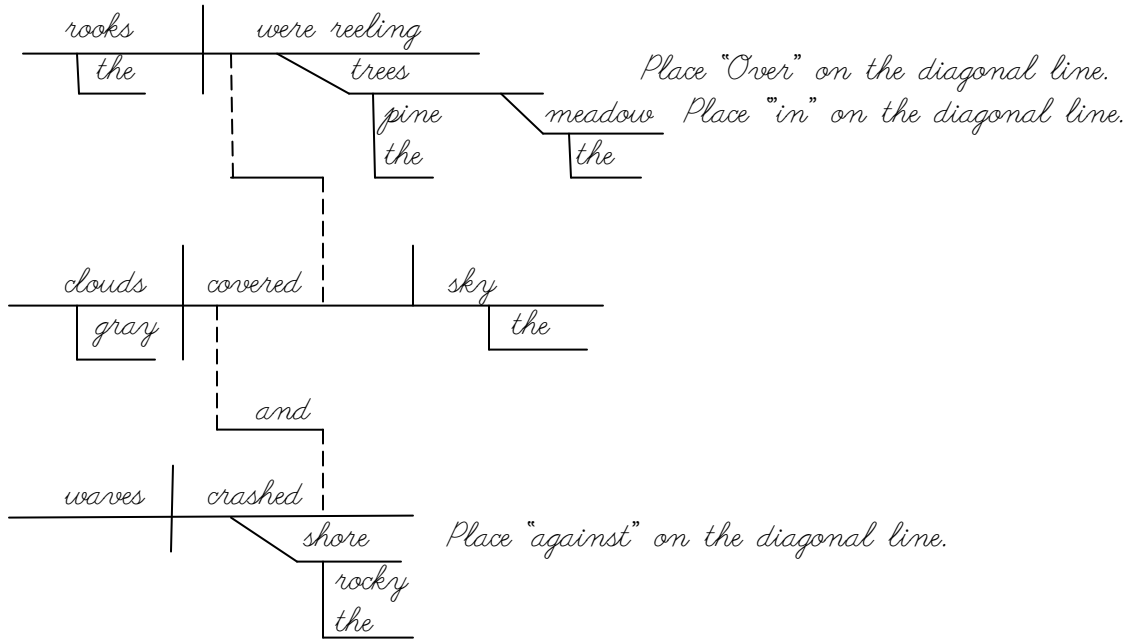
ANALYSIS – ELEMENTS OF A SENTENCE REVIEW

2. ^a [(Over the pine trees (in the meadow)) the ^b rocks ^I were reeling], ^{II} [gray clouds ^{DO} covered the sky], and
^{III} ^c [waves crashed (against the rocky coast.)] +

This is a compound, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>III</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "were reeling"</i>
<i>b</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "trees"</i>
<i>c</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "crashed"</i>

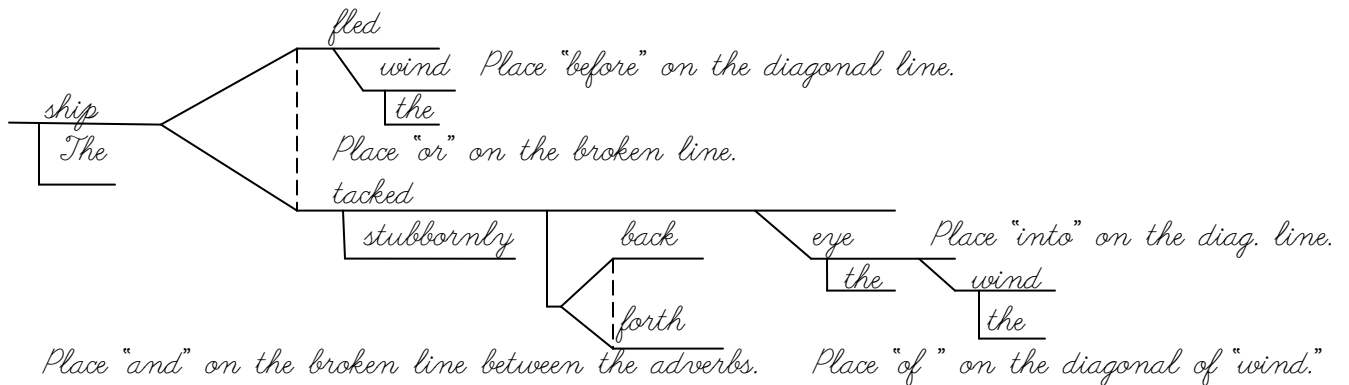
ANALYSIS – ELEMENTS OF A SENTENCE REVIEW continued



2. [The ship fled (before the wind) or stubbornly tacked back and forth (into the eye (of the wind))).]
- + +

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place or manner, modifies "fled"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "tacked"</i>
<i>c</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "eye"</i>



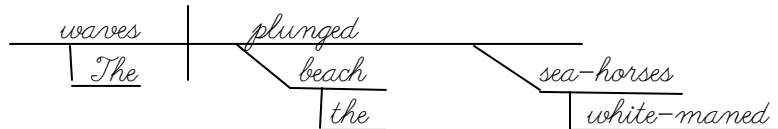
ANALYSIS – ELEMENTS OF A SENTENCE REVIEW

I a b

3. [*The waves plunged (up the beach) (like white-maned sea-horses).*]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "plunged"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner or comparison, modifies "plunged"</i>



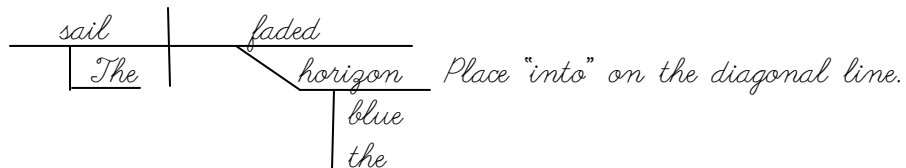
Place "up" and "like" on the diagonal lines respectively.

I a

4. [*The sail faded (into the blue horizon).*]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "sailed"</i>



Place "into" on the diagonal line.

LANGUAGE ARTS TEACHER'S GUIDE

GRADE 5 KEY

Week 18

Grammar Assignment

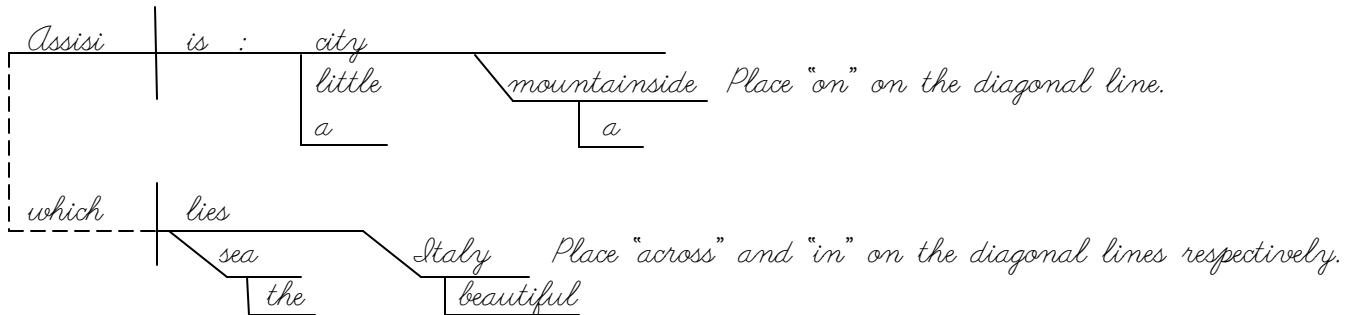
1. Analyze and (diagram):

I II PN a b c

[Assisi, [which is a little city (on a mountainside),] lies (across the sea) (in beautiful Italy).]

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	principal	- - -	- - -
II	dependent adjective clause	introduced by the relative pronoun "which"	modifies "Assisi"
a	adjectival phrase	prepositional	modifies "city"
b	adverbial phrase	prepositional	place, modifies "lies"
c	adverbial phrase	prepositional	place, modifies "lies"



2. Parse: Assisi, across, lies

Assisi : noun, proper, neuter, third person, singular, subject of "is," nominative case

across : preposition, shows the relationship between "sea" and "lies"

lies : verb, strong, intransitive, active voice, indicative mood, present tense, subject is "which," third person, singular

3. Give a synopsis of the verb in the principal clause, in all the tenses of the indicative mood.
(3rd person singular.)

Present tense: He is

Past tense: He was

Future tense: He will be

Present perfect tense: He has been

Past perfect tense: He had been

Future perfect tense: He will have been

4. Write a sentence with a relative pronoun, describing a faraway place which you would like to visit.

GRAMMAR LESSONS WEEK 18

For all parsing: the word(s) and concept(s) being taught are in bold print.

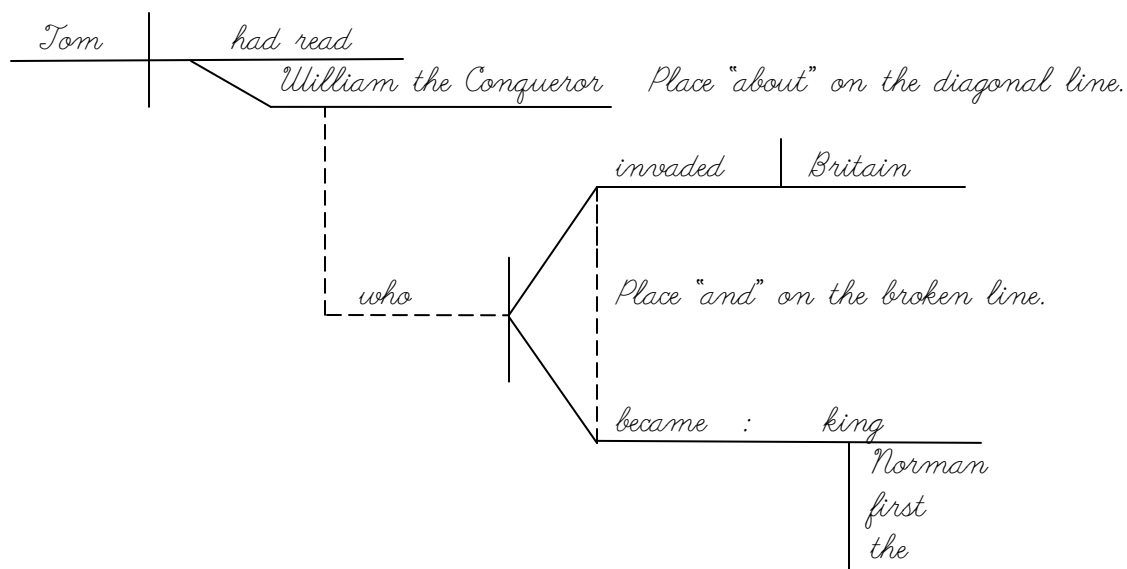
PARTS OF SPEECH – PRONOUN CLASS: INTERROGATIVE ANALYSIS – COMPLEX SENTENCE WITH ADJECTIVE CLAUSES

I
a
II
DO

[Tom had read (about William the Conqueror) [who invaded Britain and became the first Norman king].] (“became” is an intransitive verb taking a predicate nominative, like “was.”)

This is a complex, declarative sentence. Notice that the second clause has a compound verb.)

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>principal</i>	— — —	— — —
<i>II</i>	<i>dependent adjective clause</i>	<i>introduced by relative pronoun “who”</i>	<i>modifies “William the Conqueror”</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>reference, modifies “had read”</i>



who : pronoun, relative, antecedent: “William the Conqueror,” masculine, 3rd person, singular, subject of “invaded” and “became,” nominative case

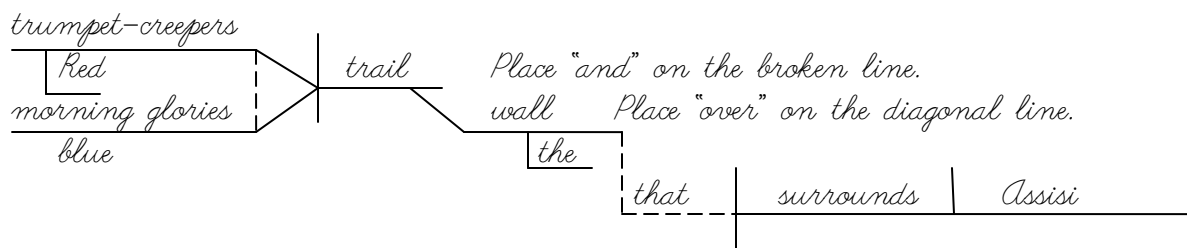
I
a
II
DO

2. [Red trumpet-creepers and blue morning glories trail (over the wall) [that surrounds Assisi.]]

+
This is a complex, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>principal</i>	— — —	— — —
<i>II</i>	<i>dependent adjective clause</i>	<i>introduced by relative pronoun “that”</i>	<i>modifies “wall”</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies “trail”</i>

PARTS OF SPEECH – PRONOUN CLASS: INTERROGATIVE **ANALYSIS – COMPLEX SENTENCE WITH ADJECTIVE CLAUSES continued**

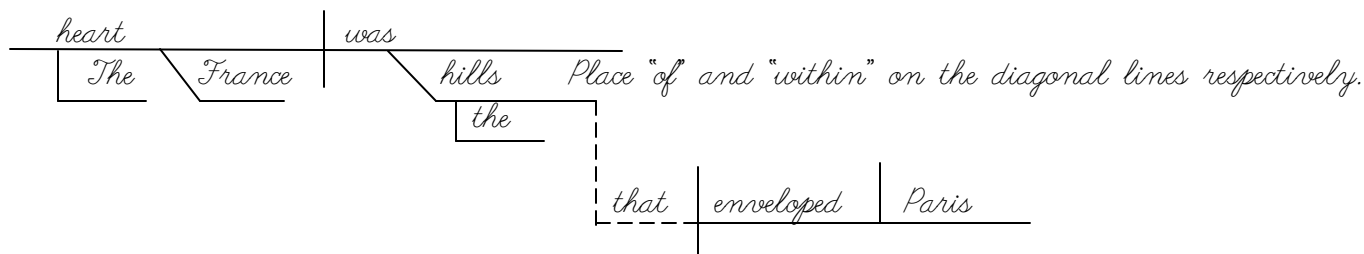


that : pronoun, relative, antecedent: "wall," neuter, 3rd person, singular, subject of "surrounds," nominative case

3. [The heart (of France) was (within the hills) [that enveloped Paris.]]

+
 This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	principal	---	---
II	dependent adjective clause	introduced by relative pronoun "that"	modifies "hills"
a	adjectival phrase	prepositional	modifies "heart"
b	adverbial phrase	prepositional	place, modifies "was"



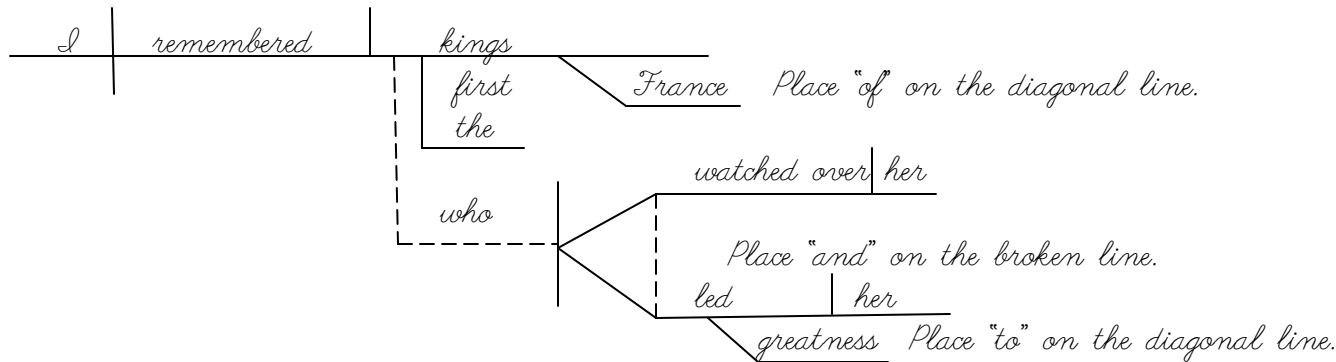
that : pronoun, relative, antecedent: "hills," neuter, 3rd person, plural, subject of "was," nominative case

4. [I remembered the first kings (of France), [who watched over her and led her (to greatness).]]

+
 This is a complex, declarative sentence. ("To watch over" has a meaning as a distinct verb.)

Cl/Phr	Nature	Form	Office / Function
I	principal	---	---
II	dependent adjective clause	introduced by relative pronoun "who"	modifies "kings"
a	adjectival phrase	prepositional	modifies "kings"
b	adverbial phrase	prepositional	result, modifies "led"

ANALYSIS – COMPLEX SENTENCE WITH ADJECTIVE CLAUSES continued



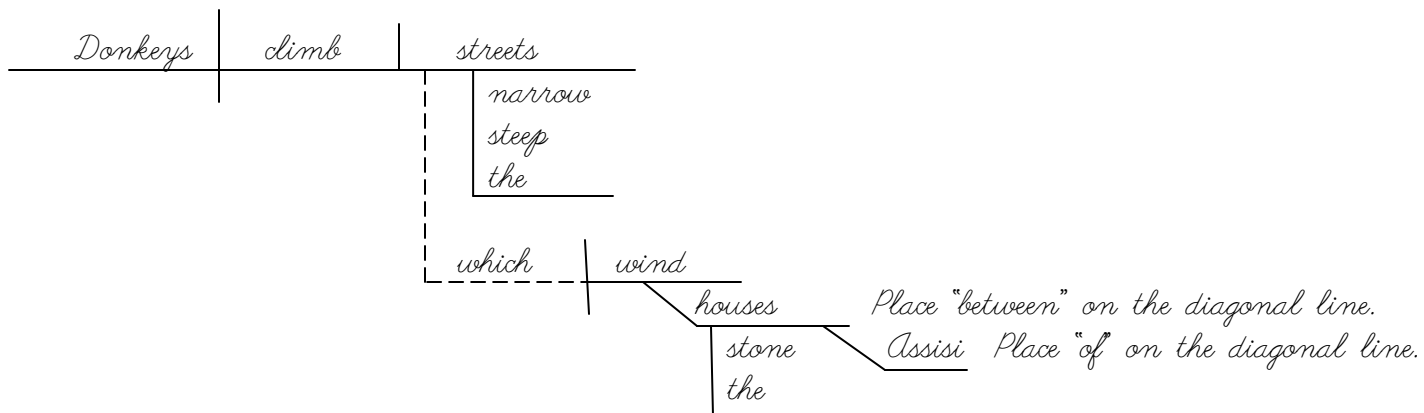
who : pronoun, relative, antecedent: "kings," masculine, 3rd person, plural, subject of "watched over" and "led," nominative case

5.

<i>I</i>	<i>DO</i>	<i>II</i>	<i>a</i>	<i>b</i>
<i>Donkeys</i>	<i>climb</i>	<i>which</i>	<i>wind</i>	(between the stone houses (of Assisi)).

This is a complex, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>principal</i>	— — —	— — —
<i>II</i>	<i>dependent adjective clause</i>	<i>introduced by relative pronoun "which"</i>	<i>modifies "streets"</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "wind"</i>
<i>b</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "houses"</i>



which : pronoun, relative, antecedent: "streets," neuter, 3rd person, plural, subject of "wind," nominative case

PARTS OF SPEECH – VERB REVIEW & STRONG & WEAK VERBS

1. In the open square the market-gardeners *sell* ripe grapes and plums and figs.

<u>sell</u> :	verb, <i>irregular weak</i> , transitive, active voice, indicative mood, present tense, subject is "market-gardeners," third person, plural
---------------	---

The principal parts of "sell" are *sell, sold, sold*

"sell" is irregular weak because a change of vowel sound and another change occur.

Here is the sentence in the other tenses. Note the form change.

Past tense:	<i>sold</i>
Future tense:	<i>will sell</i>
Present perfect tense:	<i>have sold</i>
Past perfect tense:	<i>had sold</i>
Future perfect tense:	<i>will have sold</i>

2. The sky *was* overcast and the wind *blew* down the valley of the Seine.

<u>was</u> :	verb, <i>irregular weak</i> , intransitive, active voice, indicative mood, past tense, subject is "sky," third person, singular
--------------	---

The forms of "was" are *am, is, are, was, were, be, being, been*. It is clearly irregular, and classed as "weak" (though it is unlike any other verb and so is nearly a class of its own).

<u>blew</u> :	verb, <i>strong</i> , intransitive, active voice, indicative mood, past tense, subject is "wind," third person, singular
---------------	--

The principal parts of "blew" are *blow, blew, blown*.

The form is strong because only the vowel sound changes.

Here is the sentence in the other tenses. Note the form change.

Present tense:	The sky <i>is</i> overcast and the wind <i>blows</i> ...
Future tense:	The sky <i>will be</i> overcast and the wind <i>will blow</i> ...
Present perfect tense:	The sky <i>has been</i> overcast and the wind <i>has blown</i> ...
Past perfect tense:	The sky <i>had been</i> overcast and the wind <i>had blown</i> ...
Future perfect tense:	The sky <i>will have been</i> overcast and the wind <i>will have blown</i> ...

LANGUAGE ARTS TEACHER'S GUIDE

GRADE 5 KEY

Week 19

Grammar Assignment

1. *Analyze and (diagram):*

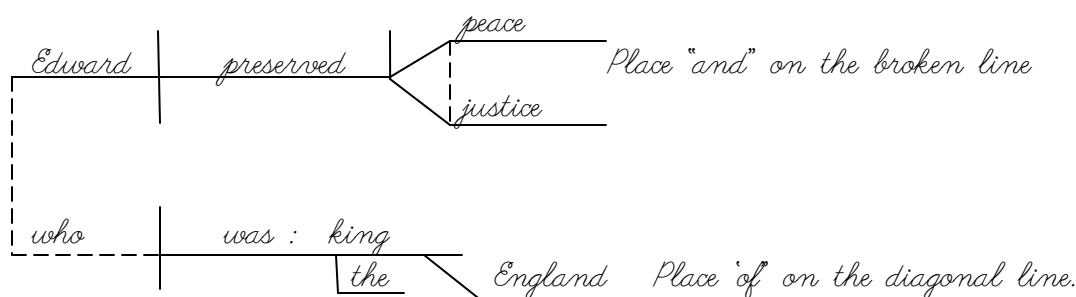
II
PN
a
I
DO
DO

[Edward, [who was the king (of England),] preserved peace and justice.]

+

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	principal	- - -	- - -
II	dependent adjective clause	introduced by the relative pronoun "who"	modifies "Edward"
a	adjectival phrase	prepositional	modifies "king"



2. *Parse: who, was, king*

<u>who</u> :	pronoun, relative, antecedent: Edward, masculine, third person, singular, subject of "was," nominative case
<u>was</u> :	verb, irregular weak (or copulative), intransitive, active voice, indicative mood, past tense, subject is "who," third person, singular
<u>king</u> :	noun, common (class name), masculine, third person, singular, predicate nominative of "was," nominative case

3. "Edward preserved peace and justice." Write this sentence in the passive voice.

Peace and justice were preserved by Edward.

4. Restate this sentence in your own words, explaining what it means: "Thames were 'related' by comradeship in arms and shared loyalty to their lord."

GRAMMAR LESSONS WEEK 19

For all parsing: the word(s) and concept(s) being taught are in bold print.

PARTS OF SPEECH – RELATIVE PRONOUNS: WHO

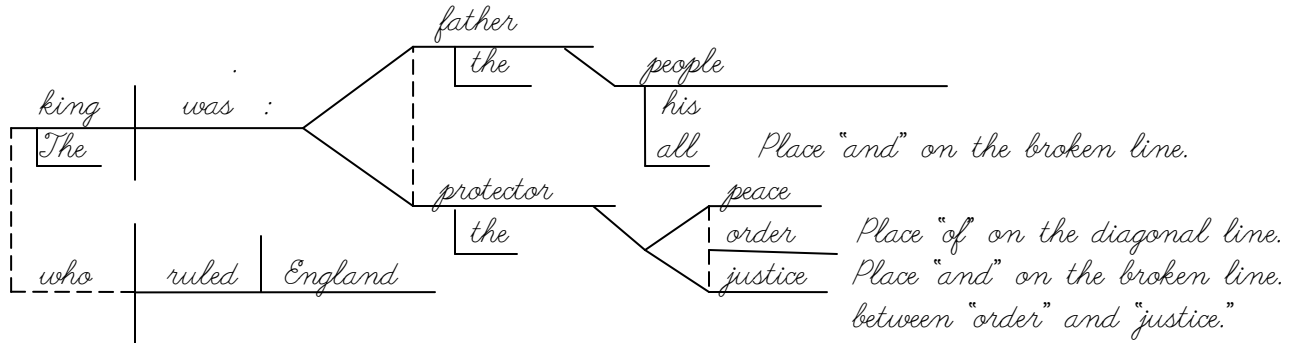
I II DO PN a PN b

1. [The king [who ruled England] was the father (of all his people) and the protector (of peace, order and justice)].

+

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	principal	---	---
II	dependent adjective clause	introduced by relative pronoun "who"	modifies "king"
a	adjectival phrase	prepositional	modifies "father"
b	adjectival phrase	prepositional	modifies "protector"



who : | pronoun, relative, antecedent: "king," masculine, 3rd person, singular,
 | subject of "ruled," nominative case

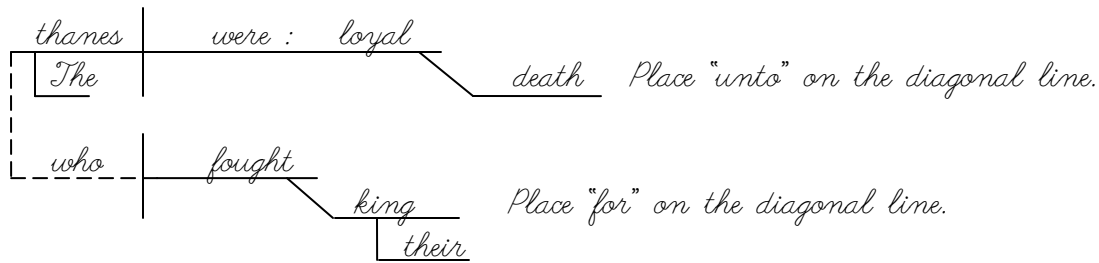
II a I b

2. [The thames [who fought (for their king)] were loyal (unto death)].

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	principal	---	---
II	dependent adjective clause	introduced by relative pronoun "who"	modifies "thames"
a	adverbial phrase	prepositional	reference or cause, modifies "fought"
b	adverbial phrase	prepositional	degree or time, modifies "loyal"

PARTS OF SPEECH – RELATIVE PRONOUNS: WHO continued



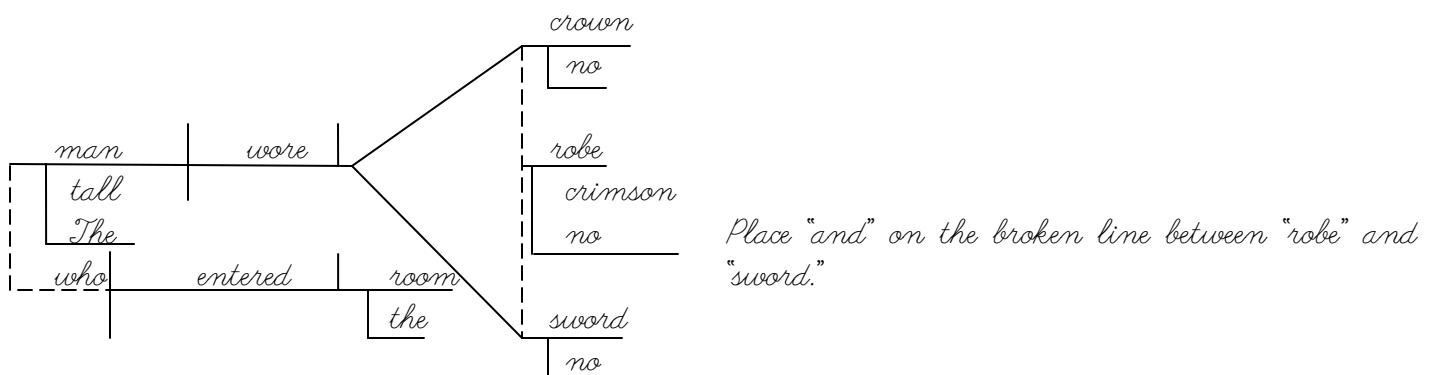
who : | pronoun, relative, antecedent: "thanes," masculine, 3rd person, plural, subject of "fought," nominative case

3. [The tall man [who entered the room] wore no crown, no crimson robe and no sword.]

+

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	principal	- - -	- - -
II	dependent adjective clause	introduced by relative pronoun "who"	modifies "man"



who : | pronoun, relative, antecedent: "man," masculine, 3rd person, singular, subject of "entered," nominative case

PARTS OF SPEECH – VERB REVIEW AND VERB VOICE

a

I

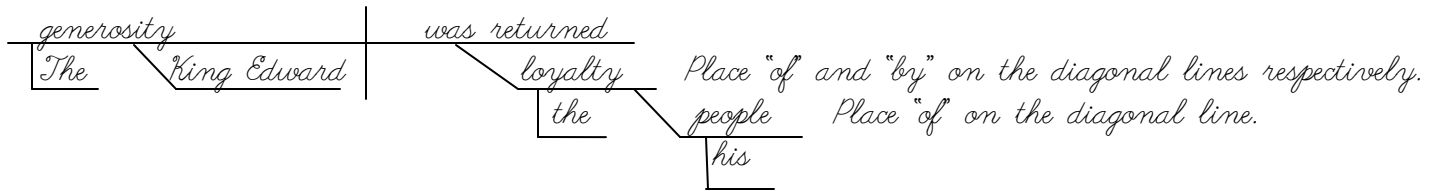
b

c

1. [The generosity (of King Edward) was returned (by the loyalty (of his people)).]

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	— — —	— — —
a	adjectival phrase	prepositional	modifies "generosity"
b	adverbial phrase	prepositional	means, modifies "was returned"
c	adjectival phrase	prepositional	modifies "loyalty"



was returned : | verb, weak, transitive, **passive voice**, indicative mood, past tense, subject is "generosity," third person, singular

In the active voice this sentence might read:

King Edwards people **returned** his generosity by their loyalty.

Note: When changing to the active voice, it is important that the children reflect on what action is passing from subject to object, and on who or what is receiving the action. Normally, the passive subject becomes the new object; a prepositional phrase of means or agent usually contains the new active subject.

I

a

b

2. [Charlemagne was feared (by the monarchs (of Europe and Asia)).]

+

This is a simple, declarative sentence. (The diagram is similar to that of sentence 1.)

Cl/Phr	Nature	Form	Office / Function
I	independent	— — —	— — —
a	adverbial phrase	prepositional	agent, modifies "was feared"
b	adjectival phrase	prepositional	modifies "monarchs"

was returned : | verb, weak, transitive, **passive voice**, indicative mood, *past tense, subject is "Charlemagne," third person, singular

In the active voice this sentence would read:

The monarchs of Europe and Asia ***feared** Charlemagne.

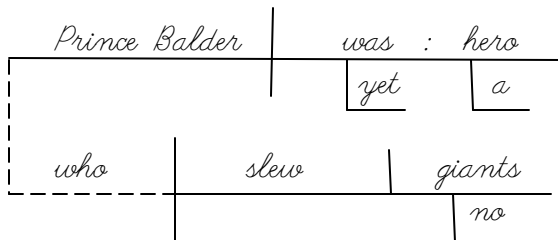
*When changing voices of the verb, keep the same tense.

ANALYSIS – COMPLEX SENTENCES: ADJECTIVE CLAUSES

- I II DO PN
1. [Prince Balder, [who slew no giants], was yet a hero.]

This is a complex, declarative sentence.

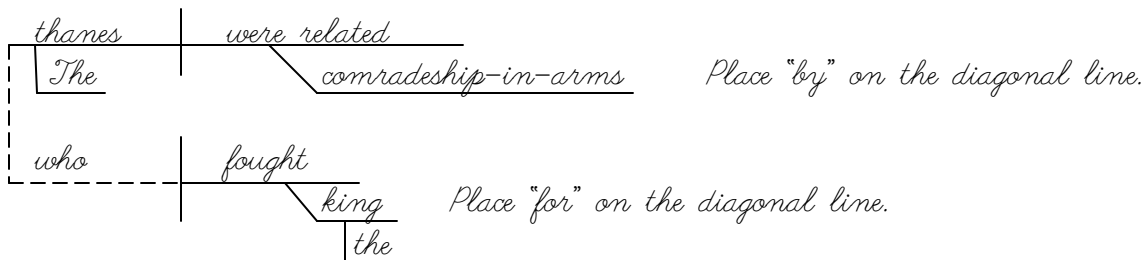
Cl/Phr	Nature	Form	Office / Function
I	principal	- - -	- - -
II	dependent adjective clause	introduced by relative pronoun "who"	modifies "Prince Balder"



- II a I b
2. [The thames [who fought (for the king)] were related (by comradeship-in-arms).]
- +

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	principal	- - -	- - -
II	dependent adjective clause	introduced by relative pronoun "who"	modifies "thames"
a	adverbial phrase	prepositional	reference or cause, modifies "fought"
b	adverbial phrase	prepositional	manner or means, mod. "were related"

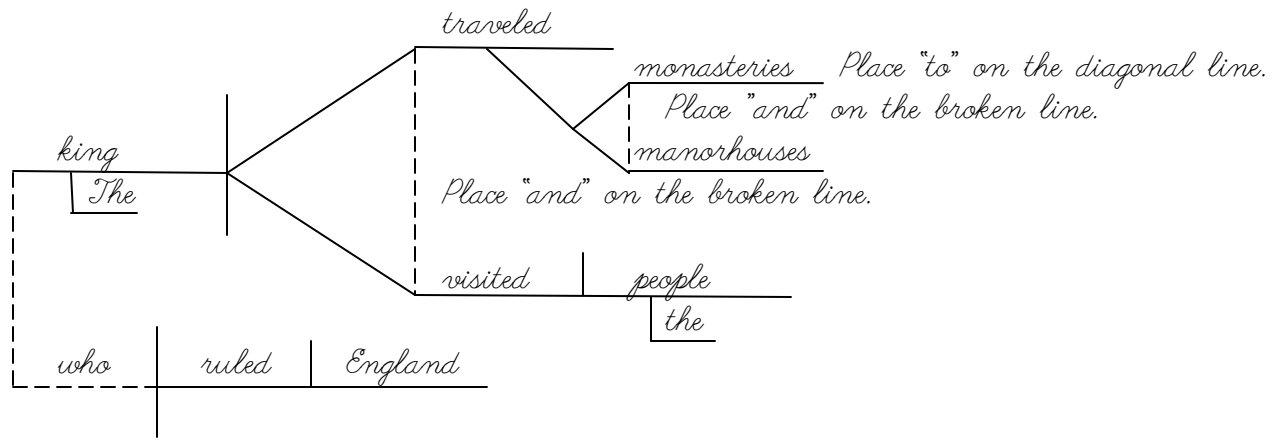


ANALYSIS – COMPLEX SENTENCES: ADJECTIVE CLAUSES continued

I II DO a
1. [The king [who ruled England] traveled (to monasteries and manorhouses) and visited the
DO +
people.]

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	principal	- - -	- - -
II	dependent adjective clause	introduced by relative pronoun "who"	modifies "king"
a	adverbial phrase	prepositional	place, modifies "traveled"



LANGUAGE ARTS TEACHER'S GUIDE

GRADE 5 KEY

Week 20

Grammar Assignment

1. *Analyze and (diagram):*

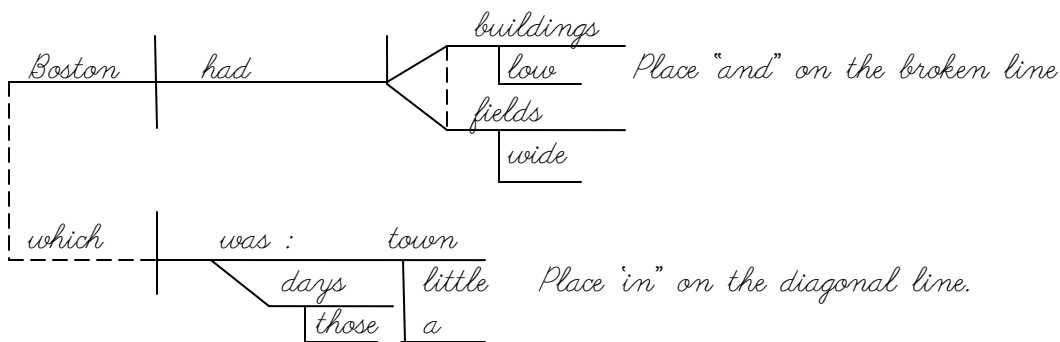
I
II
a
PN
DO
DO

[Boston, [which (in those days) was a little town], had low buildings and wide fields.]

+

This is a complex, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>principal</i>	- - -	- - -
<i>II</i>	<i>dependent adjective clause</i>	<i>introduced by the relative pronoun "which"</i>	<i>modifies "Boston"</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>time, modifies "was"</i>



2. *Parse:* Boston, which, a, little

<u>Boston</u> :	noun, proper, neuter, third person, singular, subject of "had," nominative case
<u>which</u> :	pronoun, relative, antecedent: "Boston," neuter, third person, singular, subject of "was," nominative case
<u>a</u> :	indefinite article, limits the noun "town"
<u>little</u> :	adjective, descriptive, positive degree of comparison, modifies "town"

3. Give a synonym for "transacted" and use it in a sentence.

("transacted" is found in the retelling: Paul Revere.)

possible synonyms: conducted, carried out, discharged, performed

4. What craft in our day is an honored one? Why?

GRAMMAR LESSONS WEEK 20

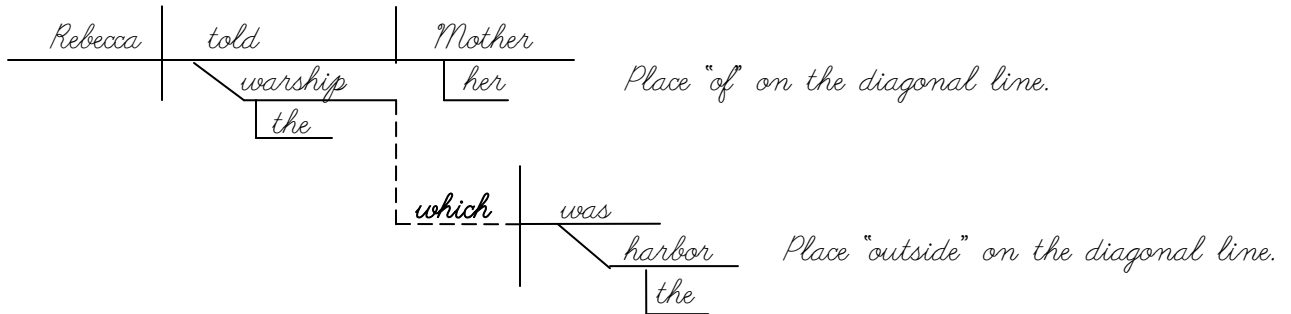
For all parsing: the word(s) and concept(s) being taught are in bold print.

PARTS OF SPEECH – RELATIVE PRONOUN: WHICH

1. *I DO a II b*
 1. [*Rebecca told her mother (of the big British warship) [**which** was (outside the harbor.)]*]

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>principal</i>	— — —	— — —
<i>II</i>	<i>dependent adjective clause</i>	<i>introduced by relative pronoun "which"</i>	<i>modifies "warship"</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>reference, modifies "told"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "was"</i>



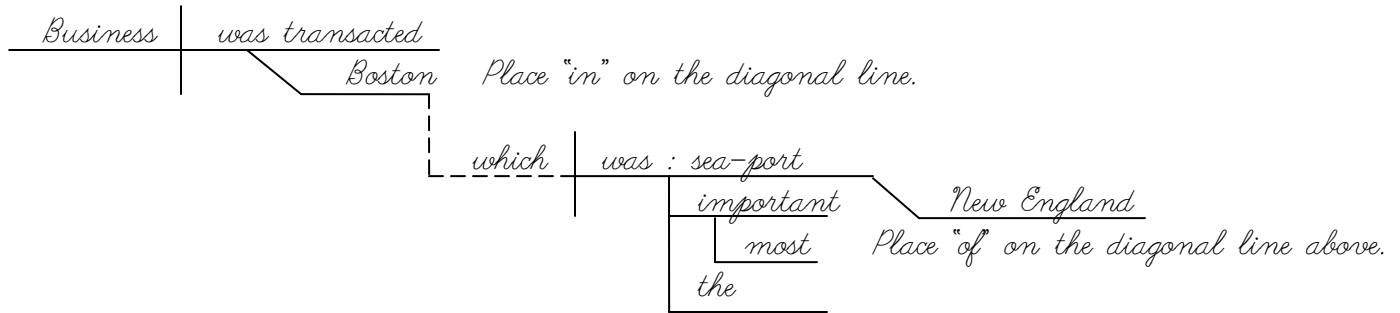
which : *pronoun, relative, antecedent: "warship," neuter, 3rd person, singular, subject of "was," nominative case*

2. *I a II PN b*
 2. [*Business was transacted (in Boston) [**which** was the most important sea-port (of New England.)]*]

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>principal</i>	— — —	— — —
<i>II</i>	<i>dependent adjective clause</i>	<i>introduced by relative pronoun "which"</i>	<i>modifies "Boston"</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "was transacted"</i>
<i>b</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "sea-port"</i>

PARTS OF SPEECH – RELATIVE PRONOUN: WHO continued

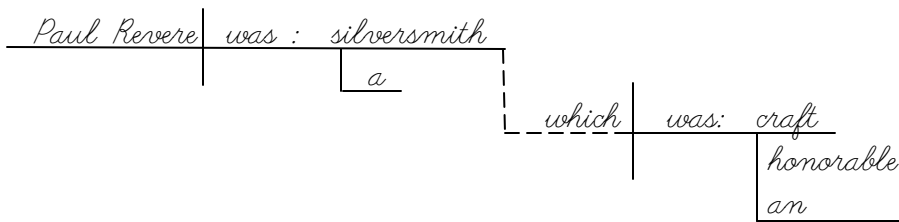


which : pronoun, relative, antecedent: "Boston," neuter, 3rd person, singular, subject of "was," nominative case

- I PN II PN
3. [Paul Revere was a silversmith, [which was an honorable craft.]]

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	principal	---	---
II	dependent adjective clause	introduced by relative pronoun "which"	modifies "silversmith"



which : pronoun, relative, antecedent: "silversmith," masculine, 3rd person, singular, subject of "was," nominative case

PARTS OF SPEECH – VERB REVIEW

- I DO a
1. [The children rubbed the glass mirror (with all their might).]

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	---	---
a	adverbial phrase	prepositional	manner, modifies "rubbed"

rubbed : verb, weak, transitive, active voice, indicative mood, past tense, subject is "children," third person, plural

PARTS OF SPEECH – VERB REVIEW continued

1. *I DO II DO a*
 1. [*They polished* the great reflector [*that sent* the light (over the ocean.)]]

This is a complex, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>principal</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>dependent adjective clause</i>	<i>introduced by relative pronoun "that"</i>	<i>modifies "reflector"</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "sent"</i>

<i>polished :</i>	<i>verb, weak, transitive, active voice, indicative mood, past tense, subject is "They," third person, plural</i>
<i>sent :</i>	<i>verb, irregular weak, transitive, active voice, indicative mood, past tense, subject is "that," third person, singular</i>

2. *I PA a*
 2. [*Our country was* new] and [*a need* (for furniture, casks, cloth, bricks, and boards) constantly increased.]
II + +

This is a compound, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "need"</i>

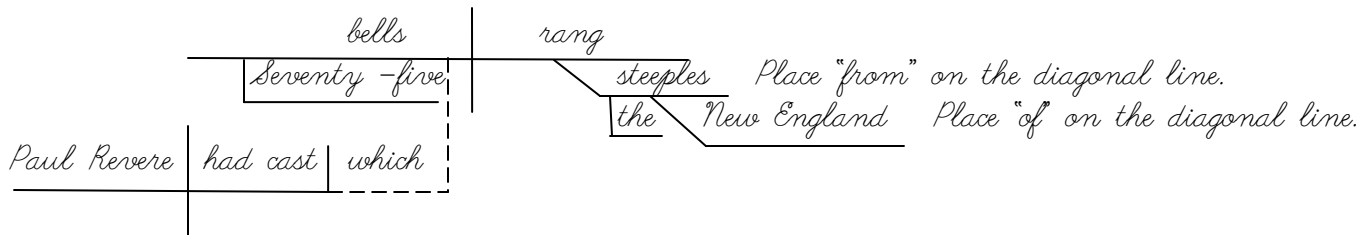
<i>was :</i>	<i>verb, irregular weak, intransitive, active voice, indicative mood, past tense, subject is "country," third person, singular</i>
<i>increased :</i>	<i>verb, weak, intransitive, active voice, indicative mood, past tense, subject is "need," third person, singular</i>

ANALYSIS – COMPLEX SENTENCES: ADJECTIVE CLAUSES

1. [Seventy-five bells [which Paul Revere had cast] rang (from the steeples (of New England)).]

This is a complex, declarative sentence. (Notice the use of the relative as object; omit if too difficult.)

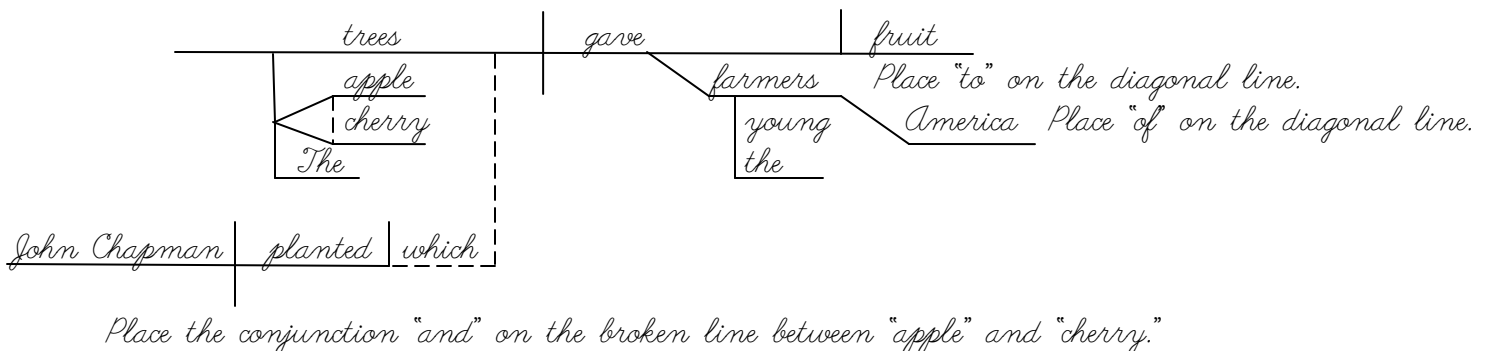
Cl/Phr	Nature	Form	Office / Function
I	principal	- - -	- - -
II	dependent adjective clause	introduced by relative pronoun "which"	modifies "bells"
a	adverbial phrase	prepositional	place, modifies "rang"
b	adjectival phrase	prepositional	modifies "steeples"



1. [The apple and cherry trees [which John Chapman planted] gave fruit (to the young farmers (of America.))]

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	principal	- - -	- - -
II	dependent adjective clause	introduced by relative pronoun "which"	modifies "trees"
a	adverbial phrase	prepositional	reference, modifies "gave"
b	adjectival phrase	prepositional	modifies "farmers"



LANGUAGE ARTS TEACHER'S GUIDE

GRADE 5 KEY

Week 21

Grammar Assignment

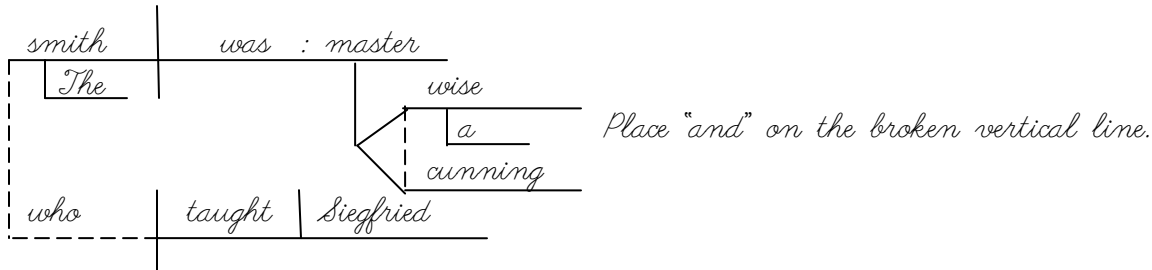
1. *Analyze and (diagram):*

I *II* *DO* *PN*
 [The smith, [who taught Siegfried] was a wise and cunning master.]

+

This is a complex, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>principal</i>	- - -	- - -
<i>II</i>	<i>dependent adjective clause</i>	<i>introduced by the relative pronoun "who"</i>	<i>modifies "smith"</i>



2. *Parse: smith, who, wise*

<u>smith</u> :	noun, common (class name), masculine, third person, singular, subject of "was," nominative case
<u>who</u> :	pronoun, relative, antecedent: smith, masculine, third person, singular, subject of "taught," nominative case
<u>wise</u> :	adjective, descriptive, positive degree of comparison, modifies "master"

3. *Give a synopsis of "teach" in the 3rd person singular, all six tenses.*

<i>Active Voice</i>		<i>Passive Voice</i>	
<i>present</i>	<i>he teaches</i>	<i>present</i>	<i>he is taught</i>
<i>past</i>	<i>he taught</i>	<i>past</i>	<i>he was taught</i>
<i>future</i>	<i>he will teach</i>	<i>future</i>	<i>he will be taught</i>
<i>present perfect</i>	<i>he has taught</i>	<i>present perfect</i>	<i>he has been taught</i>
<i>past perfect</i>	<i>he had taught</i>	<i>past perfect</i>	<i>he had been taught</i>
<i>future perfect</i>	<i>he will have taught</i>	<i>future perfect</i>	<i>he will have been taught</i>

4. *Explain in one or two sentences in what way the smith was "a wise and cunning master."*

GRAMMAR LESSONS WEEK 21

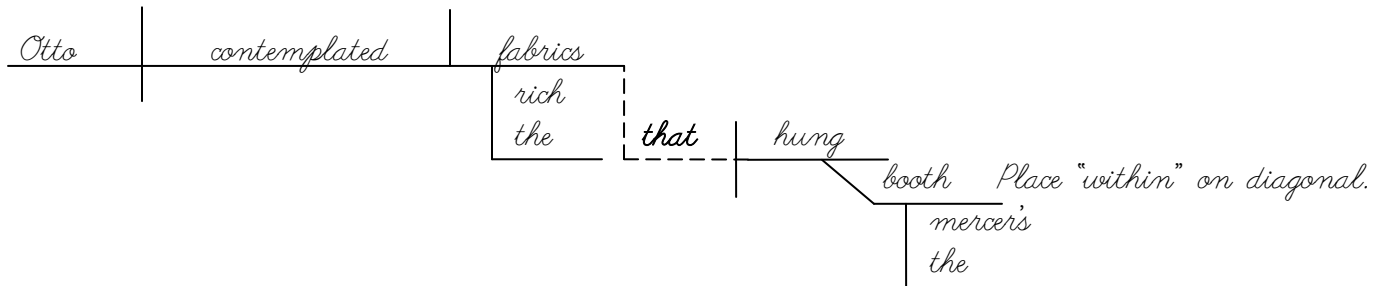
For all parsing: the word(s) and concept(s) being taught are in bold print.

PARTS OF SPEECH – RELATIVE PRONOUNS: THAT & REVIEW

1. *I DO II a*
 1. [*Otto contemplated the rich fabrics* [**that** *hung* (within the mercer's booth.)]]

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>principal</i>	---	---
<i>II</i>	<i>dependent adjective clause</i>	<i>introduced by relative pronoun "that"</i>	<i>modifies "fabrics"</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "hung"</i>



that : | *pronoun, relative, antecedent: "fabrics," neuter, 3rd person, plural, subject of "hung," nominative case*

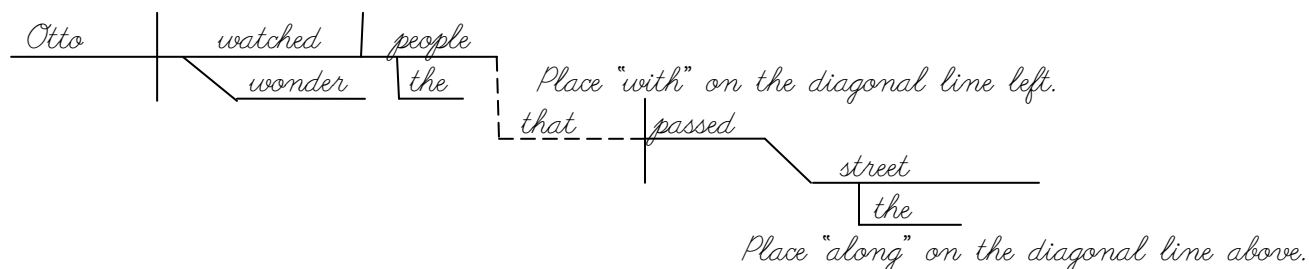
2. *I a DO II b*
 2. [*Otto watched* (with wonder) the people [**that** *passed* (along the street)] .]

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>principal</i>	---	---
<i>II</i>	<i>dependent adjective clause</i>	<i>introduced by relative pronoun "that"</i>	<i>modifies "people"</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner, modifies "watched"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "passed"</i>

that : | *pronoun, relative, antecedent: "people," neuter, 3rd person, plural, subject of "passed," nominative case*

PARTS OF SPEECH – RELATIVE PRONOUNS: THAT continued



PARTS OF SPEECH – VERBALS: PARTICIPLES

I *DO* *a*

1. [*Otto saw the glittering jewels (in the goldsmith's shop.)*]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>*adjectival phrase</i>	<i>prepositional</i>	<i>modifies "jewels"</i>

This phrase might also be considered **adverbial, its office/function being **place**, modifies "saw"*
"glittering" modifies the noun "jewels." It is a verb form (imperfect active) and an adjective, therefore an adjective verbal: a participle.

I *a*

1. [*The hurrying and jostling people passed (along the road.)*]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "passed"</i>

I *DO* *a* *b*

1. [*Marguerite loved the city (of Troyes, founded (by the Romans.))*]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "city"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>agent, modifies "founded"</i>

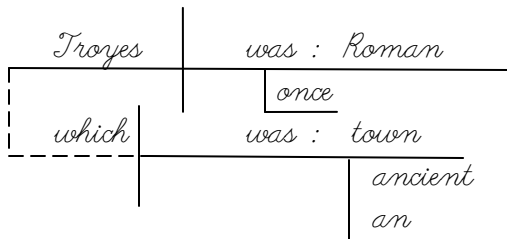
"founded" modifies the noun "Troyes." It is a verb form (perfect passive) and an adjective, therefore a participle.

ANALYSIS – COMPLEX SENTENCES: ADJECTIVE CLAUSES

- I*
II
PN
PA
1. [Troyes, [which was an ancient town] was once Roman.]

This is a complex, declarative sentence.

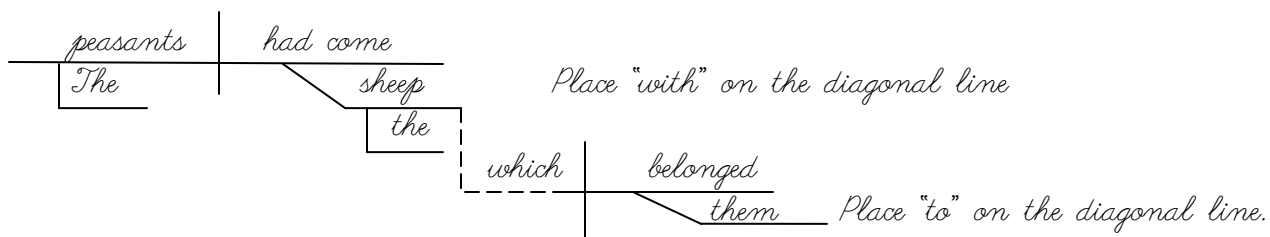
<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>principal</i>	— — —	— — —
<i>II</i>	<i>dependent adjective clause</i>	<i>introduced by relative pronoun "which"</i>	<i>modifies "Troyes"</i>



- I*
a
II
b
2. [The peasants had come (with the sheep) [which belonged (to them.)]]

This is a complex, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>principal</i>	— — —	— — —
<i>II</i>	<i>dependent adjective clause</i>	<i>introduced by relative pronoun "which"</i>	<i>modifies "sheep"</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>accompaniment, modifies "had come"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>reference, modifies "belonged"</i>



ANALYSIS – COMPLEX SENTENCES: ADJECTIVE CLAUSES continued

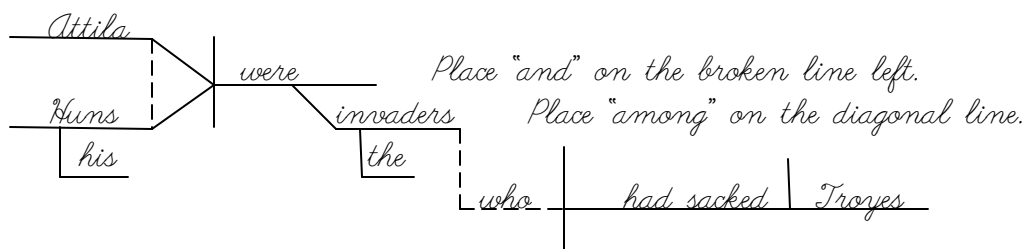
I a

II DO

1. [*Attila and his Huns were (among the invaders) [who had sacked Troyes].]*

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	principal	---	---
II	dependent adjective clause	introduced by relative pronoun "who"	modifies "invaders"
a	adverbial phrase	prepositional	place or accompaniment, modifies "were"



I DO a

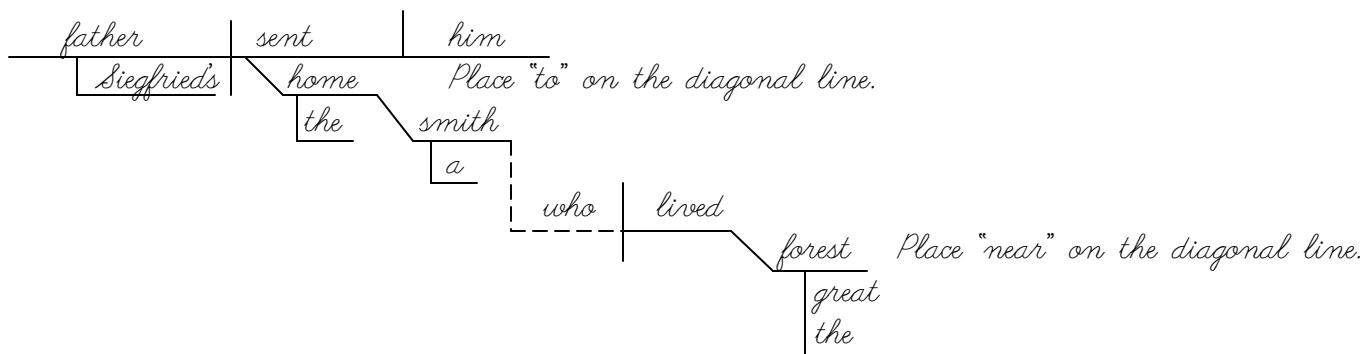
b

II c

1. [*Siegfried's father sent him (to the home (of a smith)) [who lived (near the great forest.)]*]

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	principal	---	---
II	dependent adjective clause	introduced by relative pronoun "who"	modifies "smith"
a	adverbial phrase	prepositional	place, modifies "sent"
b	adjectival phrase	prepositional	modifies "home"
c	adverbial phrase	prepositional	place, modifies "lived"



LANGUAGE ARTS TEACHER'S GUIDE

GRADE 5 KEY

Week 22

Grammar Assignment

1. Analyze and (diagram):

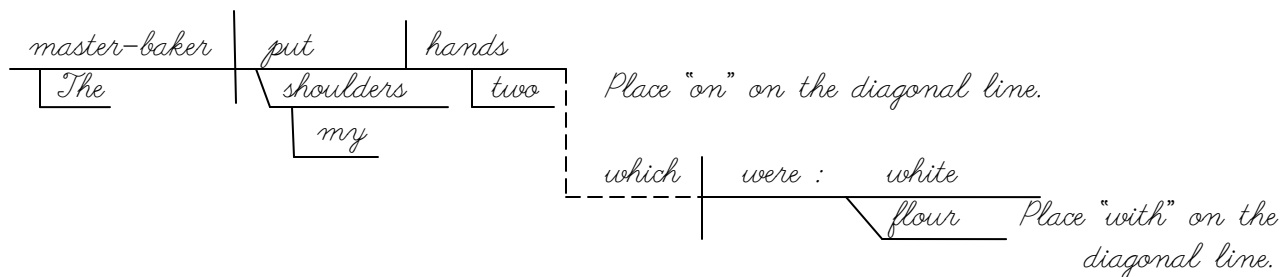
I *a*
DO
II *PA*

[The master-baker put (on my shoulders) two hands [which were white (with flour.)]]

+

This is a complex, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>principal</i>	- - -	- - -
<i>II</i>	<i>dependent adjective clause</i>	<i>introduced by the relative pronoun "which"</i>	<i>modifies "hands"</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "put"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner, modifies "white"</i>



2. Parse: hands, which, white

<u>hands</u> :	noun, common (class name), neuter, third person, plural, direct object of "put," objective case
<u>which</u> :	pronoun, relative (simple), antecedent: "hands," neuter, third person, plural, subject of "were," nominative case
<u>white</u> :	predicate adjective, descriptive, positive degree of comparison, modifies "which"

3. Give a synopsis of "put" in the third singular, all six tenses.

<i>Active Voice</i>		<i>Passive Voice</i>	
present	he puts	present	he is put
past	he put	past	he was put
future	he will put	future	he will be put
present perfect	he has put	present perfect	he has been put
past perfect	he had put	past perfect	he had been put
future perfect	he will have put	future perfect	he will have been put

4. Would you enjoy being a baker, waking early to make bread for the whole town? Why or why not?

GRAMMAR LESSONS WEEK 22

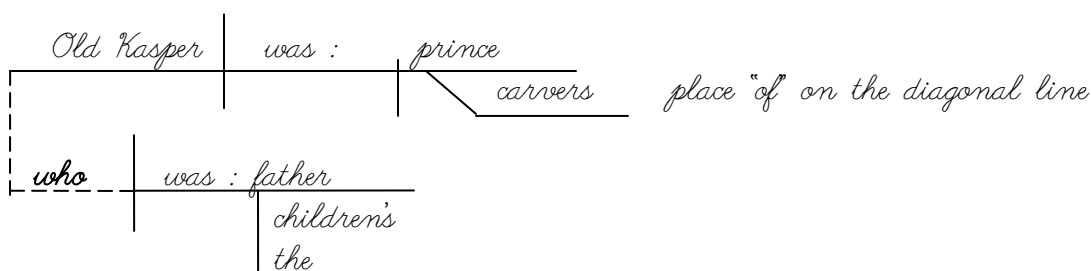
For all parsing: the word(s) and concept(s) being taught are in bold print.

PARTS OF SPEECH – RELATIVE PRONOUN REVIEW

1. ^I [Old Kasper, ^{II} [who ^{PN} was the children's father], ^{PN} was ^a prince (of carvers.)]

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	principal	---	---
II	dependent adjective clause	introduced by relative pronoun "who"	modifies "Old Kasper"
a	adjectival phrase	prepositional	modifies "prince"

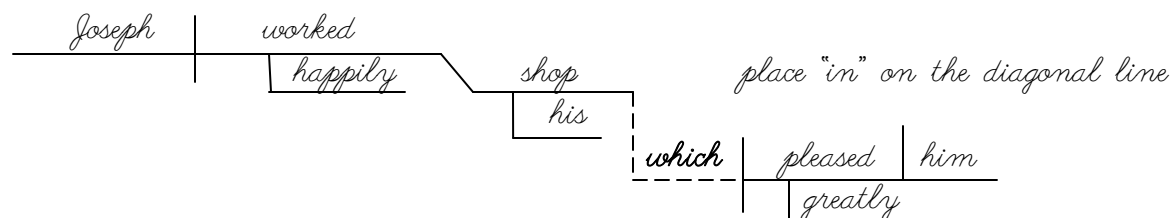


who : pronoun, relative, antecedent: "Old Kasper," masculine, 3rd person, singular, subject of "was," nominative case

2. ^I [Happily Joseph ^a worked (in his shop)] [^{II} which ^{DO} greatly pleased him.]]

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	principal	---	---
II	dependent adjective clause	introduced by relative pronoun "which"	modifies "shop" (This is the simplest interpretation.)
a	adverbial phrase	prepositional	place, modifies "worked"



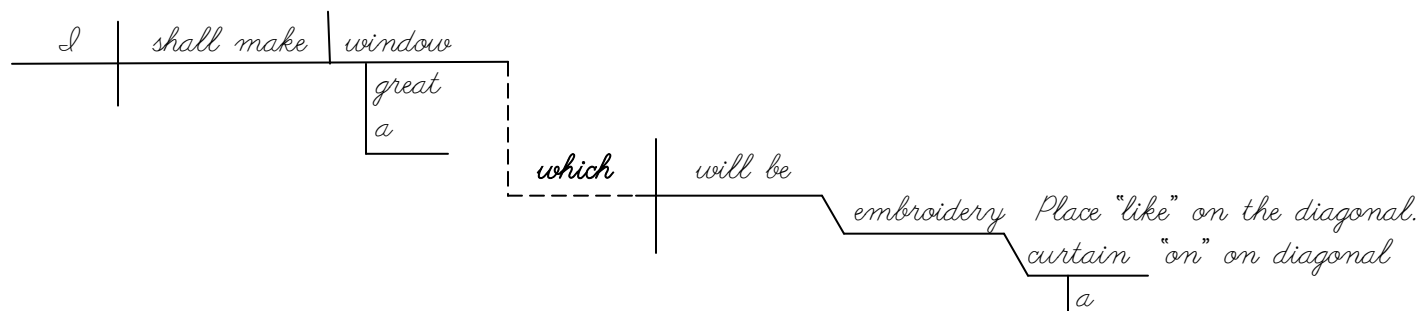
which : pronoun, relative, antecedent: "shop," neuter, 3rd person, singular, subject of "pleased," nominative case

PARTS OF SPEECH – RELATIVE PRONOUNS REVIEW continued

- I DO II a b
3. [*I shall make a great window [which will be (like embroidery (on a curtain.))]*]

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	principal	---	---
II	dependent adjective clause	introduced by relative pronoun "which"	modifies "window"
a	adverbial phrase	prepositional	comparative, modifies "will be"
b	adjectival phrase	prepositional	modifies "embroidery"



which : | pronoun, relative, antecedent: "window," neuter, 3rd person, singular,
 | subject of "will be," nominative case

PARTS OF SPEECH – VERBALS: PARTICIPLES

- I DO a
1. [*The son watched his father's fingers deftly (cutting the wood.)]*

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	---	---
*a	adjectival phrase	participial	modifies "fingers"

** for teacher reference only; the students should only identify participles or phrases and the nouns they modify.*

"cutting" modifies the noun "fingers." It is a verb form (imperfect active) and an adjective, therefore a verbal of the participle class.

- I DO a b
2. [*Alan saw Angelo (mixing sand and other mysterious ingredients) (into an iron pot.)]*

This is a simple, declarative sentence.

PARTS OF SPEECH – VERBALS: PARTICIPLES continued

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>*a</i>	<i>adjectival phrase</i>	<i>participial</i>	<i>modifies "Angelo"</i>
<i>*b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "a"</i>

* for teacher reference only.

"*mixing*" modifies the noun "Angelo." It is a verb form (imperfect active) and an adjective, therefore a verbal of the participle class.

- I* *DO* *II* *a*
3. [*The boy was given a wonderful bench,*] and [*he sat carving (beside his father.)*]
- +

This is a compound, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "sat"</i>

"*carving*" modifies the pronoun "he." It is a verb form (imperfect active) and an adjective, therefore a verbal of the participle class.

ANALYSIS – COMPLEX SENTENCES: ADJECTIVE CLAUSES

- I* *DO* *II* *DO*
1. [*The two fair-haired children had cheeks* [*that* *rivaled the Alpen Glow.*]]

This is a complex, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>principal</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>dependent adjective clause</i>	<i>introduced by relative pronoun "that"</i>	<i>modifies "cheeks"</i>

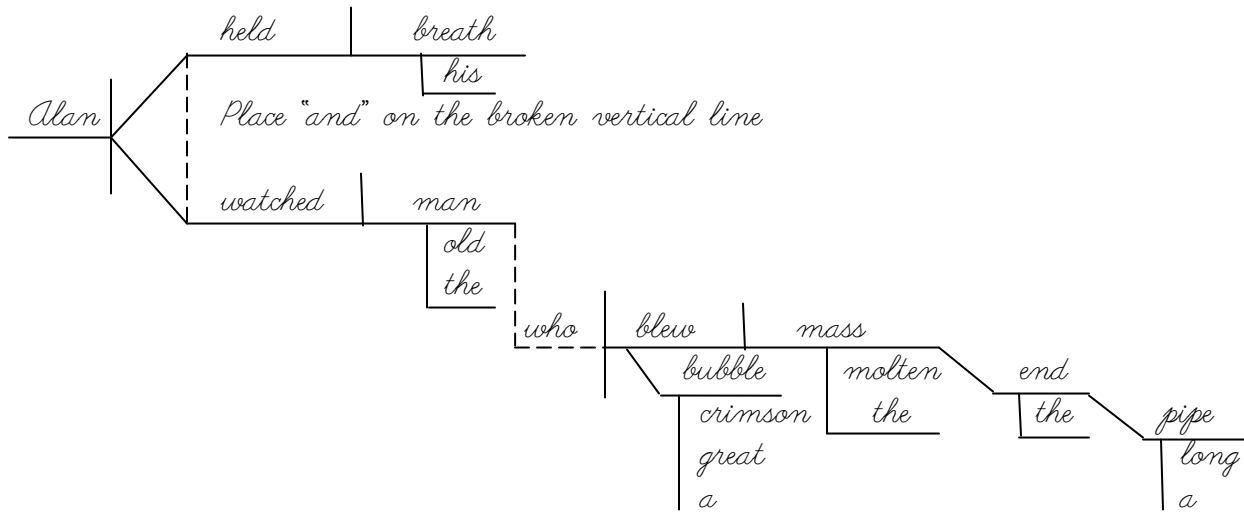
<i>children</i>	<i>had</i>	<i>cheeks</i>			
<i>fair-haired</i>					
<i>two</i>			<i>that</i>	<i>rivaled</i>	<i>Alpen Glow</i>
<i>the</i>					<i>the</i>

ANALYSIS – COMPLEX SENTENCES: ADJECTIVE CLAUSES

2. *I* *DO* *DO* *II* *DO* *a* *b*
2. [Alan held his breath and watched the old man, [who blew the molten mass (on the end (of a long pipe)) (into a great crimson bubble.)]]
- c +

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>principal</i>	— — —	— — —
<i>II</i>	<i>dependent adjective clause</i>	<i>introduced by relative pronoun "who"</i>	<i>modifies "man"</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "mass"</i>
<i>b</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "end"</i>
<i>c</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>result, modified "blew"</i>



Place the preposition "on," "of," and "into" on the diagonals attached to "end," "pipe," and "bubble" respectively.

3. *I* *PA* *a* *b* *II* *c*
3. [People are still asleep (all over town),] but [(in the bakery) we are already (at work.)]
- +

This is a compound, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>independent</i>	— — —	— — —
<i>II</i>	<i>independent</i>	— — —	— — —
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "are"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "are"</i>
<i>c</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner, modifies "are"</i>

Refer to compound sentences in previous guides for diagramming examples.

LANGUAGE ARTS TEACHER'S GUIDE

GRADE 5 KEY

Week 23

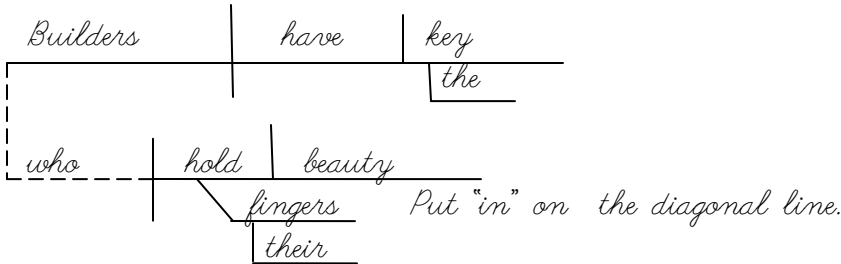
Grammar Assignment

1. Analyze and (diagram):

I *II* *DO* *a* *DO*
 [Builders [who hold beauty (in their fingers)] have the key.]

This is a complex, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>principal</i>	- - -	- - -
<i>II</i>	<i>dependent adjective clause</i>	<i>introduced by the relative pronoun "who"</i>	<i>modifies "Builders"</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "hold"</i>



2. Parse: hold, beauty, key

<u>hold</u> :	verb, strong, transitive, active voice, indicative mood, present tense, subject is "who," 3 rd person, plural
<u>beauty</u> :	noun, abstract, neuter, 3 rd person, singular, direct object of "hold," objective case
<u>key</u> :	noun, abstract, neuter, 3 rd person, singular, direct object of "have," objective case

3. Rewrite this sentence as a compound sentence.

Builders hold beauty in their fingers, and they have the key.
(Other coordinating conjunctions may be substituted for "and.")

4. Explain the expression, "who hold beauty in their fingers." What "key" do you think the builders hold?

GRAMMAR LESSONS WEEK 23

For all parsing: the word(s) and concept(s) being taught are in bold print.

PARTS OF SPEECH – ADJECTIVE CLASS: DESCRIPTIVE ATTRIBUTIVE AND PREDICATE POSITIONS

I a

1. [*The little boxes were decorated (with Alpine deer).*]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner or means, modifies "were decorated"</i>

Only more difficult diagramming will be shown from this point forward.

little : | *adjective, descriptive (simple), positive degree of comparison, modifies "boxes"*
"little" is in the attributive position as it precedes the noun "boxes" which it modifies.

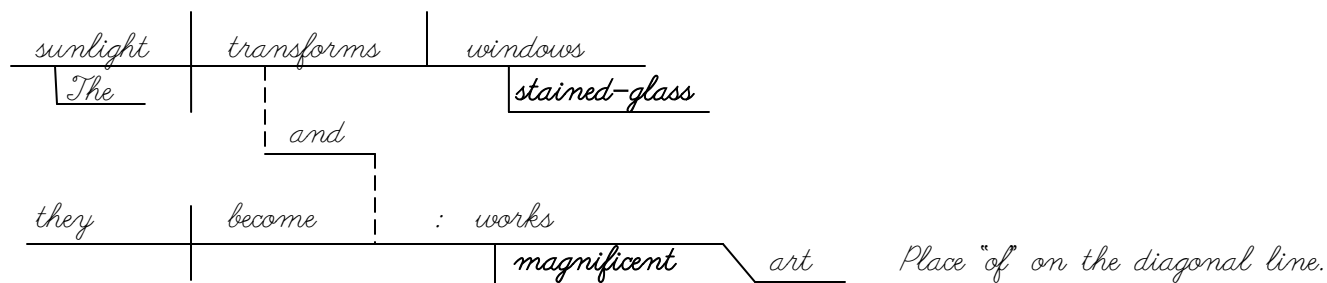
I DO II PN a

2. [*The sunlight transforms stained-glass windows*] and [*they become magnificent works (of art).*]

+

This is a compound, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "art"</i>



stained-glass : | *adjective, descriptive (compound), no comparison, modifies "windows"*

magnificent : | *adjective, descriptive (simple), positive degree of comparison, modifies "works"*

"stained-glass" and *"magnificent"* are in the attributive position as they precede the nouns "windows" and "works" which they modify.

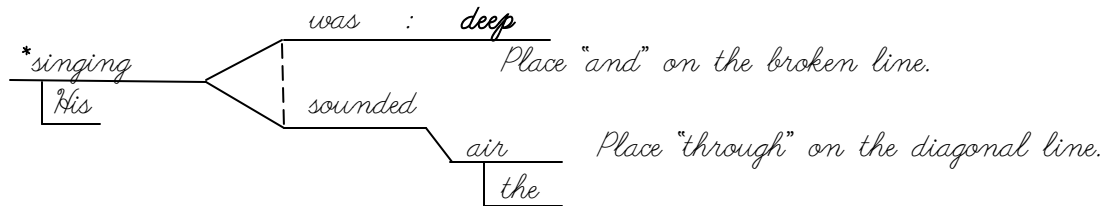
PARTS OF SPEECH – DESCRIPTIVE ADJECTIVES continued

I *PA* *a*

3. [*His singing was deep and sounded (through the air).*]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "sounded"</i>



deep : *predicate adjective, descriptive (simple), positive degree of comparison, modifies the subject "singing"*

"deep" is in the predicate position because it follows and completes the verb yet modifies the subject.

**The noun "singing" is a gerund (verbal) and is normally diagrammed differently. Gerunds are not introduced in the fifth grade. If a student notes that "singing" is a verb form but not a predicate, merely mention that it is a verbal that is used as a noun and called a gerund.*

PARTS OF SPEECH – VERBALS : INFINITIVES

I *DO*

1. [*My old foster father learned to carve beautiful, intricate boxes.*]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>

"to carve" is an infinitive. It is the direct object of the transitive verb "learned." Because "to carve" is a verbal, it can pass on the action it expresses. Or to put it another way, it can govern its own object, "boxes."

PARTS OF SPEECH – VERBALS: INFINITIVES continued

$$I \quad DO \quad a \qquad \qquad \qquad DO \qquad \qquad \qquad b \qquad \qquad \qquad c$$

2. [Our neighbors loved *to pause* (inside our alley door) and *to cup* their hands (around hot mugs (of cocoa.))] +

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "to pause"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "to cup"</i>
<i>c</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "mugs"</i>

"to pause" is an infinitive. It is the direct object of the transitive verb "loved." Because "to carve" is a verbal, any modifier will be adverbial. Here, "a" indicates the place of the action.

"to cup" is an infinitive. It is also the direct object of the transitive verb "loved." It governs the object "hands." Phrase "b" is adverbial because it modifies a verbal and indicates the place of the action.

I DO a

2. [To build beautiful things requires a love (of beauty).]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	— — —	— — —
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies “love”</i>

"To build" is an infinitive. It is the subject of the verb "requires" and governs the object "things."

$$a \qquad I \qquad PN$$

3. [To saunter (along the river bank) is a pleasure.]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "To saunter"</i>

"To saunter" is an infinitive. It is the subject of the verb "is." The phrase is adverbial as it tells the place of the action of the verbal.

ANALYSIS I – REVIEW OF ALL ELEMENTS & REVIEW OF COMPOUND SENTENCES & COMPLEX SENTENCES WITH ADJECTIVE CLAUSES

- I DO a b c d II DO
1. [*She saw beauty (in wood), (in pattern) and (in color,)*] and [*(with her help) we saw it, too.*]
- + +

This is a compound, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	- - -	- - -
II	independent	- - -	- - -
a	adverbial phrase	prepositional	place, modifies "saw"
b	adverbial phrase	prepositional	place, modifies "saw"
c	adverbial phrase	prepositional	place, modifies "saw"
d	adverbial phrase	prepositional	means or manner, modifies "saw"

Parse any words in the sentence. The words are categorized into parts of speech below:

nouns: beauty, wood, pattern, color, help ; *verbs:* saw, (2); *pronouns:* She, her, we, it;

adverbs: too; *prepositions:* in, (3), with; *conjunctions:* and (2)

- I II a DO III
2. [*People [who stand (outside the church)] only see dull and dark windows,*] but [*a person*
- + +
- IV DO b c d
- [who enters] will see the rays (of the sun) shining (in many colors) (through the glass.)]

This is a compound, declarative sentence. Each independent clause of the compound sentence contains a dependent clause. It may be called a compound sentence, uniting two complex sentences (see §284).

Cl/Phr	Nature	Form	Office / Function
I	independent	- - -	- - -
II	dependent adjective clause	introduced by the relative pronoun "who"	modifies "people"
III	independent	- - -	- - -
IV	dependent adjective clause	introduced by the relative pronoun "who"	modifies "person"
a	adverbial phrase	prepositional	place, modifies "stand"
b	adjectival phrase	prepositional	modifies "rays"
c	adverbial phrase	prepositional	manner, modifies "shining"
d	adverbial phrase	prepositional	place, modifies "shining"

nouns: People, church, windows, person, rays, sun, colors, glass; *verbs:* stand, see, enters, will see;

pronouns: who (2); *articles:* the (4), a; *adjectives:* dull, dark, many; *participle:* shining; *adverbs:* only;

prepositions: outside, of, in, through; *conjunctions:* and, but

LANGUAGE ARTS TEACHER'S GUIDE

GRADE 5 KEY

Week 24

Grammar Assignment

1. Analyze and (diagram):

II DO a

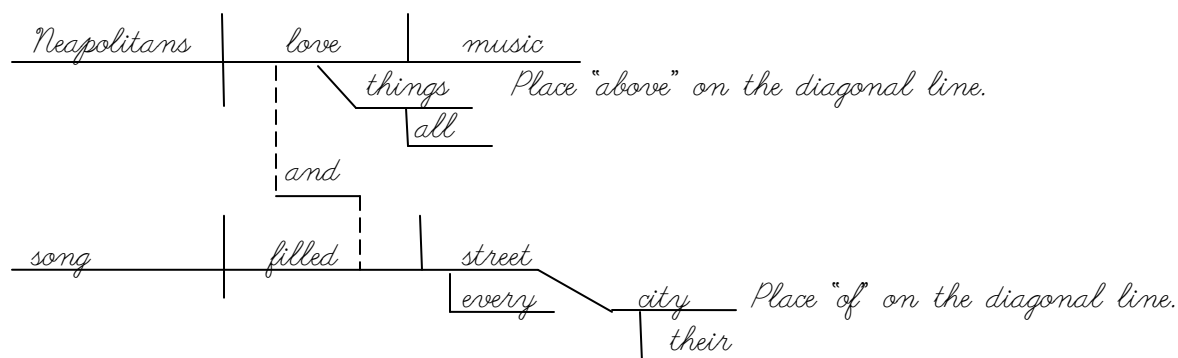
I DO b

[Neapolitans love music (above all things,)] and [song filled every street (of their city.)]

+

This is a compound, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	- - -	- - -
II	independent	- - -	- - -
a	adverbial phrase	prepositional	degree, modifies "love"
b	adjectival phrase	prepositional	modifies "street"



2. Parse: Neapolitans, love, all

Neapolitans : noun, proper, neuter, 3rd person, plural, subject of "love," nominative case

love : verb, weak, transitive, active voice, indicative mood, present tense, subject is "Neapolitans," 3rd person, plural

all : adjective, quantitative (indefinite number), modifies "things"

3. Write a beautiful sentence using a verbal - infinitive, participle or gerund - of "to sing," and identify which verbal you have used.

The Neapolitans love to sing and they fill their merry streets with glorious song. (infinitive)

Singing merry songs keeps the streets of Naples full of cheer. (Gerund)

The Neapolitans singing merry tunes make Naples a cheerful place for one's home. (participle)

GRAMMAR LESSONS WEEK 24

For all parsing: the word(s) and concept(s) being taught are in bold print.

PARTS OF SPEECH – ADJECTIVE CLASS: QUANTITATIVE AND SUBCLASSES

I a

II

2. [We read (for **two** hours)] and [then we sang.]

+

This is a compound, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	- - -	- - -
II	independent	- - -	- - -
a	adverbial phrase	prepositional	time, modifies "read"

Only more difficult diagramming will be shown from this point forward.

two : | adjective, quantitative *(cardinal number), modifies "hours"

*Students need not parse the subclass.

I

DO

DO

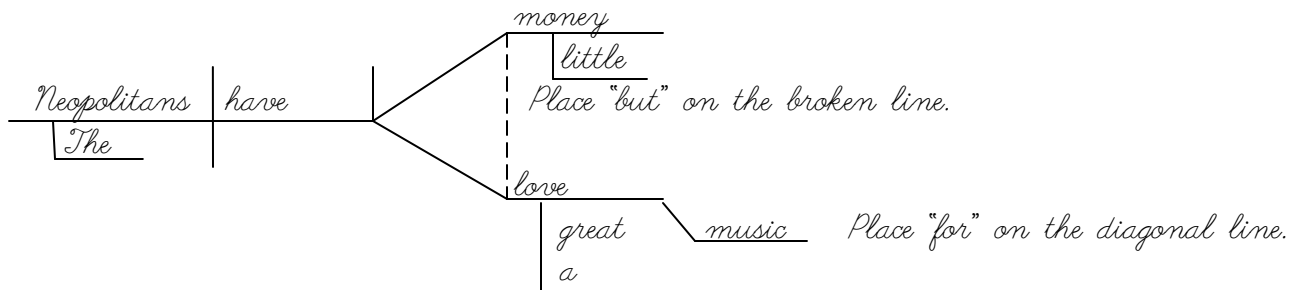
a

2. [The Neapolitans have **little** money but a **great** love (for music).]

+

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	- - -	- - -
a	adjectival phrase	prepositional	modifies "music"



little : | adjective, quantitative *(bulk), modifies "money"

great : | adjective, quantitative *(bulk), modifies "love"

a

I

b

2. [A **large** portion (of our free time) was spent (with music).]

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	- - -	- - -
a	adjectival phrase	prepositional	modifies "portion"
b	adverbial phrase	prepositional	manner, modifies "was spent"

PARTS OF SPEECH – ADJECTIVE CLASS: QUANTITATIVE & SUBCLASSES continued

large : | adjective, quantitative *(bulk), modifies "portion"

PARTS OF SPEECH – VERBALS : GERUNDS (RECOGNIZE ONLY)

I PA a

1. [*Singing* was natural (with us.)]

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	- - -	- - -
a	adverbial phrase	prepositional	reference, modifies "natural"

"Singing" is a gerund because it has a noun use – it is the subject of the verb "was."

I DO

2. [*Laughing* and *singing* filled the room.]

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	- - -	- - -

"Laughing and singing" are gerunds because they have a noun use – they are the subjects of the verb "filled."

I DO a

1. [*Traveling* brought us (to many poor but joyful villages.)]

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	- - -	- - -
a	adverbial phrase	prepositional	place, modifies "brought"

"Traveling" is a gerund because it has a noun use – it is the subject of the verb "brought."

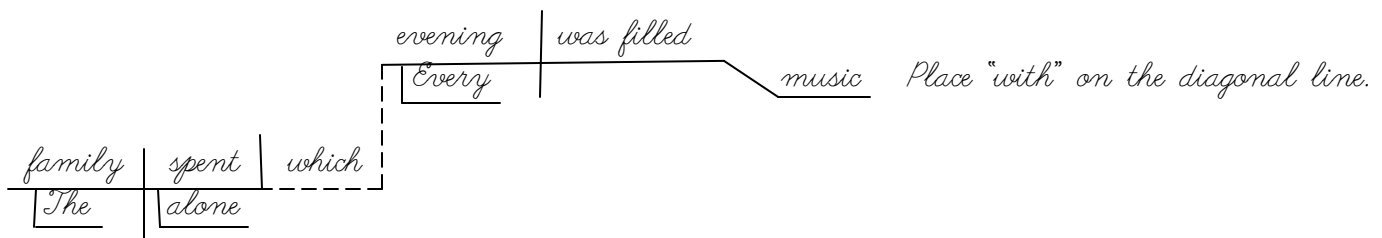
ANALYSIS – REVIEW

The first sentence contains a relative clause whose pronoun is used as the direct object. The fifth grade has only covered relative pronouns as subjects. Work through this sentence together, or skip it if it will confuse the children.

1. [Every evening [^{DO} which ^{II} the family ^I spent alone] ^a was filled (with music).]

This is a complex, declarative sentence.

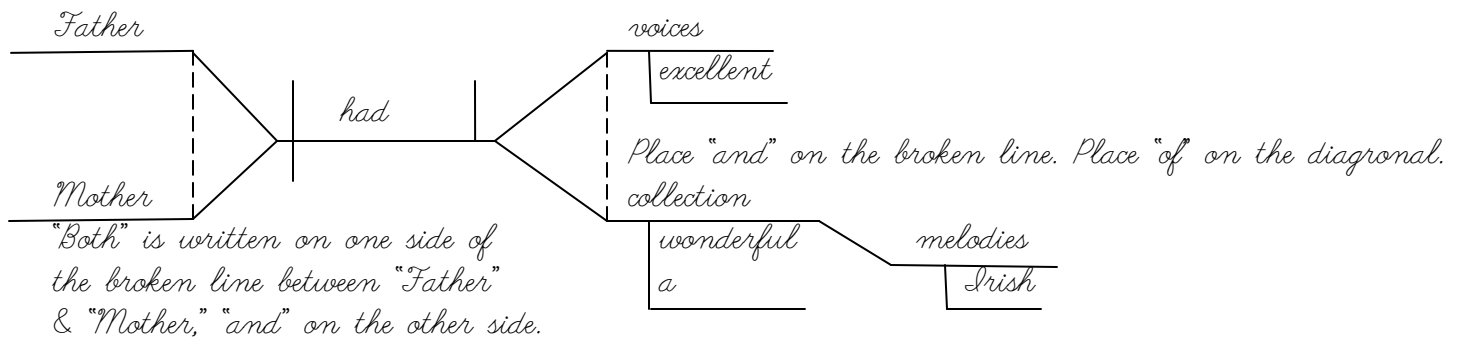
Cl/Phr	Nature	Form	Office / Function
I	principal	- - -	- - -
II	dependent adjective	introduced by the relative pronoun "which"	modifies "evening"
a	adverbial phrase	prepositional	manner, modifies "evening"



2. [Both ^I Father and Mother ^{DO} had ^{DO} excellent voices and a wonderful collection ^a (of Irish melodies).]
- *+ *+ +

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	- - -	- - -
a	adjectival phrase	prepositional	modifies "collection"



*These two words together make one conjunction "Both...and." Refer to section 222 in C&Z. A simplified parsing follows:

Both...and : conjunction, coordinating, connects the subjects "Father" and "Mother"

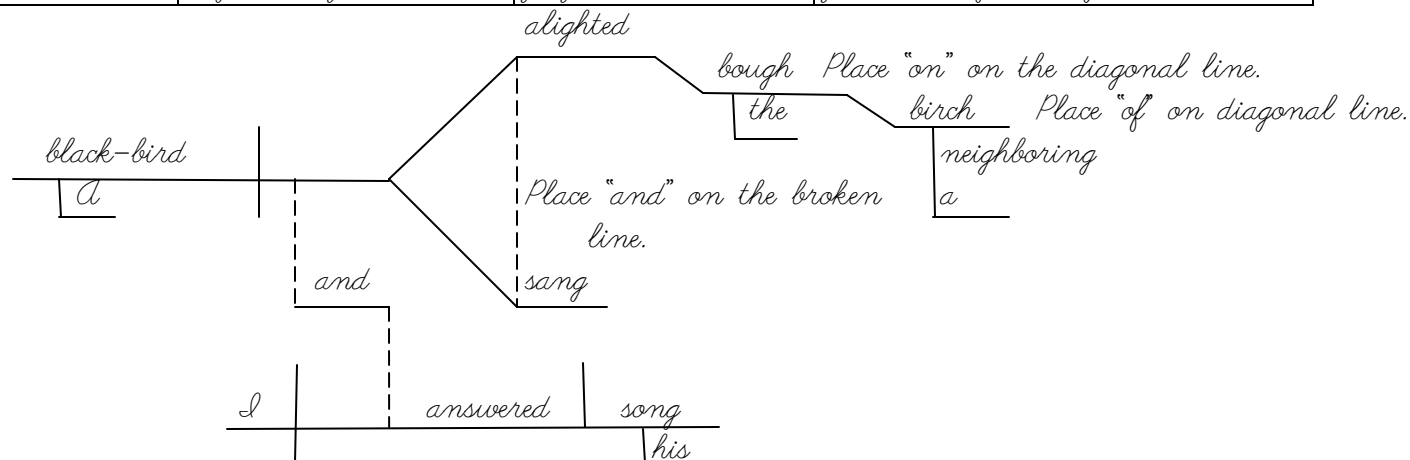
ANALYSIS – REVIEW

- I II a b
2. [Every person [who lived (in our village)] sang (from early childhood.)]
- This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	- - -	- - -
II	dependent adjective clause	introduced by the relative pronoun "who"	modifies "person"
a	adverbial phrase	prepositional	place, modifies "lived"
b	adverbial phrase	prepositional	time, modifies "sang"

- I a b II DO
1. [A black-bird alighted (on the bough (of a neighboring birch)) and sang.] and [I answered his song.]
- + +
- This is a compound, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	- - -	- - -
II	independent	- - -	- - -
a	adverbial phrase	prepositional	place, modifies "bough"
b	adjectival phrase	prepositional	place, modifies "bough"



LANGUAGE ARTS TEACHER'S GUIDE

GRADE 5 KEY

Week 25

Grammar Assignment

1. *Analyze and (diagram):*

I PA

[*English gardens are perfect (for beginners).*]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>reference, modifies "hold"</i>



2. *Parse: English, gardens, perfect*

<i>English :</i>	<i>adjective, descriptive (proper), no comparison, modifies "gardens"</i>
<i>gardens :</i>	<i>noun, common (class name), neuter, 3rd person, plural, subject of "are," nominative case</i>
<i>perfect :</i>	<i>predicate adjective, descriptive, no comparison, modifies "gardens"</i>

3. *Write this sentence in the interrogative form.*

Which gardens are perfect for beginners? What are perfect for beginners?
For whom are English gardens perfect?

4. *What would make a garden "perfect for beginners"?*

GRAMMAR LESSONS WEEK 25

For all parsing: the word(s) and concept(s) being taught are in bold print.

PARTS OF SPEECH – ADJECTIVE COMPARISON

1. [The *a* *I* *b* *c* (*of the lambs*) *was answered* (*by the deeper calls (of the ewes))*].

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>independent</i>	– – –	– – –
<i>a</i>	<i>adjective phrase</i>	<i>prepositional</i>	<i>modifies "was answered"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner, modifies "was answered"</i>
<i>c</i>	<i>adjective phrase</i>	<i>prepositional</i>	<i>modifies "calls"</i>

Only more difficult diagramming will be shown from this point forward.

<i>anxious</i> :	<i>adjective, descriptive (simple), positive degree of comparison, modifies "cry"</i>
<i>deeper</i> :	<i>adjective, descriptive (simple), comparative degree of comparison, modifies "calls"</i>

2. [*I* *DO* *took out* the *smallest* pebbles.]

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>independent</i>	– – –	– – –

<i>smallest</i> :	<i>adjective, descriptive (simple), superlative degree of comparison, modifies "pebbles"</i>
-------------------	--

3. [*I* *PA* *a* *II* *PN* *a* *The sun was warm (on my back)*] and [*the air was sweet (with April)*].

+

This is a compound, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>independent</i>	– – –	– – –
<i>II</i>	<i>independent</i>	– – –	– – –
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "was"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner, modifies "sweet"</i>

<i>warm</i> :	<i>adjective, descriptive (simple), positive degree of comparison, modifies "sun"</i>
---------------	---

PARTS OF SPEECH – ADJECTIVE COMPARISON continued

sweet : | adjective, descriptive (simple), positive degree of comparison, modifies "air"

II DO I

2. [The little, blue butterflies [which my grandfather called flying violets,] fluttered everywhere.]

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	principal	- - -	- - -
II	dependent adjective	introduced by the relative pronoun "which"	modifies "butterflies"

little : | adjective, descriptive (compound), positive degree of comparison, modifies "windows"

blue : | adjective, descriptive (simple), positive degree of comparison, modifies "works"

"flying" is a participial verbal and therefore an adjective. Point it out, but do not parse. It cannot admit of comparison, being a verb form.

CG2 #126 Lesson 1 : If the word is capable of comparison, the comparative and superlative forms will be shown.

simple adjective or positive degree	comparative degree	superlative degree
loud	louder	loudest
wonderful	more/less wonderful	most/least wonderful
fierce	fiercer	fiercest
modern	---	---
unceasing	---	---
predominant	---	---
healthy	healthier	healthiest
red	redder	reddest
new	newer	newest
unconscious	---	---
sharp-tongued	more/less sharp-tongued	most/least sharp-tongued
gentle	gentler	gentlest
miniature	---	---
handsome	handsomer	handsomest
familiar	more/less familiar	most/least familiar
superficial	more/less superficial	most/least superficial
moral	---	---
shallow	shallower	shallowest
large	larger	largest
perpetual	---	---
beautiful	more/less beautiful	most/least beautiful

PARTS OF SPEECH – VERBS & VERBAL REVIEW

$$I \quad a \quad b$$

1. [Nicholas lay (on his back) (on the hill-side)] gazing at the young leaves of an oak tree.

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "lay"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "lay"</i>

lay : verb, strong, intransitive, active voice, indicative mood, past tense, subject is "Nicholas," 3rd person, singular

"gazing" is a participial verbal. It is an adjective modifying "Nicholas." It has the quality of a verb and is modified by the adverbial prepositional phrase "at the young leaves of an oak tree."

 $I \quad a$

2. [Nicholas had helped (with the sheep-washing)] pushing the silly animals into the water.

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner, modifies "had helped"</i>

had helped : verb, weak, intransitive, active voice, indicative mood, past perfect tense, subject is "Nicholas," 3rd person, singular

"sheep-washing" is a gerund verbal. It is a noun, the object of the preposition "with."

"pushing" is a participial verbal. It is an adjective modifying "Nicholas." It has the quality of a verb and governs the direct object "animals" and is also modified by the adverbial prepositional phrase "into the water."

$$a \qquad I \qquad PA \qquad b \qquad c \qquad d$$

3. [The houses (along the road) *were trimmed (with delicate sprays (of green leaves and bunches (of purple and white lilacs)))).]

+

This is a simple, declarative sentence. ("were trimmed" could be considered a passive voice verb.)

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "houses"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner, modifies "trimmed"</i>
<i>c</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "sprays"</i>
<i>d</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "bunches"</i>

PARTS OF SPEECH – VERBS & VERBAL REVIEW continued

were : verb, irregular weak, intransitive, active voice, indicative mood, past tense, subject is "houses," 3rd person, plural
"gazing" is a participial verbal. It modifies the noun "houses."

4. Everything seemed golden and the sunlight twinkling through the young leaves of the trees turned them into gleaming lace.

This is a compound, declarative sentence.

seemed : verb, weak, intransitive, active voice, indicative mood, past tense, subject is "Everything," 3rd person, singular

turned : verb, weak, transitive, active voice, indicative mood, past tense, subject is "sunlight," 3rd person, singular

"twinkling" is a participial verbal. It is an adjective modifying "sunlight." It has the quality of a verb and is modified by the adverbial prepositional phrase "through the young leaves of the trees."
"gleaming" is a participial verbal. It is an adjective modifying "lace."

ANALYSIS - REVIEW

a I DO I b

2. [(In England) I saw many gardens [which were filled (with herbs and flowers)]]
 +

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	principal	- - -	- - -
II	dependent adjective clause	introduced by the relative pronoun "which"	modifies "gardens"
a	adverbial phrase	prepositional	place, modifies "saw"
b	adverbial phrase	prepositional	manner, modifies "were filled"

I DO II PA a

2. [The small yards [that surround the English cottages] are full (of flowers).]

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	principal	- - -	- - -
II	dependent adjective clause	introduced by the relative pronoun "that"	modifies "yards"
a	adverbial phrase	prepositional	manner, modifies "full"

ANALYSIS - REVIEW

I *DO* *a* *II* *PN*
 2. [*Nicholas* liked **working* (with Hal [who was his best friend.])]

This is a complex, declarative sentence.

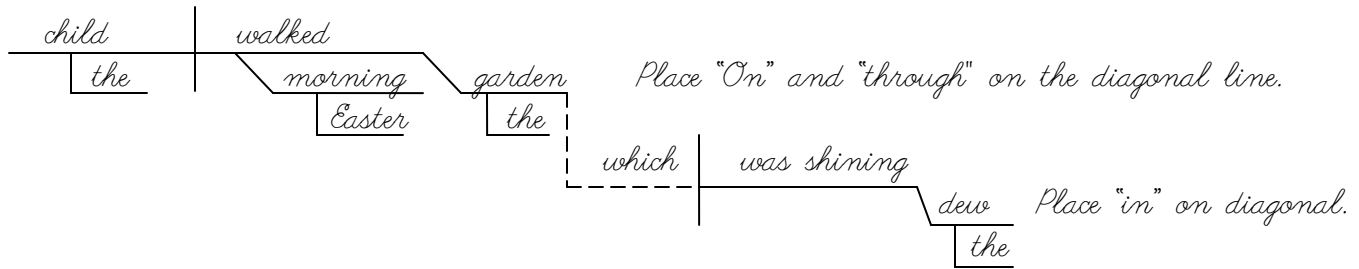
<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>principal</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>dependent adjective clause</i>	<i>introduced by the relative pronoun "who"</i>	<i>modifies "Hal"</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>accompaniment, modifies "working"</i>

* "*working*" is a gerund verbal. It is a noun with a direct object use. It is modified by the adjectival phrase "*with Hal who was his best friend.*"

LANGUAGE ARTS TEACHER'S GUIDE
GRADE 5 KEY
Week 26

1. Analyze and (diagram):

This is a complex, declarative sentence.



2. Parse: morning, Easter, walked

3. Find three verbs which could replace "walked."

4. Tell what makes a morning "bright as crystal."

GRAMMAR LESSONS WEEK 26

For all parsing: the word(s) and concept(s) being taught are in bold print.

PARTS OF SPEECH – ADJECTIVE REVIEW

No diagramming will be done for this section

I a b

1. [*The **sturdy little pony** set off (at a **brisk** trot) (through the **narrow country** lanes.)*]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner, modifies "set off"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "set off"</i>

In parenthesis below the parsing, the adjectives will be inflected for the three degrees of comparison. This is not part of the parsing.

<i><u>sturdy</u> :</i>	<i>adjective, descriptive (simple), positive degree of comparison, modifies "pony"</i> <i>(sturdy, sturdier, sturdiest) (sturdy, less sturdy, least sturdy)</i>
<i><u>little</u> :</i>	<i>adjective, descriptive (simple), positive degree of comparison, modifies "pony"</i> <i>(little, littler, littlest)</i>
<i><u>brisk</u> :</i>	<i>adjective, descriptive (simple), positive degree of comparison, modifies "trot"</i> <i>(brisk, brisker, briskest) (brisk, less brisk, least brisk)</i>
<i><u>narrow</u> :</i>	<i>adjective, descriptive (simple), positive degree of comparison, modifies "lanes"</i> <i>(narrow, narrower, narrowest) (narrow, less narrow, least narrow)</i>
<i><u>country</u> :</i>	<i>adjective, descriptive (simple), no degree of comparison, modifies "lanes"</i> <i>(country is a noun used as an adjective and therefore cannot be compared. A lane is either a country lane or it is not a country lane; it cannot be more or less a country lane.)</i>

a b I c

2. [*(In the distance) the **sailcloth wings** (of the windmills) were turning (in **glistening** circles.)*]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "were turning"</i>
<i>b</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "wings"</i>
<i>c</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner, modifies "were turning"</i>

<i><u>sailcloth</u> :</i>	<i>adjective, descriptive (simple), no degree of comparison, modifies "wings"</i> <i>("sailcloth" is a type of cloth, therefore it is not capable of comparison.)</i>
<i>"glistening" is a participle which modifies "circles"</i>	

PARTS OF SPEECH – ADJECTIVE REVIEW continued

I

a

b

3. [The perfume-laden air was filled (with sunshine and the harmonious music (of nature.))]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>means, modifies "was filled"</i>
<i>b</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "music"</i>

<u>perfume-laden</u> :	adjective, descriptive (compound), positive degree of comparison, modifies "air" (This could be considered a participle verbal also.)
<u>harmonious</u> :	adjective, descriptive (simple), positive degree of comparison, modifies "works" (harmonious, more/less harmonious, most/least harmonious)

PARTS OF SPEECH – VERBS & VERBAL REVIEW

These sentences will not be diagrammed.

I

PA

a

II

DO

1. [The hedge-rows were aflame (with blossom)] and [a passing shower had left glistening dewdrops.]

+

This is a compound, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner, modifies "aflame"</i>

<u>were</u> :	verb, irregular weak, intransitive, active voice, indicative mood, past tense, subject is "hedge-rows," 3 rd person, plural
---------------	--

<u>had left</u> :	verb, irregular weak, transitive, active voice, indicative mood, past perfect tense, subject is "shower," 3 rd person, singular
-------------------	--

"passing" is a participle. It is an adjective modifying "shower."
"glistening" is a participle. It is an adjective modifying "dewdrops."

PARTS OF SPEECH – VERBS & VERBAL REVIEW continued

II PA a

2. [The earth had a sweet, clean smell] and [all the world was bright (with promise).]

+

This is a compound, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	- - -	- - -
<i>II</i>	<i>independent</i>	- - -	- - -
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner, modifies "bright"</i>

had :

verb, irregular weak, transitive, active voice, indicative mood, past tense,
subject is "earth," 3rd person, singular

was :

verb, irregular weak, intransitive, active voice, indicative mood, past tense, subject is "world," 3rd person, singular

$$b$$

3. [Louis [who was the village piper (of Fatima)] wandered (along the stony road)].

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>dependent adjective clause</i>	<i>introduced by the relative pronoun "who"</i>	<i>modifies "Louis"</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "piper"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "wandered"</i>

was :

verb, irregular weak, intransitive, active voice, indicative mood, past tense, subject is "who," 3rd person, singular

wandered :

verb, weak, intransitive, active voice, indicative mood, past tense, subject
is "Louis," 3rd person, singular

ANALYSIS - REVIEW

 $PN \quad a$

1. [It was springtime], and [the olive trees were a silvery shimmer (of bloom.)]

+

This is a compound, declarative sentence. ("It" is only introductory (see §62); skip if too confusing.)

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	— — —	— — —
<i>II</i>	<i>independent</i>	— — —	— — —
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies “bloom”</i>

ANALYSIS – REVIEW continued

$$a$$
$$I$$
 DO

2. [(In Beppo's city) beautiful lilies once covered the valley.]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "covered"</i>

I

 DO

II

 PA

3. [Beppo saw narrow, paved streets [which were very old.]]

This is a complex, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>principal</i>	— — —	— — —
<i>II</i>	<i>dependent adjective clause</i>	<i>introduced by the relative pronoun "which"</i>	<i>modifies "streets"</i>

LANGUAGE ARTS TEACHER'S GUIDE

GRADE 5 KEY

Week 27

Grammar Assignment

1. Analyze and (diagram):

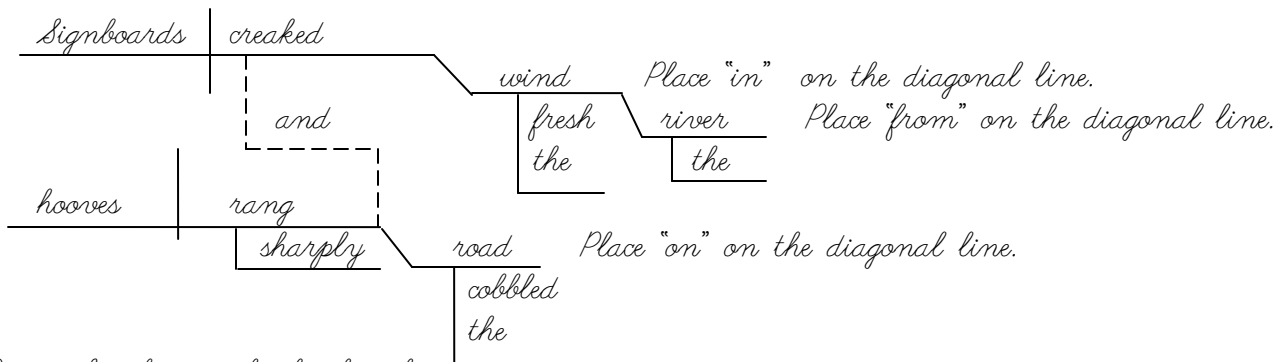
I
a
b
II
c

[*Signboards creaked (in the fresh wind) (from the river)*] and [*Scott's hooves rang sharply (on the cobbled road.)*]

+

This is a compound, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>independent</i>	<i>-- -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place or cause, modifies "creaked"</i>
<i>b</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "wind"</i>
<i>c</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "rang"</i>



2. Parse: *Signboards, fresh, sharply*

<u>signboards</u> :	noun, common (class name), neuter, 3 rd person, plural, subject of "creaked," nominative case
<u>fresh</u> :	adjective, descriptive (simple), positive degree of comparison, modifies "wind"
<u>sharply</u> :	adverb, simple, manner, positive degree of comparison, modifies "rang"

3. Give a synopsis of "to ring" : 2nd singular, active voice, indicative & imperative mood, all six tenses.

Indicative Mood

<i>present</i>	<i>you ring</i>	<i>present perfect</i>	<i>you have rung</i>
<i>past</i>	<i>you rang</i>	<i>past perfect</i>	<i>you had rung</i>
<i>future</i>	<i>you will ring</i>	<i>future perfect</i>	<i>you will have rung</i>

Imperative Mood

<i>present</i>	<i>Ring</i>
----------------	-------------

4. Where might the horse be taking his rider on this windy day? Tell us in one or two beautiful sentences.

GRAMMAR LESSONS WEEK 27

For all parsing: the word(s) and concept(s) being taught are in bold print.

PARTS OF SPEECH – ADVERB REVIEW: COMPARISON AND PARSING

No diagramming will be done for this section

- a* *I* *DO* *II*
1. [The first part (of the procession) slowly left the cathedral] and [the bells rang deliriously.]

This is a compound, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>independent</i>	— — —	— — —
<i>II</i>	<i>independent</i>	— — —	— — —
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "part"</i>

In parentheses below the parsing, the adverbs will be inflected for the three degrees of comparison. This is not part of the parsing.

<u>slowly</u> :	adverb, simple, manner, positive degree of comparison, modifies "left" (slowly, more/less slowly, most/least slowly)
<u>deliriously</u> :	adverb, simple, manner, positive degree of comparison, modifies "rang" (deliriously, more/less deliriously, most/least deliriously)

- a* *I* *PA* *PA* *PA* *PA* *PA* *b*
2. [The city (of Geoffrey Chaucer) was brilliantly white or scarlet, blue, green, yellow, (with brightly painted wood).]
- +

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
<i>I</i>	<i>independent</i>	— — —	— — —
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "city"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>material, modifies "white," "scarlet," "blue," "green," "yellow"</i>

<u>brilliantly</u> :	adverb, simple, degree, positive degree of comparison, modifies "white," "scarlet," "blue," "green," "yellow" (brilliantly, more/less brilliantly, most/least brilliantly)
<u>brightly</u> :	adverb, simple, manner or degree, positive degree of comparison, modifies "painted" (brightly, more/less brightly, most/least brightly)

- I* *DO* *II* *III*
3. [The town crier sounded the bugle,] [the bells rang out,] and [the large group walked briskly a (along the narrow path.)]
- +

This is a compound, declarative sentence.

PARTS OF SPEECH – ADVERB REVIEW: COMPARISON & PARSING continued

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>III</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "walked"</i>

out : adverb, simple, manner, no comparison, modifies "rang"
 (This adverb has no comparison because the bell either rang out or it did not ring out.)

briskly : adverb, simple, manner, positive degree of comparison, modifies "walked"
 (briskly, more/less briskly, most/least briskly)

CG2 Exercise after #211 Sentence 3

dimly : adverb, simple, manner, positive degree of comparison, modifies "illuminated"
 (dimly, more/less dimly, most/least dimly)

CG2 Exercise after #212 Sentences 3, 6, 8, 18, 19

3. long : adverb, simple, degree, positive degree of comparison, modifies "has been"
 (long, longer, longest)

down : adverb, simple, manner, no comparison, modifies "have gone"
 (down cannot be compared; it is the opposite of up.)

6. round : adverb, simple, manner, no comparison, modifies "was hung"

highly : adverb, simple, degree, positive degree of comparison, modifies "polished"
 (highly, more/less highly, most/least highly)

here : adverb, simple, place, no comparison, modifies "decorated"

there : adverb, simple, place, no comparison, modifies "decorated"

8. shortly : adverb, simple, degree or time, positive degree of comparison, modifies "was announced" (shortly, more/less shortly, most/least shortly)

18. often : adverb, simple, degree, no comparison, modifies "wondered"

only : adverb, simple, degree, no comparison, modifies "one"

19 sooner : adverb, simple, time, comparative degree of comparison, modifies "tired"
 (soon, sooner, soonest)

later : adverb, simple, time, comparative degree of comparison, modifies "tired"
 (late, later, latest)

PARTS OF SPEECH – VERBS & VERBAL REVIEW continued

These sentences will not be diagrammed

I *PN* *PN* *a*

1. [The pilgrimage was always a delight and a test (of courage), too.]

+

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "test"</i>

was : | verb, irregular weak, intransitive, active voice, indicative mood, past tense, subject is "pilgrimage," 3rd person, singular

I *DO* *a* *b* *c*

2. [Most people seek travel (for the sheer delight) (of it) or (for the changing scene.)]

+

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>purpose, modifies "seek"</i>
<i>b</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "delight"</i>
<i>c</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>purpose, modifies "seek"</i>

seek : | verb, irregular weak, transitive, active voice, indicative mood, past tense, subject is "people," 3rd person, plural

"changing" is a participle. It is an adjective modifying "scene."

I *a*

3. [The delectable mountains are always (beyond the next bend or the next city.)]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "are"</i>

are : | verb, irregular weak, intransitive, active voice, indicative mood, present tense, subject is "mountains," 3rd person, plural

ANALYSIS – REVIEW

- a I b II a
1. [A kind (of magic) is (in the track) [which leads (to the mountains.)]]

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	principal	- - -	- - -
II	dependent adjective clause	introduced by the relative pronoun "which"	modifies "track"
a	adjectival phrase	prepositional	modifies "kind"
b	adverbial phrase	prepositional	place, modifies "is"
c	adverbial phrase	prepositional	place, modifies "leads"

- I II DO a
2. [A moon rose] and [the pilgrims began the hardest stretch (of their journey.)]
+

This is a compound, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	- - -	- - -
II	independent	- - -	- - -
a	adjectival phrase	prepositional	modifies "stretch"

- a b I DO II c
1. [(At dawn) the people (of the village) reached the shrine [which was perched high (upon the mountain.)]]

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	principal	- - -	- - -
II	dependent adjective clause	introduced by the relative pronoun "which"	modifies "shrine"
a	adverbial phrase	prepositional	time, modifies "reached"
b	adjectival phrase	prepositional	modifies "people"
c	adverbial phrase	prepositional	place, modifies "perched"

Grammar Assignment

This is a compound, declarative sentence.

Miles	separate	us
\ plains	\ neighbor	Place "of" and "from" on the diagonal lines respectively.
the	nearest	
	the	
	but	
I	am	Place "among" on the diagonal line.
	\ friends	

<u>nearest</u> :	adjective, descriptive (simple), superlative degree of comparison, modifies "neighbor"
------------------	--

4. Why do you think these neighbors are such good friends, in spite of the distance?

GRAMMAR LESSONS WEEK 28

PARTS OF SPEECH

These sentences will not be diagrammed

I a b

1. [*The four beautiful bridges floated (on their graceful arches) (over the tinted river.)*]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner, modifies "floated"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "floated"</i>

<i>The :</i>	<i>definite article, limits "bridges"</i>
<i>four :</i>	<i>adjective, quantitative (cardinal number), no comparison, modifies "bridges"</i>
<i>beautiful :</i>	<i>adjective, descriptive (simple), positive degree of comparison, modifies "bridges"</i>
<i>bridges :</i>	<i>noun, common (class name), neuter, 3rd person, plural, subject of "floated," nominative case</i>
<i>floated :</i>	<i>verb, weak, intransitive, active voice, indicative mood, past tense, subject is "bridges," 3rd person, plural</i>
<i>on :</i>	<i>preposition, shows the relation between "arches" and "floated"</i>
<i>their :</i>	<i>pronoun, personal, antecedent: "bridges," neuter, 3rd person, plural, shows possession of "arches," possessive case</i>
<i>graceful :</i>	<i>adjective, descriptive (simple), positive degree of comparison, modifies "arches"</i>
<i>arches :</i>	<i>noun, common (class name), neuter, 3rd person, plural, object of the preposition "on," objective case</i>
<i>over :</i>	<i>preposition, shows the relation between "river" and "floated"</i>
<i>the :</i>	<i>definite article, limits "river"</i>
<i>tinted :</i>	<i>(this is a participle verbal, do not parse)</i>
<i>river :</i>	<i>noun, common (class name), neuter, 3rd person, singular, object of the preposition "over," objective case</i>

I DO DO DO a

2. [*The many churches thrust their beautiful towers, domes and spires (into the azure sky).*]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "thrust"</i>

PARTS OF SPEECH continued

<u>The</u> :	definite article, limits "churches"
<u>many</u> :	adjective, quantitative (indefinite number), no comparison, modifies "churches"
<u>churches</u> :	noun, common (class name), neuter, 3 rd person, plural, subject of "thrust," nominative case
<u>thrust</u> :	verb, irregular weak, transitive, active voice, indicative mood, past tense, subject is "churches," 3 rd person, plural
<u>their</u> :	pronoun, personal, antecedent: "churches," neuter, 3 rd person, plural, shows possession of "towers," "domes" and "spires"
<u>towers</u> :	noun, common (class name) neuter, 3 rd person, plural, direct object of "thrust," objective case
<u>domes</u> :	noun, common (class name) neuter, 3 rd person, plural, direct object of "thrust," objective case
<u>spires</u> :	noun, common (class name) neuter, 3 rd person, plural, direct object of "thrust," objective case
<u>into</u> :	preposition, shows the relation between "sky" and "thrust"
<u>the</u> :	definite article, limits "sky"
<u>azure</u> :	adjective, descriptive (simple), no comparison, modifies "sky"
<u>sky</u> :	noun, common (class name), neuter, 3 rd person, singular, object of the preposition "into," objective case

I a

3. [The morning sun slated (over the flower-covered garden wall).]

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	- - -	- - -
a	adverbial phrase	prepositional	place, modifies "slated"

<u>the</u> :	definite article, limits "sun"
<u>morning</u> :	adjective, descriptive (simple), no comparison, modifies "sun"
<u>sun</u> :	noun, common (class name), neuter, 3 rd person, singular, subject of "slated," nominative case
<u>slated</u> :	verb, weak, intransitive, active voice, indicative mood, past tense, subject is "sun," 3 rd person, singular
<u>over</u> :	preposition, shows the relation between "wall" and "slated"
<u>the</u> :	definite article, limits "wall"
<u>*flower-covered</u> :	adjective, descriptive (compound), positive degree of comparison, modifies "wall" *(This may also be considered a participle verbal.)
<u>garden</u> :	adjective, descriptive (simple), no comparison, modifies "wall"
<u>wall</u> :	noun, common, neuter 3 rd person, singular, object of the preposition "over," objective case

PARTS OF SPEECH – VERB AND VERBAL REVIEW

- I
II
DO
III
DO
a
1. [The road climbed] [woodlands replaced the fields], and [Jordan felt the thrill (of remembering).]
+

This is a compound, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	- - -	- - -
II	independent	- - -	- - -
III	independent	- - -	- - -
a	adjectival phrase	prepositional	modifies "thrill"

<u>climbed</u> :	verb, weak, intransitive, active voice, indicative mood, subject is "road," 3 rd person, singular
<u>replaced</u> :	verb, weak, transitive, active voice, indicative mood, subject is "woodlands," 3 rd person, plural
<u>felt</u> :	verb, irregular weak, transitive, active voice, indicative mood, subject is "Jordan," 3 rd person, singular

"remembering" is a gerund verbal. It is a noun: the object of the preposition "of."

The road climbed, woodlands replaced the fields and Jordan, remembering, felt a thrill.

- I
DO
a
DO
II
b
2. [I loved the streets (of Paris) and the open doorways [which led (to mysterious courtyards)].]

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	- - -	- - -
II	dependent adjective	introduced by the relative pronoun "which"	modifies "doorways"
a	adjectival phrase	prepositional	modifies "doorways"
b	adverbial phrase	prepositional	place, modifies "led"

<u>loved</u> :	verb, weak, transitive, active voice, indicative mood, past tense, subject is "I," 1 st person, singular
<u>led</u> :	verb, strong, intransitive, active voice, indicative mood, past tense, subject is "which," 3 rd person, plural

PARTS OF SPEECH – VERB AND VERBAL REVIEW continued

I

 \mathcal{C}

2. [(After Mass) Philip ram (down the cottage-covered hill) (to his house).]

 $+$

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>time, modifies "ran"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "ran"</i>
<i>c</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "ran"</i>

ran:

verb, strong, intransitive, active voice, indicative mood, past tense, subject
is "Philip," 3rd person, singular

"cottage-covered" is a participle verbal. It is an adjective modifying "hill."

ANALYSIS – REVIEW

De

 a

- 1/. [The distant, bordering hills [which surrounded his home] were now (before him).]

This is a complex, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>principal</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>dependent adjective clause</i>	<i>introduced by the relative pronoun "which"</i>	<i>modifies "hills"</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "were"</i>

 PA

II

 DO

1. [I always was proud (of Paris [which is my home]).]

This is a complex, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>principal</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>dependent adjective clause</i>	<i>introduced by the relative pronoun "which"</i>	<i>modifies "Paris"</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>cause, modifies "was"</i>

ANALYSIS – REVIEW continued

I DO a

3. [*France was a glittering sight (on that October morning).*]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>time, modifies "was"</i>

LANGUAGE ARTS TEACHER'S GUIDE

GRADE 5 KEY

Week 29

Grammar Assignment

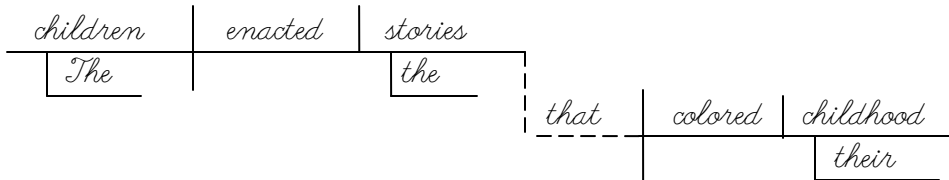
1. *Analyze and (diagram):*

I
DO
II
DO

[The children enacted the stories [that colored their childhood.]]

This is a complex, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>principal</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>dependent adjective</i>	<i>introduced by the relative pronoun "that"</i>	<i>modifies "stories"</i>



2. *Parse:* stories, that, childhood

<i>stories :</i>	noun, common (class name), neuter, 3 rd person, plural, direct object of "enacted," objective case
<i>that :</i>	pronoun, relative (simple), antecedent: "stories," neuter, 3 rd person, plural, subject of "colored," nominative case
<i>childhood :</i>	noun, common (class name), neuter, 3 rd person, singular, direct object of "colored," objective case

3. Give two synonyms for "enacted."
(performed, acted out, dramatized, play-acted, staged)

4. Explain the expression, "colored their childhood."

GRAMMAR LESSONS WEEK 27

PARTS OF SPEECH

These sentences will not be diagrammed

I PN II DO a

1. [The farm garden was their "Holy Land"] and [the children relived the glories (of the Crusades).]
+

This is a compound, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	- - -	- - -
II	independent	- - -	- - -
a	adjectival phrase	prepositional	modifies "glories"

<u>The</u> :	definite article, limits "garden"
<u>farm</u> :	adjective, descriptive (simple), no comparison, modifies "garden"
<u>garden</u> :	noun, common (class name), neuter, 3 rd person, singular, subject of "was," nominative case
<u>was</u> :	verb, irregular weak, intransitive, active voice, indicative mood, past tense, subject is "garden," 3 rd person, singular
<u>their</u> :	pronoun, personal, antecedent: "children," neuter, 3 rd person, plural, shows possession of "Holy Land," possessive case
<u>Holy Land</u> :	noun, proper, neuter, 3 rd person, singular, predicate nominative of "was," (or predicated of the subject "garden"), nominative case
<u>and</u> :	conjunction, coordinating, copulative, connects clause I and clause II
<u>the</u> :	definite article, limits "children"
<u>children</u> :	noun, common (class name), neuter, 3 rd person, plural, subject of "relived," nominative case
<u>relived</u> :	verb, weak, transitive, active voice, indicative mood, past tense, subject is "children," 3 rd person, plural
<u>the</u> :	definite article, limits "glories"
<u>glories</u> :	noun, abstract, neuter, 3 rd person, plural, direct object of "relived," objective case
<u>of</u> :	preposition, shows the relation between "Crusades" and "glories"
<u>the</u> :	definite article, limits "Crusades"
<u>Crusades</u> :	noun, proper, neuter 3 rd person, plural, object of the preposition "of," objective case

I DO a

2. [Bold knight battled savage Saracens (among the cabbages).]

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	- - -	- - -
a	adverbial phrase	prepositional	place, modifies "battled"

PARTS OF SPEECH continued

<u>Bold :</u>	adjective, descriptive (simple), positive degree of comparison, modifies "knights"
<u>knights:</u>	noun, common (class name), masculine, 3 rd person, plural, subject of "battled," nominative case
<u>battled:</u>	verb, weak, transitive, active voice, indicative mood, past tense, subject is "knights," 3 rd person, plural
<u>savage:</u>	adjective, descriptive (simple), positive degree of comparison, modifies "Saracens" (It could be argued that, in this context, "savage" is not comparable.)
<u>Saracens:</u>	noun, proper, neuter, 3 rd person, plural, direct object of "battled," objective case
<u>among:</u>	preposition, shows the relation between "cabbages" and "battled"
<u>the:</u>	definite article, limits "cabbages"
<u>cabbages:</u>	noun, common (class name), neuter, 3 rd person, plural, object of the preposition "among," objective case

a I DO b

3. [Children (in other lands) played games (of Indians and soldiers)] but [these three young Flemings were the victims (of a Roman mob).]

This is a compound, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	- - -	- - -
II	independent	- - -	- - -
a	adjectival phrase	prepositional	modifies "children"
b	adjectival phrase	prepositional	modifies "games"
c	adjectival phrase	prepositional	modifies "victims"

<u>Children:</u>	noun, common (class name), neuter, 3 rd person, plural, subject of "played," nominative case
<u>in:</u>	preposition, shows the relation between "lands" and "Children"
<u>other:</u>	adjective, demonstrative, no comparison, modifies "lands"
<u>lands:</u>	noun, common (class name), neuter 3 rd person, plural, object of the preposition "in," objective case
<u>played:</u>	verb, weak, transitive, active voice, indicative mood, past tense, subject is "Children," 3 rd person, plural
<u>games:</u>	noun, common (class name), neuter 3 rd person, plural, direct object of "played," objective case
<u>of:</u>	preposition, shows the relation between "Indians and soldiers" and "games"
<u>Indians:</u>	noun, proper, neuter 3 rd person, plural, object of the preposition "of," objective case

PARTS OF SPEECH continued

<u>and:</u>	conjunction, coordinating, copulative, connects the objects "Indians" and "soldiers"
<u>soldiers:</u>	noun, common (class name), neuter 3 rd person, plural, object of the preposition "of," objective case
<u>but:</u>	conjunction, coordinating, copulative, connects clause I and clause II
<u>these:</u>	adjective, demonstrative, no comparison, plural, modifies "Flemings"
<u>three:</u>	adjective, quantitative (cardinal number), no comparison, modifies "Flemings"
<u>young:</u>	adjective, descriptive, positive degree of comparison, modifies "Flemings"
<u>Flemings</u>	noun, proper, neuter 3 rd person, plural, subject of "were," nominative case
<u>were:</u>	verb, irregular weak, intransitive, active voice, indicative mood, past tense, subject is "Flemings," 3 rd person, plural
<u>the:</u>	definite article, limits "victims"
<u>victims:</u>	noun, common (class name), neuter 3 rd person, plural, predicate, nominative of "were," nominative case
<u>of:</u>	preposition, shows relation between "mob" and "victims"
<u>a:</u>	indefinite article, limits "mob"
<u>Roman:</u>	adjective, descriptive (proper), no comparison, modifies "mob"
<u>mob:</u>	noun, common (class name), neuter 3 rd person, singular, object of the preposition "of," objective case

PARTS OF SPEECH – VERB AND VERBAL REVIEW

1. [*The hoofs (of the horses) sounded gallantly (in the soft dust (of the road)).*]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "hoofs"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "sounded"</i>
<i>c</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "dust"</i>

sounded: verb, weak, intransitive, active voice, indicative mood, subject is "hoofs,"
3rd person, plural

2. [The games had been handed (from generation) (to generation), (before living memory).]

This is a simple, declarative sentence.

PARTS OF SPEECH – VERB AND VERBAL REVIEW continued

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>means, modifies "had been handed"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>means, modifies "had been handed"</i>
<i>c</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>time, modifies "had been handed"</i>

had been handed: | verb, weak, intransitive, active voice, indicative mood, past perfect tense, subject is "games," 3rd person, plural

"living" is a participle verbal. It is an adjective modifying "memory."

I

2. [The children braved roaring lions or snarling centurions.]

+

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>

braved: | verb, weak, transitive, active voice, indicative mood, past tense, subject is "children," 3rd person, plural

"roaring" is a participle verbal. It is an adjective modifying "lions."

"snarling" is a participle verbal. It is an adjective modifying "centurions."

ANALYSIS – REVIEW

a

I DO

II

DO

b

1. [(On summer evenings) the children flew kites [which had lighted candle-ends (on them)].]

This is a complex, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>principal</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>dependent adjective clause</i>	<i>introduced by the relative pronoun "which"</i>	<i>modifies "kites"</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>time, modifies "flew"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "had"</i>

ANALYSIS – REVIEW continued

 \mathcal{C}

2. [The little lights floated and flickered (like fireflies) (against the dusk (of the sky)).]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>comparative, modifies “floated” and “flickered”</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies “floated” and “flickered”</i>
<i>c</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies “dusk”</i>

 \mathcal{C}

3. [(Beneath the long summer sunsets), the girls gathered (on the green open spaces (between the houses)).]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>time or place, modifies "gathered"</i>
<i>b</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "gathered"</i>
<i>c</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "spaces"</i>

LANGUAGE ARTS TEACHER'S GUIDE

GRADE 5 KEY

Week 30

Grammar Assignment

1. Analyze and (diagram):

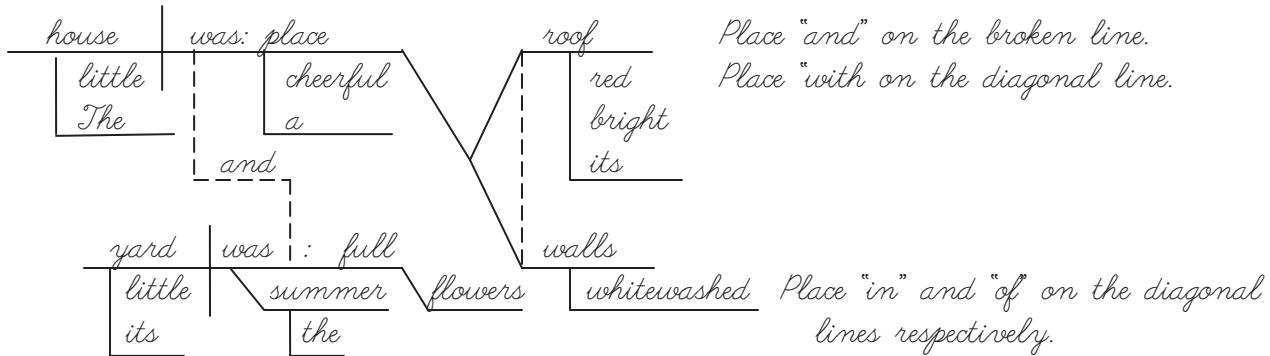
I
PN
a
b

II
PA
c
+
+

[The little house was a cheerful place (with its bright red roof and whitewashed walls,)] and [(in the summer) its little yard was full (of flowers).]

This is a compound, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	- - -	- - -
II	independent	- - -	- - -
a	adjectival phrase	prepositional	modifies "place"
b	adverbial phrase	prepositional	time, modifies "was"
c	adverbial phrase	prepositional	manner, modifies "full"



2. Parse: place, its, flowers

place: noun, common (class name), neuter, 3rd person, singular, predicate nominative of "was," nominative case

its : pronoun, personal, antecedent: house, neuter, 3rd person, singular, shows possession of "roof," possessive case

flowers : noun, common (class name), neuter, 3rd person, plural, object of the preposition "of," objective case

3. Put this sentence in the present and in the future tense.

Present: The little house is a cheerful place with its bright red roof and whitewashed walls, and in the summer its little yard is full of flowers.

Future: The little house will be a cheerful place with its bright red roof and whitewashed walls, and in the summer its little yard will be full of flowers.

4. Write a beautiful sentence about the house where you will spend the summer.

GRAMMAR LESSONS WEEK 30

PARTS OF SPEECH

These sentences will not be diagrammed

I DO a

1. [*The children pick berries (through the drowsy summer mornings.)*]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>time, modifies "pick"</i>

<i>The :</i>	<i>definite article, limits "children"</i>
<i>children :</i>	<i>noun, common (class name), neuter, 3rd person, plural, subject of "pick," nominative case</i>
<i>pick :</i>	<i>verb, weak, transitive, active voice, indicative mood, present tense, subject is "children," 3rd person, plural</i>
<i>berries :</i>	<i>noun, common (class name), neuter, 3rd person, plural, direct object of "pick," objective case</i>
<i>through :</i>	<i>preposition, shows the relation between "mornings" and "pick"</i>
<i>The :</i>	<i>definite article, limits "mornings"</i>
<i>drowsy :</i>	<i>adjective, descriptive (simple), positive degree of comparison, modifies "mornings"</i>
<i>summer :</i>	<i>adjective, descriptive (simple), no degree of comparison, modifies "mornings"</i>
<i>mornings :</i>	<i>noun, common (class name), neuter, 3rd person, plural, object of the preposition "through," objective case</i>

I a

2. [*They wander (in the sweet-smelling meadows.)*]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>place, modifies "wander"</i>

<i>They:</i>	<i>pronoun, personal, antecedent: unknown (or "children" from the dictation), neuter, 3rd person, plural, subject of "wander," nominative case</i>
<i>wander:</i>	<i>verb, weak, intransitive, active voice, indicative mood, present tense, subject is "They," 3rd person, plural</i>
<i>in :</i>	<i>preposition, shows the relation between "meadows" and "wander"</i>
<i>the:</i>	<i>definite article, limits "meadows"</i>
<i>meadows :</i>	<i>noun, common (class name), neuter, 3rd person, plural, object of the preposition "in," objective case</i>

"sweet-smelling" is a participial verbal. It is an adjective modifying "meadows."

PARTS OF SPEECH continued

I DO a

3. [Peter's quick eyes always found the biggest patches (of fruit).]

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "patches"</i>

<u>Peter's</u> :	noun, proper, masculine, 3 rd person, singular, shows possession of "eyes," possessive case
<u>quick</u> :	adjective, descriptive (simple), positive degree of comparison, modifies "eyes"
<u>eyes</u> :	noun, common (class name), neuter, 3 rd person, plural, subject of "found," nominative case
<u>always</u> :	adverb, simple, time, modifies "found"
<u>found</u> :	verb, strong, transitive, active voice, indicative mood, past tense, subject is "eyes," 3 rd person, plural
<u>the</u> :	definite article, limits "patches"
<u>biggest</u> :	adjective, descriptive (simple), superlative degree of comparison, modifies "patches"
<u>patches</u> :	noun, common (class name), neuter, 3 rd person, plural, direct object of "found," objective case
<u>of</u> :	preposition, shows the relation between "fruit" and "patches"
<u>fruit</u> :	noun, common (class name), neuter, 3 rd person, singular, object of the preposition "of," objective case

PARTS OF SPEECH – VERB AND VERBAL REVIEW

I DO a II DO

2. [The children approached the cottage.] and [the sound (of the spinning wheel) met them.]

+

This is a compound, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>independent</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "sound"</i>

<u>approached</u> :	verb, weak, transitive, active voice, indicative mood, past tense, subject is "children," 3 rd person, plural
<u>met</u> :	verb, strong, transitive, active voice, indicative mood, past tense, subject is "sound," 3 rd person, singular
<u>"spinning"</u> is a participle verbal. It is an adjective modifying "wheel."	

PARTS OF SPEECH – VERB AND VERBAL REVIEW cont.

- I DO a
2. [The young swallows filled the air, flying (for the first time).]
- +

This is a simple, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	— — —	— — —
a	adverbial phrase	prepositional	time, modifies "flying"

filled: | verb, weak, transitive, active voice, indicative mood, subject is "swallows,"
3rd person, singular

"flying" is a participle verbal. It is an adjective modifying "swallows."

- I a II b c
3. [A fox [which had faded (to a summer gold)] slipped (into some bushes (ahead of them)).]

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	— — —	— — —
II	dependent adjective	introduced by the relative pronoun "which"	modifies "fox"
a	adverbial phrase	prepositional	manner, modifies "had faded"
b	adverbial phrase	prepositional	place, modifies "slipped"
c	adjectival phrase	prepositional	modifies "bushes"

had faded: | verb, weak, intransitive, active voice, indicative mood, past perfect tense,
subject is "which," 3rd person, singular

slipped: | verb, weak, intransitive, active voice, indicative mood, past tense, subject
is "fox," 3rd person, singular

ANALYSIS – REVIEW

- I PN II DO
3. [Peter was the first child [who filled his bucket.].]

This is a complex, declarative sentence.

Cl/Phr	Nature	Form	Office / Function
I	independent	— — —	— — —
II	dependent	introduced by the relative pronoun "who"	modifies "child"

ANALYSIS – REVIEW cont.

I DO I DO

1. [The children finally found a place [which satisfied them].]

This is a complex, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>principal</i>	<i>- - -</i>	<i>- - -</i>
<i>II</i>	<i>dependent adjective clause</i>	<i>introduced by the relative pronoun "which"</i>	<i>modifies "place"</i>

I a b c d

1. [The yard rang (with the sounds (of children laughing and crying)) and (with the pitter-patter (of little wooden shoes)).]

+ +

This is a simple, declarative sentence.

<i>Cl/Phr</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<i>I</i>	<i>principal</i>	<i>- - -</i>	<i>- - -</i>
<i>a</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner, modifies "rang"</i>
<i>b</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "sounds"</i>
<i>c</i>	<i>adverbial phrase</i>	<i>prepositional</i>	<i>manner, modifies "rang"</i>
<i>d</i>	<i>adjectival phrase</i>	<i>prepositional</i>	<i>modifies "pitter-patter"</i>

SSPX Language Arts Program



6th Grade Teacher's Guide

Language Arts Teacher's Guide for 6th Grade

Purpose and Contents of the Guide

This Guide is meant to provide the 6th Grade English teacher with two things:

Precise goals for every element of a literature-based language arts program,
A detailed 30-week lesson plan to serve as a model in accomplishing these goals.

The Guide is accordingly divided into two main sections:

Suggested Lesson Plan Pages containing:

- a **30-Week Lesson Plan Overview** modeling how to space the grammar lessons over the course of the year;
- a **Suggested Lesson Plan Detail** of four pages for each week corresponding to the Overview and modeling how to teach grammar and composition through literature, integrating a theme every week;

Reference Pages containing:

- a **Lesson Plan Overview by Week** for 6th Grade, in greater detail, corresponding to the ***Classical Grammar 2*** textbook;
- a **Lesson Plan Overview by Topic** for 6th Grade;
- a **Grammatical Progression Chart and Parsing Guide** for 5th through 8th Grade;
- a **Steps for Logical Analysis of Sentences** guideline;
- a **Logical Analysis Chart** for the classification of clauses and phrases.

By organizing the Guide in this way, we have hoped to provide the teacher with an academic structure which is both solid and flexible, ensuring that certain standards will be met while leaving a great deal of freedom to the individual teacher. Beginning in 2nd Grade and continuing through 9th, quality children's literature should be animating the language arts program with the noblest spirit of Western Civilization, as the study of grammar trains the minds of the children in ever greater precision of thought. The Teacher's Guide for each of these grades is at the service of a gradual transmission of this spirit and this precision. It is offered as a tool to help you lead your students by the hand to the next level of moral and intellectual formation.

Suggested 30-Week Lesson Plan at a Glance

6th Grade

Week: Grammar Lesson:

- 1.** Introduction: Parts of Speech (Nouns, Pronouns, Adjectives) and Analysis.
- 2.** Introduction: Parts of Speech (Verbs, Adverbs, Conjunctions, Prepositions, Interjections) and Analysis.
- 3.** Noun Class, Inflection, Gender & Number; Verb as Predicate; Principal Elements of a Sentence; Review of Prepositional Phrases.
- 4.** Noun Case (Nominative & Objective); Verb Class; Subordinate Elements of a Sentence: Direct Object.
- 5.** Noun Case (Possessive), Declension & Person; Verb Person, Number & Tense; Subordinate Elements of a Sentence: Indirect Object.
- 6.** Pronoun Class: Personal, Parsing, Antecedent & Office; Verb Voice; Direct & Indirect Objects; Conjunctions & Compound Elements.
- 7.** Pronoun Class: Interrogative; Verb Voice & Interrogative Form; Compound Sentences.
- 8.** Pronoun Class: Relative; Verb Review; Complex Sentences: Adjective Clauses Introduced by Relative Pronouns.
- 9.** Relative Pronoun *Who*; Verb Tense: Definite & Indefinite Form; Complex Sentences: Adjective Clauses Introduced by Relative Pronouns.
- 10.** Relative Pronouns *Which* & *That*; Verb Mood: Indicative & Imperative; Subordinate Elements of a Sentence: Complements of Intransitive Verbs.
- 11.** Adjective Class (Descriptive with Subclasses; Quantitative & Demonstrative); Verb Origin: Strong & Weak; Complements of Intransitive Verbs.
- 12.** Adjective Class (Quantitative with Subclasses); Articles; Irregular Weak Verbs. Subordinate Elements of a Sentence: Modifiers of the Subject.
- 13.** Adverb Class by Use (Simple) & Meaning; Strong & Weak Verbs; *Lie/Lay*, *Sit/Set*; Subordinate Elements: Modifiers of the Predicate; Phrases as Modifiers.
- 14.** Adverbs: Comparative & Superlative; Verb Form: Negative, Interro. & Emphatic; Subordinate Elements: Modifiers of Subject & Predicate vs. Complements.
- 15.** Pronoun Class: Adjective (Demonstrative Subclass); Verb Mood: Subjunctive; Elements of a Sentence Review.
- 16.** Pronoun Class: Adjective (Demonstrative Subclass); Verb Mood: Subjunctive; Compound Sentences & Complex Sentences with Adjective Clauses Review.

- 17.** Pronoun Review; Verbals: Participles;
Elements of a Sentence: Introduce Participial Phrases.
- 18.** Noun Class: Abstract; Noun Case: Nominative (Apposition); Verbals: Participles;
Elements of a Sentence: Participial Phrases as Adjective or Adverbial.
- 19.** Noun Case: Nominative (Apposition); Verb & Participle Review;
Complex Sentences: Adverbial Clauses of Time & Place; Conjunctions.
- 20.** Adjective Comparison; Verbals: Infinitives in Verb Phrases or Used As Nouns;
Complex Sentences: Adverbial Clauses of Time & Place.
- 21.** Adjective Position: Appositive; Verb Phrase Review; Defective Verbs & Parsing;
Complex Sentences: Adverbial Clauses of Time & Place; Adjective Clauses.
- 22.** Noun Case: Nominative (Absolute Use); Defective Verbs;
Complex Sentences: Adverbial Clauses of Time & Place; Adjective Clauses.
- 23.** Noun Case: Objective (Apposition); Verbals: Gerunds as Subject or Object;
Complex Sentences: Adverbial Clauses of Manner.
- 24.** Noun Case: Possessive; Defective Verbs *Shall & Should*;
Compound & Complex Sentences Review.
- 25.** Personal Pronoun Case: Possessive (Absolute); Defective Verbs *Will & Would*;
Complex Sentences: Adverbial Clauses of Cause, Purpose & Result.
- 26.** Personal Pronoun Case: Possessive (Absolute); Defective Verb Review.
Compound & Complex Sentences Review.
- 27.** Pronoun Class: Personal (Compound), Uses of *It*; Infinitives as Modifiers;
Compound & Complex Sentences Review.
- 28.** Pronoun Class: Relative (Indefinite); Infinitives as Modifiers;
Compound & Complex Sentences Review.
- 29.** Adjective Class: Introduce Pronominal; Verbs & Verbal Review;
Complex Sentences: Adverbial Clauses of Condition.
- 30.** Adverb Class by Use (Interrogative) & by Meaning; Verb & Verbal Review.
Compound & Complex Sentence Review.

/ TO / BOOK:

THEME: Love of Learning

READING

GUIDED COMMENTARY*

A Very Satisfying Sort of Life

School is a very satisfying sort of life; the books and study and regular classes keep you alive mentally, and then when your mind gets tired, you have the gymnasium and outdoor athletics, and always plenty of congenial friends who are thinking about the same things you are. We spend a whole evening in nothing but talk – talk – talk – and go to bed with a very uplifted feeling, as though we had settled permanently some pressing world problems. And filling in every crevice, there is always such a lot of nonsense – just silly jokes about the little things that come up – but very satisfying. We do appreciate our own witticisms.

It is not the great big pleasures that count the most; it is making a great deal out of the little ones, - I have discovered the true secret of happiness, Daddy, and that is to live in the now. Not to be forever regretting the past, or anticipating the future, but to get the most that you can out of this very instant.

Webster

- ▶ Without knowing the author of this letter, what can we learn about him by reading these passages? Where is the author writing from, and to whom is he writing? What does the letter show of his personality?
- ▶ What does it mean to be “alive mentally”?
- ▶ The “true secret of happiness...is to live in the now.” Give an example of how the author of this letter might “live in the now.”

* As explained in the Program Element Description of Composition, a guided commentary should be leading the child to present the context and main themes of a text both elegant and rich in ideas, helping him to perceive the beauty of the expression, and also to penetrate more deeply into the ideas. The final question should help him conclude with his own personal reflection on those same ideas.

The questions are meant to help the child construct an essay of several paragraphs rather than several separate short answers. The child is expected to use small, pertinent quotes from the passage to justify his answer to each question, in order to stay close to the text itself and not wander into an imaginative composition. Nor should the commentary merely paraphrase, but demonstrate the child's own understanding of the ideas expressed.

At the beginning of the year, if students have no experience with guided commentaries, the teacher may wish to use the passage and questions provided as an in-class oral exercise, helping the students discuss how they would answer. In that case, the composition topics opposite may be used as the weekly individual writing assignment.

POEM

On First Looking into Chapman's Homer, by John Keats

COMPOSITION TOPICS*

School is the most splendid journey a child can take.

Caudill

Why do you suppose the author calls school a *journey*? What sort of journey to you expect to take this year?

The school master pulled the rope which rang the bell above the roof, and school began. The children studied their lessons aloud so that the one-roomed school house hummed like a hive of bees.

Meigs

Bring this scene to life.

A bulwark of knowledge is an armed fortress.

Illustrate this thought in a lively story.

*It is best to give students a choice of composition topics and allow them to choose.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Everything at school was wonderful or terrible.*
2. Parse: *was* and *wonderful*.
3. Put this sentence in all the tenses you know.
4. Why do you think the author found school "wonderful or terrible"?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

The First Day Back

It was September and school opened at Gladys Special. Although the school was not on our property, we felt that it belonged to us because it was right up on the hill in sight of our house and it had the same name. We were proud, too, that it was the only “one-room” school around that had two rooms.

I loved going back the first day. The desks and floors were freshly waxed, the blackboard was really black, and there was the wonderful blend-scent of chalk and ink and goldenrod. And then our classmates came with a yell, and a glad calling out, and we were all together again with Miss Lizzie up at her big desk smiling and tapping her ruler for order.

And then, lessons began! I thought it was something great to be in the same room with all the eight grades. You knew just about what you were expected to learn in the following years from hearing the others recite, and the class discussions were so interesting that I found it hard to keep my own mouth shut and my nose to the book.

Mary Carlier

A Happiness Unalloyed

At seven I was admitted to the lycée. My happiness was unalloyed. I was entering into the world of knowledge. My heart beat with an infinite hope.

I would go to school, my heart filled with love and fear. The class was a holy thing. The school mistresses were being apart, their heads were full of knowledge. They taught things that were certain and perfect.

At school everything was either wonderful or terrible. It was terrible not to know one's lesson, not to find the solution to a problem. But what a source of joy in a lesson well understood, in fine books, in copy-books with lines and columns, their covers adorned with a picture – a bouquet of roses in relief, or forget-me-nots, or the head of an angel poised between two wings. My most precious treasure was an atlas. Its large limp pages showed the whole world – beautiful, many-colored, and bathed in blue seas...

Everything connected with school was one long holiday for me.

Raïssa Maritain

The Desire to Know

My mind reaches back to some earlier memories when I was, perhaps, five. My parents had rented a room of their house to a lady who held classes for young children. I would occasionally be present, merely as a spectator, but filled with awe and desire for the mysterious things that were being taught there. I heard the multiplication tables being repeated, and although I had not the slightest idea of the real meaning of what was being said, I was overwhelmed with the feeling that here was instruction and knowledge and a truth to be known; and my heart almost burst with the desire to know. That intuition far surpassed anything I could understand, and I could only express myself by crying naively, “O Mama, when will I – I, too – know that two and two make four?”

Raïssa Maritain

GRAMMAR REVIEW ~ PARTS OF SPEECH

The first two weeks should be review; do not try to give new notions or resolve difficult cases.

Classical Grammar 2, p. 1-10, 14. Discuss the division of grammar into *parts of speech* and *analysis*. Spend the next two weeks working through the parts of speech (p. 2-8, outline on p. 14).

Definitions in bold in the book are to be memorized: **sentence, grammar, parts of speech, analysis**. Definitions of the various parts of speech are given in their respective chapters and will be reviewed as they are studied; this week, memorize the list of the parts of speech, in order (**noun, pronoun, adjective, verb, adverb, conjunction, preposition, interjection**), and review their use briefly:

Nouns: Point out nouns in dictation sentences. Sentences 1-5 on p. 2 are appropriate for 6th grade. For all of the parts of speech, the teacher may wish to ask the children to open to a given page of the reading book, and together the class identifies nouns, pronouns, or whatever is being reviewed.

Pronouns: Select sentences from the dictation and identify pronouns. Have students say what noun they stand for. Exercise 2, p. 4, is appropriate for the beginning of 6th.

*We were in the classroom with Miss Lizzie.
I heard the class discussions and loved them.*

Adjectives: Choose sentences from dictations and point out descriptive adjectives and quantitative adjectives, passing over participles and any adjectives which may confuse the children (a noun used as an adjective...). Children should say what noun is described. The exercises p. 4 are appropriate.

*The blended scent of chalk and ink and goldenrod was wonderful.
Our school had two rooms.*

GRAMMAR REVIEW ~ ANALYSIS

Remind students briefly of the division of every sentence into subject and predicate (p. 8-10). Discuss the role of the word in the sentence, beginning with the subject and the predicate, then the direct object, and gradually identifying each word as completing the subject or completing the predicate.

Present the elements of a Sentence (p. 8-11; 14; §260-262).

Analysis is the process of separating a sentence into its elements. (§260)

Use sentences pages 10-11, or take straightforward sentences from reading or dictation. Then explain the difference between simple subject (the noun or pronoun alone) and complete subject (the subject and all its modifiers); and between simple and complete predicate. Complete subject and complete predicate form the most basic division in analysis.

Simplify sentences from dictations and reading to show clearly the division between complete subject and complete predicate. For example:

*My parents / had rented a room of their house to a teacher.
I / heard the recitation of the multiplication tables.
I / was a spectator of the class discussions.*

/ TO / BOOK:

THEME: Father

READING

GUIDED COMMENTARY

POEM

Silence, by Thomas Traherne

A quiet Silent Person may possess
 All that is Great or High in Blessedness.
 A man, that seemeth Idle to the view
 Of others, may the Greatest Business do.
 Those Acts which Adam in his Innocence
 Performed, carry all the Excellence.
 To see, Approve, take Pleasure, and rejoyce
 Within is better than an Empty Voice:
 No Melody in Words can Equal that;
 The Sweetest Organ, Lute, or Harp is flat
 And Dull, compared thereto. And O that Still
 I might Admire my Father's Love and Skill!
 This is to Honor, Worship and Adore,
 This is to love Him: nay it is far more.
 It is to Enjoy Him, and to Imitate
 The Life and Glory of His High Estate.
 Tis to receive with Holy Reverence,
 To understand His Gifts, and with a Sense
 Of Pure Devotion, and Humilitie,
 To prize His Works, His Love to Magnify.
 O happy Ignorance of other Things,
 Which made me present with the King of kings!

COMPOSITION TOPICS

Nicholas considered whether he must kneel and ask his father's blessing. It was usual when his father had been away.

Cynthia Harnett

Where had Nicholas' father been?

Everything that changed under our eyes in the flying countryside was the known world to [my father], the imagination to me.

Eudora Welty

Imagine the train trip that this father and son (or daughter) took.

Therese understood her Papa; he, too, seemed to have a little window into her heart. Words were usually unnecessary between them.

E. Vidal

Papa! Bring him to life!

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Papa turned and I ran to his outstretched arms.*
2. Parse: *Papa, turned* and *and*.
3. Give a synopsis of the verb *to be*: 1st person, singular number, all of the tenses, indicative mood.
4. Write a complex sentence about your father (with an adjective clause).

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

With Father in the Country

Although my great-grandfather, in the portrait, had the same fine-shaped head as my father, and the slightly Roman nose of the Tanns, he did not have my father's kind eyes. After my brief visit to the library and the family portraits, I went on down the hall. When I reached the door of my father's study, I entered without ceremony. My father was, as usual, at his desk, which was always covered with papers.

"Good morning, Papa darling!"

He turned, and I ran to his outstretched arms.

"Good to be back in the country, isn't it, 'Lissy?"

It was our secret that we two loved the country best, loved to be here in our dear Tann. I kissed my father, delighted with the tickle of his mustache against my cheek. There was always about him a pleasant, intangible scent, a combination of tobacco, leather, and soap. My father was white-haired, tall and thin; although he was a man over sixty, one would not have guessed it for he was agile and young in spirit.

Elizabeth von Guttenberg, *Holding the Stirrup*

Papa's Strength

Her Papa was the strongest man at Versailles. With one arm, he could lift a page sitting on the end of a spade. This was because he took after his mighty Saxon grandfather. Also, he worked every morning at his forge in the attic, making locks, and other things from iron, copper, and bronze. He could fix any of their toys that broke. He was as brave as he was strong. He could hold a fierce boar at bay, and slay it with his own hands. In the evenings, before going to his study for more long hours of work, he would come and play with Therese and her brothers. He would read to them from his favorite novel, Robinson Crusoe, he would ask them riddles and tell them stories of antiquity, of the great Kings of France, and of lives of the saints, especially French ones. They would all climb onto his lap, where they felt very safe. Such was his strength that he could easily stand up holding all three of them in his arms. The other children who lived at Versailles loved him, too, even though he was not their Papa.

Elena Marie Vidal, *Trianon*

GRAMMAR REVIEW ~ PARTS OF SPEECH

Verbs: Have students identify verbs from dictation sentences, in the reading, and in exercises 1-4, p. 5, and at the same time identify simple subject and predicate, pointing out which words help complete the subject, and which help complete the predicate. Identify some verbals (gerunds used as subject or object; simple infinitives; participles used as adjectives). Do not emphasize them, because they will be seen in detail during the year.

Her Papa was the strongest man at Versailles.

A pleasant, intangible scent of tobacco, leather, and soap always surrounded my father.

Father had kind eyes.

Adverbs: Have the students identify the adverbs in dictation sentences and the reading book, or in the sentences indicated on p. 6. Students should explain or demonstrate how the adverbs affect the verb. They may know some classes (place, time, manner). Use last week's sentences as well as those below:

Papa easily stood up holding all three of the children in his arms.

My father's desk was always covered with papers.

Conjunctions: Identify together only coordinate conjunctions which the children will easily recognize, telling what they join. Use dictations, reading or sentences 1-3 in Exercise 1 on p. 6.

Prepositions: Have the children identify prepositional phrases in the dictations. Use the sentences above, used for Verbs. The exercises p. 7 may also be helpful. Discuss with the students the role of the preposition: linking its object (a noun) with another word in the sentence, showing some relation, acting as adverb or adjective.

Interjections: Find interjections in the reading or in common speech. Point out that “to interject” means “to toss in” something which is not really part of the sentence but which is meant to attract attention or express an emotion. *Ouch! Oh, bother!*

GRAMMAR REVIEW ~ ANALYSIS

Continue introducing elements of a sentence. Present the elements of a full analysis, as explained on p. 11-12. Do not go farther than (7) *The complements of an intransitive verb*, omitting other complements and appositional modifiers. Use the outline p. 14 to reinforce this division.

Review the classifications of sentences (§261-262). **Sentences** (def. §261) are classified by form into three **kinds, declarative, interrogative and imperative** (mention only briefly the distinction in §261 (4), that exclamatory sentences are not a fourth kind, but simply bring strong emotion to one of the three other kinds). Ask students if they can put the sentence examples into interrogative and imperative form.

Sentences may also be classified by number of statements. **A simple sentence is one that contains only one statement, command, or question** (§262). Allude to compound or complex sentences, but do not spend time defining them. The dictations have good complex sentences to illustrate. Students may have already studied compound sentences made of two simple sentences united (§284, 1), and complex sentences with adjective clauses (§276) in which case you may want to illustrate with a few examples. (Students should identify simple and complete subject and predicate for each statement.)

[Papa fixed broken toys] and [he once held a fierce boar at bay.]

[He could fix any of their toys [which broke.]]

[The other children [who lived at Versailles] loved him.]

[Therese's father was the wisest and strongest man [who lived in Versailles]].

/ TO / BOOK:

THEME: Home

READING

GUIDED COMMENTARY

Joy from Within

Home? Home was our big estate – the farm on which we spent the springs and summers and early falls. I loved its old sprawling house, its herb room and workroom, its milk cellars and pantries, its old barns, and its orchards and fields.

Studying, working, helping the poor was not all our life. There was so much gaiety, so much joy in our lives, that somehow it brings tears to my eyes when I behold my own inability to transmit even a little bit of it to the youth of today. How I wish I could! For it would bring so much happiness...

Our joys, our gladness, our fun came from within. They sprang from that sense of security, love and belonging, which our parents gave us so lavishly.

Catherine de Hueck

- ▶ What is "home" to the author?
- ▶ How did the children keep busy at home? How did they keep busy elsewhere?
- ▶ Explain the sentence: "Our joys, our gladness, our fun came from within."
- ▶ You, too, have experienced joy in your home. Can you "transmit even a little bit of it"?

POEM

Our Mother Tongue, by Lord Houghton (Richard Monckton Milnes)

Beyond the vague Atlantic deep,
 Far as the farthest prairies sweep,
 Where forest-glooms the nerve appal,
 Where burns the radiant western fall,
 One duty lies on old and young –
 With filial piety to guard,
 As on its greenest native sward,
 The glory of the English tongue.
 That ample speech! That subtle speech!
 Apt for the need of all and each:
 Strong to endure, yet prompt to bend
 Wherever human feelings tend.
 Preserve its force – expand its powers;
 And through the maze of civic life,
 In Letters, Commerce, even in Strife,
 Forget not it is yours and ours.

COMPOSITION TOPICS

If a man's home is right, it becomes his palace.

T.F. Bjorn

What makes your home "right"?

Mother liked changes, and, as there had been so many moves, so many new houses, another one did not matter very much.

Would it "matter very much" to you to have a new house? Why or why not?

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *During the day a man's thoughts wander to his dear family.*
2. Parse: *day, thoughts* and *wander*.
3. Make this sentence a negative interrogative sentence.
4. Where might a child's thoughts wander during the day? Why?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Creating a Home

“To create a home,” I began, “I believe is the calling and the destiny of a woman. God gave her all the ingredients for it but it is the mixing of them that is important if the result is to come out successfully. You know, the home is the making of a nation. When the home fails, the nation fails.

“It takes two to begin a family and the children to complete it, but the wife and the mother is the one who makes a home what it is. It can be a warm, dear place to live in, or just an empty shell where people spend their years together. As you have said, my Mama knew how to create a happy home. I learned the secret from her. She always said it is the little things, the small ingredients that are the most important.”

Thyra F. Bjorn

A Palace

If a man’s home is right, it becomes his palace. He is King there! A man like that does not roam. He has all that he wishes for. During the day, his thoughts wander back to his dear family. If is for them that he works so hard and it is more than worthwhile. He remembers that morning he had that important engagement, how his wife made blueberry pancakes for breakfast because they are his favorite. He feels her embrace as he leaves in the morning ... and her last words: “Have a good day, honey!” And the kids! Just good healthy kids, too full of life at times, but even though his head is tired and he longs for peace and quiet, it is wonderful to think of their arms around his neck. And how they chatter at dinner! Everyone trying to tell the happenings of the day.

Thyra F. Bjorn

PARTS OF SPEECH ~ NOUN CLASS, INFLECTION, GENDER & NUMBER
(§1-9; 15-18, 41-42)

Review what **parsing** means, §41. Memorize the entire **parsing order of nouns**, §42.

The first element is class. Review **common** and **proper**, and explain that common nouns are divided into the subclasses: class names, collective nouns, and material nouns. (Most common nouns are class names. *Family* is a collective noun.) Mention abstract nouns briefly.

Students should memorize the outline, §4.

The definition and list of the kinds of inflection, §5, need not be learned by the students but may be useful to the teacher.

Review gender nouns and neuter nouns. Learn the definition of **gender**; a gender noun is not one that names an object which is in reality of masculine or feminine gender, but one whose form or use specifies the gender of the object named, §6-9. Refer to the parsing examples after section §14.

You may wish to run briefly through §10-14, which lists a number of gender nouns. These are not to be learned now, but can supplement lessons throughout the year.

The exercises after §7 may be useful, but not all in one day. Neuter nouns are in ***bold italic***, below:

*The wife and mother creates a warm, dear **place** for the **family**.*

*The small **things** are the most important **ingredients** of a happy **home**.*

Learn the definition of **number** and the common formation of the plural, §15-17. Go over some of the uncommon forms of plural and other irregularities in §18-26, but integrate this lesson over the year. Remind the students that material nouns have no plural, §18.

*A man's **home** is his **palace**.*

*His **thoughts** wander to his dear **children**.*

PARTS OF SPEECH ~ VERB AS PREDICATE (§139-140)

Learn the definition of a **verb**, §139. Discuss the fact that a verb is absolutely necessary for a statement, question or command and *is* a verb because it is used as a predicate.

We spent the springs, summers and early falls on the farm.

The home makes the nation.

Our joys and fun came from within.

ANALYSIS ~ PRINCIPAL ELEMENTS OF A SENTENCE (§264-265)
& BRIEF REVIEW OF PREPOSITIONAL PHRASES (§228)

Review the definitions of **simple subject** and **complete subject**, **simple predicate** and **complete predicate**.

Mention but do not spend time on the fact that sentences are not always in perfect order ((1) and (2) on p. 263). Sometimes elements completing the predicate come before the subject.

A home which is right is a man's palace.

As you analyze sentences, review phrases, identifying them as adverbial or adjective. A fuller review will come later, but the analysis and charting of phrases should be familiar to the students already.

I learned the secret of a happy home from Mama.

His wife made blueberry pancakes for breakfast.

/ TO / BOOK:

THEME: Mother

READING

GUIDED COMMENTARY

POEM

Carol to Our Lady, from the Old English

I sing of a maiden
That is makeless,
King of all kings
To her son she chose.
He came all so still
There his mother was,
As dew in April
That falleth on the grass.
He came all so still
To his mother's bower,
As dew in April
That falleth on the flower.
He came all so still
There his mother lay,
As dew in April
That falleth on the spray.
Mother and maiden
Was never none but she;
Well may such a lady
God's mother be.

COMPOSITION TOPICS

Papa boosted the little ones up onto the great blue cart, while the dog ran round and round...Everybody was there – Mother too!

L. Ford

Where is this family going? Why?

Each had to go his own way. They were Mama's children, taking up Mama's mantle, trying to be a little more like her each day.

Share some of the children's memories of their mother.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Mama had planted a seed in her children's hearts.*
2. Parse: *Mama, had planted* and *seed*.
3. Find a synonym for the verb *to plant*. Write a beautiful sentence using it in the future tense.
4. Give an example of how Mama might have "*planted a seed*" in her children's hearts.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

The Seed Mama Had Sown

So they had left, one by one, with hugs and promises and tears mingled in among the good-byes. But each had to go his own way. They were Mama's children, taking up Mama's mantle, trying to be a little more like her each day. Because what she had planted in their hearts had begun to bear fruit in abundance, each felt, stronger than ever, the need to be true to their very best and to give of themselves to others. Such was the seed Mama had sown.

Her children had called her blessed and now it was their turn to live so that their children could draw from this source of strength. And because of all Mama had taught and done in love, the dreams of truth and right and beauty which she had created within their hearts neither sorrow nor death could destroy.

Thyra F. Bjorn

The Mothers

Father stretched out his big hand and put it over Mother's. "Boys," he said, "I want you to look at this wonderful, brave little mother of yours. Do you know who suffered most during the war? The mothers. Do you know who worked hardest? The mothers. And do you know who will get the least praise? Again, the mothers. You haven't any idea, and you never will have, what it cost your mother to keep going, never daunted, never giving up, taking each new blow in her stride and keeping you all happy under the worst possible conditions. Come on, boys, let's give her a cheer. To Mothers! Hip, hip, hurrah!"

The boys were glad of an opportunity to make a noise, and they fell upon their mother to embrace her. "Oh, stop it," she protested, half laughing. "What did I do? Nothing." But she let herself be kissed.

Hilda van Stockum

PARTS OF SPEECH – NOUN CASE (§27-28; 29 (1-2); 30 (1-3))

Present **case** and the definition of **nominative, objective and possessive cases**, §27-28. Learn **uses** 1 and 2 of the nominative case, §29, because students should already be familiar with complements of intransitive verbs. Learn **uses** 1, 2 and 3 of the objective case, §30. (The students learned about prepositional phrases last year; they will study them more in depth in a few weeks. Omit the parsing of objects of prepositions for the moment, if the students are confused.)

Emphasize the fact that the *office* or *use* of the noun is the reason for its *case*, and so goes before.

Father put his big hand over Mother's hand.

Mama's children draw their own life now from this source of strength.

PARTS OF SPEECH ~ VERB CLASS (§190; 141-142)

Learn by heart the **parsing order** of verbs, §190. Point out that compound tenses are parsed as one verb. When parsing, the children will of course only list the elements they have learned.

The first element is class; however, before learning class as to form (strong and weak verbs), children learn class as to *use* (transitive or intransitive verbs), §141-142. A verb *used transitively transfers* or *transmits* the action from the subject to an object; an intransitive verb keeps all the action in the subject (including *being*, *which is the most fundamental action*; **notice that there is no category for “copulative” or “linking” verbs, which are simply considered intransitive.**

The children already know what a direct object is, and you may incorporate the analysis lesson below. Consider the parsing examples to help you explain. Use the sentences above, and also:

Mama held the secret of a happy home.

A mother creates dreams of truth and beauty in the hearts of her children.

ANALYSIS ~ SUBORDINATE ELEMENTS OF A SENTENCE: DIRECT OBJECTS (§266)

Review **direct objects**, §266. Save indirect objects for next week.

Introduce the diagramming of sentences with direct objects. **Only diagram a sentence after you have analyzed it, identifying subject, predicate, object, and modifiers.** The children should be familiar with the diagramming of prepositional phrases.

Each child went his own way.

Father stretched out his big hand and put it over Mother's.

They left with hugs and promises and tears mingled among the good-byes.

/ TO / BOOK:

THEME: History and Heritage

READING

GUIDED COMMENTARY

Riches

I visited various parts of my own country, and had I been merely a lover of fine scenery I should have felt little desire to seek elsewhere its gratification, for on no country have the charms of nature been more lavished. Her mighty lakes, like oceans of liquid silver; her mountains, with their bright aerial tints; her valleys, teeming with wild fertility; her tremendous cataracts, thundering in their solitudes; her boundless plains, waving with spontaneous verdure; no, never need an American look beyond his own country for sublime and beautiful scenery.

But Europe held the masterpieces of art, the refinements of highly cultivated society, the quaint peculiarities of ancient and local custom. My native country was full of youthful promise: Europe was rich in accumulated treasures of age. Her very ruins told the history of times gone by, and every moldering stone was a chronicle. I longed to tread in the footsteps of antiquity, to loiter about the ruined castle, to meditate on the falling tower, to lose myself among the shadowy grandeurs of the past.

Washington Irving

- ▶ What does the narrator point out as being striking in America? How?
- ▶ How does this quality contrast with what is found in Europe?
- ▶ What does Washington Irving mean by “Her very ruins told the history of times gone by”?
- ▶ Explain the thirst that is very much alive in the author.

POEM

The Spires of Oxford, by Winifred M. Letts

I saw the spires of Oxford
As I was passing by,
The gray spires of Oxford
Against the pearl-gray sky.
My heart was with the Oxford men
Who went abroad to die.

The years go fast in Oxford,
The golden years and gay,
The hoary Colleges look down
On careless boys at play.
But when the bugles sounded war
They put their games away.

They left the peaceful river,
The cricket-field, the quad,
The shaven lawns of Oxford,
To seek a bloody sod –
They gave their merry youth away
For country and for God.

God rest you, happy gentlemen,
Who laid your good lives down,
Who took the khaki and the gun
Instead of cap and gown.
God bring you to a fairer place
Than even Oxford town.

COMPOSITION TOPICS

His grandfather clock was his most cherished possession and a joy, not only to him, but to every child who ever entered his cottage.

E. Goudge

Share with us what a cherished family heirloom has "seen" as several generations passed before it.

or

Tell us about a family heirloom.

To Laura, the old people were the most interesting of all, for they told her about the old times and could sing old songs and remember old customs, although they could never remember enough to satisfy her.

Flora Thompson

You have heard old people speak of "old times," sing "old songs," or tell of "old customs." Which one was especially interesting to you? Why?

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *The Patriarch of Jerusalem preached the third Crusade to the eager knights.*
2. Parse: *Jerusalem, third* and *knights*.
3. Give a synopsis of *to preach*, 2nd person, singular number, active voice, all tenses, indicative and imperative moods.
4. Write a sentence about knights containing a direct object and an indirect object. Label them.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Listening to Things Long Forgotten

The kitchen was the heart of the house, a large low-ceilinged room full of doors and windows and old oak, and people going to and fro.

In the corner by the fireplace stood a settle with its paneled back covered and padded, and its seat a bed of blue- and white-check cushion. Under the ceiling ran a corner shelf laden with brass and copper preserving-pans, brass saucepans, and copper tankards, of great age.

Everything shone, everything held a tiny red flame in its heart, but the shiniest, most important thing was the grandfather clock which ticked solemnly in its corner, where it had stood for two hundred years, joining in every conversation, interrupting with a loud whirr when it was displeased, holding its breath when the house was quiet, listening, listening to things long forgotten.

Alison Uttley

A Tale Worth Hearing

We went to see the Cathedral of Notre Dame. We recognized it in a moment. We stood at a little distance and changed from one point of observation to another and gazed long at its lofty square towers and its rich front, clustered thick with stony saints who had been looking calmly down from their perches for ages. The Patriarch of Jerusalem stood under them in the old days of chivalry and romance, and preached – the third Crusade, more than six hundred years ago; and since that day they have stood there and looked quietly down upon the most thrilling scenes, the grandest pageants, and the most extraordinary spectacles that have grieved or delighted Paris. These battered and broken-nosed old fellows saw many and many a cavalcade of mail-clad knights come marching home from Holy Land... I wish these old parties could speak. They could tell a tale worth listening to.

Mark Twain, *The Innocents Abroad*

PARTS OF SPEECH ~ NOUN POSSESSIVE CASE, DECLENSION & PERSON (§31-32, 35, 38-40)

Learn the use of **possessive case**, §31-32. Omit the study of idioms (to be used as a reference for the teacher, and integrated as they are encountered in dictation), but learn the use of **apostrophes**, the “possessive sign,” §35.

Now that the children have learned all three cases, they can decline a noun, or list the **declension** of its forms by case and number, §38.

Present the person of nouns, which is an inflection by use only, since nouns do not change form according to whether they are used as *speaker*, *spoken to*, or *spoken of*, §39-40.

The students now possess all of the elements for a full parsing of nouns.

*The **knight's** statue had a tale which was worth telling.*

*The **saints'** carved faces had watched the joys and sorrows of the city for ages from their high perches.*

PARTS OF SPEECH ~ VERB INFLECTION: PERSON, NUMBER & TENSE (§153; 163-165; 145-147)

Continue identifying transitive and intransitive verbs, emphasizing that class depends on use; the same verb may be transitive or intransitive according to the context. Mention briefly another class, which does not enter the parsing order: principal vs. auxiliary verbs, within a single verb phrase, §143-144.

Present verb inflection, showing that verb forms and verb phrases help express many aspects of action: its time; whether or not it is given or received by the subject; whether the one acting is the speaker, the one spoken to, or the one spoken of; whether the subject is a single being or several; whether the action is real, commanded or only wished-for, §145. (The children should already know the indicative and the imperative.) These aspects express the different relations between *actor*, *action* and *acted upon*.

Review the definitions of **person**, **number** & **tense** of verbs, §153, and the definition and format of **conjugation** and **synopsis**, §163-165. Review all six verb tenses: present, past, and future; present perfect, past perfect and future perfect, §146-147. Pass over the *progressive* (or *definite*) forms.

Practice transforming sentences according to the various inflections. Give some synopses to the children as practice exercises.

Every object in the kitchen shone and every object held a tiny red flame in its heart.

The grandfather clock interrupted conversation with a loud whirr.

ANALYSIS ~ SUBORDINATE ELEMENTS OF A SENTENCE: DIRECT & INDIRECT OBJECTS (§30; 266; 271(3))

Continue identifying transitive and intransitive verbs and direct objects. Contrast them with **indirect objects**, which do not receive the action but are the beneficiaries of the action - the person or thing to or for whom the action is done. The definition in §30 is easier than the definition in §266 and may be substituted.

An indirect object is equivalent to an adverbial prepositional phrase of reference, modifying the verb, §271 (3). You may already want to have the children rephrase the sentence, to place *to...* or *for...* before what seems the indirect object. (However, you may point out that *to...* does not always name the beneficiary of an action.)

The old statues gave us a tale of by-gone Paris.

Her very ruins told travelers the story of olden times.

/ TO / BOOK:

THEME: Autumn/Harvest

READING

GUIDED COMMENTARY

POEM

The Kitten and the Falling Leaves, by William Wordsworth

See the Kitten on the Wall,
 Sporting with the leaves that fall,
 Wither'd leaves, one, two, and three,
 From the lofty Elder-tree!
 Through the calm and frosty air
 Of this morning bright and fair,
 Eddying round and round they sink
 Softly, slowly: one might think,
 From the motions that are made,
 Every little leaf convey'd
 Sylph or Fairy hither tending,
 To this lower world descending,
 Each invisible and mute,
 In his wavering parachute.
 But the Kitten, how she starts,

Crouches, stretches, paws, and darts;
 First at one and then its fellow
 Just as light and just as yellow;
 There are many now – now one –
 Now they stop; and there are none –
 What intenseness of desire
 In her upward eye of fire!
 With a tiger-leap half way
 Now she meets the coming prey,
 Lets it go as fast, and then
 Has it in her power again:
 Now she works with three or four,
 Like an Indian Conjuror;
 Quick as he in feats of art,
 Far beyond in joy of heart.

COMPOSITION TOPICS

Now the hips burned red in the tangled thickets and the haws waxed black in the hedgerows, the stubble lay all crisp and naked to the sky, and the green leaves were fast turning russet and brown. At this merry season, good things of the year are gathered in great store.

H. Pyle

What sights, sounds, and smells does the merry season of fall evoke in you?

How splendid the sun! A great, scarlet ball, shaking off clouds, about to plunge into the sea. Hunched under his cape, Farther Serano drank in the beauty of the evening sunset. Things the fingers could not touch were the most beautiful things in the world.

L. Embury

Describe some beautiful thing or event that fingers cannot touch.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *By October the new books were dog-eared and the shiny shoes were scuffed.*
2. Parse: *books, and, and scuffed.*
3. What is the voice of the verbs in this sentence?
4. Continue this sentence in your own way: *By October...*

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Cider Time

“The apples! The apples are falling! Cider time!”

Although we loved school, we wished that it would start after the harvest was over; it was so exiting to carry in and store the things that we had watched grow all summer. We helped at the cider mill in the evenings, but waited to drink the cider until the mill had become clean and the fermented odor of it washed away. We stored the choice apples in barrels in the cellar and then, of course, there was apple butter popping up, spicy sweet, in the big copper kettle and a hot apple pie almost every night. With brown sugar and thick cream poured over it, it outlasted even the blackberry pie.

By October the new books were becoming dog-eared, and the shiny shoes were scuffed. The sumac bushes burned like low flames among the browning goldenrod, and the sky was a brighter blue than it had been all year. In the evenings when we drove the cows into the barn, the milkweed floated silent and silver-white, and wild geese wedged south over the dark fields. The days were warm only at noon and the leaf shadows grew thinner. Autumn had come.

Mary Carlier

Autumn

Jared left the house and went across the meadow and up a lane that led into the woods. The low-lying sun had tipped the world and every growing thing with gold. Heraldic streamers of red and gold, sable and green waved in splendor from oak, maple, beech and darkling pine.

He breathed deeply and lifted his head high to meet the keen rush of air. Down the golden archway of the year the wind came charging, under the tattered banners of the trees that hung out against the sky like knightly standards flying from gray cathedral walls. This was the glory hour of the trees when, before their leaves fell, they celebrated the passage of the year.

E. Yates

The Honey Man

Laura still had one great day every year, when, every autumn, the dealer came to purchase the produce of her beehives. Then, in her pantry doorway, a large muslin bag was suspended to drain the honey from the broken pieces of comb into a large, red pan which stood beneath, while, on her doorstep, the end house children waited to see “the honey man” carry out and weigh the whole combs. One year – one never-to-be-forgotten year – he had handed to each of them a rich, dripping fragment of comb. He never did it again; but they always waited, for the hope was almost as sweet as the honey.

Flora Thompson, Lark Rise

PARTS OF SPEECH ~ PRONOUN CLASS: PERSONAL
PARSING, ANTECEDENT & OFFICE OF PERSONAL PRONOUNS
 (§49-51; 55; 63 (1-2), 64(1-3), 65, 105)

Present the definition of **pronouns** and of the class called **personal pronouns**, §49-50. Explain the idea of an antecedent, whose definition is at the end of §51. Learn the declension of personal pronouns, §55, as well as their parsing, §105, which is identical to that of nouns (apart from the antecedent).

Present the uses of the pronoun cases, which are parallel to noun cases: §63 (1-2); 64 (1-3); 65 first paragraph.

We like school but we wish that it would start after the harvest.

He breathed deeply and held his head high.

PARTS OF SPEECH ~ VERB VOICE (§151-152)

Learn the definition of **active** and **passive voice** of verbs. Voice is a form showing whether the speaker performs or receives the action of the sentence, §151-152. Omit the study of definite (progressive) forms.

Integrate review of transitive and intransitive verb use. Show the students that only transitive verbs, those which *transmit* action, can take the passive voice, *transmitting* the action to the subject. Verbs which are used intransitively are necessarily active, because the action expressed is not of a kind that can be received, whether by object or by subject.

When a verb is passive, the agent or doer of the action need not be mentioned, or may be mentioned in a prepositional phrase (adverbial, of agent).

Have the children try to put verbs from these sentences into the passive voice.

We stored the choice apples in barrels.

We drove the cows into the barn.

The low-lying sun tipped the world with gold.

ANALYSIS ~

SUBORDINATE ELEMENTS OF A SENTENCE: DIRECT & INDIRECT OBJECTS,
CONJUNCTIONS, &
COMPOUND ELEMENTS OF A SENTENCE (§274; 216-217 (1-2))

Continue identifying direct and indirect objects, along with transitive and intransitive verbs.

Introduce compound subject, predicate (verb), and object, §274. It is important that the children understand that a compound subject or predicate makes a single statement. In two weeks, they will learn about compound sentences, so it is important that they have compound elements strongly in their mind.

At the same time, learn the definition of **conjunctions** and of **coordinate conjunctions** (passing over subordinate conjunctions). Present the **copulative** and **adversative** subclasses of coordinate conjunctions, §216-217 (1-2). Children should learn these names, as well as examples of each (given in the book).

Jared left the house and went across the field.

Heraldic streamers of red and gold, sable and green waved in splendor.

The days were warm at noon and the leaf shadows grew thinner.

READING

GUIDED COMMENTARY

A Real Adventure

Robin stood with his back to the wind, holding his cloak about him. This was a real adventure. Even though he might never be a knight in armor and go to battle to defend England, he would know what it was like to make his bed on God's earth, feel the prick of rain in his face, and instead of brocaded bed curtains, see dark clouds making a canopy over him.

John cleared a space shielded from the rain on the far side of the log where the ground was still dry, then set stones about it, and searched for dry twigs to make his fire. Farther down the sloping meadow he found a ruined ox yoke left by a careless peasant which would burn long and well. A few dry leaves and some of the punky rotted wood served as tinder when steel and flint struck a spark in the shelter of the hollow log; and soon there was a cheerful fire which drove back the night and storm. They roasted apples in the fire, but ate the pasty cold; hunger sauced it better than the finest cook could have done.

Marguerite de Angeli

- What does the 1st paragraph reveal about Robin's character?
- Why does the author describe the fire as "cheerful"? How could hunger have "sauced [the pasty] better than the finest cook"?
- If you were with John-go-in-the-Wynd and Robin, would this also be a "real adventure" for you? Why or why not?

POEM

Columbus, by Joaquin Miller

Behind him lay the gray Azores,
 Behind the Gates of Hercules;
 Before him not the ghost of shores,
 Before him only shore less seas.
 The good mate said: "Now must we pray,
 For lo! The very stars are gone.
 Brave Admiral, speak, what shall I say?"
 "Why, say 'Sail on! sail on! and on!'"

"My men grow mutinous day by day;
 My men grow ghastly wan and weak."
 The stout mate thought of home; a spray
 Of salt wave washed his swarthy cheek.
 "What shall I say, brave Admiral, say,
 If we sight naught but seas at dawn?"
 "Why, you shall say at break of day,
 'Sail on! sail on! sail on! and on!'"

They sailed and sailed, as winds might blow,
 Until at last the blanched mate said,
 "Why, now not even God would know
 Should I and all my men fall dead.
 These very winds forget their way,
 For God from these dread seas is gone.
 Now speak, brave Admiral, speak and say"-
 He said: "Sail on! sail on! and on!"

They sailed. They sailed. Then spake the mate
 "This mad sea shows his teeth tonight.
 He curls his lip, he lies in wait,
 With lifted teeth, as if to bite!
 Brave Admiral, say but one good word:
 What shall we do when hope is gone?"
 The words leapt like a leaping sword:
 "Sail on! sail on! sail on! and on!"

COMPOSITION TOPICS

Robin stood with his back to the wind, holding his cloak about him. This was a real adventure.

M. de Angeli

What would be a "real adventure" for you?

You know, Daddy, I think that the most necessary quality for any person to have is imagination.

J. Webster

Allow your imagination to carry you to far-off lands in by-gone days. Whom do you encounter? What do you see? What unforeseen surprises do you come upon?

Father Serano planted the tip of his walking stick firmly between his dusty, seamless shoes. Of peeled acacia it was – a short, stout stick befitting a short, stout man. Its knob was as smooth as apple skin, worn so by the clasp of his hands. "Vieux comrade, old comrade," sometimes he called it affectionately. For many years it had been his companion and friend.

L. Embury

Tell about some of the places these two old friends have traveled together.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Robin stood with his back to the wind and he held his cloak about him.*
2. Parse: *Robin, wind* and *his*.
3. Put this sentence in the active voice: *A place was cleared for Robin by John-go-in-the-Wynd.*
4. Write a compound sentence about a "cheerful fire" you once enjoyed or about a night you slept under the stars.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Touring the Erie Canal

There is something wonderfully seductive – almost magical – about being pulled along a canal by a team of mules or horses. The gliding ride has a quality of calmness and quiet that no motorboat or sailboat can match. Nathaniel Hawthorne, touring the canal in 1835, described the boat ride in these lofty words: “Behold us, then, fairly afloat, with three horses harnessed to our vessel, like the steeds of Neptune to a huge scallop-shell, in mythological pictures. Bound to a distant port, we had neither chart nor compass, nor cared about the wind, nor felt the heaving of a billow, nor dreaded shipwreck, however fierce the tempest, in our adventurous navigation.”

Hawthorne then makes a remarkable prediction: “Surely, the water of this canal must be the most fertilizing of all fluids; for it causes towns – with their masses of brick and stones – to spring up, till, in time, the wondrous stream may flow between two continuous lines of buildings, through one thronged street, from Buffalo to Albany.”

Wedding of the Waters

Night Adventure

Joris had so seldom been out at night, he had not realized what a strange world he was stepping into. The moonlight threw dark shadows, and in its pale shimmer even familiar objects looked weird and a little frightening. Every sound seemed magnified. When the bombers stopped coming for a while he heard the croaking of the frogs, the sighing of the wind through the reeds, and the lazy lapping of water against the banks. Joris could hear himself breathing; he even imagined he could hear his own heartbeats.

He tried to walk as quietly as he could, but he could not help the grass swishing under his wooden shoes or an occasional pebble ticking against them. It all seemed so loud in the strange, whispery silver of the night. Once he thought he heard footsteps behind him. He caught his breath and stopped... but he must have imagined it, for he only heard the wind rustling the leaves of a willow tree, and a little bird chirping in its sleep.

Hilda van Stockum

PARTS OF SPEECH ~ PRONOUN CLASS: INTERROGATIVE (§52, 67-68, 75, 105),
SUBSEQUENT, & USES OF WHO, WHICH & WHAT (§69-74)

Present **interrogative pronouns**, §52 & 67-68, and review the uses of *who*, *which* and *what*. Explain that the thing named by an interrogative pronoun is called its subsequent, §67, but this is not included in parsing. (Refer to §105 and to the parsing examples for the parsing of interrogative pronouns.)

What has a quality of calmness and quiet?

Who toured the canal in 1835?

Which horses were like the steeds of Neptune?

PARTS OF SPEECH ~ VERB VOICE & INTERROGATIVE FORM (§166)

Continue analyzing verbs for voice, and reviewing direct objects. Contrast direct objects of transitive verbs with complements of intransitive verbs.

Remind students of the interrogative forms of verbs.

A motorboat or sailboat cannot match this gliding ride.

We did not have a chart or compass.

He heard footsteps behind him.

The gliding ride is calm and quiet.

ANALYSIS ~ COMPOUND SENTENCES (§51, 218, 276, 284 (1))

Pass from the study of compound elements to the study of compound sentences, in which a coordinate conjunction joins two statements which could stand independently. The definition of a **clause** is in §51: **A division of a sentence containing a subject and its predicate is called a clause**. Do not study the rest of that section. The first two paragraphs of §276 may be helpful to the teacher, and students may learn already the definition of an independent clause, §277, but do not study subordinate clauses yet. Omitting the sections on complex sentences, learn the definition of a **compound sentence**, §284 (1).

Emphasize the fact that two subjects do not make two clauses, if they are the compound subject of a single predicate (or even the compound subject of a compound predicate). Each of the two subjects must have its own predicate, for there to be two statements, that is, two clauses.

Refer to §217 for coordinate conjunctions, only of the subclasses copulative and adversative, emphasizing adversative (few examples of adversative conjunctions were given in studying compound elements).

He caught his breath and stopped.

The wind rustled in the leaves of a willow tree and a little bird chirped in its sleep.

John cleared a space on the far side of the log and searched for dry twigs to make his fire.

/ TO / BOOK:

THEME: Coming Home

READING

GUIDED COMMENTARY

POEM

Requiem, by Robert Louis Stevenson

Under the wide and starry sky
Dig the grave and let me lie:
Glad did I live and gladly die,
And I laid me down with a will.

This be the verse you 'grave for me:
*Here he lies where he long'd to be;
Home is the sailor, home from the sea,
And the hunter home from the hill.*

or

Bannockburn, by Robert Burns

COMPOSITION TOPICS

He was going home. His white farmhouse was behind every wood and beyond every mountain wall. He looked for it as we all look for a fairyland, at every turn in the road.

G.K. Chesterton

Share with us memories that call this traveler back to his home.

The fire roars and the door stands open. There is rest for heavy feet and the starved heart in these pure faces.

Whose faces? Why is there such rest for heavy feet and the starved heart in this home?

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *The sudden firelight, which greeted the long-absent travelers, was a wonderful sight.*
2. Parse: *firelight, greeted* and *travelers*.
3. Write in the perfect tenses: *The sudden firelight was a wonderful sight.*
4. Explain why *sudden firelight* was able to give such joy to the travelers.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Long-absent Travelers

The rapid night-fall of mid-December had quite beset the little village as they approached it on soft feet over a first thin fall of powdered snow. Little was visible but squares of a dusky orange-red on either side of the street, where the firelight or lamplight of each cottage overflowed into the dark world without. To the lookers-in from outside, the inmates, gathered round the tea table, absorbed in handiwork, or talking with laughter, had the natural grace which goes with perfect unconsciousness of observation. The two spectators, so far from home themselves, had something of wistfulness in their eyes as they watch a cat being stroked; a sleepy child picked up and huddled off to bed.

Then a gust of bitter wind took them in the back of the neck, and they knew their toes to be cold and their legs tired, and their own home distant a weary way.

Once beyond the village, on either side of the road they could smell though the darkness the friendly fields again; and they braced themselves for the last long stretch, the home stretch that is bound to end in the rattle of the door latch, the sudden firelight, and the sight of familiar things greeting us as long-absent travelers.

Kenneth Grahame

The World Beyond Home

In a last glance, Jared saw the twisted shapes of the apple trees before the house; over the hill he saw the thin spiral of smoke from the Thaxter's chimney. Those things were home, and his heart felt a pang of longing at leaving them; but he had learned early to steel himself against bodily pain, and that of the heart was little different. So he turned his eyes to the road ahead and to the uneven line of the mountains that rose up against the sky.

Always the mountains had bound his world – the distant blue ones to the north, the pyramid-shaped one that reared itself high in lonely splendor to the west, and the tapering line to the east that rose up from near their own land. When he was a little boy, he had thought that the mountains rimmed the world and beyond them there was nothing else. Later, when he had had a few months of school, he learned that the rest of the world lay beyond the mountains – some of it evil, some of it good.

E. Yates, *The Journeyman*

PARTS OF SPEECH – PRONOUN CLASS: RELATIVE (§51, 76-78, 89, 105)

This lesson is inseparable from the analysis lesson, below, introducing adjective clauses.

Present simple **relative pronouns** only, saving *what* for later, §51, 76-79. The exercises after 79 may be useful to help students understand the double work of relative pronouns. (Exercises 1-3, and 7 are the simplest to understand because the pronoun is in its nominative form.)

Students should learn the parsing order of relative pronouns, §105; the teacher may find the explanations in §89 useful in presenting this parsing.

Use simple examples of *who* and *which* as subject or direct object, in order to differentiate them from the interrogative pronouns. The next two weeks will be spent considering *who* and *which* separately.

The spectators, who were travelers, saw the inmates of the cottage.

A gust of wind, which was suddenly bitter, took them in the back of the neck.

The firelight which was in each cottage overflowed into the dark world.

PARTS OF SPEECH ~ VERB REVIEW

Parse verbs, reviewing all forms and tenses, in preparation for the definite or progressive tenses. Review the two different kinds of classes, of which class by use is the only one that enters the parsing order (the other is auxiliary vs. notional or principal, §143-144).

In a last glance, Jared saw the twisted shapes of the apple trees before the house.

Those things were home, and his heart felt a pang of longing.

Always the mountains had bound his world.

ANALYSIS ~ COMPLEX SENTENCES: ADJECTIVE CLAUSES (§276-277; 280 (1))

Review the definition of a clause, §51, and learn the definition of an independent clause, §96, and finally of an adjective clause introduced by a relative pronoun, §280 (1). (Be sure students realize that what are often called relative clauses are simply adjective clauses introduced by a relative pronoun; it is important to realize also that most adjective clauses are so introduced, but not all.)

Practice examples of adjective clauses modifying subjects or direct objects only.

The inmates of the cottage, who had gathered around the tea table, talked and laughed.

The squares which were visible were orange-red.

The two spectators watched a child who was huddled off to bed.

They had the natural grace which goes with perfect unconsciousness of observation.

/ TO / BOOK:

THEME: Courage

READING

GUIDED COMMENTARY

People of Gay Spirit

Autumn marched on. The days grew darker and shorter.

Like a wolf the winter circled ever closer – a black wolf with sharp white fangs.

The city grew ever more hungry and more cold. In their rags beggars shivered along the grey quays and hurried down the grim streets. Women huddled close to the windows, straining after light, mending sheets, patching worn garments, spoiling their eyesight over sheer embroider. Still the gamins whistled, children laughed and played, sailors sang their lusty chanteys, and in the wine shops men gathered over games, guffawed over jokes. The Marseillais are people of gay spirit, brave spirit, not easily cast down.

Father Serano's anxiety for his poor was sharper than their own. Every day he grew more tired, ate less. His flesh hung flabby, his smooth face wrinkled, his old feet shuffled, lost their spring.

Marcel ate more, let out his belt, added an inch to his height. His skin was fresh. His eyes sparkled.

With joy the old priest watched the boy wax strong.

With anxiety the boy watched the old priest wax weak; in vain he pushed the porridge-pot toward him, tried to ladle out more stew.

"Take it away! I am not hungry." The priest pushed the pot back. "Eat, child, eat!" he said with such an urgency, such an air of vexation, that Marcel needed no second bidding.

Lucy Embury

- ▶ Why is winter compared to a wolf?
- ▶ How does the author show that "The Marseillais are people of gay spirit, brave spirit, not easily cast down?"
- ▶ During this troublesome time, how do Fr. Serano and Marcel differ?

POEM

The Minstrel Boy, by Thomas Moore

The Minstrel-boy to the war is gone,
 In the ranks of death you'll find him;
 His father's sword he has girded on,
 And his wild harp slung behind him. –
 'Land of song!' said the warrior-bard,
 'Though all the world betrays thee,
 One sword, at least, thy rights shall guard,
 One faithful harp shall praise thee!

The Minstrel fell! – but the foeman's chain
 Could not bring his proud soul under;
 The harp he loved ne'er spoke again,
 For he tore its chords asunder;
 And said, 'No chains shall sully thee,
 Thou soul of love and bravery!
 Thy songs were made for the brave and free,
 They shall never sound in slavery!'

COMPOSITION TOPICS

There was a noble way, in former times, of saying things simply, and yet saying them proudly.

W. Irving

As you gaze upon a tomb on which is inscribed the carving of a knight, allow us to catch a glimpse of the epitaph and the chivalrous warrior that it reveals.

*The minstrel-boy to the war is gone...
His father's sword he has girded on,
And his wild harp slung behind him.*

Moore

What song did the minstrel-boy sing on his harp?

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Robin thought of his father who had ridden to the Scottish wars.*
2. Parse: *Robin, who, and had ridden.*
3. Rewrite this sentence putting the first verb in the definite form.
4. What thoughts do you suppose were going through Robin's mind?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Son of His Father

Ever since he could remember, Robin had been told what was expected of him as son of his father. Like other sons of noble family, he would be sent away from his mother and father to live in the household of another knight, where he would learn all the ways of knighthood. He would learn how to be of service to his liege lord, how to be courteous and gentle, and, at the same time, strong of heart.

Robin thought of his father and how he had looked on that last day when he rode off to the Scottish wars at the head of the column. Now, remembering, Robin could almost feel the weight of his father's mailed glove on his shoulder as he said good-bye. Then he had been straight and strong, standing there in the courtyard as the men rode forth.

Marguerite de Angeli

Forget Not to Be Brave

"Farewell, my son," his father had said, "Forget not to be brave. God knows when we shall meet again. Farewell."

He must not cry.

Robin thought of his mother and how she, too, had said farewell, the day after his tenth birthday. She had called him to her side in the solar where she sat weaving.

"Since your father left for the wars, it has been a comfort to have you near, " she said, but you are ten and no longer a child to be looked after by womenfolk. It is time now for you to leave me. John-the Fletcher will come for you in a few days and will take you to Sir Peter de Lindsay, as we have arranged...Farewell, my son. Be brave."

She had drawn Robin to her and had turned away so he would not see her tears.

Marguerite de Angeli

Why?

The face and dial of the clock had known the eyes of a boy who listened to its tick-tock and learned to read its minute and hour hands. And the boy had seen years measured off by the swinging pendulum, and grown to man size, had gone away. The people in the cottage knew that the clock would stand there and the boy never again come into the room to look at the clock with the query, "What is the time"?

In a row of graves of the Unidentified the boy would sleep long in the dedicated final resting-place... Why he had gone away and why he would never come back had roots in some mystery of flags and drums... in the story of a nation, in a people that were his own.

Unknown

PARTS OF SPEECH ~ RELATIVE PRONOUN WHO (§80, 85)

Present the forms of the relative pronoun *who*, §85 Practice analyzing sentences using the relative pronoun *who*, modifying the subject or the direct object, §80 (omitting sentence 9, therefore - although it is better to take simple sentences from dictation, which are more at the students' level).

Beggars, who shivered, gathered along the grey quays.

The beggars who hurried down the grim streets were in rags.

Women who huddled near windows strained after light.

The Marseillais are people who are gay in spirit.

PARTS OF SPEECH ~ VERB TENSE: DEFINITE & INDEFINITE FORM (§148-149)

Expand conjugation and synopsis to include definite form. Try to illustrate to the children that this form is called *definite* because the idea of the time in which it occurs is more precise: it expresses more vividly the fact that an action is ongoing or continuing, or in progress, at a given time, whereas the indefinite form includes continuance more vaguely.

Have the children practice changing the verbs in the sentences above, and in the dictations, into the definite form.

ANALYSIS ~ COMPLEX SENTENCES: ADJECTIVE CLAUSES

Continue studying sentences with adjective clauses, using *who*. Chart clauses by *Nature* ("independent" or "dependent adjective"), *Form* (for dependent only; "introduced by relative pronoun..."), *Office* or *Function* ("modifies the noun... or the pronoun...").

His absence had roots in a mystery of flags and drums, in the story of a nation, in a people who were his own.

The people who are in the cottage love the old clock and they know that the boy who listened to its tick-tock will never come again.

/ TO / BOOK:

THEME: Hospitality

READING

GUIDED COMMENTARY

POEM

Home Song, by Henry Wadsworth Longfellow

Stay, stay at home, my heart, and rest;
Home-keeping hearts are happiest,
For those that wander they know not where
Are full of trouble and full of care;
To stay at home is best.

Weary and homesick and distressed,
They wander east, they wander west,
And are baffled, and beaten and blown about
By the winds of the wilderness of doubt;
To stay at home is best.

Then stay at home, my heart, and rest;
The bird is safest in its nest:
O'er all that flutter their wings and fly
A hawk is hovering in the sky;
To stay at home is best.

COMPOSITION TOPICS

She had the gift which so many women lack, of being able to make themselves and their houses belong entirely to a guest's pleasure, that charming surrender for the moment of themselves and whatever belongs to them.

Tell us about such a woman, real or imaginary.

Every morning when our peasants go to work, they leave the door to the cottage open and the table set, so that unexpected guests and passing travelers can come in.

M. Avinov

Tell us about one such unexpected guest.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Travelers that knocked at the door in the middle of the night were welcomed heartily.*
2. Parse: *that, door, and were welcomed.*
3. Write a sentence using the verb *knock* in the imperative mood.
4. What can we conclude about the family that lived in this house?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Welcome

The three women stood there behind the hospitable spirit of the house, whose arms spread wide in welcome.

For what is the welcome of the host if behind it there is not the labor of women? Through the years the three women had lit the fires, scrubbed the floors and washed the dishes, had baked the bread, tended the children and nursed the sick. Caroline could never understand how women could dislike looking after a house, especially an old house like this one. Did they never pause sometimes and sit quietly, and remember the other women and feel their present toil a part of that past toil? For herself she asked nothing better in life than to stand always behind the master of the house and make it possible for him to welcome all who came.

E. Goudge

A Sacred Duty of Hospitality

My mother often told us picturesque and touching things about the life led by her parents, but of these I remember only a very few. The hospitality of my grandparents was proverbial, and often belated travelers knocked on their door in the middle of the night. My grandfather would then get up in great haste and awaken his wife as joyfully as if God Himself had come to visit them, and the unknown guest would be received as well as their modest means allowed. Neither he nor his wife would ever permit a servant to carry out any of the duties of hospitality which they regarded as sacred. When the guest was refreshed and rested and wished to leave, my grandfather himself always went with him to see that he took the right road, no matter how late the hour.

Raissa Maritain

PARTS OF SPEECH ~ RELATIVE PRONOUNS WHICH & THAT (§81-83, 85)

Present the forms of the relative pronouns *which* and *that* (§85) Practice the uses of all relative pronouns (still omitting *what*). Parse them.

Three women stood there behind the hospitable spirit of the house, whose arms spread wide in welcome.
[antecedent: women]

Through the years there were three women who had lit the fires and scrubbed the floors.

The master welcomed everyone who came to the house.

Mother told us about the life of her parents whom we little remembered.

PARTS OF SPEECH ~ VERB MOOD: INDICATIVE & IMPERATIVE (§154-156)

Review the definition of mood, which is the way an action is thought of (broadly explained: it presents an action as real, commanded, or wished for), §154. All verbs seen up to now have been in the indicative mood, §155; the imperative mood usually corresponds to a different form of the verb, but not always. Explain that verb phrases are sometimes used to express the imperative mood in the 1st or 3rd person, §156.

Let the unknown guest come into our house.

Welcome the guests.

Go with him to the right road that leads to the village.

ANALYSIS ~ SUBORDINATE ELEMENTS OF A SENTENCE: COMPLEMENTS OF INTRANSITIVE VERBS (§267, 269 (1-3); 128)

Learn the definition of a **complement**, §267. The explanation p. 11-12, of element (7), may be helpful, as well as exercises 1, 3 & 5 on p. 12, and the explanation and sentences in the first part of §267. Do not introduce complements of transitive verbs.

Learn §269, what may be the complement of an intransitive verb, but only 1-3: noun, pronoun and adjective. This week, focus on adjectives as complements, as the easiest to illustrate. Use §128 to explain that adjectives used as complements of intransitive verbs are said to be in the predicate position; they may also be called predicate adjectives, but it is good for the children to consider them primarily as complements, *completing* the verb and at the same time modifying the subject.

Analyze any of the following sentences to illustrate adjectives as complements of intransitive verbs.

The welcome of the host is nothing without the labor of women.

My mother's stories about her parents were picturesque and touching.

The hospitality of my grandparents was proverbial.

/ TO / BOOK:

THEME: Games, friends

READING

GUIDED COMMENTARY

Friends

My comradeship with Prince Alston lasted all his life, and it was one of deep affection.

Through childhood and boyhood my black Prince and I were inseparable companions in a thousand plantation escapades: we were thrown from the same woods' pony at the same time; we were pursued by the same infuriated bull, and nearly drowned in the same pond when our canoe upset. My father scolded us as one, especially on the occasion when we knotted together the tails of two semi-wild boars that were feeding at a trough, with their backs close to a convenient hole in the fence.

But mischief did not occupy us wholly. We planted a little garden; we had scores of curious pets – alligators, raccoons, fawns, foxes and minks; we rode after the cattle, and visited the pinewoods to get lightwood for the fires. We also hunted and fished a good deal, though I cannot report that we supplied the plantation table with regularity, for no sooner were we well started on a hunt, or well settled by some bass-haunted lagoon to fish, than some new interest would divert us.

Archibald Rutledge

- What is the setting for this friendship? Are the two men still friends?
- How does this passage give us an idea of the region the boys lived in and the life of the plantation?
- What details does the author give in the second paragraph to show the depth of the boys' friendship?
- What does this passage tell us about the boys' personalities and their outlook on life?

POEM

Two Good Friends Had Hiawatha, from *The Song of Hiawatha*, ch. VI, by H. W. Longfellow

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

Singing comes naturally to people who live close to nature.

C. de Hueck Doherty

Does nature make you want to sing? Tell us why.

We were inseparable companions in a thousand plantation escapades.

A. Rutledge

Bring us into this friendship and allow us to follow some of those "plantation escapades."

It is the most perfect house for children to be brought up in, with shadowy nooks for hide and seek, an open fireplace for popcorn, and an attic to romp in on rainy days.

J. Webster

Describe the perfect house for children to be brought up in.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *My comradeship with Prince Alston, which was one of deep affection, lasted during his whole life.*
2. Put the verb in this sentence into all the tenses of the indicative mode: *This friendship was one of deep affection.*
3. Parse: *my* and *deep*.
4. Write a sentence about friendship that contains a relative clause.
5. Give an antonym for "comradeship."

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

It Is Natural

The art of storytelling was highly valued. The true storyteller was a respected and loved member of any community. Some of them were country famous; for, fancy-free and foot-loose, they would often wander across the immense land, telling stories that were old, or inventing new ones, in palace and isba. They were usually welcomed in both.

Singing was another natural art in Russia. It is said there that a Russian is born to the tune of a song, sings his life through, and with a song is laid to rest. And that is true. Singing comes naturally to people who live close to nature.

Dancing alone or in groups, to steps handed down by one's forefathers, or to new steps invented as one went along, was as natural to most Russians as breathing. As tiny children they began it, and only the coffin stopped them.

Catherine de Hueck

The Most Perfect House

I never expected to see it with my own eyes - but here I am! Everything is so comfortable and restful and homelike; I walk from room to room and drink in the furnishings.

It is the most perfect house for children to be brought up in, with shadowy nooks for hide and seek, an open fireplaces for popcorn, and an attic to romp in on rainy days, and slippery banisters with a comfortable flat knob at the bottom, and a great big sunny kitchen, and a nice, fat, sunny cook who has lived in the family thirteen years and always saves out a piece of dough for the children to bake. Just the sight of such a house makes you want to be a child all over again.

And so for families! I never dreamed they could be so nice.

J. Webster

PARTS OF SPEECH ~ ADJECTIVE CLASS: DESCRIPTIVE (§115-117 (1-4), 128)

Memorize the definition of **adjectives**, above §115, and the **parsing order of adjectives**, §128.

Present adjectives and adjective classes, except pronominal, §115-116. Have the students learn by heart the names of the first three classes; briefly present them using §116, and parse together a few adjectives of various classes in the dictation and in sentences for the week. (Avoid too much detail.)

Present in greater detail the four subclasses of descriptive adjectives, §117 (1-4), omitting the distinction between the two types of participial descriptive adjectives, 4. a. and b.

As you work with sentences and adjectives, point out the difference between attributive and predicate position, §128. Omit adjectives in the appositive position.

The Exercise after §117 may be useful; however, if you choose to assign Exercise 1, which refers to the Sentences for General Exercises after §133, most of the sentences are too difficult for 6th grade.

My black Prince and I were inseparable companions in a thousand escapades on that plantation.

We fell from the same pony at the same time and nearly drowned in the same pond.

On baking day the sunny cook gave pieces of dough to the children.

Russian storytellers were fancy-free and foot-loose and wandered across the immense land.

PARTS OF SPEECH ~ VERB ORIGIN: STRONG & WEAK & PRINCIPAL PARTS (§167-170)

The children should already be familiar with the distinction between strong and weak verbs, based on their origin: verbs which retain their Old English form of the past tense, §167. Present the notion of principal parts of verbs, §168, and then use the list, §169 to give examples of strong verbs, as identified by their principal parts.

This week, the children should learn the bold definitions of **strong and weak verb forms**, §167, as well as the bold definition of **principal parts**, §168. Learn and practice the principal parts of verbs throughout the year as the children encounter various weak and strong verbs in dictations.

Accustom the children to using the chart, §169, to verify if a verb is strong or not; they should eventually be able to look in a dictionary at the principal parts of a verb and determine whether it is strong or weak. However, they have not yet reviewed irregular weak verbs, §170, so choose strong verbs or regular weak verbs as examples. (You may want to refer to §170 yourself to resolve any questions, should you encounter irregular weak verbs in sentences you study with the children.)

Analyze simplified sentences from dictation including strong verbs, and practice putting them into different tenses, so children are reminded of how principal parts are used.

Exercise 1 after §172 may allow useful practice, especially oral, omitting 5 (subjunctive). You may analyze the second and third sentences in the previous lesson, as well as the following:

A Russian sings through all his life.

A pony threw the boys from his back.

ANALYSIS ~ SUBORDINATE ELEMENTS OF A SENTENCE: COMPLEMENTS OF INTRANSITIVE VERBS

Continue analyzing sentences with complements of intransitive verbs.

Everything is so comfortable and restful and homelike.

Singing was a natural art in Russia.

/ TO / BOOK:

THEME: Stories/Books

READING

GUIDED COMMENTARY

POEM

A Wraith In The Mist, by Henry Wadsworth Longfellow

Sir, I should build me a fortification if I came to live here. -- Boswell's Johnson.

On the green little isle of Inchkenneth
Who is it that walks by the shore,
So gay with his Highland blue bonnet,
So brave with his targe and claymore?

His form is the form of a giant,
But his face wears an aspect of pain;
Can this be the Laird of Inchkenneth?
Can this be Sir Alan McLean?

Ah, no! It is only the Rambler,
The Idler, who lives in Bolt Court,
And who says, were he Laird of Inchkenneth,
He would wall himself round with a fort.

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

There was a story-teller in our house, Sarah our cook. She used her eyes and hands with wonderful dramatic effect.

Make this scene come alive in your own manner.

Russian storytellers were fancy-free and foot-loose and wandered across the immense land. They were welcomed in palace and isba.

C. de Hueck Doherty

Introduce us to one such wandering story-teller. What has he seen in his travels?

"This book is the oldest in our abbey, doubtless one of the oldest in the whole world. Whence it came none knows, nor aught of him who wrote it save that his name was Blaise."

E. Jewett

Let us into the secret of the ancient manuscript and its mysterious author.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *We read storybooks in every room of our house!*
2. Parse: *We, read, and every.*
3. Give a few words that belong to the same family as the word "book."
4. Why do you love books?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Reading

I learned from the age of two or three that any room in our house, at any time of day, was there to read in, or to be read to. My mother read to me. She would read to me in the big bedroom in the mornings, when we were in her rocker together, which ticked in rhythm as we rocked, as though we had a cricket accompanying the story. She would read to me in the dining room on winter afternoons in front of the coal fire, with our cuckoo clock ending the story with "Cuckoo," and at night when I would get into my own bed. I must have given her no peace. Sometimes she read to me in the kitchen while she sat churning, and the churning sobbed along with any story.

It had been startling and disappointing to me to find out that story books had been written by people, that books were not natural wonders, coming up of themselves like grass. Yet regardless of where they came from, I cannot remember a time when I was not in love with them – with the books themselves, cover and binding and the paper they were printed on, with their smell and their weight and with their possession in my arms, captured and carried off to myself.

Eudora Welty

An Ancient Manuscript

Hugh and Brother John reached the aumbry, the brother opened a panel at the side, took out some volumes far back, moved a false bottom, and then Hugh, peering curiously over his shoulders, saw a book lying by itself in the secret aperture thus disclosed. Brother John handed his parchments to Hugh that he might take two hands to lift with infinite care this hidden volume. It was brown with age, the rich leather over its board binding was worn through in spots and frayed at the edges. With reverent and gentle fingers Brother John opened the cover. Hugh could see that the pages were of thick parchment, deep cream colored, stained with soil, but adorned with exquisite lettering, heavy with gold and the bright scarlet minium dye.

"This," said Brother John impressively, raising his head and indicating the ancient volume in his hands, "this book is the oldest in our abbey, doubtless one of the oldest in the whole world. Whence it came none knows, nor aught of him who wrote it save that his name was Blaise. Look you, the title page, scarce to be deciphered." He held the book open that Hugh might see more clearly: "The Book of the Seynt Graal, Being the Record of Blaise, the Hermit."

Eleanor M. Jewett, *The Hidden Treasure of Glaston*

(An aumbry is a cabinet in the wall of a church or sacristy, usually meant to hold sacred vessels.)

Up-to-the-Minute News

My mother cut out all the dresses and her little boys' rompers, for it was the day when ladies' and children's clothes were very often made at home, and a sewing woman would come and spend the day upstairs in the sewing room fitting and stitching them all. This was Fannie. This old black sewing woman, along with her speed and dexterity, brought along a great provision of up-to-the-minute news. She spent her life going from family to family in town and worked right in its bosom.

Fannie could do whatever her hands were doing without having to stop talking; and she could speak in a wonderful way with any number of pins stuck in her mouth. Her hands steadied me like claws as she stumped on her knees around me, tacking me together. The gist of her tale would be lost on me, but Fannie didn't bother about the ear she was telling it to; she just liked telling. She was like an author. In fact, for a good deal of what she said, I dare say she *was* the author.

Eudora Welty

PARTS OF SPEECH ~ ADJECTIVE CLASS: QUANTITATIVE (§118 (1-3)) & ARTICLES (§134-136, 138)

Present quantitative adjectives in greater detail, asking the children to learn the three **subclasses** (§ 118 (1-3)), **quantity in bulk**, **quantity in number**, and **distributive numerals**.

Practice parsing. Notice that quantity in number has two categories, **cardinal numbers** and **indefinite numbers**. These are named in the parsing rather than **quantity in number**, though they are not separate subclasses, only precise or approximate quantity in number. Also that "little" may be used as an adjective of quantity (bulk) or a descriptive adjective (simple). (Children may learn these distinctions.)

Review **articles** briefly. (You may remind the children, simply, that *a (an)* is an old form of one, and so used to be a numeral adjective, while *the* is an old form of that, and so used to be a demonstrative adjective, §134-135, with NOTE. These articles now modify or limit words in a way no other adjective can, which means we cannot put them in a class of adjective.) Learn the **parsing of articles**, §138, telling whether it is definite or indefinite, and what word it limits.

The Exercise after §118 may be useful, but the most accessible to 6th graders would be 3-6. The following sentences should be used only for parsing:

*When I was two or three years of age, my mother read to me.
Every room in our house at any time of day was for a storybook.
Some days mother read to me in the kitchen and churned the butter.
Fanny told many stories of our town, and a good deal were her creations.*

PARTS OF SPEECH ~ IRREGULAR WEAK VERBS (§170)

Present irregular weak verbs, explaining both classes and taking examples from the charts, §170. Compare with strong and regular weak verbs. (Notice that *be* is treated as a separate category and its conjugation given in §158 and §164. It is parsed as an *irregular weak* verb, as in Examples after §161.)

The first sentence in the lesson above as well as the following sentences may be useful illustrations of irregular weak verbs. Have the children practice putting these and other irregular weak verbs in different tenses.

*Fanny spent her life in this work for her neighbors and told tale after tale.
She kept the pins in her mouth and knelt beside the child.*

ANALYSIS ~ SUBORDINATE ELEMENTS OF A SENTENCE: MODIFIERS OF SUBJECT OR OBJECT (§270 (1-2, 4))

Remind the students that the principal elements of a sentence are the subject and the predicate, or more precisely, the simple subject and the simple predicate. Modifiers help complete the subject and predicate and so complete the thought of the whole sentence. Explain that modifiers are always subordinate, or helping, elements in a sentence.

The subject is always a noun or a word used as a noun (substantive word), and therefore modifiers of the subject have to be able to act like adjectives. A modifier of a subject may therefore be an adjective, a possessive noun or pronoun (equivalent to an adjective phrase, "of..."), or a prepositional phrase used as an adjective (§270 (1, 2, 4)).

The same lesson presents modifiers of the direct object, but focus on modifiers of the subject. Remind the students that a direct object is also a subordinate element, but a very important one because it receives the action of the verb. It is a noun or noun equivalent and may have the same modifiers as a simple subject.

The Exercise after 270 may be useful, writing sentences to illustrate §270 (1-2) and (4) only.

Fannie's steady hands tacked the new dress on the child.

/ TO / BOOK:

THEME: Beauty

READING

GUIDED COMMENTARY

The Beauty of a Welcome

William did not talk much, but his sister Todd occupied the time and told all the news there was to tell of Dunnet Landing and its coasts, while the old mother listened with delight. Her hospitality was something exquisite; she had the gift which so many women lack, of being able to make themselves and their houses belong entirely to a guest's pleasure, that charming surrender for the moment of themselves and whatever belongs to them, so that they make a part of one's own life that can never be forgotten. Tact is after all a kind of mind-reading, and my hostess held the golden gift. Sympathy is of the mind as well as the heart, and Mrs. Blackett's world and mine were one from the moment we met. Besides, she had that final, that highest gift of heaven, a perfect self-forgetfulness. Sometimes, as I watched her eager, sweet old face, I wondered why she had been set to shine on this lonely island of the northern coast. It must have been to keep the balance true, and make up to all her scattered and isolated neighbors for other things which they may have lacked.

Sarah Orne-Jewett, *The Country of the Pointed Firs*

- ▶ Where does this passage take place? Can we tell whether the narrator is a stranger or a neighbor? (The narrator is a woman.)
- ▶ Who seems to be doing most of the talking? How does the "old mother" seem to be contributing to the conversation? What is the narrator doing in the meantime?
- ▶ What are all the different qualities which make up Mrs. Blackett's "hospitality"? What is meant by the line, "*Tact ... mind-reading*"?
- ▶ Explain why the narrator might have used the word "shine" to sum up Mrs. Blackett's influence. What other words could she have chosen which would express her effect on the entire village?

POEM

On His Blindness, by John Milton

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

An old street on a hillside is one of the loveliest things on earth.

E. Goudge

Tell us of that winding street, with its houses and its people.

Her hospitality was something exquisite.

S. Orne-Jewett

Can you tell us of a place you love to visit, because of the warm welcome you receive there?

The Northern Lights were in different forms, wavering, many colors diffusing and changing, sometimes far away, sometimes filling the heavens around and above, plunging great dropping spears and sheets of color earthward towards your very head as though a great hand were dropping color like burning oil.

Robert A. Henning

Vividly paint for us some beautiful sight which you have seen.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Mystery and profundity lurked in these twin images of eternity.*
2. Parse: *these, twin, lurked*
3. Give a synonym for "*lurked*" and use it in a sentence.
4. Explain this sentence in your own words: "*His eyes were the signature of his mind.*"

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

A Beautiful Old Street

Beyond the Close a steep street wound uphill and here lived those people referred to by Grandfather as God's Poor. This part of the city had a fascination for the children because in its own way it was beautiful. The street knew, as the streams knew, that it looks ugly to come down a hill in a straight line, and it wound about with stream-like windings so that you never knew what was coming round the corner. The cottages on each side were old, with weather-stained walls and flights of steps leading up to their front doors, and their crinkled roofs made a lovely pattern against the sky. An old street on a hillside is one of the loveliest things on earth.

Elizabeth Goudge, *A City of Bells*

The Eyes of a Child

The child's little world enlarged itself with the unfolding years. His soul expanded as the valley became touched with beauty. His growth reflected both his outward environment and the inner dignity of a soul maturing in the crisp, clean air of high places. His body was sturdiness itself but supple and responsive. His eyes were the signature of his mind. They were large, clear and trustful, with wide pupils of a nut-brown hue. If there are any two familiar objects on the face of the earth that would seem nearest to divinity they are surely the eyes of a child and the waters of the ocean where no land is visible. There is mystery and profundity lurking in these mirrors of the infinite, these twin images of eternity, that put them both beyond exact analysis and baffle description.

Edmund Walsh, *The Woodcarver of Tyrol*

The Sound of the Northern Lights

I do not remember to have met with any travelers into high Northern latitudes, who remarked their having heard the Northern Lights make any noise in the air as they vary their color or position; which may probably be owing to the want of perfect silence at the time they made their observations on these meteors. I can positively affirm, that on still nights I have heard them make a rustling and cracking noise like the waving of a large flag in a fresh gale of wind.

Samuel Hearne, *Journey from Prince of Wales Fort in Hudson Bay to the Northern Ocean, 1795*

PARTS OF SPEECH ~ ADJECTIVE CLASS: DEMONSTRATIVE (§119)
& ADVERBS: CLASS BY USE & MEANING (§203, 205, 206 (1-4))

Review the demonstrative adjectives, §119, which include more than "this, that, those" but any adjective which "points." Most are in no subclass, except **ordinal numbers**. Contrast ordinal and cardinal numbers (ordinal numbers point out which one of many in an "order," and so are demonstrative, while cardinal numbers specify how many, the "quantity," and are quantitative). Exercise 2 after §119 would be useful.

Focus on the adjectives lesson, but review the definition of **adverbs**, §203. (Another, more complete definition is given in §204, if the students are advanced.) Use §205 to remind the students that adverbs may be classified by use or meaning; only study **simple adverbs** (used "simply" to modify, not question or join). Study four classes by meaning: time, place, manner and degree (the only new concept), §206 (1-4). Use the examples in §203. The Exercise after §206 may be useful. Review adverbs mostly by parsing.

The children should be familiar with other classes of adverbs, from analyzing prepositional phrases.

The children should practice the **parsing order** of adverbs, §212, omitting degree of comparison (not to be confused with degree, the subclass by meaning). Point out that not all adverbs end in *-ly*, and not all *-ly* words are adverbs; adverbs must be recognized by their office in the sentence.

That street winds steeply uphill. Those people who lived here were God's poor.

The cottages had the same flights of steps and the same old roofs.

This part of the city was beautiful and it fascinated the children.

Mrs. Blackett's house belonged entirely to her guests' pleasure.

PARTS OF SPEECH ~ STRONG & WEAK VERBS
LIE/LAY & SIT/SET (§172)

Continue parsing verbs, pointing out which are strong and which are weak in the sentences used this week. The children should learn the principal parts and the meanings of lie, lay, sit and set, §172.

Part of Exercise 2 after 172 (omitting 7 and 10) may be useful practice, as well as sentences 2 & 5-8 from Exercise 3. Have the children write their own sentences to show they have understood the meaning of these verbs. The following sentence may be good practice but omit what is too difficult for the students.

The [exquisitely hospitable] old lady was set on this lonely island of the northern coast for the consolation of her neighbors.

On still northern nights I have heard a rustling and cracking noise from the heavens, like the sound of a large flag in a fresh gale of wind.

ANALYSIS ~ SUBORDINATE ELEMENTS: MODIFIERS OF THE PREDICATE
(§271 (1-4)) & PHRASES AS MODIFIERS (§228, 270)

Review the possible modifiers of the simple predicate, that is, anything used as an adverb: adverbs, prepositional phrases used as adverbs, indirect objects (equivalent to a prepositional phrase with "to..." or "for...", and participial phrases used as adverbs, §271 (1-3).

Continue analyzing prepositional phrases, which are always modifiers of subject, object or predicate (§228, 270, 271).

The child's little world grew with the unfolding years and his soul expanded before the beauty of the valley.

His eyes were the signature of his mind.

The crinkled roofs of the cottages made a lovely pattern against the sky.

/ TO / BOOK:

THEME: Winter/Snow

READING

GUIDED COMMENTARY

POEM

Winter the Huntsman, by Osbert Sitwell

- | | |
|--|---|
| 1. Through his iron glades
Rides Winter the Huntsman.
All colour fades
As his horn is heard sighing. | 4. As night creeps from the ground,
Hides each tree from its brother,
And each dying sound
Reveals yet another. |
| 2. Far through the forest
His wild hooves crash and thunder
Till many a mighty branch
Is torn asunder. | 5. Is it Winter the Huntsman
Who gallops through his iron glades,
Cracking his cruel whip
To the gathering shades? |
| 3. And the red reynard creeps
To his hole near the river,
The copper leaves fall
And the bare trees shiver, | |

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

Winter laid siege, but they were well garrisoned and provisioned, with barn and larder full.

A. Utley

Tell of life inside that snow-besieged home.

*Through his iron glades
Rides Winter the Huntsman.*

O. Sitwell

Describe Winter as if it were a person. Tell us in a tale or a poem.

It was such a wild winter day as best prepares the way for shut-out night; for curtained rooms, and cheerful looks; for music, laughter, dancing, light, and jovial entertainment!

C. Dickens

Make us a part of that "jovial entertainment."

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Dan and Tom and Joshua shovelled their way to the nearest barn and brought out spades and a barrow.*
2. Parse: *Dan, shovelled*
3. Write this sentence in the emphatic, negative and interrogative forms: "*Dan shovelled his way.*"
4. Continue this personification of winter: "*Winter laid siege...*"

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Winter Siege

Sometimes the snow was so deep that all work was stopped except the most essential, and Susan could no longer go to school with her little lantern through the fairy woods. They lived as remote and self-contained as the Swiss Family Robinson, on a white island, cut off from everything, the post, and the station news. Winter laid siege, but they were well garrisoned and provisioned, with barn and larder full. When the door was opened the walls, steps and the dog-kennel had disappeared, and against the door itself leaned a great wall of snow. The windows were dark and a strange silence spread over everything, filling the house and its dim rooms.

Then Dan and Tom and Joshua shovelled their way to the nearest barn and brought out spades and a barrow. All day they dug, making solid walls on either side of their paths, silently shoveling, and all day the snow softly fell.

Susan was filled with the most intense happiness. It was marvelous, this shut-off world, this whiteness and stillness. She wondered joyfully if it would last for a month.

Alison Uttley, *January*

A League Against the Roaring Elements

The day arrived. It was a raging winter day, that shook the old house, sometimes, as if it shivered in the blast. It was a day to make home doubly home, to give the chimney-corner new delights, to shed a ruddier glow upon the faces gathered round the hearth, and draw each fireside group into a closer and more social league, against the roaring elements without. It was such a wild winter day as best prepares the way for shut-out night; for curtained rooms, and cheerful looks; for music, laughter, dancing, light, and jovial entertainment!

Guests were bidden, and musicians were engaged, and tables spread, and floors prepared for active feet, and bountiful provision made, of every hospitable kind. Because it was the Christmas season, the dancing-room was garlanded and hung with English holly and its sturdy green; and the red berries gleamed an English welcome, peeping from among the leaves.

Charles Dickens, *The Battle of Life*

PARTS OF SPEECH ~ ADVERBS: COMPARATIVE & SUPERLATIVE (§210-211)

Present comparative and superlative forms of adverbs, §210, reminding the students to be attentive to meaning and use rather than *-ly* form, §211.

Practice putting adverbs into comparative and superlative form and point out that certain adverbs cannot have comparisons.

The boys shoveled silently in the softly falling snow.

Susan was filled with intense happiness and wondered joyfully about the snowstorm.

We cannot go so far.

PARTS OF SPEECH ~ VERB FORM:
NEGATIVE, INTERROGATIVE & EMPHATIC (§166, 190)

Review the negative and interrogative forms of verbs in sentences and introduce the emphatic form, §166. Point out the parsing order in the NOTE after §190, parsing "do" as the true verb and the notional verb as an infinitive, but do not have the children parse verbs of emphatic form.

Notice that negative and interrogative are verb forms and sentence forms (§261), while emphatic verbs do not correspond to a special sentence form. They are not to be confused with imperative verbs in imperative form sentences.

Practice transforming verbs and sentences into negative, interrogative and emphatic forms. (If you analyze and diagram these sentences, do so only in the declarative forms below.)

The children went to school through the snow which had fallen during the night.

The elements roared outside the house but music, laughter and light were inside the curtained rooms.

ANALYSIS ~ SUBORDINATE ELEMENTS OF A SENTENCE:
MODIFIERS OF SUBJECT AND PREDICATE

Continue analyzing sentences, identifying words and phrases as modifiers of subject, predicate or direct object.

The red berries which peeped from among the leaves gleamed an English welcome.

This shut-off world which the snow had created was marvelous and white.

/ TO / BOOK:

THEME: Christmas

READING

GUIDED COMMENTARY

Genuine Hospitality

The family meeting was warm and affectionate; the squire would not permit us to change our travelling dresses, but ushered us at once to the company, which was assembled in a large old-fashioned hall. It was composed of different branches of a numerous family connection. They were variously occupied, some at a round game of cards, others conversing around the fireplace. The grate had been removed from the wide overwhelming fireplace, to make way for a fire of wood, in the midst of which was an enormous log glowing and blazing, and sending forth a vast volume of light and heat: this I understood was the Yule log, which the squire was particular in having brought in and illumined on a Christmas eve, according to an ancient custom.

It was really delightful to see the old squire seated in his hereditary elbow chair, by the hospitable fireside of his ancestors, and looking around him like the sun of a system, beaming warmth and gladness to every heart. Even the very dog that lay stretched at his feet, as he lazily shifted his position and yawned, would look fondly up in his master's face, wag his tail against the floor, and stretch himself again to sleep, confident of kindness and protection. There is an emanation from the heart in genuine hospitality which cannot be described, but is immediately felt, and puts the stranger at once at his ease.

Washington Irving, *Old Christmas*

- From this passage, can we tell if the narrator is a member of the family or even a close friend? Why do you suppose the squire would not let the visitors change clothes before coming in?
- What details tell us about the people present at the gathering and about their general mood?
- How do we know that many a Christmas past has been celebrated in the same way in this hall?
- Why did the visitors find this scene "delightful"? What words and images has the author used to make it seem so?
- How do we know that the visitors were glad to stay for the evening?

POEM

Christmas in England, by Sir Walter Scott, from *Marmion*, Canto 6, lines 1-49.
(Select 15-20 lines or have each child learn a segment and recite as a class.)

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

On Christmas Eve the grown-ups, behind closed doors, decorated the tree and made ready the gifts.

C. de Hueck Doherty

Tell us of your Christmas Eve and its family traditions.

But cold belonged to Christmas as heat to the haying days. This was as it should be, and nobody gave it a thought.

M. von Trapp

Bring us through the year on a tour of the seasons. Which time of the year do you love best?

*Heap on more wood! – the wind is chill;
But let it whistle as it will,
We'll keep our Christmas merry still.*

Sir W. Scott

In poetry or prose, tell of a merry Christmas of long ago.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Christmas is the feast of the Christ Child and of every child.*
2. Parse: *feast, every, and child.*
3. In which mode is the verb *is*? Justify your answer.
4. "*Christmas is...*" Continue the sentence in a personal manner.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

An Austrian Christmas

The next day was the big day, Holy Eve, as it is called in Austria. Snow had fallen overnight. We went to church with the older children. The church was filled as on Sunday. Everybody goes to confession on Holy Eve, so one had to wait in line. It was quite early and pitch-dark outside. There were no electric lights in the church, and, of course, it was not heated. The people had brought candles with them, fastened them to the pews, and, holding their hymn books with heavily-mittened hands close to the little flame, they could read the words of the ancient Advent song, which was softly accompanied by the organ and sung by the whole community: "Drop Down Dew, Ye Heavens." In the flicker of candlelight one could see a neat little frosty cloud in front of every mouth. From under the choir loft, where the confessional stood, one could hear the shuffling of hobnailed boots and also, eventually, the rubbing of hands, the feeble attempts to keep warm when it was below zero outside with yard-long icicles growing from the church roof. But cold belonged to Christmas as heat to the haying days. This was as it should be, and nobody gave it a thought.

Maria von Trapp, *The Story of the Trapp Family Singers*

The Feast of Every Child

On Christmas Eve the grown-ups, behind closed doors, decorated the tree and made ready the gifts. The children huddled in corners and whispered in a fever of mounting excitement.

Slowly the doors opening. On tiptoes we approached... and here were Father and Mother, each holding the side of the door...opening it, opening it...until before our saucer-like eyes stood the Christmas tree, resplendent in its tinseled decorations, aglow with its myriad of colored wax candles, its stem draped in white and covered with synthetic snow that sparkled so, and all around it, parcels, each holding a child's dream. Oh, the unforgettable ecstasy of that unforgettable moment.

Mother started the distribution of presents, like mothers do all over the world, wherever Christmas is celebrated, bringing poignant joy to children's hearts. For isn't Christmas, the feast of Christ the Child, the feast of every child?

Catherine de Hueck Doherty

PARTS OF SPEECH ~ PRONOUN CLASS: ADJECTIVE PRONOUNS, DEMONSTRATIVE SUBCLASS (§53, 98-101, 105)

Present a new class of pronouns, **adjective pronouns**, §53. Present only the **demonstrative subclass**, §98-101; these words are normally adjectives, of the demonstrative class, but may also be used to stand for a noun rather than to modify a noun. They, too, point to a specific thing, but that thing is an antecedent, not a modified noun.

The sentences used as illustrations in §53 and §98 give examples of all of the subclasses of adjective pronouns and may be confusing. It is best to rely on examples from §100, especially 1-4, with the accompanying Exercise. Have the students compose sentences (orally or on paper) which use in one or two sentences each of the demonstrative adjective pronouns listed in §100.

Contrast personal pronouns and demonstrative adjective pronouns. Have the children tell what is pointed out by a demonstrative adjective pronoun, but explain that the **parsing** of these pronouns does not include antecedent, §105.

The following sentences may be useful as class exercises:

An enormous log glowed and blazed in the wide overwhelming fireplace. This was the Yule log, which was brought in and illumined on Christmas Eve, by an ancient custom.

Cold belonged to Christmas and heat belonged to the haying days. That was perfectly normal, and we did not give it a thought.

PARTS OF SPEECH ~ VERB MOOD: SUBJUNCTIVE (§157-161 (1.a))

Remind students that **mood** means the way action or being is thought of - as a fact, as something commanded, or as something possible or wished for (§154). They know the indicative and imperative moods; now present the subjunctive mood and its conjugation, §157-161. Only introduce the simplest use, the expression of a wish in an independent clause, §161 (1.a); you may choose to use the examples in §157 to explain the concept of subjunctive mood, but be careful not to confuse the children with those examples.

Point out that "[If]" is used in the conjugation as a common conjunction introducing the subjunctive mood, but is not really a part of the verb or of the mood. The subjunctive mood may also be expressed by other verb forms or phrases and needs to be identified by the meaning of the sentence, not the form of the verb.

Contrast the imperative and subjunctive moods: the subjunctive does not express a command but a wish. The examples in §161 (1.a) illustrate this well: we cannot command peace to be with the heroes, etc.

Peace be among men! (Contrast with the imperative: Be not afraid! or even, Be at peace with others!)
Joy be in the children's hearts!

Peace descend on your thoughts and sleep come to your eyes.

ANALYSIS ~ ELEMENTS OF A SENTENCE REVIEW (§275)

Continue reviewing the elements of a sentence. The teacher may find §275 useful as a guideline, but the sentence example contains an adverbial objective which may confuse the children.

In the flicker of candlelight one saw a neat little frosty cloud before every mouth.

On Christmas Eve the grown-ups, behind closed doors, decorated the tree and prepared the gifts.

The children huddled in corners and whispered in a fever of mounting excitement.

The dog, which lay stretched at his master's feet, lazily shifted his position and yawned, and then he looked fondly up at his master's face, wagged his tail against the floor, and slept again.

/ TO / BOOK:

THEME: Epiphany/Stars

READING

GUIDED COMMENTARY

POEM

The Spacious Firmament on High, by Joseph Addison

The spacious firmament on high,
With all the blue ethereal sky,
And spangled heavens, a shining frame,
Their great Original proclaim.
The unwearied sun from day to day
Does his Creator's power display,
And publishes to every land
The work of an Almighty hand.

Soon as the evening shades prevail,
The moon takes up the wondrous tale,
And nightly to the listening earth
Repeats the story of her birth;
Whilst all the stars that round her burn,
And all the planets in their turn,
Confirm the tidings as they roll,
And spread the truth from pole to pole.

What though in solemn silence, all
Move round this dark, terrestrial ball?
What though nor real voice nor sound
Amidst their radiant orbs be found?
In Reason's ear they all rejoice,
And utter forth a glorious voice,
Forever singing as they shine:
"The hand that made us is divine!"

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

As we approached the house, we heard the sound of music, and now and then a burst of laughter from one end of the building.

W. Irving

Tell who is approaching the house, and what laughter they find there.

The moon blazed over the Cathedral towers like a round shield carried on the arm of a giant.

E. Goudge

Paint a beautiful picture of the world at night, in poetry or prose.

*The spacious firmament on high,
With all the blue ethereal sky,
And spangled heavens, a shining frame,
Their great Original proclaim.*

J. Addison

Lead us on a realistic trip through the "spangled heavens"... with whatever instrument or vehicle you choose.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *In the morning the sun rose from a glowing bed of fire and slowly climbed a sky of cold, brilliant blue.*
2. Parse: *glowing*, *slowly*, and *shy*.
3. Write this sentence in the subjunctive mode (a wish in an independent clause).
4. Write one sentence personifying the moon or stars.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

After Christmas

It had turned very cold. The stars that had shone so brightly on the evening of Christmas Day had been the first torchbearers in a procession of sparkling days and nights. Every morning the sun rose out of a glowing bed of fire and slowly climbed a sky of cold, brilliant blue. There was not much warmth in the sun, though he was so bright and gay, and he seemed a little aloof from the earth that loved him, but at midday he unbent a little and graciously touched the frosted trees with his fingers so that each grey twig was strung with diamonds. Then he withdrew again, flinging as final largess an orange glow like a veil over the roofs of the city and painting the shadows of the elm-trees deep blue across the snow. Close at his heels the stars came marching and the moon blazed over the Cathedral towers like a round shield carried on the arm of a giant.

Elizabeth Goudge, *A City of Bells*

The Twelve Days of Christmas

As we approached the house, we heard the sound of music, and now and then a burst of laughter from one end of the building. This, Bracebridge said, must proceed from the servants' hall, where a great deal of revelry was permitted, and even encouraged, by the Squire throughout the twelve days of Christmas, provided everything was done conformably to ancient usage. Here were kept up the old games of hoodman blind, shoe the wild mare, hot cockles, steal the white loaf, bob apple, and snapdragon; the Yule log and Christmas candle were regularly burnt, and the mistletoe with its white berries hung up.

So intent were the servants upon their sports, that we had to ring repeatedly before we could make ourselves heard.

Washington Irving, *Bracebridge Hall*

Generations of Adorers

Hugh and Dickon opened the heavy wooden door of the Old Church and went in. Once inside, Hugh paused and looked about him. The monks had not used the church for generations, not since the spacious and beautiful edifice of St. Mary's had been built. It was typically Anglo-Saxon in form, rectangular, without transepts, instead of the cruciform Norman church architecture, and now it was bare, empty, unadorned. Only the altar could be seen standing well away from the back wall, through a rough stone arch, a square altar of old and darkened wood, topped with an altar stone of rich grained marble.

Hugh felt suddenly and unaccountably moved, as he stood there looking around at the little empty building. A sense of its great age filled him with awe, and the thought of the countless human beings, long dead, who had knelt on the worn cold stones of that floor, turning their eyes, sad, eager, radiant, full of fear, adoring, toward that square altar, only glimpsed through the archway, impressed upon him a feeling almost as if they were still kneeling there at that moment. And there was something more; the boy could not have described it or explained it, but in that quiet, empty place, he suddenly felt as if he were in the actual presence of something holy, as if he must kneel down himself reverently and bow his head.

Eleanor Jewett, *The Hidden Treasure of Glaston*

PARTS OF SPEECH ~ DEMONSTRATIVE ADJECTIVE PRONOUNS

Continue studying demonstrative adjective pronouns, contrasting with demonstrative adjectives and personal pronouns.

We heard the sound of music and bursts of laughter from one end of the building. These proceeded from the servants' hall.

The games which were played were those of the olden times. The same were played in England by our ancestors.

A sense of that building's great age filled Hugh with awe.

PARTS OF SPEECH ~ VERB MOOD: SUBJUNCTIVE

Continue studying subjunctive mood in independent clauses.

Do not parse any verb phrases in the following sentences; merely identify them as subjunctive mood.

May the stars which shone on the evening of Christmas Day be the first torchbearers in a procession of sparkling days and nights.

May your winter be mild and bright and may the frost string the trees with diamonds.

ANALYSIS ~ SENTENCE STRUCTURE: COMPLEX & COMPOUND REVIEW

Review sentence structure: simple, compound (simple added to simple) and complex (adjective clauses introduced by relative pronouns). The children should have been charting and analyzing such sentences since the beginning of the year, but now contrast these forms so the children will be ready to learn about adverbial clauses.

You may ask the students to break compound or complex sentences into their clauses and make simple sentences of them, so they understand better that compound and complex sentences are merely more elegant expressions of several small statements.

You may wish to use the compound or complex sentences above as well as the sentences which follow:

The sun brought little warmth but he graciously touched the frosted trees with his fingers.

The moon which blazed over the Cathedral was like a round shield on the arm of a giant.

The servants were intent upon their sports and we rang repeatedly at the door.

Hugh thought of the countless human beings, long dead, who had knelt on the worn cold stones of that floor.

/ TO / BOOK:

THEME: Leaders

READING

GUIDED COMMENTARY

Greetings

How bright a smile beamed upon the little Richard, who, for the first time, paid his father the duty of a pupil in chivalry, by holding the stirrup while he sprang from his horse. Next, Richard knelt to receive his blessing, which was always the custom when children met their parents. The Duke laid his hand on his head, saying, "God of His mercy bless thee, my son," and lifting him in his arms, held him to his breast, and let him cling to his neck and kiss him again and again, before setting him down, while Sir Eric came forward, bent his knee, kissed the hand of his prince and welcomed him to his Castle.

It would take too long to tell all the friendly and courteous words that were spoken, the greeting of the Duke and the noble old Lady Astrida, and the reception of the Barons who had come in the train of their Lord. Richard was bidden to greet them, but, though he held out his hand as desired, he shrank a little to his father's side, gazing at them in dread and shyness.

Charlotte Yonge, *The Little Duke*

- ▶ Where does this passage take place? Who is arriving, and who has been waiting for their arrival?
- ▶ In the first paragraph, why does Sir Eric kiss the Duke's hand?
- ▶ What do the actions of Richard and his father tell us about their relationship? What qualities were expected in a nobleman's son, and what are the qualities of this father?
- ▶ What is the mood of this entire passage?

POEM

Bannockburn, by Robert Burns
(*The children may learn all or part.*)

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

Sir Eric came forward, bent his knee, kissed the hand of his Prince and welcomed him to his Castle.

C. Yonge

Who is this Prince? Tell us his tale.

His face looked full of calm, solemn peace, as if he had gently fallen asleep, and was only awaiting the great call to awaken.

C. Yonge

What story of heroism does the warrior's epitaph recount?

Then followed Bernard the Dane, and many another, each repeating the same oath of feudal service, as their large rugged hands were clasped within those little soft fingers.

C. Yonge

Let us glimpse the thoughts of the young lord, receiving the oaths of his warriors.*

* Only give this topic if the children have read *The Little Duke* or discussed the dictation thoroughly.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Kissing the hand of the prince, Sir Eric welcomed him to the castle.*
2. Parse: *Sir Eric, hire, and the* (first use above).
3. Turn the verb "welcome" into a participial adjective and use it in a sentence.
4. Write a sentence which allows us to hear some of the "friendly and courteous words" spoken at the Duke's arrival.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

A Christian Warrior

There lay William of the Long Sword, like a good and true Christian warrior, arrayed in his shining armor, his sword by his side, his shield on his arm, and a cross between his hands, clasped upon his breast. His ducal mantle of crimson velvet, lined with ermine, was round his shoulders, and, instead of helmet, his coronet was on his head. In contrast with this rich array, over the collar of the hauberk was folded the edge of a rough hair shirt, which the Duke had worn beneath his robes, unknown to all. His face looked full of calm, solemn peace, as if he had gently fallen asleep, and was only awaiting the great call to awaken.

Charlotte Yonge, *The Little Duke*

Fealty

Alan, Duke of Brittany, was the first to kneel before him, and with his hand between those of the Duke, he swore to be his man, to obey him, and pay him feudal service for his dukedom of Brittany. In return, Richard swore to be his good Lord, and to protect him from all foes. Then followed Bernard the Dane, and many another, each repeating the same formulary, as their large rugged hands were clasped within those little soft fingers. Many a kind and loving eye was bent in compassion on the orphan child; many a strong voice faltered with earnestness as it pronounced the vow, and many a brave, stalwart heart heaved with grief for the murdered father, and tears flowed down the war-worn cheeks which had met the fiercest storms of the northern ocean, as they bent before the young fatherless boy, whom they loved for the sake of his conquering grandfather, and his brave and pious father. Few Normans were there whose hearts did not glow at the touch of those small hands, with a love almost of a parent for their young Duke.

Charlotte Yonge, *The Little Duke*

Faithful to their Homeland

When Leonidas came to Thermopylae, all the allies consented to retreat. The whole number that stayed with Leonidas to confront two million enemies was three hundred Spartans. A poet wrote inscriptions that were engraved upon the pillars set up in the pass to commemorate this great battle. Pillars and inscriptions have long since passed away. But more enduring than stone or brass - nay, than the very battlefield itself - has been the name of Leonidas. Two thousand three hundred years have sped since he braced himself to perish for his country's sake in that narrow, marshy coast road, under the brow of the wooded crags, with the sea by his side. Since that time how many hearts have glowed at the remembrance of the Pass of Thermopylae, and the defeat that was worth so much more than a victory.

John T. Trowbridge, *A Book of Brave Deeds*

PARTS OF SPEECH ~ PRONOUN REVIEW (§105)

Review the different pronouns which the children have learned (personal; interrogative; relative [simple]; adjective [demonstrative]), and practice parsing them, §105. Use simple examples in the nominative case.

A smile beamed upon the little Richard, who held his father's stirrup.

Richard then knelt for his father's blessing. That was always the custom in his time.

What was between the hands of William of the Long Sword?

Who swore loyalty to Duke Richard?

Bernard the Dane swore loyalty to the young duke, and tears flowed down the war-worn cheeks which had met the fiercest storms of the northern ocean.

PARTS OF SPEECH ~ VERBALS: PARTICIPLES (§140, 178-180, 190)

The children have seen **participles** as a subclass of descriptive adjectives without making many distinctions. Present them now in more detail, explaining that they come from verbs but cannot be predicates, only modifiers. They express action in connection with a noun or pronoun, but do not state or affirm action in a complete thought as would a true verb (§140, 178).

The students should learn the definition of **verbals** (§178) and of **participles** (§179). They should learn only the imperfect form of the active voice (*writing*), and the perfect form of the passive voice (*written*), §180. For the moment, do not distinguish between pure participles and participial adjectives (§179), and avoid those participles which have lost all verbal force and are now mere adjectives (such as "amazing" or "accomplished," in the examples §179). Teach the children to recognize the simplest forms and to tell the difference between a participle and a mere member of a verb phrase ("the singing girl" vs. "the girl was singing"). (The teacher may refer to §152, or to the lesson week 6, to distinguish passive verbs from intransitive verbs with participles as predicates.) Practice parsing, §190, elements 1-3.

The following sentences may be useful illustrations. Participles are usually adjective but may be adverbial, as in the final sentence below, and perhaps in the second sentence as well.

They loved the boy for the sake of his conquering grandfather and his brave and pious father.

William of the Long Sword lay like a good and true Christian soldier, arrayed in his shining armor.

Young Richard offered his hand to the barons and nobles but he shrank to his father's side, gazing at them in dread and shyness.

Many hearts have glowed, remembering Thermopylae.

Thermopylae, that great battle, is remembered not in stone or brass but in the hearts of men.

ANALYSIS ~ PHRASES: PARTICIPIAL (§270 (6) & 271 (4))

Explain that participles may take (or "govern") an object, since they come from verbs, in addition to modifying. When they take an object, they introduce a participial phrase, able to modify subject, object or predicate, §270 (6) & 271 (4).

Notice that the sentences in the previous lesson do not contain participial phrases but prepositional phrases, modifying the participle.

The following sentences may be useful:

Richard stood holding the stirrup for his father.

William of the Long Sword lay awaiting the great call of the final trumpet.

The Duke lifted the small boy, holding him to his breast and then setting him on the ground.

SUGGESTED LESSON PLAN WEEK 18

/ TO / BOOK:

THEME: Village

READING

GUIDED COMMENTARY

POEM

The Barefoot Boy, by John Greenleaf Whittier, first stanza (10 - 18 lines)

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

The countryside had changed since he had last seen it. The villages had grown. Sheep were grazing over the hillsides where a few years ago only deer and rabbit had run.

E. Yates

Who has been away? Where? Why is everything so different?

Village life was backward in one sense, perhaps - for its tools were simple, its hours long, and its work hard. Yet it was...

C. de Hueck Doherty

Continue.

Before him, yet near now and sweetly familiar, were the hills that had been the ramparts of his childhood.

E. Yates

You, too, know hills, mountains, fields, that are the "ramparts" of your childhood. Describe them. Are they "yet near now and sweetly familiar"?

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *The village, firmly established in an age-old pattern of life, was the heart and the strength of Russia.*
2. Parse: *village, firmly, and strength.*
3. Write this sentence in the subjunctive mode: *The village was the strength of Russia.*
4. Give a synopsis of the verb "was," indicative and subjunctive mood, all tenses, 3rd person singular.
5. Give a beautiful example of an "age-old pattern" of village life.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

The Strength of a Village

Many a time I have seen a tiny shepherd, while watching his flock and playing a homemade reed flute, execute the most intricate and graceful steps on the green of hillside or plain.

Orchards and vegetable gardens formed a background of every village home. Bees were cultivated lovingly and knowingly. For honey was another staple of every man's diet. It was eaten "as is," and it was also constantly used in cooking. I think I could gather a small book of honey recipes, if I were put to it.

Yes, the village with its age-old pattern of life firmly established, with its artistic, cultural, and creative life flowing freely, and its just distribution of land, was the heart and the strength of Russia. And all its life truly centered around home and church.

It was a good life. Backward in one sense, perhaps - for its tools were simple, its hours long, and its work hard. Yet it was wholesome, and it made the nation strong with its deeply rooted Christian ideals and its almost indestructible family life.

Catherine de Hueck, *My Russian Yesterdays*

Coming Home

Jared took three days for his journey into New Hampshire, three days over the winding roads. The clean fields, lying fallow for next spring's planting, offered him the satisfaction of familiarity; but when the road began to climb and the fields gave place to woodlands and the bare trees to the deep green of the pines, he felt the thrill of remembering things. The air was sharper now, and woven through it was the fragrance of spruce and hemlock.

The country had changed since he had last seen it. The clearings were larger and closer together. The villages had grown, and where there had been only a few houses, now there were several; schools had been built, stores, inns, churches. Sheep were grazing over the hillsides where a few years ago only deer and rabbit had run; sleek cattle were standing in the barnyards, luxuriating in the sun.

Jared reined in his horse at a crossroads on a high, bald hilltop. Before him, yet near now and sweetly familiar, were the hills that had been the ramparts of his childhood.

Elizabeth Yates, *The Journeyman*

Village Life

The heavenly beauty of the spring day sent Sally's mercurial spirits soaring upwards, and she sang softly as she walked along the street, swinging her basket. The beautiful old houses about her seemed lovely as the houses in a fairytale, their windows and brass knockers winking in the sun, their roofs and weather-worn stones revealing unexpected colors in the bright, clear light. Fragile clouds like puffs of white smoke fled across the blue sky before the wind, and she could hear the crying of the gulls down by the river.

It was living itself that Sally enjoyed most. She liked a real fire of logs and fir-cones and toasting bread on an old-fashioned toaster. And she liked the lovely curve of an old staircase and the fun of running up and down it. And she vastly preferred writing a letter and walking with it to the post to using the telephone and hearing with horror her voice committing itself to things she would never have dreamed of doing if she'd had time to think. "It's my stupid brain," she said to herself. "I like the leisurely things, and taking my time about them."

Elizabeth Goudge, *The Herb of Grace*

SUGGESTED DICTATIONS AND GRAMMAR LESSONS

PARTS OF SPEECH ~ NOUN CLASS: ABSTRACT (§3) & USES OF NOMINATIVE CASE: APPPOSITION (§29, 1-3)

Review noun class with the children and present **abstract nouns** in more detail, with the definition §3. The concept of abstract nouns is rather difficult because abstract nouns may become mere common (class name) nouns in a certain context. (Compare "Knowledge is a quality" and "The boy's knowledge is remarkable"; in the first sentence, *knowledge* is an abstract noun; in the second, it is tied to a concrete situation and so is a common [class name] noun.)

At the same time, review the uses of the nominative case of nouns (subject and complement) and introduce the appositive use, when one noun modifies another by restating it (it is said to be "in apposition with" that noun) (§29 [1-3]).

Parse the nouns in the sentences below.

New Hampshire, Jared's home, had changed, and villages

Sally, our new neighbor, loved the real fire of logs and fir-cones and the heavenly beauty of spring days.

The simple things in our village - the walk to the post office, the fragile clouds, the curve of an old staircase - are the most satisfying.

Art, culture, and creativity give beauty to our lives.

Christian ideals strengthened the Russian peasant.

PARTS OF SPEECH ~ VERBALS: PARTICIPLES

Continue identifying participles and parsing them together.

The pattern of life in the village, established by their ancestors, was the heart and strength of Russia. Orchards and vegetable gardens, the background of every village home, grew easily, blossoming and thriving in the rich soil.

Sally watched the gulls crying overhead and the fragile clouds fleeing across the sky.

Sleek cattle stood in the barnyards, luxuriating in the sun

ANALYSIS ~ PHRASES: PARTICIPIAL

Continue analyzing participial phrases.

Sally's mercurial spirits went soaring upwards and she sang softly, walking along the street, swinging her basket.

I have often seen a tiny shepherd watching his flock and playing a homemade reed flute, dancing the most intricate and graceful steps.

/ TO / BOOK:

THEME: Sea Life

READING

GUIDED COMMENTARY

Spell of the Sea

The Four Winds light was built on a spur of red sandstone cliff jutting out into the gulf. On one side, across the channel, stretched the silvery sand shore of the bar; on the other, extended a long, curving beach of red cliffs, rising steeply from the pebbled coves. It was a shore that knew the magic and mystery of storm and star. There is a great solitude about such a shore. The woods are never solitary - they are full of whispering, beckoning, friendly life. But the sea is a mighty soul, forever moaning of some great unshareable sorrow, which shuts itself up for all eternity. We can never pierce its infinite mystery - we may only wander, awed and spell-bound, on the outer fringe of it. The woods call to us with a hundred voices, but the sea has only one - a mighty voice that drowns our souls in its majestic music. The woods are human, but the sea is in the company of archangels.

L.M. Montgomery, *Anne's House of Dreams*

- ▶ What is "the Four Winds"? Why do you suppose it received that name? What view does one have from the Four Winds?
- ▶ Why does the author say that "storm and star" have a "magic and mystery"?
- ▶ Contrast the voices of woods and sea. Are these real voices? Is the sea really "a great solitude"?
- ▶ How are the woods "human" and the sea "in the company of archangels"?

POEM

A Sea Song, by Allan Cunningham, or *A Visit from the Sea*, by R.L. Stevenson

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

*The world of waters is our home,
And merry men are we.
... The hollow oak our palace is,
Our heritage the sea.*

A. Cunningham

Tell us of these merry men and their life on the sea.

*The woods call to us with a hundred voices, but the sea has only one - a mighty voice that drowns our souls
in its majestic music.*

L.M. Montgomery

Can you make us hear the voice of the sea?

The captain's voice was stifled by a powerful clap of thunder, the start of a deafening symphony.

E. Salgari

Bring us on board this storm-tossed ship, manned by our heroic captain.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *When the man regained consciousness, he found himself before a warm fire in the lighthouse kitchen.*
2. Parse: *when, man, and regained.*
3. Give a synopsis of the verb "found" in the indicative mode, all tenses, active and passive voices, 3rd person singular.
4. Write what must have been the man's first sentence on awakening.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

The Silence of the Sea

What I most love about the sea is its silence. For the loud noises that a man at sea remembers are not of the sea itself – no, not even in a gale of wind – but of battle between the wind and what it encounters: rigging or the ship's side, or canvas, or the play of a loose rope; the pouring of water taken in over the lee or the strain of timbers. The sea of itself is more reserved in its expression.

Because the sea lives (while the land lies inert) we cannot think of it as dumb: nor is it. The sea, absolute in its unchallenged majesty, disdains to shout and clamor; it proclaims its advance, strength, and volume not by battle cries. A comber in deep water not far from land is awful in the might of its advance; it rears into the sky and fills it, overhanging the hollow like a doom; but it does not threaten audibly. The sweeping crest charges over as might a line of cavalry, but without thunder; it resolves into a seething which barely hisses over the slope it had threatened and it dies in long streaks of almost silent form.

Hilaire Belloc

Storm at Sea

The captain's voice was stifled by a powerful clap of thunder, the start of a deafening symphony. The heavens erupted in flames, bathing the storm-tossed sea in a sinister light. Lightning streaked the air in a thousand patterns, tearing through the sky, darting about the ship and slicing beneath the waves, as frightening roars filled the air. The sea, as if not to be outdone, swelled to enormous heights. Waves grew into mountains, sparkling gold in the light, as they climbed towards the heavens. The wind, too, added its voice, roaring furiously as it drove clouds of warm rain across the sky. Pitching wildly, the boat battled fiercely to stay ahead of the elements. She groaned beneath the onslaught of waves; she climbed, she dove, thrashing the waters with her bowsprit, as she was dragged north, then south, against her helmsman's will.

Emilio Salgari, *Sandokan: The Pirates of Malaysia*

Ida Lewis: Keeper of the Lighthouse

Winter came with its howling winds and frozen bay. A terrific storm was blowing from the north; snow was driving from every direction and it was hardly possible to stand on one's feet because of the fury of the gale. Ida lighted her beacon of warning to ships at sea, and rejoiced as she saw its glowing rays flash out over the turbulent waters. How the wind shrieked around the little house on the island! Ida hastily raised the curtain, to see how heavily it was storming, and she gave an exclamation of surprise; then ran back up the spiral stairway to the tower, where in the rays of the steady light she could see more clearly.

Far out on the waves, beyond the frozen surface of the inner bay, she saw a light skiff bobbing up and down, the toy of wind and wave; in it by the aid of her powerful glass she could see a stiff, still figure. A man had been overcome by the cold - he would die if he were not rescued at once. Quick as a flash she was down-stairs, in the boat-house, had pulled out the boat, although it was a hard task in such a storm even for one as strong as she, and soon was on her way across that part of the bay which was not frozen.

Her craft tossed up and down on the stormy waves, now righting itself, now almost submerged — but Ida pulled on with strong sure strokes, and drew alongside of the bobbing skiff — took hold of it, drew it to the side of her own boat, and, looking into the face of the man in it, saw that he must be rowed to land as quickly as possible if he were to be saved. She saved him. When he regained consciousness he found himself propped up before the warm fire in the lighthouse kitchen, with the most delicious feeling of languor stealing through his whole frame, instead of the cruel numbness which had been the last sensation before he became unconscious.

Kate Sweetser, *Ten American Girls from History*

PARTS OF SPEECH ~ USES OF NOMINATIVE CASE: APPPOSITION

Continue studying the appositive use of the nominative case, contrasting with use as subject and complement.

The Four Winds, a lighthouse, was built on a spur of red sandstone cliff jutting into the gulf.

The loud noises at sea - the battle between wind and ship, the play of a loose rope, the strain of timbers - are not the sounds of the sea.

PARTS OF SPEECH ~ VERB REVIEW & PARTICIPLES

Review verbs and continue identifying participles.

The sea has a mighty voice which drowns our soul in its majestic music.

The sea is absolute in its unchallenged mystery and does not threaten audibly.

The sweeping crest of the sea charges over a comber without thunder and retreats seething and hissing.

ANALYSIS ~ COMPLEX SENTENCES: ADVERBIAL CLAUSES & SUBORDINATE CONJUNCTIONS OF TIME & PLACE (§219-220 (1-2), 281 (1-2))

Remind the students that clauses may act as adjectives, when introduced by a relative pronoun, forming a complex sentence. Explain that subordinate clauses may also act as adverbs in a complex sentence; they are not introduced by pronouns but by different subordinate conjunctions.

Present examples of dependent adverbial clauses of time and place, and have the children learn the definition of an adverbial clause, §281 (1-2). At the same time, explain that modifying clauses have to be introduced by some word, acting as a connector, and these are called subordinate conjunctions; use sentence 3 in §219. Be sure to explain that adverbial clauses need to be recognized by meaning, not by the word introducing them, §219. Present common conjunctions of time and place, §220 (1-2), so that students may see which words often introduce adverbial clauses (though the same words may be other parts of speech and introduce other clauses, depending on use).

Ida rejoiced when she saw the glowing rays of the lighthouse.

The boat tossed on the stormy waves while Ida rowed toward the bobbing skiff.

Two thousand three hundred years have sped since Leonidas perished for his country.

The hearts of men glow when they hear the story of Thermopylae.

/ TO / BOOK:

THEME: Cathedrals

READING

GUIDED COMMENTARY

POEM

My Cathedral, by Henry Wadsworth Longfellow

Like two cathedral towers these stately pines
Uplift their fretted summits tipped with cones;
The arch beneath them is not built with stones,
Not Art but Nature traced these lovely lines,
And carved this graceful arabesque of vines;
No organ but the wind here sighs and moans,
No sepulchre conceals a martyr's bones,
No marble bishop on his tomb reclines.
Enter! The pavement carpeted with leaves
Gives back a softened echo to thy tread!
Listen! The choir is singing; all the birds,
In leafy galleries beneath the eaves,
Are singing! Listen ere the sound be fled,
And learn there may be worship without words.

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

It was a vision! - a miracle! - an anthem sung in stone, a poem wrought in marble!

M. Twain

Can you imagine a building to which these words might apply? Take us there!

The train swung round a bend, the blue hills parted like a curtain and...

E. Goudge

Continue. Tell us the story of this traveler.

It seemed a buried city sunk at the bottom of the sea, where no life stirred and no sound was heard but the ringing of the bells as the tide surged through forgotten towers and steeples.

E. Goudge

Bring us to this town, in a tale or a description.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *The cathedral's pinnacled angles and its wilderness of spires were cut against the sky and the shadows fell richly upon its snow roof.*
2. Parse: *cathedral's*, *pinnacled*, and *snowy*.
3. Write "snowy" in the comparative and superlative degrees of comparison.
4. Write one sentence with an infinitive used as a subject. (Underline the infinitive.)

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

The Spire of the Cathedral

The train swung round a bend, the blue hills parted like a curtain and the city of Torminster was visible. Seen from a distance it had a curiously unsubstantial air, as though it were something real yet intangible, a thing you could see but not touch. It lay in a hollow of the hills like a child in its mother's lap and it seemed that as it lay there it slept. It looked so quiet that it was hard to believe the ordinary life of men and women went on in its streets. Rather it seemed a buried city sunk at the bottom of the sea, where no life stirred and no sound was heard but the ringing of the bells as the tide surged through forgotten towers and steeples. Jocelyn could see a confused mass of roofs and chimneys and church-spires, some high and some low, weather-stained and twisted by age into fantastic shapes. The smoke from the chimneys went straight up into the windless air and then seemed to dissolve into a mist that lay over the city like the waves of the sea that had drowned it, and out of this sea rose a grey rock with three towers... The Cathedral. It stood there gloriously, its majesty softened by the warm day but not diminished, its towers a little withdrawn in the sky yet no less watchful.

Elizabeth Goudge, *A City of Bells*

The Cathedral of Milan

Toward dusk we drew near Milan and caught glimpses of the city and the blue mountain peaks beyond. But we were not caring for these things - they did not interest us in the least. We were in a fever of impatience; we were dying to see the renowned cathedral! We watched - in this direction and that - all around - everywhere. We needed no one to point it out - we did not wish any one to point it out - we would recognize it even in the desert of the great Sahara.

At last, a forest of graceful needles, shimmering in the amber sunlight, rose slowly above the pygmy housetops, as one sometimes sees, in the far horizon, a gilded and pinnacled mass of cloud lift itself above the waste of waves, at sea - the Cathedral! We knew it in a moment.

What a wonder it is! So grand, so solemn, so vast! And yet so delicate, so airy, so graceful! A very world of solid weight, and yet it seems in the soft moonlight only a fairy delusion of frost-work that might vanish with a breath! How sharply its pinnacled angles and its wilderness of spires were cut against the sky, and how richly their shadows fell upon its snowy roof! It was a vision! - a miracle! - an anthem sung in stone, a poem wrought in marble!

Howsoever you look at the great cathedral, it is noble, it is beautiful!

Mark Twain, *The Innocents Abroad*

PARTS OF SPEECH ~ ADJECTIVES: DEGREE OF COMPARISON (§121-127)

Explain that adjectives change form when they express a comparison of more or less, most or least of a quality. We say they are inflected for comparison, and their degree of comparison is a final parsing element for adjectives. (Otherwise, adjectives have no "inflection," as the students know; only the demonstrative adjectives *this* and *that* have plural forms, or are "inflected for number.") (§121-123)

Have the children learn the definition of **comparison**, §123, and have them learn the three degrees of comparison, §124, for adjectives which may be compared (not all admit of comparison, *cf.* §126). The children should learn the rules for the formation of regular comparative and superlative adjectives, §125. You may have the children read the irregularly compared adjectives, §127, and practice forming sentences, but gradually learn these words over the next few weeks rather than as a spelling list this week. Most should be very familiar to the students.

The Exercise after §126 may be useful, especially 1 (N.B.: in the Parsing Example, *more graceful* is comparative degree). Practice inflecting other adjectives for comparison, and changing the sentences below to include comparative and superlative adjectives (adding phrases or clauses if necessary, so the sentences make sense).

The cathedral of Milan is grand and solemn and vast.

The warm day gave the cathedral a soft majesty.

The cathedral was a forest of graceful needles, shimmering in the amber sunlight.

PARTS OF SPEECH ~ VERBALS: INFINITIVES IN VERBS OR USED AS NOUNS
(§182-184 (1-2), 190)

Present a new kind of verbal, an **infinitive**, with its definition, §182; it may be used as part of a verb phrase or else as a noun or modifier, §183. Present only the simple (or indefinite) infinitive, active voice (*[to] write*, §182). Omit its use as a modifier, for the moment; focus on its use in verb phrases, §183 (1.a), with defective verbs only, and mention its use as a noun, subject, object, or predicate nominative only, §184 (1-3), pointing infinitives out as you encounter them in the next few weeks. Present the parsing of infinitives as nouns, §190. Do not parse verb phrases.

Jocelyn could see a confused mass of roofs and church spires.

To look at the great cathedral was to see a vision, a miracle!

The majesty of the cathedral was softened but not diminished by the warm day.

We would recognize the cathedral in the desert of the great Sahara.

ANALYSIS ~ ADVERBIAL CLAUSES OF TIME & PLACE

Continue analyzing complex sentences with adverbial clauses of time and place. (You may wish to omit the segments in brackets.)

When the train swung round a bend, [the blue hills parted like a curtain and] the city became visible.

Jocelyn saw the city where it lay in a hollow of the hills.

As dusk fell we approached Milan. We caught glimpses of the city and the blue mountain peaks beyond it.

/ TO / BOOK:

THEME: Homeland

READING

GUIDED COMMENTARY

Tara

Only her feeling for Tara had not changed. Her love for this land with its softly rolling hills of bright-red soil, this beautiful red earth that was blood-colored, garnet, brick-dust, vermillion, which so miraculously grew green bushes starred with white puffs, was one part of Scarlett which did not change when all else was changing. Nowhere else in the world was a land like this.

When she looked at Tara she could understand, in part, why wars were fought. Rhett was wrong when he said men fought wars for money. No, they fought for swelling acres, softly furrowed by the plow, for pastures green with stubby cropped grass, for lazy yellow rivers and white houses that were cool among magnolias. These were the only things worth fighting for, the red earth which was theirs and would be their sons' sons.

To anyone with a drop of Irish blood in them the land they live on is like their mother... 'Tis the only thing in the world worth fighting for.

Margaret Mitchell

- ▶ Point out the author's use of color as she describes Tara, the family plantation.
- ▶ Why is it so important to Scarlett O'Hara?
- ▶ How can the land be "like their mother...worth fighting for, dying for"?
- ▶ Do you agree that "Nowhere else in the world was a land like this"?

POEM

In Flanders Field, by John McCrae, or *The Soldier*, by Rupert Brooke

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

Home... I loved its old sprawling house, its herb room and pantries, its old barns, and its orchards and flowers

C. de Hueck

Everyone loves home. Share with us what comes to your mind when you hear the word "*home*."

All the countryside has the atmosphere that here time has stood still, it is so completely unchanged by modern life.

E. von Guttenberg

Can you imagine if time had "*stood still*" in your own homeland? Paint us a picture of that life.

England was green fields, white cliffs and sandy beaches; England was the ivy-covered buildings of Wimbledon Hill. England was far more than that...

A. Dalgliesh

Tell us what your country is (or was)...

GRAMMAR ASSIGNMENT

1. Analyze: *Men fought wars for the the red earth which was their homeland.*
2. Parse: *Men*, *fought*, and *which*.
3. Give the principal parts of *to fight*.
4. Write a beautiful sentence describing your homeland.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Traditional Homeland

Konnnersreuth is a small village in the poorest part of northern Bavaria, only three miles from the Czechoslovakian border. The soil in this region is so meager that one wonders how the peasants draw from it any sustenance. All the countryside has the atmosphere that here time has stood still, it is so completely unchanged by modern life. The peasants live their religion as they did hundreds of years ago; it is simple and deep-rooted. The women of the region wear the old traditional costume of a kerchief over the head, a shawl over the shoulders, and long, wide skirts. The whole atmosphere around these people is one of quiet dignity.

Elisabeth von Guttenberg, *Holding the Stirrup*

Coming Home to Harbour (*You may omit what is in italics.*)

It was just then that I heard to the right of me the crooning of a man. A few moments before I should not have seen him under the darkness of the sea-wall, but the light was so largely advanced (it was nearly two o'clock) that I now clearly made out both his craft and him. I hailed him, but in a low voice, so much did the silence of that place impress itself upon all living beings who were strange to it. I asked him what he would do so early, whether he was off fishing at that hour or whether he was taking parcels down the coast for hire or goods to sell at some other port. He answered me that he was doing none of those things.

"I am off," he replied in a low and happy voice, "to find what is beyond the sea. In that place I shall discover again such full moments of content as I have known, and I shall preserve them without failing. It is in some country beyond this sea, and it has a harbour like this harbour, only set towards the South, as this is towards the North; but like this harbour it looks out over an unknown sea, and like this harbour it enjoys a perpetual light. Of what the happy people in this country are, or of how they speak, no one has told me, but they will receive me well, for I am of one kind with themselves. *But as to how I shall know this harbour, I can tell you: there is a range of hills, broken by a valley through which one sees a further and a higher range, and steering for this hollow in the hills one sees a tower out to sea upon a rock, and high up inland a white quarry on a hill-top; and these two in line are the leading marks by which one gets clear into the mouth of the river, and so to the wharves of the town.* And there," he ended, "I shall come off the sea for ever, and every one will call me by my name."

Hilaire Belloc, *"The Harbour in the North"*

That Was England!

The bell rang. The long line of children went out into the hall, down the steps. They were in the assembly hall now, long rows of white-clad children. That day, the first day of the war, they did not sing the school hymn. Instead their voices rang fresh and clear with:

*Land of hope and glory,
Mother of the free...*

That was England! Suddenly there came over Janet a feeling of all that England stood for. She could not have put it into words; it had simply become a part of her. England was green fields, white cliffs and sandy beaches, woods yellowing with primrose or blue with hyacinths in the spring, waiting at the gates of the Palace for a glimpse of the King and Queen, the ivy-covered buildings of Wimbledon Hill. England was far more than that. It was years of history, years of tradition, the building up of a way of living, the way of a people, her people.

Alice Dalgliesh

PARTS OF SPEECH ~ ADVERB CLASS: INTERROGATIVE (§205, 208)

Review with the children that adverbs are classified by use and by meaning (§205); so far they have only seen simple adverbs by use (simple because they only modify), with classes by meaning: time, place, manner, and degree (others as well, if they have been analyzing the adverbial phrases every week).

The second class of adverbs by use is *interrogative*, §208, used to ask questions about an action. This class of adverbs is likewise divided into various classes by meaning, according to the information they are seeing about the action: its time (*when*), place (*where*), manner (*how*), or reason (*why*). Omit the class of degree, which is more difficult to grasp.

Use simplified sentences from dictations and have the children create other, similar sentences. Be careful not to give examples of complex sentences. (For example, in the sentence, "Did he learn *how* this failed?" *how* is a conjunctive adverb introducing a noun clause.) Do not parse the interrogative verbs below which use "do."

Where is the village of Konnersreuth?

How do the people dress?

When did the children sing?

Why do men fight battles?

PARTS OF SPEECH ~ VERB FORM: DEFECTIVE (§173-174, 190)

Point out to the children that they use defective verbs every day but have not yet seen how to analyze them. Explain that "defective" just means, "not having all of the principal parts" (simple infinitive, past tense, or perfect participle, §168). The children should learn the definition, §173.

Have the children learn the list of the most important defective verbs; you will study *shall/should* and *will/would* in a later lesson. §174 is a good **teacher resource**, to be slowly presented. Defective verbs are used in verb phrases, to express a wider variety of thoughts; most of those verb phrases are made up of a defective verb followed by the pure infinitive, but *ought* requires the infinitive with *to*. (Ask the children to give the principal parts and they will see that these verbs have neither infinitive nor perfect participle: we do not say, "*to may*," for example; show them that we cannot fully conjugate these verbs: "*I have could*" makes no sense, for example. Contrast these verbs with "*am*," "*have*" or "*do*," which are not defective.)

Use only simple examples when presenting these verbs. The parsing of defective verb phrases is included in §190; examples are given after §161. **However, children need not parse defective verbs in 6th grade.** The important concept for the children to understand is that a defective verb phrase is really made up of two verbs, one defective, one infinitive, and is not simply a tense of a single verb. The difference may be difficult for the children to grasp, because many verb forms are also constructed using a form of "*to have*" or "*to be*", but are considered a single verb nonetheless (verbs in the perfect tenses and in the passive voice, for example). The auxiliaries "*to be*" and "*to have*" are not separated out in the parsing of a verb tense, the way the defective verb is. Review the formation of the tenses and of passive voice, if it helps the children.

I can easily love this land with its softly rolling hills.

You may sing the school hymn.

ANALYSIS ~ COMPLEX SENTENCES: ADVERBIAL & ADJECTIVE CLAUSES

Scarlett's love for the land remained when other things changed.

I sail where the people will call me by my name.

Janet suddenly understood her love of homeland as she listened to the song of the children.

/ TO / BOOK:

THEME: Foreign Lands

READING

GUIDED COMMENTARY

POEM

From the *Crusaders' Chorus*, by Charles Kingsley

- | | |
|---|---|
| 1. The tomb of God before us,
Our fatherland behind,
Our ships shall leap o'er billows steep,
Before a charmèd wind. | 3. The red-cross knight and yoeman
Throughout the holy town,
In faith and might, on left and right,
Shall tread the paynim down. |
| 2. Above our van great angels
Shall fight along the sky;
While martyrs pure crownèd
To God for rescue cry. | 4. Jerusalem, Jerusalem!
The burying place of God!
Why gay and bold, in steel and gold,
O'er the paths where Christ hath trod? |

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

Geoffrey found Genoa quite as wonderful as his friends had told him it would be.

M. Stanley-Wrench

Tell us of a place you have always heard about and finally are able to see...

Geoffrey loved to watch the peasants, with their wrinkled brown faces and picturesque clothes, and flocks of sheep driven in front of a cloaked and hooded shepherd.

M. Stanley-Wrench

Who is this "cloaked and hooded shepherd"? Let us meet him and learn his story.

It is a legend that those born in that ancient city receive at birth a special gift of...

E. von Guttenberg

Tell us a tale of such a legend.

GRAMMAR ASSIGNMENT

1. Analyze: *Nürnberg, you are a city of the soul, and a strange and splendid past still lives within your walls.*
2. Parse: *city, soul, and lives.*
3. Put this sentence in the past tense: *I can see the sweeping red-tile roofs of the city.*
4. Explain what may be meant by the words, "*Nürnberg is a city of the soul.*"

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

A City of the Soul

It has been said that Nürnberg is a city of the soul – a city whose influence is not only of the heart, but also of the intellect. Cradled within her walls are the memories of a strange and splendid past. The blood of Franconian, German, and Slav was blended so subtly in her life and art that it gave to Nürnberg that indefinable charm which made her unique among cities.

There is no doubt that Nürnberg has a strange fascination for those who know and love her. Unforgettable is the exquisite, timeless beauty of her architecture: the sweeping red-tiled roofs; her queenly crown of towers; her narrow, winding streets.

It is a legend that those born in Nürnberg have bestowed upon them at birth a special gift of aesthetic sense. But even to have lived for a time in Nürnberg is a privilege which in itself gives one a profound love of art and beauty. One is surrounded on all sides with centuries of art.

Elisabeth von Guttenberg, *Holding the Stirrup*

Genoa

Geoffrey found Genoa quite as wonderful as his friends had told him it would be. The streets were broad, and the houses around the harbor were built of stone and covered with clean plaster which shone white in the sun. It was all so much more open than London, and the dark, shadowy cypress trees, the gray gnarled olives, rosy-pink almond trees, and early spring flowers delighted the young poet. So did the peasants, with their wrinkled brown faces and picturesque clothes, and flocks of sheep driven in front of a cloaked and hooded shepherd. He listened joyfully to the soft, musical Italian words, a language whose lilt crept into his own poetry.

Margaret Stanley-Wrench, *Teller of Tales*

The Mark of Paris

This is Paris. Everything in the city has an indefinable quality which allows one to say without hesitation, "This is Paris," even if it is only a milk can hanging on a door-knob, or a heavy brown broom noisily sweeping the leaves on a sidewalk, or a row of weather-worn books in a dusty box on the quays. Why it is so I cannot tell, but the city has put its mark on everything that belongs to her. Tourists are too absent-minded or in too great a hurry to notice this, but a Parisian's heart will beat at the memory of a flower-pot on a window-sill or of a song whistled by a butcher boy on his bicycle, if that Parisian happens to be far from home. Show him the picture of a baker's shop with a child eating a croissant, or the picture of a table and chair on a sidewalk and a waiter standing by with a white napkin over his arm, and he will think, "This is neither Toulouse, nor Lyon, nor Marseille, although a superficial observer might believe so; this is Paris." Good or bad, what comes out of the hands of Paris is Paris, a letter, a piece of bread, a pair of shoes, or a poem. What we have to give to the world is not borrowed, it is our own and can be stolen from us but not imitated.

Julien Green, *Memories of Happy Days*

PARTS OF SPEECH ~ NOUN CASE: NOMINATIVE ABSOLUTE USE (§29 (4.a-b))

Review the uses of the nominative case of nouns, §29, introducing two forms of independent or absolute use: direct address and exclamation (4.a-b). Sentences 1-2 and 5-7 in Exercise 1 may be useful; Exercise 2 would also give good practice in the four uses of the nominative.

Nürnberg! She is an unforgettable place, a city of the soul.

Paris, absent-minded tourists do not really know you.

Italian! Those soft, musical words crept into Chaucer's poetry.

PARTS OF SPEECH ~ VERB FORM: DEFECTIVE

Continue presenting defective verbs, §174, introducing simple examples of past tense verb phrases. Ask the children to learn the parsing order, §190, if they have not already. (It is almost the same as parsing normal verbs.)

The defective verb phrases using *may*, *might* or *could* are often in the subjunctive mood; the children have only seen the subjunctive expressing a wish (§161 [1.a]). Let §174 and §157 help you determine the mood of these phrases, based on the idea expressed rather than the form. Simplified examples from dictation and reading will further illustrate this idea.

Geoffrey could hear the soft, musical Italian words.

May you see Genoa!

Near Genoa, one can see hooded shepherds driving flocks of sheep.

A man who goes to Germany ought to visit Nürnberg.

ANALYSIS ~ COMPLEX SENTENCES: ADVERBIAL & ADJECTIVE CLAUSES

As you continue studying adverbial clauses of time and place, be careful to avoid adjective clauses introduced by the subordinate conjunctions "where" and "when" (adjective clauses modify a noun; adverbial clauses modify a verb, or another part of speech which adverbs may modify. "*We walked through the forest, where no man had ever ventured*" contains an example of such an adjective clause). The three examples of the use of "when" at the beginning of §219 may be helpful to the teacher in avoiding such adjective or noun clauses.

When I visited Nürnberg, I was struck by the timeless beauty of the architecture.

Geoffrey saw gray gnarled olives and rosy-pink olive trees as he walked through Genoa.

The streets were broad and the houses which were around the harbor were of stone.

/ TO / BOOK:

THEME: Music

READING

GUIDED COMMENTARY

The Singer

I saw a man of fifty or thereabouts, not a mountaineer, but a man of the plains – tall and square, large and full of travel – and as he went, he sang. I said, "You sing to advertise your trade?"

He answered, "I do. It lifts the heart, it shortens the way, it guarantees good work."

"In what way," said I, "does it guarantee good work?"

"The man," he answered, "who sings loudly, clearly, and well, is master of himself. When people hear him they say, 'Here is a prompt, ready, and serviceable man. He is not afraid. There is no rudeness in him. He is swift and to the point.'"

"But there must be some," I said, "who do not sing and who do good work."

"There are such," said he. "But they are less happy men. For this singing has a quality. It does good within as well as without. It pleases the singer in his very self as well as brings him work and clients."

Then he took off his enormous hat, which was of straw and as big as a wheel, and said, "Sir, to the next meeting!" and went off singing with a happier and more triumphant note.

Hilaire Belloc, *Hills and the Sea*

- ▶ Present the two speakers in this passage, and tell where this conversation probably takes place.
- ▶ Why does the man say that singing is a good advertisement for his trade?
- ▶ Why are men who do not sing, "less happy men"?
- ▶ Why do you think the man went off singing "with a happier and more triumphant note" after the conversation?

POEM

Bonnie Charlie, Traditional Scottish folk song (*To be learned as a class, distributing stanzas.*)

Bonnie Charlie's noo awa
Safely o'er the friendly main;
He'rts will a'most break in twa
Should he no' come back again.

Chorus : Will ye no' come back again?
Will ye no' come back again?
Better lo'ed ye canna be
Will ye no' come back again?

Ye trusted in your Hieland men
They trusted you, dear Charlie;
They kent you hiding in the glen,
Your cleadin' was but barely. (*Chorus*)

English bribes were a' in vain
An' e'en tho puirer we may be
Siller canna buy the heart
That beats aye for thine and thee. (*Chorus*)

We watch'd thee in the gloamin' hour
We watch'd thee in the mornin' grey
Tho' thirty thousand pound they'd gi'e
Oh, there is nane that wad betray. (*Chorus*)

Sweet's the laverock's note and lang,
Liltin' wildly up the glen,
But aye to me he sings ane sang,
Will ye no come back again? (*Chorus*)

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

The man who sings loudly, clearly and well is master of himself.

H. Belloc

Tell us of such a man, singing at his work.

I saw a man of fifty or thereabouts, not a mountaineer, but a man of the plains – tall and square, large and full of travel – and as he went, he sang.

H. Belloc

Tell us a tale of this man, "*full of travel*." Where have his travels taken him?

Jock, his violin tucked under his chin, moved the bow slowly and lovingly across the strings.

A. Dalglish

Do you play an instrument, or have you ever wanted to learn one? Tell us about "your" instrument and why you love it.

GRAMMAR ASSIGNMENT

1. Analyze: *Music supplied a powerful diversion, a constant companion.*
2. Parse: *supplied, diversion, and companion.*
3. Give two synonyms for "*supplied*."
4. How might music be called a "companion"?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

An Evening of Song

Aunt Annie turned briskly to Jock. “Play us a wee tune on your fiddle,” she said. Jock rose awkwardly and reached for his violin. Sheila went to the piano to accompany him.

Jock, his violin tucked under his chin, moved the bow slowly and lovingly across the strings. And, after the tuning, the music came, strong and clear, rising above Sheila’s wholly inadequate accompaniment, finally taking the room to itself so that Sheila need not have been playing at all. The old Scottish songs, the wailing lament of *Flowers o’ the Forest*, the gay lilt of *The Keel Row*. Then quite spontaneously, the tune changed, they were singing *Bonnie Charlie* with him.

The music ended on the pleading refrain, and Jock put the violin carefully into its case. He came over and sat by Moira. The fire burned low. And nobody, not even Aunt Annie, said a word.

Alice Dalgliesh

A Fiesta of Color and Music

Like most people of Andalusia, the people of Arcangel are poor. But they are too proud to quarrel with their fate. Instead they make war against sadness with songs and dances, with laughter, and with joy at just being alive. That joy erupts like a volcano once a year during the three-day *fiesta*.

During the fiesta, Arcangel becomes a chaos of color and music. The people do not sleep and they do not work during those three days. Instead they play, they sing, they dance, they laugh. It always begins with the Mass and ends with fading music.

Manolo spent most of his time during the fiesta with his friend Jaime García. They went to Mass together; and afterwards they followed the procession winding its way through the narrow streets of Arcangel. As the procession reached the church from which it had started, a woman began to sing a *saeta*, more a lament than a song – a confession, sad and beautiful. And from that sadness and the beauty of this lament, the fiesta took its cue. The town, suddenly, like a spring gushing forth from under a rock, flowed into song. The guitars began a race; the tambourines of the gypsies joined in; and the castanets, like a million clattering hoofs, lent their beat. Flamenco songs and the wails of the *cante hondo* were heard and would be heard until the very end – the third, exhausted night of the fiesta.

Maia Wojciechowska, *Shadow of a Bull*

PARTS OF SPEECH ~ NOUN CASE: OBJECTIVE USES: APPOSITIVE (§30 (1-3, 6))

Review §30, the uses of the objective case of nouns which the students have seen this year (direct object, object of a preposition, and indirect object), illustrating with the examples included after each use. Introduce the appositive use, (6), the same way you introduced the appositive use of the nominative case, in week 19. In the Exercise, (a) 1-3, 5-6, and 10 may offer good practice, as may (b), but twenty sentences would be too many to ask the children to write or find.

Aunt Annie turned to Jock, the musician, and asked for a tune.

I saw a man of fifty, a man of the plains.

A woman began to sing a saeta – a beautiful lament.

Jock played the old Scottish songs: "Flowers o' the Forest" and "Bonnie Charlie."

PARTS OF SPEECH ~ VERBALS: GERUNDS (§186-188 (1-2))

Present gerunds (§186) as the third kind of verbal: like a participle in form, but used as a noun. It is called a *noun verbal*, if this name helps the children. Only present the simplest form, the imperfect active gerund ("writing"), without presenting the name "imperfect active." The children should not parse or diagram gerunds but only identify them.

The teacher should be familiar with §187, but only present it if the children are confusing gerunds with other *-ing* words which are no longer verbals in use or meaning ("wedding," "forebodings").

Present the first two uses of gerunds, as a subject and as an object, §188 (1-2).

In the following examples, only identify the verbal and tell its use in the sentence. You may diagram these sentences, but do not parse the verbal.

The people finally began laughing.

Jock began his tuning and then the music came.

Singing lifts the heart and shortens the way.

ANALYSIS ~ COMPLEX SENTENCES: ADVERBIAL CLAUSES & SUBORDINATE CONJUNCTIONS OF MANNER (§220 (3), 281 (3))

Present adverbial clauses of manner (§281 [3]), introduced by subordinate conjunctions of manner (§220 [3]). The example after §220 (3) is at the level of the children.

Be sure the students think about the meaning of the clause and about what word it modifies, rather than focusing on the conjunction introducing it. The same word may serve to introduce more than one type of clause or more than one class of adverbial clause.

Avoid adverbial clauses of comparison (or "degree"), easily mistaken for clauses of manner. An adverbial clause of manner may use a kind of comparison to illustrate the way in which a thing is done; the subordinate conjunction may often be replaced by, "the way..." Thus, "*Manolo saw the faces of the people as he had never seen them before.*" In what way did he see them? A way he had never seen them before.

The man left with a song, as he had come.

Their joy burst forth as a volcano erupts.

The people of Andalusia fight sadness as they always have fought it.

/ TO / BOOK:

THEME: Trades, crafts

READING

GUIDED COMMENTARY

POEM

Bells, by Thomas Traherne

Bells are but clay that men refine
And raise from duller ore;
Yet now, as if they were divine,
They call whole cities to adore;
Exalted into steeples they
Disperse their sound, and from on high
Chime in our souls' they ev'ry way
Speak to us through the sky:
Their iron tongues
Do utter songs
And shall our stony hearts make no reply?

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

As the eldest child, I felt myself in a way charged with the responsibilities of the family.

R. Maritain

Tell the story of this "*eldest child*."

Behind the cross, their embroidered banners held high, followed the Trade Guilds of the town, the Bakers, the Grocers, the Tanners, and all the rest, with the various crafts of the Cloth Trade.

C. Harnett

Paint us a lively picture of these tradesmen.

*Bells are but clay that men refine
And raise from duller ore;
Yet now...*

T. Traherne

Bells which you have heard are still singing in your soul... Allow us to hear some of those songs.

GRAMMAR ASSIGNMENT

1. Analyze: *The gaily-colored banners passed along the street, while the choir and the clergy with the golden canopy came into our view.*
2. Parse: *banners, golden* and *came*.
3. Give the principal parts of each of the verbs in the sentence.
4. Describe the banners of one of the guilds in the procession.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Corpus Christi Procession

Even before the cross-bearer appeared round the distant corner Nicholas could hear the choir, as it emerged from the church, chanting the great processional hymn, 'Lauda Sion.' Behind the cross, their embroidered banners held high, followed the Trade Guilds of the town, the Bakers, the Grocers, the Tanners, and all the rest, with the various crafts of the Cloth Trade, weavers, fullers, dyers, shearers, massed together at the end.

The gaily-colored banners were still passing along the street, moving from brilliant light into deep shade and out again, when the choir and the clergy with the golden canopy turned the corner and came into view. The hymn changed and the cantors sang the opening notes of the 'Pange Lingua.' The first soaring line of the familiar chant awoke echoes everywhere among the crowd. Timidly at first a few people joined in; then, gaining courage from each other, more and more in a swelling unison until the very walls of the town seemed to be singing. Then, gradually nearer, a new sound approached – the tinkling of the bells. As though a sickle had swept along the street the crowd dropped to its knees. The tide of voices ebbed as heads were bowed, while the canopy beneath which the priest carried the Blessed Sacrament passed slowly by.

Cynthia Harnett, *The Wool Pack*

Carrying the Responsibilities of a Family

I had the feeling of a special obligation to my parents. I knew that they had left Russia, suffered the pain of exile, poverty, separation from those they loved and whom they were never to see again, for my sister and for me, to assure the future of our studies. Soon enough I realized that I had parents who were not like my companions' parents. All the other children were to learn a trade. But my parents spoke to me only of my studies and of the University which I was to enter. A lively gratitude was soon added to my instinctive feelings of affection for them. I was bound not to disappoint them, and, being the eldest child, I felt myself in a way charged with the responsibilities of the family.

Raissa Maritain, *We Have Been Friends Together*

The Tinsmith

The man's face was brown like chestnut wood, his eyes were grey but ardent; his brows were fierce, strong, and of the colour of shining metal, half-way between iron and silver. He bore himself as though he were still well able to wrestle with younger men in the fairs, and his step, though extremely slow (for he was intent upon the song he was singing), was determined as it was deliberate. I came yet nearer and saw that he carried a few pots and pans and also a kind of kit in a bag: in his right hand was a long and polished staff of ashwood, shod with iron; and still as he went he sang. The song now rose nearer me and more loud, and at last I could distinguish the words, which were, in English, these:

"Men that cook in copper know well how difficult is the cleaning of copper. All cooking is a double labour unless the copper is properly tinned."

This couplet rhymed well in the tongue he used, which was not Languedoc nor even Béarnais, but ordinary French of the north, well chosen, rhythmical, and sure. When he had sung this couplet once, glancing, as he sang it, nobly upwards to the left and the right at the people in their houses, he paused a little, set down his kit and his pots and his pans, and leant upon his stick to rest.

Hilaire Belloc, *"The Singer"*

PARTS OF SPEECH ~ NOUN CASE: POSSESSIVE (§31-37)

Review the possessive case, §31-37, in particular the rules about the apostrophe, §35. Do not study the various sections of the book exhaustively; review the possessive case especially through the dictation examples. Exercise (a) after §38 would also be a useful manner of reviewing.

Because the possessive case implies ownership, it should be reserved for people and groups of people and only used sparingly for objects which cannot possess or own other objects.

The merchants walked beneath the clothiers' banner in the procession.

I had parents who were not like my companions' parents.

The hymn changed and the cantors' voices sang the opening notes of the 'Pange Lingua.'

PARTS OF SPEECH ~ DEFECTIVE VERBS: SHALL & SHOULD
(§175 (1 & 3.a) & 177)

Explain that *shall* and *will* are defective, like *can*, *may*, *must*, and *ought*, but are studied separately because they are often used in the formation of regular tenses. Present the beginning of §175, including the explanation about the disappearing distinction between *shall* and *will*. Then present only the simplest uses: §175 (1a-b), the normal future use of *shall* with 1st person; and (3a), the "defective verb" use of *should*, equivalent to *ought*, with all three persons. This last use of *should* may be present or past tense, depending on the meaning; and is always indicative mood (as is *ought*).

I shall pursue my studies at the university and shall not learn a trade.

We should carry the banner of our guild when we walk in the procession.

We shall join the cantors who lead the song.

ANALYSIS ~ COMPOUND & COMPLEX SENTENCES

Practice analyzing adverbial clauses of time, place and manner.

The crowd sang in swelling unison until a new sound approached – tinkling bells.

The tide of voices ebbed while the priest passed slowly before the crowds.

The crowd dropped to its knees as wheat falls beneath the sickle.

My parents lived in France, where I continued my studies.

/ TO / BOOK:

THEME: Nobility of work

READING

GUIDED COMMENTARY

The Great Professions

After this picture came another of a sailing ship, the best of all. She was a grand creature, with wind-filled sails crowding up aloft and the foam curling back in delicate curves and arabesques from her splendid prow. Something was written beneath the picture: "The first ship I have had the honor to command. May God bless her, and find me worthy of my trust."

Those words had somehow touched David very deeply. The artist in him leaped out to meet the artist in the unknown sea captain. It was as though at that moment they were made friends. There is always, he thought, this communion between those who follow the great professions, the selfless professions that demand all that a man can give, even to his very life, the professions that make him or break him according as he has it in him to give what they demand.

- ▶ What does David discover? What do we learn about the "grand creature"?
- ▶ Why do the words under the picture touch David very deeply? How can a sea captain or anyone who follows a great profession be considered an artist?
- ▶ Why did David feel as though he and the sea captain had become friends?
- ▶ In your opinion what are "the great professions"? How are they "selfless"?

POEM

A Fire-Truck, by Richard Wilbur

- | | |
|---|---|
| <p>1. Right down the shocked street with a siren-blast
That sends all else skittering to the curb,
Redness, brass, ladders and hats hurl past,
Blurring to sheer verb,</p> | <p>3. Beautiful, heavy, unwearied, loud, obvious thing!
I stand here purged of nuance, my mind a blank.
All I was brooding upon has taken wing,
And I have you to thank.</p> |
| <p>2. Shift at the corner into uproarious gear
And make it around the turn in a squall of traction,
The headlong bell maintaining sure and clear,
Thought is degraded action!</p> | <p>4. As you howl beyond hearing I carry you into my mind,
Ladders and brass and all, there to admire
Your phoenix-red simplicity, enshrined
In that not extinguished fire.</p> |

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

Across the courtyard they would go striding, Adam and his father; through the gateway they would pass and over the river to the highway that led to all the wide, free world.

E. Gray

If you could set off with your father, uncle, or brother "*to the wide free world*," where would you go?

Something was written beneath the picture: "The first ship I have had the honor to command. May God bless her, and find me worthy of my trust."

Tell us a story of that young captain and his first command.

Roger Quartermayne was no ordinary minstrel...

E. Gray

Let your reader accompany Roger Quartermayne to some great feast or village fair as he practices his merry trade.

GRAMMAR ASSIGNMENT

1. Analyze: *I shall be worthy of my trust.*
2. Parse: *I*, *worthy* and *my*.
3. Rewrite this sentence, replacing "*shall*" with "*should*." Explain the difference in meaning. What is the mood of the new sentence?
4. Explain what "*trust*" means in this sentence.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

A Woodcarver

There in a secluded spot, at the confluence of two small mountain streams, stands the humble home where a woodcarver and his wife had dwelt in uninterrupted happiness for upwards of a quarter of a century. Two fair-haired, clear-eyed children, with cheeks that rivaled the Alpen Glow, had romped away a blissful childhood chiefly among the chips and shavings in the cozy workshop, where the father changed logs of pine and oak and cherry into wondrous shapes and curious figures. The old man was prince of carvers in a region where every second man is an adept in wood.

"The boy shall be a woodcarver, too," the father had said from the beginning. Hence as soon as the chubby hands could grasp a diminutive mallet and draw with safety a tiny blade through soft wood, the little boy was given a miniature bench beside his father's knee, there to undergo a long, arduous apprenticeship.

Edmund Walsh

The Minstrel and His Son

Across the courtyard they would go striding, Adam with his own harp over his shoulder and his father's viol under his arm; through the gateway they would pass and over the river to the highway that led to London and all the wide, free world.

Roger Quartermayne was no ordinary minstrel, picking up an uncertain penny telling rough yarns in innyards and marketplaces, filling in gaps in his memory with juggling and tumbling and piping as the poorer sort did. He could play the viol; he could chant long romances in French about King Alisaunder, or Charlemagne and his knights, or the British King Arthur and the search for the Holy Grail. He was welcome at manor houses and at great feasts in castles, and everywhere people gave him rich gifts, a length of cloth for a surcoat, a purse full of silver pennies, or a gold clasp to fasten his mantle. He went attended by a boy to carry his viol and to sing with him when there were songs in the tales, or harp a little in the interludes, and that boy had been Roger's son Adam.

Elizabeth Janet Gray, *Adam of the Road*

The Work of a Town

There are no professional fishermen in Arcangel; but the men and the boys who fish on the river, on a good day, catch enough to provide the whole town with fish. Whenever that happens, the market, just a block away from the plaza, becomes even noisier than usual. The bargaining and the laughter echo through the narrow streets, bouncing from house to house, an epidemic of sounds spreading from the stalls to the balconies and traveling upwards to the blue sky above.

The earth of Andalusia, where Arcangel lies, is part of the people who live not only on it, but with it, form part of it, seem to merge with it, to share with it their poverty and their joys, their struggles and their good luck.

The life of the people of Arcangel takes the rhythm of seed time and harvest. Fields stretch away, beyond the olive groves. They have been cultivated by generations of Andalusians who have plowed and sowed and harvested the vegetables and the wheat.

Maia Wojciechowska, *Shadow of a Bull*

PARTS OF SPEECH ~ PRONOUNS: ABSOLUTE POSSESSIVE (§65)

Review the possessive case of personal pronouns, and present their *absolute* use, §65, when the pronoun is not in the adjective position but separated from its noun. These pronouns are called interchangeably *absolute personal* or *absolute possessive*. They are always in the possessive case but are nominative or objective in use.

Use simple examples to make clear to the children this very particular use of the pronoun, in which case and use do not seem to correspond. Point out that the children certainly use these pronouns every day (*Mine!* may even be one of a child's first words...) An example of parsing is given after §66.

Roger strode across the courtyard with a harp over his shoulder, and Adam followed with his.

This great ship is now mine.

The people of Arcangel are poor, but the fish in the river are theirs.

My son, this mallet is yours.

PARTS OF SPEECH ~ DEFECTIVE VERBS: WILL & WOULD (§176 (1-3))

Present the first three uses of *will* and *would* (§176 [1-3]); contrast with *shall* and *should* for first person (§175 [1]). (These notions may be skipped if time is lacking.) A verb with *will* as an auxiliary should be parsed as future tense, but the nuance of meaning may not be simple future. Verbs formed with *would* are parsed as one of the past tenses, though the meaning they convey may be past, present or future. *Would* is often used in subjunctive clauses.

Present simple examples, without parsing (parsing examples are provided for the teacher after §182).

When Roger arrived, people would give him rich gifts.

The boy would be a woodcarver, too.

Son, you will come with me in my wanderings.

May God bless my ship. [Do not diagram.]

ANALYSIS ~ COMPLEX SENTENCES: ADVERBIAL CLAUSES & SUBORDINATE CONJUNCTIONS OF CAUSE (§220 (4), 281 (4))

Present adverbial clauses of cause or reason (§281 [4]), introduced by subordinate conjunctions of manner (§220 [4]).

It is important that the children identify the relation expressed by a clause, and the part of speech modified by that clause, in order to determine its nature and function; the same conjunction may introduce different kinds of clauses.

Pay attention also not to confuse cause and purpose. (Example 6 in the Exercise after §220 is a simple example of a clause of purpose, for teacher reference.)

There are no professional fishermen in Arcangel because the men and boys catch fish for the whole town.

Every noble house in England welcomed Roger Quartermayne since he sang so well.

Men of the great professions feel a communion, because the selfless professions demand a man's whole life.

SUGGESTED LESSON PLAN WEEK 26

/ TO / BOOK:

THEME: Spring / Easter

READING

GUIDED COMMENTARY

POEM

Our Lord and Our Lady, by Hilaire Belloc

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

"Jansci, did your father ever tell you the story of this lane? This avenue of trees was planted in 1848..."

K. Seredy

Tell us the story...

Blue hills were piled against the sky in shapes more lovely than a man can build and the woods that lay at their feet or crept up their sides had all flushed rosily at the kiss of spring.

E. Goudge

Continue.

It was a still, warm day after rain, and delicious smells came to Jocelyn through the window.

E. Goudge

Share with us some of the sights, sounds and smells of springtime.

GRAMMAR ASSIGNMENT

1. Analyze: *The trees whispered in the light breeze as the wagon entered the lane.*
2. Parse: *whispered*, *breeze* and *as*.
3. Rewrite this sentence with the first verb in the progressive form.
4. Why do you think the author used the verb "*whispered*" to describe what the trees were doing?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Whispering Trees

Sándor Nagy raised his eyes to the tall, ancient poplars lining the lane the wagon was just entering. Suddenly he said, "Jansci, did your father ever tell you the story of this lane? This avenue of trees was planted in 1848; your great grand-father Márton Nagy, one of the last great feudal landlords, all of the peasants, and the merchant of the town, each planted a tree. A green, living thing to grow and remind them always that they were brother Hungarians, first and last."

The trees whispered in the light breeze; otherwise there was no sound. "Whispering trees," he went on gently as if speaking to them, "they have weathered many storms. Some of them are broken and almost dead, but new shoots are springing up from their roots every year. Those roots grow deep in the soil, deeper than the trees are tall. No one could kill them without destroying the very soil they grow in; what they stand for lives in the hearts of all Hungarians. Nothing could kill them without destroying the country."

Kate Seredy, *The Singing Tree*

Spring Woods

Miss Lavender and the children turned and walked on, the magic of the woods gathering round them and penetrating them. They looked and listened and sniffed, seeing the crumpled green leaves over their heads against a bright blue sky where the clouds were racing before a west wind, hearing the twitter of birds and the scuffling of rabbits in the bushes, smelling the scent of wet earth and moss and ferns. The sunshine seemed to get inside their eyes, brightening them, and the color that flooded the world seemed to be clothing them, too, so that they all three felt supremely beautiful.

Elizabeth Goudge, *A City of Bells*

Fresh Beginnings

The country was becoming more and more beautiful. It was that moment of spring when the world is pink and blue in the distance and yellow and white close at hand. Blue hills were piled against the sky in shapes more lovely than a man can build and the woods that lay at their feet or crept up their sides had all flushed rosily at the kiss of the spring. The gorse was in riotous bloom and each green field broke at its edge into a froth of blossoming blackthorn. The primroses were in flower and the larks were singing. It was a still, warm day after rain, and delicious smells came to Jocelyn through the window, the smell of the gorse and the wallflowers in the cottage gardens, the smell of wood smoke and freshly turned earth and rain-washed grass and fresh beginnings.

Elizabeth Goudge, *A City of Bells*

PARTS OF SPEECH ~ PRONOUNS: ABSOLUTE POSSESSIVE

Continue working with possessive case, especially absolute possessive pronouns.

That lane of ancient poplars is ours.

This country is mine.

These trees were Marton Nagy's, but they were also the peasants' and the merchant's.

PARTS OF SPEECH ~ VERB FORM: DEFECTIVE

Continue working with defective verbs.

When you look at the ancient poplars, you will remember the Hungarians of times past.

Did your father ever tell you the story of this lane?

What cannot die in the hearts of all Hungarians?

ANALYSIS ~ COMPOUND & COMPLEX SENTENCES

Practice identifying adverbial clauses of time, place, manner, and cause, and working with compound sentences and interesting phrases.

When spring comes, the world is pink and blue in the distance.

This avenue of trees was planted by your great grand-father Márton Nagy, one of the last great feudal landlords.

As Jocelyn looked through the window, he caught the smell of wallflowers and freshly turned earth.

/ TO / BOOK:

THEME: Books

READING

GUIDED COMMENTARY

History on the Doorstep

Dates were the only dull part of history, the rest of it was a joy. For then the four walls of the schoolroom stretched outward – outward – and one could ride to the Crusades with Richard Coeur-de-Lion or thrill over the deeds of Edward, the Black Prince. And the history of Trinidad, with Columbus naming it after the Trinity, was best of all.

That day, when Janet went home from school, she went out onto the gallery and looked out across the sea. There, in the waters of their own Gulf, Columbus' ship had lain at anchor. There Indians had gone out in canoes to meet the Men from Heaven. There, with the great mountains in plain sight, Columbus had failed to know that he had found a continent.

Little shivers ran up and down Janet's spine. History in a book, history of faraway countries was one thing; history that had happened, as it were, on one's doorstep, was another.

Alice Dalgliesh

- ▶ Begin with one or two sentences that introduce the author and the text in a lively manner.
- ▶ Explain what the author means by "the four walls of the schoolroom stretched outward..."
- ▶ Why did the water of the Gulf become more meaningful to Janet?
- ▶ What does Janet mean in the last sentence? How is it true?
- or
- ▶ What lesson made the walls of your classroom stretch outward?

POEM

A Riddle, by Jonathan Swift
(The Vowels.)

We are little airy creatures,
All of different voice and features;
One of us in glass is set,
One of us you'll find in jet.
T'other you may see in tin,
And the fourth a box within.
If the fifth you should pursue,
It can never fly from you.

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

I was thrumming with one hand upon the quarto, when I accidentally loosened the clasps. To my utter astonishment, the book gave two or three yawns, like one awakening from a deep sleep, then a husky "hem," and at length began to talk.

W. Irving

What might this old classic have to say?

Having imagined that his brother had hid some treasure behind a large folio upon an upper shelf in his father's shop, he climbed up to search for it.

J. Boswell

Imagine the discovery...

The four walls of the schoolroom stretched outward – outward – and one could ride to the Crusades with Richard Coeur-de-Lion or thrill over the deeds of Edward, the Black Prince.

A. Dalgliesh

If the walls of your schoolroom stretched outward... what historical figure would you like to meet?

GRAMMAR ASSIGNMENT

1. Analyze: *I was happy in the old Rotunda because Poe himself may have studied in that same spot.*
2. Parse: *happy*, *Poe* and *himself*.
3. Give the principal parts of each of the verbs in the sentence.
4. Describe in a pleasant sentence your own favorite spot to muse.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

A Happy Discovery

He had no settled plan of life, nor looked forward at all, but merely lived from day to day. Yet he read a great deal in a desultory manner, without any scheme of study, as chance threw books in his way, and inclination directed him through them. He used to mention one curious instance of his casual reading, when but a boy. Having imagined that his brother had hid some apples behind a large folio upon an upper shelf in his father's shop, he climbed up to search for them. There were no apples; but the large folio proved to be Petrarch, whom he had seen mentioned in some preface, as one of the restorers of learning. His curiosity having been thus excited, he sat down with avidity, and read a great part of the book.

James Boswell, *The Life of Samuel Johnson*

Falling in Love with Words

Mrs. McWillie never scared us into grammar, of course. It was my first-year Latin teacher in high school who made me discover that I had fallen in love with it. It took Latin to thrust me into bona fide alliance with words in their true meaning. Learning Latin fed my love for words upon words, words in continuation and modification, and the beautiful, sober accretion of a sentence. I could see the achieved sentence finally standing there, as real, intact, and built to stay as the Mississippi State Capitol at the top of my street, where I could walk through it on my way to school and hear underfoot the echo of its marble floor, and over me the bell of its rotunda.

Eudora Welty

The Music of Words

Henrietta loved words, both the shape and the sound of them. "Silver" was a word that she especially loved. She thought it was the loveliest of words because it was so cool. It gave her pleasure to hear Miss Lavender say silver, for she immediately thought of fountains playing and a long, cool drink on a hot day. It was a satisfactory word to write, too, with its capital S flowing like a river, its l tall like a silver spear, and the v like an arrowhead upside down.

From the delight of forming letters into words, Henrietta went on to the intoxication of forming words into sentences, and here her instinct was unerring. She seemed to know just what words to choose and how to arrange them so that they sounded like a bar of music and not like the tea things falling downstairs.

E. Goudge, *A City of Bells*

Words of Many Languages

English, German, Latin and Greek were the courses I chose at the University of Virginia. Had anyone had the idea of looking for me between the hours of two and six in the afternoon, I might invariably have been found in one of the alcoves of the Rotunda, sitting at one of the heavy oak tables with books on every side. It pleased my vanity to think that I was sitting where, perhaps, Edgar Allan Poe himself had sat before me, and that what I saw, as I looked out of the window, he had also seen and dreamed over. Here, I thought, was the spot where I was least unhappy.

Julien Green, *Memories of Happy Days*

PARTS OF SPEECH ~ PRONOUNS: COMPOUND PERSONAL (§66)
& USES OF PERSONAL PRONOUN: IT (§61-62 (a))

Review briefly the classes of pronouns which the children have learned: personal; interrogative; relative (simple subclass); adjective (demonstrative subclass). Now present *compound personal pronouns*, a subclass of personal pronouns (§66). These are sometimes called reflexive because they usually express reception of action by the subject. Also, they are so called because their form is reflexive: the personal pronoun united with the word *-self* or *-selves*. Have the children learn the definition of reflexive use of a pronoun, though this is not a definition of the compound personal pronoun. For the moment, only give examples of this reflexive use (1), not of the emphatic use (2). Parsing examples are given after §66. The Exercise after §66 may be useful.

Present the regular use of *it*, §61, either coming after its antecedent or before, and also the special use of it as an introductory word, §62 (a. 1-4), with the parsing examples which follow.

It was my first-year Latin teacher who taught me the love of words.

I found myself in the library.

She had taught herself to form words into beautiful sentences.

PARTS OF SPEECH ~ VERBALS: INFINITIVE AS MODIFIER (§185 (1))

Explain to the children that infinitives may be used not only as nouns but as modifiers. Present only the adjective use. Use the three examples given in §185 and other simple examples from dictation; do ask the children to parse the infinitives but only identify them as adjective and tell what nouns they modify. This notion need only be introduced, to be more fully developed next year; the children need not fully understand.

I always found a book to read.

She knew the right words to choose.

Johnson had an inclination to read.

I had a favorite spot to sit.

You shall find words to crush like the battle-axe of Richard, or to soothe like a mother's kiss.

ANALYSIS ~ COMPOUND & COMPLEX SENTENCES

Continue practicing compound and complex sentences, with adverbial clauses and adjective clauses introduced by a relative pronoun.

Columbus' ship had lain at anchor where Janet now gazed.

Edgar Allan Poe may have sat where I now was sitting.

I walked where I could see the Mississippi State Capitol.

/ TO / BOOK:

THEME: Heroes

READING

GUIDED COMMENTARY

POEM

The Noble Nature, by Ben Jonson (or learn *Bonnie Charlie*, Week 23, if it was not already learned)

It is not growing like a tree
In bulk doth make Man better be;
Or standing long an oak, three hundred year,
To fall a log at last, dry, bald, and sere:
 A lily of a day
 Is fairer far in May,
Although it fall and die that night, –
It was the plant and flower of Light:
In small proportions we just beauties see,
And in short measures life may perfect be.

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

At last, as the night fell and I was lighting a lamp that stood there trimmed, the door opened and my lord stood within upon the threshold. "MacKiller," said he, "carry this note to its destination with your own hand. It is highly private. Find the person alone when you deliver it."

R.L. Stevenson

Continue the account.

There is an old saying that, "For every man who rides, someone must hold the stirrup." Someone must stay behind to wait and hope.

E. von Guttenberg

Tell the story of such a "someone" and of that person's quiet heroism.

Here he was at last, sitting on his tall gray horse with weary grace. Thin, hard, and worn he was, like his men. How could he be otherwise?

C. Meigs

Present a great leader of men, real or imagined.

GRAMMAR ASSIGNMENT

1. Analyze: *The lion-hearted old surgeon sent me a request to come.*
2. Parse: *lion-hearted*, *sent* and *request*.
3. Give a synopsis of *sent* in the 1st person singular of all six tenses of the indicative mood, active and passive voice.
4. Give one synonym for "*lion-hearted*." Use it in a beautiful sentence.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

A Born Commander

The French were openly united with America now. There had been battles and a victory for Washington at Monmouth.

The advance guard was coming. The music was quiet now, but the drums were thumping to mark time for the marching feet. There was Timothy Allen, riding at the head of his men, the wind blowing through his bright hair. The lines of fighting men around him were thinner from their winter of hunger and from the battles which had followed; but they were true soldiers every one, with one will, one purpose, and one leader.

The little group of people who had hurried out of the inn drew closer together as though something in all of them had tightened with expectation. There was no need for them to tell one another that General Washington was coming.

Here he was at last, sitting on his tall gray horse with weary grace. Thin, hard, and worn he was, like his men. How could he be otherwise? Here was a man who was more than a great soldier. It was truly the light not of hope but of victory that shone on that tired face as the commander of them all went by, with the drums beating before him.

Cornelia Meigs, *Young Americans*

A Gallant Gesture

[Use as two dictations.]

At ten o'clock of the battle day, when the shells were rolling down every street, and the bridge under heavy cannonade, a courier dashed over and, rushing up the steps of the house where I was, placed in my hand a crumpled piece of paper, a request from the lion-hearted old surgeon on the opposite shore, establishing his hospitals in the very jaws of death:

"Come to me," he wrote. "Your place is here."

The faces of the rough men working at my side grew ashy white as they guessed the nature of the summons, and they begged me to send them but save myself. I could only allow them to go with me if they chose, and in twenty minutes we were rocking across the swaying bridge, the water hissing with shot on either side.

Over into that city of death, its roofs riddled by shell, its every church a crowded hospital, every street a battle-line, every hill a rampart, every rock a fortress, and every stone wall a blazing line of forts.

Oh, what a day's work was that! How those long lines of blue, rank on rank, charged over the open acres, up to the very mouths of those blazing guns, and how like grain before the sickle they fell and melted away.

An officer stepped to my side to assist me over the debris at the end of the bridge. While our hands were raised in the act of stepping down, a piece of an exploding shell hissed through between us, just below our arms, carrying away a portion of both the skirts of his coat and my dress, rolling along the ground a few rods from us like a harmless pebble in the water. The next instant a solid shot thundered over our heads, a noble steed bounded in the air and with his gallant rider rolled in the dirt not thirty feet in the rear. Leaving the kind-hearted officer, I passed on alone to the hospital. In less than a half-hour he was brought to me – dead.

Clara Barton, *Extract from her letters*

PARTS OF SPEECH ~ PRONOUNS: INDEFINITE RELATIVE (§86-87)

Introduce briefly the indefinite subclass of relative pronouns: relative pronouns with no precise antecedent (§86-87). These are sometimes called *compound relative pronouns*, but are not always compound in form, so *indefinite* is a better name. Do not diagram or analyze these sentences but only use them to help the children recognize indefinite relative pronouns.

The soldiers did whatever their general asked.

Whoever met the general admired him.

Guns were blazing whichever way we turned.

PARTS OF SPEECH ~ VERBALS: INFINITIVE AS MODIFIER

Continue identifying infinitives as modifiers of nouns.

The officer gave me a message to read.

I have an army to lead.

He was a man to respect.

ANALYSIS ~ COMPOUND & COMPLEX SENTENCES

Until the end of the year, practice and review compound sentences and complex sentences with adjective clauses or with adverb clauses of time, place, manner, or cause.

While our hands were raised, a piece of exploding shell hissed between us.

The man rode before them as only a leader can ride.

The soldiers followed him as men of one purpose.

/ TO / BOOK:

THEME: Farm life

READING

GUIDED COMMENTARY

A Long and a Glad Day

When, after a long day and a glad day, the sun has at last left the pearly sky, and the shadows, waving their dark wands, come after you all, now tired and songless, but still merry, you drop spade and barrow, gather your alls, pursue, bring back and harness the donkey, get the girls into the cart, and, wearing a pleasant cloak of fatigue, set your steps on the homeward way. A supper fit for a king is before you as you burst into the warm kitchen of your cabins nigh to bedtime – a mountain of flowery potatoes, still steaming, and laughing through their jackets, hillocks of yellow butter flanking it, and lochs of thick-milk – for, surely, little less than lochs are the great bowls of it that are set down, one for each man, and boy, and girls. The envy of a king would be the appetites that each of you brings home with you from the bog; and the envy of a king might well be the relish with which you attack the mountain of laughing potatoes; and certainly the envy of a king would be the happy hearts and the sleep-filled heads, and glad, tired limbs, which you stretch upon welcome beds.

Seumas MacManus, *A Day in the Bog*

- ▶ Can it be inferred from the text in what occupation the day had been spent?
- ▶ Describe the atmosphere of the text.
- ▶ How does the author convey the following ideas: satisfying fatigue, warmth of home, and love of land?
- ▶ What opinion does the reader gain of this home?

POEM

Rain in Summer, by H. W. Longfellow

- | | |
|---|---|
| <p>1. How beautiful is the rain!
 After the dust and heat,
 In the broad and fiery street,
 In the narrow lane,
 How beautiful is the rain!</p> | <p>3. Across the window-pane
 It pours and pours;
 And swift and wide,
 With a muddy tide,
 Like a river down the gutter roars
 The rain, the welcome rain!</p> |
| <p>2. How it clatters along the roofs,
 Like the tramp of hoofs
 How it gushes and struggles out
 From the throat of the overflowing spout!</p> | |

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

A real fever for work had taken hold of all of us...

E. Goudge

Why? What had to be done?

The wagon wheels made no sound on the moss as we drove deeper into the emerald hush of the woods.

M. Carlier

Where are you going? Tell what you seek and what you discover.

How beautiful is the rain, the welcome rain!

H.W. Longfellow

Continue in a poem or a tale.

GRAMMAR ASSIGNMENT

1. Analyze: *New clouds rode the wind as great white galleons ride the sea.*
2. Parse: *as*, *rode* and *sea*.
3. Give a synopsis of *ride* in the 3rd person singular of all six tenses of the indicative mood, active voice.
4. In what way might the clouds resemble "*galleons*"?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Catching the Contagion

The matriarch, pitchfork in hand, was giving orders like a general on a battlefield, encouraging, speeding up her forces, herself setting a stout example, gray head bare to the sun, full black Sunday skirts turned up over a white starched petticoat. Everybody was at it, women and children raking, piling up the carts, men staggering about like miniature haystacks, invisible beneath the loads piled high on their shoulders, on forklike porte-foins. In the west new clouds rode the wind like great white galleons.

“*Vite, vite*, my little ones!” came now and again the high carrying call of the matriarch.

Emily had caught the contagion and worked with the rest, worked till blisters broke on her hands, and her back ached furiously, and her breath came hard. She found this mad race with the elements more exciting than any sport she had tired. She heard herself singing.

Suddenly it was upon them, not with a few first drops of warning, but like a cloudburst, a deluge: one of the terrible rainstorms of the Pyrenees.

Eleanor Kelly

The Open Face of the Country

There are few scenes more gratifying than a spring plowing in that country, where the furrows of a single field often lie a mile in length, and the brown earth, with such a strong, clean smell, and such a power of growth and fertility in it, yields itself eagerly to the plow and rolls away from the shear, not even dimming the brightness of the metal, with a soft, deep sigh of happiness. The wheat-cutting sometimes goes on all night as well as all day, and in good seasons there are scarcely men and horses enough to do the harvesting. The grain is so heavy that it bends toward the blade and cuts like velvet.

There is something frank and joyous and young in the open face of the country. It gives itself ungrudgingly to the moods of the season, holding nothing back. Like the plains of Lombardy, it seems to rise a little to meet the sun.

Willa Cather, *O Pioneers!*

Gathering Wood

The wagon wheels made no sound on the moss as we drove deeper into the emerald hush of the woods. The hot, sunny clover fields and the fat pigs lolling in the mud seemed far away as the trees linked their branches over us. The frail flowers struggling up through the half shade had a faint and ethereal scent, so different from the pungent field flowers that watched the sun all day.

We did not notice the splinters much as we threw the wood into the wagon, singing a little song, to make the work seem lighter, never the same words but the same monotonous tune: “Bend walnut, up beech, throw hickory, down oak...” The wagon filled faster that way. When we left the woods, we turned to look back. It seemed that as the distance widened, the trees drew closer together watching us go.

Sawdust drifted through the air as we corded the wood in the shed, making small aisles to separate the kinds and sizes. On dark winter nights it was good to know just where to find the big chunks for the heating stove, or the small sticks to coax the sputtering kitchen fire.

Mary Carlier

PARTS OF SPEECH ~ ADJECTIVES CLASS: PRONOMINAL (§115-116, 120 (1-2))
REVIEW ADJECTIVE PRONOUNS (§53)

Remind the children of the adjective classes which they have learned (§115-116: descriptive, quantitative and demonstrative) and now present briefly the pronominal adjectives, which are words normally used as pronouns but sometimes used as adjectives. Present §120 (1-2), the relative subclass and the interrogative subclass, giving only very simple examples. The children may learn the definition within §116. However, they need not fully assimilate this lesson; they will receive fuller contact with pronominal adjectives in the years to come. They should only recognize pronominal adjectives, not parse them or analyze sentences using them.

To avoid confusion, contrast the pronominal adjectives (primarily pronouns, but used as adjectives: *which house, what way*) with the adjective pronouns, §53 (primarily adjectives, but used as pronouns: *These belonged to the past; That happened very quickly*). This would be a good occasion to point out to the children that, in writing compositions, it is often best to use *this* and *that* as demonstrative adjectives, rather than demonstrative pronouns, for the sake of precision and clarity.

Use these sentences to practice recognizing pronominal adjectives; do not parse the adjectives or analyze the sentences.

It matters what field we plow.

What woods are these?

Which job shall I choose?

PARTS OF SPEECH ~ VERBS & VERBALS REVIEW

Continue working with verbs, reviewing all parsing elements according to the difficulties of the class.

Sawdust drifted through the air as we corded the wood.

These frail flowers of the shade had a faint and ethereal scent, which was so different from the pungent field flowers.

ANALYSIS ~ COMPOUND & COMPLEX SENTENCES

When the sun has left the pearly sky, you drop your spade and set your steps on the homeward way.

The wagon wheels made no sound as we drove deeper into the woods.

As the distance widened, the trees drew closer together.

/ TO / BOOK:

THEME: Summer

READING

GUIDED COMMENTARY

POEM

The Bee, by Emily Dickenson

Like trains of cars on tracks of plush

I hear the level bee:

A jar across the flowers goes,

Their velvet masonry

Withstands until the sweet assault

Their chivalry consumes,

While he, victorious, tilts away

To vanquish other blooms.

His feet are shod with gauze,

His helmet is of gold;

His breast, a single onyx

With chrysoprase, inlaid.

His labor is a chant,

His idleness a tune;

Oh, for a bee's experience

Of clovers and of noon!

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

Everything I know of the stars I have passed on to my son over the years.

W. Chambers

Do you have a special love for the stars, or some other wonder of nature? Share with us your enthusiasm.

They climbed slowly higher, getting with every step deeper into the wood.

E. Goudge

Bring us into the adventure.

As they drew nearer the cottage, there came out to meet them a mysterious sound...

E. Yates

What sound do they hear? Tell us the tale.

GRAMMAR ASSIGNMENT

1. Analyze: *When we go to the orchard on summer nights, we often watch the great sky triangle tipped by the evening stars.*

2. Parse *nights* and *watch*.

3. Write a beautiful sentence about the nighttime sky.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Sounds of Summer

The two children walked along in a silence that was no silence, for it was the time of day when the birds had much to say to each other and to the world. As they drew nearer the cottage, the sound of the spinning wheel came out to meet them, drawing them toward it with its soft whirring croon. Peter thought, as he heard it, that if one could catch the sound of time going by – days and seasons into years – it might be like that of the wheel.

“Is it always with you, that sound?” he bent his head toward the cottage.

“Of course,” Mary smiled, “it is our work, our living. Only it is not always the wheel; that belongs to the summer when the shorn wool is being spun into yarn. In the winter it is the click-clack of the loom when the yarn is woven into cloth.

Elizabeth Yates, *Mountain Born*

A Walk in the Sunshine

They climbed slowly higher, getting with every step deeper into the wood. Over their heads the leaves gathered closer and all round them the trunks of the trees soared upwards like the pillars in the Cathedral.

Hugh Anthony was very happy poking about among the roots of the trees and then running back to Miss Lavender to ask questions about the treasures he had found; a woolly caterpillar that he thought at first was a baby hedgehog, a salmon-pink toadstool, stones and mosses. But Henrietta took to her heels and ran, leaping over stones and fallen branches and dodging round the trunks of the trees, nimble and sure-footed.

Elizabeth Goudge, *A City of Bells*

Summer Stars

What little I know of the stars I have passed on to my son over the years. When we go together to secure the ewes in the orchard – our last chore on late summer nights – we often stop to watch through the apple trees the great sky triangle tipped by the evening stars. Sometimes, I draw my son's eye to the constellation Hercules, especially to the great nebula dimly visible about the middle of the group. Now and again, I remind him that what we can just make out as a faint haze is another universe – the radiance of fifty thousand suns whose light had left its source thirty-four thousand years before it brushes the miracle of our straining sight.

Those are the only statistics that I shall ever trouble my son with. I trouble him with them at all because I know that he and all his generation may soon bear witness of a kind before which every other shrinks in humility; and I want him to have a standard as simple as stepping into the dark and raising his eyes whereby to measure what he is and what he is not against the order of reality.

Whitaker Chambers, *Witness*

PARTS OF SPEECH ~ ADJECTIVE POSITION: APPOSITIVE (§128)

If the children are following well, you may present the appositive position of adjectives. Use the explanations in §128. Remind the children that adjectives usually come immediately before the noun modify, which is called the attributive use or attributive position. Also, if an adjective modifies the subject of a sentence, it may be placed in the predicate position (as a *complement* after an intransitive verb). Another possible use or position of the adjective is the appositive position. As the children learned for nouns in apposition, "in apposition with" means "set next to": an adjective in apposition with a noun is more loosely connected to it and is often separated by a comma. The adjective in apposition could be expanded into a relative adjective clause, with the adjective in the predicate position (see example 1, in §128, *Quick and watchful, the agile Greek leaped lightly aside*, which means, *The agile Greek, who was quick and watchful, leaped lightly aside*.)

The position of the adjective is not normally included in the parsing, but the children should be able to identify the position; have them practice modifying sentences to change adjective position.

Henrietta, nimble and sure-footed, took to her heels and ran.

The bee, victorious, tilts away.

That sound is our work, our living.

PARTS OF SPEECH ~ VERBS & VERBALS REVIEW

As they drew near the cottage, the sound of the spinning wheel met them.

I draw my son's eye to the constellation Hercules, and especially to the great nebula.

They climbed slowly higher, advancing more deeply into the wood.

ANALYSIS ~ COMPOUND & COMPLEX SENTENCES

The two children walked along in a silence that was no silence.

It was the time of day when the birds sing gaily to the world.

The trunks of the trees soared upwards as pillars in a Cathedral rise high.

Grammatical Progression by Topic

6th Grade

*Each week should incorporate a lesson from each of the three categories: **Parts of Speech 1 & 2**, and **Analysis**.*

*The concept should be briefly introduced, then reinforced during the week using accessible sentences from reading, dictation or **Classical Grammar 2**.*

Lessons have been arranged in a logical progression but may take more than one week to cover. The teacher should allow for review.

*A suggested integration is offered in the **6th Grade Progression by Week** document.*

Students need not master the concepts completely, as they will be continually reviewed over the year and in the years to come.

However, the teacher should not move on if the students are growing confused by too many new concepts.

Parts of Speech 1: Nouns, Pronouns, Adjectives, Adverbs

- 1. Introduction:** Review - no new material. CG2 p. 1-10. Division of grammar into parts of speech and analysis. Definition of a sentence. Review definitions of all parts of speech over the week. In dictation, identify parts of speech.
- 2. Nouns:** Parsing order, § 41-42. Classes of nouns, § 1-4. Chart. (*Only mention abstract nouns. Also, § 18, common [material] and abstract nouns have no plural.*) Inflection, § 5. Gender, § 6-9. (*Briefly go over now, and integrate over the year, § 10-14.*) Number, § 15-17, formation of plural. (*Integrate § 18-26 over the year, with dictation.*)
- 3. Nouns:** Case, § 27-28; uses of nominative case, § 29 (1-2), uses of objective case, § 30 (1-3).
- 4. Nouns:** Use of possessive case, § 31-32. Declension of nouns: § 38. Person, § 39-40.
- 5. Pronouns:** Personal, § 49-50, declension, § 55. Parsing, § 105. Antecedent, § 51, pointing out §60, § 62 & §107, 1st paragraph. Use of cases, § 63 (1-2), § 64 (1-3), § 65, 1st paragraph.
- 6. Pronouns:** Interrogative, § 52, 67-68. Parsing, § 105. Uses of *who*, *which*, *what* § 69-75, subsequent. *Study in tandem with interrogative sentences, § 166.*
- 7. Pronouns:** Relative, § 51, 76-78, 79 simple relative pronouns only (not *what*).
- 8. Pronouns:** Relative *who* § 80.
- 9. Pronouns:** Relative *which*, § 81, relative *that* § 82. Review § 83.
- 10. Adjectives:** Parsing order, § 128. Classes, § 115-116, except pronominal adjectives. Descriptive, with subclasses, § 117 (1-4). Attributive and predicate position, §128.
- 11. Adjectives:** Quantitative, with subclasses, § 118 (1-3).
Articles: Definition, definite and indefinite, § 134-136.
- 12. Adjectives:** Demonstrative, with subclass of ordinal numbers, § 119.
Adverbs: definition § 203, class by use, § 205, simple only. Class by use (simple adverbs), and class by meaning (time, place, manner, degree, § 206 (1-4). *Point out that there are many classes of adverbs by meaning, some of which are encountered in the study of adverbial clauses rather than simple adverbs.*
- 13. Adverbs:** Comparative and superlative, § 210-211; parsing, § 212.
- 14. Pronouns:** Adjective pronouns, § 53 & 98, demonstrative subclass only, § 99-101. Parsing, § 105.
- 15. Nouns:** Classes of nouns, abstract, § 3. Uses of nominative case, introducing apposition, § 29 (1-3).
- 16. Adjectives:** Positive, comparative, superlative, § 121-126. (*Integrate § 127.*)
- 17. Adverbs:** Classes of adverbs, introduce interrogative, § 205, 208, with class by meaning of time, place, manner, reason, and degree, in simple sentences only (avoiding *when*, *how*, etc., as subordinate conjunctions).
- 18. Nouns:** Uses of nominative case, introduce absolute use, § 29 (4. a-b), direct address and exclamation only.
- 19. Nouns:** Review uses of objective case, § 30 (1-3), introducing apposition (6).
- 20. Nouns:** Review possessive case of nouns § 31-32, 35.
Pronouns: Review possessive case of personal pronoun, § 65, with absolute personal or absolute possessive pronoun.
- 21. Pronouns:** Compound personal pronoun, § 66. Personal pronoun *it*, § 61-62 (a).
- 22. Pronouns:** Indefinite or compound relative, § 86-87, to recognize only.
- 23. Adjectives:** Classes of adjectives, introduce pronominal, § 115-116, 120 (1). Compare adjective pronouns, § 53, and pronominal adjectives, to avoid confusion.
- 24. Adjectives:** Position of adjectives, introduce appositive, § 128.

Parts of Speech 2: Verbs and Verbals

- 1. Verbs:** Verb as predicate, § 139-140.
- 2. Verbs:** Class as to use, transitive or intransitive § 141-142. Simply mention another class as to use, auxiliary or notional, § 143-144 (never parsed alone but as part of a tense.) Parsing order, § 190.
- 3. Verbs:** Inflection of Verbs, § 145, mentioning the relations shown by verbs and verb phrases. Person and Number, § 153. Tense, § 146-147; all six tenses: present, past, future; present perfect, past perfect, future perfect. Review conjugation § 163-164, and synopsis, § 149, 165; integrate into future exercises and assignments.
- 4. Verbs:** Definite and Indefinite form § 148-149. Expand conjugation and synopsis to include indefinite forms.
- 5. Verbs:** Voice, § 151-152.
- 6. Verbs:** Mood, § 154, Indicative, § 155, Imperative, § 156.
- 7. Verbs:** Strong and weak verbs § 167. Principal parts, § 168, with § 170. Identify strong verbs, § 169.
- 8. Verbs:** Irregular weak verbs, classes I & II, § 170.
- 9. Verbs:** Lie/lay, sit/set, § 172.
- 10. Verbs:** Negative, interrogative and emphatic forms, § 166. Mention the parsing NOTE after § 190, but do not ask the children to parse those verbs themselves.
- 11. Verbs:** Subjunctive mood, 157-161 (1. a), to express a wish in an independent clause.
- 12. Verbals:** Definition, § 140; participles, § 179-181, recognize imperfect active and perfect passive only (“writing” and “written”). Do not discuss the differences between pure participial adjectives, faded participles, etc. *Best to study in tandem with participial phrases, which may be adjective or adverbial*, § 270 (6) and § 271 (4). Learn the parsing of participles, § 190.
- 13. Verbals:** Infinitives, § 182-183, simple infinitive (“to write”) used within a verb phrase, § 183, mentioning only, or used as a noun, § 184 (1-2). Learn the parsing of infinitives, § 190, used as a noun only.
- 14. Verbs:** Review verb phrases, introduce defective verbs, § 173, *may*, *can*, *must*, and *ought*, § 174. For the teacher, the parsing of defective verb phrases is in § 190 NOTE, but these phrases should not be parsed by the children.
- 15. Verbals:** Gerunds, imperfect active only, § 186-188 (1-2), subject or object only.
- 16. Verbs:** Defective verbs *shall* and *should*, § 175 (1 & 3.a), and § 177.
- 17. Verbs:** Defective verbs *will* and *would*, § 176 (1-3).
- 18. Verbals:** Infinitives, use as a modifier, § 185 (as adjective or adverb of purpose only, 1, or without specifying adverb class).

Analysis

*Includes **prepositions** and **conjunctions**.*

- 1. Introduction:** Work through p. 9-16, elements of a sentence. Review sentences: Classification by forms, § 261, Classification by number of statements, definition of simple sentence, § 262. (The explanations in § 263 should help the teacher, but may be too advanced for the student.) In dictation, identify elements of a sentence, and classify by form.
- 2. Principal elements of a sentence:** Simple subject & simple predicate, § 264-265. In dictation, practice identifying simple and complete subject and predicate.
Phrases: Prepositions and phrases, § 228. Classes of prepositions, § 229-230 (1) (only noun or pronoun as object), and § 232. (*Phrases are also explained for the help of the teacher in § 263.*) Prepositional phrases were seen in 4th grade and identified as adjective or adverbial, and should be interspersed all year long as they are encountered in sentence analysis. Present and practice phrase charts, labeling *Nature* (adjective or adverbial), *Form* (prepositional), *Office* or *Function* (modifies...).
- 3. Subordinate elements of a sentence:** objects, direct and indirect, § 266. Practice identifying and diagramming direct objects especially. Refer to § 30 (3) and § 271 (3) to differentiate the two elements: an indirect object tells the person or thing to or for whom the action is done; whereas the direct object receives the action of the predicate, as a direct transmission. *Study in tandem with transitive and intransitive verbs (action passes from the subject to the object, in a verb used transitively).* *Study in tandem with objective case of nouns.*
- 4. Compound elements:** compound subject, predicate, object, § 274.
Conjunctions: Coordinate conjunctions, § 216, class and subclass, § 217 (1-2), copulative and adversative subclasses only. Parsing, § 223.
Compound sentences: definition, § 218 and 284 (1), simple sentences united only. Begin using a chart for clauses.
- 5. Complex sentences:** Definition of clause, § 51, dependent clauses, § 96, adjective clauses, definition § 97 or § 280 (1), introduced only by relative pronouns. Chart clauses: *Nature* ("independent" or "dependent adjective"); *Form* ("introduced by relative pronoun..."); *Office* or *Function* (modifies...). Intersperse compound sentences and prepositional phrases.
- 6. Subordinate elements of a sentence:** Complement of an intransitive verb, § 267, and § 269 (complements of intransitive verbs, 1-3). Also called "predicate nominative," as in § 29 (2).
- 7. Subordinate elements of a sentence:** Complements continued. Predicate nominative, predicate adjective (contrast attributive and predicate positions, § 128, not yet appositive).
- 8. Subordinate elements of a sentence:** Modifiers of the subject or object, § 270 (1-2, 4), emphasizing subject.
- 9. Subordinate elements of a sentence:** Modifiers of the predicate, § (1-4), with indirect object as equivalent to an adverbial prepositional phrase (class: reference). Compare modifiers with complements.
Phrases: Identify prepositional phrases as modifiers of subject and predicate (§ 228 and § 270).
- 10. Review of elements of a sentence:** § 275 may be helpful for the teacher.
- 11. Phrases:** Participles introducing adjectival and adverbial phrases, § 270 (6) and § 271 (4).
- 12. Complex sentences with adverbial clauses:** Subordinate conjunctions introducing subordinate clauses; § 219, example 3 (adverbial clauses only). Definition of an adverbial clause, § 281. Study subordinate conjunctions of time and place § 220 (1-2) in parallel with adverbial clauses of time and place, § 281 (1-2).
- 13. Complex sentences with adverbial clauses:** Study subordinate conjunctions of manner § 220 (3) in parallel with adverbial clauses of manner, § 281 (3).
- 14. Complex sentences with adverbial clauses:** If the children are advanced, study subordinate conjunctions of cause or reason, § 220 (4), in parallel with adverbial clauses of cause or reason, § 281 (4).

Suggested 30 Week Progression, 6th Grade

Lessons correspond to **Classical Grammar 2**. The teacher is encouraged to draw upon simplified dictation sentences. Punctuation, principal parts of verbs, and word-study should be integrated over the course of the year, particularly as they appear in dictation texts. Word-study includes: synonyms, antonyms, homonyms, root words, prefixes, suffixes.

Wk	Parts of Speech		Analysis
1	Introduction: Review - no new material. CG2 p. 1-10. Division of <u>grammar</u> into <u>parts of speech</u> and <u>analysis</u> . Definition of a sentence. Review definitions of <u>nouns</u> , <u>pronouns</u> , and <u>adjectives</u> over the week. Introduce Analysis, p. 9-16: division of sentences into subject and predicate.		
2	Introduction: continue review of parts of speech: <u>verbs</u> , <u>adverbs</u> , <u>conjunctions</u> , <u>prepositions</u> , <u>interjections</u> ; work through p. 9-16, elements of a sentence. Review sentences: Classification by <u>forms</u> , § 261, Classification by number of statements, definition of <u>simple sentence</u> , § 262. (The explanations in § 263 should help the teacher, but may be too advanced for the student.)		
3	Nouns: <u>Parsing order</u> , §41-42. <u>Classes</u> of nouns, §1-4, with list. (Only mention abstract nouns. Also, §18, common [material] and abstract nouns have no plural.) Noun <u>Inflection</u> , §5. Noun <u>Gender</u> , §6-9. (Integrate 10-14 over the year.) Noun <u>Number</u> , §15-17. (Integrate 18-26 over the year.)	Verbs: Verb as predicate, §139-140.	Principal elements of a sentence: <u>Simple subject & simple predicate</u> , §264-265. Phrases: <u>Prepositions and phrases</u> , §228; classes of prepositions, §229-230(1) - only noun or pronoun as object; parsing of prepositions, §232. Present and practice phrase charts, labeling <i>Nature</i> (adjective or adverbial), <i>Form</i> (prepositional), and <i>Office or Function</i> ([adverb class,] modifies...). The teacher may refer to §263 for further clarification.
4	Nouns: <u>Case</u> , § 27-28; uses of nominative case, § 29 (1-2), uses of objective case, § 30 (1-3).	Verbs: Class as to use, <u>transitive or intransitive</u> § 141-142. Simply mention another class as to use, axiliary or notional, § 143-144 (never parsed alone but as part of a tense). <u>Parsing order</u> , § 190.	Subordinate elements of a sentence: <u>direct objects</u> , § 266. Practice identifying and diagramming direct objects.
5	Nouns: Use of possessive case, § 31-32. <u>Declension</u> of nouns: §38. <u>Person</u> , § 39-40.	Verbs: <u>Inflection of Verbs</u> , § 145, mentioning the relations shown by verbs and verb phrases. <u>Person and Number</u> , § 153. <u>Tense</u> , § 146-147; all six tenses: present, past, future; present perfect, past perfect, future perfect. Introduce <u>conjugation</u> , § 163-164, and <u>synopsis</u> , § 148-149.	Subordinate elements of a sentence: Identify <u>indirect objects</u> , §266. Refer to § 30 (3), § 270 (3) and the Introduction, p. 12 to differentiate the two elements: an indirect object tells the person or thing to or for whom the action is done; whereas the direct object receives the action of the predicate, as a direct transmission. Continue identifying transitive or intransitive verbs (action passes from the subject to the object, in a verb used transitively...).
6	Pronouns: <u>Personal</u> , § 49-50, <u>declension</u> , § 54. Parsing, § 105. <u>Antecedent</u> , § 60, 62. Use of cases, § 63 (1-2), § 64 (1-3), § 65, 1st paragraph.	Verbs: <u>Voice</u> , § 151-152.	Compound elements: compound subject, predicate, or object, § 274. <u>Coordinate conjunction</u> , § 216, class and subclass, § 217 (1-2), copulative and adversative only. <u>Parsing</u> , § 223.

7	Pronouns: <u>Interrogative</u> , § 52, 66-68, 75. Subsequent. Uses of <i>who</i> , <i>which</i> , <i>what</i> § 69-74.	Verbs: Voice continued. See briefly interrogative forms of verbs and sentences, § 166.	Compound sentences: <u>clause</u> , §51; <u>definition of compound sentence</u> , § 218 and § 284 (1), simple sentences united.
8	Pronouns: <u>Relative</u> , § 51, 76-78, 79 simple relative pronouns only (not <i>what</i>).	Verbs: Review.	Complex sentences: <u>Definition of clause</u> , definition of complex sentence, § 276, <u>dependent clauses</u> , § 96, <u>adjective clauses</u> , § 280 (1), introduced only by relative pronouns. Chart clauses: <i>Nature</i> (“independent” or “dependent adjective”); <i>Form</i> (“introduced by relative pronoun...”); <i>Office or Function</i> (“modifies”).
9	Pronouns: Relative <i>who</i> , § 80.	Verbs: <u>Definite and indefinite form</u> , § 148-149. Expand conjugation and synopsis to include indefinite forms.	Complex sentences: Continue adjective clauses introduced by a relative pronoun.
10	Pronouns: Relative <i>which</i> § 81. Relative <i>that</i> § 82, review § 83.	Verbs: <u>Mood</u> , § 154, <u>indicative</u> , § 155, <u>imperative</u> , § 156.	Subordinate elements of a sentence: Complement, § 267 (of an intransitive verb only), and § 269 (1-3), noun, pronoun & adjective as complement of an intransitive verb (predicate nominative” as in § 29 (2)).
11	Adjectives: <u>Parsing order</u> , § 128. <u>Classes</u> , § 114-116, except pronominal adjectives. <u>Descriptive</u> , with <u>subclasses</u> , § 117 (1-3). Attributive and predicate position, §128.	Verbs: <u>Strong and weak</u> verbs § 167. <u>Principal parts</u> , § 168, with § 170. Identify strong verbs, § 169.	Subordinate elements of a sentence: Complements of intransitive verbs continued. Predicate nominative, predicate adjective (contrast attributive and predicate positions, § 128, not yet appositive).
12	Adjectives: <u>Quantitative</u> , with <u>subclasses</u> , § 118. Articles: <u>Definition</u> , <u>definite</u> and <u>indefinite</u> , § 134-136.	Verbs: Irregular weak verbs, §170	Subordinate elements of a sentence: Modifiers of the subject, §270 (1-2, 4).
13	Adverbs: <u>definition</u> § 203, class by use, § 205, simple only. Class by use (simple adverbs), and class by meaning (time, place, manner, degree), § 206 (1-4).	Verbs: Continue strong and weak verbs. Lie/lay, sit/set, § 172.	Subordinate elements of a sentence: Modifiers of the predicate, § 271 (1-4), with indirect object as equivalent to an adverbial prepositional phrase (class: reference). Phrases: Identify prepositional phrases as modifiers of subject and predicate (§ 228 and § 270).
14	Adverbs: <u>Comparative and superlative</u> , § 210-211. <i>These adverb phrases are parsed as a single adverb.</i> <u>Parsing</u> , § 212.	Verbs: Negative, interrogative and emphatic forms of verbs and sentences, § 166.	Subordinate elements of a sentence: Continue, modifiers of subject and predicate; compare with complements.
15	Pronouns: Adjective pronouns, § 53, 98-101, demonstrative subclass only. <u>Parsing</u> , § 105.	Verbs: Mood, <u>subjunctive</u> , § 157-161 (1. a), to express a wish in an independent clause.	Review of elements of a sentence: § 275.

16	Pronouns: Adjective pronouns, demonstrative continued.	Verbs: Subjunctive continued.	Complex and compound sentences: Practice, review.
17	Pronouns: Review all, with parsing, § 105.	Verbals: <u>definition</u> , § 140; <u>participles</u> , § 179-180, recognize imperfect active and perfect passive only (<i>writing</i> and <i>written</i>). Do not discuss the differences between pure participial adjectives, faded participles, etc. <u>Parsing</u> of participles, § 190.	Phrases: Participles introducing adjectival and adverbial phrases, § 270 (6) and § 271 (4).
18	Nouns: Classes of nouns, <u>abstract</u> , § 3. Uses of nominative case, introducing <u>apposition</u> § 29 (1-3).	Verbals: Participles continued.	Phrases: Participial phrases continued.
19	Nouns: Continue nominative case and apposition.	Verbs: Review. Verbals: Participles continued.	Complex sentences with adverbial clauses: Subordinate conjunctions introducing subordinate clauses, § 219; compare especially sentences 2 and 3 (adjective and adverbial clauses). Definition of an adverbial clause, § 281. Study subordinate conjunctions of time & place, § 220 (1-2), in parallel with adverbial clauses of time & place, § 281 (1-2). <i>Emphasize the fact that the meaning and use determine the nature of the clause, not the conjunction itself.</i>
20	Adjectives: Positive, comparative, superlative, § 121-126. (<i>Integrate § 127.</i>)	Verbals: <u>Infinitives</u> , § 182-183, simple infinitive (<i>to write</i>) used within a verb phrase, § 183, or used as a noun, § 184 (1-2). <u>Parsing</u> of infinitives, § 190. (<i>Avoid adverbial or adjective infinitive phrases.</i>) Notice that an infinitive used as a noun and followed by an object do not constitute a "noun phrase."	Complex sentences with adverbial clauses: Time & place continued.
21	Adjectives: Review attributive and predicate position, introduce appositive position, § 128.	Verbs: Review verb phrases, introduce <u>defective verbs</u> , § 173, <i>may</i> , <i>can</i> , <i>must</i> , and <i>ought</i> , § 174. <u>Parsing</u> of defective verb phrases, § 190 NOTE.	Complex sentences continued, adverbial and adjective clauses.
22	Nouns: Uses of nominative case, introduce absolute use, § 30 (4 a-b) (direct address and exclamation only).	Verbs: Defective verbs continued.	Complex sentences continued, adverbial and adjective clauses.
23	Nouns: Review objective case, § 30 (1-3), introducing apposition (6).	Verbals: <u>Gerunds</u> , use as subject or object, § 186-188 (1).	Complex sentences with adverbial clauses: Study subordinate conjunctions of manner, § 220 (3), in parallel with adverbial clauses of manner, § 281 (3).

24	Nouns: Review possessive case, § 31-37, 35.	Verbs: Defective verbs, <i>shall</i> and <i>should</i> , § 175 (1) and (3) a., and § 177.	Compound & complex sentences continued.
25	Pronouns: Review possessive case of personal pronoun, with absolute personal or absolute possessive pronoun, § 65.	Verbs: Defective verbs, <i>will</i> and <i>would</i> , § 176 (1-2).	Complex sentences with adverbial clauses: Study subordinate conjunctions of cause, purpose and result, § 220 (4, 6-7), in parallel with adverbial clauses of cause, purpose and result, § 281 (4, 6-7).
26	Pronouns: Absolute possessive continued.	Verbs: Defective verbs continued.	Compound & complex sentences continued.
27	Pronouns: Compound personal (or reflexive), § 66. Personal pronoun <i>It</i> , § 60-61.	Verbals: Infinitives, use as modifier, § 185, adjective use only. Identify only as adjective or adverbial, without specifying adverb class.	Compound & complex sentences continued.
28	Pronouns: Indefinite (or compound) relative, § 86-87.	Verbals: Infinitives as modifiers continued.	Compound & complex sentences continued.
29	Adjectives: Classes, introduce pronominal, §115-116, 120 (1-2). Compare with adjective pronouns, § 53, to eliminate confusion.	Verbs and Verbals: Review until the end of the year.	Complex sentences with adverbial clauses: Study subordinate conjunctions of condition, § 220 (8), in parallel with adverbial clauses of condition, § 281 (8).
30	Adverbs: Review classes, introduce interrogative, § 205, 208, with class by meaning (time, place, manner, reason, and degree).		Compound & Complex sentences: Review.

Steps for Logical Analysis of Sentences

nota bene: These guidelines, as well as the Grammatical Progression Chart, are intended as preliminary resources for teachers who are eager to implement the Classical Grammar series before its publication and have already led their students through Classical Grammar I. They are not intended to be definitive in every detail but will point teachers in the right direction and allow them already to align their students' grammar work with the Language Arts reform currently underway.

Teachers are encouraged to take from these guidelines what they are able to apply - even within the grammar system actually in use in their 5-8 classroom - but should be careful not to introduce notions which remain unclear to them, in order to avoid confusion for the students.

1. Copy the sentence.
2. Handling clauses:
 - a. Underline the subjects once and the verbs twice for every clause.
 - b. Write D.O. over the direct object of any verbs in the clauses.
 - c. Draw a cross under coordinate conjunctions linking independent (or principal) clauses. Frame with a box all subordinate conjunctions, relative pronouns or other conjunctive elements introducing clauses.
 - d. Put the clauses into brackets, nesting subordinate clauses within their principal clauses. Exclude from clause brackets coordinate conjunctions connecting independent (or principal) clauses. Include subordinate conjunctions or relative pronouns within clause brackets.
 - e. Label each clause with a Roman numeral, above and slightly to the right of the opening bracket.
3. Handling phrases:
 - a. Put the phrases into parentheses, nesting phrases which modify elements of another phrase.
 - b. Label each phrase with a lowercase letter, above and slightly to the right of the opening parenthesis.
4. State the form (simple, complex, compound) and use (declarative, interrogative, imperative, exclamatory) of the entire sentence, and whether the compound sentence unites simple sentences, complex sentences, or simple and complex sentences.
5. Analyze the clauses and then the phrases in a chart specifying Nature, Form and Office of the clause or phrase, using the labels given in the sentence.
6. Diagram the sentence.
7. Parse any simple element within the sentence according to its parsing order.

I a II III b

[The posture (of her head) was high,] and [her body, [which was visibly informed (by an immortal

+]

c D.O. IV

spirit,)) had (in its carriage) a large, a regal, an uplifted bearing [which turns common every other

V DO

sight [that has encountered me.]]

This is a compound declarative sentence, uniting a simple and a complex sentence.

Logical Analysis Chart

Clause	Nature	Form	Office / Function
(I, II...)	Independent or Principal*	-	-
	Subordinate Noun Clause	Introduced by...	subject of... object of... complement of... in apposition with... object of the preposition...
	Subordinate Adjective Clause	Introduced by the relative pronoun... Introduced by the subordinate conjunction...	modifies the noun or pronoun...
	Subordinate Adverbial Clause	Introduced by the subordinate conjunction... (may less commonly be introduced by: indefinite relative pronoun; indefinite relative adjective; conjunctive adverb...)	[class:] time place manner cause/reason degree/comparison purpose result condition concession (other ...) modifies the verb or verbal, adjective, or adverb...
Phrase	Nature	Form	Office / Function
(a, b, c...)	Adjective Phrase	Infinitive, Prepositional or Participial	modifies the noun...
	Adverbial Phrase	Infinitive, Prepositional or Participial	[class:] time place manner cause/reason degree/comparison purpose result condition concession modifies the verb, adjective or verbal...
	Independent Phrase	Infinitive, prepositional or participial, direct address, exclamatory	Absolute use; conjunctive use within context...

* A principal clause is an independent clause which has one or more subordinate clauses dependent upon it.

SSPX Language Arts Program



7th Grade Teacher's Guide

/ TO / BOOK:

THEME: Family* (outings together)

READING

GUIDED COMMENTARY**

* Themes in the 7th grade binder develop the three broad categories of family, work and homeland in three cycles of about 10-weeks, each week exploring an aspect of that fundamental reality.

Thus, the first week of the family theme presents father and sons or siblings on outings together, in the daily routine of family life; the second week presents admiration of father or older sibling, often in the context of a fond memory; later weeks emphasize the various aspects of education: culture received, generosity fostered, love warming and uniting the family members...

The homeland weeks bring the students through their own country, introducing them to American heroes and the heroic profession of the soldier; gives them a taste of the origins of their civilization; and puts them in the place of patriots in other lands.

The ten weeks of the work theme present artisans, tradesmen, adventurers, and men and women in the self-sacrificing trades of missionary, soldier, doctor, teacher...

This approach should allow a deeper penetration of these broad noble themes and permit the teacher to lead the children to richer class discussions and more profound compositions.

** We have included more Guided Commentary topics than a teacher would normally give, in order to offer greater choice. We have chosen for Guided Commentary texts those dictations which seemed richer and more worthy of close analysis; these sample topics should help the teacher create his own Guided Commentary topics from other dictations within the binder, should he so prefer.

At the beginning of the year, if students have no experience with guided commentaries, the teacher may wish to use the passage and questions provided as an in-class oral exercise, helping the students discuss how they would answer. In that case, the composition topics opposite may be used as the weekly individual writing assignment.

POEM

Evening at the Farm, by John Townsend Trowbridge

Over the hill the farm-boy goes,
His shadow lengthens along the land,
A giant staff in a giant hand.
In the poplar tree above the spring
The katydid begins to sing;
The early dews are falling.
And home to the woodland fly the crows,
While over the hill the farm-boy goes,
Cheerily calling,
"Co' boss! co' boss! co'! co'! co'!"
Farther, farther, over the hill,
Faintly calling, calling still,
"Co', boss! co', boss! co'! co'!"

Into the yard the farmer goes,
With grateful heart, at the close of day:
Harness and chain are hung away;
In the wagon-shed stand yoke and plough,
The straw's in the stack, the hay in the mow,
The cooling dews are falling; –
The friendly sheep his welcome bleat,
The pigs come grunting to his feet,
And the whinnying mare her master knows,
When into the yard the farmer goes,
His cattle calling, –
"Co', boss! co', boss! co'! co'! co'!"
While still the cow-boy, far away,
Goes seeking them that have gone astray, –
"Co', boss! co', boss! co'! co'!"

COMPOSITION TOPICS*

We were eager passengers with Father on his excursions into the mountains...

G. Goldmann

Continue the story.

The barns were places of rich-smelling mystery, dark but friendly, having many secret corners and out-of-the-way places for boys to hide and amuse themselves.

G. Goldmann

Tell of your adventures with brothers and sisters, friends or cousins.

As sons of a veterinarian, we were particularly interested in anything that lived and moved.

G. Goldmann

Tell of your father's trade and why it interests you.

or

Imagine spending a day with the sons of this veterinarian.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *The boys collected squirrels and salamanders in the open fields.*
2. Parse: *boys, collected* and *salamanders*.
3. Put this sentence into the six tenses, active voice, indicative mood.
4. What would you have sought "*in the open fields*"? Tell us why, in one or two beautiful sentences.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS*

Sons of a Veterinarian

As sons of a veterinarian, we were particularly interested in anything that lived and moved. We were eager passengers with Father in his automobile on his excursions into the mountains, where Father inspected the flocks of sheep that thrived there. The barns of the farmers my father served were places of rich-smelling mystery, dark but friendly, having many secret corners and out-of-the-way places for boys to hide and amuse themselves.

The open fields were our collecting grounds. Father gave smiling, if secret, approval to our collecting of birds, cats, young dogs, snakes, fish, salamanders, squirrels, and whatever else we could catch.

If the animals had not been sufficient to try Mother's great patience, I think the stone collections would have done the trick. I realize, now, what a chore it must have been to have a houseful of sons close enough together in age for the older ones to lead the younger ones into all kinds of devilment, full of imagination and healthy good spirits. Mother did a really remarkable job. When she found that we were so intent on filling the house with stones and pets, she permitted the building of cages for the animals and supervised the building of cabinets for each of us, with locks and name plates.

Fr. Gereon Goldmann, *Shadow of His Wings*

Trips to Town with My Brothers

In addition to our other numerous trips with Father, we boys made twice yearly trips alone to the surrounding villages with the bills, hoping to collect and bring home some money. It was exciting, being allowed such responsibility, and we invented many dangers for ourselves to make it even more so. We dreamed that there were robbers hiding in the woods, waiting to spring out and seize us and take our money – perhaps even to kidnap us and make us robbers too!

We entertained ourselves by reciting in loud voices bits of Latin phrases and even some French and Greek, which we had learned in school. We really did it to impress those who heard us, unknowing and uncaring that it served the useful purpose of improving our speech and mastery of foreign languages. I imagine if someone had pointed out to us that we were benefitting from the practice, we would have dropped it immediately.

Fr. Gereon Goldmann, *Shadow of His Wings*

Waterland

"And don't forget," my father would say, "whatever you learn about people, each one of them has a heart, and each one of them was once a tiny baby." Fairy-tale words; fairy-tale advice. But we lived in a fairy-tale place. In a lock-keeper's cottage, by a river, in the middle of the Fens. Far away from the wide world. And my father liked to do things in such a way as would make them seem magical. So he would always set his eel traps at night. Not because eel traps cannot be set by day, but because the mystery of darkness appealed to him. And one night, in midsummer, in 1937, we went with him, my brother and I, to set traps near Stott's Bridge. It was hot and windless. When the traps had been set we lay back on the riverbank. My brother was fourteen and I was ten. The pumps were tumptumping, as they do, incessantly, all over the Fens, and frogs were croaking in the ditches. Up above, the sky swarmed with stars which seemed to multiply as we looked at them. And as we lay, Dad said: "Do you know what the stars are? They are the silver dust of God's blessing. They are little broken-off bits of heaven." For my father had a knack for telling stories. It was a knack which ran in his family. But it was a knack which my mother had too – and perhaps he really acquired it from her. When I was very small it was my mother who first told me stories, to make me sleep at night.

Graham Swift, [*Waterland* - you may not want to give this title to the children]

*A dictation in 7th grade should be about 150 to 175 words long; the texts provided in this binder are sometimes much longer, in order to give context and a wider choice.

GRAMMAR REVIEW

The focus in 7th grade will be on **adverbial clauses**, which the students already encountered toward the end of 6th grade.

The first trimester of analysis review should prepare for this concentration on adverbial clauses.

At the same time, the students will deepen their understanding of the parts of speech and the elements of a sentence, beyond what was learned in 6th grade. The grammar lessons in the binder focus on essential review and on new notions, but the sample sentences every week provide ample review of what was learned through 6th grade.

Noun clauses will be introduced at the end of the year, to prepare for 8th grade.

This first week, work as a class through the Introduction, p. 1-15, reviewing elements in a way that gives students an overview in grammar, without insisting on great detail. The following outline may help:

- ▶ The students should review or learn by heart the definition of a **sentence**, of **grammar** and of **parts of speech**, p. 1; of **parsing**, 41, and then of **analysis** on p. 2 and **syntax**, 43.
- ▶ Review the **principal and subordinate elements** using the chart on p. 14. Even if certain aspects of grammar were not well understood in 6th grade, do not try to reteach them here; it will be seen of over the course of the year. However, if the children are struggling, take two weeks for the present introductory review.
- ▶ Phrases will also be reviewed in greater detail in the next weeks, but **review this week the definition of a phrase** and practice identifying prepositional phrases as adjective or adverbial.
- ▶ Do not spend time on participles, infinitives or gerunds this week, unless the children have a very good level.
- ▶ The following sections may help with review: **nouns** (p. 2, and the definition that a noun is a name; it may name a person, place or thing; parsing §42), **verbs** (§139, parsing §190), **personal pronouns** (§49; parsing §105), **descriptive adjectives** (p. 103, parsing §128) with **articles** (§136), **adverbs** (§203 or §204, parsing §212), **conjunctions** (§216-217 [1-2], copulative and adversative only, parsing § 223), **prepositions** (§ 228, parsing § 233), **interjections** (§ 238), **analysis** (§ 260).
- ▶ Also review briefly **the classification of sentences**: classification by forms (§ 261); classification by number of statements; simple sentence (§ 262). (The explanations in § 263 may help the teacher but would be difficult for the students.)

Use the following sentences to review the parts of speech (with their parsing) as well as the basic elements of analysis, over the course of the week. Example sentences and some exercises in the book may also be helpful, according to the level of the students. Do not try to do a full analysis of anything too difficult.

The boys eagerly collected birds, cats and young dogs.

We were eager passengers with Father in his automobile on his excursions into the mountains.

The farmers' barns were dark and friendly and had secret corners.

Mother permitted cages in the house for our animals and cabinets for our rocks.

We walked to town and recited Latin phrases in loud voices on the road.

/ TO / BOOK:

THEME: Family (admiration)

READING

GUIDED COMMENTARY

Letters between Father and Son***Sir John de Bureford, from his son Robin – Greeting.**

It is a fine thing that your son Robin is left to the care of strangers. Had it not been for Bother Luke, who is writing this letter, I should be dead. As you know, my lady mother had been commanded to attendance on the Queen at Windsor, and I was left to await the coming of John-the-Fletcher in the care of Dame Ellen.

Just before the Feast of St. Matthew, the twenty-fourth of February, I woke one morning unable to rise from my bed, being very ill. So that when John-the-Fletcher came to take me to my Lord Peter de Lindsay's castle in Shropshire, I was unable to go. Wherefore he sent a physician to care for me, who came not again, but left me as before in Dame Ellen's care. The men at arms are with you, as well you know. The house servants, even old Gregory, have left our service, for the plague had them. Ellen, too, was taken of it, and I was left alone and helpless. My legs are as useless as two sausages. Bent ones.

Now I am in the care of this good Brother at St. Mark's. How, then, shall I do? Send me a letter, I beg you, and Farewell.

Robin, son of John de Bureford, from his father – Greeting.

It grieves me, my son, more than I can tell you to know that you are ill. I thank Heaven it is not the Plague you have had, for that enemy has slain more men than battle, besides the women and children it has taken toll of. It shocked me to learn that you had been left to the care of strangers. Your mother would hardly bear it if I should tell her, but I will not. She is with the Queen, who is in delicate health. I dare not say where, lest this letter fall into unfriendly hands. She supposes that you are far away from London, in Shropshire. It is well. Let her continue to think so, for in truth you soon will be, God willing and your health permitting, for I have requested the Prior to arrange your journey with all speed. You will travel in care of Brother Luke and John-go-in-the-Wynd.

I had a message from Sir Peter only the day before your letter reached me asking what had happened to you, for John-the-Fletcher never returned. Some evil befell him surely, for he was an honorable servant. Sir Peter was wounded while bringing up forces to my aid, so sorely wounded that he has been taken to a castle near by where he will stay until he is able to be taken home.

The Scots are being slowly pushed back and we are gaining ground, since receiving the added help from London and the nearby towns. The King hopes for a peace by the Sacrament of Christmas, but the Scots are a stubborn race.

I trust that you are improving in health, my son, and in God's Grace.

So, Farewell, Your father, Sir John Bureford, Thursday after the Feast of John the Baptist

Marguerite de Angeli, *Door in the Wall*

**This text is long for a guided commentary, but its simplicity lends itself well to the first of these exercises in 7th grade. The questions are in the "Composition Topics" box, opposite.*

POEM

Scythe Song, by Andrew Lang

COMPOSITION TOPICS

GUIDED COMMENTARY

- ▶ What circumstances oblige John de Bureford and Robin to correspond by letter?
- ▶ What can we conclude about Robin by the content and tone of his letter?
- ▶ What qualities does John de Bureford have that make him a good husband and father?
- ▶ What words illustrate that there is a mutual respect between Robin and his father? How might Robin's respect differ from his father's?
- ▶ What might John de Bureford mean by the words, "the sacrament of Christmas"?

TOPIC COMPOSITIONS

I was filled with all the pride in the world when I walked alongside this man...

G. de Galard

Let us meet this person who fills you with admiration.

I had always loved geography and I dreamed of going to Africa or the Far East. Finally one day I left with a group of young people by ship...

G. de Galard

Accompany these young adventurers.

My sister and I would bicycle to Terraube, a castle built around 1272 by our ancestors, Dukes of Gascony. This house rich with history pulled us back into the past...

G. de Galard

What (or whom) do the children discover?

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *My father would hold me affectionately by the hand and always carried my bookbag.*
2. Parse: *affectionately*, *hand* and *bag*.
3. Give the principal parts of both verbs.
4. Write a lively sentence about your first memory of coming to school.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Walking to School

Many images come back to me as I remember my beloved father. We had been living for several years in Paris, in a lively part of the 17th Arrondissement not far from the market in rue de Levis, on a pleasant private lane in the apartment where I still reside today with my husband. When I was five my father would accompany me to school on the other side of Place Malesherbes, which was quite unusual for a man of his generation. He would hold me affectionately by the hand and always carried my book bag. I was filled with all the pride in the world when I walked alongside this man with the powerful and self-contained carriage. I loved his blue eyes, his clear glance, his sensitivity.

Genevieve de Galard, *The Angel of Dien Bien Phu*

Memories of Childhood

Is there anything more irreplaceable than these images of a happy childhood? I remember wild rides on the back of Midship, my uncle's small Arabian pony, which he would make us ride bareback, using nothing more than a blanket; great picnic expeditions in the countryside to join cousins and friends; acrobatics on bicycles down a sloping field; giant leaps off mountains of stacked hay; gathering mushrooms whose aroma filled the air; and harvesting grapes on neighboring farms.

I was always trying to do as well as my sister, older than I by twenty-one months. Marie-Suzanne was more independent, more enterprising, more self-assured. She encouraged me to do amusing stunts – climb trees, do tricks on my bicycle – and I looked up to her. I wanted to measure up, to follow her, to do everything she did, and that annoyed her at times. Like the day when I was hanging upside down on the railing of a small bridge and fell into the water, on the last day of vacation, after all the suitcases had been packed.

Genevieve de Galard, *The Angel of Dien Bien Phu*

PARTS OF SPEECH ~ NOUN CLASSES (§1-4; 29; 42; 267; 269[1]-270[3])

These lessons will be spread over two weeks.

Present nouns particularly as principal or subordinate elements of a sentence, that is, as subject, direct object (receiving the action), indirect object (a modifier of the predicate, telling the direction of the action), or complement of an intransitive verb. Use the chart on p. 14. Good, simple examples are given in §29 (1-3) and §30 (1, 3), §267 (1st series of examples), §269 (1 in the first two lists), and §270(3).

The parsing order can help you give a brief overview of nouns, §42, if review is needed. Spend time this week presenting the classes of nouns in particular, §1-4, including the list at the end of §4. Emphasize abstract nouns, which were mentioned only briefly in 6th grade.

Do not expect abstract nouns to be entirely grasped by the student because classification depends so much on nuances of meaning: often, a noun which would seem abstract is made a simple class noun when it is placed in a particular context: *It filled me with **pride*** vs. ***His carriage** was powerful and self-contained. **Pride** remains an abstract noun; **carriage** in this sentence is something proper to a given person and is a class noun.*

My uncle gave the cousins rides on the back of Midship.

Walking beside my father filled me with pride.

Genevieve fell into the water on the last day of vacation.

PARTS OF SPEECH ~ VERB CLASSES; VERB VOICE (§139-145; 151-152; 190; 231)

Present the verb particularly as the predicate of a sentence, that which allows a statement, §139-140. To the discussion of §139(3), add §231, "Some prepositions are used to complete the meaning of verbs and verbals, and may be considered a part of them."

Point out §145 on the inflection of verbs and their expressive power, with parsing order, §190.

Present in particular the various classes of verbs: by **form** (strong, weak, irregular, merely mentioning this form) and by **use**: transitive or intransitive, §141-142, with voice, §151-152. Compare these distinctions with that between **auxiliary** and **notional** (or **principal**) verbs, §143-144; this last classification does not enter the parsing order but helps distinguish elements of a verb phrase.

My mother had been commanded to attendance on the Queen at Windsor, and I was left at home until the arrival of John-the-Fletcher.

You will travel in the care of Brother Luke and John-go-in-the-Wynd.

ANALYSIS ~ ELEMENTS OF A SENTENCE; PHRASES AS MODIFIERS (§228; 63-265; 270 [4-6]; 271 [2-5]; 272 [3-4])

Continue your review of the elements of a sentence, principal elements: simple subject & simple predicate, § 264-265; and subordinate elements, direct and indirect objects, §266, as well as complements, §267 (predicate nominative and adjective only).

Discuss phrases as subordinate elements, emphasizing their definition as modifiers, §228. Remind the children of the different forms of phrases, prepositional, infinitive and participial, though you will only analyze prepositional phrases for the moment; read with the children the examples in the book of each form of phrase as a an adjective or an adverb (§270 [4-6] and § 271 [2, 4-5]) and mention merely that they may be independent, with a brief illustration (§272 [3-4]). There are no noun phrases, as explained in §263, though the reasons may be too difficult for the children.

Point out that an indirect object is the equivalent of a prepositional phrase of reference; it is adverbial, a modifier of the predicate, rather than truly receiving the action of the verb (§271[3]). (Notice that an indirect object will always modify a transitive verb, though a prepositional phrase of reference need not.)

My father held me affectionately by the hand and always carried my book bag for me. [If not used elsewhere.]

Sir Peter has sent me a letter asking for news of you.

I remember wild rides on the back of Midship and great expeditions to join cousins and friends for picnics.

/ TO / BOOK:

THEME: Family (heroes)

READING

PICTURES FOR COMPOSITION TOPIC



POEM

Horatius at the Bridge, by Thomas Babington, Lord Macaulay (extracts, or as a class)

COMPOSITION TOPICS

He was no impossible hero; he was a member of the family, and he was young, too.

Nancy Hale

Tell us the story.

I cannot remember when I first started taking the thought of Nathan Hale down cellar with me, for a shield and a buckler.

Nancy Hale

Has the courage of someone you know – or know of – been an inspiration for your own actions?

I wanted to make something that would set the bootblacks and little clerks around here thinking, something that would make them want to be somebody and find life worth living.

F.W. MacMonnies, 1890, sculptor of the Nathan Hale statue in New York

Together, what idea do the sculptors give us of the personality of the young American hero? Make it come alive.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Nathan Hale left no family reminiscences, no odd little jokes, no tales beyond the short, plain story of his life and death.*
2. Parse *reminiscences*, *beyond* and *plain*.
3. Conjugate *to leave* in all the tenses of the perfect, active voice, indicative mood.
4. Do you think we are more struck by the "short, plain story" of Nathan Hale's life and death because we have so few other memories of him? Answer in one or two sentences.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

A Hero in the Family

When I was a child there was a small bronze statue, about four feet high, that stood in the corner of the living room at home. It was just about my height, but it wasn't another child. It was a young man, with his wrists tied behind him and his ankles bound. I passed it several times a day every day of my childhood. Sometimes I used to touch the bronze face. It was a small-scale replica of the Nathan Hale statue at Yale.

I must have been told his story, because I always knew it. But my father never went on about it, if you know what I mean. There his story was, for what it might mean to you. Some of my other ancestors were the kind of characters that have a whole legend of anecdotes surrounding them, pointed, stirring, or uproarious. But the young man with his hands bound had died at twenty-one, a patriot, as stark and all alone and anecdoteless as young men of twenty-one must be. There were no family reminiscences, no odd little jokes, no tales beyond the short, plain story of his life and death. He had had no time to do anything memorable but die.

Nancy Hale (Nathan Hale's great-great-grandniece)

Learning Courage from Great-great-uncle Nathan Hale (continued from above)

It was my job as a child to fill the kitchen scuttle with coal from the cellar. I was not a brave child, and to me the long comers of the cellar seemed menacing and full of queer, moving shadows – wolves? robbers? I cannot remember when I first started taking the thought of Nathan Hale down cellar with me, for a shield and a buckler. I thought, "If he could be hanged, I can go down cellar." The thing was, he was no impossible hero; he was a member of the family, and he was young, too. He was a hero you could take along with you into the cellar of a New England farmhouse. You felt he'd be likely to say, "Aren't any wolves or robbers back there that I can see."

Nancy Hale (Nathan Hale's great-great-grandniece)

PARTS OF SPEECH ~ GENERAL REVIEW

Continue last week's lessons all this week, combining noun, verb and analysis review according to the contents of a particular sentence.

When I was a child there was a small bronze statue, about four feet high, that stood in the corner of the living room at home. [Use this sentence for verb review rather than full analysis, unless the children remember well adjective clauses and adverbial clauses of time from last year.]

It was a small-scale replica of the Nathan Hale statue at Yale.

I always knew his story.

PARTS OF SPEECH ~ VERBS & VERBALS REVIEW

Continue last week's lesson.

He was not an impossible hero; he was a member of the family, and he was young, too.
The young man, with his hands bound, had died at twenty-one.

ANALYSIS ~ GENERAL REVIEW

Continue last week's lesson.

When I was a child, I filled the kitchen scuttle with coal from the cellar.

I was not a brave child, and to me the long corners of the cellar seemed menacing and full of queer, moving shadows – wolves? robbers?

I took the thought of Nathan Hale down into the cellar with me, for a shield and a buckler.

/ TO / BOOK:

THEME: Family (culture; learning lessons)

READING

GUIDED COMMENTARY

Reading to Uncle

The readings were continued the next summer, when Laura again spent her summer holidays with her cousins. Every afternoon when her cousins could be persuaded to go out or do what they wanted to do without her, she would tap at the door of her uncle's workshop and hear the familiar challenge, "Who goes there?" and reply, "Bookworms, Limited," and, receiving the password, go in and sit by the open window looking out on the garden and river and read while her uncle worked. Her uncle was pleased with her reading, but not too pleased to correct her faults.

Seated on the end of the bench on which he worked, with both arms extended as he drew waxed thread through the leather, his eyes beaming mildly through his spectacles, he would say, "Not too fast now, Laura, and not too much expression. Don't overdo things. These were genteel old bodes, very prim and proper, who would not have raised their voices much if they'd heard the last trump sounding." Or, more gently, in a matter-of-fact tone, "I think that word is pronounced so-and-so, Laura," and Laura would repeat the syllables after him until she had got it more or less correctly. Though he must have been sorely tempted to do so, he never once smiled, even at her most grotesque efforts. Years later in conversation he pronounced magician "magicun," and they both laughed heartily at the not altogether inapt rendering.

Flora Thompson, *Over to Candleford*

- ▶ Situate the text in a lively manner.
- ▶ What brings them together? Why is this such a strong bond?
- ▶ What does the "password ritual" with Uncle seem to suggest?
- ▶ What comments does Laura's uncle make? What does he want to bring out in Laura?
- ▶ Explain what is meant by the expression, "not too pleased to correct her faults." How might you describe his attitude towards Laura?

POEM

The Grass, by Emily Dickenson

COMPOSITION TOPICS

The dim, dusty room, the cozy chairs, the globes, and, best of all, the wilderness of books, in which she could wander where she liked, made the library a region of bliss to her.

L. M Alcott

Where do you love to wander? Why?

or

Bring us to "the wilderness of books," in which you like to wander.

The real attraction of visiting her aunt's house was a large library of fine books.

L. M. Alcott

Tell us why she must have loved "*this library of fine books.*"

Jo remembered the kind old gentleman, who used to tell her stories about the pictures in his Latin books..."

L.M. Alcott

Retell one of the stories you have heard about a Roman hero or monument pictured in your Latin or history book.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Jo remembered the kind old gentleman, her Uncle March, and his library of fine books.*
2. Parse: *kind*, *gentleman* and *Uncle March*.
3. Give a synopsis of *remember* in the third person plural, active and passive, indicative mode.
4. Tell us about an old lady or gentleman whose memory you cherish.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Sharing with Siblings

Therese's adopted sisters were lively and pretty little girls, about her own age, whom Maman and Papa had adopted. They were treated exactly like Therese herself, even though they were not princesses, but children of palace servants. They were with her at her lessons, her play; they were given nice clothes and dolls, as well as hugs, kisses, and corrections from Maman, Papa, and Madame de Polignac. Maman had grown up in a family of sixteen children. Besides her own brothers and sisters, young girls from noble families had been brought to the palace to be raised with her. Grandmama Empress believed that it was important for royal children to learn to share with others, so that they would not grow up thinking they were the center of the universe. Maman shared this belief. Also, she thought it made for a happier childhood to be surrounded by many siblings, as she herself had been. It was better than being alone and coddled.

Elena Maria Vidal, *Tranon*

A Wilderness of Books

I suspect the real attraction of visiting her aunt's house was a large library of fine books, which was left to dust and spiders since Uncle March died. Jo remembered the kind old gentleman, who used to let her build railroads and bridges with his big dictionaries, tell her stories about the queer pictures in his Latin books, and buy her cards of gingerbread whenever he met her in the street. The dim, dusty room, with the busts staring down from the tall bookcases, the cozy chairs, the globes, and, best of all, the wilderness of books, in which she could wander where she liked, made the library a region of bliss to her. The moment Aunt March took her nap, or was busy with company, Jo hurried to this quiet place, and curling herself up in the easy chair, devoured poetry, romance, history, travels, and pictures, like a regular bookworm. But, like all happiness, it did not last long; for as sure as she had just reached the heart of the story, the sweetest verse of the song, or the most perilous adventure of her traveler, a shrill voice called, and she had to leave her paradise to wind yarn, wash the poodle, or read Belsham's essays by the hour together.

Louisa May Alcott, *Little Women*

PARTS OF SPEECH ~ NOUN INFLECTION; GENDER, NUMBER
& NOMINATIVE CASE

(§5-9; 15; 18; 27-29 [1-3, 4a-b]; 39-40; 42)

Briefly remind the children about the notion of inflection, and point out the three kinds of inflection for nouns (gender, number, case, §5).

Review noun case (§27-28) and in particular the uses (or offices) of nominative case, §29(1-3, 4a-b; mention c).

Review the order of parsing (§42) by pointing out that class, gender and number may be said to describe the word itself, its nature and form, while person (§39-40), office and case are grouped as describing a noun's relation to other words in the sentence.

If the students need more review, the explanation of noun gender is in §6-9. (You may point out that neither abstract nouns nor common nouns of the material subclass have a plural form, as a general rule, §18.) Noun number is explained in §15.

The real attraction of visits to her aunt's house was a large library of fine books.

The kind old gentleman, her uncle, told stories to Laura about the queer pictures in his Latin books.

That word is pronounced differently, Laura.

PARTS OF SPEECH ~ VERB MOOD

(§139-140; 146-147; 148-150; 154-155; 165)

Present the notion of the **mood** of verbs, §154, mentioning the three moods but reviewing only the indicative, §155, in the indefinite form, all tenses, both voices, using the synopsis of speak, §165, omitting the definite form (§146-147, §150). Review the notions of **conjugation** (§163-164) and **synopsis** (§149) using the verbs below.

As the need arises with any example sentences, do not hesitate to discuss aspects of grammar which the children have learned in the past but not yet reviewed this year. Omit or simplify a sentence if you know it will simply confuse the students.

Maman had been raised in a family of sixteen children.

Therese's adopted sisters were lively and pretty little girls, about her own age, whom Maman and Papa had adopted.

They were treated exactly like Therese herself.

In the afternoon, Laura tapped at the door of her uncle's workshop.

ANALYSIS ~ REVIEW OF PREPOSITIONAL PHRASES

(§228-229; 231-232; 263)

Phrases: Practice identifying prepositions and phrases, §228; consider the classes of prepositions, §229. Point out that sometimes a preposition is two words, 231. Review the parsing of prepositions, §233. Present and practice phrase charts, labeling Nature (adjective or adverbial), Form (prepositional), and Office or Function ([adverb class,] modifies...). The teacher may refer to §263 for further clarification.

Throughout the year, use this topic to expand the children's vocabulary of adverb classes by meaning, though adverbs as parts of speech will be studied later in the year.

Grandmama, the Empress, had adopted young girls from noble families as siblings for the royal children.

The large library of fine books was left to dust and spiders after the death of Uncle March.

/ TO / BOOK:

THEME: Family (cultural tradition)

READING

GUIDED COMMENTARY

The Spell of the Road

There are primal things which move us. Fire has the character of a free companion that has travelled with us from the first exile; only to see a fire, whether he need it or no, comforts every man. Again, to hear two voices outside at night after a silence, even in crowded cities, transforms the mind. A Roof also, large and mothering, satisfies us here in the north much more than modern necessity can explain; so we built in beginning: the only way to carry off our rains and to bear the weight of our winter snows. A Tower far off arrests a man's eye always: it is more than a break in the sky-line; it is an enemy's watch or the rallying of a defense to whose aid we are summoned. We craved these things – the camp, the refuge, the sentinels in the dark, the hearth – before we made them; they are part of our human manner, and when this civilization has perished they will reappear.

Of these primal things the least obvious but the most important is The Road. It does not strike the sense as do those others I have mentioned; we are slow to feel its influence. We take it so much for granted that its original meaning escapes us. Men, indeed, whose pleasure it is perpetually to explore even their own country on foot, feel a meaning in it; it grows to suggest the towns upon it, it explains its own vagaries, and it gives a unity to all that has arisen along its way. But for the mass The Road is silent; it is the humblest and the most subtle, but the greatest and the most original of the spells which we inherit from the earliest pioneers of our race.

Hilaire Belloc, *The Old Road*

(Questions in bold are to be given to advanced students only.)

- ▶ What "primal things" does the author name?
- ▶ What effect does each of these things have on man, in the author's view? Why?
- ▶ Why is the road silent for most men? **What does it "grow to suggest"?**
- ▶ **Explain what the author may mean in calling the road a "spell."** Have you ever felt a road's "spell"?

POEM ~ *A Vagabond Song*, by Bliss Carmen

There is something in the Autumn that is native to my blood –
Touch of manner, hint of mood;
And my heart is like a rhyme,
With the yellow and the purple and the crimson keeping time.

The scarlet of the maples can shake me like a cry
Of bugles going by.
And my lonely spirit thrills
To see the frosty asters like smoke upon the hills.

There is something in October sets the gipsy blood astir;
We must rise and follow her,
When from every hill of flame
She calls and calls each vagabond by name.

COMPOSITION TOPICS

Only to see a fire, whether he need it or no, comforts every man.

H. Belloc

Why?

The Road is the humblest and the most subtle, but the greatest of the spells which we inherit from the earliest pioneers of our race..

H. Belloc

Have you ever felt the spell of the road? Take us with you.

It was all well beloved; the still dusk falling over the curved roofs, the candles beginning to gleam in the rooms, the voices of children and the soft sound of their cloth shoes upon the tiles...

P. Buck

Continue the story.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *The still dusk was falling over the curved roofs and the candles were gleaming in the rooms.*
2. Parse: *still, was falling* and *rooms*.
3. Give a synopsis of *to fall* in the 2nd person singular active voice in all the forms of the indicative.
4. Find a synonym for the noun *dusk* and use it in a beautiful sentence.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

An Old Chinese Home

One night, after I had been home for seven days, I sat idly in the doorway that opened into the large courtyard. The servants were bustling about the evening meals. It was just at the late edge of twilight and in the courtyard the chrysanthemum plants were heavy with promise. The love of home and of old surroundings was warm within me. I laid my hand, I remember, upon the very carving of the door panel, loving it, feeling safe there where my childhood had passed so gently that, before I was aware, it was gone. It was all well beloved; the still dusk falling over the curved roofs, the candles beginning to gleam in the rooms, the spicy smell of food, and the voices of children and the soft sound of their cloth shoes upon the tiles. Ah, I am the daughter of an old Chinese home, with old customs, old furniture, old well-tried relationships, safe, sure!

Pearl Buck, *East Wind: West Wind*

With Father on the Road

“My faith,” said Adam, “look at the road.”

It stretched ahead of them across a long, level field and up a hill so far away that the men and horses on it looked like chessmen. For the first time since they had started, Adam really knew that he was sitting behind his father on a great war horse, with Nick at his heels and the world before him.

“The Romans made this road hundreds and hundreds of years ago,” said Roger. “It will be here hundreds and hundreds of years after we’re gone.” He turned in the saddle so that he could see his boy’s face while he talked. Adam looked away from the road and into his father’s keen, kindly eyes so close to him.

“A road’s a kind of holy thing,” Roger went on. “That’s why it’s a good work to keep a road in repair, like giving alms to the poor or tending the sick. It’s open to the sun and wind and rain. It brings all kinds of people and all parts of England together. And it’s home to a minstrel, even though he may happen to be sleeping in a castle.”

It was, somehow, a solemn moment. Four wild swans flew overhead just then, and made it so that Adam never forgot what his father had said and how he looked when he said it.

Elizabeth Janet Gray, *Adam of the Road*

PARTS OF SPEECH – OBJECTIVE CASE OF NOUNS

(§30 [1-4, 6]; 269 [1-3]; 270 [3])

Uses of objective case (§30[1-4, 6]). Notice that predicate objective is a form of complement; this and apposition are difficult, relatively new concepts. Reinforce this study of case by relating it to the analysis section (§269 [subject/object 1-3 and complement 1-3] and §270 [3]), referring back to the summary of elements of a sentence, p. 14.

I remember my love for the house, an old Chinese home.

The Romans made their roads straight.

Roger told stories of the road to Adam, his son,

Our ancestors gave us fire.

PARTS OF SPEECH ~ DEFINITE FORM OF VERBS

(§148-149; 152; 165)

Integrate the definite (or progressive) form into the synopsis of the indicative mood the six tenses, active and passive voice, using §148-149, §152 and §165.

Finally Adam was sitting behind his father on a great war horse, with Nick at his heels and the world before him.

Four wild swans were flying overhead and Adam never forgot the words of his father or the look in his eyes.

ANALYSIS ~ COMPOUND ELEMENTS AND COMPOUND SENTENCES; COORDINATE CONJUNCTIONS

(§51; 206; 216-218; 222[1]-223, 274; 284)

As you study phrases, expand the children's vocabulary for adverb class by meaning, §206 with NOTE; §281 may be useful for the teacher.

Present compound elements: subject, predicate, or object, §274, and compound sentences, including the definition of a clause, §51, and the definition of compound sentence, §218 and §284(1), simple sentences united.

At the same time present coordinate conjunctions, §216 (all), classes and subclasses, §217(1-4), and the first example of coordinate conjunctions, §222(1), with parsing, §223.

Adam looked away from the road and into his father's keen, kindly eyes.

A road brings all kinds of people and all parts of England together.

The love of home and of old surroundings kept us warm.

/ TO / BOOK:

THEME: Family (opening to beauty)

READING

GUIDED COMMENTARY

Hearing Her Parents' Duet

When I was young enough to still spend a long time buttoning my shoes in the morning, I'd listen toward the hall: Daddy upstairs was shaving in the bathroom and Mother downstairs was frying the bacon. They would begin whistling back and forth to each other up and down the stairwell. My father would whistle his phrase, my mother would hum hers back. It was their duet. I drew the buttonhook in and out and listened to it – I knew it was “The Merry Widow.” The difference was, their song almost floated with laughter: how different from the record, which growled from the beginning, as if the Victrola were only slowly being wound up. They kept it running between them, up and down the stairs where I was now just about ready to run clattering down and show them my shoes.

Eudora Welty, *One Writer's Beginnings*

- ▶ What clues does this passage give us about the narrator and about the time-period of the scene she is describing? (The passage is from an autobiography.)
- ▶ What does this daily routine tell us about the narrator's parents?
- ▶ Why perhaps did her parents' song “almost float with laughter”?

POEM

A Song for St. Cecilia's Day, by John Dryden (1st stanza only)

From harmony, from heavenly harmony
 This universal frame began:
 When Nature underneath a heap
 Of jarring atoms lay,
 And could not heave her head,
 The tuneful voice was heard from high:
 “Arise, ye more than dead.”
 Then cold, and hot, and moist, and dry,
 In order to their stations leap,
 And music's power obey.
 From harmony, from heavenly harmony
 This universal frame began:
 From harmony to harmony
 Through all the compass of the notes it ran,
 The diapason closing full in man.

COMPOSITION TOPICS

I'd listen toward the hall: my father would whistle his phrase, my mother would hum hers back. It was their duet...

E. Welty

Bring the scene to life and sing us their song.

Because of the war our diversions were rare, but our mother took us to the Capitole to hear comic operas: Carmen, the Marriage of Figaro, the Tales of Hoffmann.

G. de Galard

Have you ever attended a musical concert or other performance? Let us discover an opera or concert that you have heard!

The floor near the gate was covered with crimson velvet and gold. There was silence and a stir.

K. Burton

Continue.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *The yellowness glistened like golden hair, the wind shook it, and bits of gold spun down upon the grass.*
2. Parse: *yellowness, golden* and *gold*.
3. Give the principal parts of each of the verbs in the sentence.
4. Compose another simile to describe autumn.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Mountain of Fire

You would think Maple Mountain was on fire.

In every direction the trees were red and yellow. When the sun struck them suddenly, flying through windy clouds, the brightness was almost more than Marly could bear. The redness seemed to come from inside each tree in a wonderful way; it was the red she saw through her hand when she held it against the sun. The yellowness glistened like golden hair, the wind shook it, and bits of gold spun down upon the grass.

What a lovely world! Every morning on Maple hill, Marly woke in the very middle of a scarlet and golden miracle.

Marly and Margie built a leaf house on the hill, with a red room and a yellow room and piles of leaves for chairs and davenports and tables. By and by, the leaves began falling more every day, and some of the trees had begun to show their skeletons, twiggy and brown. Marly could see birds' nests that she had not dreamed were there. Then, one night in October everything froze and left every plant as black, Daddy said, as the Ace of Spades.

Virginia Sorensen, *Miracles on Maple Hill*

Protestants at St. Peter's for Tenebrae with the Pope

The floor near the gate was covered with crimson velvet and gold, and over this was set a prie-dieu, likewise covered. There was silence and a stir. Cardinals in violet robes preceded and followed the Pope, in white silk with red shoes and red mantle and a white cap, looking grave and yet kingly, thought Mrs. Hawthorne. He blessed the crowd with a gracious majestic gesture. Everyone knelt; even the Concorde Hawthornes dropped to their knees as if it had been an accustomed gesture. The silence was deep about them. The children saw the lips of the people all around them moving.

They attended Tenebrae for the first time. The children were awed by the lights extinguished one by one until the last was carried behind the altar, and the great building was dark and silent. Then one voice rose in the night, clear and high and sad. "Miserere, Miserere," it wept. And when they went out into the Roman night, Una's eyes were full of tears, to her father's dismay.

K. Burton, *Sorrow Built a Bridge*

PARTS OF SPEECH ~ NOUN POSSESSIVE CASE, DECLENSION;
PERSONAL PRONOUNS

(§31-34; 38; 270[2]; 49-51; 55-57; 5-62; 105; 107)

Review the use of possessive case of nouns, §31-32, introducing double possessives and idiomatic uses, merely reading together or the teacher summarizing §33-34. Relate this section to analysis (§270[2]). Declension of nouns: §38.

Review personal pronouns, §49-50, present the declension chart, §55, and review the question of gender of pronouns §56-57. Introduce poetic form, §59, merely reading the book together or summarizing the section. Review antecedent, §51 & §107, pointing out §60-62 (a-b). The parsing is like that of nouns, adding antecedent, §105.

My father would whistle his phrase, my mother would hum her phrase back to him.

The leaves began falling and Marly could see birds' nests.

I drew the buttonhole in and out and listened to it.

The silence was deep about them.

The redness came from inside each tree in a wonderful way; it was the red she saw through her hand when she held it against the sun.

PARTS OF SPEECH ~ IMPERATIVE MOOD OF VERBS; STRONG AND WEAK
VERBS; PRINCIPAL PARTS

(§156; 167; 170)

Present the imperative mood in all of its forms, §156, including emphatic and negative §166. Do not parse forms of the imperative with "let."

Present strong, weak, and weak irregular verbs, §167 (using charts as necessary).

Present principal parts, §170; have the children learn principal parts of various verbs as they arise in dictations.

Sing me that song, "The Merry Widow"!

The song ran between them and I came clattering down the stairs.

The great building was dark and silent, yet one clear voice rose in the night.

ANALYSIS ~ COMPOUND SENTENCES; COORDINATE CONJUNCTIONS

(§30; 266; 271(3))

Continue working with compound sentences; present §217(3-4), alternative and causal subclass of coordinate conjunctions; present correlative conjunctions consisting of two or more coordinate conjunctions, §222(1) only, with the parsing, §223.

Either my mother was singing or my father was whistling.

Their song almost floated with laughter and I loved listening.

Cardinals in violet robes preceded and followed the Pope, in white silk with red shoes and red mantle and a white cap.

/ TO / BOOK:

THEME: Family (opening to wonder)

READING

GUIDED COMMENTARY

From Home to the Eternal Light

The moon was high and clear by now, and Chris watched that steady shining shield go up the sky, and the familiar view of lawns and water and trees, ghostly and mystical now in the pale light.

The Court was silent as he passed through it near midnight, as the household had long been in bed; the flaring link had been extinguished two hours before, and the shadows of the tall chimneys lay black and precise at his feet across the great whiteness on the western side of the yard. Again the sense of smallness of himself and his surroundings, of the vastness of all else, poured over his soul; these little piled bricks and stones, the lawns and woods round about, even England and the world itself, he thought, as his mind shot out toward the stars and the unfathomable spaces – all these were but very tiny things, negligible quantities, when he looked at them in the eternal light.

Robert Hugh Benson, *The King's Achievement*

- ▶ What does this passage tell us about Chris and where he is?
- ▶ Why does the time add to the mystery of the scene?
- ▶ Why does Chris feel "a sense of smallness"?
- ▶ Is the title of this piece appropriate? Would you have chosen another title? Why?

POEM

Descend, Ye Nine! from *Ode on St. Cecilia's Day*, by Alexander Pope

Descend, ye Nine! descend and sing;
 The breathing instruments inspire,
 Wake into voice each silent string,
 And sweep the sounding lyre!
 In a sadly-pleasing strain
 Let the warbling lute complain:
 Let the loud trumpet sound,
 'Till the roofs all around
 The shrill echoes rebound:
 While in more lengthen'd notes and slow,
 The deep, majestic, solemn organs blow.
 Hark! the numbers soft and clear,
 Gently steal upon the ear;

Now louder, and yet louder rise
 And fill with spreading sounds the skies;
 Exulting in triumph now swell the bold notes,
 In broken air, trembling, the wild music floats;
 'Till, by degrees, remote and small,
 The strains decay,
 And melt away,
 In a dying, dying fall.

COMPOSITION TOPICS

From the two back windows of the kitchen, I received the most intense of my earliest impressions – the enfolding beauty of the external world.

W. Chambers

Beauty can be seen from... (Continue.)

or:

Have you ever stood in a certain spot and been struck by "the enfolding beauty of the external world"? Bring us there.

The Court was silent as he passed through it near midnight...

R.H. Benson

Who is he and where is he going? Let us follow...

On autumn nights of sudden cold, Papa would call you out of the house to stand with him and watch...

W. Chambers

Bring us into this autumn scene (in poetry or prose).

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *I stood at the window for an hour and stared at the view in a breathless stupor.*
2. Parse: *stood*, *window* and *stupor*.
3. Give the principal parts of both verbs used here.
4. In one or two well-constructed sentences, describe the most beautiful view that you have seen.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Farm Kingdom

The farm was your kingdom, and the world lay far beyond the protecting walls thrown up by work and love. You grew in the presence of eternal wonders.

Sometimes of a spring evening, Papa would hear that distant honking that always makes his scalp tingle, and we would all rush out to see the wild geese, in lines of hundreds, steer up from the southwest, turn over the barn as over a landmark, and head into the north. Or on autumn nights of sudden cold, Papa would call you out of the house to stand with him in the now celebrated pumpkin patch and watch the northern lights flicker in electric clouds on the horizon, mount, die down, fade and mount again till they filled the whole northern sky with ghostly light in motion.

Thus, as children, you experienced two of the most important things men ever know – the wonder of life and the wonder of the universe, the wonder of life within the wonder of the universe. More important, you knew them not from books, not from lectures, but simply from living among them. Most important, you knew them with reverence and awe.

Whitaker Chambers, *Witness*

Brother Tagging Along

The kitchen was the only really warm room in the house. It was heated by a big, black, nickel-trimmed coal range in which the steady warmth could be seen as well as felt through the cracks of the draught doors and the glow beneath the grate. I have never overcome the feeling that central heat is a poor substitute for the parlor stove and the kitchen range.

Yet our old kitchen in Lynbrook was only the anteroom of my world. It was from its two back windows that I received the most intense of my earliest impressions – the enfolding beauty of the external world. Imagine a view, unimpeded by house or tree for as many miles as a child's eye could gaze, in which there was almost nothing but a sea of goldenrod and a foam of the small, white, starlike asters called Michaelmas daisies. I would stand at the window for half an hour, staring out in a kind of breathless stupor. Sometimes, my brother Richard also stood at the window beside me. But he was not looking at the asters. He was looking out because I was looking out. He tagged after me everywhere to my great annoyance.

Whitaker Chambers, *Witness*

PARTS OF SPEECH ~ PRONOUN CLASS: PERSONAL
PARSING, ANTECEDENT & CASES
(§63 [1-4]; 64 [1-4]; 65; 269 [3; 2]; 270 [2])

Review personal pronouns, especially the uses of nominative and objective cases, §63(1-4), §64(1-4), referring at the same time to §269 and §270, as for nouns. You will see absolute use of the nominative later, §63(5), but may mention it now.

Discuss the possessive case, including absolute personal pronouns, which are always possessive in case but nominative or objective in use, §65.

On autumn nights of sudden cold, Papa brought you with him to the pumpkin patch and together you watched the northern lights flickering on the horizon.

Every man has a kingdom; the farm was mine.

We rushed out and saw the wild geese; they steered up from the southwest, turned over the bard, and headed into the north. [These could be written as two sentences if they are too difficult.]

PARTS OF SPEECH ~ SUBJUNCTIVE MOOD OF VERBS
(§157; 159; 161 [1a-b, 3])

Present the subjunctive mood of verbs, with the most common uses, §157, §159, §161(1a-b, 3). Do not diagram §161(1b) until the end of the year. In 6th grade, the students only saw the subjunctive of a wish in an independent clause, §161(1a). Do not expect them to grasp this concept completely in this lesson; it is important that they learn by heart the definition of the subjunctive mood, which is not a particular form but a manner of considering an action: as merely thought of or imagined, not as a real occurrence.

Practice parsing with the children.

May your children experience the wonder of life and the wonder of the universe.

May you know them not from books but simply from living among them.

The farm be your kingdom!

ANALYSIS ~ REVIEW OF ELEMENTS OF A SENTENCE
& COMPOUND SENTENCES

Make sure the children have a clear understanding of 1) the order of the elements of a sentence, 2) the role of phrases as adjective or adverbial modifiers, and 3) the difference between compound elements and compound sentences.

The last example is a "condition contrary to fact" complex sentence using "if" to introduce an adverbial subordinate clause, §281(8) and §220(8), and it should be omitted if it seems too difficult for your students; if you do study it, present it as another use of subjunctive mood, §161(2), although this kind of adverbial clause will be studied later.

The farm was your kingdom, and the world lay far beyond its protecting walls.

The steady warmth from the stove was felt through the cracks of the draught doors and seen in the glow beneath the grate.

If the autumn nights were suddenly cold, the northern lights appeared on the horizon.

/ TO / BOOK:

THEME: Family (childhood home)

READING

GUIDED COMMENTARY

An Evening of Stories

I know the look of an apple that is roasting and sizzling on a hearth on a winter's evening, and I know the comfort that comes of eating it hot, along with some sugar and a drench of cream. I know the delicate art and mystery of so cracking hickory-nuts and walnuts on a flatiron with a hammer that the kernels will be delivered whole, and I know how the nuts, taken in conjunction with winter apples, cider and doughnuts, make old people's tales and old jokes sound fresh and crisp and enchanting, and juggle an evening away before you know what went with the time.

I can hear Uncle Dan'l telling the immortal tales which Uncle Remus Harris was to gather into his books and charm the world with, by and by; and I can feel again the creepy joy which quivered through me when the time for the ghost-story of the "Golden Arm" was reached – and the sense of regret, too, which came over me, for it was always the last story of the evening, and there was nothing between it and the unwelcome bed.

Mark Twain, *Boyhood on a Missouri Farm*

- ▶ What is the tone of this passage? What is the author describing?
- ▶ Who are the people present, and what are their different activities?
- ▶ How does the author allow the reader almost to taste the various foods mentioned in the passage? or
- What "juggles the evening away"? Why, do you suppose?
- ▶ What does the author mean by "creepy joy"? Why does the ghost-story bring both joy and regret?

POEM

From *The Deserted Village*, by Oliver Goldsmith

Sweet was the sound, when oft, at evening's close,
 Up yonder hill the village murmur rose:
 There, as I past with careless steps and slow,
 The mingling notes came softened from below;
 The swain responsive as the mild-maid sung,
 The sober herd that lowed to meet their young;
 The noisy geese that gabbled o'er the pool,
 They playful children just let loose from school:
 The watchdog's voice that bayed the whispering wind,
 And the loud laugh that spoke the vacant mind,
 These all in sweet confusion sought the shade,
 And filled each pause the nightingale had made.

COMPOSITION TOPICS

I can hear Uncle Dan'l telling the immortal tales which Uncle Remus Harris was to gather into his books and charm the world with, by and by.

M. Twain

Bring us around the family hearth and allow us to listen to Uncle Dan'l's tale.

I can call back the solemn twilight and mystery of the deep woods, the sheen of rain-washed foliage, the rattling clatter of drops when the wind shook the trees – I can call it all back and make it as real as it ever was, and as blessed.

M. Twain

What experience of nature's beauty can you "call back" and "make real" for us?

The shortest and quickest route through London was by boat, and the river was never empty.

M. Chute

Imagine a boat ride through Chaucer's London (or...).

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *The shortest and quickest route through London was by boat and the river was never empty.*
2. Parse: *London, was* and *and*.
3. Why do you think curiosity and a "quick eye for detail" made Geoffrey Chaucer an "ideal child to grow up in a lively medieval London"?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Mark Twain's childhood visits to the farm

I spent some part of every year at the farm until I was twelve or thirteen years old. The life which I led there with my cousins was full of charm, and so is the memory of it yet. I can call back the solemn twilight and mystery of the deep woods, the earthy smells, the faint odors of the wild flowers, the sheen of rain-washed foliage, the rattling clatter of drops when the wind shook the trees – I can call it all back and make it as real as it ever was, and as blessed. I can call back the prairie, and its loneliness and peace, and a vast hawk hanging motionless in the sky, with his wings spread wide and the blue of the vault showing through the fringe of their end-feathers.

I can see the woods in their autumn dress, the oaks purple, the hickories washed with gold, the maples and the sumacs luminous with crimson fires, and I can hear the rustle made by the fallen leaves as we ploughed through them. I can see the blue clusters of wild grapes hanging amongst the foliage of the saplings, and I remember the taste of them and the smell.

Mark Twain, *Boyhood on a Missouri Farm*

Chaucer's home street

If Geoffrey Chaucer the boy was anything like Geoffrey Chaucer the man, he must have had a delightful time in the streets around his home. His curiosity, his quick eye for detail, and his warm, uncritical love for all sorts and conditions of people should have made him an ideal child to grow up in a city as varied, as lively and as sociable as medieval London.

The Thames, for instance, was almost at his front door and the Thames was the main street of the city. The shortest and quickest route through London was by boat, and the river was never empty. Around Christmas time and again at Easter a fleet returned to England, heavily convoyed and full of familiar faces, and if Geoffrey Chaucer was not underfoot on the docks during this period he was a most unusual small boy.

Marchette Chute, *Geoffrey Chaucer of England*

PARTS OF SPEECH ~ ABSOLUTE USE OF NOMINATIVE CASE
& ADVERBIAL OBJECTIVE
(§29[4c]-30[5]; 63[5]-64[4]; 271[6]-272[4])

Present the absolute use of the nominative case of nouns (§29[4c]) and pronouns (§63[5]) with a participle in a phrase independent of the rest of the sentence, tying in §272(4) from the analysis section of the book. This is a new notion and will take practice. If the students are familiar with Latin, they may understand nominative absolutes by comparing them to ablative absolutes.

Present also the adverbial objective of nouns (§30[5]), tying in §271(6), as well as the use of objective pronouns in exclamations (§64[4]).

Every year he spent summer at the farm with his cousins.

The wind shaking the trees, I heard the rattling clatter of drops.

I remember the prairie, and its loneliness and peace.

Cider sparkling in our mugs, the old people's tales and jokes sounded fresh and enchanting.

PARTS OF SPEECH ~ VERBS REVIEW

Practice working with verbs.

Chaucer's curiosity and his quick eye for detail gave him a love for medieval London.

May you learn the delicate art and mystery of so cracking hickory-nuts on a flatiron with a hammer.

The solemn twilight and the mystery of the deep woods were fondly remembered.

ANALYSIS ~ COMPLEX SENTENCES
(§51, 96, 276)

Practice working with sentences and reviewing. Review the definition of a clause, §51, and learn the definition of an independent clause, a subordinate clause and a complex sentence, §96. Review the notion of a complex sentence using §276 in preparation for next week, when students will begin reviewing adjective clauses in particular.

The life which I led on the farm with my cousins was full of charm.

I can feel again the creepy joy which quivered through me at the ghost-story, the "Golden Arm."

At Christmas time and at Easter a fleet which was full of familiar faces returned to England.

/ TO / BOOK:

THEME: Family (books and home)

READING

GUIDED COMMENTARY

Virgil consoling for England

Virgil had often consoled Robert Herrick in his hunger. He would study it, as he lay with tightened belt on the floor of the old calaboose, seeking favorite passages and finding new ones only less beautiful because they lacked the consecration of remembrance. Or he would pause on random country walks; sit on the path side, gazing over the sea on the mountains of Eimeo; and dip into the Aeneid, seeking *sortes*. And if the oracle (as is the way of oracles) replied with no very certain nor encouraging voice, visions of England at least would throng upon the exile's memory: the busy schoolroom, the green playing-fields, holidays at home, and the perennial roar of London, and the fireside, and the white head of his father. For it is the destiny of those grave, restrained and classic writers, with whom we make enforced and often painful acquaintanceship at school, to pass into the blood and become native in the memory; so that a phrase of Virgil speaks not so much of Mantua or Augustus, but of English places and the student's own irrevocable youth.

Robert Louis Stevenson, *The Ebb Tide*

- ▶ Where is Robert Herrick? What seems to be his situation?
- ▶ What did Robert Herrick seek in Virgil?
- ▶ What did he find there? What is meant by "the consecration of remembrance"?
- ▶ What is the "destiny of classical writers"? Why is this so, do you suppose?

Herrick is in Pape'ete, the capital of the Polynesian island of Tahiti. A calaboose is a jail, from the Spanish word for dungeon, calabozo. Eimeo (or Mo'orea) is an island about 9 miles from the port of Pape'ete, with high, dramatic mountains. Sortes is Latin for omens. Mantua was Virgil's home, which he described in his pastoral poetry; Augustus Caesar was the first emperor of Rome, who reigned during Virgil's lifetime and whom Virgil praised in his writings.

POEM

From *Essay on Criticism*, by Alexander Pope

A little learning is a dangerous thing;
 Drink deep, or taste not the Pierian spring:
 There shallow draughts intoxicate the brain,
 And drinking largely sobers us again.
 Fired at first sight with what the Muse imparts,
 In fearless youth we tempt the heights of arts,
 While from the bounded level of our mind,
 Short views we take, nor see the lengths behind,
 But more advanced, behold with strange surprise
 New, distant scenes of endless science rise!

So pleased at first, the towering Alps we try,
 Mount o'er the vales, and seem to tread the sky;
 The eternal snows appear already past,
 And the first clouds and mountains seem the last;
 But those attained, we tremble to survey
 The growing labors of the lengthened way,
 The increasing prospect tires our wandering eyes,
 Hills peep o'er hills, and Alps on Alps arise!

COMPOSITION TOPICS

At this time – I must have been a little more than thirteen – my father made me a royal gift.

R. Maritain

Continue.

Visions of England would throng upon the exile's memory: the busy schoolroom, the green playing-fields, holidays at home, and the fireside...

R.L. Stevenson

What visions of home would throng upon your memory, if you were far away?

I had come to Stratford on a poetical pilgrimage. My first visit was to the house where Shakespeare was born...

W. Irving

Describe a "poetical pilgrimage" which you would like to take, to visit the home of your favorite poet (or author, or artist...).

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Robert Herrick would pause on random country walks and gaze over the sea on the mountains of Eimeo.*
2. Parse: *walks*, *over* and *Eimeo*.
3. What time is expressed by the verbs, *would pause* and *[would] gaze*?
4. Write a beautiful sentence describing what Robert Herrick might have seen on his "*random country walks*."

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Gift of Books from Father

At this time – I must have been a little more than thirteen – my father made me a royal gift. He bought me the complete works of Victor Hugo: ten or twelve great volumes bound in red. What an incomparable treasure, and what a discovery in the very essence of poetry, were these poems that shone like suns from the fire of their countless images! How many grand new words, and what a variety of poetic forms! So little did he appear to me to be a creature of our own flesh and blood that later when his great-grandson, the painter Jean Victor Hugo, entered our circle of acquaintances and became our friend, it seemed to me as extraordinary and as marvelous as though we saw in real life some character from Snow White or the Sleeping Beauty.

Raissa Maritain, *We Have Been Friends Together*

Shakespeare's Home

I had come to Stratford on a poetical pilgrimage. My first visit was to the house where Shakespeare was born, and where, according to tradition, he was brought up to his father's craft of wool-combing. It is a small, mean-looking edifice of wood and plaster, a true nestling-place of genius, which seems to delight in hatching its offspring in by-corners. The walls of its squalid chambers are covered with names and inscriptions in every language, by pilgrims of all nations, ranks, and conditions, from the prince to the peasant; and present a simple, but striking instance of the spontaneous and universal homage of mankind to the great poet of nature.

The most favorite object of curiosity in the house is Shakespeare's chair. It stands in the chimney nook of a small gloomy chamber, just behind what was his father's shop. Here he may many a time have sat when a boy, watching the slowly revolving spit with all the longing of an urchin; or of an evening, listening to the cronies and gossips of Stratford, dealing forth churchyard tales and legendary anecdotes of the troublesome times of England. In this chair it is the custom of every one that visits the house to sit: whether this be done with the hope of imbibing any of the inspiration of the bard I am at a loss to say, I merely mention the fact.

Washington Irving, *Stratford on Avon*

PARTS OF SPEECH ~ RELATIVE CLASS OF PRONOUNS (§51; 76-83; 89; 105)

Present relative pronouns, §51, 76-79, simple only (neither *what* as a double relative, nor indefinite/compound relatives). These should be very familiar to the children after working strongly with them throughout 6th grade. Use examples of the relatives *who*, §80, *which*, §81, and *that*, §82 in the nominative case primarily, but also as direct object; the review lesson §83 may also be useful.

Students should learn the parsing order of relative pronouns, §105; the teacher may find the explanations in §89 useful in presenting this parsing.

This lesson is inseparable from the analysis lesson, below, introducing adjective clauses.

The exercises on pages 70-73 may be useful, omitting difficult examples.

Young Shakespeare surely listened to the cronies and gossips of Stratford, who told churchyard tales and legendary anecdotes. [Listened to may be considered a complete verb, followed by a direct object. See the bottom of p. 229, in §230.]

Robert Herrick sought favorite passages and found beautiful new ones which only lacked the consecration of remembrance.

PARTS OF SPEECH ~ DEFECTIVE VERBS (§173; 183[1a]; 190)

Review defective verbs, §173, explaining the parsing order, §190, with the explanations of the role of the infinitive in defective verbs, §183(1a).

Shakespeare must have sat in that chair and watched the slowly revolving spit.

According to custom, everyone that visits the house should sit in this chair.

Herrick would pause on random country walks and sit on the path side, gazing over the sea.

ANALYSIS ~ COMPLEX SENTENCES; ADJECTIVE CLAUSES INTRODUCED BY A RELATIVE PRONOUN (§218, 284 (1))

Review the notion of an adjective clause introduced by a relative pronoun, §280(1). (Be sure students realize that what are often called relative clauses are simply adjective clauses introduced by a relative pronoun; it is important to realize also that most adjective clauses are so introduced, but not all.)

Practice examples of adjective clauses.

My father bought me the complete works of Victor Hugo: ten or twelve great volumes which were bound in red leather.

I found an incomparable treasure in these poems that shone like suns from the fire of their countless images.

We later had a friend who was the great-grandson of Victor Hugo.

/ TO / BOOK:

THEME: Family (Thanksgiving and games)

READING

GUIDED COMMENTARY

Home for Thanksgiving

The November wind swooshing and shrilling around Boston Common fairly took Nathaniel Currier off his feet. He shivered, for his jacket was none too thick. He knotted his wool tippet closer and pulled down the earlaps of his cap. He was waiting for the stage that would take him home to Roxbury for Thanksgiving. It had been months since he had been allowed to leave his work at Mr. Pendleton's lithographing firm in Boston. Mr. Pendleton's was the first firm to turn out printed pictures successfully in our country and Nathaniel, fifteen years old, was proud to be one of his apprentices. Still, that had not kept him from being hungry for his grandmother's ginger cookies, his mother's apple pies.

Home for Thanksgiving! Nathaniel squared his shoulders, whistled above the gale and saw the home farm in imagination precisely as it would look.

Massachusetts country was bitter in November but the snow would be piled in fluffy drifts around the home fences and barn. The air would be icy clear and as an open sleigh drawn by a spirited horse brought his aunt and uncle to the door, the sleigh bells would ring a lovely tinkling tune. On the porch his grandmother and grandfather would welcome the company. Just behind them, in the doorway, his mother in her cooking apron, a shawl put on hastily and the little ones clinging to her, would smile a greeting too. Good old dog Rover, a bit lame but still the guardian of the sheep, would bark and wag his tail. He, Nathaniel, would be doing the chores, easy now in comparison with his Boston job. Smoke would trail from the chimney and from the opened door would flow the scents of Thanksgiving, spicy cake, rich mincemeat, fruit pies, and the roasting turkey. They would all sit down to the feast and his grandfather, at the head of the table, would ask the blessing, giving thanks.

C.S. Bailey

- ▶ Where is Nathaniel in this passage? What do we find out about his situation?
- ▶ Why do you think he "squared his shoulders, whistled above the gale"?
- ▶ Who await Nathaniel? How has the author revealed their qualities? Explain.
- ▶ Most of all, what draws Nathaniel home?

POEM

My lost Youth, by Henry Wadsworth Longfellow

(Select two stanzas, or learn as a class, dividing stanzas among the children)

COMPOSITION TOPICS

The air would be icy clear and as an open sleigh drawn by a spirited horse brought his aunt and uncle to the door, the sleigh bells would ring a lovely tinkling tune.

C.S. Bailey

Bring us into this family festival of olden days.

When the children wanted skating they went north of the city to Moorfields, where the great shallow marches froze early.

M. Chute

You are one of those children. Let us come with you!

Mr. Pendleton's was the first firm to turn out printed pictures successfully in our country and Nathaniel, fifteen years old, was proud to be one of his apprentices.

C.S. Bailey

To what trade would you want to be apprenticed? Tell us why, or let us follow you as you learn.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Good old dog Rover, who was partially lame, would bark and wag his tail.*
2. Parse: *Rover, who* and *lame*.
3. Give the principal parts of the verb *was*.
4. Write a pleasant and lively sentence describing Rover.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Coaching youngsters in football

Kitted out in boots a size too small and a suspicious looking whistle, I jogged out to referee the under-twelves. Earlier that week it had been mild and on occasions quite sunny but by Wednesday the weather had turned bitterly cold. By Thursday afternoon ragged clouds scudded across an iron-grey sky and thin icy rain like umbrella spokes began to fall.

At the sound of the whistle, there was no stopping the two sides. The youngsters, like nests of frantic rabbits, raced around the field after the ball, moving at a frightening speed. Many of them were felled like trees but would not stay down and jumped to their feet again, racing and dodging, leaping and weaving. Then the sleet began to fall in earnest. Puddles formed on the pitch, my shorts and socks became sodden and sticky and it was difficult to identify which boy played for which side so caked they were in mud. But the players were undeterred. At the sound of the whistle they formed themselves into a steaming, panting heap and were soon off again swirling and scuffling, with the ball bobbling muddily in a flurry of shouts.

Gervase Phinn, *The Other Side of the Dale*

Games in Chaucer's London

For all its weight of traffic the Thames was an unhurried sort of river. There were still swans around London Bridge, and salmon could be caught in midstream. It was a cool place for the boys to swim on summer evenings and a meeting place for the women who brought their washing down to the public stairs between the wharfs. Once a year there were water games, mock tournaments played on the river with an audience lining the shore and the bridge to laugh when anyone fell in.

When the boys wanted skating they went north of the city to Moorfields, where the great shallow marches froze early. Some of them slid on chunks of ice and some had real skates made of bone. All of them had sticks and they evolved a variety of rough games that must have made their mothers tremble.

In summer there were all kinds of sports, of which one of the most popular was football. Once it had been played in the fields outside the city, by teams composed of boys from the schools and boys from the trades with their proud fathers riding out on horseback. But the practice had been banned about forty years before Chaucer was a boy because too much excitement had been generated.

Games were played everywhere and with great enthusiasm, and there was even an ordinance to keep youngsters from playing prisoner's base within the halls of Westminster when Parliament was in session. There was also a rule against playing ball in St. Paul's Cathedral, but on the whole the city permitted games to be played anywhere, provided that the area was not too crowded or the occupation did not start a fight.

M. Chute, *Geoffrey Chaucer of England*

PARTS OF SPEECH - DOUBLE RELATIVE PRONOUN
(§79; 84)

Present examples of adjective clauses with the pronoun in the possessive case.

Begin presenting the double relative *what* as equivalent to *that which*, §79 and §84; give a few examples, but do not ask the children to diagram these sentences (*what* as *that which* includes a noun clause, which is still too difficult for the children).

The first two sentences below should be read together as illustrations only, without full analysis.

I can guess what is baking in the oven.

Nathaniel knew what each member of his family was probably doing.

Mr. Pendleton, whose firm printed pictures, was proud of his apprentice.

Rover, whose legs were slightly lame, was still the guardian of the sheep.

The most popular game was football, which had been played in the fields outside the city.

The youngsters, who raced around the field after the ball, looked like nests of frantic rabbits.

The ball which they were kicking bobbled muddily in a flurry of shouts.

PARTS OF SPEECH ~ DEFECTIVE VERBS
(§173; 183 [1a]; 190)

Review defective verbs, §173. The parsing of these verbs is not always easy because their tense depends more on usage than on form, as explained in §190 and §191. §183(1a) clarifies the role of the infinitive in defective verb phrases.

The boys who fell would not stay down but jumped to their feet again.

The boys in London may play sports inside the city, but not in the halls of Westminster.

Swans still floated around London Bridge, and salmon could be caught in midstream.

ANALYSIS ~ COMPLEX SENTENCES: ADJECTIVE CLAUSES

Continue adjective clauses introduced by a relative pronoun. Continue to use fairly simple examples, using only nominative or objective case of the pronoun, or nominative only, if the class is having difficulty. Use any of the sentences in the lessons above, in addition to the sentences below.

The November wind, which was swooshing and shrilling around Boston Common, fairly took Nathaniel Currier off his feet.

In the doorway, his mother in her cooking apron, the little ones clinging to her, would smile a greeting.

/ TO / BOOK:

THEME: Homeland (home away from home)

READING

GUIDED COMMENTARY

Shall I Not Take Mine Ease in Mine Inn?

To a homeless man, who has no spot on this wide world which he can truly call his own, there is a momentary feeling of something like independence and territorial consequence, when, after a weary day's travel, he kicks off his boots, thrusts his feet into slippers, and stretches himself before an inn fire. Let the world without go as it may; let kingdoms rise or fall, so long as he has the wherewithal to pay his bill, he is, for the time being, the very monarch of all he surveys. The arm-chair is his throne, the poker his sceptre, and the little parlor, some twelve feet square, his undisputed empire. It is a morsel of certainty, snatched from the midst of the uncertainties of life; it is a sunny moment gleaming out kindly on a cloudy day: and he who has advanced some way on the pilgrimage of existence, knows the importance of husbanding even morsels and moments of enjoyment. "Shall I not take mine ease in mine inn?" thought I, as I gave the fire a stir, lolled back in my elbow-chair, and cast a complacent look about the little parlor of the Red Horse, at Stratford-on-Avon.

The words of sweet Shakespeare were just passing through my mind as the clock struck midnight from the tower of the church in which he lies buried. There was a gentle tap at the door, and a pretty chambermaid, putting in her smiling face, inquired, with a hesitating air, whether I had rung. I understood it as a modest hint that it was time to retire. My dream of absolute dominion was at an end; so abdicating my throne, like a prudent potentate, to avoid being deposed, and putting the Stratford Guide-Book under my arm, as a pillow companion, I went to bed, and dreamt all night of Shakespeare, the jubilee, and David Garrick.

Washington Irving, *Stratford-on-Avon*

- What can we glean about the narrator and his reasons for being at the inn?
- Explain the images he uses to describe a "homeless man" before an inn fire.
- Why does he "abdicate his throne"?
- What is the tone of this passage?

POEM

Solitude, by Alexander Pope

- | | |
|---|--|
| <p>1. Happy the man, whose wish and care
A few paternal acres bound,
Content to breathe his native air,
In his own ground.</p> | <p>3. Blest! who can unconcern'dly find
Hours, days, and years slide soft away,
In health of body, peace of mind,
Quiet by day,</p> |
| <p>2. Whose herds with milk, whose fields with bread,
Whose flocks supply him with attire,
Whose trees in summer yield him shade,
In winter fire.</p> | <p>4. Sound sleep by night; study and ease
Together mix'd; sweet recreation,
And innocence, which most does please,
With meditation.</p> |
| <p>5. Thus let me live, unseen, unknown;
Thus unlamented let me die;
Steal from the world, and not a stone
Tell where I lie.</p> | |

COMPOSITION TOPICS

Putting the Stratford Guide-Book under my arm, as a pillow companion, I went to bed, and dreamt all night of Shakespeare.

W. Irving

What is your bedside reading, or who is your favorite author? Tell us why.

I wish my readers could imagine the old fellow lolling in a huge arm-chair, holding a curiously twisted tobacco-pipe, his head cocked on one side, and a whimsical cut of the eye occasionally as he related the following story.

W. Irving

Continue.

My ear was now and then struck with bursts of laughter which seemed to proceed from the kitchen.

W. Irving

Follow the laughter to the kitchen.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Their mirth was occasioned by a little Frenchman who was giving anecdotes of his adventures.*
2. Parse: *mirth*, *little*, and *his*.
3. Conjugate *give* in the perfect tenses of the indicative, active voice.
4. Rewrite the sentence using synonyms for *mirth* and *anecdotes*.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

The Inn Kitchen

(Divide into two dictations; omit or simply read what is in italics)

During a journey that I once made through the Netherlands, I had arrived one evening at the Pomme d'Or, the principal inn of a small Flemish village. It was after the hour of the table d'hôte, so that I was obliged to make a solitary supper from the relics of its ampler board. The weather was chilly; I was seated alone in one end of a great gloomy dining-room, and, my repast being over, I had the prospect before me of a long dull evening, without any visible means of enlivening it. As I sat dozing over an old Paris newspaper, my ear was now and then struck with bursts of laughter which seemed to proceed from the kitchen.

I threw aside the newspaper and explored my way to the kitchen, to take a peep at the group that appeared to be so merry. It was composed partly of travelers who had arrived some hours before in a diligence, and partly of the usual attendants and hangers-on of inns. They were seated round a great burnished stove. It was covered with various kitchen vessels of resplendent brightness, among which steamed and hissed a huge copper tea-kettle. A large lamp threw a strong mass of light upon the group, bringing out many odd features in strong relief. *Its yellow rays partially illumined the spacious kitchen, dying duskily away into remote corners, except where they settled in mellow radiance on the broad side of a fitch of bacon or were reflected back from well-scoured utensils that gleamed from the midst of obscurity.*

Many of the company were furnished with pipes, and most of them with some kind of evening potation. I found their mirth was occasioned by anecdotes which a little swarthy Frenchman, with a dry weazen face and large whiskers, was giving of his adventures. As I had no better mode of getting through a tedious blustering evening, I took my seat near the stove, and listened to a variety of travelers' tales, some very extravagant and most very dull. All of them, however, have faded from my treacherous memory except one, which I will endeavor to relate. I fear, however, it derived its chief zest from the manner in which it was told, and the peculiar air and appearance of the narrator.

He was a corpulent old Swiss, who had the look of a veteran traveller. *He was dressed in a tarnished green travelling-jacket, with a broad belt round his waist, and a pair of overalls with buttons from the hips to the ankles. He was of a full rubicund countenance, with a double chin, aquiline nose, and a pleasant twinkling eye. His hair was light, and curled from under an old green velvet travelling-cap stuck on one side of his head. He was interrupted more than once by the arrival of guests or the remarks of his auditors, and paused now and then to replenish his pipe.*

I wish my readers could imagine the old fellow lolling in a huge arm-chair, one arm a-kimbo, the other holding a curiously twisted tobacco-pipe formed of genuine ecume de mer, decorated with silver chain and silken tassel, his head cocked on one side, and a whimsical cut of the eye occasionally as he related the following story.

Washington Irving, The Inn Kitchen

PARTS OF SPEECH ~ ADJECTIVES & ARTICLES
(§115-177 [1-4]; 121-128; 134-136, 138)

Present a review of adjectives through the parsing order, §128. Present all of the classes, §115-116, focusing on descriptive adjectives this week, with their subclasses, §117 (1-4), ignoring the a-b distinction (participles and participial adjectives will be studied more deeply later).

Present the number and comparison of adjectives, §121-125. Integrate the examples in §126-127 over the course of the year, in dictations.

Remind students of the three positions of an adjective, attributive, appositive, predicate, §128. Appositive is relatively new and may take extra time.

Review articles, §134-136; §138.

He was dressed in a tarnished green travelling-jacket, with a broad belt round his waist, and a pair of overalls with buttons from the hips to the ankles.

The arm-chair is his throne, the poker his sceptre, and the little parlor, his undisputed empire.

The yellow light of the lamp, mellow, radiant, partially illumined the spacious kitchen.

PARTS OF SPEECH ~ DEFECTIVE VERBS
(§173-176)

Continue presenting some of the nuances of defective verbs, §173-174, simplifying for the children. Present §175-176; it is best to review these ideas in dictations as they arise.

Shall I not take mine ease in mine inn?

The tales have faded from my treacherous memory except one, which I will here relate.

You can imagine the old fellow lolling in a huge arm-chair, one arm a-kimbo, holding a curious tobacco pipe.

ANALYSIS ~ COMPLEX SENTENCES: ADJECTIVE CLAUSES

Continue studying sentences with adjective clauses.

My ear was now and then struck with bursts of laughter which proceeded from the kitchen.

A large lamp threw a strong mass of light upon the group, which brought out many odd features in strong relief.

I gave the fire a stir, lolled back in my elbow-chair, and cast a complacent look about the little parlor of the Red Horse, at Stratford-on-Avon.

The tower of the church in which Shakespeare lies buried struck midnight.

/ TO / BOOK:

THEME: Homeland (discovery of America)

READING

GUIDED COMMENTARY

Columbus' First View of America

We do not read of the discovery of this continent, without feeling something of a personal interest in the event; without being reminded how much it affected our own fortunes and our existence. It would be still more unnatural for us, therefore, than for others, to contemplate with unaffected minds that interesting, I may say that most touching and pathetic scene, when the great discoverer of America stood on the deck of his shattered bark, the shades of night falling on the sea, yet no man sleeping; tossed on the billows of an unknown ocean, yet the stronger billows of alternate hope and despair tossing his own troubled thoughts; extending forward his harassed frame, straining westward his anxious and eager eyes, till Heaven at last granted him a moment of rapture, an ecstasy, in blessing his vision with the sight of the unknown world.

Daniel Webster, *The Bunker Hill Monument*

- ▶ To whom is the author addressing his words, in this passage? What event does he describe?
- ▶ How does the author's description make the scene "touching" and "pathetic"?
- ▶ Does this text change our way of imagining Christopher Columbus?

POEM

A Wanderer's Song, by John Masefield

A wind's in the heart of me, a fire's in my heels,
I am tired of brick and stone and rumbling wagon-wheels;
I hunger for the sea's edge, the limits of the land,
Where the wild old Atlantic is shouting on the sand.

Oh, I'll be going, leaving the noises of the street,
To where a lifting foresail-foot is yanking at the sheet;
To a windy, tossing anchorage where yawls and ketches ride,
Oh, I'll be going, going, until I meet the tide.

And first I'll hear the sea-wind, the mewing of the gulls,
The clucking, sucking of the sea about the rusty hulls,
The songs at the capstan in the hooker warping out,
And then the heart of me'll know I'm there or thereabout.

Oh, I am tired of brick and stone, the heart of me is sick,
For windy green, unquiet sea, the realm of Moby Dick;
And I'll be going, going, from the roaring of the wheels,
For a wind's in the heart of me, a fire's in my heels.

COMPOSITION TOPICS

The great discoverer of America stood on the deck of his shattered bark, the shades of night falling on the sea, yet no man sleeping.

D. Webster

Imagine you were a sailor with Columbus. Let us follow you on his voyage of discovery.

The streets of Barcelona were almost impassable from the countless multitude; the windows and balconies were crowded with the fair; the very roofs were covered with spectators.

W. Irving

Bring us into the solemnity as you watch – or participate in – Columbus' triumphant arrival.

The explorer leaned forward his harassed frame, straining westward his anxious and eager eyes, till Heaven at last granted him a moment of rapture, in blessing his vision with the sight of...

W. Irving

Have you ever dreamt of being an explorer? What destination would you seek?

GRAMMAR ASSIGNMENT

(This week's sentence is offered as a challenge and should probably not be given as a test but as an assignment; you may wish to begin it with the students.)

1. Analyze and diagram: *The sublimity of the event mingled a solemn feeling with the public joy, as Columbus rode triumphantly along the streets of the noble city.*
2. Parse: *mingled*, *as* and *triumphantly*.
3. Give the principal parts of both verbs.
4. Why would Columbus' return inspire such strong and varied reactions?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Return of Columbus
(*Divide into two dictations.*)

About the middle of April Columbus arrived at Barcelona, where every preparation had been made to give him a solemn and magnificent reception. The beauty and serenity of the weather in that genial season and favored climate contributed to give splendor to this memorable ceremony. As he drew near the place, many of the more youthful courtiers and hidalgos, together with a vast concourse of the populace, came forth to meet and welcome him.

His entrance into this noble city has been compared to one of those triumphs which the Romans were accustomed to decree to conquerors. First were paraded the Indians, painted according to their savage fashion, and decorated with their national ornaments of gold; after these were borne various kinds of live parrots, together with stuffed birds and animals of unknown species, and rare plants supposed to be of precious qualities. Great care was taken to make a conspicuous display of Indian coronets, bracelets, and other decorations of gold, which might give an idea of the wealth of the newly discovered regions. After this followed Columbus on horseback, surrounded by a brilliant cavalcade of Spanish chivalry.

The streets of Barcelona were almost impassable from the countless multitude; the windows and balconies were crowded with the fair; the very roofs were covered with spectators. It seemed as if the public eye could not be sated with gazing on these trophies of an unknown world, or on the remarkable man by whom it had been discovered. There was a sublimity in this event that mingled a solemn feeling with the public joy. It was looked upon as a vast and signal dispensation of Providence in reward for the piety of the monarchs; and the majestic and venerable appearance of the discoverer, so different from the youth and buoyancy generally expected from roving enterprise, seemed in harmony with the grandeur and dignity of his achievement.

Washington Irving, *The Return of Columbus*

PARTS OF SPEECH ~ ADVERBS
(§203; 205-206 [1-5] 208, 212; 271)

Review the definition of adverbs, §203. Review class by use §205, simple adverbs and interrogative adverbs in simple sentences; review class by meaning, §206. §206(5), "Assertion," is a new notion.

The number of adverb classes by meaning is not limited to five, as students will have seen already in assigning adverb class to prepositional phrases. Relate this section to §271, which discusses adverbial elements.

Review the parsing of adverbs, §212.

Columbus rode solemnly through Barcelona, which had made every preparation for his arrival. Indian coronets and bracelets of gold gave an idea of the wealth of the newly discovered regions. Why was the event so splendid?

PARTS OF SPEECH ~ VERB REVIEW

Review verbs, especially mood, tying in voice and form.

May the beauty and serenity of the weather bring splendor to this memorable ceremony. The public eye could not be sated with gazing on these trophies of an unknown world. Heaven at last granted Columbus a moment of rapture, an ecstasy, in blessing his vision with the sight of the unknown world.

ANALYSIS ~ COMPLEX SENTENCES:
ADVERBIAL CLAUSES OF TIME, PLACE & MANNER
(§220 [1-3]; 281 [1-3])

Complex sentences: Present adverbial clauses of time, place and manner, introduced by a subordinate conjunction, §281(1-3) and §220(1-3). Show that these clauses modify the verb, acting as adverbs, §277. Emphasize the fact that the meaning and use determine the nature of the clause, not the conjunction itself.

Integrate adverbial phrases as well, wherever possible.

When Columbus arrived in Barcelona, he was given a solemn and magnificent reception. A brilliant cavalcade of Spanish knights surrounded Columbus where he rode. The discoverer had a majestic and venerable appearance, as a man worthy of the grandeur and dignity of his achievement.

/ TO / BOOK:

THEME: Homeland (parts of America)

READING

GUIDED COMMENTARY

City of the Night

The city had never seemed so beautiful as it looked that night. Even the very skies that framed New York, the textures of the night itself, seemed to have the architecture and the weather of the city's special quality. Here, compared with the qualities of night in London or Paris, which were rounder, softer, of more drowsy hue, the night was vertical, lean, immensely cliff-like, steep and clear. Here everything was sharp. It burned so brightly, yet it burned sweetly, too. There was always in these nights somehow, even in nights of clear and bitter cold, not only the structure of lean steel, but a touch of April too.

Here in this sky-hung faëry of the night, the lights were sown like flung stars. Suddenly he got a vision of the city that was overwhelming in its loveliness. It seemed to him all at once that there was nothing there but the enchanted architecture of the dark, star-sown with a million lights. All of a sudden the buildings did not seem to exist, to be there at all. Darkness itself seemed to provide the structure for the stardust of those million lights, they were flung there against the robe of night like jewels spangled on the gown of the dark Helen that is burning in man's blood for evermore.

And the magic of it was incredible. Light blazed before him, soared above him, mounted in linkless chains, was sown there upon a viewless wall, soared to the very pinnacles of dark.

Thomas Wolfe, *The Web and the Rock*

- ▶ What is the "city's special quality" which is echoed by the night?
- ▶ What may the author mean by "a touch of April... even in nights of clear and bitter cold"?
- ▶ How does the second paragraph make it seem that the city and the night sky are one?
- ▶ Explain the expression, "overwhelming in its loveliness."

POEM

Calling to Me, by John O'Brien

COMPOSITION TOPICS

The city had never seemed so beautiful as it looked that night.

T. Wolfe

Continue, with your own nighttime description of a city, town or countryside.

The sky over all is soft and hazy, and there is a feeling in the air that winter is coming.

G. Taber

What are the signs of winter where you live? In poetry or prose, bring us to your state or hometown.

I never saw a country that changed so rapidly, and because I had not expected it, everything I saw brought a delight.

J. Steinbeck

Describe or imagine your own delight in discovering a new part of your own country.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *The shades of the winter wheat appear more visibly when the November autumn lights the hills.*
2. Put the verb in this sentence into all the tenses of the indicative mode: *November autumn lights the hills.*
3. Parse: *shades*, *more* and *autumn*.
4. Write a beautiful sentence describing an autumn landscape which you have seen.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Connecticut Fall

There is an elusive quality about November sunlight. The Connecticut hills are beautiful with a special beauty. At night, little faraway houses, never seen in summer, suddenly prick the dark with their lamps. Fields of winter wheat appear, visible now the leaves are down. All the browns, a thousand browns, come out. The contour of the sky is evident, fold and hills and valleys. The sky over all is soft and hazy, and there is a feeling in the air that winter is coming. The shadows look different, sloping across the pale grass. This is a peaceful serene land, with the crops in, wood piled high, houses snuggled down, brooks running slow with leaves. The days grow shorter. Dusk comes before we are finished with the day.

Gladys Taber, *The Book of Stillmeadow*

Wisconsin

I never saw a country that changed so rapidly, and because I had not expected it, everything I saw brought a delight. I don't know how it is in other seasons, but the summers may reek and rock with heat, the winters may groan with dismal cold, but when I saw it for the first and only time in early October, the air was rich with butter-colored sunlight, not fuzzy but crisp and clear so that every frost-gray tree was set off, the rising hills were not compounded, but alone and separate. There was a penetration of the light into solid substance so that I seemed to see into things, deep in, and I've seen that kind of light elsewhere only in Greece. I remembered now that I had been told Wisconsin is a lovely state, but the telling had not prepared me. It was a magic day.

John Steinbeck, *Travels with Charley*

PARTS OF SPEECH ~ ADVERB COMPARISON
(§210-211)

Continue working with adverbs, distinguishing classes. Present the comparison of adverbs, §210-211. These adverb phrases are parsed as a single adverb.

I never saw a country that changed more rapidly.

Night in the city burns more brightly, yet it burns sweetly.

This land is so peacefully serene.

PARTS OF SPEECH ~ VERBALS
(§140, 182)

Review the definition of a verbal, §140, naming the three kinds. Simple and perfect infinitives, active and passive, §182, and identify objects of active infinitives.

New York seemed to have the architecture and the weather of the city's special quality.

I was delighted to have seen the changes in the countryside.

At night, little faraway houses, never seen in summer, begin to prick the dark with their lamps.

This is a peaceful serene land, with the crops in the barn, wood piled high, houses snuggled down, and brooks running slow with leaves.

Darkness itself seemed to provide a structure for the stardust of those million lights.

ANALYSIS ~ COMPLEX SENTENCES:
ADVERBIAL CLAUSES OF TIME, PLACE & MANNER

Continue studying adverbial clauses of time, place and manner, incorporating phrases.

When I saw Wisconsin for the first and only time in early October, the air was rich with butter-colored sunlight.

The city had never seemed so beautiful as it looked that night.

Dusk comes before we are finished with the day.

The Connecticut hills are most beautiful where the shadows slope across the pale grass.

/ TO / BOOK:

THEME: Homeland (beauty of the land)

READING

GUIDED COMMENTARY

First Exploration of the Grand Canyon

Many years have passed since the exploration, and those who were boys with me in the enterprise are – ah, most of them are dead, and the living are gray with age. Their bronzed, hardy, brave faces come before me as they appeared in the vigor of life; their lithe but powerful forms seem to move around me; and the memory of the men and their heroic deeds, the men and their generous acts, overwhelms me with a joy that almost seems a grief. I was a maimed man; my right arm was gone; and these brave men, these good men, never forgot it. In every danger my safety was their first care, and in every waking hour some kind service was rendered me, and they transfigured my misfortune into a boon.

John Powell, *The Colorado River and Its Canyons*,
Memoirs of the Powell Geographic Expedition of 1869

- ▶ What is the situation of the author in this text? What is the tone?
- ▶ How do we know that some disaster had struck the expedition? How did these men "transfigure [Powell's] misfortune into a boon"?
- ▶ How may "a joy almost seem a grief"?

POEM

The Snow Storm, by Ralph Waldo Emerson

(The following is only an extract because the free form of the poem makes it difficult to memorize; the full text is readily available, however, and could serve for a choral recitation, with lines distributed throughout the class.)

Announced by all the trumpets of the sky,
Arrives the snow, and, driving o'er the fields,
Seems nowhere to alight: the whited air
Hides hills and woods, the river, and the heaven,
And veils the farm-house at the garden's end.
The sled and traveller stopped, the courier's feet
Delayed, all friends shut out, the housemates sit
Around the radiant fireplace, enclosed
In a tumultuous privacy of storm.

COMPOSITION TOPICS

Many years have passed since the exploration, and those who were boys with me in the enterprise...
J. Powell

What exploration? Allow us to relive it.

There is a savage grandeur in this coast, carved by eternal conflict with storms and glaciers, bergs and grinding ice-fields.

R. Peary

Have you ever seen a landscape of "savage grandeur"? Draw us into its beauty.

Chanuka's canoe seemed to be the only moving thing in the cool silence.

C. Meigs

Was Chanuka really alone in the silence? Tell his adventure.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *As there was so little breeze, the tall reeds stood perfectly still, knee-deep in the quiet water.*
2. Parse: *As*, *little*, and *water*.
3. Give the principal parts of *stood*.
4. Write a beautiful sentence about a time you went out on the water and admired the scene.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Savage Grandeur

There is a savage grandeur in this coast, carved by eternal conflict with storms and glaciers, bergs and grinding ice-fields; but behind the frowning outer mask nestle in summer many grass-carpeted, flower-sprinkled, sun-kissed nooks. Between the towering cliffs are glaciers which launch at intervals their fleets of bergs upon the sea; before the cliffs lies the blue water dotted with masses of glistening ice of all shapes and sizes; behind the cliffs is the great Greenland ice cap, silent, eternal, immeasurable.

But in the long sunless winter this whole region – cliffs, oceans, glaciers – is covered with a pall of snow that shows a ghastly gray in the wan starlight. When the stars are hidden, all is black, void, and soundless. When the wind is blowing, if a man ventures out he seems to be pushed backwards by the hands of an invisible enemy, while a vague, unnameable menace lurks before and behind him. It is small wonder the Eskimos believe that spirits walk upon the wind.

Robert E. Peary, *The North Pole*

Indian Canoe

Chanuka's canoe seemed to be the only moving thing in the cool silence. There was so little breeze that the tall reeds stood perfectly still, knee-deep in the quiet water. The Indian boy was not hunting today; nor was he watching for any enemy, that he moved so silently. It was only his unwillingness to break the spell of quiet that made him guide his light canoe so noiselessly across the narrow stretches of open water. He liked to feel that he was the only human being within miles, that he and the fish and the water birds had to themselves all this stretch of lake and marsh and river which lay to the southward of the hunting grounds of his tribe.

Cornelia Meigs, *Young Americans*

PARTS OF SPEECH ~ ADJECTIVE CLASS: QUANTITATIVE (§118)

Review adjectives of quantity, §118, with all subclasses.

In the long sunless winter this whole region – cliffs, oceans, glaciers – is covered with a pall of snow.

Behind the cliffs is the great Greenland ice cap, silent, eternal, immeasurable.

Three decades have passed and I have not seen those hardy, brave men again.

In every danger my safety was their first care, and in every waking hour some kind service was rendered me.

PARTS OF SPEECH ~ VERBALS: INFINITIVES
(§185; 270 [5])

Present infinitives and infinitive phrases used as adjectives, §185, first part. Tie this discussion to §270 (5), which discusses infinitive phrases as modifiers, subordinate, adjective elements of sentences.

It is important to note that infinitive phrases (like participial phrases) are composed of an infinitive and an object; simple modifiers of an infinitive do not constitute a phrase.

Chanuka had no desire to break the spell of quiet.

In 1869, the Grand Canyon was yet to be explored.

The young Indian was the only human being to have glided in his canoe through these narrow stretches of open water.

ANALYSIS ~ COMPLEX SENTENCES:
ADVERBIAL CLAUSES OF CAUSE OR REASON (§220 [4]; 281 [4])

Present adverbial clauses of cause or reason, §281(4), with §220(4), conjunctions of cause or reason.

It is important to differentiate between clauses of cause or reason, and clauses of purpose. Purpose clauses tell the goal or intention of an action or event; cause or reason tell what circumstance or event actually originated the action. Avoid purpose clauses for the moment.

Because he was unwilling to break the spell of quiet, he guided his light canoe noiselessly.

Since I was a maimed man and my right arm was gone, my safety was the first care of these brave men, these good men.

Their bronzed, hardy, brave faces come before me as they appeared in the vigor of life.

When the wind is blowing, a man who ventures onto the frozen void is pushed backwards by the hands of an invisible enemy.

As the whole region is covered with a pall of snow, it shows a ghostly gray in the wan starlight.

Nathan Hale: Schoolmaster and Wartime Hero

American wartime heroes are well documented in history, but the quiet men who taught in pioneer schools were often greater heroes without mention. Patriotic and dedicated, with little or no thought of proper salary, some teachers asked no more than room and board for their services.

One young American graduated from Harvard at eighteen and decided to embark on a teacher's career. His first employment was in a tiny one-room schoolhouse at East Haddam, Connecticut, where at that time, in the fall of 1773, five dollars a month was considered fair pay as a schoolmaster's salary. He was so well liked that when he left the second year for another school in nearby New London, his students gave him a "school treat." This was a sort of send-off party at the end of the term, celebrated with a cider-and-molasses-and-water-and-vinegar drink called switchel. It was also the time when students brought in the cornmeal and produce of the farm that made up much of the schoolmaster's salary.

"I'll miss you," the departing schoolmaster said in a short speech, "and I wish that part of me could stay back here in East Haddam with you. I do regret there is only one of me!" He was quoting from a Greek classic which had been part of the school lessons during the year.

Shortly afterward as he stood on the gallows ready to be executed by the British as a spy, he made a similar remark. "I do regret," he said, "that I have only one life to give for my country." The secret military plans of the British had been found written in Latin and Greek, hidden in his shoe.

Hale's little schoolhouse still stands at East Haddam today.

Eric Sloane, *The Little Red Schoolhouse*

► Why does the author say that the early schoolmasters "were often greater heroes" than the soldiers on the battlefield?

► What details do we learn about the schoolmaster and the historical time period in which he lives?

► In this text, what interesting detail can you find about the education given at that time?

► How do Nathan Hale's two "similar remarks" both reveal the same quality in him? How are they the key to his heroism?

COMPOSITION TOPICS

One young American graduated from Harvard at eighteen and decided to embark on a teacher's career.

E. Sloane

Imagine a pioneer school and a young American's first days teaching.

Instantly a man, famous for his quick eye and prodigious voice, lifts up the cry, "S-t-e-a-m-boat a-comin!" and the scene changes! All in a twinkling the dead town is alive and moving.

M. Twain

Place yourself in this 19th century scene and bring the excitement to life.

Judge then how surprised I was the other evening as I came down one road to see a man, who to my own unfamiliar eyes and in the dusk looked for all the world like myself.

R. Frost

If the author had advanced toward the mysterious stranger rather than letting the mirror image pass by, imagine the meeting.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Those pioneer teachers were patriotic and dedicated, and some asked only room and board for their services.*
2. Parse: *Those, patriotic* and *some*.
3. Give three synonyms for the verb *asked*.
4. Tell in one or two sentences why the action of those men could be called patriotic.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Source for "The Road Not Taken."

Two lonely cross-roads that themselves cross each other I have walked several times this winter without meeting or overtaking so much as a single person on foot or on runners. The practically unbroken condition of both for several days after a snow or a blow proves that neither is much travelled. Judge then how surprised I was the other evening as I came down one to see a man, who to my own unfamiliar eyes and in the dusk looked for all the world like myself, coming down the other, his approach to the point where our paths must intersect being so timed that unless one of us pulled up we must inevitably collide. I felt as if I was going to meet my own image in a slanting mirror. Or say I felt as we slowly converged on the same point with the same noiseless yet laborious stride as if we were two images about to float together with the uncrossing of someone's eyes. I verily expected to take up or absorb this other self and feel the stronger by the addition for the three-mile journey home. But I didn't go forward to the touch. I stood still in wonderment and let him pass by; and that, too, with the fatal omission of not trying to find out by a comparison of lives and immediate and remote interests what could have brought us by crossing paths to the same point in a wilderness at the same moment of nightfall. Some purpose I doubt not, if we could but have made out. I like a coincidence almost as well as an incongruity.

Letter from Robert Frost to Susan Hayes Ward, Feb. 10, 1912

Arrival of the Steamboat

Once a day a boat arrived from St. Louis. Before this event, the day was glorious with expectancy; after it, the day was a dead and empty thing. Not only the boys, but the whole village felt this. After all these years I can picture that old time to myself now, just as it was then: the white town drowsing in the sunshine of a summer's morning; the streets empty; the great Mississippi, rolling its mile-wide tide along, shining in the sun. Presently a film of dark smoke appears. Instantly a man, famous for his quick eye and prodigious voice, lifts up the cry, "S-t-e-a-m-boat a-comin!" and the scene changes! All in a twinkling the dead town is alive and moving.

Mark Twain, *Life on the Mississippi*

PARTS OF SPEECH ~ ADJECTIVE CLASS: DEMONSTRATIVE
(§119)

Review demonstrative adjectives, §119, all types.

Two lonely cross-roads I have walked several times this winter and have not met a single person on foot or on runners.

We were like two mirror images as we slowly converged on the same point with the same noiseless yet laborious stride.

Nathan Hale's first employment was in a tiny one-room schoolhouse at East Haddam, Connecticut. In the fall of 1773, five dollars for a month's work was considered fair pay for a schoolmaster.

PARTS OF SPEECH ~ INFINITIVES USED AS ADVERBS:
PURPOSE AND RESULT (§271 [5])

Present infinitives and infinitive phrases used as adverbs of purpose and result, §271(5). Purpose is synonymous with goal or intention:

Her eyes hurried over the ship to catch some wished-for face.

Result is rather what comes of an action or immediately follows as a consequence:

They started from their beds, to be swallowed by the waves.

These examples may be analyzed, as well as those below. The first sentence of this week's analysis lesson also contains an adverbial phrase of result.

The whole village ran to see the steamboat arrive.

I came down to see a man who looked like myself.

I was walking to meet my own image in a slanting mirror.

I did not go forward to speak to the stranger.

ANALYSIS ~ COMPLEX SENTENCES: ADVERBIAL CLAUSES

Continue working with adverbial clauses of time, place, manner, and cause or reason. Do not hesitate to include adjective clauses.

I came down one road to see a man, who to my own unfamiliar eyes and in the dusk looked exactly like myself.

Instantly the scene changes when a man who is famous for his quick eye and prodigious voice lifts up the cry, "S-t-e-a-m-boat!"

After all these years I can picture that old time to myself now, just as it was then.

/ TO / BOOK:

THEME: Homeland (travel adventures)

READING

GUIDED COMMENTARY

Bidding Good Night to My Native Land

“With all my imperfections on my head,” I joined the crew, and we hauled out into the stream, and came to anchor for the night. We remained there through the next day and a part of the night. About midnight the wind became fair, and, having summoned the captain, I was ordered to call all hands. How I accomplished this I do not know, but I am quite sure that I did not give the true hoarse boatswain call of A-a-ll ha-a-a-nds! Up anchor, a-ho-oy!” In a short time everyone was in motion, the sails loosed, the yards braced, and we began to heave up the anchor, which was our last hold upon Yankee land. There was a such a hurrying about, and such an intermingling of strange cries and stranger actions, that I was completely bewildered. There is not so helpless and pitiable an object in the world as a landsman beginning a sailor’s life. At length those peculiar, long-drawn sounds which denote that the crew are heaving at the windlass began, and in a few minutes we were underway. The noise of the water thrown from the bows was heard, the vessel leaned over from the damp night breeze, and rolled with the heavy ground swell, and we had actually begun our long, long journey. This was literally bidding good night to my native land.

Richard Henry Dana, Jr., *Two Years before the Mast*

- ▶ What do we know about the narrator of this tale? What is about to occur?
- ▶ What is the responsibility of the narrator on the boat? How well does he perform his duties?
- ▶ How does the narrator give us an idea of his state of mind as he began the "long, long journey"?

POEM

The Long Voyage, by Malcolm Cowley

Not that the pines were darker there,
nor mid-May dogwood brighter there,
nor swifts more swift in summer air;
it was my own country,

having its thunder-clap of spring,
its long midsummer ripening,
its corn hoar-stiff at harvesting,
almost like any country,

yet being mine; its face, its speech,
its hills bet low within my reach,
its river birch and upland beech
were mine, of my own country.

Now the dark waters at the
fold back, like earth against the plow;
foam brightens like the dogwood now
at home, in my own country.

COMPOSITION TOPICS

The noise of the water thrown from the bows was heard, the vessel leaned over from the damp night breeze, and rolled with the heavy ground swell, and we had actually begun our long, long journey.

R.H. Dana

What country will be the destination? Tell us about its people, monuments or traditions.

In a short time everyone was in motion, the sails loosed, the yards braced, and we began to heave up the anchor, which was our last hold upon Yankee land.

R.H. Dana

Imagine yourself a sailor or passenger on the sailing ship, setting off on its "long, long journey."

Who can tell, when he sets forth to wander, whither he may be driven by the uncertain currents of existence; or when he may return; or whether it may be ever his lot to revisit the scenes of his childhood?

W. Irving

If you could "set forth to wander," whither would you hope to go?

As I saw the last blue line of my native land fade away like a cloud in the horizon, it seemed as if I had closed one volume of the world and its concerns, and had time for meditation, before I opened another.

W. Irving

Bring us into this traveler's meditation, in whatever form you choose.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *I joined the crew and we hauled out into the stream to anchor the ship.*
2. Parse: *crew* and *to anchor*.
3. Change the verbs in this sentence to past progressive (definite) tense.
4. Tell what the new sailor may have been thinking as he joined the rest of the crew for the long voyage.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Travel from home – an American visiting Europe*(Divide into two dictations.)*

To an American visiting Europe, the long voyage he has to make is an excellent preparative. The temporary absence of worldly scenes and employments produces a state of mind peculiarly fitted to receive new and vivid impressions. The vast space of waters that separates the hemispheres is like a blank page in existence. There is no gradual transition by which, as in Europe, the features and population of one country blend almost imperceptibly with those of another. From the moment you lose sight of the land you have left, all is vacancy, until you step on the opposite shore, and are launched at once into the bustle and novelties of another world.

In travelling by land there is a continuity of scene, and a connected succession of persons and incidents, that carry on the story of life, and lessen the effect of absence and separation. We drag, it is true, "a lengthening chain" at each remove of our pilgrimage; but the chain is unbroken; we can trace it back link by link; and we feel that the last of them still grapples us to home. But a wide sea voyage severs us at once. It makes us conscious of being cast loose from the secure anchorage of settled life, and sent adrift upon a doubtful world. It interposes a gulf, not merely imaginary, but real, between us and our homes; a gulf, subject to tempest, and fear, and uncertainty, that makes distance palpable, and return precarious.

Such, at least, was the case with myself. As I saw the last blue line of my native land fade away like a cloud in the horizon, it seemed as if I had closed one volume of the world and its concerns, and had time for meditation, before I opened another. That land, too, now vanishing from my view, which contained all that was most dear to me in life; what vicissitudes might occur in it, what changes might take place in me before I should visit it again! Who can tell, when he sets forth to wander, whither he may be driven by the uncertain currents of existence; or when he may return; or whether it may be ever his lot to revisit the scenes of his childhood?

Washington Irving, "The Voyage," from *The Sketchbook of Geoffrey Crayon, Gent.*

Ships, ships, I will describe you
Amidst the main,
I will come and try you,
What you are protecting,
And projecting,
What's your end and aim.

One goes abroad for merchandise and trading,
Another stays to keep his country from invading,
A third is coming home with rich and wealthy lading.
Hallo! my fancie, whither wilt thou go?

Old poem, quoted at the head of Irving's essay. You may prefer it as this week's poem, or as an inspiration for a composition.

PARTS OF SPEECH ~ GENERAL REVIEW

Review nouns, pronouns, adjectives, and adverbs, targeting weaknesses.

In travel by land, a continuity of scene, and a connected succession of persons and incidents, lessen the effect of absence and separation.

A wide sea voyage interposes a gulf between us and our homes.

We are subject to tempest, and fear, and uncertainty; distance becomes palpable, and return seems precarious.

The vast space of waters that separates the hemispheres is like a blank page in existence.

PARTS OF SPEECH ~ INFINITIVES USED AS ADVERBS:
PURPOSE AND RESULT (§271 [5])

Continue working with infinitives and infinitive phrases used as adverbs of purpose and result, §271(5).

When a man sets forth to wander, he little knows his final destination.

I turned to see the land which I was leaving.

Then all was vacancy, until I stepped on the opposite shore, to be launched into the novelties of another world.

ANALYSIS ~ COMPLEX SENTENCES:
ADVERBIAL CLAUSES OF PURPOSE AND RESULT (§220[6-7]; 281[6-7])

Present adverbial clauses of purpose and result, 281 (6-7), with subordinate conjunctions of purpose and result, 220 (6-7). See the lesson on infinitive phrases of purpose and result, week 15 above.

Notice that "lest" is a conjunction used to introduce purpose clauses; its meaning might be expressed as, "so that something might not happen."

If necessary, take time to distinguish the various uses and meanings of "that" (demonstrative adjective, demonstrative pronoun, relative pronoun, or conjunction, introducing a purpose or result clause or – as students will see later – introducing a noun clause). Remind the students often that the meaning of a word and its classification depend on its use in a sentence; the same word may convey several different ideas depending on context, so it is important to understand the meaning of an entire sentence before parsing any member of it.

Strange cries were so intermingled with stranger actions that I was completely bewildered.

A wide sea voyage severs us from our home, so that we are conscious of being cast loose from the secure anchorage of settled life.

I stood on the deck so that I might see the last blue line of my native land.

/ TO / BOOK:

THEME: Homeland (culture of home)

READING

GUIDED COMMENTARY

The Center of the World

The Jarlsted was the center of Frytha's world. The great Hearth Hall where the fire never quite went out, even in the hottest weather, and where the High Seat was made from timbers of the Viking ship whose snarling figurehead had led the Jarl's foreganger west over-seas in the days of Harald Fairhair. The bower and byres and barns clustered round the Hall, the kalegarth and apple-garth where the beeskeps stood. That was the center; and the rest of the world opened from it, little by little, like the petals opening slowly from the heart of a flower, until at last it took in the whole dale, from the strong place of Crumbeck Water to the little stone-built chapel at the head of Buthersmere where Storri Sitricson went up every Sunday and rang the bell that hung from the rowan tree and preached the Word of God to all who came to hear.

Rosemary Sutcliff, *The Shield Ring*

- ▶ What is the author describing?
- ▶ What details does the author give about the interior of the Hearth Hall? Why do you think she mentions these two objects in particular?
- ▶ Why does this little world seem both familiar and foreign for the reader?
- ▶ Explain the image of the "flower" used to describe the entire scene. Why does it seem appropriate?

Vocabulary: *Sted* is from the Middle English word for *place* or *spot*; the author is describing the Cumberland homestead of Jarl Buthar, a legendary figure mentioned in Norman documents from the 12th century. A *foreganger* is from the Old English *foregangare*, *to go before*, thus, *one who goes before*; here, it means the first ship of the Viking force which came to England, or the forefather of the settlers. Harald Fairhair was the first king of Norway, reigning from 872-930. A *bower* is from the Middle English *bour*, and probably means a peasant cottage or other shelter; *byre* is also Middle English and means a *cattle barn*. *Garth* means *yard* or *garden*, so that *kalegarth* (also *kailyard* or *calgarth*) is a *cabbage garden* and *applegarth* is an orchard. A *beeskep* (or *bee skep*) is a cone-shaped hive made of straw. *Buthersmere* (now *Buttermere*) and *Crumbeck Water* (now *Crummock Water*) are twin lakes in the north of England in what is called the Lake District, an area was settled by Norsemen. *Mere* means *lake*; *beck* means *stream*.

POEM

Tales of a Wayside Inn, Prelude, by Henry Wadsworth Longfellow
(Suggested excerpts are given in the dictation section.)

COMPOSITION TOPICS

*Around the fireside at their ease
There sat a group of friends, entranced
With the delicious melodies...
Each had his tale to tell...
And while the sweet musician plays,
Let me in outline sketch them all.*

H.W. Longfellow

Sketch the friends around the fire.

The great Hearth Hall where the fire never quite went out, and where the High Seat was made from timbers of the Viking ship whose snarling figurehead had led the Jarl's foreganger west overseas in the days of Harald Fairhair...

R. Sutcliff

Imagine one of the legends told around the fire in this Viking hall.

It is the sight that has been seen in England since England was a land; and the smell of wood smoke coming up in an autumn evening: that wood smoke just like that of our ancestors, ten thousands of years ago.

S. Baldwin

Are there sights, sounds and smells of today or yesteryear that will always represent your land? Allow us to savor them.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *What is the one eternal sight of England?*
2. Parse: *What*, *eternal* and *England*.
3. Give the principal parts of the verb *to be* and the verb *to see*.
4. What would you answer, if asked this question about your homeland?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

English Abbey

Padraig knew that the gray stone buildings were part of an abbey. Years before, a company of twelve monks and a Prior had come there to found a religious house. They brought from England an arklike chest containing some manuscript books, and relics, chalices, candlesticks and other treasures, and little else except their long black robes, leather belts and sandals. These monks, working in an orderly and diligent fashion under their superior's direction, had built a chapel, a dormitory, a dining-hall, store-houses, barns – and the community grew. The building was done first of rough stone and wattle-work after the manner of the country, but later of good cut stone. Half the countryside had been employed there when the chapel was being built. They had drained the marsh for their meadow-land, their young trees were growing finely, their vineyard was thriving in a sunny selected nook, and their sheep flecked the hills all about them.

Louise Lamprey, *Masters of the Guild*

Home is England

To me, England is the country, and the country is England. And when I ask myself what I mean by England when I am abroad, England comes to me through my various senses — through the ear, through the eye and through certain imperishable scents. The sounds of England, the tinkle of the hammer on the anvil in the country smithy, the corncrake on a dewy morning, the sound of the scythe against the whetstone, and the sight of a plough team coming over the brow of a hill, the sight that has been seen in England since England was a land: the one eternal sight of England. The wild anemones in the woods in April, and the smell of wood smoke coming up in an autumn evening: that wood smoke just like that of our ancestors, ten thousands of years ago.

Stanley Baldwin, "On England" (1924)

Vocabulary: A corncrake or landrail is a bird which builds its nests in fields; it is called a *Crex crex* in the Greek terms, because of its peculiar, repetitive, grating call, which can be heard one mile away.

Suggested excerpts from *Tales of a Wayside Inn* (This would be a good poem to split among the class.)

One Autumn night, in Sudbury town,
Across the meadows bare and brown,
The windows of the wayside inn
Gleamed red with fire-light through the leaves
Of woodbine, hanging from the eaves
Their crimson curtains rent and thin.

As ancient is this hostelry
As any in the land may be,
Built in the old Colonial day,
When men lived in a grander way,
With ampler hospitality;
A kind of old Hobgoblin Hall,
Now somewhat fallen to decay,
With weather-stains upon the wall,
And stairways worn, and crazy doors,
And creaking and uneven floors,
And chimneys huge, and tiled and tall.

But from the parlor of the inn
A pleasant murmur smote the ear,
Like water rushing through a weir:
Oft interrupted by the din
Of laughter and of loud applause,

And, in each intervening pause,
The music of a violin.
The fire-light, shedding over all
The splendor of its ruddy glow,
Filled the whole parlor large and low;
It gleamed on wainscot and on wall...

Around the fireside at their ease
There sat a group of friends, entranced
With the delicious melodies
Who from the far-off noisy town
Had to the wayside inn come down,
To rest beneath its old oak-trees.
The fire-light on their faces glanced,
Their shadows on the wainscot danced,
And, though of different lands and speech,
Each had his tale to tell, and each
Was anxious to be pleased and please.
And while the sweet musician plays,
Let me in outline sketch them all,
Perchance uncouthly as the blaze
With its uncertain touch portrays
Their shadowy semblance on the wall.

PARTS OF SPEECH ~ REVIEW OF RELATIVE AND PERSONAL PRONOUNS;
INTERROGATIVE PRONOUNS (§52; 67-75; 90; 105)

Review personal and relative pronouns. Basing your explanation on what the children know of pronouns, and contrasting with the relative pronouns which are identical in form, introduce interrogative pronouns, §67-75, using only examples from simple sentences.

The Analysis lesson for this week also deals with interrogative sentences, so spread this lesson over the entire week.

Explain that interrogative pronouns help ask a question, and that they do not have an antecedent but a subsequent, which would be the answer to the question, §67. The explanations in §68 may be helpful in illustrating this use. The parsing of interrogative pronouns does not require the naming of the subsequent, but only as much information as is contained in the pronoun itself (see the parsing examples after §75). §69-74 present the use of *who*, *which* and *what* respectively.

You may find the Exercise after §68 useful, but only use the simplest questions (2, 3, 5-7). Notice that questions (1) and (4) use interrogative adjectives rather than pronouns (see §120[1]). It is best not to confuse the children with these sentences, but if they make the mistake when writing their own sentences, point out the difference. The Exercises after §75 may also be useful.

It is important to use only simple sentences in the beginning, to avoid confusion with subordinate conjunctions introducing adverbial clauses and to keep interrogative pronouns distinct from relative.

*A company of twelve monks and a Prior had come to the valley to found a religious house.
The monks had drained the marsh for their meadow-land, their young trees were growing
finely, their vineyard was thriving in a sunny selected nook, and their sheep flecked the hills
about them.*

To you, what is home?

Who built this abbey?

Which of these sounds reminds you most of your country?

Who is driving the plough team over the brow of that hill?

What noise does a scythe make against the whetstone?

PARTS OF SPEECH ~ INFINITIVES USED AS NOUNS (§184; 263)

Present infinitives used as nouns, §184(1-4). However, (3) would have you present Parsing Example 3 after §182; do not do so, but only give examples of complements of intransitive verbs (predicate nominatives). The sentences below include examples of infinitives used as adjectives and adverbs, as well.

Notice that infinitives used as nouns may take objects, but noun-infinitive and object do not make up a "noun phrase" and should not be put in parentheses when students analyze. There are no noun phrases, properly speaking, since every phrase is a modifier. The explanation in the NOTE after §263 explains this idea for the teacher.

The monks chose to build their abbey with rough stone and wattle-work at first.

The people of the countryside asked to help in the building of the monastery.

*To see a plough team coming over the brow of a hill suddenly brings me back to my youth in
England.*

ANALYSIS ~ SIMPLE INTERROGATIVE SENTENCES

This lesson should be combined with the Parts of Speech pronoun lesson for this week.

/ TO / BOOK:

THEME: Homeland (home of the soul)

READING

GUIDED COMMENTARY

“Rosemary” of the Romans

“Rosemary... why do we call it so, my son?”

Startled, the boy’s glance caught and hung on the other’s. But without waiting for an answer, by the tide of his own talk Father Serano was borne along.

“*Ros marinus*, sea dew – that’s what the fisher-folk said when they noticed its million little flowers soft as mist upon the cliffs. It is to the humble we owe our finest fancies, to those who till the soil and fare the sea and watch the ways of Nature. Roman lords of yore liked better to title it incense-flower because they burned it on altars and wove it into festive garlands, aping the fashions of yet more ancient Athens.”

“Why should we be forever going backward for our speech?” interjected Marcel with a flash of scorn. “Is not our own Provençal good enough? Sea dew...” he slid the syllables over his tongue, smoothly, as a pair of little pears slides over a waxed string. “A white name to be sure! But truer on my ear rings *roumanieou* – a word, like myself, belonging to Provence. *Roumanieou*,” he repeated, tossing up his chin with an air of pride, “Yes, to me that sounds best. I am a true Marseillais!”

“Oh, ho! So you are a true Marseillais! Now may I ask what is that?” The eyes of Father Serano in turn commenced to flash.

“On this very spot there have been five, six, seven – St. Stanislas alone can count how many cities! Are you Greek or Goth, Latin or Arab, or did your sires come from Carthage maybe, my dear jackanapes? ... Many races have made Marseilles, poured their blood into Provence. For my part, I am thankful for a grandfather from Assisi, even as St. Francis was, no doubt, grateful for his Provençal mother.

“My son, you are right to have pride in your city, the oldest and greatest of Provence. Only do not let pride become a dust which blinds your sight. Every new nation is fed by the peoples before it. For hundreds of lifetimes Latin has been the upper speech of all Europe. *Provincia*, a province, our very name, Provence, grew out of it, was bestowed by Rome, even as our first alphabet was given us by Greece.”

Lucy Embury, *Painted Saints*

1. What sparks the conversation between Fr. Serano and Marcel? What becomes the topic?
2. How does the author make the word “sea dew” delightful to the reader?
3. Why does Marcel prefer the word “roumanieou”?
4. Why does Fr. Serano call Marcel a “jackanapes”? What is “a true Marseillais”?
5. How has your nation been enriched by the people before it?

POEM

The children may enjoy learning as a class the “Loud and Final Poem” at the end of Hilaire Belloc’s *Path to Rome*, beginning, “In these boots, and with this staff / Two hundred leaguers and a half...”

COMPOSITION TOPICS

As I slept, Rome, Rome still beckoned me, and I woke in a struggling light as though at a voice calling, and slipping out I could not but go on to the end.

H. Belloc

You, too, arrive at the end of a long journey to a far-off city. What is your quest?

Many races have made Marseilles, poured their blood into Provence. For my part, I am thankful for a grandfather from Assisi, even as St. Francis was, no doubt, grateful for his Provençal mother.

L. Embury

Many races have made America... I am thankful for... Continue.

"I will assay, then," said the knight, "a ballad composed by a Saxon gleeman, whom I knew in the Holy Land."

W. Scott

Sing us the ballad of the knight minstrel, or tell us his own tale.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *The Tiber was a tumbling, swelling confusion of water, running fast beneath the bridge.*
2. Parse: *Tiber*, *fast*, and *which* (from question 4).
3. Find two other participles to describe a river.
4. Turn the following direct question into an indirect question: *Which river do we see beneath the bridge?*

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Rome Beckons

As I slept, Rome, Rome still beckoned me, and I woke in a struggling light as though at a voice calling, and slipping out I could not but go on to the end.

The small square paving of the Via Cassia, all even like a palace floor, rang under my steps. The road climbed a little slope where a branch went off to the left, and where there was a house and an arbor under vines. It was now warm day; trees of great height stood shading the sun; the place had taken on an appearance of wealth and care. The mist had gone before I reached the summit of the rise. There, from the summit, between the high villa walls on either side – at my very feet I saw the City.

I prepared to enter the city, and I lifted up my heart. A bridge was immediately in front. Beneath the bridge there tumbled and swelled and ran fast a great confusion of yellow water: it was the Tiber. Far on the right, the Dome of St. Peter's rose and looked like something newly built. It was of a delicate blue, but made a metallic contrast against the sky. Then I went on for several hundred yards, having the old wall of Rome before me all the time, till I came right under it at last; and with the hesitation that befits all great actions, I entered.

Hilaire Belloc, *Path to Rome*

Downright English Am I

The knight found it no easy matter to bring the harp into harmony.

"Methinks," said he to the hermit, "the instrument wants one string, and the rest have been somewhat misused."

The knight brought the strings into some order and, after a short prelude, asked his host whether he would choose a *sirvente* in the language of *oc*, or a *lai* in the language of *oui*, or a *virelai*, or a ballad in the vulgar English.

"A ballad – a ballad," said the hermit, "against all the *ocs* and *ouis* of France. Downright English am I, Sir Knight, and downright English was my patron St. Dunstan, and scorned *oc* and *oui*, as he would have scorned the parings of the devil's hoof; downright English alone shall be sung in this cell."

"I will assay, then," said the knight, "a ballad composed by a Saxon gleeman, whom I knew in the Holy Land."

It speedily appeared that, if the knight was not a complete master of the minstrel art, his taste for it had at least been cultivated under the best instructors. The knight threw into the notes now a degree of spirit, and now of plaintive enthusiasm, which gave force and energy to the verses which he sung.

Sir Walter Scott, *Ivanhoe*

Vocabulary: A *sirvente* is a medieval song composed by a troubadour and supposedly sung by a servant, or member of the lower class, satirizing moral or political vices. The languages of *oc* and *oui* were two versions of French, based on the word for "yes": *oc* in southern France (cf. *Languedoc*) and *oui* in northern France. A *virelai* is a form of poetry used in French medieval songs (*ballade* and *rondeau* are the two other set forms of poetry often used in French medieval music). A *gleeman* was a professional singer, juggler, bard, or other entertainer, from the Old English *gleoman*.

PARTS OF SPEECH ~ ADJECTIVE CLASS: PRONOMINAL;
INTERROGATIVE SENTENCES (§90-91; 120[1-3])

Present the pronominal class of adjectives §120, which only concerns the words *which* and *what*; these are normally pronouns but may be used in three different ways as modifiers. The three uses make up the subclasses of relative, interrogative and exclamatory. Parsing order is §128; examples follow §120.

For the sake of clarity, you may want to review briefly with the children the other classes of adjectives (descriptive, quantitative and demonstrative, §115-119). The following sentences may be for review:

*I walked three-hundred yards with the old wall of Rome before me.
I prepared to enter that city, and I lifted up my heart.*

Present the three subclasses of pronominal adjectives using (1-3).

Pronominal adjectives often introduce a noun clause, modifying the subject or object of the verb in the noun clause and at the same time linking to the principal clause. Because they do not rename but modify, they are never truly *relative*, with an antecedent.

When presenting (1), use simple sentences where possible, rather than examples (a-c) in the book. (Moreover, example [1c] contains an interrogative pronominal adjective rather than a simple relative adjective.) Those given below have reduced the implicit noun clause to an infinitive for simplicity, and so that the children do not encounter noun clauses at this point.

*I pondered what path to follow. [I pondered what path I should follow is the full expression.]
The knight selected which ballad to sing.*

Spend more time this week on the interrogative subclass. Discuss direct and indirect questions, §90, so that the children understand the difference in spoken language, but do not analyze grammatically any indirect questions; §91 may be helpful to the teacher, but be careful not to use sentences with noun clauses.

*Which ballad shall I sing?
What races made Marseilles?
What pride Marcel had in Provence!
Which language would he like?
What voice had called me out of sleep?
What course will he pursue?*

PARTS OF SPEECH ~ VERBALS: PARTICIPLES (§140; 179-81; 190)

Review the definition of a verbal, §140, and teach about participles, §179-181. The children should be able to recognize and name the imperfect active and the perfect passive forms only (*writing* and *written* or *having been written*). The parsing of participles is in §190.

Present the differences between *pure participial adjectives* (true participles, with verbal force) and *faded participles* (words which are no longer truly verbals but adjectives ending in *-ing*). Use (1-3), p. 172.

*As I slept, Rome still beckoned me, and I woke in a struggling light.
Slipping out of my lodgings, I walked on to the end.
Far on the right, the Dome of St. Peter's rose and looked like something newly built.*

/ TO / BOOK:

THEME: Homeland (explorers to America)

READING

GUIDED COMMENTARY

The Wonder of a New World

When the Old World had ceased to be a mystery, the New World was discovered. When the old waterways had grown familiar, Columbus crossed the Atlantic, Vasco de Gama doubled the Cape of Good Hope, and Balboa discovered the Pacific. Here, indeed, were fresh fields of adventure. Here were seas for hardy navigators, lands of promise for intrepid exiles, freedom and space for the rover, wealth for the covetous, and souls to be saved for the missionary. How can we conceive the wonder which thrilled Europe when all these possibilities dawned upon its vision? How can we conceive the experience of sighting a new continent or a new ocean – the suffocating rapture of that moment, the trembling awe?

Wherever there is space to spare in the early American maps, we find Indians firing arrows, or bears strolling ominously. Fishes of terrifying aspect swim the seas. They are huge enough to swallow at a gulp the little ships with curly sails like the ships in illuminated manuscripts. On every side there is a suggestion of the peril that was the daily portion of the exile. If there were freedom for all, it was paid for with audacity and endurance. Everybody had a chance to live dangerously and to die valorously.

The vast scale on which nature had built this strange New World was overwhelming and terrifying to the pioneers. They came from the neighborly towns of Europe to boundless stretches of wilderness and black savage mountains. They exchanged the lovely little rivers which carried no hint of danger for fierce wide waters running they knew not whither. To all dangers and privations the adventurers opposed a dauntless courage and a steady purpose. These men set forth, untroubled because undismayed. The lure of the unknown drew them on.

Agnes Repplier, *Père Marquette: Priest, Pioneer and Adventurer*

- ▶ Why might the Old World have "ceased to be a mystery"?
- ▶ What is the wonder that "thrilled Europe"?
- ▶ What aspect of the New World do the maps emphasize? Why might this be?
- ▶ Does the author help us understand why men nonetheless ventured to cross the seas?

POEM

Where Lies the Land? by Arthur Hugh Clough (Given in the dictation section.)

If it was not learned in 6th grade, this would be an excellent week for
On First Looking into Chapman's Homer, by John Keats

COMPOSITION TOPICS

Here, in the New World, were fresh fields of adventure. Here were seas for hardy navigators, lands of promise for intrepid exiles, freedom and space for the rover, wealth for the covetous...

A. Repplier

Imagine a thrilling adventure of a navigator, an exile, a missionary, or...

How can we conceive the experience of sighting a new continent or a new ocean – the suffocating rapture of that moment, the trembling awe?

A. Repplier

Let us share the rapture of a discovery...

These men set forth, untroubled because undismayed. The lure of the unknown drew them on.

A. Repplier

Who are these men and what awaits them in their quest?

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *How did the great silver disk of Count Roger of Sicily finally vanish forever?*
2. Parse: *How*, *Sicily*, and *forever*.
3. Give a synonym and an antonym for *vanish*.
4. Write a few sentences imagining your own answer to the question.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

The Lure of the Unknown

When those mystery-laden words, *Terra Incognita* and *Terra Inhabitable*, disappeared from the maps of the world, geography lost its charm and traveling its most audacious inspiration. There are ancient globes in the library of the Vatican which show us in every dim line what chances of discovery lay in wait for the hardy voyager of the Middle Ages. Fleets of tiny ships sail over uncharted seas. Boreas blows gales from his swollen cheeks. Lions and elephants stroll through vast tracts of land, indicating by their presence the absence of more civilized inhabitants. A sense of spaciousness and wonder pervades these representations of what is today a familiar and congested earth. Small wonder that the adventurous boy who gazed at them six hundred years ago was consumed by the same spirit which now sends scientists to the jungle and aviators to the Pole.

Agnes Repplier, *Père Marquette: Priest, Pioneer and Adventurer*

Wonderful, Entrancing Maps

And the maps, the wonderful, entrancing maps! The Hereford map, sacredly guarded in Hereford Cathedral, dates from 1280. It was deemed of surpassing value, and was faithfully copied for two hundred years. It puts Jerusalem in the center of the world, the place of honor; with the Terrestrial Paradise, beautifully battlemented, on a circular island near India, and the Tower of Babel midway between the two. A crude map of the Ninth Century (one of the treasures of the Strasburg library) places Eden east of India, and an early Icelandic map fits it snugly into Ceylon.

Nearly two hundred years before the Hereford map was outlined, Roger of Sicily, the redoubtable "Great Count" – warrior, ruler, and something of a scholar as well – caused a map of the world to be engraved on a disk of silver which weighed four hundred pounds. Here were plainly marked the countries, inhabited or uninhabited, of the known earth; coast lines and table lands, seas, gulfs, and rivers. The Roman roads, or what was left of them, were measured by miles; and the distance by water from port to port was adroitly guessed at. It is to be forever regretted that this triumph of Eleventh Century scholarship should have been made of silver. A baser metal might have survived to this day; but Sicily was fought over for a thousand years, and the great disk was stolen by invaders, or melted down to pay for arms and soldiers.

Agnes Repplier, *Père Marquette: Priest, Pioneer and Adventurer*

Where Lies the Land, by Arthur Hugh Clough (1819–61)

Where lies the land to which the ship would go?
Far, far ahead, is all her seamen know.
And where the land she travels from? Away,
Far, far behind, is all that they can say.

On sunny noons upon the deck's smooth face,
Link'd arm in arm, how pleasant here to pace!
Or o'er the stern reclining, watch below
The foaming wake far widening as we go

On stormy nights, when wild northwesterners rave,
How proud a thing to fight with wind and wave!
The dripping sailor on the reeling mast
Exults to bear, and scorns to wish it past.

Where lies the land to which the ship would go?
Far, far ahead, is all her seamen know.
And where the land she travels from? Away,
Far, far behind, is all that they can say.

PARTS OF SPEECH ~ ADVERBS: INTERROGATIVE (§205; 208)

Remind the children that adverbs are divided into classes by use (simple, interrogative and conjunctive - they have only studied simple so far) and classes by meaning (classes which occur in every use of adverb), §205. Present the interrogative class by use in simple sentences only, with the five classes by meaning of time, place, manner, reason and degree. While simple adverbs only modify, interrogative adverbs both modify and ask a question. The example after §208 may be used, as well as examples below.

When did those mystery-laden words, Terra Incognita and Terra Inhabitable, disappear from the maps of the world?

Why is the boy suddenly consumed by the spirit of adventure?

Where do bears stroll ominously?

How distant was Jerusalem from the Tower of Babel, on the old map in Hereford Cathedral?

PARTS OF SPEECH ~ VERBALS: PARTICIPLES (§270[6]; 271[4])

Continue studying participles, looking more specifically at participial phrases. Just as participles modify like adjectives, so also participial phrases modify as adjective elements, §270(6).

As §271(4) illustrates, some participles and participial phrases may be considered adverbial elements. Certainly participles are primitively adjective elements and may always be analyzed as associated with a noun or pronoun; yet, in some cases, participles or participial phrases may be more naturally analyzed as modifying the verb. You may prefer to omit discussion of this exception for simplicity's sake, or use clearly adjectival examples.

(Note that the examples given in §270[6] and §271[4] do not constitute participial phrases properly speaking but are mere participles, modified by an adverb.)

Lions and elephants stroll through vast tracts of land, indicating by their presence the absence of more civilized inhabitants.

Early American maps featured Indians firing arrows and bears strolling ominously.

Fishes of terrifying aspect swim the seas, swallowing the little ships with curly sails like the ships in illuminated manuscripts.

Invaders stole the great silver disk, melting it to pay for arms and soldiers.

ANALYSIS ~ GENERAL REVIEW

Choose sentences which best focus on students' weak areas.

The Hereford map puts Jerusalem in the center of the world, and the Terrestrial Paradise, beautifully battlemented, on a circular island near India.

The map was deemed of surpassing value, and was faithfully copied for two hundred years.

A sense of spaciousness and wonder pervades these ancient representations of the earth.

If there were freedom for all, it was paid for with audacity and endurance.

Everybody had a chance to live dangerously and to die valorously.

The pioneers exchanged the lovely little rivers which carried no hint of danger for fierce wide waters running to unknown horizons.

/ TO / BOOK:

THEME: Homeland (missionaries to America)

READING

GUIDED COMMENTARY

The Cruciform Tree

One afternoon in the autumn of 1851 a solitary horseman, followed by a pack-mule, was pushing through an arid stretch of country somewhere in central New Mexico. As far as he could see, on every side, the landscape was heaped up into monotonous red sand-hills, not much larger than haycocks, and very much the shape of haycocks. He must have travelled through thirty miles of these conical red hills, winding his way in the narrow cracks between them, and he had begun to think that he would never see anything else.

He closed his eyes to rest them from the intrusive omnipresence of the triangle. When he opened his eyes again, his glance immediately fell upon one juniper which differed in shape from the others. It was not a thick-growing cone, but a naked, twisted trunk, perhaps ten feet high, and at the top it parted into to lateral, flat-lying branches, with a little crest of green in the center, just above the cleavage. Living vegetation could not present more faithfully the form of the Cross.

The traveler dismounted, drew from his pocket a much worn book, and baring his head, knelt at the foot of the cruciform tree.

A young priest, at his devotions; and a priest in a thousand, one knew at a glance. His bowed head was not that of an ordinary man, – it was built for the seat of a fine intelligence. His brow was open, generous, reflective, his features handsome and somewhat severe. Everything showed him to be a man of gentle birth – brave, sensitive, courteous. His manners, even when he was alone in the desert, were distinguished. He had a kind of courtesy toward himself, toward his beasts, toward the juniper tree before which he knelt, and the God whom he was addressing.

Willa Cather, *Death Comes for the Archbishop*

- Present the scene. Does the author make the journey of the solitary horseman seem pleasant, in the first paragraph?
- Why did the priest close his eyes, at the beginning of the second paragraph, and what did he see when he opened them? What effect did this have on him?
- How may an observer know "at a glance" that this young priest was "a priest in a thousand"?
- Explain what the author may mean by "courtesy." Why might the author have chosen to emphasize this quality in particular?

POEM

The Song of Hiawatha, by H.W. Longfellow, especially XXII: "Hiawatha's Departure": for example, from "O'er the water floating, flying..." to "Coming nearer, nearer, nearer" and from "It was neither goose nor diver..." to "For the heart's right hand we give you."

COMPOSITION TOPICS

Sleeping on the snow and in the open may sound uncomfortable to those accustomed to soft mattresses and warm rooms, but never was there a greater mistake.

P. De Smet

Sing the praises of outdoor living for a skeptical friend.

The traveler dismounted, drew from his pocket a much worn book, and...

W. Cather

Who is this traveler? Tell his story.

Père Marquette went into the wilderness to accomplish greater things than he had dreamed of in his long years of study and desire.

A. Repplier

Bring a favorite missionary or explorer to life? How did he "accomplish greater things than he had dreamed of in his long years of study and desire"?

The savages showed a lively interest in all the appurtenances of civilization, in the magnets, the prisms, and the magnifying glass."

A. Repplier

Write a humorous letter telling your friends in the Old World about the Indians' lively reactions.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *The young priest must have traveled through thirty miles of these conical red hills, winding his way in the narrow cracks between them.*
2. Parse: *thirty*, *winding*, and *narrow*.
3. Tell the mood of the verb in this sentence. Write the verb in another mood and justify it.
4. Use *adroit* in a sentence showing that you grasp its meaning.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Père Brébeuf and the Chieftain of the Day

The savages showed a lively interest in all the appurtenances of civilization; in the little hand-mills which the Jesuits had brought with them into the wilderness, and which ground the parched corn into fine meal; in the mysterious clocks, the magnets, the prisms, and the magnifying glasses. Père Brébeuf writes that the Hurons called his clock the "Chieftain of the Day." They would squat before it for an hour, and sometimes for several hours, that they might enjoy the supreme delight of hearing it strike. They asked him what it said, and he told them that at noon it said "Time for dinner," and at four o'clock, "Go away." This they remembered; and if, after the Indian custom, they helped to eat his scanty meal, they obediently arose and departed at the stroke of four, leaving him in peace.

Agnes Repplier, *Père Marquette: Priest, Pioneer and Adventurer*

Courage and Courtesy

Such were the snowy wastes for which Père Marquette had yearned as for the promised land, and such were the savages whom he ardently hoped to convert to Christianity. He had qualities which promised a fair measure of success – courage, intelligence, sympathy, and a talent for friendliness. The Indians had qualities which responded to adroit and generous treatment. "The populous and stationary tribes," says Parkman, "had their code of courtesy, whose requirements were rigid and exact."

Meeting courage with courage and courtesy with courtesy, establishing and maintaining friendly relations with Hurons, Ottawas, and Algonquins, young, ardent, and adventurous, Père Marquette went into the wilderness to accomplish greater things than he had dreamed of in his long years of study and desire.

Agnes Repplier, *Père Marquette: Priest, Pioneer and Adventurer*

Wilderness Travels of a Missionary

After tramping thirty miles the first day, we made our camp. We cut pine branches, which we laid on the snow for our beds. Sleeping on the snow and in the open may sound uncomfortable to those accustomed to soft mattresses and warm rooms, but never was there a greater mistake. Come and breathe the pure air of the mountains, where coughs and colds are unknown, and where condiments are not needed to excite the appetite! Come and try a nomad's life and see how the fatigues of a long day's journey are forgotten; come and experience the joy of health and sound sleep, wrapped in a buffalo hide, lying upon pine branches beside a crackling fire!

From a letter of Fr. Pierre De Smet, in E. Laveille, *The Life of Fr. De Smet, S.J.*

Biographical notes: Jean de Brébeuf was born in France in 1593, came to Canada as a Jesuit missionary in 1625, worked among the Hurons in "New France," and was martyred during an Iroquois attack in 1649. Jacques Marquette was born in France in 1637 and died in Michigan in 1675. He was a Jesuit missionary to the Hurons in particular, working in what is now Michigan, Wisconsin and Illinois. In 1673 he and the explorer Louis Jolliet became the first Europeans to map the northern portion of the Mississippi River. Pierre-Jean (Pieter-Jan) De Smet was born in Belgium in 1802 and died in St. Louis, MO, in 1873. He traveled 180,000 miles in his years as a missionary in the American midwest and northwest. Iroquois converts from missionary work centuries before had spoken to the Flathead Indians (northwestern United States) of the religion of the "black robes," and delegates were sent 3,000 miles to St. Louis to beg for a missionary. It was Fr. De Smet who was first sent to open this missionary field. He was a friend of the Sioux chief Sitting Bull and worked strongly for peace among the tribes and between the Indians and the American settlers. He was the first to map in detail the Missouri River Valley between Platte River and the Big Sioux River. Francis Parkman (1823-1893) was an American historian who wrote *The Jesuit Missionaries in North America in the Seventeenth Century*, second volume of *France and England in North America*, a seven-volume history (written from 1865-1892; volume 2 was first published in 1867). For a time he was a professor of horticulture at Harvard University.

PARTS OF SPEECH ~
INTERROGATIVE PRONOUNS, ADJECTIVES, & ADVERBS

Review the interrogative words which have been studied in lessons 17, 18 and 19, comparing in order to clarify and solidify the notions for the children. You may use complex or compound sentences, but be careful not to use any noun clauses to ask questions, either direct or indirect.

What did the Hurons call Père Brébeuf's clock?

What order did it give them at four o'clock?

How may the fatigues of a long day's journey be forgotten?

Who is the solitary horseman?

Where is the young priest riding?

Which appurtenances of civilization most fascinated the Indians?

PARTS OF SPEECH ~ VERBALS: PARTICIPLE & INFINITIVE REVIEW

Continue working with participles and infinitives, alone and introducing phrases.

One afternoon a solitary horseman, followed by a pack-mule, was pushing through an arid stretch of country somewhere in central New Mexico.

The traveler dismounted, drew from his pocket a much worn book, and removing his hat, knelt at the foot of the cruciform tree.

Meeting courage with courage and courtesy with courtesy, young, ardent, and adventurous, Père Marquette went into the wilderness to accomplish great things.

Come and experience the joy of health and sound sleep, wrapped in a buffalo hide, lying upon pine branches beside a crackling fire!

ANALYSIS ~ COMPLEX SENTENCES:
ADVERBIAL CLAUSES OF CONDITION (§220[8] & 281[8])

Review or introduce adverbial clauses of condition, §281(8), along with subordinate conjunctions of condition, §220(8).

If the Indians are approached with generosity, they respond with eagerness.

If the clock strikes four, the Indians rise and leave Père Brébeuf in peace.

If you come and try a nomad's life, you will not mind the fatigue!

/ TO / BOOK:

THEME: Work (Soldiers)

READING

GUIDED COMMENTARY

Struggling for the Flag

Within him, as he hurled himself forward, was born a love, a despairing fondness for this flag which was near him. It was a creation of beauty and vulnerability. It was a goddess, radiant, that bended its form with an imperious gesture to him. It was a woman, red and white, hating and loving, that called him with the voice of his hopes. Because no harm could come to it he endowed it with power. He kept near, as if it could be a saver of lives, and an imploring cry went from his mind. In the mad scramble he was aware that the color sergeant flinched suddenly, as if struck by a bludgeon. He faltered, and then became motionless, save for his quivering knees. He made a spring and a clutch at the pole. At the same instant, his friend grabbed it from the other side. The youth and his friend had a small scuffle over the flag. "Give it to me!" "No, me keep it!" Each felt bound to declare, by an offer to carry the emblem, his willingness to further risk himself. The youth roughly pushed his friend away. He himself felt that daring spirit! He was capable of profound sacrifices, a tremendous death. There were subtle flashes of joy within him that thus should be his mind.

Stephen Crane, *Red Badge of Courage*

- ▶ What is the situation in this text?
- ▶ Explain the images which the author uses to describe the flag. In what sense could it truly be "a saver of lives"?
- ▶ Why do the two friends "scuffle over the flag" and push one another away?
- ▶ Explain the last sentence of the text.

POEM

Concord Hymn, by Ralph Waldo Emerson

By the rude bridge that arched the flood,
Their flag to April's breeze unfurled,
Here once the embattled farmers stood,
And fired the shot heard round the world.

The foe long since in silence slept;
Alike the conqueror silent sleeps;
And Time the ruined bridge has swept
Down the dark stream which seaward creeps.

On this green bank, by this soft stream,
We set today a votive stone;
That memory may their deed redeem,
When, like our sires, our sons are gone.

Spirit, that made those heroes dare
To die, and leave their children free,
Bid Time and Nature gently spare
The shaft we raise to them and thee.

The poem was sung April 19, 1836 at the dedication of a stone monument in Concord, Massachusetts, commemorating the battles of Concord and Lexington, April 18-19, 1775, at the spot near the North Bridge over the Concord River where Minutemen faced down British army regulars sent from Boston to confiscate rebel ammunition.

COMPOSITION TOPICS

Upon a certain day King Arthur proclaimed a high feast, which was held at Carleon upon Usk. Many noble guests were bidden.

H. Pyle

What was the special occasion? Which noble guests were bidden to join the King? Why?

The youth himself felt that daring spirit! He was capable of profound sacrifices, a tremendous death. There were subtle flashes of joy within him that thus should be his mind.

S. Crane

Let us meet this youth and follow his adventure.

"Certes," quoth he to himself, "it is wonderful how this reign of mine hath knit men together in kindness and good fellowship!" And because of such thoughts as these, his spirit took wings like unto a bird and sang within him.

H. Pyle

What is the song of Arthur? Sing it for us, in poetry or prose.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *The young King looked about him and beheld peace and amity among all these noble lords where, aforetime, had been discord and ill-regard.*
2. Parse: *young*, *lords*, and *aforetime*.
3. Give the principal parts of the verb *beheld*, and give a synonym.
4. Tell in a few sentences what may have changed the "*discord and ill-regard*" of Arthur's knights into "*peace and amity*."

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

We Shall Never Surrender

I have, myself, full confidence that if all do their duty, if nothing is neglected, and if the best arrangements are made, as they are being made, we shall prove ourselves once again able to defend our Island home, to ride out the storm of war, and to outlive the menace of tyranny, if necessary for years, if necessary alone. At any rate, that is what we are going to try to do. That is the resolve of His Majesty's Government – every man of them. That is the will of Parliament and the nation. The British Empire and the French Republic, linked together in their cause and in their need, will defend to the death their native soil, aiding each other like good comrades to the utmost of their strength. Even though large tracts of Europe and many old and famous States have fallen or may fall into the grip of the Gestapo and all the odious apparatus of Nazi rule, we shall not flag or fail. We shall go on to the end, we shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our Island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender, and even if, which I do not for a moment believe, this Island or a large part of it were subjugated and starving, then our Empire beyond the seas, armed and guarded by the British Fleet, would carry on the struggle, until, in God's good time, the New World, with all its power and might, steps forth to the rescue and the liberation of the old.

Winston Churchill, Speech of June 4th, 1940, before the House of Commons.
He was speaking after the Battle of Dunkirk and the successful evacuation of British and allied troops from the French coast, as the Germans invaded France.

Good Fellowship

Now, upon a certain day King Arthur proclaimed a high feast, which was held at Carleon upon Usk. Many noble guests were bidden, and an exceedingly splendid Court gathered at the King's castle. At that feast sat seven kings and five queens in royal state, and there were high lords and beautiful ladies of degree; and there were a multitude of those famous knights who were reckoned the most renowned in arms in all of Christendom. Of all this great gathering, not one man looked askance at his neighbor, but all were united in good fellowship. Wherefore, when the young King looked about him and beheld such peace and amity among all these noble lords where, aforetime, had been discord and ill-regard: "Certes," quoth he to himself, "it is wonderful how this reign of mine hath knit men together in kindness and good fellowship!" And because of such thoughts as these, his spirit took wings like unto a bird and sang within him.

Howard Pyle, *The Story of King Arthur and His Knights*

PARTS OF SPEECH ~ GENERAL REVIEW: NOUNS, PRONOUNS, ADJECTIVES & ADVERBS

Use this week to solidify any notions which are unclear for the students.

We shall go on to the end, we shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our Island. Of all this great gathering, not one man looked askance at his neighbor, but all were united in good fellowship.

The British Empire and the French Republic, linked together in their cause and in their need, will defend to the death their native soil.

PARTS OF SPEECH ~ REVIEW OF INFINITIVES & PARTICIPLES

At the banquet was a multitude of those famous knights who were reckoned the most renowned in arms in all of Christendom.

Even if this Island or a large part of it were subjugated and starving, then our Empire beyond the seas, armed and guarded by the British Fleet, would carry on the struggle.

Each declared his willingness to risk himself and strove to grasp the flag.

The New World shall step forth to rescue the Old.

Within him, as he hurled himself forward, was born a love, a despairing fondness for this flag which was near him.

ANALYSIS ~ COMPLEX SENTENCES:

ADVERBIAL CLAUSES OF DEGREE OR COMPARISON (§220 [5]; 281 [5])

Present adverbial clauses of degree or comparison, §281(5), with conjunctions of condition, §220(5). A clause of manner simply introduces a description of the manner of being or doing which is expressed in the principal clause; a clause of comparison develops some image or idea in the principal clause, establishing a relation of likeness or degree between things in each clause. The following sentences are examples for teacher understanding, but may be for class analysis:

After leaving the whole party under the table, he goes away as if nothing had happened. [The final clause describes the manner of his going away, introducing a new idea, "as if nothing had happened."] *Master Simon was in as chirping a humor as a grasshopper filled with dew [is].* [The final clause describes the humor of Master Simon by developing the same idea of humor, comparing it with the humor of a grasshopper.]

Degree and comparison are grouped together as a single class, because clauses of comparison express a relation of more, of less or of equality with regard to a certain idea within the two clauses. (For the teacher: The names are nearly interchangeable. Conjunctions of comparison or degree are often *as* or *than*. Sometimes there is no clear subordinate conjunction, but two clauses are introduced by *the*, as in the third example in §281(5); in the analysis, the two articles are considered as a kind of correlative conjunction (§222); the first clause is usually subordinate.)

The King's spirit took wings and sang within him as a bird sings. [comparison]

In the mad scramble he was aware that the color sergeant flinched suddenly, as if he had been struck by a bludgeon. [manner]

The knights at the high feast were more renowned in arms than were any others in the kingdom. [degree]

/ TO / BOOK:

THEME: Work (Soldiers)

READING

GUIDED COMMENTARY

Finest Hour

What General Weygand called the Battle of France is over. I expect that the Battle of Britain is about to begin. Upon this battle depends the survival of Christian civilization. Upon it depends our own British life, and the long continuity of our institutions and our Empire. The whole fury and might of the enemy must very soon be turned on us. Hitler knows that he will have to break us in this Island or lose the war. If we can stand up to him, all Europe may be free and the life of the world may move forward into broad, sunlit uplands. But if we fail, then the whole world, including the United States, including all that we have known and cared for, will sink into the abyss of a new Dark Age made more sinister, and perhaps more protracted, by the lights of perverted science. Let us therefore brace ourselves to our duties, and so bear ourselves that, if the British Empire and its Commonwealth last for a thousand years, men will still say, "This was their finest hour."

Winston Churchill, June 18, 1940 to the House of Commons

- ▶ Simply from reading this text, what do we know about the context, the speaker and his purpose in speaking?
- ▶ What impending dangers does the speaker describe?
- ▶ How does Winston Churchill present the two possible outcomes of the present danger? Upon what does the final outcome depend?
- ▶ What would probably be the overall effect of Churchill's speech on the listener?

POEM

Shiloh: A Requiem (April 1862), by Herman Melville

Skimming lightly, wheeling still,
 The swallows fly low
 Over the fields in clouded days,
 The forest-field of Shiloh—
 Over the field where April rain
 Solaced the parched one stretched in pain
 Through the pause of night
 That followed the Sunday fight
 Around the church of Shiloh—
 The church so lone, the log-built one,
 That echoed to many a parting groan
 And natural prayer
 Of dying foemen mingled there—

Foemen at morn, but friends at eve—
 Fame or country least their care:
 (What like a bullet can undeceive!)
 But now they lie low,
 While over them the swallows skim,
 And all is hushed at Shiloh.

COMPOSITION TOPICS

Long did Edward kneel beside the remains of the king his uncle, with his face hidden and thoughts beyond our power to trace.

C. Yonge

Trace the prince's memories of his uncle as far as you can.

Let us therefore brace ourselves to our duties, and so bear ourselves that, if our nation last for a thousand years, men will still say, "This was their finest hour."

W. Churchill

Give us a glimpse of this "finest hour."

Entering the doorway of a court, where a fountain sparkled in the midst of a marble pavement, they saw the richly latticed stone doorway of the house guarded by two figures in armor like iron statues.

C. Yonge

What are the knights guarding? Tell the tale.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Long did Edward kneel beside the remains of his uncle, with his face hidden and with thoughts beyond our power to trace.*
2. Parse: *Edward*, *hidden* and *to trace*.
3. Give the principal parts of the verbs *to hide* and *to trace*. Give synonyms *hidden* and *to trace* as they are used in this sentence.
4. Name and explain the tone of this sentence.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Old Soldiers

Mr. President, Mr. Speaker, and Distinguished Members of the Congress:

I stand on this rostrum with a sense of deep humility and great pride – humility in the wake of those great American architects of our history who have stood here before me; pride in the reflection that this forum of legislative debate represents human liberty in the purest form yet devised. Here are centered the hopes and aspirations and faith of the entire human race.

I am closing my 52 years of military service. When I joined the Army, even before the turn of the century, it was the fulfillment of all of my boyish hopes and dreams. The world has turned over many times since I took the oath on the plain at West Point, but I still remember the refrain of one of the most popular barrack ballads of that day which proclaimed most proudly that "old soldiers never die; they just fade away."

And like the old soldier of that ballad, I now close my military career and just fade away, an old soldier who tried to do his duty as God gave him the light to see that duty.

Good Bye.

Gen. Douglas MacArthur, Farewell Speech to Congress, April 19, 1951.

Guarding the Crusader King

A Moorish house in the midst of a once well-laid-out garden, now trampled and destroyed, was the place to which the Provençal knight led the English Prince. Entering the doorway of a court, where a fountain sparkled in the midst of a marble pavement, they saw the richly latticed stone doorway of the house guarded by two figures in armor like iron statues. Full in the midst of the room lay a coffin, covered with the liliated banner, and the standard of the Cross; the crowned helmet, good sword, knightly spurs, and cross-marked shield lying upon it; solemn forms in armor guarded it, and priests knelt and chanted prayers and psalms around it.

Long did Edward kneel beside the remains of his uncle, with his face hidden and thoughts beyond our power to trace. Richard's heart was full of that strange question "Wherefore?" Wherefore should the best and purest schemes planned by the highest souls fall over like a crested wave and become lost? So it had been, he would have said, with the Round Table under Arthur, so with England's rights beneath his own noble father, so with the Crusade under such leaders as Edward of England and Louis of France. Surely the errors of deed or of judgment were washed away, and their true purpose was accepted, both waiting the harvest when their works should follow them, and it should have been made manifest that the effect of what they had been and had suffered had told for more on future generations than what they had wrought out in their own lifetime.

Charlotte Yonge, *The Prince and the Page*

PARTS OF SPEECH ~ ADJECTIVE PRONOUN REVIEW (§53; 98-101)

Review adjective pronouns, words which are normally adjectives but may be used as pronouns (§53 & §98). They are divided into three classes, demonstrative, distributive and numeral (§99), but study especially the demonstrative subclass (§100-101). The parsing of pronouns is in §105.

The final sentence below is an optional class challenge sentence, to be worked together.

Upon this battle depends our own British life and that of our Empire.

In the midst of the room lay a coffin; solemn forms in armor guarded this, and priests knelt and chanted prayers and psalms around it.

A crowned helmet, good sword, knightly spurs, and cross-marked shield: these lay upon the royal coffin.

I stand on this rostrum with a sense of deep humility and great pride – the former, in the wake of those great American architects of our history who have stood here before me; the latter, because this forum of legislative debate represents human liberty in the purest form which has yet been devised.

PARTS OF SPEECH ~ VERBALS: GERUNDS (§186-188[1-2])

Introduce gerunds in all of their forms, active and passive voice, and study their use as subject or object, §186-188 (1-2). The children worked with gerunds in 6th grade, but not in great detail. The parsing of gerunds is in §190.

Upon this battle depends the surviving of Christian civilization.

The planning of the best and purest schemes by the highest souls may fall to nought in the eyes of men.

Joining the Army, before the turn of the century, was the fulfilling of all of my boyish hopes and dreams.

ANALYSIS ~ COMPLEX SENTENCES:

ADVERBIAL CLAUSES OF DEGREE OR COMPARISON (§209; 220 [5]; 281 [5])

Continue working with adverbial clauses of degree or comparison. The students have not studied conjunctive adverbs, §209(2), and the pairs "more...than" and "as...as" may confuse them, as in the analysis of the second sentence below. In fact, the first word of the pair is merely an adverb but may be considered of the *conjunctive class* since it helps the second word in its role as a subordinate conjunction. True conjunctive adverbs (§209[1]) will not be studied until the students are familiar with noun clauses.

The best and purest schemes planned by the highest souls may fall over as a crested wave falls and is lost.

The Crusade was as noble under Edward of England and Louis of France as the Round Table had been under Arthur.

The old soldier tried to do his duty as God gave him the light to see that duty.

/ TO / BOOK:

THEME: Work (Pilots)

READING

GUIDED COMMENTARY

Fighting Dragons

In 1926 I was enrolled as student airline pilot by the Latécoère Company, the predecessors of Aéropostale (now Air France) in the operation of the line between Toulouse, in southwestern France, and Dakar, in French West Africa. I was learning the craft, undergoing an apprenticeship served by all young pilots before they were allowed to carry the mails. We took ships up on trial spins, made meek little hops between Toulouse and Perpignan, and had dreary lessons in meteorology in a freezing hangar. We lived in fear of the mountains of Spain, over which we had yet to fly, and in awe of our elders.

These veterans were to be seen in the field restaurant. When one of them landed, rain-soaked and behind schedule, from Alicante or Casablanca, and one of us asked humble questions about his flight, the very curtness of his replies on these tempestuous days was matter enough out of which to build a fabulous world filled with snares and pitfalls, with cliffs suddenly looming out of fog and whirling air-currents of a strength to uproot cedars. Black dragons guarded the mouths of the valleys and clusters of lightning crowned the crests. But from time to time one or another of them, eternally to be revered, would fail to come back.

In that dismal restaurant, surrounded by the simple government clerks who sat there repairing the wear and tear of their humble daily tasks, my broad-shouldered messmates seemed to me strangely noble; beneath their rough hide I could discern the angel who had vanquished the dragon.

Antoine de St-Exupéry, *Wind, Sand and Stars*

- ▶ What apprenticeship is described in this text? What characterizes the life of an apprentice?
- ▶ How does the author build a contrast between the apprentices and the veterans? Why are the students "in awe of their elders"?
- ▶ Why are "the very curtness of his replies matter enough to build a fabulous world" of danger?
- ▶ What contrast does the author create in the final paragraph?

POEM

High Flight, by John Gillespie Magee, Jr. (1922-1941; Spitfire pilot in the Royal Canadian Air Force)

Oh! I have slipped the surly bonds of Earth
And danced the skies on laughter-silvered wings;
Sunward I've climbed, and joined the tumbling mirth
Of sun-split clouds, — and done a hundred things
You have not dreamed of — wheeled and soared and swung
High in the sunlit silence. Hov'ring there,
I've chased the shouting wind along, and flung
My eager craft through footless halls of air....

Up, up the long, delirious burning blue
I've topped the wind-swept heights with easy grace
Where never lark, or ever eagle flew —
And, while with silent, lifting mind I've trod
The high untrespassed sanctity of space,
Put out my hand, and touched the face of God.

COMPOSITION TOPICS

Black dragons guarded the mouths of the valleys and clusters of lightning crowned the crests. But from time to time one or another of our colleagues, eternally to be revered, would fail to come back.

A. de St-Exupéry

Tell of this dangerous trade and of one of its heroes.

*Sunward I've climbed, and joined the tumbling mirth
of sun-split clouds ... wheeled and soared and swung
High in the sunlit silence.*

J. Magee

What do you discover in the sunlit silence of your first solo flight?

I was learning the craft, undergoing an apprenticeship served by all young pilots before they were allowed to carry the mails. We lived in fear of the mountains of Spain, over which we had yet to fly, and in awe of our elders.

A. de St-Exupéry

Bring us into the apprenticeship of the noble trade which you would choose to learn.

GRAMMAR ASSIGNMENT

1. Analyze: *When one of the veteran pilots landed, rain-soaked and behind schedule, from Alicante or Casablanca, the apprentice pilots would ask humble questions about his flight.*
2. Parse: *When, one, and rain-soaked.*
3. Rewrite this sentence giving a synonym for each of the verbs or verbals.
4. How does the author contrast the veterans and the apprentices?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Noble Knights of the Air

The struggle was protracted and fierce. Suddenly the scene has cleared, the crash and thunder has for the moment died away. A miracle of deliverance, achieved by valor, by perseverance, by perfect discipline, by faultless service, by resource, by skill, by unconquerable fidelity, is manifest to us all. The enemy was hurled back by the retreating British and French troops. He was so roughly handled that he did not hurry their departure seriously. The Royal Air Force engaged the main strength of the German Air Force, and inflicted upon them losses of at least four to one; and the Navy, using nearly 1,000 ships of all kinds, carried over 335,000 men, French and British, out of the jaws of death and shame, to their native land and to the tasks which lie immediately ahead. We must be very careful not to assign to this deliverance the attributes of a victory. Wars are not won by evacuations. But there was a victory inside this deliverance, which should be noted. It was gained by the Air Force.

I will pay my tribute to these young airmen. May it not also be that the cause of civilization itself will be defended by the skill and devotion of a few thousand airmen? There never has been, I suppose, in all the world, in all the history of war, such an opportunity for youth. The Knights of the Round Table, the Crusaders, all fall back into the past – not only distant but prosaic; these young men, going forth every morn to guard their native land and all that we stand for, holding in their hands these instruments of colossal and shattering power, of whom it may be said that

Every morn brought forth a noble chance
And every chance brought forth a noble knight,

deserve our gratitude, as do all the brave men who, in so many ways and on so many occasions, are ready, and continue ready to give life and all for their native land.

Churchill, June 4, 1940, House of Commons. He quotes Tennyson's *Morte d'Arthur*.

A Pilot's Home

It was cold at the airport, and dark. The Simoon was wheeled out of her hangar. I walked round my ship, stroking her wings with the back of my hand in a caress that I believe was love. Eight thousand miles I had flown in her, and her engines had not skipped a beat; not a bolt in her had loosened.

Friends had turned up. Every long flight starts in the same atmosphere, and nobody who has experienced it once would ever have it otherwise: the wind, the drizzle at daybreak, the engines purring quietly as they are warmed up; this instrument of conquest gleaming in her fresh coat of lacquer – all of it goes straight to the heart.

Already one has a foretaste of the treasures about to be garnered on the way – the green and brown and yellow lands promised by the maps; the rosary of resounding names that make up the pilot's beads; the hours to be picked up one by one on the eastward flight into the sun.

There is a particular flavor about the tiny cabin in which, still only half awake, you stow away your thermos flask and odd parts and over-night bag; in the fuel tanks heavy with power; and best of all, forward, in the magical instruments set like jewels in their panel and glimmering like a constellation in the dark of night. The mineral glow of the artificial horizon, these stethoscopes designed to take the heartbeat of the heavens, are things a pilot loves. The cabin of a plane is a world unto itself, and to the pilot it is home.

Antoine de St-Exupéry, *Wind, Sand and Stars*

PARTS OF SPEECH ~ ADJECTIVE PRONOUNS: DISTRIBUTIVE & NUMERAL (§99; 102-103; 105)

Present the distributive subclass of adjective pronouns, *each*, *either*, *neither*, §99 & §102. These single out and stand for one thing among several referred to in the context. They are often used as adjectives, so be sure to choose only examples of pronoun use. For the sake of simplicity, skip reciprocals, *one another*, *each other*, unless an example comes up in reading and you wish to explain it. Use the sentences below and §102(2-3) to illustrate.

Present the numeral subclass, §99 & §103. The examples below and §103(1-5) may illustrate; in sentence §103(5), the numeral pronoun is *one*.

Parsing is in §105.

*From time to time one or another of them, eternally to be revered, would fail to come back.
I will pay my tribute to these young airmen; each defended the cause of civilization, by his devotion and skill.
All lived in fear of the mountains of Spain, [over which we would one day fly,] and in awe of our elders. [You may choose to omit the relative clause.]
The Royal Air Force engaged the main strength of the enemy, and the Navy carried over 335,000 men out of the jaws of death and shame; both achieved this miracle of our deliverance; neither failed in discipline or valor.*

PARTS OF SPEECH ~ GERUNDS (§186-188[1-2])

Continue working with gerunds.

*Retreating is not winning, yet there was a victory inside this deliverance.
Wars are not won by evacuating, yet our withdrawal was achieved by valor, by skill, and by unconquerable fidelity.
I was undergoing an apprenticeship, served by all young pilots before they were allowed to carry the mails.
The veteran pilot, replying so curtly, built for us a fabulous world of snares and pitfalls, with the looming of cliffs and the whirling of air-currents strong enough to uproot cedars.*

ANALYSIS ~ COMPLEX SENTENCES

Continue to work with complex sentences of all sorts. The last sentence is a challenge sentence.

*The mineral glow of the artificial horizon, these stethoscopes designed to take the heartbeat of the heavens, are things which a pilot loves.
The enemy was so roughly handled that he did not hurry their departure seriously.
These young men, going forth every morn to guard their native land and all that we stand for, deserve our gratitude.*

Every long flight starts in the same atmosphere: the wind, the drizzle at daybreak, the quiet purring of the engines as they are warmed up; this instrument of conquest gleaming in her fresh coat of lacquer – all of it goes straight to the heart.

/ TO / BOOK:

THEME: Work (Doctors and Nurses)

READING

GUIDED COMMENTARY

Making the Rounds

The day after Genevieve came, she said to me, "But where are the rest of the wounded?"

"There are some everywhere," I told her.

"Can I go and see them?"

"Yes, but you're only to visit the wounded with the Second Airborne, which is next to us. You'll let me know how they are."

It was nearly two hours before she came back, flushed and out of breath, covered with mud and, to judge from her face, in the best of spirits, on top of the world. "I saw the wounded with the Second Airborne," she told me.

"You've taken your time about it."

"Yes, I took the opportunity of going on to the Thai Group and the Ninth Group; then I went to the supply column and the Airborne Commandos – and the Eighth Assault."

She had almost made a complete circuit of the main camp. Shells had been falling all the time, and she had to take a very complicated route, going out of the trenches across paths in the open under fire, jumping over shell holes, and forcing a way through barbed wire.

"And you didn't think what would happen if a shell had exploded in front of you?"

"Oh, no! If only you could have seen how happy they were and how pleased I was! Everywhere they were saying, 'Mademoiselle, who are you? A nurse – that's marvelous... You must come and see us often.'"

When they saw her they were all the same – white, black, yellow, and North African troops – they all emerged for a moment from the evil dream which existence had become for them.

"All the same, you could very easily have been wounded," I told her, "and brought back here on a stretcher."

"Oh no – you see, I had my helmet with me..."

It was then I realized that she was entitled to a place in the great procession of extraordinary young women which went on without a break for more than eight years in Indochina.

Major Paul Grauwin, *A Doctor at Dien Bien Phu*

- ▶ Situate the text. Why does the doctor only send Genevieve to the nearest ward?
- ▶ Why is Genevieve "in the best of spirits, on top of the world"?
- ▶ Why were the wounded soldiers "all the same" when they saw Genevieve?
- ▶ What is the doctor's reaction to Genevieve's disobeying orders?

POEM

A Psalm of Life, by Henry Wadsworth Longfellow (Choose several stanzas, or learn all.)

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

Each of my corporsmen had six or seven such young assistants. The badge of honor was a white sailor hat. A retinue of them followed me around day and night, sometimes to my embarrassment.
T. Dooley

Bring us into the small crowd of children assisting the American doctor.

When the wounded saw Mademoiselle they were all the same – white, black, yellow, and North African troops – they all emerged for a moment from the evil dream which existence had become for them.

Maj. Grauwin

Continue.

In the weeks that followed, Rose grew very fond of Mrs. Watson, who was the joy of the ward. Women who would die before the month was out could laugh at her antics until the tears came.
K. Burton

Let us meet Mrs. Watson.

GRAMMAR ASSIGNMENT

1. Analyze: *I hope that the Personnel Department of the Navy will be understanding when it hears about my unusual recruiting service.* [The children must have seen the dictation from this week, *My Young Assistants.*]

2. Parse: *hope*, *that*, and *recruiting*.

3. Change the verb in the principal clause to the past tense and then rewrite the sentence, changing all verb forms to the proper tense.

4. Explain the tone of this sentence.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

My Young Assistants

The children of Vietnam became old very young. They are mature and grave while still in early adolescence, and they are often very brave.

A number of them worked for us in the camps, staying on for months. They did adult work, accepted adult responsibilities. Yet they were only eight, or ten or twelve years old.

Each of my corpsmen had six or seven such young assistants. The badge of honor was a white sailor hat. A retinue of them followed me around day and night, sometimes to my embarrassment. They might come to me and lead me to a feeble old woman who could not leave her tent, or take me to see a man who was crippled. They would run errands for me, fetch things I wanted, boil water for the sick-call tent. Sometimes they did my laundry, but on such occasions they were apt to wash the clothes in a rice paddy, and the wrong paddy at that, so I discouraged this. And sometimes they would ride my truck just for the fun of it, as children should.

When one of my assistants would leave for the south we would hold a little ceremony. Various ships' officers had given me their Ensigns' bars. So, on the official day, the Quan Hi, or Lieutenant, would commission his assistant a Quan Mot or Ensign in the U.S. Navy. A bar was pinned on him and his sense of self-importance increased so you could notice it. I hope the Personnel Department of the Navy will be understanding when it hears about my unusual recruiting service.

Dr. Tom Dooley, *Deliver Us from Evil*

Rose's First Patient

Rose Lathrop packed her books and her clothing and stored them. She bought the necessary hospital wear and went up to present herself at the doors of the New York Cancer Hospital and began there the three months' practical nursing course they were allowing her to take.

The head of the hospital led her to the door of a long circular room. "This is the room where you will be at work," she told her and left her to the nurse in charge of the ward.

There was one patient left which had not yet been taken care of. The nurses always left her until the last because she was a face cancer case of particular unpleasantness.

"You'll help me?" asked the nurse.

The patient waited smiling. Above her eyes and below them were stretched pieces of adhesive tape. The eyes twinkled from these white bars, and they were blue and gay. She came toward them with the air of one about to do them a favor, as if she were welcoming this newcomer to her ward.

With this gaiety before her, with the tapes still covering the ravages of the disease, Rose was entirely unprepared for the horror that confronted her when the tapes were pulled away to disclose a face half eaten away by the disease. She shivered as if with a chill, but the nurse was watching her, evidently all ready for this rank outsider who dared invade a professional field. And the eyes of Mrs. Watson, the patient, were on her too, silently begging her not to admit how terrible it really was. Rose opened the eyes she had closed in involuntarily shrinking; then she went to work, as the nurse directed her. She did not flinch until it was completed. No doubt later dressings were as bad, but she could keep her eyes open on them after that first case.

In the weeks that followed, Rose grew very fond of Mrs. Watson, who was the joy of the ward, giving it its laughs by her Irish cleverness. Women who would die before the month was out could laugh at her antics until the tears came.

Katherine Burton, *Sorrow Built a Bridge*

Biographical notes: The Battle of Dien Bien Phu in Vietnam (1954) was the decisive last stand of the French military against the communist forces of Ho Chi Minh. Genevieve de Galard (1925-) was a French military nurse; she arrived as part of a flight ambulance crew but the intensification of the siege left her stranded. She was the only woman in the camp for the final two months of the seige. Dr. Thomas Dooley (1927-1961) participated in the US Navy efforts to evacuate of refugees from North Vietnam as the same conflict heightened and American forces became involved; in 1956 he began organizing medical clinics in Laos and Vietnam; he died of cancer at 34. Rose Hawthorne Lathrop (1851-1926) was the daughter of Nathaniel Hawthorne; she converted to Catholicism after her marriage and when she was widowed she founded a congregation of Dominican sisters for the care of destitute and incurable cancer patients.

PARTS OF SPEECH ~ INDEFINITE PRONOUNS (§104; 105)

Present indefinite pronouns, §104, which stand for an indefinite number or quantity of persons or things (*somebody, everyone*) but are never used as adjectives (as would the adjective pronoun *some*). These often consist of more than one word (*no one, someone else*) but should be treated as a single pronoun. The parsing order is in §105, with examples given at the end of §104.

The last example sentence includes elements from the other two lessons, below.

Genevieve had almost made a complete circuit of the main camp and seen everybody in the wards.

Rose Lathrop shivered at the sight, but something in Mrs. Watson's eyes calmed her.

No one else wanted to care for the cancer patients, because everyone believed that the disease might be contagious.

PARTS OF SPEECH ~ VERBAL: GENERAL REVIEW

Review and work with all forms of verbals.

The patient waited smiling.

She came back after two hours, flushed and winded, covered with mud and in the best of spirits. Sometimes the children did my laundry, but on such occasions they were apt to wash the clothes in a rice paddy, so I discouraged this.

The boys might come to me and lead me to a feeble old woman who could not leave her tent, or take me to see a man who was crippled.

The Vietnamese children loved to ride along in my truck for the fun of it, as children should.

ANALYSIS ~ COMPLEX SENTENCES: NOUN CLAUSES (§277; 279)

Present dependent noun clauses (§277), beginning with noun clauses as object of a sentence, introduced by the subordinate conjunctions *if, that* and *whether* (§279). These are often indirect statements. Be sure to point out that *if* may be used to introduce adverbial clauses while *that* may be used as a subordinate conjunction introducing an adverbial clause, a relative pronoun, or a demonstrative adjective or pronoun; only attention to meaning will avoid and resolve confusion.

The other nurse waited to see whether Rose would shrink from the sight of Mrs. Watson's cancer wound.

On the day after Genevieve came, she asked me if she might visit the other wounded.

At that moment, I realized that she was entitled to a place in the great procession of extraordinary young women.

/ TO / BOOK:

THEME: Work (Doctors and Nurses)

READING

GUIDED COMMENTARY

Distinguished Service Under Fire

“Doc,” the Colonel said, “you must write a few lines about Genevieve and we’ll see what can be done...”

That evening, in my shelter, I applied myself to this – but how difficult it is to find words which are worthy of the men, of all those I saw daily around me. How commonplace the phrases are: it is so much simpler and more “military” to add nothing to the magnificent and concise phrase which has the ring of a bugle call: “For distinguished service under fire.”

I knew that some sort of decoration was being considered, but I was caught unawares when, one evening, she was away some time and reappeared, smiling as ever, but now flushed and radiant: “Oh, just look what they have given me; really, you know, it’s too much, I simply haven’t deserved it...”

I saw the red ribbon of the Legion of Honor bright against the green of her blouse. Beside it was the Croix de Guerre with a palm of gold. The matter had been settled in less than an hour over the radio to Hanoi.

The medal was a first attempt to repay a little of what we owed her. She had given so much, not only her very presence there, which was itself a consolation, but all the pains she had taken, all the thousand and one little sacrifices she had made and had passed off with an unaffected laugh, all the immense weariness which her ceaseless activity cost her, her devotion, which was endless, and all that she had to endure – and then there was the tenderness of a woman which appeared in her lightest gesture.

I urged her to show herself to the wounded with the decorations themselves pinned on, not just the ribbons, but she refused: “No, I’ve been given all that, but what have they had? When they get their reward, then I’ll be able to stand in line with them and show my decorations.”

I had ten bottles of champagne in reserve. Soon the ten corks had popped in the air, and she herself took every wounded man his share in the festivity. It was a splendid evening!

Major Grauwin, *A Doctor at Dien Bien Phu*

- ▶ What is the purpose of the "few lines" which the Colonel asks Dr. Grauwin to write?
- ▶ How does the author indicate the importance of the medal which Genevieve receives?
- ▶ What precisely is the medal rewarding? Why is it only "a first attempt to repay" what she has done?
- ▶ How does the author show us even more about Genevieve by her reaction to honors? Why was it "a splendid evening"?

POEM

Hymn to God, My God, in My Sickness by John Donne (Choose four stanzas, or learn all.)

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

I could add nothing to the magnificent and concise phrase which has the ring of a bugle call: "For distinguished service under fire."

Maj. Grauwin

Tell us a story of "distinguished service" using this sentence as the last line.

When our ship was close enough for the refugees to make out our flag, a heart-warming thing happened. Recognizing us as friends and not as foes, they hoisted on a broken spar their own drenched flag; a flag they had hidden for years... their symbol, their emblem, their heraldry.

Dr. Dooley

Tell the tale, as the boats meet.

When the day was over, Rose would sit by the fire and sip something hot while her patient, doing a bit of mending by the lamp, told fairy tales of Ireland.

K. Burton

Bring us into this quiet evening.

GRAMMAR ASSIGNMENT

1. Analyze: *When the refugees saw that we were friends and not foes, they hoisted on a broken spar their own drenched flag; a flag which they had hidden for years... their symbol, their emblem, their heraldry.*
2. Parse: *When, drenched, and emblem.*
3. Give two synonyms for "*hoisted.*"
4. Explain in a small paragraph why a flag is called "*their symbol, their emblem, their heraldry.*"

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Escape from North Vietnam

We arrived in the bay at noon. It was absolutely silent, this strange place with its bare rocks jutting high - no foliage, no vegetation, just barren grey stones. They were like giant stalagmites piercing the water's surface, needling toward the sky.

The sampans had sailed into the bay, one behind the other. They were huddled together. Several of the boats were lashed end to end. As we headed toward them, we observed them closely through our binoculars. The brilliant noonday sun on the clear water made this a storybook fairyland, but what we saw was hardly a storybook sight.

Jammed onto these fourteen sampans were more than a thousand refugees who had sailed an unbelievable two hundred miles in the turbulent South China Sea. They did this in these small fishing junks, risking all dangers, against all odds, accomplishing the near-impossible. Though they were in the warm sun, they were drenched and cold. The sea had made them deathly sick. We could feel the misery of their situation before we touched them.

When our LSM was close enough for the refugees to make out the French flag, a heart-warming thing happened. Recognizing us as friends and not as foes, they hoisted on a broken spar their own drenched flag; a flag they had hidden for years... their symbol, their emblem, their heraldry.

To the top of their highest mast they hauled the Papal banner, a yellow and gold flag displaying the Pope's tiara and the keys of Saint Peter.

As we pulled alongside, eager French hands reached down to help these people into the well-deck of the LSM.

Dr. Tom Dooley, *Deliver Us from Evil*

LSM is the acronym for a Landing Ship Medium, a transport vessel used in amphibious assaults.

A Valuable Patient

The first thing for Rose to do was to find Mrs. Watson; the kind old woman had been sent away from the hospital the moment it was absolutely certain there was no chance of cure, as was the hospital rule. Rose was going to bring her old friend home and make her comfortable until she died.

She found her very much changed, thin and pale. Rose gave her the address on Water Street and bade her be there within the hour.

Meantime she looked in her purse and saw exactly one dollar and a half. Half of that she spent at the druggist's. Then, at home, she prepared a bed and hot water for her guest, who arrived well within the stipulated hour.

"Mrs. Watson," she greeted her, "perhaps I shouldn't have let you come. Perhaps I won't have any money for fires when it gets cold, or there may not be enough to eat. You know you are welcome to what I have, but it is so little I have to offer you."

Mrs. Watson took off the big hat and the veil, showing dirty dressings under them. "Dearie," she said, with some of the old charm in her voice, "we were good friends in the hospital, and we'll be good friends here, and it will be a real pleasure to starve and freeze with you, that it will."

She proved herself as much helper as patient in a short time. Rose was so young at the work that Mrs. Watson's background proved a valuable one. When Rose came in from sick calls that had worn her out, Mrs. Watson had tea ready. When someone knocked on the door, Mrs. Watson answered, ponderously and importantly. And when the day was over, and if Rose had no calls for evening dressings, she would sit by the fire and sip something hot while her patient, doing a bit of mending by the lamp, told fairy tales of Ireland, done with dramatic verve, even though sometimes interrupted by a groan of pain which could not be quite muffled.

But there was much less time for stories as the tale grew of the place where a beautiful lady dressed cancer wounds for nothing, if you didn't have the money to pay the doctor.

Katherine Burton, *Sorrow Built a Bridge*

PARTS OF SPEECH ~ PRONOUNS: COMPOUND PERSONAL (§66)

Reflexive or compound personal pronouns are a subclass of personal pronouns. These are often used reflexively (the pronoun renames as object the same person or thing as the subject), but may be used only for emphasis; yet they are always composed of a personal pronoun and a form of *self*. For this reason, the name *reflexive* is less appropriate than *compound personal*. An example of parsing is given after §66.

The example sentences in §66 may be useful, as would the Exercise. The last two examples below are challenge sentences.

That evening, in my shelter, I applied myself to finding words which might be worthy of her. Soon the ten corks had popped in the air, and Genevieve herself took every wounded man his share in the festivity.

Jammed onto these fourteen sampans were a thousand refugees who had brought themselves an unbelievable two hundred miles through the turbulent South China Sea.

Genevieve had given her very presence there, which was itself a consolation; I remembered all the pains she had taken, all the thousand and one little sacrifices she had made and had passed off with an unaffected laugh – all with the tenderness of a woman which appeared in her lightest gesture.

PARTS OF SPEECH ~ VERB REVIEW: TENSE & VOICE

Review verb tense and voice this week. The final example below is a challenge sentence.

We could feel the misery of their situation before we touched them.

Several of the boats were lashed end to end.

Doc, you must write a few lines about Genevieve and we'll see what can be done.

The first thing for Rose to do was to find Mrs. Watson; the kind old woman had been sent away from the hospital when it was absolutely certain there was no chance of cure, as was the hospital rule. [You may prefer to omit the final clause.]

ANALYSIS ~ COMPLEX SENTENCES: NOUN CLAUSES

Continue working with straightforward noun clauses, introduced by *if*, *that* or *whether*. The last example is a challenge sentence, showing a noun clause as a direct quote.

When our LSM was close enough, the refugees could finally recognize whether we were friends or foes.

There was much less time for stories as the tale grew that a beautiful lady dressed cancer wounds for nothing, if you didn't have the money to pay the doctor.

Mrs. Watson, I don't know if I will have any money for fires when it gets cold, or if there will be enough to eat.

"Dearie," she said, with the old charm in her voice, "we were good friends in the hospital, and we'll be good friends here, and it will be a real pleasure to starve and freeze with you, indeed it will."

/ TO / BOOK:

THEME: Work (Sailors)

READING

GUIDED COMMENTARY

Sea Travels

I said, that at sea all is vacancy; I should correct the expression. To one given to day dreaming, and fond of losing himself in reveries, a sea voyage is full of subjects for meditation; but then they are the wonders of the deep and of the air, and rather tend to abstract the mind from worldly themes. I delighted to loll over the quarter-railing or climb to the main-top, of a calm day, and muse for hours together on the tranquil bosom of a summer's sea; to gaze upon the piles of golden clouds just peering above the horizon; fancy them some fairy realms, and people them with a creation of my own; to watch the gentle undulating billows, rolling their silver volumes, as if to die away on those happy shores.

There was a delicious sensation of mingled security and awe with which I looked down, from my giddy height, on the monsters of the deep at their uncouth gambols: shoals of porpoises tumbling about the bow of the ship; the grampus, slowly heaving his huge form above the surface; or the ravenous shark, darting, like a spectre, through the blue waters. My imagination would conjure up all that I had heard or read of the watery world beneath me: of the finny herds that roam its fathomless valleys; of the shapeless monsters that lurk among the very foundations of the earth, and of those wild phantasms that swell the tales of fishermen and sailors.

Sometimes a distant sail, gliding along the edge of the ocean, would be another theme of idle speculation. How interesting this fragment of a world, hastening to rejoin the great mass of existence! What a glorious monument of human invention; that has thus triumphed over wind and wave; has brought the ends of the world into communion; has established an interchange of blessings, pouring into the sterile regions of the north all the luxuries of the south; has diffused the light of knowledge, and the chanties of cultivated life; and has thus bound together those scattered portions of the human race, between which nature seemed to have thrown an insurmountable barrier.

Washington Irving, "The Voyage," from *The Sketch-Book of Geoffrey Crayon*

- ▶ How does the author spend his time on board ship? In what sense is all not vacancy?
- ▶ What causes in the author "a delicious sensation of mingled security and awe"?
- ▶ Explain the expression "fragment of a world." What thoughts does the sight of a distant ship inspire in the author?
- ▶ Could this passage have been written by a traveler today?

POEM

Birds of Passage, Flight the First: The Discoverer of the North Cape, by H.W Longfellow
(Choose several stanzas, or learn as a class.)

COMPOSITION TOPICS

My imagination would conjure up all that I had heard or read of the watery world beneath me: of the finny herds that roam its fathomless valleys; of the shapeless monsters that lurk among the very foundations of the earth, and of those wild phantasms that swell the tales of fishermen and sailors.

W. Irving

Bring us to the fireside of an old sailor, to hear a tale of the deep.

So all night long and in the dawning, the ship cut her way.

Homer

Begin or end you tale with this line.

We glimpsed at last a distant sail, gliding along the edge of the ocean...

W. Irving

Bring us into the adventure.

GRAMMAR ASSIGNMENT

1. Analyze: *My imagination would conjure up all that I had heard or read of the watery world beneath me.*
2. Parse: *imagination*, *had heard* and *me*.
3. Give a synonym for *conjure up*.
4. Allow your imagination to *conjure up a watery world beneath* you in a short paragraph.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Launching into the Deep

With these words Athena led the way briskly, and Telemachos followed in her footsteps. And when they came to the ship and the seaside, there he found the bushy-headed boys on the beach, and he spoke to them, full of dignity and strength.

“This way, friends, let us fetch the provisions; they are all ready and waiting in the house. My mother knows nothing about it, nor any of the servants, but only one single soul has heard our plan.”

So he led the way, and they went with him. They carried all the stuff down to the ship and put it on board, as Telemachos told them to do. Telemachos himself went on board following Athena; she took her seat on the stern, and he sat beside her. The others cast off the hawsers and themselves came on board. Athena with her bright eyes glinting sent them a following wind, right from the west, piping over the purple sea. Then Telemachos called to the men and told them to put a hand to the rigging. They lifted the mast and settled it in its hollow box, and hauled up the white sail. The wind blew full into the bellying sail, and the dark wave boomed about the stern of the ship as she went on her way. When they had made snug all the rigging about the ship, they set before them brimming bowls of wine, and poured libations to the gods, immortal and everlasting, but most of all to the bright-eyed daughter of Zeus. So all night long and in the dawning, the ship cut her way.

Homer, *The Odyssey*

The Bucking Bronco

A seat in this boat was not unlike a seat upon a bucking bronco, and by the same token a bronco is not much smaller. The craft pranced and reared and plunged like an animal. As each wave came, and she rose for it, she seemed like a horse making at a fence outrageously high. The manner of her scramble over those walls of water is a mystic thing, and, moreover, at the top of them were ordinarily those problems in white water, the foam racing down from the summit of each wave requiring a new leap, and a leap from the air. Then, after scornfully bumping a crest, she would slide and race and splash down a long incline, and arrive bobbing and nodding in front of the next menace.

A singular disadvantage of the sea lies in the fact that after successfully surmounting one wave you discover that there is another behind it just as important and just as nervously anxious to do something effective in the way of swamping boats.

Steven Crane, *The Open Boat*

PARTS OF SPEECH ~ COMPOUND PERSONAL PRONOUNS

Continue studying compound personal pronouns.

Telemachos himself went on board following Athena; she took her seat on the stern, and he sat beside her.

The others cast off the hawsers and themselves came on board.

To one given to day dreaming, and fond of losing himself in reveries, a sea voyage is full of subjects for meditation.

PARTS OF SPEECH ~ VERB REVIEW: TENSE & VOICE

General review of tense and voice.

Athena with her bright eyes glinting sent them a following wind, right from the west, piping over the purple sea.

When they had made snug all the rigging about the ship, they set before them brimming bowls of wine, and poured libations to the gods, immortal and everlasting, but most of all to the bright-eyed daughter of Zeus.

As each wave came, and she rose for it, she seemed like a horse making at a fence outrageously high.

Then, after scornfully bumping a crest, she would slide and race and splash down a long incline, and arrive bobbing and nodding in front of the next menace.

ANALYSIS ~ COMPLEX SENTENCES: NOUN CLAUSES (§91)

Present noun clauses introduced by interrogative pronouns, §91. Use the sentence pairs in §91 to show how to distinguish between relative pronouns, introducing adjective clauses, and interrogative pronouns, introducing noun clauses in indirect questions. (*We knew the **man who** stood beside them* [relative pronoun, with an antecedent, introducing an adjective clause] vs. *We knew **who** stood behind them* [interrogative pronoun introducing a noun clause, object of "knew," as a form of indirect question].)

The students have already studied indirect questions without analyzing them.

Noun clauses will be covered more thoroughly in 8th grade. Avoid clauses beginning with interrogative adjectives and adverbs.

I marveled that human invention had thus triumphed over wind and wave and had brought the ends of the world into communion.

We pondered what might lurk among the very foundations of the earth.

The passengers idly speculated who was sailing on the horizon, gliding along the edge of the ocean.

I said, that at sea all is vacancy; I should correct the expression.

/ TO / BOOK:

THEME: Work (Sailors)

READING

GUIDED COMMENTARY

The Brotherhood of the Sea

It would be difficult to describe the subtle brotherhood of men that was here established on the seas. No one said that it was so. No one mentioned it. But it dwelt in the boat, and each man felt it warm him. They were a captain, an oiler, a cook, and a correspondent, and they were friends – friends in a more curiously iron-bound degree than may be common. The hurt captain, lying against the water-jar in the bow, spoke always in a low voice and calmly, but he could never command a more ready and swiftly obedient crew than the motley three of that dinghy. It was more than a mere recognition of what was best for the common safety. There was surely in it a quality that was personal and heart-felt. And after this devotion to the commander of the boat, there was this comradeship, that the correspondent, for instance, who had been taught to be cynical of men, knew even at the time was the best experience of his life. But no one said that it was so. No one mentioned it.

Stephen Crane, *The Open Boat*

- ▶ What can we divine about the situation of the men in the boat?
- ▶ What is it that "warms" each man?
- ▶ Why could the captain "never command a more ready and swiftly obedient crew"?
- ▶ Why might each man know that this time in the boat was "the best experience of his life"? Why does no one mention it?

POEM

Sea-Blown, by Joaquin Miller
(Provided in supplement.)

COMPOSITION TOPICS

*"And now the land," said Othere,
 "Bent southward suddenly,
 And I followed the curving shore
 And ever southward bore
 Into a nameless sea.*

H.W. Longfellow

What does Othere discover beyond the "nameless sea"?

It would be difficult to describe the subtle brotherhood of men that was here established on the seas. ... They were a captain, an oiler, a cook, and a correspondent, and they were friends – friends in a more curiously iron-bound degree than may be common.

S. Crane

What has bound this crew together?

We one day descried some shapeless object drifting at a distance. At sea, everything that breaks the monotony of the surrounding expanse attracts attention.

W. Irving

Vividly continue this entry into the ship's daily log.

GRAMMAR ASSIGNMENT

1. Analyze: *It would be difficult to describe the subtle brotherhood of men that was here established on the seas.*
2. Parse: *subtle*, *to describe* and *here*.
3. Rewrite this sentence, replacing "*would*" with "*will*." Explain the difference in mood and in meaning.
4. Why would such a thing be difficult to describe?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

The Terrible Grace of the Waves

None of the men in the boat knew the color of the sky. Their eyes glanced level, and were fastened upon the waves that swept toward them. These waves were of the hue of slate, save for the tops, which were of foaming white, and all of the men knew the colors of the sea. The horizon narrowed and widened, and dipped and rose, and at all times its edge was jagged with waves that seemed thrust up in points like rocks.

Many a man ought to have a bathtub larger than the boat which here rode upon the sea. These waves were most wrongfully and barbarously abrupt and tall and each froth-top was a problem in small-boat navigation... As each slaty wall of water approached, it shut all else from the view of the men in the boat, and it was not difficult to imagine that this particular wave was the final outburst of the ocean, the last effort of the grim water. Yet there was a terrible grace in the move of the waves, and they came in silence, save for the snarling of the crests.

Steven Crane, *The Open Boat*

Shipwreck

We one day descried some shapeless object drifting at a distance. At sea, everything that breaks the monotony of the surrounding expanse attracts attention. It proved to be the mast of a ship that must have been completely wrecked; for there were the remains of handkerchiefs, by which some of the crew had fastened themselves to this spar, to prevent their being washed off by the waves. There was no trace by which the name of the ship could be ascertained. The wreck had evidently drifted about for many months; clusters of shell-fish had fastened about it, and long sea-weeds flaunted at its sides. But where, thought I, is the crew? Their struggle has long been over – they have gone down amidst the roar of the tempest – their bones lie whitening among the caverns of the deep. Silence, oblivion, like the waves, have closed over them, and no one can tell the story of their end. What sighs have been wafted after that ship; what prayers offered up at the deserted fireside of home! All that shall ever be known, is that she sailed from her port, “and was never heard of more!”

Washington Irving, "The Voyage," from *The Sketch-Book of Geoffrey Crayon*

PARTS OF SPEECH ~ PRONOUN REVIEW

Review all classes and subclasses of pronouns.

There was a terrible grace in the move of the waves, and they came in silence, save for the snarling of the crests.

At sea, everything that breaks the monotony of the surrounding expanse attracts attention.

None of the men in the boat knew the color of the sky.

The shapeless object was the mast of a ship that must have been completely wrecked; [for there were the remains of handkerchiefs, by which some of the crew had fastened themselves to this spar, to prevent their being washed off by the waves.] [The segment between brackets may be included for a challenge sentence.]

PARTS OF SPEECH ~ VERB REVIEW: MOOD

Review verb mood.

Silence, oblivion, like the waves, have closed over them, and no one can tell the story of their end.

One could never perfectly express the subtle brotherhood of men that was here established on the seas.

The hurt captain, lying against the water-jar in the bow, spoke always in a low voice and calmly, but he could never command a more ready and swiftly obedient crew.

ANALYSIS ~ COMPLEX SENTENCES: NOUN CLAUSES

Continue working with noun clauses.

It was not difficult to imagine that this particular wave was the final outburst of the ocean, [the last effort of the grim water]. [Include the segment in brackets for a challenge sentence.]

The correspondent knew that this comradeship was the best experience of his life. But no one said that it was so.

No one saw whether the name of the ship could be ascertained.

/ TO / BOOK:

THEME: Work (Steamboatmen and Frontiersmen)

READING

GUIDED COMMENTARY

"Alouette!"

Waving their caps, the voyageurs shouted goodbyes; looking back, they took a last glimpse of Church spires with gilded crosses, rooftops, smoke curling from chimneys, and people going about their business. Then looking ahead, they let their eyes wander over the river, the distant forests, the rich world of fur trade.

Paddles cut the water, and the canoe was on its way. When they sang, they all sang together; when they were silent, they were all silent together. A canoe was no place for talk, but talk would have its place when they made camp for the night.

As they got nearer to port, they could see people coming down to the shore to welcome the brigade. Guillaume began to sing one of the bravest and gayest and best-known of all the songs, "Alouette!" One canoe after another picked up the refrain, and soon all of the men were singing. So singing, a hundred and forty voices strong, so paddling, a hundred and forty red-tipped paddles flashing in unison, they came into port.

Elizabeth Yates

- ▶ Situate the text. What contrast does the author establish in the first paragraph?
- ▶ How does the author show the spirit among the voyageurs, in the second paragraph?
- ▶ Why might the voyageurs sing?

Alternate Dictation

(could be developed into a guided commentary text)

Permanent Ambition

When I was a boy, there was but one permanent ambition among my comrades in our village on the west bank of the Mississippi River. That was, to be a steamboatman. We had transient ambitions of other sorts, but they were only transient. When a circus came and went, it left us all burning to become clowns; the first minstrel show that ever came to our section left us all suffering to try that kind of life; now and then we had a hope that, if we lived and were good, God would permit us to be pirates. These ambitions faded out, each in its turn; but the ambition to be a steamboatman always remained.

Mark Twain, *Life on the Mississippi*

POEM

Kit Carson, by Joaquin Miller (1st stanza only - provided in supplement.)

COMPOSITION TOPICS -

(Choose three to offer students)

They did not talk any more, but sat together while the pink in the sky turned to red and then to yellow sunlight. Some day Sam, although he knew it so little then, was going to make books, great books, out of all that he was seeing then: the water dappled with silver, the bending willows, and the great, sliding river.

C. Meigs

Bring to life the world you would put in such a book.
or Awaken one unknown page of Sam's "great book."

There is, perhaps, no class of men on the face of the earth, says Captain Bonneville, who lead a life of more continued exertion, peril, and excitement, and who are more enamored of their occupations, than the free trappers of the West.

W. Irving

Let us meet such a "Robin Hood" of the American West.

When I was a boy, there was but one permanent ambition among my comrades in our village on the west bank of the Mississippi River. That was, to be a steamboatman.

M. Twain

The one permanent ambition among my comrades was... Continue in an interesting way.

Thus backed and provided, Captain Bonneville undertook his expedition into the Far West, and was soon beyond the Rocky Mountains. Year after year elapsed without his return. He was considered virtually dead or lost and his name was stricken from the army list.

It was in the autumn of 1835...

W. Irving

Tell the tale.

GRAMMAR ASSIGNMENT

1. Analyze: *These ambitions faded out in their turn; but the ambition to be a steamboatman always remained.*
2. Parse: *These* and *their*.
3. Give a synopsis of *to remain* in the 2nd person singular of all six tenses, all three moods, active voice.
4. What is your "permanent ambition"?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Mark Twain: Steamboat Pilot

"You might make a good pilot some day." Captain Howard almost seemed to be thinking aloud. "You notice things and remember them; that is what a man has to do who is to learn the river mile by mile. We'll find a way to send word to your family, and I'll speak to somebody about taking you up, and by and by we'll see about making a pilot out of you. Give my good wishes to your mother. She's my idea of a brave woman."

"Yes," said Sam. "I will."

They did not talk any more, but sat together while the pink in the sky turned to red and then to yellow sunlight. Some day Sam, although he knew it so little then, was going to make books, great books, out of all that he was seeing then: the water dappled with silver, the bending willows, and the great, sliding river. Tom Blankenship, renamed Huck Finn, was to come into those books; so were Will Bowen and many of the things that happened in Hannibal, Missouri – larger things, so Sam was to find, than they seemed to be when he lived among them. He knew nothing of all that; he only knew that all he was seeing and learning at this moment was making him happy, and that through it all there seemed to run strange music in the long ringing call: "Quarter less twain! By the mark! M-a-ark twain!"

Cornelia Meigs, *Mark Twain*

Robin Hood of the American West

In the old times of the great Northwest Company, when the trade in furs was pursued chiefly about the lakes and rivers, the expeditions were carried on in batteaux and canoes.

A totally different class has now sprung up: "the Mountaineers," the traders and trappers that scale the vast mountain chains, and pursue their hazardous vocations amidst their wild recesses. They move from place to place on horseback. The equestrian exercises, therefore, in which they are engaged, the nature of the countries they traverse, vast plains and mountains, pure and exhilarating in atmospheric qualities, seem to make them physically and mentally a more lively and mercurial race than the fur traders and trappers of former days, the self-vaunting "men of the north." A man who bestrides a horse must be essentially different from a man who cowers in a canoe. We find them, accordingly, hardy, lithe, vigorous, and active; extravagant in word, and thought, and deed; heedless of hardship; daring of danger; prodigal of the present, and thoughtless of the future.

There is, perhaps, no class of men on the face of the earth, says Captain Bonneville, who lead a life of more continued exertion, peril, and excitement, and who are more enamored of their occupations, than the free trappers of the West. No toil, no danger, no privation can turn the trapper from his pursuit. In vain may the most vigilant and cruel savages beset his path; in vain may rocks and precipices and wintry torrents oppose his progress; let but a single track of a beaver meet his eye, and he forgets all dangers and defies all difficulties. At times, he may be seen with his traps on his shoulder, buffeting his way across rapid streams, amidst floating blocks of ice: at other times, he is to be found with his traps swung on his back clambering the most rugged mountains, scaling or descending the most frightful precipices, searching, by routes inaccessible to the horse, and never before trodden by white man, for springs and lakes unknown to his comrades, and where he may meet with his favorite game. Such is the mountaineer, the hardy trapper of the West; and such, as we have slightly sketched it, is the wild, Robin Hood kind of life, with all its strange and motley populace, now existing in full vigor among the Rocky Mountains.

Washington Irving, *The Adventures of Captain Bonneville*

PARTS OF SPEECH ~ PRONOUN REVIEW

Continue reviewing all classes and subclasses of pronouns.

We'll find a way to send word to your family, and by and by we'll see about making a pilot of you. Give my good wishes to your mother. She is my idea of a brave woman."

He knew nothing of all that; he only knew that everything that he was seeing and learning at this moment was making him happy.

One canoe after another picked up the refrain, and soon all of the men were singing.

PARTS OF SPEECH ~ VERB REVIEW: MOOD

Continue reviewing mood.

You might make a good pilot some day.

As they got nearer to port, they could see people coming down to the shore to welcome the brigade. Such is the mountaineer, the hardy trapper of the West, and such, as we have slightly sketched it, is the wild, Robin Hood kind of life.

In vain may the most vigilant and cruel savages beset his path; in vain may rocks and precipices and wintry torrents oppose his progress; [let a single track of a beaver meet his eye, and he forgets all dangers and defies all difficulties.] [omit from analysis what is in brackets]

The following sentence is for the discussion of mood only:

Now and then we had a hope that, if we lived and were good, God would permit us to be pirates.

ANALYSIS ~ COMPLEX SENTENCES: ADJECTIVE CLAUSES

Review adjective clauses.

There is, perhaps, no class of men on the face of the earth who lead a life of more continued exertion, peril, and excitement, and who are more enamored of their occupations.

A totally different class has now sprung up: "the Mountaineers" that scale the vast mountain chains, and pursue their hazardous vocations amidst their wild recesses.

Some day Sam was going to make books, great books, out of all that he was seeing then: the water dappled with silver, the bending willows, and the great, sliding river.

/ TO / BOOK:

THEME: Work (Artisans)

READING

GUIDED COMMENTARY

Ebenezer the Clock-Maker

Ebenezer the clock-maker had more orders than he could fill, for each clock that left his hands was perfect of its kind: smooth-running, beautiful in its carved or painted figures, and a time-keeper that would outlive him.

He reached in the great pocket of his apron and took from it a small, beautifully formed hammer, the wooden handle as smooth as satin from usage, and the steel head gleaming like silver. He held it for a moment as if he loved it. "This was given me by my master, Bogardus, the clock-maker of New York," he told the boys. "True hammering is a great qualification in our trade and it happens that, after a long time, the skill of our hands is transferred to the tools with which we work. Not that I discredit hand skill," he warned them, "but a good man makes a good tool, and this hammer is one of the best of its kind." He held it out to Macock Ward. "Take this hammer, lad, and work beside Abel at the anvil."

So Macock, at twelve years, began to make clocks in old Connecticut. As he held the little hammer in his hands, he was happy and proud. Bent low over the tiny brass wheels that he sawed and hammered, Macock saw in a dream the kitchen clocks, school clocks, tower clocks, ships' clocks that he would make. He decided to learn every part of the trade, which would take many years of work."

Carolyn Sherwin Bailey, "The Clockmaker's Apprentice," in *Children of the Handcrafts*

- ▶ How does the author give us respect for Ebenezer from the very first line?
- ▶ What does the hammer represent for Ebenezer, and for Macock?
- ▶ What is it that draws Macock to learn "every part of the trade"?

POEM

The Tyger, by William Blake

COMPOSITION TOPICS

Ebenezer the clock-maker had more orders than he could fill, for each clock that left his hands was perfect of its kind: smooth-running, beautiful in its carved or painted figures, and a time-keeper that would outlive him.

C.S. Bailey

In a lively way, bring Master Ebenezer to life while he creates one special clock.

True hammering is a great qualification in our trade and it happens that, after a long time, the skill of our hands is transferred to the tools with which we work.

C.S. Bailey

How may "the skill of our hands [be] transferred to the tools with which we work"? Describe such a tool made noble by use.

He took a bit of parchment which had once been written upon and had been scraped clean enough to use again, and made some queer marks upon it with his pen dipped in black fluid. That was the first time Pdraig had ever seen anyone write.

L. Lamprey

Describe this artist at work under Pdraig's attentive eye.

As his pupil gazed, Kaspar transformed the familiar sight of an ordinary mountain goat into a textbook of composition. With a waving pipe-stem he sculpted a phantom chamois in the air and taught his pupil what to look for: mass first, then the curves, lines of character next, details and shadows last.

E. Walsh

Continue.

GRAMMAR ASSIGNMENT

1. Analyze the part of the sentence in brackets: [*Ebenezer the clock-maker had more orders than he could fill, for each clock that left his hands was perfect of its kind*]: *smooth-running, beautiful in its carved or painted figures, and a time-keeper that would outlive him.*

2. Parse: *more, than* and *could fill*.

3. In a short paragraph, bring out and discuss the different ways *time* appears in this sentence.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Padraig of the Scriptorium

One day, Brother Sebastian, the head shepherd, sent Padraig to a part of the buildings he had not before seen. The long stone-walled, stone-floored room had little stalls down one side, each with its wooden bench and reading-desk. On one of these desks lay open the first book Padraig had ever seen.

It was not printed, but written, each letter carefully drawn with a quill pen. The initials of the chapters, and the border around each page, had been painted in an ornamental design like a tangle of leaves and vines, in bright red, green, yellow, brown, black, and blue. Twisted vines bore fruits, flowers, tiny animals and birds, here and there a saint, angel or cherub. The monk who was doing this illuminating was too much absorbed in his work to know that anyone had come in, at first. When he looked up and saw Padraig standing there he smiled very kindly. His name was Brother Basil. When he saw the bundle of especially fine sheepskins that Padraig had brought his face lit up so that it seemed as if the sun had come into the cloister. "Good!" he said. "I will give you a note to carry back."

He took a bit of parchment which had once been written upon and had been scraped clean enough to use again, and made some queer marks upon it with his pen dipped in black fluid. That was the first time Padraig had ever seen anyone write.

It did not take long for Brother Basil to find out how fascinated the herd-boy was with the work of the scriptorium. Before anyone knew it Padraig was learning to read and write. Writing was great fun, but he liked the making of colors even better than writing. In the twelfth century painters could not buy paints wherever they might chance to be. They had to make them. Brother Basil had studied in Constantinople, or Byzantium as he called it, the treasure-house of books and of learning, with its great libraries and its marvelous old parchments illuminated in colors too precious to be used except for the Gospels or some rare volume of the Church. As time went on Padraig learned all that Brother Basil could teach him.

Louise Lamprey, *Masters of the Guild*

Artist of Nature

"Draw me what you see, yonder," Kaspar said one evening at sundown, pointing to the opposite side of the valley where a sure-footed chamois was skipping nervously from peak to peak. Reaching a jutting crag, it paused, the four feet bunched on a single stone, and gazed unperturbed along the topmost ridge, exploring its further way. There was poise, alertness and a wild grace of contour frozen into a vibrant immobility that was capable however of flashing instantaneously into action at the first suspicious sound. As his pupil gazed, Kaspar transformed the familiar sight of an ordinary mountain goat into a textbook of composition. With a waving pipe-stem he sculpted a phantom chamois in the air and taught his pupil what to look for: mass first, then the curves, lines of character next, details and shadows last.

Edmund A. Walsh, *The Woodcarver of Tyrol*

PARTS OF SPEECH ~ GENERAL REVIEW

Use the example sentences to review all parts of speech.

The long stone-walled, stone-floored room had little stalls down one side, each with its wooden bench and reading-desk. On one of these desks lay the first book which Padraig had ever seen. The initials of the chapters, and the border around each page, had been painted in an ornamental design [like a tangle of leaves and vines, in bright red, green, yellow, brown, black, and blue]. [You may want to include the segment in brackets for a challenge.]
"I do not discredit hand skill," he warned them, "but a good man makes a good tool, and this hammer is one of the best of its kind."

PARTS OF SPEECH ~ VERB & VERBALS GENERAL REVIEW

Use example sentences to review all aspects of verbs and verbals.

True hammering is a great qualification in our trade and after a long time the skill of our hands is transferred to the tools with which we work.
As his pupil gazed, Kaspar transformed the familiar sight of an ordinary mountain goat into a textbook of composition.
The book was not printed, but written; each letter was carefully drawn with a quill pen.
Writing was great fun, but he liked the making of colors even better than he liked writing.

ANALYSIS ~ COMPLEX SENTENCES: ADVERB CLAUSES

Review adverb clauses.

The monk who was doing this illuminating was too much absorbed in his work to know that anyone had come in.
"Draw me what you see, yonder," Kaspar said one evening at sundown, pointing to the opposite side of the valley.
Brother Basil had studied in Constantinople, the treasure-house of books and of learning, with its great libraries and its marvelous old parchments.

/ TO / BOOK:

THEME: Work (Authors)

READING

GUIDED COMMENTARY

Memorial to a Poet

(Alternate guided commentary text and questions are in the Dictation section.)

Chaucer was buried in the cloister of Westminster Abbey in the place now called Poets' Corner, not because he was one of the greatest poets England would ever know but because he had been a tenant of the Abbey grounds.

An admirer of Chaucer's poetry put up a small memorial to him in stone. It has since been lost. Stone is not a very permanent substance, as any Clerk knows. Chaucer built his own best memorial, for he was a careful workman building in a stronger medium than stone; and although the three kings whom he served lie under tombs of marble and alabaster, Chaucer has a better monument than theirs.

This would have surprised Chaucer. He had no reason to expect immortality for his poetry. Chaucer wrote of English men and women and wrote in the English tongue. He did not do it for approval or for money or for fame. He did it for love, and there is the evidence of six centuries to show that a love like that is not betrayed.

Marchette Chute, *Geoffrey Chaucer of England*

- Why is Chaucer buried in Westminster Abbey? Why is this reason ironic?
- How did Chaucer build "in a stronger medium than stone"?
- Explain the last sentence of the text.

POEM

Sonnet 65, by William Shakespeare

Since brass, nor stone, nor earth, nor boundless sea,
 But sad mortality o'er-sways their power,
 How with this rage shall beauty hold a plea,
 Whose action is no stronger than a flower?
 O, how shall summer's honey breath hold out
 Against the wreckful siege of battering days,
 When rocks impregnable are not so stout,
 Nor gates of steel so strong, but Time decays?
 O fearful meditation! where, alack,
 Shall Time's best jewel from Time's chest lie hid?
 Or what strong hand can hold his swift foot back?
 Or who his spoil of beauty can forbid?
 O, none, unless this miracle have might,
 That in black ink my love may still shine bright.

COMPOSITION TOPICS

For many years Chaucer had been meeting people of all classes and all types, and he had been watching them with so fascinated and affectionate an interest that he knew them better than they knew themselves.

M. Chute

Whom did Chaucer happen upon in his beloved London?

Well may posterity be grateful to his memory; for he has left it an inheritance of whole treasures of wisdom, bright gems of thought, and golden veins of language.

W. Irving

You, too, were left such an inheritance. To what author or artist are you most grateful?

He did not do it for approval or for money or for fame. He did it for love, and there is the evidence of six centuries to show that a love like that is not betrayed.

M. Chute

Paint the portrait of such a man, ending with these sentences.

GRAMMAR ASSIGNMENT

1. Analyze: *A kinder and fonder feeling takes the place of that cold curiosity or vague admiration with which they gaze on the splendid monuments of the great and the heroic.*
2. Parse: *kinder*, *place* and *that*.
3. Give two synonyms for gaze, and state briefly the nuance in meaning between the three words.
4. If you could visit the tomb of a famous author or a great hero, whose would it be? Tell us why.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Chaucer's Inspiration

No one knows when Chaucer began to write *The Canterbury Tales*. Perhaps he thought of it suddenly one day when he was among the crowd of travelers that used the busy road between London and Canterbury. For many years Chaucer had been meeting people of all classes and all types, and he had been watching them with so fascinated and affectionate an interest that he knew them better than they knew themselves. He knew the furniture in their houses and the cut of their clothes, the turn of their speech and the very color of their minds. He knew them all – the rowdy ones and the quiet ones, the fools and the innocent. He knew and loved them for the one quality they all had in common, the fact that they were alive.

Marchette Chute, *Geoffrey Chaucer of England*

Poet's Corner – Passing on a Heritage

I passed some time in Poet's Corner, which occupies an end of one of the aisles of the abbey. Shakespeare and Addison have statues erected to their memories. I have always observed that the visitors to the abbey remain longest about these memorials. A kinder and fonder feeling takes the place of that cold curiosity or vague admiration with which they gaze on the splendid monuments of the great and the heroic. They linger about these as about the tombs of friends and companions; for indeed there is something of companionship between the author and the reader. The author has lived for his fellow-men more than for himself. Well may posterity be grateful to his memory; for he has left it an inheritance of whole treasures of wisdom, bright gems of thought, and golden veins of language.

Washington Irving, *Westminster Abbey*

- ▶ Why may "visitors to the abbey remain longest" in Poet's Corner?
- ▶ How are author and reader "companions"?
- ▶ In what way has an author "lived for his fellow-men more than for himself"?

PARTS OF SPEECH ~ GENERAL REVIEW

Continue reviewing all parts of speech.

Chaucer knew the furniture in their houses and the cut of their clothes, the turn of their speech and the very color of their minds.

He knew them all – the rowdy ones and the quiet ones, the fools and the innocent.

Well may posterity be grateful to his memory; for he has left it an inheritance of whole treasures of wisdom, bright gems of thought, and golden veins of language.

PARTS OF SPEECH ~ VERB & VERBAL GENERAL REVIEW

Continue reviewing verbs.

For many years Chaucer had been meeting people of all classes and all types.

He had been watching them with so fascinated and affectionate an interest that he knew them better than they knew themselves.

Although the three kings whom he served lie under tombs of marble and alabaster, Chaucer has a better monument than they have.

ANALYSIS ~ COMPLEX SENTENCES: REVIEW ALL CLAUSES

Review adjective, adverb and noun clauses.

He knew and loved them for the one quality which they all had in common, the fact that they were alive.

I have always observed that the visitors to the abbey remain longest about these memorials.

I passed some time in Poet's Corner, which occupies an end of one of the aisles of the abbey.

Visitors linger about these tombs as they would linger about the tombs of friends and companions; for indeed there is something of companionship between the author and the reader.

Perhaps he thought of it suddenly one day when he was among the crowd of travelers that used the busy road between London and Canterbury.

Suggested 30 Week Progression, 7th Grade

Lessons correspond to **Classical Grammar 2**. The teacher is encouraged to draw upon simplified dictation sentences. Punctuation, principal parts of verbs, and word-study should be integrated over the course of the year, particularly as they appear in dictation texts. Word-study includes: synonyms, antonyms, homonyms, root words, prefixes, suffixes.

Wk	Parts of Speech	Analysis	
1	<p>Introduction: The focus in 7th grade will be on adverbial clauses, which the students already encountered toward the end of 6th grade. This first week, work as a class through the Introduction, p. 1-15, reviewing elements in a way that gives students an overview in grammar, without insisting on great detail. The following outline may help: The students should review or learn by heart the definition of a sentence, of grammar and of parts of speech, p. 1; of parsing, 41, and then of analysis on p. 2 and syntax, 43.</p> <p>Review the principal and subordinate elements using the chart on p. 14. Even if certain aspects of grammar were not well understood in 6th grade, do not try to reteach them here; it will be seen of over the course of the year. However, if the children are struggling, take two weeks for the present introductory review.</p> <p>Phrases will also be reviewed in greater detail in the next weeks, but review this week the definition of a phrase and practice identifying prepositional phrases as adjective or adverbial.</p> <p>Do not spend time on participles, infinitives or gerunds this week, unless the children have a very good level. The following sections may help with review: nouns (p. 2, and the definition that a noun is a name; it may name a person, place or thing; parsing §42), verbs (§139, parsing §190), personal pronouns (§49; parsing §105), descriptive adjectives (p. 103, parsing §128) with articles (§136), adverbs (§203 or §204, parsing §212), conjunctions (§216-217 [1-2], copulative and adversative only, parsing § 223), prepositions (§ 228, parsing § 233), interjections (§ 238), analysis (§ 260).</p> <p>Also review briefly the classification of sentences: classification by forms (§ 261); classification by number of statements; simple sentence (§ 262). (The explanations in § 263 may help the teacher but would be difficult for the students.)</p>		
2	<p>Nouns: Present nouns particularly as principal or subordinate elements of a sentence, that is, as subject, direct object (receiving the action), indirect object (a modifier of the predicate, telling the direction of the action), or complement of an intransitive verb. Use the chart on p. 14. Good, simple examples are given in §29 (1-3) and §30 (1, 3), §267 (1st series of examples), §269 (1 in the first two lists), and §270(3).</p> <p>Review using parsing order §42, if review is needed. Classes of nouns, §1-4, including the list at the end of §4. Emphasize abstract nouns.</p>	<p>Verbs: Present the verb particularly as the predicate of a sentence, that which allows a statement, §139-140. To the discussion of §139(3), add §231, “Some prepositions are used to complete the meaning of verbs and verbals, and may be considered a part of them.”</p> <p>Point out §145 on the inflection of verbs and their expressive power, with parsing order, §190.</p> <p>Present in particular the various classes of verbs: by form (strong, weak, irregular, merely mentioning this form) and by use: transitive or intransitive, §141-142, with voice, §151-152. Compare these distinctions with that between auxiliary and notional (or principal) verbs, §143-144; this last classification does not enter the parsing order but helps distinguish elements of a verb phrase.</p>	<p>Elements of a sentence: Review principal elements: simple subject & simple predicate, §264-265; and subordinate elements, direct and indirect objects, §266, as well as complements, §267 (predicate nominative and adjective only). Discuss phrases as subordinate elements, modifiers, §228. Review he different forms of phrases, prepositional, infinitive and participial, (§270 [4-6] and § 271 [2, 4-5]) and mention independent, with a brief illustration (§272 [3-4]). There are no noun phrases, as explained in §263, though the reasons may be too difficult for the children.</p> <p>Point out that an indirect object is the equivalent of a prepositional phrase of reference; it is adverbial, a modifier of the predicate, rather than truly receiving the action of the verb (§271[3]). (Notice that an indirect object will always modify a transitive verb, though a prepositional phrase of reference need not.)</p>
3	Continue last week’s lesson.	Continue last week’s lesson.	

4	<p>Nouns: Three kinds of noun inflection (gender, number, case, §5). Noun case (§27-28) and in particular the uses of nominative case, §29(1-3, 4a-b; mention c). Review the order of parsing, §42: gender and number describe the word itself, its nature and form; person (§39-40), office and case describe a noun's relation. Noun gender, §6-9. (Abstract and common [material] nouns have no plural, §18.) Number, §15.</p>	<p>Verbs: Present the notion of the mood of verbs, §154, mentioning the three moods but reviewing only the indicative, §155, in the indefinite form, all tenses, both voices, using the synopsis of speak, §165, omitting the definite form (§146-147, §150). Review the notions of conjugation (§163-164) and synopsis (§149) using the verbs below.</p>	<p>Phrases: Practice identifying prepositions and phrases, §228; consider the classes of prepositions, §229. Point out that sometimes a preposition is two words, 231. Review the parsing of prepositions, §233. Present and practice phrase charts, labeling Nature (adjective or adverbial), Form (prepositional), and Office or Function ([adverb class,] modifies...). The teacher may refer to §263 for further clarification.</p>
5	<p>Nouns: Uses of objective case (§30[1-4, 6]). Notice that predicate objective is a form of complement. Relating to the analysis section (§269 [subject/object 1-3 and complement 1-3] and §270 [3]), summary of elements of a sentence, p. 14.</p>	<p>Verbs: Integrate the definite (or progressive) form into the synopsis of the indicative mood the six tenses, active and passive voice, using §148-149, §152 and §165.</p>	<p>Compound elements: Subject, predicate, or object, §274; present compound sentences, with definition of a clause, §51, and of compound sentence, §218 and §284(1). Coordinate conjunctions, §216 (all), classes and subclasses, §217(1-4), with §222(1). Parsing, §223.</p>
6	<p>Nouns: Possessive case, §31-32, double possessives and idiomatic uses, §33-34). Relate to analysis (§270[2]). Declension: §38. Pronouns: Personal, §49-50, present the declension chart, §55, and review gender of pronouns §56-57. Poetic form, §59. Antecedent, §51 & §107, §60-62 (a-b). Parsing, §105.</p>	<p>Verbs: Present the imperative mood in all of its forms, §156, including emphatic and negative §166. Present strong, weak, and weak irregular verbs, §167 (using charts as necessary). Present principal parts, §170.</p>	<p>Compound sentences: clause, §51; definition of compound sentence, § 218 and § 284 (1), simple sentences united. Begin using the chart for clauses.</p>
7	<p>Pronouns: Personal, use of nominative and objective cases, § 63 (1-4), § 64 (1-4), referring to §269 and §270, as for nouns. Mention absolute use of the nominative, §63(5). Possessive case, §65, and absolute personal pronouns: possessive case but nominative or objective use.</p>	<p>Verbs: Present the subjunctive mood of verbs, with the most common uses, §157, §159, §161(1a-b, 3). Do not diagram §161(1b) until the end of the year.</p>	<p>Compound sentences: Continue. Make sure the children have a clear understanding of 1) the order of the elements of a sentence, 2) the role of phrases as adjective or adverbial modifiers, and 3) the difference between compound elements and compound sentences.</p>
8	<p>Nouns and pronouns: Absolute use of the nominative case of nouns, §29(4c) and pronouns, §63(5), with §272(4). Adverbial objective of nouns, §30(5), §271(6). Objective case pronouns in exclamations, §64(4).</p>	<p>Verbs: Review.</p>	<p>Sentence review: Practice working with sentences and reviewing. Review the definition of a clause, §51, and learn the definition of an independent clause, a subordinate clause and a complex sentence, §96. Review the notion of a complex sentence using §276 in preparation for next week.</p>
9	<p>Pronouns: Relative, §51, 76-79, simple only. Study who, §80, which, §81, and that, §82, with §83. Parsing, §105, §89.</p>	<p>Verbs: Defective Verbs, §173, parsing §190 and §183(1a).</p>	<p>Complex sentences: Present adjective clauses introduced by a relative pronoun, §280(1).</p>

10	Pronouns: Present examples of adjective clauses with the pronoun in the possessive case. Begin presenting the double relative <i>what</i> as equivalent to <i>that which</i> , §79 and §84, without diagramming.	Verbs: Review defective verbs, §173. The parsing of these verbs is not always easy because their tense depends more on usage than on form , as explained in §190 and §191. §183(1a) clarifies the role of the infinitive in defective verb phrases.	Complex sentences: Continue working with adjective clauses.
11	Adjectives: Review adjectives through parsing order, §128. Present classes, §115-116, focusing on descriptive with subclasses, §117(1-4), ignoring the a-b distinction. Number and comparison of adjectives, §121-125. Integrate §126-127 over the course of the year . Three positions of an adjective, attributive, appositive, predicate, §128. Articles, §134-136; §138.	Verbs: Continue presenting some of the nuances of defective verbs , §173-174, simplifying for the children. Present §175-176.	Complex sentences: Continue studying sentences with adjective clauses.
12	Adverbs: Definition, §203, class by use, §205, simple only and interrogative in simple sentences, and class by meaning, §206. Parsing, §212. Compare §271, adverbial elements.	Verbs: Review mood, tying in voice and form.	Complex sentences: Adverbial clauses of time, place and manner, introduced by a subordinate conjunction , §281(1-3) and §220(1-3), with §277.
13	Adverbs: Continue working with adverbs, distinguishing classes. Present the comparison of adverbs, §210-211. These adverb phrases are parsed as a single adverb.	Verbals: Review the definition of a verbal, §140, naming the three kinds. Present infinitives, §182, all forms, both voices, and identify objects of active infinitives.	Complex sentences: Continue adverbial clauses of time, place and manner.
14	Adjectives: Review adjectives of quantity, §118, with all subclasses.	Verbals: Infinitives and infinitive phrases used as adjectives, §185, first part. Tie this discussion to §270(5).	Complex sentences: Present adverbial clauses of cause or reason, §281(4), with §220(4), conjunctions of cause or reason.
15	Adjectives: Review demonstrative adjectives, §119, all types.	Verbals: Present infinitives and infinitive phrases used as adverbs of purpose and result, §271(5).	Complex sentences: Continue working with adverbial clauses of time, place, manner, and cause or reason. Include adjective clauses.
16	General Review	Verbals: Continue working with infinitives as adverbs of purpose and result.	Complex sentences: Present adverbial clauses of purpose and result, §281(6-8) and §220(5-8).
17	Pronouns: Review personal and relative pronouns. Present interrogative pronouns in simple sentences only, §52, §67-75. Subsequent. Parsing, §105. Recognize direct and indirect questions, §90.	Verbals: Present infinitives used as nouns, §184 (all). Note that none of these uses constitutes an infinitive noun phrases, even if the infinitive has an object, as explained in §263.	Interrogative sentences: Present simple sentences with interrogative pronouns. Distinguish interrogative pronouns from relative pronouns and from subordinate conjunctions introducing adverbial clauses.

18	Adjectives: Pronominal, §120(1) simple relative. Do not analyze or diagram; (2) interrogative adjectives used in direct questions; (3) exclamatory adjectives. Avoid all noun clauses.	Verbals: Review the definition of a verbal, §140, and <u>present participles</u> , §179-181. The children should be able to recognize and name the imperfect active and perfect passive forms only (<i>writing</i> and <i>written</i> or <i>having been written</i>). Present the differences between pure participial adjectives, faded participles in §179, but this is a difficult topic which will be considered over the course of the year. Do not yet consider participial phrases. <u>Parsing</u> of participles, §190.	Interrogative sentences: Present sentences using pronominal adjectives. Continue recognizing direct and indirect questions.
19	Adverbs: Interrogative, class by use §205, and the various classes by meaning, §208, (time, place, manner, reason, and degree), in simple sentences only (i.e., avoiding <i>when</i> , <i>how</i> , etc., as subordinate conjunctions).	Verbals: Present participial phrases, §179-181 and §270(6), first list, and (4), second list. Explain that most participial phrases are adjectival, but some may be considered adverbial because they seem clearly to modify the action more than the agent.	General Review.
20	Review of interrogative words: Interrogative pronouns, pronominal adjectives, and interrogative adverbs.	Verbals: Continue working with participial and infinitive phrases.	Complex sentences: Review or present adverbial clauses of condition, §281(8), with conjunctions of condition, §220(8).
21	General Review of Nouns, Pronouns, Adjectives, and Adverbs.	Verbals: Continue working with infinitives and participles.	Complex sentences: Continue working with adverbial clauses of comparison.
22	Pronouns: Review adjective pronouns, §53, §98, especially demonstrative subclass, §99 & §100-101. Parsing §105.	Verbals: Present gerunds, used as subject or object, §186-188 (1-2).	Complex sentences: Introduce adverbial clauses of degree or comparison, §281(5), with subordinate conjunctions of degree, §220(5).
23	Pronouns: Introduce adjective pronouns of the distributive subclass, §99 & §102 (skip reciprocals). Numeral subclass, §99 & §103. Parsing §105.	Verbals: Continue working with <u>gerunds</u> .	Complex sentences: Continue working with adverbial and adjective clauses. The teacher should be aware of the notion of concession, §281(9), §220(9), to clarify should there be a need, but the class need not see them.
24	Pronouns: Indefinite, §104, with parsing, §105.	Verbals: Continue working with infinitives, gerunds and participles.	Complex sentences: Present noun clauses, definition §277. Begin with noun clauses introduced by <i>if</i> , <i>that</i> and <i>whether</i> , §279; these are often indirect statements (We do not believe that he left the man; She said that the child is a smart boy; I do not know whether he passed the exam).
25	Pronouns: Compound personal / reflexive, §66 (a subclass of personal).	Verbs: General review of tense and voice.	Complex sentences: Continue working with noun clauses.

26	Pronouns: Continue reflexive pronouns.	Verbs: General review of tense and voice.	Complex sentences: Present noun clauses introduced by interrogative pronouns, §91 (We knew who stood behind them).
27	Pronouns: Review all classes and subclasses: indefinite, adjective, relative, interrogative, personal.	Verbs: General review of mood. §174 may be very helpful.	Complex sentences: Continue working with noun clauses.
28	Pronouns: Review all classes and subclasses: indefinite, adjective, relative, interrogative, personal.	Verbs: General review of mood. §174 may be very helpful.	Complex sentences: Review adjective clauses.
29	General Review	Verbs and Verbals: General review.	Complex sentences: Review adverbial clauses.
30	General Review	Verbs and Verbals: General review.	Review all forms of subordinate clauses.

Steps for Logical Analysis of Sentences

nota bene: These guidelines, as well as the Grammatical Progression Chart, are intended as preliminary resources for teachers who are eager to implement the Classical Grammar series before its publication and have already led their students through Classical Grammar I. They are not intended to be definitive in every detail but will point teachers in the right direction and allow them already to align their students' grammar work with the Language Arts reform currently underway.

Teachers are encouraged to take from these guidelines what they are able to apply - even within the grammar system actually in use in their 5-8 classroom - but should be careful not to introduce notions which remain unclear to them, in order to avoid confusion for the students.

1. Copy the sentence.
2. Handling clauses:
 - a. Underline the subjects once and the verbs twice for every clause.
 - b. Write D.O. over the direct object of any verbs in the clauses.
 - c. Draw a cross under coordinate conjunctions linking independent (or principal) clauses. Frame with a box all subordinate conjunctions, relative pronouns or other conjunctive elements introducing clauses.
 - d. Put the clauses into brackets, nesting subordinate clauses within their principal clauses. Exclude from clause brackets coordinate conjunctions connecting independent (or principal) clauses. Include subordinate conjunctions or relative pronouns within clause brackets.
 - e. Label each clause with a Roman numeral, above and slightly to the right of the opening bracket.
3. Handling phrases:
 - a. Put the phrases into parentheses, nesting phrases which modify elements of another phrase.
 - b. Label each phrase with a lowercase letter, above and slightly to the right of the opening parenthesis.
4. State the form (simple, complex, compound) and use (declarative, interrogative, imperative, exclamatory) of the entire sentence, and whether the compound sentence unites simple sentences, complex sentences, or simple and complex sentences.
5. Analyze the clauses and then the phrases in a chart specifying Nature, Form and Office of the clause or phrase, using the labels given in the sentence.
6. Diagram the sentence.
7. Parse any simple element within the sentence according to its parsing order.

I
a
II
III
b

[The posture (of her head) was high,] and [her body, [which was visibly informed (by an immortal

+]

c
D.O.
IV

spirit,)] had (in its carriage) a large, a regal, an uplifted bearing [which turns common every other

V
DO

sight [that has encountered me.]]

This is a compound declarative sentence, uniting a simple and a complex sentence.

Logical Analysis Chart

Clause	Nature	Form	Office / Function
(I, II...)	Independent or Principal*	-	-
	Subordinate Noun Clause	Introduced by...	subject of... object of... complement of... in apposition with... object of the preposition...
	Subordinate Adjective Clause	Introduced by the relative pronoun... Introduced by the subordinate conjunction...	modifies the noun or pronoun...
	Subordinate Adverbial Clause	Introduced by the subordinate conjunction... (may less commonly be introduced by: indefinite relative pronoun; indefinite relative adjective; conjunctive adverb...)	[class:] time place manner cause/reason degree/comparison purpose result condition concession (other ...) modifies the verb or verbal, adjective, or adverb...
Phrase	Nature	Form	Office / Function
(a, b, c...)	Adjective Phrase	Infinitive, Prepositional or Participial	modifies the noun...
	Adverbial Phrase	Infinitive, Prepositional or Participial	[class:] time place manner cause/reason degree/comparison purpose result condition concession modifies the verb, adjective or verbal...
	Independent Phrase	Infinitive, prepositional or participial, direct address, exclamatory	Absolute use; conjunctive use within context...

* A principal clause is an independent clause which has one or more subordinate clauses dependent upon it.

ADVERB CLASS	DESCRIPTION	EXAMPLES
TIME	tells time of action: time when or within which an action takes place, the duration of time of an action; answers the questions "when?" "within what time frame?" "for how long?"	<i>He left at the third hour (time when); We shall leave within three hours (time within which); He toiled throughout the years (duration of time); today, following the sermon, when he finishes his cereal, etc.</i>
PLACE	tells place of action: the place where, the place from which, the place to which; answers the questions "where?" "from which?" "to which?"	<i>He is staying in the city (place where); We are sailing from the island (place from which); They are coming to the town (place to which); here, over the hill, where the red fern grows, towards the sun, etc.</i>
-Origin	answers the question "where or what did it come from?" (can indicate the source, as in parentage or station)	<i>He inherited his skill from a race of dreamers; He was born of reputable parents; She was born of nobility.</i>
MANNER	tells manner of action; answers the question "in what manner?" or "how?"	<i>He cut his son's hair as he would have cut the grain; He received the gift with great joy; She speaks with dignity; quickly, with great caution, etc.</i>
-Accompaniment	tells that a thing accompanies another	<i>He traveled with the boys; She sang with many voices; I came with my friend.</i>
-Agency	tells by whom a thing is done or accomplished	<i>This was done by Caesar; The fence was painted by many industrious boys; Classical music should be loved by the young as well as the old.</i>
-Assertion	tells speaker's belief or disbelief in a statement, or extent of belief or disbelief; answers the question "how certainly?"	<i>perhaps, probably, certainly, without a doubt</i>
-Condition	as in "if this condition existed" or "if this were the case" (NB: with adverbs of condition, nothing is implied contrary to fact - compare to adverbs of concession)	<i>You would think we won, to hear his version; If you go to Rome, you will see the Tiber; If he were there, I would kill him; If we tire of the saints, . . . ; Were goddesses mortal . . . ;</i>
-Circumstance (can also be under CAUSE)	indicates the circumstances surrounding or accompanying an action	<i>The city was founded under good auspices; When we see such things, we are frightened.</i>
CAUSE or Reason	answers the question "why?"; could begin with "because . . ." or "for this reason: "	<i>He closed the windows, as he needed to take a nap; I froze at the sound; I rejoiced at the good fortune of my friend; The baby leapt for joy; She lost her mind for lack of sleep; He died of cancer; She was pleased with the finished dress.</i>
-Purpose	very like cause or reason, but with a view to the goal of the action; "that one might . . ." (indicates the end toward which an action is directed, or the direction in which it tends)	<i>He worked for months that he might win the prize; The children set out to find acorns; These things are useful for war.</i>
-Result or Consequence (can also be under DEGREE)	some action occurs "that this happened" or "because this happened"	<i>To our great delight, she sang the entire aria; He agreed to the terms so that all was accomplished; He returned to find the ship wrecked; Hang the idiot, to bring me such stuff; He so lived that everyone praised him; Hers was the immortalizing touch which changes dust into gems.</i>

ADVERB CLASS	DESCRIPTION	EXAMPLES
DEGREE or Comparison	tells degree of adjective or adverb, tells the degree of difference between things; answers the questions "to what extent?" or "how much?"	<i>many, few, slightly, Prosecuted to the fullest extent of the law; He was as nervous as a long-tailed cat in a room full of rockers; She is happier than you are ; They cooked food enough to feed an army; His portion was smaller by a half; An angel is like you, Kate.</i>
-Number	tells how many regarding an adjective or adverb	<i>once, singly, two-by-two</i>
-Specification	tells "in respect to which"	<i>The river is twenty feet in depth; The Helvetians surpassed all the Gauls in valor.</i>
REFERENCE	means "with regard to" or "as to" or "respecting" or "about" or "concerning" (indicates to whom a statement refers, of whom it is true, to whom it is of interest)	<i>For the rest, sleep is the cure; He dreamed of the hour ; She boasted of her skills ; Do not write on that topic ; This is a great sorrow to me.</i>
MEANS OR INSTRUMENT	tells by what a thing is done or accomplished	<i>He gave up his weapon of his own free will; By great effort he finally reached the shore; The boys lifted the log with a crowbar; I busy myself with duty; They praise the gods in many languages.</i>
SEPARATION	tells that a thing is separate or apart from another	<i>All arrived in time except the lost ; The spot was cleared of branches; They took away the honor from the man.</i>
CONCESSION	this is the case "even though . . ." (NB: states one thing is true in spite of something else; there is an adversative relationship - compare to adverbs of condition)	<i>He had never really studied them, though he had seen them many times before; However good she may be, she will never become a champion ; For a fool, thou hast considered wisely; He won the race in spite of the obstacles; Although all virtue attracts us, yet justice does so especially.</i>
MATERIAL	tells that a thing is made of or done with a certain material	<i>A chalice crafted of the finest gold; Sandals made of boar's hide</i>

/ TO / BOOK:

THEME: Christmas traditions

READING

GUIDED COMMENTARY

Ring out the Old Year

In the midst of this season between Christmas and Twelfth Day comes the ceremony of the New Year, and this is how it is observed:

On New Year's Eve, at about a quarter to twelve o'clock at night, the master of the house and all that are with him go about from room to room opening every door and window, however cold the weather be, for thus, they say, the old year and its burdens can go out and leave everything new for hope and for the youth of the coming time.

This also is a superstition, and of the best. Those who observe it trust that it is as old as Europe, and with roots stretching back into forgotten times.

While this is going on the bells in the church hard by are ringing out the old year, and when all the windows and doors have thus been opened and left wide, all those in the house go outside, listening for the cessation of the chimes, which comes just before the turn of the year. There is an odd silence for a few minutes, and watches are consulted to make certain of the time (for this house detests wireless and has not even a telephone), and the way they know the moment of midnight is by the boom of a gun, which is fired at a town far off, but can always be heard.

At that sound the bells of the church clash out suddenly in new chords, the master of the house goes back into it with a piece of stone or earth from outside, all doors are shut, and the household, all of them, rich and poor, drink a glass of wine together to salute the New Year.

Hilaire Belloc, "A Remaining Christmas"

- ▶ What seems to be the setting for this text?
- ▶ What is "the ceremony of the New Year" described in the second paragraph? Why does the author say it is "a superstition, and of the best"?
- ▶ How does the author in the last two paragraphs help us share the different emotions of the people in the text?
- ▶ Why do you think the people of this house – and of the surrounding village – continue to perform these ceremonies year after year?

POEM

Make It Snow, by George Withers

(Excerpts are suggested at the end of the Grammar Review page.)

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

The whole family turned out with sleds and hatchets and ropes to get a fine tree. They cut a lusty round one and helped drag it home to the house. It smelled cold and spicy and delicious as they carried it up the steps of the back porch to wait for the great day.

C. Meigs

Continue the story.

Sliding on the ice in winter was another joy. Not on the big slide, which was as smooth as glass and reached the whole length of the pond. That was for the strong, fighting spirits who could keep up the pace, and when tripped up themselves would be up in a moment and tripping up the tripper.

F. Thompson

What do you call winter enjoyment?

It is about five o'clock that the guests and the children come into the house, and at that hour in England, at that date, it has long been quite dark; so they come into a house all illuminated with the Christmas tree shining like a cluster of many stars seen through a glass.

H. Belloc

Let us share in your Christmas traditions.

GRAMMAR ASSIGNMENT

1. Analyze: *On New Years' Eve, at the stroke of midnight, a gun booms in a far-off town and then the bells of the church clash out suddenly in new chords.*
2. Parse: *midnight, booms* and *far-off*.
3. Give the principal parts of *strike, boom* and *clash*.
4. Rewrite this sentence using a synonym for *booms* and for *clash out*.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Christmas at the Manor (To be divided into two or more dictations.)

On Christmas Eve a great quantity of holly and of laurel is brought in from the garden and from the farm (for this house has a farm of 100 acres attached to it and an oak wood of ten acres). This greenery is put up all over the house in every room just before it becomes dark on that day. Then there is brought into the hall a young pine tree, about twice the height of a man, to serve for a Christmas tree, and on this innumerable little candles are fixed, and presents for all the household and the guests and the children of the village.

It is about five o'clock that these last come into the house, and at that hour in England, at that date, it has long been quite dark; so they come into a house all illuminated with the Christmas tree shining like a cluster of many stars seen through a glass.

The first thing done after the entry of these people from the village and their children (the children are in number about fifty) is a common meal, where all eat and drink their fill. Then the children come in to the Christmas tree. They are each given a silver piece one by one, and one by one, their presents. After that they dance in the hall and sing songs, which have been handed down to them for I do not know how long. These songs are game-songs, and are sung to keep time with the various parts in each game, and the men and things and animals which you hear mentioned in these songs are all of that countryside. Indeed, the tradition of Christmas here is what it should be everywhere, knit into the very stuff of the place; so that I fancy the little children, when they think of Bethlehem, see it in their minds as though it were in the winter depth of England, which is as it should be.

These games and songs continue for as long as they will, and then they file out past the great fire in the hearth to a small piece adjoining where a crib has been set up with images of Our Lady and St. Joseph and the Holy Child, the Shepherds, and what I will call, by your leave, the Holy Animals. Here, again, tradition is so strong in this house that these figures were never new-bought, but are as old as the oldest of the children of the family, now with children of their own. On this account, the donkey has lost one of its plaster ears, and the old ox which used to be brown is now piebald, and of the shepherds, one actually has no head. But all that is lacking is imagined. There hangs from the roof of the crib over the Holy Child a tinsel star grown rather obscure after all these years, and much too large for the place. Before this crib the children sing their carols, and mixed with their voices is the voice of the miller (for this house has a great windmill attached to it). The miller is famous in these parts for his singing, having a very deep and loud voice which is his pride. When these carols are over, all disperse, except those who are living in the house, but the older ones are not allowed to go without more good drink for their viaticum, a sustenance for Christian men.

Then the people of the house, when they have dined, and their guests, with the priest who is to say Mass for them, sit up till near midnight. There is brought in a very large log of oak. This log of oak is the Christmas or Yule log and the rule is that it must be too heavy for one man to lift; so two men come, bringing it in from outside, the master of the house and his servant. They cast it down upon the fire in the great hearth of the dining room, and the superstition is that, if it burns all night and is found still smouldering in the morning, the home will be prosperous for the coming year.

With that they all go up to the chapel and there the three night Masses are said, one after the other, and those of the household take their Communion.

Next morning they sleep late, and the great Christmas dinner is at midday. It is a turkey; and plum pudding, with holly in it and everything conventional, and therefore satisfactory, is done. Crackers are pulled, the brandy is lit and poured over the pudding til the holly crackles in the flame, and the curtains are drawn a moment that the flames may be seen. This Christmas feast is so great that it may be said almost to fill the day.

Hilaire Belloc, *A Remaining Christmas*

GENERAL REVIEW

Review any parts of speech that have posed a difficulty for the children. Review all forms of sentences: simple, interrogative, compound, complex, with adjective and adverbial clauses. Select the sentences below which are best at the children's level.

On Christmas Eve, holly and laurel are brought from the garden and from the farm.

This greenery is placed throughout the house in every room before dark on that day.

A young pine tree, about twice the height of a man, is brought into the hall to be the Christmas tree.

Innumerable little candles are fixed on the tree, and presents for all the household and the guests and the children of the village are placed under it.

At five o'clock, after night has fallen, the guests come into the house, which is all illuminated with the Christmas tree shining like a cluster of many stars seen through a glass.

These songs are game-songs, and they are sung to keep time with the various parts in each game.

The men and things and animals which are mentioned in these songs are all of that countryside.

Indeed, the tradition of Christmas here is knit into the life of the village.

The little children, when they think of Bethlehem, imagine it in the winter depth of England.

The miller is famous in these parts for his singing, having a very deep and loud voice which is his pride.

A very large log of oak, called the Christmas or Yule log, is brought into the house.

The master of the house and his servant cast it down upon the fire in the great hearth of the dining room.

At the Christmas dinner, crackers are pulled, the brandy is lit and poured over the pudding til the holly crackles in the flame.

Make It Snow, by George Wither

*So now is come our joyful feast,
Let every man be jolly;
Each room with ivy leaves is dressed,
And every post with holly.
Though some churls at our mirth repine,
Round your foreheads garlands twine,
Drown sorrow in a cup of wine,
And let us all be merry.*

*Now all our neighbors' chimneys smoke,
And Christmas blocks are burning;
Their ovens they with baked meats choke,
And all their spits are turning.
Without the door let sorrow lie,
And if for cold it hap to die,
We'll bury it in a Christmas pie,
And evermore be merry.*

Christmas Supplement Key

1. Analyze and (diagram):

I a b c d

[(On New Year's Eve), (at the stroke) (of midnight), a gun booms (in a far-off town)] and

II e f

[then the bells (of the church) clash out suddenly (in new chords).]

This is a compound, declarative sentence.

Cl/Phr	Nature	Form	Office/Function
I	independent	---	---
II	independent	---	---
a	adverbial phrase	prepositional	time, modifies the verb "booms"
b	adverbial phrase	prepositional	time, modifies the verb "booms"
c	adjectival phrase	prepositional	modifies the noun "stroke"
d	adverbial phrase	prepositional	place, modifies the verb "booms"
e	adjectival phrase	prepositional	modifies the noun "bells"
f	adverbial phrase	prepositional	manner, modifies the verb "clash out"

2. Parse midnight, booms, far-off

midnight: noun, common (class), neuter, singular, third person, object of the preposition "of," objective case

booms: verb, weak, intransitive, active, indicative, present, subject is "gun," 3rd person, singular

far-off: adjective, descriptive (compound), positive degree of comparison, modifies the noun "town"

3. Give the principal parts of strike, boom, clash

Present	Past	Participle
strike	struck	struck (or stricken)
boom	boomed	boomed
clash	clashed	clashed

4. Rewrite this sentence using a synonym for "booms" and for "clash out."

General Review

1. I a b c
[(On Christmas Eve), holly and laurel are brought (from the garden) and (from the farm).]
+ +

This is a simple, declarative sentence.

I is an independent clause.

a is an adverbial prepositional phrase of time, modifying the verb “are brought.”

b is an adverbial prepositional phrase of place, modifying the verb "are brought."

c is an adverbial prepositional phrase of place, modifying the verb “are brought.”

2. I a b c d
[This greenery is placed (throughout the house) (in every room) (before dark) (on that day).]

This is a simple, declarative sentence.

I is an independent clause.

a is an adverbial prepositional phrase of place, modifying the verb “is placed.”

b is an adverbial prepositional phrase of place, modifying the verb “is placed.”

c is an adverbial prepositional phrase of time, modifying the verb “is placed.”

d is an adverbial prepositional phrase of time, modifying the verb “is placed.”

3. I a b c
[A young pine tree, about twice the height (of a man), is brought (into the hall) (to be the Christmas tree).]

This is a simple, declarative sentence.

I is an independent clause.

a is an adjectival prepositional phrase modifying the noun “height.”

b is an adverbial prepositional phrase of place, modifying the verb "is brought."

c is an adverbial infinitive phrase of purpose, modifying the verb “is brought.”

4. I a II b
[Innumerable little candles are fixed (on the tree),] and [presents (for all the household and
+ +
the guests and the children) (of the village) are placed (under it).]
+ d

This is a compound, declarative sentence.

II is an independent clause.

b is an adjectival prepositional phrase modifying the noun “presents.”

d is an adverbial prepositional phrase of place, modifying the verb “are placed.”

- This is a complex, declarative sentence.*

II is a subordinate adverb clause of time, introduced by the subordinate conjunction "after," modifying the verb "come."

a is an adverbial prepositional phrase of time, modifying the verb “come.”

c is an adverbial prepositional phrase of means, modifying the verb “is illuminated.”

e is an adjectival prepositional phrase modifying the noun “cluster.”

f is an adverbial prepositional phrase of manner, modifying the participle “seen.”

- This is a compound, declarative sentence.*

II is an independent clause.

b is an adverbial prepositional phrase of accompaniment, modifying the infinitive "to keep."

c is an adjectival prepositional phrase modifying the noun “parts.”

7. I II a
 [The men and things and animals [which are mentioned (in these songs)] are all
 b
 (of that countryside).]

This is a complex, declarative sentence.

I is a principal clause.

II is a subordinate adjective clause, introduced by the relative pronoun "which," modifying the nouns "men," "things," and "animals."

a is an adverbial prepositional phrase of place, modifying the verb "are mentioned."

*b is an adverbial prepositional phrase of origin, modifying the verb "are";
 or an adjectival prepositional phrase modifying the nouns "men," "things," and "animals."*

8. I a b c
 [Indeed, the tradition (of Christmas) here is knit (into the life) (of the village).]

This is a simple, declarative sentence.

I is an independent clause.

a is an adjectival prepositional phrase modifying the noun "tradition."

b is an adverbial prepositional phrase of manner or place, modifying the verb "is knit."

c is an adjectival prepositional phrase modifying the noun "life."

9. I II a DO b
 [The little children, [when they think (of Bethlehem)], imagine it (in the winter depth)
 c
 (of England).]

This is a complex, declarative sentence.

I is a principal clause.

II is a subordinate adverb clause of circumstance (or time is acceptable), introduced by the subordinate conjunction "when," modifying the verb "imagine."

a is an adverbial prepositional phrase of reference, modifying the verb "think."

b is an adjectival prepositional phrase modifying the pronoun "it."

c is an adjectival prepositional phrase modifying the noun "depth."

10. I a b c
 [The miller is famous (in these parts) (for his singing), (having a very deep and loud voice)
 II DO
 [which is his pride.]]

This is a complex, declarative sentence.

I is a principal clause.

II is a subordinate adjective clause, introduced by the relative pronoun "which," modifying the noun "voice."

a is an adverbial prepositional phrase of place, modifying the adjective “famous.”

b is an adverbial prepositional phrase of cause, modifying the adjective “famous.”

c is an adjectival participial phrase modifying the noun “miller.”

11.

I	a	b	c
[A very large <u>log</u> (of oak), (called the Christmas or Yule log), <u>is brought</u> (into the house).]			

This is a simple, declarative sentence.

I is an independent clause.

a is an adjectival prepositional phrase modifying the noun "log."

b is an adjectival participial phrase modifying the noun "log."

c is an adverbial prepositional phrase of place, modifying the verb “brought.”

12. I a DO b c
[The master (of the house) and his servant cast it down (upon the fire) (in the great hearth)
+
d
(of the dining room.)]

This is a simple, declarative sentence.

I is an independent clause.

a is an adjectival prepositional phrase modifying the noun "master."

to is an adverbial prepositional phrase of place, modifying the verb “cast.”

c is an adjectival prepositional phrase modifying the noun "fire."

d is an adjectival prepositional phrase of modifying the noun "hearth."

13. I a II b
 [(At the Christmas dinner), crackers are pulled,] [the brandy is lit and poured (over the
 +
 pudding) [tū the holly crackles (in the flame.)]]
 III c

This is a complex, declarative sentence.

I is an independent clause.

II is a principal clause

III is a subordinate adverb clause of result or time, introduced by the subordinate conjunction "til," modifying the verbs "pulled," "lit," and "poured."

a is an adverbial prepositional phrase of place, modifying the verbs “pulled,” “is lit,” and “poured” (*a* modifies the verbs in clause II, even though it is not inside clause II)

b is an adverbial prepositional phrase of place, modifying the verb "poured."

c is an adverbial prepositional phrase of cause or place, modifying the verb "poured."



English Christmas

Of all the old festivals, that of Christmas awakens the strongest and most heartfelt associations. There is a tone of solemn and sacred feeling that blends with our conviviality, and lifts the spirit to a state of hallowed and elevated enjoyment.

There is something in the very season of the year that gives a charm to the festivity of Christmas. At other times we derive a great portion of our pleasures from the mere beauties of nature. Our feelings sally forth and dissipate themselves over the sunny landscape, and we "live abroad and everywhere." But in the depth of winter, when nature lies despoiled of every charm, and wrapped in her shroud of sheeted snow, we turn for our gratifications to moral sources. The dreariness and desolation of the landscape, the short gloomy days and darksome nights, while they circumscribe our wanderings, shut in our feelings also from rambling abroad, and make us more keenly disposed for the pleasures of the social circle. Heart calleth unto heart; and we draw our pleasures from the deep wells of living kindness, which lie in the quiet recesses of our bosoms: and which when resorted to, furnish forth the pure element of domestic felicity.

The pitchy gloom without makes the heart dilate on entering the room filled with the glow and warmth of the evening fire. The ruddy blaze diffuses an artificial summer and sunshine through the room, and lights up each countenance into a kindlier welcome. Where does the honest face of hospitality expand into a broader and more cordial smile—where is the shy glance of love more sweetly eloquent—than by the winter fireside? and as the hollow blast of wintry wind rushes through the hall, claps the distant door, whistles about the casement, and rumbles down the chimney, what can be more grateful than that feeling of sober and sheltered security with which we look around upon the comfortable chamber and the scene of domestic hilarity?

Washington Irving, "Old Christmas"

Guided Commentary

- ▶ Why is Christmas different from other old festivals, according to the author?
- ▶ How does "the very season of the year" add to this quality of Christmas? Explain the last sentence of the second paragraph.
- ▶ Why is the fireside so important to the "heartful associations" of Christmas? How does the author help us feel the "glow and warmth" of the Christmas fireside?
- ▶ How do the last lines bring the reader even more deeply into the scene which the author creates? With what final image does he leave us?

Composition Topic

Of all the old festivals, that of Christmas awakens the strongest and most heartfelt associations.

There is a tone of solemn and sacred feeling at Christmas-time that blends with our conviviality, and lifts the spirit to a state of hallowed and elevated enjoyment.

There is something in the very season of the year that gives a charm to the festivity of Christmas.

W. Irving

Choose one sentence above, and continue, in any way you like.

Country Dance

On our way homeward the Squire's heart seemed overflowing with generous and happy feelings. As we passed over a rising ground which commanded something of a prospect, the sounds of rustic merriment now and then reached our ears.

We had been long home when the sound of music was heard from a distance. A band of country lads, without coats, their shirt-sleeves fancifully tied with ribands, their hats decorated with greens, and clubs in their hands, were seen advancing up the avenue, followed by a large number of villagers and peasantry. They stopped before the hall door, where the music struck up a peculiar air, and the lads performed a curious and intricate dance, advancing, retreating, and striking their clubs together, keeping exact time to the music; while one, whimsically crowned with a fox's skin, the tail of which flaunted down his back, kept capering around the skirts of the dance, and rattling a Christmas-box with many antic gesticulations.

After the dance was concluded, the whole party was entertained with brawn and beef, and stout home-brewed. The Squire himself mingled among the rustics, and was received with awkward demonstrations of deference and regard.

Washington Irving, "Old Christmas"

Composition Topic

"We had not been long home when the sound of music was heard from a distance..."

W. Irving

Imagine the rest of the story.

Minstrels, by William Wordsworth (1170-1850)

The minstrels played their Christmas tune
To-night beneath my cottage-eaves;
While, smitten by a lofty moon,
The encircling laurels, thick with leaves,
Gave back a rich and dazzling sheen,
That overpowered their natural green.

Through hill and valley every breeze
Had sunk to rest with folded wings:
Keen was the air, but could not freeze,
Nor check, the music of the strings;
So stout and hardy were the band
That scraped the chords with strenuous hand.

And who but listened?--till was paid
Respect to every inmate's claim,
The greeting given, the music played
In honour of each household name,
Duly pronounced with lusty call,
And "Merry Christmas" wished to all.

School Holiday

In the course of a December tour in Yorkshire, I rode for a long distance in one of the public coaches, on the day preceding Christmas. The coach was crowded, both inside and out, with passengers, who, by their talk, seemed principally bound to the mansions of relations or friends to eat the Christmas dinner. It was loaded also with hampers of game, and baskets and boxes of delicacies; and hares hung dangling their long ears about the coachman's box, – presents from distant friends for the impending feast. I had three fine rosy-cheeked schoolboys for my fellow passengers inside, full of the buxom health and manly spirit which I have observed in the children of this country. They were returning home for the holidays in high glee, and promising themselves a world of enjoyment. It was delightful to hear the gigantic plans of pleasure of the little rogues, and the impracticable feats they were to perform during their six weeks' emancipation from the abhorred thralldom of book, birch, and pedagogue. They were full of anticipations of the meeting with the family and household, down to the very cat and dog; and of the joy they were to give their little sisters by the presents with which their pockets were crammed; but the meeting to which they seemed to look forward with the greatest impatience was with Bantam, which I found to be a pony, and, according to their talk, possessed of more virtues than any steed since the days of Bucephalus. How he could trot! how he could run! and then such leaps as he would take – there was not a hedge in the whole country that he could not clear.

My little travelling companions had been looking out of the coach-windows for the last few miles, recognizing every tree and cottage as they approached home, and now there was a general burst of joy – "There's John! and there's old Carlo! and there's Bantam!" cried the happy little rogues, clapping their hands.

At the end of a lane there was an old sober-looking servant in livery waiting for them: he was accompanied by a superannuated pointer, and by the redoubtable Bantam, a little old rat of a pony, with a shaggy mane and long, rusty tail, who stood dozing quietly by the roadside, little dreaming of the bustling times that awaited him.

I was pleased to see the fondness with which the little fellows leaped about the steady old footman, and hugged the pointer, who wriggled his whole body for joy. But Bantam was the great object of interest; all wanted to mount at once; and it was with some difficulty that John arranged that they should ride by turns, and the eldest should ride first.

Off they set at last; one on the pony, with the dog bounding and barking before him, and the others holding John's hands; both talking at once, and overpowering him by questions about home, and with school anecdotes. I looked after them with a feeling in which I do not know whether pleasure or melancholy predominated: for I was reminded of those days when, like them, I had neither known care nor sorrow, and a holiday was the summit of earthly felicity. We stopped a few moments afterward to water the horses, and on resuming our route, a turn of the road brought us in sight of a neat country seat. I could just distinguish the forms of a lady and two young girls in the portico, and I saw my little comrades, with Bantam, Carlo, and old John, trooping along the carriage road. I leaned out of the coach-window, in hopes of witnessing the happy meeting, but a grove of trees shut it from my sight.

Washington Irving, "The Stage-coach"

Guided Commentary

- How does the author bring the reader into the scene with him? What is happening? Where?
- Why was it delightful for the author to hear the "little rogues" planning their Christmas holidays?
- What more do we learn about these boys when the coach finally arrives at their home? How does the scene affect the reader? Why are the details about the pony amusing?
- What is the tone of the last paragraph? With what image in our mind does the author leave us?

Composition Topic

Off the boys set at last; one on the pony, with the dog bounding and barking before him, and the others holding John's hands; both talking at once, and overpowering him by questions about home, and with school anecdotes.

W. Irving

Let us meet these boys and spend Christmas with their family. *[This topic is for younger students.]*

Portrait of Charles Dickens as a Young Man

Very different was his face in those days from that which photography has made familiar to the present generation. A look of youthfulness first attracted you, and then a candor and openness of expression which made you sure of the qualities within. The features were very good. He had a capital forehead, a firm nose with full wide nostril, eyes wonderfully beaming with intellect and running over with humor and cheerfulness, and a rather prominent mouth strongly marked with sensibility. The head was altogether well formed and symmetrical, and the air and carriage of it were extremely spirited. The hair so scant and grizzled in later days was then of a rich brown and most luxuriant abundance, and the bearded face of his last two decades had hardly a vestige of hair or whisker; but there was in that face as I first recollect it which no time could change, and which remained implanted on it unalterably to the last. This was the quickness, keenness, and practical power, the eager, restless, energetic outlook on each several feature, that seemed to tell so little of a student or writer of books, and so much of a man of action and business in the world. Light and motion flashed from every part of it. It was as if made of steel, was said of it, four or five years after the time to which I am referring, by a most original and delicate observer, the late Mrs. Carlyle. "What a face is his to meet in a drawing-room!" wrote Leigh Hunt to me, the morning after I made them known to each other. "It has the life and soul in it of fifty human beings." In such sayings are expressed not alone the restless and resistless vivacity and force of which I have spoken, but that also which lay beneath them of steadiness and hard endurance.

John Forster (English biographer and critic and a friend of Charles Dickens),
The Life of Charles Dickens

Guided Commentary

- Present the text. Why would "the present generation" not know the youthful face of Charles Dickens?
- How does the author of this passage introduce the reader to the personality of Dickens? What in "the features" indicated the character of the man?
- What was "in that face... which no time could change"? What images does the author use to emphasize this fundamental quality?
- How do the statements of Mrs. Carlyle and Leigh Hunt add to our understanding of Charles Dickens?

Composition Topic

A look of youthfulness first attracted you, and then a candor and openness of expression which made you sure of the qualities within.

J. Forster

Choose a person whom you admire from literature and paint a portrait in words.

Note for Teacher Interest: Jane Welsh Carlyle (1801-1866) was the wife of Scottish philosopher Thomas Carlyle and a literary figure in her own right, as a letter-writer; James Henry Leigh Hunt (1784-1859) was an English poet and writer in the same literary circle. His poem "Jenny Kissed Me" is about Jane Welsh Carlyle.

Jenny kissed me when we met,
 Jumping from the chair she sat in;
 Time, you thief, who love to get
 Sweets into your list, put that in!

Say I'm weary, say I'm sad,
 Say that health and wealth have missed me,
 Say I'm growing old, but add
 Jenny kissed me.

John Forster describes "the fascinating influence of that sweet and noble nature. With some of the highest gifts of intellect, and the charm of a most varied knowledge of books and things, there was something 'beyond, beyond.' No one who knew Mrs. Carlyle could replace her loss when she had passed away."

Portrait of Scrooge as an Old Man

Oh! But he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often "came down" handsomely, and Scrooge never did.

Charles Dickens, *A Christmas Carol*

Guided Commentary

- ▶ What is the effect on the reader of the first sentence of this passage? Why?
- ▶ What analogies does the author use to introduce the reader to Scrooge?
- ▶ How does the author use the extended analogy of weather to give the reader a clearer idea of Scrooge's personality? Why are these images appropriate?
- ▶ What is the tone of this passage? What does the last sentence add to the tone?

Grammar Exercise

This text is full of participial adjectives and may serve as a source of identification exercises. If the teacher feels comfortable with the distinction between participles and participial adjectives, he may want to make a small exercise out of this amusing text and spend a little time having the children modify the sentences, to take the participial adjectives and turn them into pure participles. For example, "...spoke out shrewdly in his grating voice" could become, "he spoke out shrewdly, his voice grating," or "No falling snow was more intent upon its purpose" could become, "No snow falling to the ground was more intent upon its purpose." The students could then see more clearly that participles attribute action but do not describe a quality inherent in the thing, as participial adjectives do.

This exercise would also bring out fossil participles, such as "self-contained," which cannot be turned into a pure participle since it has lost all verbal force. Likewise, "tight-fisted" appears as not any form of participle at all because there is no verb form, but just an idiomatic use of the participle form for the description of features, like "blonde-haired."

Christmas Eve in London

The fog and darkness thickened so, that the people ran about with flaring links, proffering their services to go before horses in carriages, and conduct them on their way. The ancient tower of a church, whose gruff old bell was always peeping slyly down at Scrooge out of a gothic window in the wall, became invisible, and struck the hours and quarters in the clouds, with tremulous vibrations afterwards as if its teeth were chattering in its frozen head up there. The cold became intense. In the main street at the corner of the court, some labourers were repairing the gas-pipes, and had lighted a great fire in a brazier, round which a party of ragged men and boys were gathered: warming their hands and winking their eyes before the blaze in rapture. The brightness of the shops where holly sprigs and berries crackled in the lamp heat of the windows, made pale faces ruddy as they passed. Poulterers' and grocers' trades became a splendid joke: a glorious pageant with which it was next to impossible to believe that such dull principles as bargain and sale had anything to do. The Lord Mayor, in the stronghold of the mighty Mansion House, gave orders to his fifty cooks and butlers to keep Christmas as a Lord Mayor's household should.

Foggier yet, and colder! Piercing, searching, biting cold. If the good Saint Dunstan had but nipped the Evil Spirit's nose with a touch of such weather as that, instead of using his familiar weapons, then indeed he would have roared to lusty purpose. The owner of one scant young nose, gnawed and mumbled by the hungry cold as bones are gnawed by dogs, stooped down at Scrooge's keyhole to regale him with a Christmas carol: but at the first sound of

"God bless you, merry gentleman!
May nothing you dismay!"

Scrooge seized the ruler with such energy of action, that the singer fled in terror, leaving the keyhole to the fog and even more congenial frost.

Charles Dickens, *A Christmas Carol*

Guided Commentary

- How does the author give his reader a sense of being present in London on Christmas Eve? What is the tone in the beginning of the passage?
- What images next come as a contrast? Does the tone change?
- How does the author more than once bring the reader's attention to Scrooge himself? Explain the images used to describe the caroler.
- How does the final sentence suddenly change the tone? With what image does the author leave us? [Judging from what we know of Scrooge and also what you know of the story that follows, tell what is ironic in the scene of the Christmas caroler.] *[This last part may be given to older students.]*

Composition Topic

The cold became intense. In the main street at the corner of the court, some labourers were repairing the gas-pipes, and had lighted a great fire in a brazier, round which a party of ragged men and boys were gathered: warming their hands and winking their eyes before the blaze in rapture.

Ch. Dickens

Continue.

or

Tell the tale of one of these London boys.

Biographical Note: St. Dunstan (909-988), monk, abbot of Glastonbury and later Archbishop of Canterbury, lived for some time as a hermit in a cave next to the church of Glastonbury; when the devil came to tempt him, St. Dunstan kept him away by holding his face with his fire-tongs.

The Ball at Mr. Fezziwig's

"Hilli-ho!" cried old Fezziwig, skipping down from the high desk, with wonderful agility. "Clear away, my lads, and let's have lots of room here!"

Clear away! There was nothing they wouldn't have cleared away, or couldn't have cleared away, with old Fezziwig looking on. It was done in a minute. Every movable was packed off, as if it were dismissed from public life for evermore; the floor was swept and watered, the lamps were trimmed, fuel was heaped upon the fire; and the warehouse was as snug, and warm, and dry, and bright a ball-room, as you would desire to see upon a winter's night.

In came a fiddler with a music-book, and went up to the lofty desk, and made an orchestra of it, and tuned like fifty stomach-aches. In came Mrs. Fezziwig, one vast substantial smile. In came the three Miss Fezziwigs, beaming and lovable. In came the six young followers whose hearts they broke. In came all the young men and women employed in the business. In came the housemaid, with her cousin, the baker. In came the cook, with her brother's particular friend, the milkman. In came the boy from over the way, who was suspected of not having board enough from his master; trying to hide himself behind the girl from next door but one, who was proved to have had her ears pulled by her mistress. In they all came, one after another; some shyly, some boldly, some gracefully, some awkwardly, some pushing, some pulling; in they all came, anyhow and everyhow. Away they all went, twenty couple at once; hands half round and back again the other way; down the middle and up again; round and round in various stages of affectionate grouping; old top couple always turning up in the wrong place; new top couple starting off again, as soon as they got there; all top couples at last, and not a bottom one to help them! When this result was brought about, old Fezziwig, clapping his hands to stop the dance, cried out, "Well done!" and the fiddler plunged his hot face into a pot of porter, especially provided for that purpose. But scorning rest, upon his reappearance, he instantly began again, though there were no dancers yet, as if the other fiddler had been carried home, exhausted, on a shutter, and he were a bran-new man resolved to beat him out of sight, or perish.

Then old Fezziwig stood out to dance with Mrs. Fezziwig. Top couple, too; with a good stiff piece of work cut out for them; three or four and twenty pair of partners; people who were not to be trifled with; people who would dance, and had no notion of walking.

Charles Dickens, *A Christmas Carol*

Remembering Mr. Fezziwig

But if they had been twice as many—ah, four times—old Fezziwig would have been a match for them, and so would Mrs. Fezziwig. As to her, she was worthy to be his partner in every sense of the term. If that's not high praise, tell me higher, and I'll use it. A positive light appeared to issue from Fezziwig's calves. They shone in every part of the dance like moons. You couldn't have predicted, at any given time, what would have become of them next. And when old Fezziwig and Mrs. Fezziwig had gone all through the dance; advance and retire, both hands to your partner, bow and curtsy, corkscrew, thread-the-needle, and back again to your place; Fezziwig "cut"—cut so deftly, that he appeared to wink with his legs, and came upon his feet again without a stagger.

When the clock struck eleven, this domestic ball broke up. Mr. and Mrs. Fezziwig took their stations, one on either side of the door, and shaking hands with every person individually as he or she went out, wished him or her a Merry Christmas. When everybody had retired but the two 'prentices, they did the same to them; and thus the cheerful voices died away, and the lads were left to their beds; which were under a counter in the back-shop.

Charles Dickens, *A Christmas Carol*

The Home of Scrooge's Clerk

It was a remarkable quality of the Ghost (which Scrooge had observed at the baker's), that notwithstanding his gigantic size, he could accommodate himself to any place with ease; and that he stood beneath a low roof quite as gracefully and like a supernatural creature, as it was possible he could have done in any lofty hall.

And perhaps it was the pleasure the good Spirit had in showing off this power of his, or else it was his own kind, generous, hearty nature, and his sympathy with all poor men, that led him straight to Scrooge's clerk's; for there he went, and took Scrooge with him, holding to his robe; and on the threshold of the door the Spirit smiled, and stopped to bless Bob Cratchit's dwelling with the sprinkling of his torch. Think of that! Bob had but fifteen "Bob" a-week himself; he pocketed on Saturdays but fifteen copies of his Christian name; and yet the Ghost of Christmas Present blessed his four-roomed house!

Then up rose Mrs. Cratchit, Cratchit's wife, dressed out but poorly in a twice-turned gown, but brave in ribbons, which are cheap and make a goodly show for sixpence; and she laid the cloth, assisted by Belinda Cratchit, second of her daughters, also brave in ribbons; while Master Peter Cratchit plunged a fork into the saucepan of potatoes, and getting the corners of his monstrous shirt collar (Bob's private property, conferred upon his son and heir in honour of the day) into his mouth, rejoiced to find himself so gallantly attired, and yearned to show his linen in the fashionable Parks. And now two smaller Cratchits, boy and girl, came tearing in, screaming that outside the baker's they had smelt the goose, and known it for their own; and basking in luxurious thoughts of sage and onion, these young Cratchits danced about the table, and exalted Master Peter Cratchit to the skies, while he (not proud, although his collars nearly choked him) blew the fire, until the slow potatoes bubbling up, knocked loudly at the saucepan-lid to be let out and peeled.

Charles Dickens, *A Christmas Carol*

The Pudding

But now, the plates being changed by Miss Belinda, Mrs. Cratchit left the room alone—too nervous to bear witnesses—to take the pudding up and bring it in.

Suppose it should not be done enough! Suppose it should break in turning out! Suppose somebody should have got over the wall of the back-yard, and stolen it, while they were merry with the goose—a supposition at which the two young Cratchits became livid! All sorts of horrors were supposed.

Hallo! A great deal of steam! The pudding was out of the copper. A smell like a washing-day! That was the cloth. A smell like an eating-house and a pastrycook's next door to each other, with a laundress's next door to that! That was the pudding! In half a minute Mrs. Cratchit entered—flushed, but smiling proudly—with the pudding, like a speckled cannon-ball, so hard and firm, blazing in half of half-a-quartern of ignited brandy, and bedight with Christmas holly stuck into the top.

Oh, a wonderful pudding! Bob Cratchit said, and calmly too, that he regarded it as the greatest success achieved by Mrs. Cratchit since their marriage. Mrs. Cratchit said that now the weight was off her mind, she would confess she had had her doubts about the quantity of flour. Everybody had something to say about it, but nobody said or thought it was at all a small pudding for a large family. It would have been flat heresy to do so. Any Cratchit would have blushed to hint at such a thing.

Charles Dickens, *A Christmas Carol*

Guided Commentary

- ▶ What is happening in this scene? How does Dickens create importance around the pudding?
- ▶ How does the tone change as soon as the pudding arrives, intact?
- ▶ Why might the pudding have been a weight on Mrs. Cratchit's mind?
- ▶ How do the last three sentences tell us more, not only about the pudding but about the family?

The Cratchit Family Circle

At last the dinner was all done, the cloth was cleared, the hearth swept, and the fire made up. The compound in the jug being tasted, and considered perfect, apples and oranges were put upon the table, and a shovel-full of chestnuts on the fire. Then all the Cratchit family drew round the hearth, in what Bob Cratchit called a circle, meaning half a one; and at Bob Cratchit's elbow stood the family display of glass. Two tumblers, and a custard-cup without a handle.

These held the hot stuff from the jug, however, as well as golden goblets would have done; and Bob served it out with beaming looks, while the chestnuts on the fire sputtered and cracked noisily.

Bob Cratchit told them how he had a situation in his eye for Master Peter, which would bring in, if obtained, full five-and-sixpence weekly. The two young Cratchits laughed tremendously at the idea of Peter's being a man of business; and Peter himself looked thoughtfully at the fire from between his collars, as if he were deliberating what particular investments he should favour when he came into the receipt of that bewildering income. Martha, who was a poor apprentice at a milliner's, then told them what kind of work she had to do, and how many hours she worked at a stretch, and how she meant to lie abed to-morrow morning for a good long rest; to-morrow being a holiday she passed at home. Also how she had seen a countess and a lord some days before, and how the lord "was much about as tall as Peter;" at which Peter pulled up his collars so high that you couldn't have seen his head if you had been there. All this time the chestnuts and the jug went round and round; and by-and-bye they had a song, about a lost child travelling in the snow, from Tiny Tim, who had a plaintive little voice, and sang it very well indeed.

Charles Dickens, *A Christmas Carol*

Guided Commentary

- ▶ How does the Christmas meal end for the Cratchit family? How is this a fitting conclusion?
- ▶ What is the "family display of glass"? What does its contents tell us about the family situation?
- ▶ What does the family do as they sit around the hearth? How does their conversation tell us more about them? Why does Peter "pull up his collars so high"?
- ▶ How does the evening end? What is the tone of the last sentence?

General Composition Topics for *A Christmas Carol*

"Spirit," said Scrooge, with an interest he had never felt before, "tell me if Tiny Tim will live."

Imagine what does become of Tiny Tim.

"I will live in the Past, the Present, and the Future!" Scrooge repeated, as he scrambled out of bed.

What does Scrooge mean by these words?

Dickens is a creator of characters that live in the reader's memory and that become more real even than many persons we meet in daily life.

Brother Leo

What characters from *A Christmas Carol* will live on in your memory? Why do they seem so real?

The genius of Dickens consists in seeing in somebody, whom others might call merely prosaic, the germ of a sort of prose poem...

G.K. Chesterton

In agreement with Chesterton, you illustrate this statement with some examples taken from *A Christmas Carol*.

The beauty and the real blessing of the story, A Christmas Carol, do not lie in the repentance of Scrooge, they lie in the great furnace of real happiness that glows through Scrooge and everything round him.

G.K. Chesterton.

What is "the great furnace of real happiness"? Allow us to catch a glimpse of its beauty throughout this work.

The House of Christmas, by G.K. Chesterton

There fared a mother driven forth
 Out of an inn to roam;
 In the place where she was homeless
 All men are at home.
 The crazy stable close at hand,
 With shaking timber and shifting sand,
 Grew a stronger thing to abide and stand
 Than the square stones of Rome.

For men are homesick in their homes,
 And strangers under the sun,
 And they lay on their heads in a foreign land
 Whenever the day is done.

Here we have battle and blazing eyes,
 And chance and honour and high surprise,
 But our homes are under miraculous skies
 Where the yule tale was begun.

A Child in a foul stable,
 Where the beasts feed and foam;
 Only where He was homeless
 Are you and I at home;
 We have hands that fashion and heads that know,
 But our hearts we lost - how long ago!
 In a place no chart nor ship can show
 Under the sky's dome.

This world is wild as an old wives' tale,
 And strange the plain things are,
 The earth is enough and the air is enough
 For our wonder and our war;
 But our rest is as far as the fire-drake swings
 And our peace is put in impossible things
 Where clashed and thundered unthinkable wings
 Round an incredible star.

To an open house in the evening
 Home shall men come,
 To an older place than Eden
 And a taller town than Rome.
 To the end of the way of the wandering star,
 To the things that cannot be and that are,
 To the place where God was homeless
 And all men are at home.

Gloria in Profundis, by G.K. Chesterton

There has fallen on earth for a token
 A god too great for the sky.
 He has burst out of all things and broken
 The bounds of eternity:
 Into time and the terminal land
 He has strayed like a thief or a lover,
 For the wine of the world brims over,
 Its splendour is spilt on the sand.

Who is proud when the heavens are humble,
 Who mounts if the mountains fall,
 If the fixed stars topple and tumble
 And a deluge of love drowns all-
 Who rears up his head for a crown,
 Who holds up his will for a warrant,
 Who strives with the starry torrent,
 When all that is good goes down?

For in dread of such falling and failing
 The fallen angels fell
 Inverted in insolence, scaling
 The hanging mountain of hell:
 But unmeasured of plummet and rod
 Too deep for their sight to scan,
 Outrushing the fall of man
 Is the height of the fall of God.

Glory to God in the Lowest
 The spout of the stars in spate-
 Where thunderbolt thinks to be slowest
 And the lightning fears to be late:
 As men dive for sunken gem
 Pursuing, we hunt and hound it,
 The fallen star has found it
 In the cavern of Bethlehem.

New Prince, New Pomp, by Robert Southwell (1561-1595, priest and martyr)

Behold a silly tender Babe, in freezing winter night;
In homely manger trembling lies, alas a piteous sight:
The inns are full, no man will yield this little Pilgrim bed,
But forced He is with silly beasts, in crib to shroud His head.
Despise Him not for lying there, first what He is enquire:
An orient pearl is often found, in depth of dirty mire;
Weigh not His crib, His wooden dish, nor beasts that by Him feed:
Weigh not His mother's poor attire, nor Joseph's simple weed.
This stable is a Prince's court, the crib His chair of state:
The beasts are parcel of His pomp, the wooden dish His plate.
The persons in that poor attire, His royal liveries wear,
The Prince Himself is come from heaven, this pomp is prized there.
With joy approach, O Christian wight, do homage to thy King,
And highly prize this humble pomp, which He from heaven doth bring.

from George Wither's *Juvenilia* (1588-1667)

Lo, now is come the joyful'st feast!
Let every man be jolly,
Each roome with yvie leaves is drest,
And every post with holly.
Now all our neighbours' chimneys smoke,
And Christmas blocks are burning;
Their ovens they with bak't meats choke,
And all their spits are turning.
Without the door let sorrow lie,
And if, for cold, it hap to die,
We'll bury't in a Christmas pye,
And evermore be merry.

Old Christmas Carol

"Now Christmas is come,
Let us beat up the drum,
And call all our neighbours together;
And when they appear,
Let us make them such cheer
As will keep out the wind and the weather,"

from *Poor Robin's Almanack*, 1684.

"Now trees their leafy hats do bare,
To reverence Winter's silver hair;
A handsome hostess, merry host,
A pot of ale now and a toast,
Tobacco and a good coal fire,
Are things this season doth require."

from *Hamlet*, by William Shakespeare

"Some say that ever 'gainst that season comes
Wherein our Saviour's birth is celebrated,
This bird of dawning singeth all night long;
And then, they say, no spirit dares stir abroad;
The nights are wholesome—then no planets strike,
No fairy takes, no witch hath power to charm,
So hallow'd and so gracious is the time."

From the choral poem, *In the Holy Nativity of Our Lord*, by Richard Crashaw (1613-1649)

We saw Thee in Thy balmy nest,
Young Dawn of our eternal day!
We saw Thine eyes break from Their East
And chase the trembling shades away.
We saw Thee; and we blessed the sight,
We saw Thee by Thine own sweet light.

Welcome, all Wonders in one sight!
Eternity shut in a span.
Summer to winter, day in night,
Heaven in earth, and God in man.
Great little One! Whose all-embracing birth
Lifts earth to heaven, stoops heaven to earth.

To Thee, meek Majesty! soft King
Of simple graces and sweet loves.
Each of us his lamb will bring,
Each his pair of silver doves;
Till burnt at last in fire of Thy fair eyes,
Ourselves become our own best sacrifice.

Moonless Darkness Stands Between, by Gerard Manley Hopkins, S.J.

Moonless darkness stands between.
Past, the Past, no more be seen!
But the Bethlehem-star may lead me
To the sight of Him Who freed me
From the self that I have been.
Make me pure, Lord: Thou art holy;
Make me meek, Lord: Thou wert lowly;
Now beginning, and alway:
Now begin, on Christmas day

Christmas Cheer, by Thomas Tusser (1524-1580)

Good husband and housewife, now chiefly be glad,
Things handsome to have, as they ought to be had.
They both do provide, against Christmas do come,
To welcome their neighbors, good cheer to have some.

Good bread and good drink, a good fire in the hall,
Brawn, pudding, and souse, and good mustard withal.
Beef, mutton, and pork, and good pies of the best,
Pig, veal, goose, and capon, and turkey well drest,
Cheese, apples and nuts, and good carols to hear,
As then in the country is counted good cheer.

What cost to good husband, is any of this?
Good household provision only it is:
Of other the like, I do leave out a many,
That costeth the husband never a penny.

The Three Kings, A Christmas Poem

by Henry Wadsworth Longfellow

(This would be a good poem for choral recitation by the class,
or even the basis of a small skit by younger students.)

Three Kings came riding from far away,
Melchior and Gaspar and Baltasar;
Three Wise Men out of the East were they,
And they travelled by night and they slept by day,
For their guide was a beautiful, wonderful star.

The star was so beautiful, large and clear,
That all the other stars of the sky
Became a white mist in the atmosphere,
And by this they knew that the coming was near
Of the Prince foretold in the prophecy.

Three caskets they bore on their saddle-bows,
Three caskets of gold with golden keys;
Their robes were of crimson silk with rows
Of bells and pomegranates and furbelows,
Their turbans like blossoming almond-trees.

And so the Three Kings rode into the West,
Through the dusk of the night, over hill and dell,
And sometimes they nodded with beard on breast,
And sometimes talked, as they paused to rest,
With the people they met at some wayside well.

"Of the child that is born," said Baltasar,
"Good people, I pray you, tell us the news;
For we in the East have seen his star,
And have ridden fast, and have ridden far,
To find and worship the King of the Jews."

And the people answered, "You ask in vain;
We know of no King but Herod the Great!"
They thought the Wise Men were men insane,
As they spurred their horses across the plain,
Like riders in haste, who cannot wait.

And when they came to Jerusalem,
Herod the Great, who had heard this thing,
Sent for the Wise Men and questioned them;
And said, "Go down unto Bethlehem,
And bring me tidings of this new king."

So they rode away; and the star stood still,
The only one in the grey of morn;
Yes, it stopped --it stood still of its own free will,
Right over Bethlehem on the hill,
The city of David, where Christ was born.

And the Three Kings rode through the gate and the
guard,
Through the silent street, till their horses turned
And neighed as they entered the great inn-yard;
But the windows were closed, and the doors were barred,
And only a light in the stable burned.

And cradled there in the scented hay,
In the air made sweet by the breath of kine,
The little child in the manger lay,
The child, that would be king one day
Of a kingdom not human, but divine.

His mother Mary of Nazareth
Sat watching beside his place of rest,
Watching the even flow of his breath,
For the joy of life and the terror of death
Were mingled together in her breast.

They laid their offerings at his feet:
The gold was their tribute to a King,
The frankincense, with its odor sweet,
Was for the Priest, the Paraclete,
The myrrh for the body's burying.

And the mother wondered and bowed her head,
And sat as still as a statue of stone,
Her heart was troubled yet comforted,
Remembering what the Angel had said
Of an endless reign and of David's throne.

Then the Kings rode out of the city gate,
With a clatter of hoofs in proud array;
But they went not back to Herod the Great,
For they knew his malice and feared his hate,
And returned to their homes by another way.

OPTIONAL DICTATIONS (TRADES - FEMININE)

Slender Thread

Women – be they of what earthly rank they may, however gifted with intellect or genius, or endowed with awful beauty – have always some little handiwork ready to fill the tiny gap of every vacant moment. A needle is familiar to the fingers of them all. A queen, no doubt, plies it on occasion; the woman poet can use it as adroitly as her pen; the woman's eye, that has discovered a new star, turns from its glory to send the polished little instrument gleaming along the hem of her kerchief, or to darn a casual fray in her dress. The slender thread of silk or cotton keeps them united with the small, familiar, gentle interests of life. A vast deal of human sympathy runs along this electric line, stretching from the throne to the wicker chair of the humblest seamstress, and keeping high and low in a species of communion with their kindred beings. Methinks it is a token of healthy and gentle characteristics when women of high thoughts and accomplishments love to sew; especially as they are never more at home with their own hearts than while so occupied.

Nathaniel Hawthorne, *The Marble Faun*

Portrait of Antonia

Antonia had always been one to leave images in the mind that did not fade - that grew stronger with time. In my memory there was a succession of such pictures, fixed there like the old woodcuts of one's first primer: Antonia kicking her bare legs against the sides of my pony when we came home in triumph with our snake; Antonia in her black shawl and fur cap, as she stood by her father's grave in the snowstorm; Antonia coming in with her work-team along the evening sky-line. She lent herself to immemorial human attitudes which we recognize by instinct as universal and true. I had not been mistaken. She was a battered woman now, not a lovely girl; but she still had that something which fires the imagination, could still stop one's breath for a moment by a look or gesture that somehow revealed the meaning in common things. She had only to stand in the orchard, to put her hand on a little crab tree and look at the apples, to make you feel the goodness of planting and tending and harvesting at last. All the strong things of her heart came out in her body, that had been so tireless in serving generous emotions.

It was no wonder that her sons stood tall and straight. She was a rich mine of life, like the founders of early races.

Willa Cather, *My Antonia*

PASSIONTIDE POEM

The Donkey, by G. K. Chesterton

When fishes flew and forests walked
 And figs grew upon thorn,
 Some moment when the moon was blood
 Then surely I was born.

With monstrous head and sickening cry
 And ears like errant wings,
 The devil's walking parody
 On all four-footed things.

The tattered outlaw of the earth,
 Of ancient crooked will;
 Starve, scourge, deride me: I am dumb,
 I keep my secret still.

Fools! For I also had my hour;
 One far fierce hour and sweet:
 There was a shout about my ears,
 And palms before my feet.

OPTIONAL DICTATION (TRADES – DOCTOR)

Learning the Trade (*week 24 option*)

In the spring of 1939 I was not yet twenty-five. Thursday was the day for operations in the hospital where I was a student, and it was on this day that Professor Swynghedauw of Lille said to me, "Now, Grauwin, here's the knife. Operate. I'll help you." I was seized with a trembling which I was unable to control. I had only to do a simple appendectomy – but might I not clumsily puncture the large intestine? Would I be able to nip the little artery which always spurts the moment one cuts through the peritoneum? Would my stitches and my sutures hold?

I felt that the whole staff of the operating room had their eyes fixed on me; I also felt the chief's eyes, which were steel blue and severe behind his glasses. I raised my own eyes... No, his were gentle and kindly, and I guessed that there was a smile behind the white mask. Then all went well.

It was he who taught me to set about such an operation without losing my way in the maze of the abdominal cavity and to examine rapidly the most inaccessible corners; to make strong and equal overcast stitches, on three layers. And even today when I find an open abdomen in front of me and hesitate over the decision to be made, I think, "What would the chief have done?"

Major Grauwin, *A Doctor at Dien Bien Phu*

A Psalm of Life

by Henry Wadsworth Longfellow

TELL me not, in mournful numbers,
Life is but an empty dream!—
For the soul is dead that slumbers,
And things are not what they seem.

Life is real! Life is earnest! 5
And the grave is not its goal;
Dust thou art, to dust returnest,
Was not spoken of the soul.

Not enjoyment, and not sorrow, 10
Is our destined end or way;
But to act, that each to-morrow
Find us farther than to-day.

Art is long, and Time is fleeting,
And our hearts, though stout and brave, 15
Still, like muffled drums, are beating
Funeral marches to the grave.

In the world's broad field of battle,
In the bivouac of Life,
Be not like dumb, driven cattle!
Be a hero in the strife! 20

Trust no Future, howe'er pleasant!
Let the dead Past bury its dead!
Act,—act in the living Present!
Heart within, and God o'erhead!

Lives of great men all remind us 25
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time;

Footprints, that perhaps another, 30
Sailing o'er life's solemn main,
A forlorn and shipwrecked brother,
Seeing, shall take heart again.

Let us, then, be up and doing,
With a heart for any fate; 35
Still achieving, still pursuing,
Learn to labor and to wait.

Hymn to God, My God, in My Sickness

By John Donne

Since I am coming to that holy room,
Where, with thy choir of saints for evermore,
I shall be made thy music; as I come
I tune the instrument here at the door,
And what I must do then, think here before.

Whilst my physicians by their love are grown
Cosmographers, and I their map, who lie
Flat on this bed, that by them may be shown
That this is my south-west discovery,
Per fretum febris, by these straits to die,

I joy, that in these straits I see my west;
For, though their currents yield return to none,
What shall my west hurt me? As west and east
In all flat maps (and I am one) are one,
So death doth touch the resurrection.

Is the Pacific Sea my home? Or are
The eastern riches? Is Jerusalem?
Anyan, and Magellan, and Gibraltar,
All straits, and none but straits, are ways to them,
Whether where Japhet dwelt, or Cham, or Shem.

We think that Paradise and Calvary,
Christ's cross, and Adam's tree, stood in one place;
Look, Lord, and find both Adams met in me;
As the first Adam's sweat surrounds my face,
May the last Adam's blood my soul embrace.

So, in his purple wrapp'd, receive me, Lord;
By these his thorns, give me his other crown;
And as to others' souls I preach'd thy word,
Be this my text, my sermon to mine own:
"Therefore that he may raise, the Lord throws down."

Birds of Passage, Flight the First: The Discoverer of the North Cape, by H.W. Longfellow

A Leaf from King Alfred's Orosius

Othere, the old sea-captain,
Who dwelt in Helgoland,
To King Alfred, the Lover of Truth,
Brought a snow-white walrus-tooth,
Which he held in his brown right hand.

His figure was tall and stately,
Like a boy's his eye appeared;
His hair was yellow as hay,
But threads of a silvery gray
Gleamed in his tawny beard.

Hearty and hale was Othere,
His cheek had the color of oak;
With a kind of laugh in his speech,
Like the sea-tide on a beach,
As unto the King he spoke.

And Alfred, King of the Saxons,
Had a book upon his knees,
And wrote down the wondrous tale
Of him who was first to sail
Into the Arctic seas.

"So far I live to the northward,
No man lives north of me;
To the east are wild mountain-chains;
And beyond them meres and plains;
To the westward all is sea.

"So far I live to the northward,
From the harbor of Skeringes-hale,
If you only sailed by day,
With a fair wind all the way,
More than a month would you sail.

"I own six hundred reindeer,
With sheep and swine beside;
I have tribute from the Finns,
Whalebone and reindeer-skins,
And ropes of walrus-hide.

"I ploughed the land with horses,
But my heart was ill at ease,
For the old seafaring men
Came to me now and then,
With their sagas of the seas;--

"Of Iceland and of Greenland,
And the stormy Hebrides,
And the undiscovered deep;--
Oh I could not eat nor sleep
For thinking of those seas.

"To the northward stretched the desert,
How far I fain would know;
So at last I sallied forth,
And three days sailed due north,
As far as the whale-ships go.

"To the west of me was the ocean,
To the right the desolate shore,
But I did not slacken sail
For the walrus or the whale,
Till after three days more.

"The days grew longer and longer,
Till they became as one,
And northward through the haze
I saw the sullen blaze
Of the red midnight sun.

"And then uprose before me,
Upon the water's edge,
The huge and haggard shape
Of that unknown North Cape,
Whose form is like a wedge.

"The sea was rough and stormy,
The tempest howled and wailed,
And the sea-fog, like a ghost,
Haunted that dreary coast,
But onward still I sailed.

"Four days I steered to eastward,
Four days without a night:
Round in a fiery ring
Went the great sun, O King,
With red and lurid light."

Here Alfred, King of the Saxons,
Ceased writing for a while;
And raised his eyes from his book,
With a strange and puzzled look,
And an incredulous smile.

Birds of Passage, Flight the First: The Discoverer of the North Cape, by H.W. Longfellow

But Othere, the old sea-captain,
He neither paused nor stirred,
Till the King listened, and then
Once more took up his pen,
And wrote down every word.

"And now the land," said Othere,
"Bent southward suddenly,
And I followed the curving shore
And ever southward bore
Into a nameless sea.

"And there we hunted the walrus,
The narwhale, and the seal;
Ha! 't was a noble game!
And like the lightning's flame
Flew our harpoons of steel.

"There were six of us all together,
Norsemen of Helgoland;
In two days and no more
We killed of them threescore,
And dragged them to the strand!"

Here Alfred the Truth-Teller
Suddenly closed his book,
And lifted his blue eyes,
With doubt and strange surmise
Depicted in their look.

And Othere the old sea-captain
Stared at him wild and weird,
Then smiled, till his shining teeth
Gleamed white from underneath
His tawny, quivering beard.

And to the King of the Saxons,
In witness of the truth,
Raising his noble head,
He stretched his brown hand, and said,
"Behold this walrus-tooth!"

SAVED A POET'S LIFE

STORY TOLD BY W. S. JAMESON
OF PUGET SOUND.

HE CUT THE ARROW FROM JOAQUIN MILLER'S NECK AT THE BATTLE OF CASTLE ROCK—STORY OF THE CONFLICT—A STRANGE MEETING.

SEATTLE, Washington, March 2.—For nearly a year the following paragraph has been going the rounds of the press:

"Joaquin Miller, two or three years ago, was walking with ex-Gov. Semple in Tacoma when a curious thing took place. A man walked up and, placing his finger on the left side of Miller's face, said: 'Yes, you are the boy.' It turned out that this man had saved the poet's life at the battle of Castle Rocks, fought years ago in California. He had drawn an arrow from Miller's neck when he was pretty far gone. And now the poet is very anxious to learn where the man can be found, for he forgot both the address and the name soon afterward."

The man for whom the California poet is looking is W. S. Jameson of Port Gamble, one of the little villages on Puget Sound. For thirty years he has been in the lumber business in this State, and he is well known to all of the older settlers. His life has been an adventurous one, for, as gold digger, Indian fighter, hunter, steamboat man, guide, and trapper, he has wandered up and down the whole Pacific coast.

"When in this city on a visit a day or two ago, he told the correspondent of THE TIMES the story of the battle in which Joaquin Miller took a part.

"My old home," said Mr. Jameson, "is in Minnesota, but in 1854 I came to California. I joined a prospecting party which went North, and finally, in the early Summer of 1855, we struck gold at Hazel Creek, in the headwaters of the Sacramento River. This was the first discovery of gold in that part of the country, and we were in high spirits, for though we had had months and months of hard luck, we miners were very rich.

"But we were not allowed to work the diggings in peace, because the Indians soon began to give us trouble. The hostiles were the Modocs and other renegades, who robbed us and destroyed our property whenever they got a chance. In a short time the Rogue River Indian war broke out just across the line in Oregon, and then the savages in Northern California, growing more confident and oppressive, killed a man not far from our camp.

"That was too much for us to stand, and so we raised a company of twenty-five whites and fourteen friendly Indians and prepared for a little war on our own hook. Capt. Gibson, who, I believe, is still living on the Sacramento River, was in command, and one of our band was Joaquin Miller.

"He was then a bright boy, apparently not over sixteen years old, and he was living on a claim covering the Soda Springs on one of the foothills of Mount Shasta. All the trains from Portland to San Francisco stop at those very springs now, and the passengers get out and drink the water.

drink the water.

"It was in July, 1855, that we set out after the redskins, and we followed them west between the headwaters of the Sacramento and the Trinity. The country was terribly rough and game was plentiful. I remember that on our first night out we camped on a hillside which was fairly alive with rattlesnakes. Never before nor since have I seen so many of the reptiles. We were so afraid for our lives that we climbed into the scrub oak trees, and, tying ourselves fast, got what little sleep we could.

"After another day of hard climbing and marching we came about the middle of the afternoon to a tableland of scrub oak near Castle Rock. From the condition of the trail we judged that the Indians were near, and Capt. Gibson called for volunteer scouts to find out exactly where they were. Two of the Indians, one white man, and I started out. Suddenly we came upon two strange Indians and I, supposing they were hostile, was about to shoot, but one of the Indians with us held my hand and told me the strangers were friends. So it proved, for they led us to a point where we saw our enemies camping in a little open space.

"We brought back our report, and our whole company moved forward. When we came upon the savages they tried at first to use the guns they had stolen and picked up at one place and another, but the firearms were soon thrown away for the bows and arrows with which they were more familiar. They sent a shower of arrows, so that the air seemed to be filled, and we were driven back a little way.

"I remember at the beginning of the skirmish, when we closed in, that one renegade at the front had his rifle aimed at a big Missourian named Budd. The Indian was working the triggers, but the rifle wouldn't go. Budd saw the devil, and shot him dead before he could get at his bow and quiver. This fellow, as we afterward learned, was one of the worst Indians in the whole country, and everybody was glad he was put out of the way.

"By and by the attack of our enemies weakened, and before we knew it they had entirely disappeared. We were afraid they were laying an ambush for us, and so another scouting party was sent out—Lane, Whitney, Joaquin Miller, and myself. We started around the chaparral, and, like fools, we were standing up when we came upon half a dozen of the hostiles. They let fly their arrows, and shot out one of Lane's eyes. Whitney had his gunstock split in two, and then Miller suddenly fell. An arrow had struck him in the left side of the chin, had gone through the flesh, and the flint head had come out of the back of his neck. The wound was painful, but, boy though he was, he stood it like a man.

"We all knelt down so that we should not be quite such fine targets. I drew my knife, cut off the head of the arrow, and drew the shaft back through Miller's chin. He bled profusely, but we bound up the wound, and he soon regained strength. I noticed as he was kneeling down there that he was hunting in the leaves and grass for something.

"What have you lost?" said I.

" 'I want to save that arrowhead,' he replied, but he couldn't find it.

"Well, the end of it all was that we drove the Indians out of that region. After the campaign—if I can call it such—had ended, I did not see Joaquin Miller again for thirty-five years, and then I met him in Tacoma. He was pointed out to me, but I think I should have recognized him anywhere."

Sea-Blown

by Joaquin Miller (1841-1913)

AH! there be souls none understand;
Like clouds, they cannot touch the land.
Unanchored ships, they blow and blow,
Sail to and fro, and then go down
In unknown seas that none shall know,
Without one ripple of renown.

Call these not fools, the test of worth
Is not the hold you have of earth.
Ay, there be gentlest souls sea-blown
That know not any harbor known.
Now it may be the reason is,
They touch on fairer shores than this.

Kit Carson's Ride

by Joaquin Miller

*Room! room to turn round in, to breathe and be free.
To grow to be giant, to sail as at sea
With the speed of the wind on a steed with his mane
To the wind, without pathway or route or a rein.
Room! room to be free where the white border'd sea
Blows a kiss to a brother as boundless as he;
Where the buffalo come like a cloud on the plain.
Pouring on like the tide of a storm-driven main,
And the lodge of the hunter to friend or to foe
Offers rest; and unquestion'd you come or you go—
My plains of America! Seas of wild lands!
From a land in the seas in a raiment of foam
That has reached to a stranger the welcome of home,
I turn to you, lean to you, lift you my hands.*

SSPX Language Arts Program



8th Grade Teacher's Guide

The Immortality of Literature

We are told that a hundred years ago most public-school boys in England, and almost all Etonians, knew their Horace if they knew nothing else. It was not unusual for a lad of intelligence to have most of the odes by heart. The twentieth century has many new voices (some of them very insistent), but no one of them speaks to us with the accent of Horace. Hugh MacNaghten, for many years a master at Eton, and a translator of the classics, tells us a pleasant story in this regard. In the second year of the World War he had a letter from a former student who was then fighting in France. It requested – of all the things in the world – a copy of Horace, a small book, and it gave the reason why. Young Platt was one of three Etonians in that line of trenches, and they had recently been joined by a Harrovian who was always quoting Horace. The Etonians were not so preoccupied with the deadly details of their lives as to be indifferent to this challenge. Come what might, they would reread their Horace for their own satisfaction, and for the honor of Eton.

Surely the soul of Horace, wherever it is located, was made glad by that letter. He knew that he would triumph over death. *Non omnis moriar*. He spoke as prophets speak, piercing the future. While Rome lived, he would live. “As long as the Pontiff climbs the Capitol with the silent Vestal by his side, I shall be famed, and beyond the boundaries of Rome I shall travel far.”

Barbarians unborn my name shall know.

We know it and are glad.

Agnes Repplier

Guided Commentary

- What do the first two sentences tell us about education “a hundred years ago”? What hint do we have about the time this text was written?
- What might the author mean by, “the accent of Horace”?
- Why does “Young Platt” ask his former teacher for a copy of Horace? What is the “challenge” to which the author refers?
- Explain the sentence, “Surely the soul of Horace, wherever it is located, was made glad by that letter.”

Composition Topics

In the second year of the World War Hugh MacNaghten had a letter from a former student then fighting in France. It requested – of all the things in the world...

A. Repplier

Continue.

"He knew that he would triumph over death. Non omnis moriar. He spoke as prophets speak, piercing the future. While Rome lived, he would live."

A. Repplier

Imagine this great Roman. Why will his memory live on?

Vocabulary and culture: **Etonians** and **Harrovians** are students or alumni of two rival British boarding schools for boys, Eton College (founded in Berkshire in 1440 by King Henry VI as "The King's College of Our Lady of Eton besides Wyndesor") and Harrow School (founded under Elizabeth I north of London in 1572). The annual Eton vs. Harrow cricket match has been held since 1822, and perhaps as early as 1805, one of the longest running annual sporting events in the world. No games were held during the World Wars.

The Latin poet **Horace** (65BC - 8BC) rose from slavery to be the leading lyric poet under Augustus, adapting certain Greek poetic forms to Latin verse. He has been vastly influential on poets and learning since antiquity. "***Non omnis moriar***" means "I shall not wholly die," and is from his Ode 3.30, provided on the facing page. The young men in this passage might also have been inspired by the verse from his Ode 3.2, "*Dulce et decorum est pro patria mori*," "It is sweet and fitting to die for your country." The aphorism "*carpe diem*," "seize the day" (rather, "harvest the day") is from his Ode 1.11.

The **Vestal Virgins**, particularly the Virgo Vestalis Maxima, maintained the sacred fire of the city of Rome, while the **Pontifex Maximus** was supreme among the priests of Rome. The two represent the deepest sources of ancient Roman civilization and the most sacred and enduring elements of that culture, in Horace's eyes.

Grammar Sentences for In-Class Analysis

Every lesson plan week will include a few suggested sentences to illustrate the grammar concepts of the relevant segment of the grammar progression. Analyze as a class one or two of the sentences in every grammar lesson and parse a few words.

1. We are told that a hundred years ago most public-school boys in England knew their Horace if they knew nothing else.
2. Young Platt was one of three Etonians in that line of trenches, and they had recently been joined by a Harrovian who was always quoting Horace.
3. He spoke as prophets speak, piercing the future.
4. As long as the Pontiff climbs the Capitol with the silent Vestal by his side, I shall be famed, and beyond the boundaries of Rome I shall travel far.
5. We ourselves know it and are glad.

Grammar Assignment

You may prefer to construct a grammar assignment or test using one of the sentences above. As in earlier grades, a grammar assignment generally includes analysis and diagramming; the parsing of three or four words; a verb exercise; and a short thought question.

1. Analyze and Diagram: In the second year of the World War, a former student who was then fighting in France requested – of all the things in the world – a copy of Horace, a small book.

2. Parse: *book, France and requested*

3. Give a synopsis of the verb "to request," active voice, indicative mood, all tenses (definite and indefinite), 3rd person, singular.

4. Answer in a small paragraph:

"The Etonians read their Horace, for their own satisfaction and for the honor of Eton."

What is meant by "for their own satisfaction and for the honor of Eton"?

Horace, Book 3, Ode 30 (23 BC) (Translation John Conington, 1882)

*And now 'tis done: more durable than brass
My monument shall be, and raise its head
O'er royal pyramids: it shall not dread
Corroding rain or angry Boreas,*

*Nor the long lapse of immemorial time.
I shall not wholly die: large residue
Shall 'scape the queen of funerals. Ever new
My after fame shall grow, while pontiffs climb*

*With silent maids the Capitolian height.
"Born," men will say, "where Aufidus is loud,
Where Daunus, scant of streams, beneath him bow'd
The rustic tribes, from dimness he wax'd bright,*

*First of his race to wed the Aeolian lay
To notes of Italy." Put glory on,
My own Melpoménè, by genius won,
And crown me of thy grace with Delphic bay.*

Notes: Boreas: the north wind. Aufidus: a River through Apulia in Southern Italy. Daunus: legendary barbarian king of Apulia. His descendent was Turnus, whom Aeneas conquered. Melpoménè: the Muse of song. Delphic bay: laurel of Apollo, god of music. Aeolian: the Greek Aeolian Islands, named after Aeolus, the god of wind, and associated with lyres and poetry.

The Noblest Sentence Ever Spoken

"What saves a man is to take a step. Then another step. It is always the same step, but you have to take it."

"I swear," said Guillaumet, "that what I went through, no animal would have gone through." This sentence, the noblest ever spoken, this sentence that defines man's place in the universe, that honors him, that re-establishes the true hierarchy, floated back into my thoughts. The body, we may say, is but an honest tool, a servant. And it was in these words, Guillaumet, that you expressed your pride in the honest tool:

"With nothing to eat, after three days on my feet... well... my heart wasn't going any too well. I was crawling along the side of a sheer wall, hanging over space, digging and kicking pockets in the ice so that I could hold on, when all of a sudden my heart conked. It hesitated. Started up again. Beat crazily. I said to myself, 'If it hesitates a moment too long, I drop.' It hesitated, but it went on. You don't know how proud I was of that heart."

If we were to talk to Guillaumet about his courage, he would shrug his shoulders. His place was far beyond mediocre virtue.

Guillaumet's courage is in the main the product of his honesty. But even this is not his fundamental quality. His moral greatness consists in his sense of responsibility. He knew that he was responsible for himself and for the hopes of his comrades. He was holding in his hands their sorrow and their joy. He was responsible for the fate of those men, in as much as his work contributed to it.

Guillaumet was one of those bold and generous men who had taken upon themselves the task of spreading their foliage over bold and generous horizons. To be a man is, precisely, to be responsible. It is to feel, when setting one's stone, that one is contributing to the building of the whole world.

Antoine de St-Exupéry, *Wind, Sand and Stars*

Guided Commentary

- ▶ Situate the text.
- ▶ Why does Guillaumet say, "What I went through, no animal would have gone through"?
- ▶ Why might Guillaumet have shrugged his shoulders if asked about his courage?
- ▶ Explain the sentence, "His moral greatness consists in his sense of responsibility."

Composition Topics

To be a man is, precisely, to be responsible. It is to feel, when setting one's stone, that one is contributing to the building of the whole world.

A. de St-Exupéry

Continue this thought, presenting to us a real person or a fictional character who best fits the description.

"Old friend, these pages, written out of my memory, are addressed in homage of you."

A. de St-Exupéry

Continue these lines of praise to the bold and generous hero.

Grammar Sentences for In-Class Analysis

1. I was crawling along the sheer wall, hanging over space, digging and kicking pockets in the ice so that I could hold on, when suddenly my heart conked.
2. The body, we may say, is but an honest tool, a servant.
3. If we were to talk to Guillaumet about his courage, he would shrug his shoulders.
4. This sentence that defines man's place in the universe, that honors him, that re-establishes the true hierarchy, floated back into my thoughts.
5. Guillaumet was one of those bold and generous men who had taken upon themselves the task of spreading their foliage over bold and generous horizons.

Grammar Assignment

1. **Analyze and Diagram:** Guillaumet knew that he was responsible for the fate of those men, in as much as his work contributed to it.
2. **Parse:** *Guillaumet, that, contributed, and it.*
3. **Give a synonym for "fate."**
4. **Give the principal parts of the verbs in this sentence.**
5. **Continue on of the following sentences:**

Guillaumet was one of those bold and generous men who....

To be a man is...

Guillaumet's courage is....

Correlated Greatness, By Francis Thompson

O nothing, in this corporal earth of man,
That to the imminent heaven of his high soul
Responds with colour and with shadow, can
Lack correlated greatness. If the scroll
Where thoughts lie fast in spell of hieroglyph
Be mighty through its mighty habitants;
If God be in His Name; grave potency if
The sounds unbind of hieratic chants;

All's vast that vastness means. Nay, I affirm
Nature is whole in her least things exprest,
Nor know we with what scope God builds the worm.
Our towns are copied fragments from our breast;
And all man's Babylons strive but to impart
The grandeurs of his Babylonian heart.

"For that was I born"

All that time in Poitiers whenever Joan spoke of Charles she called him "Dauphin" only. She who so often had called him King, to proclaim his right. They asked her why she used that word "Dauphin" which his enemies used as though to deny his crown. She answered that until she had crowned him, as she would, he was not King. Therefore, with these, would she use no other title.

Memories of her days in Poitiers long lingered. Thibault, a lad in Rabuteau's house, remembered her, her gaiety and speech. How she clapped him on the shoulder and said she could wish for many more of such goodwill. And many years after, when all had become an ancient tale, one man lingering in the extreme of age would point out the thing he had seen in youth, by the stepping-stone at the corner of St. Stephen's Street. It was but a moment; the Maid leaping from the stone to the saddle and riding off on that Spring day when she left his town of Poitiers for the King once more, to deliver and to crown him: for she had said: "Indeed, for that was I born."

Hilaire Belloc, *Joan of Arc*

Guided Commentary

(Children should answer based on this text, but will also need to know the story of Joan of Arc.)

- Why does Joan call Charles "Dauphin" only? What does her answer tell us about Joan?
- Why, perhaps, did "memories of her days in Poitiers long linger"?
- What do we learn of Joan from the memories of Thibault, and of the "one man lingering in the extreme of age"?
- What is the effect of Joan's final words in the text?

Composition Topics

Many years after, when all had become an ancient tale, one man lingering in the extreme of age would point out the thing he had seen in youth...

Hilaire Belloc

Let us listen.

It was a sight that had taken a firm hold of my mind in boyhood, and that will remain in it as long as it can make pictures for itself out of the past...

Hilaire Belloc

Paint us the picture. Why might the sight so linger?

It was but a moment; the Maid leaping from the stone to the saddle and riding off on that Spring day when she left his town of Poitiers for the King once more, to deliver and to crown him: for she had said: "Indeed, for that was I born."

Hilaire Belloc

"Indeed, for that was I born..." Tell us a tale, ending with these words.

Grammar Sentences for In-Class Analysis

In Poitiers, they lodged her in the house of the Advocate-General, a layman, Rabuteau, whose house was called "The Hostel of the Rose."

All that time in Poitiers whenever Joan spoke of Charles she called him "Dauphin" only.

Many years after, when all had become an ancient tale, one man lingering in the extreme of age would point out the thing which he had seen in youth, by the stepping-stone at the corner of St. Stephen's Street.

It was but a moment; the Maid leaping from the stone to the saddle and riding off on that Spring day as she left his town of Poitiers for the King once more, to deliver and to crown him.

Indeed, for that was I born.

Grammar Assignment

1. Analyze and Diagram: Thibault, a lad in Rabuteau's house, remembered her, her gaiety and speech.

2. Identify the part of speech above each word:

She had clapped him on the shoulder and said she could wish for many more of such goodwill.

3. Parse: lad, Rabuteau's, remembered, and

4. Rewrite the above sentences and continue the account (about a paragraph). Show your knowledge of adverbial clauses by including at least two of them in your writing. (Underline them.)

Joan of Arc, by Dante Gabriel Rossetti

This word had Merlin said from of old:
That out of the Oak Tree Shade
In the day of France's direst dule,
God's hand should send a Maid.
And where Domremy, by Burgundy,
Sits crowned with its oakenshaw,
Even there Joan d'Arc, the Maid of God's Ark,
The light of the day first saw.

Where spirits go, what man may know?
Yet this may of man be said:
That, when Time is o'er and all hath sufficed,
Shall the world's chief Christ-fire rise to Christ
From the ashes of Joan the Maid.

God's Crusader: G.K. Chesterton

Even at the early age of sixteen, G.K. Chesterton was already the kind of being that he was to remain all his life: absent-minded, good-natured, yet stubbornly loyal to his ideas and convictions, and willing to defend them against all comers. A tall, awkward, untidy scarecrow, he sat at his desk, drawing pictures all over his blotter and his books. His thoughts strayed far from his lessons, and came to grips with deep problems beyond his years. Such is the picture of the growing boy, disclosed by his friends and confirmed by his notebooks.

Recalling the period of his attendance at St. Paul's, Chesterton writes: "I was one day wandering about the streets in that part of North Kensington, telling myself stories of feudal sallies and sieges in the manner of Walter Scott, and vaguely trying to apply them to the wilderness of bricks and mortar around me." A school-mate of G.K. Chesterton confirms this picture. "I can see him now, smiling and sometimes scowling as he talked to himself, apparently oblivious to everything he passed."

When Mrs. Chesterton visited the master to seek his advice about her son's future, he remarked: "Six foot of genius. Cherish him, Mrs. Chesterton, cherish him."

Maisie Ward, *Gilbert Keith Chesterton*

Guided Commentary

- ▶ What "kind of being" does the author present to us in the first paragraph?
- ▶ What does the anecdote of the second paragraph reveal about Chesterton?
- ▶ What might the schoolmaster have meant, by his advice to G.K. Chesterton's mother?
- ▶ Judging from the entire text, what effect must Chesterton have had on those who knew him?

Composition Topics

A school-mate of G.K. Chesterton confirms this picture. "I can see him now, smiling and sometimes scowling as he talked to himself, apparently oblivious to everything he passed."

M. Ward

Imagine stopping the young Chesterton in his stroll and asking him to let you into his interior conversation.

"I was one day wandering about the streets in that part of North Kensington, telling myself stories of feudal sallies and sieges in the manner of Walter Scott, and vaguely trying to apply them to the wilderness of bricks and mortar around me."

G.K. Chesterton

Continue this thought, as though you were Chesterton.

Grammar Sentences for In-Class Analysis

At the early age of sixteen, G.K. Chesterton was already the kind of being that he was to remain all of his life: absent-minded, good-natured, yet stubbornly loyal to his ideas and convictions.

A tall, awkward, untidy scarecrow, young Chesterton sat at his desk, drawing pictures all over his blotter and his books.

I can see him now, smiling and sometimes scowling as he talked to himself, apparently oblivious to everything that he passed.

When Mrs. Chesterton visited the master to seek his advice about her son's future, he remarked: "Six foot of genius. Cherish him."

G.K.'s thoughts strayed far from his lessons, and came to grips with deep problems beyond his years.

Grammar Assignment

- 1. Analyze and diagram:** I was one day wandering about the streets in North Kensington, telling myself stories of feudal sallies and sieges in the manner of Walter Scott, and vaguely trying to apply them to the wilderness of bricks and mortar around me.
- 2. Parse:** day, myself, and me.
- 3. Find a synonym for:** sallies, vaguely, and mortar.
- 4. Explain what Chesterton might mean by "trying to apply... stories of feudal sallies and sieges... to the wilderness of bricks and mortar."**

The Convert, by G.K. Chesterton

After one moment when I bowed my head
And the whole world turned over and came upright,
And I came out where the old road shone white.
I walked the ways and heard what all men said,
Forests of tongues, like autumn leaves unshed,
Being not unlovable but strange and light;
Old riddles and new creeds, not in despite
But softly, as men smile about the dead

The sages have a hundred maps to give
That trace their crawling cosmos like a tree,
They rattle reason out through many a sieve
That stores the sand and lets the gold go free:
And all these things are less than dust to me
Because my name is Lazarus and I live.

Glittering Rain

I have just been out and got soaking and dripping wet, one of my favorite dissipations. I never enjoy weather so much as when it is driving, drenching, rattling, washing rain. As Mr. Meredith says in the book you gave me, "Rain. Oh, the glad refresher of the grain and welcome waterspouts of blessed rain!" Seldom have I enjoyed a walk so much! My sister water was all there, and most affectionate. Everything I passed was lovely: a little boy pickabacking another little boy home, two little girls taking shelter with a gigantic umbrella, the gutters boiling like rivers and the hedges glittering with rain. And when I came to our corner, the shower was over, and there was a great watery sunset right over number 80, what Mr. Ruskin calls "an opening into eternity." Eternity is pink and gold. Yes, I like rain! It means something. I am not sure what; something freshening, cleaning, washing out, taking in hand, not caring-a-damn-what-you-think, doing-its-duty, robust, noisy, moral, wet.

G.K. Chesterton, Letter to Edmund Clerihew Bentley, 1895

Guided Commentary

- ▶ Why might Chesterton have called walking in the rain "one of his favorite dissipations"?
- ▶ What does the rain bring out in people and in nature, according to Chesterton's musing?
- ▶ What is the effect of Chesterton's use of so many participles in this text? What contrast does he establish between these and the final adjectives he uses?
- ▶ What phrase does Chesterton quote as a description of the "great watery sunset"? Explain.

Composition Topics

I have just been out and got soaking and dripping wet, one of my favorite dissipations. I never enjoy weather so much as when it is driving, drenching, rattling, washing rain.

G.K. Chesterton

"I never enjoy weather so much as when..." Continue.

"Yes, I like rain! It means something. I am not sure what; something freshening, cleaning, washing out, taking in hand, doing-its-duty, robust, noisy, moral, wet."

G.K. Chesterton

What meaning and mystery does your favorite weather suggest? Why does it inspire you?

Grammar Sentences for In-Class Analysis

Seldom have I enjoyed a walk so much!

My sister water was all there, and most affectionate.

Everything that I passed was lovely: a little boy pickabacking another little boy home, two little girls taking shelter with a gigantic umbrella, the gutters boiling like rivers and the hedges glittering with rain.

Mr. Meredith says in the book you gave me, "Rain. Oh, the glad refresher of the grain!"

Yes, I like rain!

Grammar Assignment

1. Analyze and diagram [what is in brackets]: *[When I came to our corner, the shower was over, and there was a great watery sunset right over number 80,] what Mr. Ruskin calls "an opening into eternity."* *[You may wish to have students analyze all.]*

2. Parse: over (first use), right and over (second use).

3. Give the principal parts of the verbs used in this sentence.

4. Explain why G.K. Chesterton might have described the scene in this sentence as "an opening into eternity."

Going for Water, by Robert Frost

The well was dry beside the door,
And so we went with pail and can
Across the fields behind the house
To seek the brook if still it ran;
Not loth to have excuse to go,
Because the autumn eve was fair
(Though chill), because the fields were ours,
And by the brook our woods were there.

We ran as if to meet the moon
That slowly dawned behind the trees,
The barren boughs without the leaves,
Without the birds, without the breeze.

But once within the wood, we paused
Like gnomes that hid us from the moon,
Ready to run to hiding new
With laughter when she found us soon.

Each laid on other a staying hand
To listen ere we dared to look,
And in the hush we joined to make
We heard, we knew we heard the brook.

A note as from a single place,
A slender tinkling fall that made
Now drops that floated on the pool
Like pearls, and now a silver blade.

Song of a Ploughman

The oxen moved forward, turning downhill, the white cloud of gulls rose and followed, and the old man's voice, very frail, yet so sure and sensitive in pitch and tone, rose lonely and serene in the immemorial chant that his fathers had sung before him century after century over these same green hills.

Zachary listened, awed and silent again; it was still lovely but it lacked the tenor notes. He tried them softly under his breath, at first tentatively, then more surely, remembering the rhythm of the chanting of the Mass. The plough with its wheeling gulls reached the bottom of the hill, turned and came up again, and as it neared the steepest part of the slope, Zachary was sure of himself and the music. Singing, he pulled off his coat, jumped off the gate and walked to meet the team, still singing he swung in beside Sol and bent his weight to the plough, still singing they moved together up the hill, swung and turned, the gulls turning with them.

Sol, after one glance at the boy beside him, accepted him as he accepted everything, calmly and without astonishment, and rested himself in this blessed comradeship of a tuneful kindred spirit. As for Zachary, wave after wave of exultation beat through him as he gave himself for the first time to this blessed action of the following of the plough. The tread of the oxen, their deep and quiet breathing, the ring of the harness, the creak of the plough, the wind, the cry of the gulls, his own voice singing, Sol's deep bass accompaniment, the rhythmic swing and turn at the start of each ascent and descent, the swath of rose-red earth curling back from the coulter like foam from a ship's prow, it seemed to him all one action, one glorious paean of adoration rising from the altar of earth to the throne of heaven.

Elizabeth Goudge

Guided Commentary

- What atmosphere pervades in the opening lines of this passage? Explain.
- What effects does the old ploughman's song have on Zachary? How does the author impress these effects upon the reader?
- How does Sol accept the boy's help? What did Zachary notice "as he gave himself for the first time to this blessed action of the following of the plough"?
- Why might the author have called this ploughing of the fields by the two men, "one glorious paean of adoration rising from the altar of earth to the throne of heaven"?

Composition Topics

The oxen moved forward, turning downhill, the white cloud of gulls rose and followed, and the old man's voice, very frail, yet so sure and sensitive in pitch and tone, rose lonely and serene in the immemorial chant that his fathers had sung before him century after century over these same green hills.

E. Goudge

Let us hear the song. Why has it been sung "century after century"?

or:

*Will no one tell me what she sings? –
Perhaps the plaintive numbers flow
For old, unhappy, far-off things,
And battles long ago:
Or is it some more humble lay,
Familiar matter of to-day?*

W. Wordsworth

Tell us the tale behind the song.

As for Zachary, wave after wave of exultation beat through him as he gave himself for the first time to this blessed action of the following of the plough.

E. Goudge

Who has not felt the same exultation? Share it with us, in any form you wish: description, story, poem, letter...

Grammar Sentences for In-Class Analysis

Zachary listened, awed and silent again; the chant was still lovely but it lacked the tenor notes.

The plough with its wheeling gulls reached the bottom of the hill, turned and came up again, and as it neared the steepest part of the slope Zachary was sure of himself and the music.

The old man's voice, very frail, yet so sure and sensitive in pitch and tone, rose lonely and serene in the immemorial chant that his fathers had sung before him century after century over these same green hills.

Waves of exultation beat through Zachary as he gave himself for the first time to this blessed action of the following of the plough.

Sol's deep bass accompaniment, the rhythmic swing and turn at the start of each ascent and descent, the swath of rose-red earth curling back from the coulter like foam from a ship's prow, it seemed to Zachary all one action, one glorious paean of adoration rising from the altar of earth to the throne of heaven.

Grammar Assignment

- 1. Analyze and Diagram:** Sol, after one glance at the boy beside him, accepted him as he accepted everything, calmly and without astonishment, and rested himself in this blessed comradeship of a tuneful kindred spirit.
- 2. Parse:** calmly, comradeship, and tuneful.
- 3. Find a synonym for:** swath, coulter and paean.
- 4. Based on what you can gather from the dictation, briefly present the character of Sol.**

The Solitary Reaper, by William Wordsworth

Behold her, single in the field,
Yon solitary Highland Lass!
Reaping and singing by herself;
Stop here, or gently pass!
Alone she cuts and binds the grain,
And sings a melancholy strain;
O listen! for the Vale profound
Is overflowing with the sound.

No Nightingale did ever chaunt
More welcome notes to weary bands
Of travellers in some shady haunt,
Among Arabian sands:
A voice so thrilling ne'er was heard
In spring-time from the Cuckoo-bird,
Breaking the silence of the seas
Among the farthest Hebrides.

Will no one tell me what she sings? –
Perhaps the plaintive numbers flow
For old, unhappy, far-off things,
And battles long ago:
Or is it some more humble lay,
Familiar matter of to-day?
Some natural sorrow, loss, or pain,
That has been, and may be again?

Whate'er the theme, the Maiden sang
As if her song could have no ending;
I saw her singing at her work,
And o'er the sickle bending; –
I listened, motionless and still;
And, as I mounted up the hill,
The music in my heart I bore,
Long after it was heard no more.

Other suitable poems would be *God's Grandeur*, by Gerard Manley Hopkins
or *Color in the Wheat*, by Hamlin Garland

Beauty in Their Hearts

In the bog, the round red sun rises upon a lively scene – a pleasant contrast with the usually dreary aspect of the white-patched, great and wide stretches of waste. Here and there over the vast surface of it you see high-caged carts, little and big, up-ended; and the animals that drew them, the donkeys and horses, picking stray blades of grass and soft tops of heather, as they wander wide. Reeks of blue smoke are mounting on the morning air from a hundred small fires built nigh the carts, and a hundred family parties, bareheaded and barefooted, each upon a turf-bank near their own fire, are hard at work plying the spade, or catching, or throwing, or carrying, or wheeling the fresh turf, or setting drier ones on end, four or five together – "footing" them.

Father, and sisters, and brothers, take little time – you would think – to hearken to the lark's song or the bees' hum, to enjoy the blue sky, or the bright hills beyond the bog, or the white sunshine that is frisking upon them, or the sweet-smelling smoke that is curling above. Keeping hands and eyes close upon their labour, they work hard and still harder as the sun mounts high and still higher. But, for all that, don't conceit yourself that the beauty is lost on them. It is in their hearts as they work, their blood leaps the quicker for it; the lively tune, and glad song, and merry joke, come lightly from their lips. The black bog is bright, and the lone bog full of life, and the silent bog filled with music, with whistle and song, with laughter, chat and cheery hail.

Before yet the turf is fully won, and dragged home, and stacked in the garden, there is many another long and toilsome, joyous, bright day in the bog still ahead of you. And after the turf is won, and safely stacked at home, on many a winter's night will the high-leaping, bright-blazing turf fire warm you and cheer you, as you propound riddles, and sing songs, and hearken to the old, old, beautiful tales and laoidhs that happily while away the surly, gurdy, rainy, stormy, blowy, snowy winter nights, and repay you, happy-hearted children of all ages, for many a sore, toilsome, glorious day in the bog!

Seamus MacManus, "A Day in the Bog"

Guided Commentary

- What activity is being described in this scene?
- What has brought to life the "great and wide stretches of waste"? How does the author use contrasts in the first two paragraphs?
- How has the author emphasized the hard work?
- Explain the sentence, "It is in their hearts as they work, their blood leaps the quicker for it; the lively tune, and glad song, and merry joke, come lightly from their lips."
- How might the perspective described in the final paragraph make turf-gathering more joyous still?

Composition Topics

The beauty is in their hearts as they work, their blood leaps the quicker for it; the lively tune, and glad song, and merry joke, come lightly from their lips.

S. MacManus

Who is at work? What "beauty in their hearts" finds expression in a "lively tune, glad song, or merry joke"?

The call of a dozen fathers: "To your work, brave boys!" soon rings out. And, with brightness in your eyes and merry music on your lips, tripping you come to your task once more.

What is to be done that calls for "brave boys"? Bring the scene to life.

On many a winter's night will the high-leaping, bright-blazing turf fire warm you and cheer you, as you propound riddles, and sing songs, and hearken to the old, old, beautiful tales...

Write a song or riddle for a winter's night around a bright blazing fire.

The black bog is bright, and the lone bog full of life, and the silent bog filled with music...

Continue creating this scene of contrasts or create a new one of your own.

Grammar Sentences for In-Class Analysis

The call of a dozen fathers: "Go to your work, brave boys!" soon rings out.

With brightness in your eyes and merry music on your lips, tripping you come to your task once more, and in a few minutes' time the bog is again busy with a toiling multitude.

Keeping hands and eyes close upon their labour, they work hard and still harder as the sun mounts high and still higher.

The beauty is in their hearts as they work, their blood leaps quicker for it; the lively tune, and glad song, and merry joke, come lightly from their lips.

Before the turf is fully won, and dragged home, and stacked in the garden, there is many another long and toilsome, joyous, bright day in the bog still ahead of you.

Grammar Assignment

1. Analyze and Diagram: *After the turf is won and safely stacked at home, on many a winter's night will the high-leaping, bright-blazing turf fire warm you and cheer you.*

2. Parse: *will warm, is won, safely, and at.*

3. Put "The fire warms you" in the subjunctive mood, all tenses.

4. Why can Seamus MacManus say it was "a long and toilsome, joyous, bright day in the bog"?

Hurrahing in Harvest, by Gerard Manley Hopkins

Summer ends now; now, barbarous in beauty, the stooks arise
 Around; up above, what wind-walks! what lovely behaviour
 Of silk-sack clouds! has wilder, wilful-wavier
 Meal-drift moulded ever and melted across skies?

I walk, I lift up, I lift up heart, eyes,
 Down all that glory in the heavens to glean our Saviour;
 And, éyes, héart, what looks, what lips yet gave you a
 Rapturous love's greeting of realer, of rounder replies?

And the azurous hung hills are his world-wielding shoulder
 Majestic—as a stallion stalwart, very-violet-sweet!—
 These things, these things were here and but the beholder
 Wanting; which two when they once meet,
 The heart rears wings bold and bolder
 And hurls for him, O half hurls earth for him off under his feet.

The Glorious Transmutation of Autumn

The glorious transmutation of autumn had come on: all the vast Canadian shores were clothed with a splendor never seen in France; to which all the pageants of all the kings were as a taper to the sun. Even the ragged cliff-side behind Cécile's kitchen door was beautiful; the wild cherry and sumach and the blackberry vines had turned crimson, and the birch and poplar saplings were yellow. Up by Blinker's cave there was a mountain ash, loaded with orange berries.

In the Upper Town the grey slate roofs and steeples were framed and encrusted with gold. A slope of roof or a dormer window looked out from the twisted russet branches of an elm, just as old mirrors were framed in gilt garlands. A sharp gable rose out of a soft drift of tarnished foliage like a piece of agate set in fine goldsmith's work. So many kinds of gold, all gleaming in the soft, hyacinth-colored haze of autumn: wan, sickly gold of the willows, already dropping; bright gold of the birches, copper gold of the beeches. Most beautiful of all was the tarnished gold of the elms, with a little brown in it, a little bronze, a little blue, even – a blue like amethyst, which made them melt into the azure haze with a kind of happiness, a harmony of mood that filled the air with content.

Willa Cather, *Shadows on the Rock*

Guided Commentary

- How does the first sentence of this text set the stage for what is to come?
- What is the tone of the first paragraph? What image in particular contributes to this tone?
- What comparisons does the author use in describing the intertwining of human dwellings and natural beauty in the second paragraph?
- How does the author evoke the play of colors in this scene? How does the author create “a harmony of mood” throughout the entire description?

Composition Topics

A sharp gable rose out of a soft drift of tarnished foliage like a piece of agate set in fine goldsmith's work.

W. Cather

As the autumn splendor folds around the human dwellings of old Québec, paint for us another human dwelling in such harmony with the beauty of nature.

The glorious transmutation of autumn had come on: all the vast Canadian shores were clothed with a splendor never seen in France; to which all the pageants of all the kings were as a taper to the sun.

Sing the splendor of autumn.

Or:

Continue this autumnal hymn of praise, sustaining the metaphor throughout your composition.

Most beautiful of all was the tarnished gold of the elms, with a little brown in it, a little bronze, a little blue, even – a blue like amethyst, which made them melt into the azure haze with a kind of happiness, a harmony of mood that filled the air with content.

W. Cather

In poem or prose, tell what colors or other impressions make the mood of your favorite season.

Grammar Sentences for In-Class Analysis

The ragged cliff-side behind Cécile's kitchen door was beautiful; the wild cherry and sumach and the blackberry vines had turned crimson, and the birch and poplar saplings were yellow.

In the Upper Town the grey slate roofs and steeples were framed and encrusted with gold.

A sharp gable rose out of a soft drift of tarnished foliage so that it resembled a piece of agate set in fine goldsmith's work.

Most beautiful was the tarnished gold of the elms, with a little brown in it, a little bronze, a blue like amethyst, which made them melt into the azure haze with a kind of happiness.

The glorious transmutation of autumn had come on: all the vast Canadian shores were clothed with a splendor which was never seen in France; to which all the pageants of all the kings were as a taper to the sun.

Grammar Assignment

1. Analyze and Diagram: *A slope of roof or a dormer window looked out from the twisted russet branches of an elm, just as old mirrors were framed in gilt garlands.*

2. Parse: *or, were framed, and in.*

3. Give a synopsis of "to frame" in the 3rd person plural, passive voice, indicative, in all six tenses.

4. Write a sentence about "the glorious transmutation of autumn" which contains a simile or metaphor.

To Autumn, by John Keats

If they have not already been used, other suitable poems would be

God's Grandeur, by Gerard Manley Hopkins

or *Color in the Wheat*, by Hamlin Garland

The Touch of Greatness

I have watched greatness touch you in another way. I have seen you sit, uninvited and unforced, listening in complete silence to the third movement of the Ninth Symphony. I thought you understood, as much as children can, when I told you that that music was the moment at which Beethoven finally passed beyond the suffering of his life on earth and reached for the hand of God, as God reaches for the hand of Adam in Michelangelo's vision of the Creation.

And once, in place of a bedtime story, I was reading Shakespeare to John – at his own request, for I never forced such things on you. I came to that passage in which Macbeth, having murdered Duncan, realizes what he has done to his own soul, and asks if all the water in the world can ever wash the blood from his hand, or will it not rather

The multitudinous seas incarnadine?

At that line, John's whole body twitched. I gave great silent thanks to God. For I knew that if, as children, you could thus feel in your souls the reverence and awe for life and the world, which is the ultimate meaning of Beethoven and Shakespeare, as man and woman you could never be satisfied with less. I felt a great faith that sooner or later you would understand what I once told you, not because I expected you to understand it then, but because I hoped that you would remember it later: "True wisdom comes from the overcoming of suffering and sin. All true wisdom is therefore touched with sadness."

Whitaker Chambers, *Witness*

Guided Commentary

- ▶ Who is speaking to whom, in this text? What is being described?
- ▶ How did the children listen to Beethoven? Why? What does Whitaker Chambers think they had understood?
- ▶ Why does Chambers give "great silent thanks to God" at John's reaction to the words of Shakespeare? Explain.
- ▶ What, for Whitaker Chambers, is "the ultimate meaning of Beethoven and Shakespeare"? What had he hoped the children would receive, by their early contact with these artists?

Composition Topics

True wisdom comes from the overcoming of suffering. All true wisdom is therefore touched with sadness.

W. Chambers

What character or characters from literature illustrate this truth?

You sit, uninvited and unforced, listening in complete silence to...

W. Chambers

...what musical composition? Tell us what you draw from it or understand.

Once, in place of a bedtime story, I was reading Shakespeare to John – at his own request. I came to the passage...

W. Chambers

What passage of Shakespeare would be read at your request? Why? (Give the precise quotation.)

Grammar Sentences for In-Class Analysis

I myself have watched greatness touch you in another way.

I knew that you could feel in your souls the reverence and awe for life and the world which is the ultimate meaning of Beethoven and Shakespeare.

I felt a great faith that sooner or later you would understand.

True wisdom comes from the overcoming of suffering and sin; all true wisdom is therefore touched with sadness.

I thought that you understood when I told you that that music was the moment at which Beethoven finally passed beyond the suffering of his life on earth and reached for the hand of God.

Grammar Assignment

1. Analyze and Diagram: *I have seen you as you sat, uninvited and unforced, listening in complete silence to the third movement of Beethoven's Ninth Symphony.*

2. Parse: *I, have seen, uninvited and listening.*

3. When were you in reverence and awe of life? (Answer this question using two introductory commas somewhere in your response.)

4. Why do you think these children might have sat uninvited and unforced, listening in complete silence to Beethoven's Ninth Symphony?

My Prayer, by e.e. cummings

God make me the poet of simplicity,
Force, and clearness. Help me to live
Ever up to ever higher standards. Teach me to lay
A strong, simple, big-rocked wall
Firmly, the first of all,
And to fill in the fissures with the finer stones and clay
Of alliteration, simile, metaphor. Give
Power to point out error in sorrow and in felicity.
Make me a truthful poet, ever true to the voice of my
Call,
Groping about in blackest night
For ever clearer, dearer light,
Sturdily standing firm and undismayed on a Pillar of
Right
Working with heart, and soul, and a willing might,
Writing my highest Ideal large in whatsoever I write,
Truthfully, loftily, chivalrously, and cheerfully ever,
Fearfully, never.

Duty, Honor, Country

Duty, Honor, Country. Those three hallowed words reverently dictate what you ought to be, what you can be, what you will be. They are your rallying points: to build courage when courage seems to fail; to regain faith when there seems to be little cause for faith; to create hope when hope becomes forlorn. From your ranks come the great captains who hold the nation's destiny in their hands the moment the war tocsin sounds. The Long Gray Line has never failed us. Were you to do so, a million ghosts in olive drab, in brown khaki, in blue and gray, would rise from their white crosses thundering those magic words – Duty – Honor – Country.

This does not mean that you are war mongers. On the contrary, the soldier, above all other people, prays for peace, for he must suffer and bear the deepest wounds and scars of war. But always in our ears ring the ominous words of Plato, that wisest of philosophers: "Only the dead have seen the end of war." The shadows are lengthening for me. The twilight is here. My days of old have vanished tone and tint; they have gone glimmering through the dreams of things that were. Their memory is one of wondrous beauty, watered by tears, and coaxed and caressed by the smiles of yesterday. I listen vainly for the witching melody of faint bugles blowing reveille, of far drums beating the long roll. In my dreams I hear again the crash of guns, the rattle of musketry, the strange, mournful mutter of the battlefield. But in the evening of my memory always I come back to West Point. Always there echoes and re-echoes Duty – Honor – Country. Today marks my final roll call with you, but I want you to know when I cross the river my last conscious thoughts will be of The Corps, and The Corps, and The Corps.

General Douglas MacArthur,
Speech to the Marine Corps at the US Military Academy at West Point,
May 12, 1962,

Guided Commentary

- Who is speaking to whom in this passage? What tone in the opening paragraph sets the mood for the entire speech? What are the "three hallowed words"? Why?
- Who, according to the speaker, are "the great captains"? Why are "a million ghosts in olive drab, in brown khaki, in blue and gray" mentioned?
- What idea of war does MacArthur give in the beginning of the second paragraph?
- What seems to be the purpose of Gen. MacArthur's speech? Which images in this passage seem to you the most effective?

Composition Topics

Always there echoes and re-echoes Duty – Honor – Country.

or

My days of old have vanished tone and tint; they have gone glimmering through the dreams of things that were. Their memory is one of wondrous beauty...

Gen. MacArthur

Choose one of these quotes and continue the reflection.

Not in the thick of the fight,

Not in the press of the odds,

Do the heroes come to their height

from *The Verdicts*, by Rudyard Kipling (1916)

Take a character from literature and show us how that hero came to his height.

Grammar Sentences for In-Class Analysis

From your ranks come the great captains who hold the nation's destiny in their hands the moment when the war tocsin sounds.

The memory of my days of old is one of wondrous beauty, watered by tears, and coaxed and caressed by the smiles of yesterday.

I listen vainly for the witching melody of faint bugles blowing reveille, and of far drums beating the long roll.

In my dreams I hear again the crash of guns, the rattle of musketry, the strange, mournful mutter of the battlefield.

On the day when I cross the river my last conscious thoughts will be of The Corps, and The Corps, and The Corps.

Grammar Assignment

- 1. Analyze and Diagram:** *Duty, Honor, Country: those three hallowed words are your rallying points, to build courage when courage seems to fail.*
- 2. Parse:** *those, your, and when.*
- 3. Give two synonyms for "to build" as used in this sentence.**
- 4. Explain in a short paragraph what this sentence means.**

O Captain, My Captain, by Walt Whitman,
Recessional, by Rudyard Kipling,
or passages from *The Charge of the Light Brigade*, by Alfred Lord Tennyson

The Crispin's Day speech from Shakespeare's **Henry V** (Act IV, sc. 3, l. 17-69) would be excellent in conjunction with this speech by MacArthur, but the teacher may wish to save that passage for later, when the students will study the entire play.

Meeting America

When an American gentleman is polished, he is a perfect gentleman. Coupled with all the good qualities that such an Englishman possesses, he has a warmth of heart and an earnestness, to which I render up myself hand and heart. Indeed the whole people have most affectionate and generous impulses. I have not travelled anywhere, yet, without making upon the road a pleasant acquaintance who has gone out of his way to serve and assist me. I have never met with any common man who would not have been hurt and offended if I had offered him money, for any trifling service he has been able to render me. Gallantry and deference to females are universal. No man would retain his seat in a public conveyance to the exclusion of a lady, or hesitate for an instant in exchanging places with her, however much to his discomfort, if the wish were but remotely hinted. They are generous, hospitable, affectionate, and kind. I have never once been asked a rude or impertinent question, except by an Englishman – and when an Englishman has been settled here for ten or twelve years, he is worse than the Devil.

For all this, I would not live here two years – no, not for any gift they could bestow upon me. Apart from my natural desire to be among my friends and to be at home again, I have a yearning after our English customs and English manners, such as you cannot conceive. It would be impossible to say, in this compass, in what respects America differs from my preconceived opinion of it, but between you and me – privately and confidentially – I shall be truly glad to leave it, though I have formed a perfect attachment to many people here. I am going now, to meet a whole people of my readers in the Far West – two thousand miles from New York – on the borders of the Indian Territory!

Charles Dickens in a letter to his friend, the journalist Albany Fonblanque,
writing from Washington D.C., March 12, 1842

Guided Commentary

- How does the title introduce and situate the text?
- What qualities of Americans seem most to have struck Dickens? What is implied by the sentence, "I have never met with any common man who would not have been hurt and offended if I had offered him money, for any trifling service he has been able to render me"?
- Does the first sentence in the second paragraph come as a surprise to the reader? What is drawing Dickens back to his own homeland?
- Throughout this passage, how does Dickens best give us an idea of Americans? [Does he reveal his own character at the same time?] *[Give this last part only to older students.]*

Composition Topics

I am going now, to meet a whole people of my readers in the Far West – two thousand miles from New York – on the borders of the Indian Territory!

Ch. Dickens

Bring us along to watch Charles Dickens meet the Far West.

Apart from my natural desire to be among my friends and to be at home again, I have a yearning after our English customs and English manners, such as you cannot conceive.

Ch. Dickens

Imagine visiting a foreign land and writing a letter home, telling what you have learned about your own land and its customs.

Grammar Sentences for In-Class Analysis

Coupled with all the good qualities that such an Englishman possesses, the American has a warmth of heart and an earnestness, to which I render up myself hand and heart.

No man would retain his seat in a public conveyance to the exclusion of a lady, or hesitate for an instant in exchanging places with her, if the wish were but remotely hinted.

I have never met with anyone here who would not have been hurt and offended if I had offered him money, for any trifling service which he had rendered me.

I shall be truly glad to leave America, though I have formed a perfect attachment to many who live here.

I am going now, to meet a whole people of my readers in the Far West – two thousand miles from New York – on the borders of the Indian Territory!

Grammar Assignment

1. Analyze and Diagram: Besides my natural desire to be among my friends and to be at home again, I have a yearning after our English customs and English manners.

2. Parse: *my, home, and our*

3. Give all the cases, singular and plural, of the personal pronouns.

4. What custom might an American yearn after if he were in a foreign land? (Respond in a paragraph.)

Home Thoughts, From Abroad, by Robert Browning (1812 - 1889) (Written in Italy.)

Oh, to be in England
Now that April's there,
And whoever wakes in England
Sees, some morning, unaware,
That the lowest boughs and the brushwood sheaf
Round the elm-tree bole are in tiny leaf,
While the chaffinch sings on the orchard bough
In England—now!

And after April, when May follows,
And the whitethroat builds, and all the swallows!
Hark, where my blossomed pear-tree in the hedge
Leans to the field and scatters on the clover
Blossoms and dewdrops—at the bent spray's edge—
That's the wise thrush; he sings each song twice over,
Lest you should think he never could recapture
The first fine careless rapture!
And though the fields look rough with hoary dew,
All will be gay when noontide wakes anew
The buttercups, the little children's dower
—Far brighter than this gaudy melon-flower!

The Love of Literature

The conjunction in my father of the love of literature and the talent for acting endowed my youth with riches that have fructified throughout my life. He read aloud with precision of tone, authority and variety. For some eight years of my life for some three or four evenings a week when we were at home, he read to me, my brother and to whatever friends might be in the house, for an hour or more from his old favourites – most of Shakespeare, most of Dickens, most of Tennyson, much of Browning. Often it was pure entertainment. Sometimes he would read the popular plays of his youth, standing, stepping about the room and portraying the characters as he had seen them on the stage. Had it not been so well done, there might have been something ludicrous about the small, elderly, stout figure impersonating the heroines of forgotten comedies with such vivacity. In fact he held us enthralled. But I remember him most fondly as he sat in his arm-chair under the red-shaded lamp, with a little heap of volumes on the table beside him; then, excluding himself, eschewing all gestures or dramatic effects, allowing the melody of the lines to work its own spell, he would discourse the lyrics which we soon knew by heart. His choice was not recondite. Most of his favorite poems were in familiar anthologies or were the work of the poets of his own generation who had been his friends; but heard thus, again and again, they assumed new beauties and significance, as the liturgy does to those who recite it daily and yearly.

In these recitations of English prose and verse the incomparable variety of English vocabulary, the cadences and rhythms of language, saturated my young mind, so that I never thought of English Literature as a school subject, as matter for analysis and historical arrangement, but as a source of natural joy. It was a legacy that has not depreciated.

Evelyn Waugh

Guided Commentary

- What memories is the author savoring in this passage? How does he express the importance of these events?
- What two ways of reading does the author describe? Why was the first kind never "something ludicrous"? Why might he remember the other way "most fondly"? What does it mean, that the author's father was then "excluding himself, eschewing all gestures or dramatic effects"?
- What does his father's choice of reading material tell us about his father?
- Explain the sentence, "It was a legacy that has not depreciated."

Composition Topics

Most of his favorite poems were in familiar anthologies or were the work of the poets of his own generation who had been his friends; but heard thus, again and again, they assumed new beauties and significance.

E. Waugh

Is there such a poem that has "*assumed new beauties and significance*" for you? Tell us why, as you share a part of it with us.

But I remember him most fondly as he sat in his arm-chair under the red-shaded lamp...

E. Waugh

Continue, giving life to a character and a memory of your choice...

The conjunction in my father of the love of literature and the talent for acting endowed my youth with riches that have fructified throughout my life.

E. Waugh

Imagine for us what those riches might have been.

Grammar Sentences for In-Class Analysis

The conjunction in my father of the love of literature and the talent for acting endowed my youth with riches that have fructified throughout my life.

For some eight years of my life on those evenings when we were at home, he read to me, my brother and to whatever friends might be in the house, for an hour or more from his old favorites – most of Shakespeare, most of Dickens, most of Tennyson, much of Browning.

Sometimes he would read the popular plays of his youth, standing, stepping about the room and portraying the characters as he had seen them on the stage.

Most of his favorite poems were in familiar anthologies or were the work of the poets of his own generation who had been his friends; but heard thus, again and again, they assumed new beauties and significance, as the liturgy does to those who recite it daily and yearly.

In these recitations of English prose and verse the incomparable variety of English vocabulary, the cadences and rhythms of language, saturated my young mind, so that, for me, English Literature was never a matter for analysis and arrangement but a source of natural joy.

Grammar Assignment

1. Analyze and Diagram: I remember my father most fondly as he sat in his arm-chair under the red-shaded lamp, with a little heap of volumes on the table beside him; then, excluding himself, eschewing all gestures or dramatic effects, allowing the melody of the lines to work its own spell, he would discourse the lyrics which we soon knew by heart.

2. Parse: *little, allowing, and himself.*

3. Justify the mood of the verb "would discourse."

4. Using synonyms, express the ideas contained in the following phrases: *"excluding himself, eschewing all gestures or dramatic effects, allowing the melody of the lines to work its own spell."*

Ars Poetica, by Archibald MacLeish (1892 - 1982)

A poem should be palpable and mute
As a globed fruit,

Dumb
As old medallions to the thumb,

Silent as the sleeve-worn stone
Of casement ledges where the moss has grown—

A poem should be wordless
As the flight of birds.

*

A poem should be motionless in time
As the moon climbs,

Leaving, as the moon releases
Twig by twig the night-entangled trees,

Leaving, as the moon behind the winter leaves,
Memory by memory the mind—

A poem should be motionless in time
As the moon climbs.

*

A poem should be equal to:
Not true.

For all the history of grief
An empty doorway and a maple leaf.

For love
The leaning grasses and two lights above the sea—

A poem should not mean
But be.

The Chimes

Heaven preserve us, sitting snugly round the fire! It has an awful voice, that wind at Midnight, singing in a church!

But, high up in the steeple! There the foul blast roars and whistles! High up in the steeple, where it is free to come and go through many an airy arch and loophole, and to twist and twine itself about the giddy stair, and twirl the groaning weathercock, and make the very tower shake and shiver! High up in the steeple, where the belfry is, and iron rails are ragged with rust, and sheets of lead and copper, shrivelled by the changing weather, crackle and heave beneath the unaccustomed tread; and birds stuff shabby nests into corners of old oaken joists and beams; and dust grows old and grey; and speckled spiders, indolent and fat with long security, swing idly to and fro in the vibration of the bells, and never loose their hold upon their thread-spun castles in the air, or climb up sailor-like in quick alarm, or drop upon the ground and ply a score of nimble legs to save one life! High up in the steeple of an old church, far above the light and murmur of the town and far below the flying clouds that shadow it, is the wild and dreary place at night: and high up in the steeple of an old church, dwelt the Chimes I tell of.

They were old Chimes, trust me. Centuries ago, these Bells had been baptized by bishops: so many centuries ago, that the register of their baptism was lost long, long before the memory of man, and they now hung, nameless, in the church-tower.

Not speechless, though. Far from it. They had clear, loud, lusty, sounding voices, had these Bells; and far and wide they might be heard upon the wind. Much too sturdy Chimes were they, to be dependent on the pleasure of the wind, moreover; for, fighting gallantly against it when it took an adverse whim, they would pour their cheerful notes into a listening ear right royally; and bent on being heard on stormy nights, by some poor mother watching a sick child, or some lone wife whose husband was at sea, they had been sometimes known to beat a blustering Nor' Wester.

Charles Dickens, "The Chimes: A Goblin Story of Some Bells
That Rang an Old Year Out and a New Year In"

Guided Commentary

- ▶ What effect does Dickens create by the first paragraph?
- ▶ How does Dickens bring us into the steeple? Does he make us want to go there?
- ▶ What is the first introduction that we have to the Chimes? How does the final paragraph change the impression we have of them?
- ▶ Why are the Chimes "bent on being heard"? What do their voices tell those listening, in this passage?

Composition Topics

High up in the steeple of an old church, far above the light and murmur of the town and far below the flying clouds that shadow it, is the wild and dreary place at night...

Ch. Dickens

Would you have ventured with the wind into the steeple of this old church? Tell us why.

They were old Chimes, trust me. Centuries ago, these Bells had been baptized by bishops: so many centuries ago, that the register of their baptism was lost long, long before the memory of man, and they now hung, nameless, in the church-tower.

Ch. Dickens

Let us hear the old Chimes tell their story.

Grammar Sentences for In-Class Analysis

Heaven preserve us, sitting snugly round the fire!

The foul blast roars and whistles high up in the steeple, where it is free to come and go through many an airy arch and loophole, and to twist and twine itself about the giddy stair, and twirl the groaning weathercock, and make the very tower shake and shiver!

High up in the steeple of an old church, far above the light and murmur of the town and far below the flying clouds that shadow it, is the wild and dreary place at night: and high up in the steeple of an old church, dwelt the Chimes.

Centuries ago, these Bells had been baptized by bishops: so many centuries ago, that the register of their baptism was lost long, long before the memory of man.

These bells had clear, loud, lusty, sounding voices; and far and wide they might be heard upon the wind.

Bent on being heard on stormy nights, by some poor mother watching a sick child, or some lone wife whose husband was at sea, they had been sometimes known to beat a blustering Nor' Wester.

Grammar Assignment

1. Identify the parts of speech and merely analyze the clauses in the following sentence from Dickens' "The Chimes."

Much too sturdy chimes were they to be dependent on the pleasure of the wind, moreover, and fighting gallantly against it when it took an adverse whim, they would pour their cheerful notes into a listening ear right royally.

2. Parse: *dependent, fighting and listening.*

3. Tell how Dickens in this sentence gives a personality to the bells he is describing.

Bells, by Thomas Traherne

(Select stanzas, or learn as a class. Stanza 2, below, may already have been learned in an earlier grade.)

Bells are but clay that men refine
And raise from duller ore;
Yet now, as if they were divine,
They call whole cities to adore;
Exalted into steeples they
Disperse their sound, and from on high
Chime-in our souls; they every way
Speak to us through the sky:
Their iron tongues
Do utter songs,
And shall our stony hearts make no reply!

The Center of the Universe

The father and Tit'Be harnessed Charles Eugene to the wood-sleigh, and laboured at hauling in the trees that had been cut, and piling them near the house; that done, the two men took the double-handed saw and sawed, sawed, sawed from morning till night; it was then the turn of the axes, and the logs were split as their size required. Nothing remained but to cord the split wood in the shed beside the house, where it was sheltered from the snow; the huge piles mingling the resinous cypress which gives a quick hot flame, spruce and red birch, burning steadily and longer, close-grained white birch with its marble-like surface, slower yet to be consumed and leaving red embers in the morning after a long winter's night.

The house became the center of the universe; in truth the only spot where life could be sustained, and more than ever the great cast-iron stove was the soul of it. Every little while some member of the family fetched a couple of logs from under the staircase; cypress in the morning, spruce throughout the day, in the evening birch, pushing them in upon the live coals. Whenever the heat failed, mother Chapdelaine might be heard saying anxiously – "Don't let the fire out, children." Whereupon Maria, Tit'Be or Telesphore would open the little door, glance in and hasten to the pile of wood.

In the mornings Tit'Be jumped out of bed long before daylight to see if the great sticks of birch had done their duty and burned all night; should, unluckily, the fire be out he lost no time in rekindling it with birch-bark and cypress branches, placed heavier pieces on the mounting flame, and ran back to snuggle under the brown woollen blankets and patchwork quilt till the comforting warmth once more filled the house.

Outside, the neighbouring forest, and even the fields won from it, were an alien unfriendly world, upon which they looked wonderingly through the little square windows. Days there were when the weather was tempered and the snow fell straight from the clouds, concealing all. Then in the morning the sky was clear again, but the fierce northwest wind swayed the heavens. Powdery snow, whipped from the ground, drove across the burnt lands and the clearings in blinding squalls, and heaped itself behind whatever broke the force of the gale.

On such days as these the men scarcely left the house except to care for the beasts, and came back on the run, their faces rasped with the cold and shining-wet with snow-crystals melted by the heat of the house. Chapdelaine would pluck the icicles from his moustache, slowly draw off his sheepskin-lined coat and settle himself by the stove with a satisfied sigh. "The pump is not frozen?" he asks. "Is there plenty of wood in the house?" *[If given as a dictation, read all but dictate only two or three paragraphs.]*

Louis Hémon, *Maria Chapdelaine*

Guided Commentary

- How does the first paragraph convey the importance of firewood in the lives of these Canadian farmers? What is the mood of this paragraph?
- In what way is "the great cast-iron stove" the soul of the house? What different reactions does it inspire in the members of this Chapdelaine family, in the second and third paragraphs?
- How does the author build a contrast between the house and the winter world outside, in the last two paragraphs?
- Why might Chapdelaine give, in the last paragraph, "a satisfied sigh"?

Composition Topics

The house became the center of the universe; in truth the only spot where life could be sustained, and more than ever the great cast-iron stove was the soul of it.

L. Hémon

Continue.

Outside, the neighbouring forest, and even the fields won from it, were an alien unfriendly world, upon which they looked wonderingly through the little square windows. And sometimes this world was strangely beautiful in its frozen immobility, with a sky of flawless blue and a brilliant sun that sparkled on the snow; but the immaculateness of the blue and the white alike was pitiless and gave hint of the murderous cold.

L. Hémon

Paint for us a winter world, in poetry or prose.

Grammar Sentences for In-Class Analysis

The two men took the double-handed saw and sawed, sawed, sawed from morning till night; it was then the turn of the axes, and the logs were split as their size required.

In the mornings Tit'Be jumped out of bed long before daylight to see if the great sticks of birch had done their duty and burned all night.

If the fire should be out he lost no time in rekindling it with birch-bark and cypress branches, placed heavier pieces on the mounting flame, and ran back to snuggle under the brown woollen blankets and patchwork quilt till the comforting warmth once more filled the house.

Days there were when the weather was tempered and the snow fell straight from the clouds, concealing all.

On such days the men only left the house to care for the beasts, and came back on the run, their faces rasped with the cold and glistening with snow-crystals melted by the heat of the house.

Grammar Assignment

- Analyze and Diagram:** *The house became the center of the universe, the only spot where life could be sustained, and the great cast-iron stove was the soul of it.*
- Parse:** spot, where *and* could be sustained.
- "The great cast-iron stove was the soul of the house." Put the verb in all tenses of the subjunctive mood.**
- Write a few lines of commentary on the sentence in question 1, showing something of the profound reality that it expresses.**

Winter Evening Hymn To My Fire, by James Russell Lowell

Nicotia, dearer to the Muse
Than all the grape's bewildering juice,
We worship, unforbid of thee;
And as her incense floats and curls
In airy spires and wayward whirls,
Or poises on its tremulous stalk
A flower of frailest reverie,
So winds and loiters, idly free,
The current of unguided talk,
Now laughter-rippled, and now caught
In smooth dark pools of deeper thought

Meanwhile thou mellowest every word,
A sweetly unobtrusive third;
For thou hast magic beyond wine
To unlock natures each to each;
The unspoken thought thou canst divine;
Thou fill'st the pauses of the speech
With whispers that to dreamland reach,
And frozen fancy-springs unchain
In Arctic outskirts of the brain.
Sun of all inmost confidences,
To thy rays doth the heart unclothe
Its formal calyx of pretences,
That close against rude day's offences,
And open its shy midnight rose!

Wood Lore, Old English Song, Anonymous

Hickory makes the hottest coals in stoves when winter's bleak,
Apple wood like incense burning through the hall doth fragrance seek,
Elm wood fires have little smoke and warm both serf and lord,
Oak logs split and dried this year make good next winters hoard,
Beech burns bright and fills a the room with warmth and dancing light,
Maple sweet, not white or red will burn throughout the night,
Birch logs cut, need ne'er be stored – they blaze, then heat the pot,
Ash, straight grain and easy split – the kettle sings, and stove is hot,
Poplar logs must need be dried lest smoke do then ensue,
Pine and fir midst showers of sparks burn fast and line the blackened flue.

Music in a Cathedral

[If given as a dictation, read all but dictate only part.]

The sound of casual footsteps had ceased from the abbey. I could only hear, now and then, the distant voice of the priest repeating the evening service and the faint responses of the choir; these paused for a time, and all was hushed. The stillness, the desertion, and obscurity that were gradually prevailing around gave a deeper and more solemn interest to the place.

Suddenly the notes of the deep-laboring organ burst upon the ear, falling with doubled and redoubled intensity, and rolling, as it were, huge billows of sound. How well do their volume and grandeur accord with this mighty building! With what pomp do they swell through its vast vaults, and breathe their awful harmony through these caves of death, and make the silent sepulchre vocal! And now they rise in triumphant acclamation, heaving higher and higher their accordant notes and piling sound on sound. And now they pause, and the soft voices of the choir break out into sweet gushes of melody; they soar aloft and warble along the roof, and seem to play about these lofty vaults like the pure airs of heaven. Again the pealing organ heaves its thrilling thunders, compressing air into music, and rolling it forth upon the soul. What long-drawn cadences! What solemn sweeping concords! It grows more and more dense and powerful; it fills the vast pile and seems to jar the very walls—the ear is stunned—the senses are overwhelmed. And now it is winding up in full jubilee—it is rising from the earth to heaven; the very soul seems rapt away and floated upwards on this swelling tide of harmony!

I sat for some time lost in that kind of reverie which a strain of music is apt sometimes to inspire: the shadows of evening were gradually thickening round me.

I rose and prepared to leave the abbey. The last beams of day were now faintly streaming through the painted windows in the high vaults above me; the lower parts of the abbey were already wrapped in the obscurity of twilight. The chapels and aisles grew darker and darker. The effigies of the kings faded into shadows; the marble figures of the monuments assumed strange shapes in the uncertain light. I slowly retraced my morning's walk, and as I passed out at the portal of the cloisters, the door, closing with a jarring noise behind me, filled the whole building with echoes.

Washington Irving, "Westminster Abbey," in *The Sketchbook of Geoffrey Crayon*

Guided Commentary

- ▶ How does the author create a scene and an atmosphere in the first paragraph?
- ▶ How does the mood change in the second paragraph? What analogies does the author use to describe the music? How does he build a contrast between the choir and the organ?
- ▶ What effect does the music have on the author, throughout the second and third paragraphs?
- ▶ As the author leaves the Abbey, what is the final mood of the text? How do the descriptions of sound throughout this passage help us to visualize the building itself?

Composition Topics

Suddenly the notes of the deep-laboring organ burst upon the ear, falling with doubled and redoubled intensity, and rolling, as it were, huge billows of sound. How well do their volume and grandeur accord with this mighty building!

W. Irving

Follow the grandeur of the music and recreate for us the majesty of the "mighty building."

And now the notes of the organ pause, and the soft voices of the choir break out into sweet gushes of melody... Again the pealing organ heaves its thrilling thunders, compressing air into music, and rolling it forth upon the soul. What long-drawn cadences! What solemn sweeping concords! It grows more and more dense and powerful; it fills the vast pile and seems to jar the very walls. And now it is winding up in full jubilee—it is rising from the earth to heaven; the very soul seems rapt away and floated upwards on this swelling tide of harmony!

W. Irving

Have you ever thrilled to the sound of beautiful music? Let us taste its beauty, in poetry or prose.

The effigies of the kings faded into shadows; the marble figures of the monuments assumed strange shapes in the uncertain light. I slowly retraced my morning's walk.

W. Irving

What king's effigy or marble figure of a monument remains fixed in your mind? Why?

Grammar Sentences for In-Class Analysis

The stillness, the desertion, and obscurity that were gradually prevailing around gave a deeper and more solemn interest to the place.

Suddenly the notes of the deep-laboring organ burst upon the ear, falling with doubled and redoubled intensity, and rolling, as it were, huge billows of sound.

How well do their volume and grandeur accord with this mighty building!

And now they rise in triumphant acclamation, heaving higher and higher their accordant notes and piling sound on sound.

The last beams of day were now faintly streaming through the painted windows in the high vaults above me; the lower parts of the abbey were already wrapped in the obscurity of twilight.

Grammar Assignment

1. Analyze and Diagram: Again the pealing organ heaves its thrilling thunders, compressing air into music, and rolling it forth upon the soul.

2. Parse: pealing, compressing, *and* its

3. In the following passage, how does the author express the power of music on the hearer?

Again the pealing organ heaves its thrilling thunders, compressing air into music, and rolling it forth upon the soul... And now it is winding up in full jubilee—it is rising from the earth to heaven; the very soul seems rapt away and floated upwards on this swelling tide of harmony!

The Splendour Falls on Castle Walls by Alfred Lord Tennyson, from "The Princess"

The splendour falls on castle walls
And snowy summits old in story:
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying,
Blow, bugle; answer, echoes, dying, dying, dying.

O hark, O hear! how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Blow, bugle; answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river:
Our echoes roll from soul to soul,
And grow for ever and for ever.
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying.

Old Friendships

When a pilot dies in the harness his death seems something that inheres in the craft itself, and in the beginning the hurt it brings is perhaps less than the pain sprung of a different death. Assuredly he has vanished, has undergone his ultimate transfer; but his presence is still not missed as deeply as we might miss bread. For in this craft we take it for granted that we shall meet together only rarely. Round the table in the evening, at Casablanca, at Dakar, at Buenos Aires, we take up conversations interrupted by years of silence, we resume friendships to the accompaniment of buried memories. And then we are off again.

Thus is the earth at once a desert and a paradise, rich in secret hidden gardens, gardens inaccessible, but to which the craft leads us ever back, one day or another. Life may scatter us and keep us apart; it may prevent us from thinking very often of one another; but we know that our comrades are somewhere "out there" – where, one can hardly say – silent, forgotten, but deeply faithful. And when our path crosses theirs, they greet us with such manifest joy, shake us so gaily by the shoulders! Indeed, we are accustomed to waiting.

Bit by bit, nevertheless, it comes over us that we shall never again hear the laughter of our friend, that this one garden is forever locked against us. And at that moment begins our true mourning, which, though it may not be rending, is yet a little bitter. For nothing, in truth, can replace that companion. Old friends cannot be created out of hand. Nothing can match the treasure of common memories, of trials endured together, of quarrels and reconciliations and generous emotions. It is idle, having planted an acorn in the morning, to expect that afternoon to sit in the shade of the oak.

We understand better, because of Mermoz, that what constitutes the dignity of a craft is that it creates a fellowship, that it binds men together and fashions for them a common language. True wealth cannot be bought. One cannot buy the friendship of a Mermoz, of a companion to whom one is bound forever by ordeals suffered in common.

Antoine de Saint-Exupéry, *Wind, Sand and Stars*

Guided Commentary

- Why is the death of a pilot less painful for his friends at first, according to the author?
- How is the earth "at once a desert and a paradise," for these pilots?
- What causes the "true mourning" of the lost pilot's friends? Explain the image which the author uses for old friendships, at the end of the third paragraph.
- What has the death of Mermoz taught Saint-Exupéry?

Composition Topics

What constitutes the dignity of a craft is that it creates a fellowship, that it binds men together and fashions for them a common language.

A. de St.-Exupéry

Illustrate this truth, using a trade you know from life or literature.

True wealth cannot be bought. One cannot buy the friendship of a Mermoz, of a companion to whom one is bound forever by ordeals suffered in common.

A. de St.-Exupéry

What characters in literature illustrate the nature of true friendship?

Biographical notes: Antoine de Saint-Exupéry (1900-44) and Jean Mermoz (1901-36) were pioneers of aviation, carrying bags of air-mail for the Latécoère airline (later known as Aéropostale, and finally Air France). Mermoz, the better pilot, helped to create the flight lines over the Atlantic, linking France, Africa and South America, initiating night-flights over the ocean and then navigating a path over the Andes mountains. His plane, the "Southern Cross," had engine trouble and crashed over the Atlantic on Dec. 7, 1936; a loose propeller might have severed the hull. He had returned to the airport because the engine was faulty, but after a quick repair he did not want the mail to be late and so took off again, saying as he got in the plane, "Quick, let's not waste any more time." The plane was never found.

Grammar Sentences for In-Class Analysis

Round the table in the evening, at Casablanca, at Dakar, at Buenos Aires, we take up conversations interrupted by years of silence, we resume friendships to the accompaniment of buried memories.

Thus is the earth at once a desert and a paradise, which is rich in secret hidden gardens, gardens which are inaccessible, but to which the craft leads us ever back, one day or another.

Life may scatter us and keep us apart; it may prevent us from thinking very often of one another; but we know that our comrades are somewhere – silent, forgotten, but deeply faithful.

It is idle, having planted an acorn in the morning, to expect that afternoon to sit in the shade of the oak.

Nothing can match the treasure of common memories, of trials endured together, of quarrels and reconciliations and generous emotions.

Grammar Assignment

1. **Analyze and diagram:** One cannot buy the friendship of a Mermoz, of a companion to whom one is bound forever by ordeals suffered in common.
2. **Parse:** cannot buy, whom *and* suffered
3. **Give a synonym for "ordeals" and "in common."**
4. **"One cannot buy the friendship of a Mermoz, of a companion to whom one is bound forever by ordeals suffered in common." Why not? [or] Explain.**

Peace, by Henry Vaughan (1621-1695)

or *To a Poet a Thousand Years Hence*, by James Elroy Flecker (1884-1915),
or *The Burial of Sir John Moore after Corunna*, by Charles Wolfe (1791-1823)

My soul, there is a country
Far beyond the stars,
Where stands a wingèd sentry
All skilful in the wars:
There, above noise and danger,
Sweet Peace sits crown'd with smiles,
And One born in a manger
Commands the beauteous files.
He is thy gracious Friend,
And—O my soul, awake!—

Did in pure love descend
To die here for thy sake.
If thou canst get but thither,
There grows the flower of Peace,
The Rose that cannot wither,
Thy fortress, and thy ease.
Leave then thy foolish ranges;
For none can thee secure
But One who never changes—
Thy God, thy life, thy cure.

Learning to See with Wonder

[If you use this as a dictation, read the entire selection, but dictate only the segment in brackets.]

Black night had shut in my house and garden with shutters first of slate and then of ebony; I was making my way indoors by the fiery square of the lamplit window, when I thought I saw something new sticking out of the ground, and bent over to look at it. In so doing I knocked my head against a post and saw stars; stars of the seventh heaven, stars of the secret and supreme firmament. For it did truly seem, as the slight pain lessened but before the pain had wholly passed, as if I saw written in an astral alphabet on the darkness something that I had never understood so clearly before: a truth about the mysteries and the mystics which I have half known all my life. I shall not be able to put the idea together again with the words upon this page, for these queer moods of clearness are always fugitive: but I will try. The post is still there; but the stars in the brain are fading.

[When I was young I wrote a lot of little poems, mostly about the beauty and necessity of Wonder; which was a genuine feeling with me, as it is still. The power of seeing plain things and landscapes in a kind of sunlight of surprise; the power of jumping at the sight of a bird as if at a winged bullet; the power of being brought to a standstill by a tree as by the gesture of a gigantic hand; in short, the power of poetically running one's head against a post is one which varies in different people and which I can say without conceit is a part of my own human nature. It is a small and special gift, but an innocent one.

I am interested in wooden posts, which do startle me like miracles. I am interested in the post that stands waiting outside my door, to hit me over the head, like a giant's club in a fairy tale. All my mental doors open outwards into a world I have not made. My last door of liberty opens upon a world of sun and solid things, of objective adventures. The post in the garden; the thing I could neither create nor expect: strong plain daylight on stiff upstanding wood: it is the Lord's doing, and it is marvelous in our eyes.]

G. K. Chesterton, "Wonder and the Wooden Post"

Guided Commentary

[The full text may be too challenging for some 8th graders; an alternative is suggested on the next page.]

- ▶ What incident is described in the first paragraph? What may Chesterton mean by "the stars in the brain" that the incident brought him?
- ▶ What has always been a genuine feeling with the author of this text? What may be "the beauty and the necessity of Wonder"? Is wonder a necessary thing?
- ▶ How does Chesterton use metaphors in the second paragraph to help us understand what he means by "Wonder"? Does this paragraph help us better understand what he meant by "the stars in the brain"?
- ▶ How does the last paragraph give us the secret to why "wooden posts... startle [Chesterton] like miracles"?

Composition Topics

When I was young I wrote a lot of little poems, mostly about the beauty and necessity of Wonder.

G.K. Chesterton

Write your own Ode to Wonder, or to Beauty.

There is a "power of seeing plain things and landscapes in a kind of sunlight of surprise."

G.K. Chesterton

Share with us a plain thing seen in the "sunlight of surprise."

For it did truly seem, as the slight pain lessened but before the pain had wholly passed, as if I saw written in an astral alphabet on the darkness something that I had never understood so clearly before...

G.K. Chesterton

Continue in your own way.

Grammar Sentences for In-Class Analysis

Being young, I wrote a lot of little poems, mostly about the beauty and necessity of Wonder, which was a genuine feeling with me.

I am interested in the post that stands waiting outside my door, to hit me over the head, like a giant's club in a fairy tale.

All my mental doors open outwards into a world which I have not made.

My last door of liberty opens upon a world of sun and solid things and of objective adventures.

The post in the garden; the thing I could neither create nor expect: strong plain daylight on stiff upstanding wood: it is the Lord's doing, and it is marvellous in our eyes.

Grammar Assignment

- 1. Analyze and diagram:** The power of poetically running one's head against a post is one which varies in different people and which is a part of my own nature.
- 2. Parse:** poetically, running, one's, and one
- 3. Give the principal parts of the verb "to run."**
- 4. In a few sentences, explain why "poetically running one's head against a post" is a power to be coveted.**

Alternative Guided Commentary

Omit the first paragraph.

- ▶ What has always been a genuine feeling with the author of this text?
- ▶ What may be "the beauty and the necessity of Wonder"? Is wonder a necessary thing?
- ▶ How does Chesterton use metaphors in the second paragraph to help us understand what he means by "Wonder"?
- ▶ How does the last paragraph give us the secret to why "wooden posts... startle [Chesterton] like miracles"?

Wonder, by Thomas Traherne (1637-1674)
First three or four stanzas, or learn as a class.

Guarding a Treasure

I dropped down to earth once somewhere in the world. It was near Concordia, in the Argentine, but it might have been anywhere at all, for mystery is everywhere.

Round a corner of the road, in the moonlight, I saw a clump of trees, and behind those trees a house. What a queer house! Squat, massive, almost a citadel guarding behind its tons of stone I knew not what treasure. From the very threshold this legendary castle promised an asylum as assured, as peaceful, as secret as a monastery.

Here, in Concordia, I was filled with wonder. Here everything was in a state of decay, but adorably so, like an old oak covered with moss and split in places with age, like a wooden bench on which generations of lovers had come to sit and which had grown sacred. The wainscoting was worn, the hinges rusted, the chairs rickety. And yet, though nothing had ever been repaired, everything had been scoured with zeal. Everything was clean, waxed, gleaming.

A strange house, evoking no neglect, no slackness, but rather an extraordinary respect. Each passing year had added something to its charm, to the complexity of its visage and its friendly atmosphere, as well as to the dangers encountered on the journey from the drawing-room to the dining-room.

"Careful!"

There was a hole in the floor; and I was warned that if I stepped into it I might easily break a leg. This was said as simply as "Don't stroke the dog, he bites." Nobody was responsible for the hole, it was the work of time. There was something lordly about this sovereign contempt for apologies. They disdained explanation, and this superiority to circumstance enchanted me. The most that was said was:

"The house is a little run down, you see."

Even this was said with such an air of satisfaction that I suspected my friends of not being saddened by the fact. Do you see a crew of brick-layers, carpenters, cabinet-workers, plasterers intruding their sacrilegious tools into so vivid a past, turning this in a week into a house you would never recognize, in which the family would feel that they were visiting strangers? A house without secrets, without recesses, without mysteries, without traps beneath the feet, or dungeons, a sort of town-hall reception room?

"Shall we go in to dinner?"

We went in to dinner. Moving from one room to the next I inhaled in passing that incense of an old library which is worth all the perfumes of the world. And particularly I liked the lamps being carried with us. Real lamps, heavy lamps, transported from room to room as in the time of my earliest childhood; stirring into motion as they passed great wondrous shadows on the walls. To pick one up was to displace bouquets of light and great black palms. Then, the lamps finally set down, there was a settling into motionlessness of the beaches of clarity and the vast reserves of surrounding darkness in which the wainscoting went on creaking.

Antoine de Saint-Exupéry, *Wind, Sand and Stars*

Guided Commentary

- What was the impression of the house on the author, according to the first two paragraphs, and how does he convey it to the reader?
- What creates the mystery of the house?
- Explain the description, "A strange house, evoking no neglect, no slackness, but rather an extraordinary respect." Why does the author call the tools of workers "sacrilegious"?
- What is the tone of the last paragraph and what effect does it have on the reader?

Composition Topics

Round a corner of the road, in the moonlight, I saw a clump of trees, and behind those trees a house. What a queer house! Squat, massive, almost a citadel guarding behind its tons of stone I knew not what treasure.

What treasure? Why is it so valuable?

Here, in Concordia, I was filled with wonder. Here everything was in a state of decay, but adorably so, like an old oak covered with moss and split in places with age, like a wooden bench on which generations of lovers had come to sit and which had grown sacred.

What is in "a state of decay, but adorably so"? Why does it fill you with wonder?

Moving from one room to the next I inhaled in passing that incense of an old library which is worth all the perfumes of the world.

Bring this old library to life, allowing us to catch its fragrant incense.

Grammar Sentences for In-Class Analysis

From the very threshold this legendary castle promised an asylum as assured, as peaceful, as secret as a monastery.

Each passing year had added something to the charm of the house, to the complexity of its visage and its friendly atmosphere, and to the dangers encountered on the journey from the drawing-room to the dining-room.

My hosts merely explained that the house was a little run down, and this superiority to circumstance enchanted me; I suspected that my friends were not saddened by the fact.

Particularly I liked the lamps being carried with us: real lamps, heavy lamps, transported from room to room as they were transported in the time of my earliest childhood; stirring into motion as they passed great wondrous shadows on the walls.

Then, the lamps finally set down, there was a settling into motionlessness of the beaches of clarity and the vast reserves of surrounding darkness in which the wainscoting went on creaking.

Grammar Assignment

1. **Analyze and diagram:** Moving from one room to the next I inhaled in passing that incense of an old library which is worth all the perfumes of the world.
2. **Parse:** I, inhaled *and* passing
3. **Write all the possible participial forms of "to inhale."**
4. **Why might "the incense of an old library" be worth more than "all the perfumes of the world"?**

***Mending Wall*, by Robert Frost**

(To be learned in part or as a class.)

Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun;
And makes gaps even two can pass abreast.
The work of hunters is another thing:
I have come after them and made repair
Where they have left not one stone on stone,
But they would have the rabbit out of hiding,
To please the yelping dogs. The gaps I mean,
No one has seen them made or heard them made,
But at spring mending-time we find them there.
I let my neighbor know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.
We keep the wall between us as we go.
To each the boulders that have fallen to each.
And some are loaves and some so nearly balls
We have to use a spell to make them balance:
"Stay where you are until our backs are turned!"
We wear our fingers rough with handling them.
Oh, just another kind of outdoor game,
One on a side. It comes to little more:

He is all pine and I am apple-orchard.
My apple trees will never get across
And eat the cones under his pines, I tell him.
He only says, "Good fences make good neighbors."
Spring is the mischief in me, and I wonder
If I could put a notion in his head:
"Why do they make good neighbors? Isn't it
Where there are cows? But here there are no cows.
Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offence.
Something there is that doesn't love a wall,
That wants it down!" I could say "Elves" to him,
But it's not elves exactly, and I'd rather
He said it for himself. I see him there,
Bringing a stone grasped firmly by the top
In each hand, like an old-stone savage armed.
He moves in darkness as it seems to me,
Not of woods only and the shade of trees.
He will not go behind his father's saying,
And he likes having thought of it so well
He says again, "Good fences make good neighbors."

The Streets of Saint-Malo

Saint-Malo is a seaman's haven. Not for a moment does the fact allow itself to be forgotten. French sailors, debonair, with wide collars and tam-o'-shanters topped with jaunty pompons, gather about the cafés. Fishermen haunt the shops where slickers, rubber top-boots, red-palmed wollen gloves wave limply without the portal. A smell of salt fish pervades the place. At street corners sit fishwives with baskets in which glistening mackerel rest on beds of dripping seaweed. Gulls soar over the Hôtel de Ville. At the church door the breath of the sea mingles with wafted incense. Within the dark interior of the one-time cathedral, whose spire greets the returning mariner from far at sea, is a mosaic telling how Jacques Cartier knelt to receive the Church's blessing before setting forth on his memorable voyage destined to carry him to the spot where today stands the city of Montreal.

The event of the year is the ceremony of blessing the fleet which departs in March for the Banks of Newfoundland. The narrow streets are agog before the departure. Carters are vociferous in their efforts to make headway in the perilously narrow and winding thoroughfares which form the main arteries of the town. The antique house of Duguay-Trouin, with its overhanging third floor, seems to look out on the feverish rush of springtime with naught but disdain. "What is the outfitting of a paltry fishing fleet compared with that of the men-o'-war of other days?" the spirit of the place might superciliously inquire. "Now, Duguay-Trouin – he was a man!"

Having captured an English ship and taken part in a bloody combat with English merchant-men, this Duguay-Trouin was given his own corsair at the age of eighteen. The gift launched him on a career which was to include the taking of Rio de Janiero and the winning of the highest prize open to a seaman of the time – the rank of Admiral of the King's Fleet.

Amy Oakley, *Enchanted Brittany*

Guided Commentary

- ▶ How does the author bring us into this "seaman's haven"?
- ▶ In what ways does the author tie past to present, in this passage?
- ▶ Had a seaman heard the comment of Duguay-Trouin's house, what might he have answered?

Composition Topics

Within the dark interior of the one-time cathedral, whose spire greets the returning mariner from far at sea, is a mosaic telling...

A. Oakley

What mosaic? Why and how does it communicate a powerful message?

The antique house of Duguay-Trouin, with its overhanging third floor, seems to look out on the feverish rush of springtime with naught but disdain: "What is the outfitting of a paltry fishing fleet compared with that of the men-o'-war of other days?"

A. Oakley

What tales might these ancient walls tell?

Saint-Malo is a seaman's haven. Not for a moment does the fact allow itself to be forgotten. French sailors, debonair, with wide collars and tam-o'-shanters topped with jaunty pompons, gather about the cafés. Gulls soar over the Hôtel de Ville. At the church door the breath of the sea mingles with wafted incense.

A. Oakley

"New York is..." "Chicago is..." "Spokane is..." Choose a city (or other place) whose distinct character cannot for a moment be forgotten because...

Grammar Sentences for In-Class Analysis

Within the dark interior of the one-time cathedral is a mosaic telling that Jacques Cartier knelt to receive the Church's blessing before setting forth on his memorable voyage destined to carry him to the spot where today stands the city of Montreal.

The event of the year is the ceremony of blessing the fleet which departs in March for the Banks of Newfoundland.

Carters are vociferous in their efforts to make headway in the perilously narrow and winding thoroughfares which form the main arteries of the town.

The antique house of Duguay-Trouin, with its overhanging third floor, seems to look out on the feverish rush of springtime with naught but disdain.

What is the outfitting of a paltry fishing fleet compared with that of the men-o'-war of other days?

Grammar Assignment

- 1. Analyze and diagram:** The gift of a corsair launched Duguay-Trouin on a career which included the taking of Rio de Janiero and the winning of the highest prize that was open to a seaman of the time – the rank of Admiral of the King's Fleet.
- 2. Parse:** taking, seaman *and* rank
- 3. Give a noun as a synonym for "taking" and for "winning."**

Crossing the Bar

by Alfred Lord Tennyson

Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea.

But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home!

Twilight and evening bell,
And after that the dark!
And may there be no sadness of farewell,
When I embark;

For though from out our bourn of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crost the bar.

René Duguay-Trouin ("Dū-gā Troo-äng," 1673-1736) was a famous French "corsair" whose home port was Saint-Malo in Brittany. A corsair was the owner of a private vessel granted permission by a government during wartime to attack ships of certain countries. (The word "corsair" also applies to the ship.) Duguay-Trouin gained fame under Louis XIV and Louis XV both as a corsair and in the French navy. His military exploits, including the capture of Rio de Janiero, his bold escape from a British prison in Plymouth, and his general panache and boldness earned him legendary status.

The **Hôtel de Ville** (ō-tel duh veal) is essentially the mayor's office or town hall.

A **carter** is one who draws goods for sale in a cart; it is from the Gaelic and Celtic word "cairt."

What My Father Knew

Papa has something of a mustache, which he trims carefully every Sunday with a little pair of nail scissors. He has his hair combed back, and his large forehead is framed by graying temples. I find that that gives him an intelligent air. But most of all Papa has a look. His big blue eyes, which sparkle with intelligence and humor, gaze at you with an infinite tenderness. Who said that blue eyes look at you coldly? His are very kindly. Nevertheless, they are demanding, too, because they love truth. They look, untiringly, for the why and the how of what they see.

But how can there be so much goodness in the look of a scientist, a researcher?

The answer is simple, and we, his children who see him every day, find it obvious. My father is a man of contemplation and wonder. He often explains to us that the only real difference between a man and an ape is the capacity for wonder. Admiring a sunset, contemplating beauty, being aware of the Infinite, and hence being able to reason about the human condition – only man has that.

My father loved to help others understand. He considered knowledge not as a sign of power but as a communion. Then too, he did not explain; he made it a story. And what child doesn't love to have stories told to him!

Never, really never, did Papa refuse to answer one of our questions because he didn't have the time. He left the manuscript of his lecture or his scientific calculations to repair a bicycle tire, string a bow, glue a broken doll, and answer the most incongruous questions. "Papa, did you fight in the Hundred Years' War?... Why are people born?... Why does it rain?... What are the stars for?..."

Yes, it's true that Papa knew all these things and many others, too. He had what was once called the education of a respectable man. He knew how to read Greek and Latin, was acquainted with all the classics, had an appreciation for painting and music, and nourished his mind with philosophy and theology. It was impossible to stump him in history, and he had a passion for antiquity.

He liked recreational mathematics and we saw him one evening triumphant, because he had succeeded in constructing with the compass a complex geometric figure, whereas Masceroni, the expert on the subject, concluded in his book that it was impossible. There was a side to him that said, "It is that much more beautiful because it is useless."

But above all he was a poet. He studied the sciences of humanity and examined the mirror of the soul through the prism of an artist. He had been surrounded by a mother who was a musician and two brothers who were painters, and art was for him the chief expression of human creativity. His lectures, even in very technical fields, always had their share of metaphor, so as to facilitate understanding and to touch the very heart of the mind. With his pleasant voice he was a formidable orator whose style was almost celebratory, since his poetic talent was combined with subtle humor.

Clara Lejeune-Gaymard, *Life is a Blessing: A Biography of Jerome Lejeune*

Guided Commentary

- In the first paragraph, how does the author gradually introduce us to her father?
- How did her father prove that "he considered knowledge not as a sign of power but as a communion"?
- What does her father seem to have been seeking, in his vast knowledge? Explain how a thing could be "that much more beautiful because it is useless."
- What expression in this passage best defines Jerome Lejeune? What gives a sense of unity to this life of so many many varied qualities and interests?

Composition Topics

My father is a man of contemplation and wonder. There was a side to him that said, "It is that much more beautiful because it is useless."

C. Lejeune-Gaymard

Share with us some object of wonder, which may be "that much more beautiful because it is useless."

My father loved to help others understand. He considered knowledge not as a sign of power but as a communion.

C. Lejeune-Gaymard

Have you encountered someone like this father? Bring him to life.

But most of all Papa has a look. His big blue eyes, which sparkle with intelligence and humor, gaze at you with an infinite tenderness. Who said that blue eyes look at you coldly? His are very kindly. Nevertheless, they are demanding, too, because they love truth.

C. Lejeune-Gaymard

Paint for us a personality portrait of a great man or woman with such a "look."

Grammar Sentences for In-Class Analysis

His big blue eyes, which sparkle with intelligence and humor, gaze at you with an infinite tenderness; who said that blue eyes look at you coldly?

Admiring a sunset, contemplating beauty, being aware of the Infinite, and hence being able to reason about the human condition – only man has that power.

Yes, it's true that Papa knew all these things and many others, too.

Papa enjoyed reading Greek and Latin, was acquainted with all the classics, had an appreciation for painting and music, and nourished his mind with philosophy and theology.

My father liked recreational mathematics and we saw him one evening triumphant, because he had succeeded in constructing with the compass a complex geometric figure, whereas Masceroni, the expert on the subject, concluded in his book that it was impossible.

With his pleasant voice he was a formidable orator whose style was almost celebratory, since his poetic talent was combined with subtle humor.

Grammar Assignment

- 1. Analyze and diagram:** My father often explains to us that the only real difference between a man and an ape is the capacity for wonder.
- 2. Parse:** my, that, real, and between.
- 3. Give all the possible gerunds for the verb:** "to explain."
- 4. "The only real difference between a man and an ape is the capacity for wonder." Continue these words of Jerome Lejeune, expounding and clarifying them.**

Pangur Bán, translated from Gaelic by Robin Flower.

I and Pangur Bán my cat,
'Tis a like task we are at:
Hunting mice is his delight,
Hunting words I sit all night.

Better far than praise of men
'Tis to sit with book and pen;
Pangur bears me no ill-will,
He too plies his simple skill.

'Tis a merry task to see
At our tasks how glad are we,
When at home we sit and find
Entertainment to our mind.

Oftentimes a mouse will stray
In the hero Pangur's way;
Oftentimes my keen thought set
Takes a meaning in its net.

'Gainst the wall he sets his eye
Full and fierce and sharp and sly;
'Gainst the wall of knowledge I
All my little wisdom try.

When a mouse darts from its den,
O how glad is Pangur then!
O what gladness do I prove
When I solve the doubts I love!

So in peace our task we ply,
Pangur Bán, my cat, and I;
In our arts we find our bliss,
I have mine and he has his.

Practice every day has made
Pangur perfect in his trade;
I get wisdom day and night
Turning darkness into light.

(Written in the 8th or 9th century by an Irish monk, perhaps as handwriting practice, in a notebook with Greek and Latin grammar notes and various Latin hymns. The manuscript, called the Reichenau Primer, belonged to a monastery in Austria. "Bán" means "white" in Gaelic; the meaning of Pangur is unknown.)

Around the Table

My father came home every day to eat the midday meal with his children. At noon the meal was quick, since we all had to get back to school or to work. In the evening we had more time, and Mama would always start off the meal by asking Papa, "Whom did you see, and what did they say?"

Papa would then tell us about his day, his encounters, his work. That often led to discussions in which we would reconstruct the world. Once we had reached adolescence it really widened our horizons, and my parents appreciated very much our arguments about ideas.

Quite often my parents had guests over for dinner or supper: some friends, colleagues of Papa, or people who came from all over the world. From an early age we were included at these meals, when we wanted to be. This enabled us to become acquainted with and to appreciate a great number of personalities, both French and foreign, who remember today the old house dating back to the Middle Ages: a house of our own, though not much in the way of comfort, where the children reigned, together with a charming disarray and a hospitality without limits.

It was the house of our dear God, where all friends were welcome to eat, to sleep for a night or for several months. Several of them, I'm sure, found the living good, the welcome warm, and the company pleasant. They could stay all winter just waiting to be chased out by other visitors.

I remember coming back from weekends, vacations, or various expeditions, when we ended up at the house without warning, ten or fifteen of us, all dirty, to have dinner on Sunday evening. I can still see Mama, greeting us with open arms and bringing food out of the refrigerator to meet the invasion. And Papa would come down the stairs with his big smile to keep us company and to hear the story of our adventures.

Then, when the meal was ready, he would disappear with my mother so that we would be free to discuss things at our leisure among friends. Except, and this happened more frequently, when our friends held him back so as to hear him speak, captivated by his learning, his eloquence, and his very wide knowledge of people and of things.

Clara Lejeune-Gaymard, *Life is a Blessing: A Biography of Jerome Lejeune*

Guided Commentary

- Judging from the first two paragraphs, why might Dr. Lejeune have come home every day "to eat the midday meal with his children"?
- Why might the author say that "the children reigned" in her father's house? How did the guests also seem to reign?
- What more do we understand of the qualities and character of Dr. and Mrs. Lejeune, by their welcome of their children's friends?
- How does the last paragraph present a kind of crowning of Dr. Lejeune's hospitality?

Composition Topics

Quite often my parents had guests over for dinner or supper: some friends, colleagues of Papa, or people who came from all over the world. This enabled us to become acquainted with and to appreciate a great number of personalities, both French and foreign.

C. Lejeune-Gaymard

Which foreign guest was most appreciated? Why?

I remember today the old house dating back to...

C. Lejeune-Gaymard

Continue in your own way.

Papa would come down the stairs with his big smile to keep us company and to hear the story of our adventures. When the meal was ready, my father would disappear with my mother so that we would be free to discuss things at our leisure among friends. Except, and this happened more frequently, when our friends held him back so as to hear him speak, captivated by his learning, his eloquence, and his very wide knowledge of people and of things.

C. Lejeune-Gaymard

Let us share in the exchanges of the evening.

Grammar Sentences for In-Class Analysis

Mama would always start off the meal by asking Papa whom he had seen and what they had said.

At these dinners we became acquainted with a great number of personalities, both French and foreign, who remember today the old house dating back to the Middle Ages: a house where the children reigned, with a charming disarray and a hospitality without limits.

It was the house of our dear God, where all friends were welcome to eat, to sleep for a night or for several months.

I can still see Mama, greeting us with open arms and bringing food out of the refrigerator to meet the invasion.

When the meal was ready, my father would disappear with my mother so that we would be free to discuss things at our leisure among friends, unless our friends held him back to hear him speak, captivated by his learning, his eloquence, and his very wide knowledge of people and things.

Grammar Assignment

- 1. Analyze and Diagram:** Papa would come down the stairs with his big smile to keep us company and to hear the story of our adventures.
- 2. Parse:** to hear, story *and* our
- 3. Give all forms of the infinitive** "to hear."
- 4. What does this sentence reveal to us about Papa?**

In the Valley of the Elwy, by Gerard Manley Hopkins, S.J.

I remember a house where all were good
To me, God knows, deserving no such thing:
Comforting smell breathed at very entering,
Fetched fresh, as I suppose, off some sweet wood.
That cordial air made those kind people a hood
All over, as a bevy of eggs the mothering wing
Will, or mild nights the new morsels of spring:
Why, it seemed of course; seemed of right it should.

Lovely the woods, waters, meadows, combes, vales,
All the air things wear that build this world of Wales;
Only the inmate does not correspond:
God, lover of souls, swaying considerate scales,
Complete thy creature dear O where it fails,
Being mighty a master, being a father and fond.

Note: The Elwy is a river in north Wales; "w" is pronounced "oo" as in "swoon."

Beauty of the Valley in the Evening

The sun itself had gone down but in its wake the whole of the sky at the western end of the valley had become a vast stained-glass window. All the Pre-Raphaelite colors were there, rose and purple, gold and green, as the clouds sank away along the edge of the horizon. Still the light seemed to be expanding in that brilliant after-glow, flickering and pulsing with a life of its own.

In some strange way it seemed to transmit a final charge of energy to the valley itself. Out of nowhere the shape of a hare, ears pricked, went bounding over the field below, and then another. I sat on the wall by the steps to watch them, saw young lambs suddenly running a race to the hedge and swallows streaking and circling out of the barn in pursuit of the last few insects.

Only the mountains were still, that great standing circle surrounding the valley from one end to the other. Their presence was solemn somehow, like the words of a familiar psalm. Just for a moment everything else felt eternal, too. I could see the first star tremble above the far chimney, blue woodsmoke drifting down, heady as incense. In that moment it seemed entirely possible to slip away through a chink in time into a different dimension, the secret reality that lay behind the appearance of things.

J. Knox-Mawer

Guided Commentary

- How does the author convey the beauty of the sunset, in the first paragraph?
- In what way does the light "transmit a final charge of energy to the valley itself," in the second paragraph? or [What image or comparison ties the activity in the valley into the description of the sunset?]
- What is the effect on the narrator of the solemn presence of the mountains? Why? [or Why might the author have said, "Just for a moment everything else felt eternal, too"?]
- Explain the last sentence of the text.

Composition Topics

The sun itself had gone down but in its wake the whole of the sky at the western end of the valley had become a vast stained-glass window.

J. Knox-Mawer

Continue.

Only the mountains were still, that great standing circle surrounding the valley from one end to the other. Their presence was solemn somehow, like the words of a familiar psalm.

J. Knox-Mawer

Take us into your contemplation of the mountains, or some other majestic sight in nature.

In that moment it seemed entirely possible to slip away through a chink in time into a different dimension, the secret reality that lay behind the appearance of things.

J. Knox-Mawer

In poetry or prose, let us glimpse that "different dimension, the secret reality behind the appearance of things."

Note: The Pre-Raphaelite movement began in 1848-49 with a group of seven artists banding together in a secret "Pre-Raphaelite Brotherhood" in rebellion against the current conventions of British art (most notable members were Dante Gabriel Rossetti, William Holman Hunt and John Everett Millais). They revived medieval and early renaissance styles (up to Raphael) and chose religious themes, using bright colors and emphasizing details, scorning certain canons of composition and perspective. In the mid-1850's the movement shifted toward aestheticism and subjects taken from legend and poetry (Arthurian themes, for example).

Grammar Sentences for In-Class Analysis

The sun itself had gone down but in its wake the whole of the sky at the western end of the valley had become a vast stained-glass window.

All the Pre-Raphaelite colors were there, rose and purple, gold and green, as the clouds sank away along the edge of the horizon.

I sat on the wall by the steps to watch whatever might happen in the valley below.

Only the mountains were still, that great standing circle surrounding the valley; their presence was solemn somehow, and just for a moment everything else felt eternal, too.

What did seem entirely possible for a moment was to slip away through a chink in time into a different dimension, the secret reality that lay behind the appearance of things.

Grammar Assignment

1. Analyze and Diagram: *Still the light seemed to be expanding in that brilliant after-glow, flickering and pulsing with a life of its own.*

2. Parse: still and seemed to be expanding

3. Rewrite the sentence using a synonym for every verb form.

4. Write another intriguing sentence describing a play of light.

In the Highlands, by Robert Louis Stevenson

In the highlands, in the country places,
Where the old plain men have rosy faces,
And the young fair maidens
Quiet eyes;
Where essential silence cheers and blesses,
And for ever in the hill-recesses
Her more lovely music
Broods and dies –

O to mount again where erst I haunted;
Where the old red hills are bird-enchanted,
And the low green meadows
Bright with sward;
And when even dies, the million-tinted,
And the night has come, and planets glinted,
Lo, the valley hollow
Lamp-bestarr'd!

O to dream, O to awake and wander
There, and with delight to take and render,
Through the trance of silence,
Quiet breath!
Lo! for there, among the flowers and grasses,
Only the mightier movement sounds and passes;
Only winds and rivers,
Life and death.

***God's Grandeur*, by Gerard Manley Hopkins,**
would be another good poem this week, if it has
not already been learned.

Garden Recreation

Father Latour's recreation was his garden. He grew such fruit as was hardly to be found even in the old orchards of California: cherries and apricots, apples and quinces, and the peerless pears of France – even the most delicate varieties. He urged the new priests to plant fruit trees wherever they went, and to encourage the Mexicans to add fruit to their starchy diet. Wherever there was a French priest, there should be a garden of fruit trees and vegetables and flowers. He often quoted to his students that passage from their fellow Auvergnat, Pascal: that man was lost and saved in a garden.

He domesticated and developed the native wild flowers. He had one hill-side solidly clad with that low-growing purple verbena which mats over the hills of New Mexico. It was like a great violet velvet mantle thrown down in the sun; all the shades that the dyers and weavers of Italy and France strove for through centuries, the violet that is full of rose color and is yet not lavender; the blue that becomes almost pink and then retreats again into sea-dark purple – the true Episcopal color and countless variations of it.

Willa Cather, *Death Comes for the Archbishop*

Guided Commentary

- What does this text reveal about the time and place of the story? What can we gather about Fr. Latour's situation?
- What do we learn about Fr. Latour from the type of orchard he cultivated?
- How does the author allow us to grasp the rich beauty of the hillside which Fr. Latour has planted with verbena? What new aspect of his personality does this paragraph allow us to glimpse?
- Willa Cather calls the mantle of verbena on the hillside, "the true Episcopal color and countless variations of it"; how does this entire passage give us a broader and deeper understanding of missionary work itself?

Composition Topics

Wherever there is a French priest, there should be...

W. Cather

Continue these words of advice from a seasoned missionary to the young priests first encountering their land of mission.

It was like a great violet velvet mantle thrown down in the sun; all the shades that the dyers and weavers of Italy and France strove for through centuries, the violet that is full of rose color and is yet not lavender; the blue that becomes almost pink and then retreats again into sea-dark purple...

W. Cather

In rich prose, allow us to contemplate a scene of striking beauty, either natural or cultivated by man.

Father Latour's recreation was his garden. Wherever there was a French priest, there should be a garden of fruit trees and vegetables and flowers. He often quoted to his students that passage from their fellow Auvergnat, Pascal: that man was lost and saved in a garden.

W. Cather

Paint for us a portrait of Fr. Latour, as seen by one who knew him.

Note: An Auvergnat (ō-vār-nya) is a person from the region of central France called Auvergne (ō-vār-ñ). Blaise Pascal (1623-1662) was a mathematician, physicist, inventor, writer, and philosopher whose *Pensées*, jotted thoughts on the meaning of life and the reasons for being Catholic, had a powerful influence as arguments of apologetics (they were gathered after his death and published posthumously). He is tinged with Jansenism.

Grammar Sentences for In-Class Analysis

Father Latour grew fruit that was hardly to be found even in the old orchards of California: cherries and apricots, apples and quinces, and the peerless pears of France – the most delicate varieties.

Wherever there was a French priest, there should be a garden of fruit trees and vegetables and flowers.

He often quoted to his students that passage from their fellow Auvergnat, Pascal: that man was lost and saved in a garden.

He had one hill-side solidly clad with that low-growing purple verbena which mats over the hills of New Mexico.

The hillside was like a great violet velvet mantle thrown down in the sun; there glimmered all the shades that the dyers and weavers of Italy and France strove for through centuries, the violet that is full of rose color and is yet not lavender; the blue that becomes almost pink and then retreats again into sea-dark purple – the true Episcopal color and countless variations of it.

Grammar Assignment

1. Analyze and diagram: What Fr. Latour always asked of the new priests, was that they plant fruit trees wherever they might be stationed.

2. Parse: *wherever, plant, trees, might be stationed*

3. What do the following sentences by Willa Cather reveal about Fr. Latour, and how he saw the role of a missionary? He urged the new priests to plant fruit trees wherever they went, and to encourage the Mexicans to add fruit to their starchy diet. Wherever there was a French priest, there should be a garden of fruit trees and vegetables and flowers.

Daffodils, by William Wordsworth

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze. 5

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance. 10

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought: 15

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils. 20

A People That Can Amuse Itself

To amuse oneself is a mark of gaiety, vitality and love of life. It means that a man's own thoughts are attractive, artistic and satisfying. And the happiness of a people is not to be judged by the amount of fun provided for them. For fun can be provided as food can be provided; by a few big stores or shops. The happiness of the people is to be judged by the fun that the people provide. In healthier ages any amount of fun was really provided by the people and not merely for the people. It was so in a vast multitude of songs, fairy tales and dances; but it was so even in the more ornate and official business of the drama.

The men of the mediaeval guilds enacted in person the miracle plays, with all their highly-coloured symbolism of the mysteries of heaven and hell. I have the fullest political sympathy with the modern Trades Unions; but I confess I cannot easily imagine a railway-porter feeling quite comfortable in the costume of the Archangel Gabriel; or even a plumber getting the full delight out of being the Devil. Yet it must have been a very pure delight to be the Devil. There was any amount of gagging and grotesque impromptu in such a part; for the mediaeval men were quite without the modern reverence for the Devil. The carpenter or cobbler who had the happiness of acting Caiphas used to borrow a cope or chasuble from the parish church; and I earnestly hope that the Archbishop of Canterbury would now lend his apron and gaiters to a dustman for such a purpose.

But the only point here is that numbers of ordinary poor people acted; and there was nothing to prevent it being done in every town and even in every village. I daresay they acted as badly as Bottom the Weaver; but I am not talking about art, but about amusement. Above all, I am talking about people amusing themselves; and not only being amused.

G.K. Chesterton, article in "Vanity Fair," February 1920

Guided Commentary

- What difference does the author establish between "fun provided for the people" and "fun provided by the people"?
- What example of people amusing themselves does the author present?
- Why would it have been "a very pure delight to be the Devil" in one of the miracle plays? Why might a modern workman not "feel quite comfortable" in such roles?
- Why is it ironic, that the parish church would lend a "cope or chasuble" to "Caiphas"? What does it show about Medieval society?

Composition Topics

Fun can be provided as food can be provided; by a few big stores or shops. The happiness of the people is to be judged by the fun that the people provide.

G.K. Chesterton

Explain. Do you agree?

The men of the mediaeval guilds enacted in person the miracle plays, with all their highly-coloured symbolism of the mysteries of heaven and hell... Numbers of ordinary poor people acted; and there was nothing to prevent it being done in every town and even in every village.

G.K. Chesterton

Bring us into a medieval village, and the preparation, acting or enjoying of such a play.

In healthier ages any amount of fun was really provided by the people and not merely for the people.

G.K. Chesterton

Tell us why this statement is true, illustrating with some lively examples, real or imagined.

To amuse oneself is a mark of gaiety, vitality and love of life. It means that a man's own thoughts are attractive, artistic and satisfying.

G.K. Chesterton

Continue musing along Chesterton's line. **[This topic is for students older than 8th grade.]**

Grammar Sentences for In-Class Analysis

To can amuse oneself is a mark of gaiety, vitality and love of life; it shows whether a man's own thoughts are attractive, artistic and satisfying.

In healthier ages any amount of fun was really provided by the people and not merely for the people.

The men of the mediaeval guilds enacted in person the miracle plays, with all their highly-coloured symbolism of the mysteries of heaven and hell.

I confess I cannot easily imagine a railway-porter feeling quite comfortable in the costume of the Archangel Gabriel; or even a plumber getting the full delight out of being the Devil.

Whoever had the happiness of acting Caiphas used to borrow a cope or chasuble from the parish church.

I daresay that they acted as badly as Bottom the Weaver; but I am not talking about art, but about amusement.

Grammar Assignment

- 1. Analyze and diagram only the first sentence:** What I would simply like to express here is that numbers of ordinary poor people acted in miracle plays. They could be staged in whichever town or village desired to put one on.
- 2. Identify the parts of speech in the second sentence.**
- 3. Imagine the cook or the carpenter or the villager of your choice acting in a miracle play. What role would be perfect for him? Why?**

The Resurrection, York Corpus Christi Play

The following lines are a suggestion; the entire play is provided as a separate document, and your students may enjoy learning parts; lines 29-122 present the Centurion's witness to Annas, Caiphas and Pilate; lines 187-288 present the holy women finding the empty tomb; lines 289-455 present the discomfiture of the guards and the orders of Pilate to hide the truth. Do not be too concerned about precise pronunciation but read phonetically, pronouncing all vowels (including final, normally silent e's as "eh" or "uh"), letting the children enjoy the taste of middle English and having them notice the rhythm and alliteration.

CENTURIO A, blissed Lorde, Adonay,
 What may thes mervayles signifie
 That her was schewed so oppinly
 Unto oure sight,
 This day whanne that the man gune dye
 That Jesus highte?

Itt is a misty thyng to mene;
 So selcouth a sight was nevere sene
 That oure princes and prestis bedene
 Of this affray
 I woll go weten withouten wene,
 What thei can saye. (ll.37-48)

Arles

All our religion and custom and mode of thought are European. The demarcations between the ever shifting States of Europe are only dotted lines, but between the Christian and the non-Christian the boundary is hard and full.

Now, a man who recognizes this truth will ask, "In what place could I find the best single collection of all the forms which European energy has created, and of all the outward symbols in which its soul has been manifest?" To such a man the answer should be given, "You will find these things better in the town of Arles than in any other place."

Long before men could write, this hill was inhabited by our ancestors. Their barbaric huts were grouped round the shelving shore; their axes and their spindles remain.

When thousands of years later the Greeks pushed northward from Massilia, Arles was the first great corner in their road and the first halting-place after the useless deserts that separated their port from the highway of the Rhone valley.

At the close of Antiquity Rome came to Arles in the beginning of her expansion, and the strong memories of Rome which Arles still holds are famous. Every traveler has heard of the vast unbroken amphitheatre and the ruined temple in a market square that is still called the forum; they are famous – but when you see them it seems to you that they should be more famous still. They have something so familiar yet so unexpected that the centuries in which they were built come actively before you.

Rome slowly fell asleep. The sculpture lost its power; something barbaric returned. The sleeping grew deeper. When Charlemagne was dead and Christendom almost extinguished, the barbarian and the Saracen alternately built, and broke against, a keep that still stands and that is still so strong that one might still defend it. It is unlit. It is a dungeon; a ponderous menace above the main street of the city, blind and enormous. It is the very time it comes from.

When all the fear and anarchy of the mind had passed, and when it was discovered that the West still lived, a dawn broke. The Medieval civilization began to sprout vigorously through the eleventh and twelfth centuries. A peculiarly vivid relic of that springtime remains at Arles. The cloisters of the Church of St. Trophimus are not only the Middle Ages caught and made eternal, they are also a progression of that great experiment from its youth to its sharp close.

As you go round the arches, there pass you one after the other the epochs of the Middle Ages. You have first the solemn purpose of the early work. This takes on neatness of detail, then fineness; a great maturity dignifies all the northern side. Upon the western you already see the mystery of the fifteenth century; all its final vitality is there. You see in fifty details the last attempt of our race to grasp and permanently to retain the beautiful.

There is no way of writing or of telling history which could be so true as these visions are. Arles, at a corner of the great main road of the Empire, catching the earliest Roman march into the north, the Christian advance, the full experience of the invasions; retaining in a vague legend the memory of St. Paul; drawing in, after the long trouble, the new life that followed the Crusades, can show such visions better, I think, than Rome herself can show them.

Hilaire Belloc, *Hills and the Sea*

Guided Commentary

- What does the author say is "found better in the town of Arles than in any other place"? What truth does Arles thereby illustrate?
- To what waves of inhabitants does Arles still bear witness? How is each artifact or monument "the very time it comes from"?
- Why might the author have considered the Church of St. Trophimus with the most care?
- What is meant by the expression, "the last attempt of our race to grasp and permanently to retain the beautiful"?
- Explain the sentence, "There is no way of writing or of telling history which could be so true as these visions are."

Note: Massilia is the French town of Marseilles, settled by Greeks around 600 BC; excavations have uncovered brick habitations dating from about 6,000 BC. Nearby underwater cave drawings are even older.

Grammar Sentences for In-Class Analysis

A man who recognizes this truth will ask, "In what place could I find the best single collection of all the forms which European energy has created, and of all the outward symbols in which its soul has been manifest?"

Every traveler has heard of the vast unbroken amphitheatre and the ruined temple in a market square that is still called the forum; they are famous – but when you see them it seems to you that they should be more famous still.

The ruins in the Forum have something so familiar yet so unexpected that the centuries in which they were built come actively before you.

When Charlemagne was dead and Christendom almost extinguished, the barbarian and the Saracen alternately built, and broke against, a keep that still stands and that is still so strong that one might still defend it.

When all the fear and anarchy of the mind had passed, and when it was discovered that the West still lived, a dawn broke; the Medieval civilization began to sprout vigorously.

Grammar Assignment

- 1. Analyze and Diagram:** The demarcations between the ever shifting States of Europe are only dotted lines, but between the Christian and the non-Christian the boundary is hard and full.
- 2. Parse:** shifting, between (*first use*), and hard
- 3. Give a synonym for "demarcation."**
- 4. Explain why Belloc's statement is true.**

Composition Topics

The vast unbroken amphitheatre and the ruined temple in a market square that is still called the forum... have something so familiar yet so unexpected that the centuries in which they were built come actively before you.

H. Belloc

[or]

When all the fear and anarchy of the mind had passed, a dawn broke. The Medieval civilization began to sprout vigorously through the eleventh and twelfth centuries. A peculiarly vivid relic of that springtime remains at Arles.

H. Belloc

Bring actively before the eyes of the reader the life of an ancient century, still present in a particular creation of the men of that age.

[Here in this work of art,] the Middle Ages are caught and made eternal. You see in fifty details the last attempt of our race to grasp and permanently to retain the beautiful.

H. Belloc

What witness to beauty might the author be describing? Continue in the same tone.

There is no way of writing or of telling history which could be so true as these visions.

H. Belloc

What place writes or tells history most vividly by its monuments?

The demarcations between the ever shifting States of Europe are only dotted lines, but between the Christian and the non-Christian the boundary is hard and full.

H. Belloc

Illustrate this truth from the nations you have met. **[Question for older grades.]**

***The Gladiator, or The Destruction of Sennacherib, by Alfred Lord Byron,
or Shakespeare's Sonnet 73 ("That time of year thou may'st in me behold," for the reference to "ruin'd choirs.")***

Chaucer's Pilgrims: A Cross-Section of English Life

Above all, Chaucer was a story-teller of a far wider gamut than any of his successors. The characters he introduced as pilgrims to Canterbury were broadly, though not mechanically, representative of the men and women he had been observing for forty-five years. It is clear that he made no effort to select an individual from every class and profession; but the group as a whole is a completely adequate cross-section of English life. The pilgrims are people who might very naturally meet at the Tabard Inn. They are, moreover, not types but living persons, each one with class characteristics, but each endowed also with individualizing traits. What they say and do in Southwark and along the road constitutes a story of marvelous interest and veracity.

The *Canterbury Tales*, though they form a story on a grand scale, are a collection – the work of one great imagination. The reader passes from one kind of narrative to another, and at the end has read through something akin to a little library of masterpieces. Every sort of verse fiction practiced in the Middle Ages is illustrated by them. The romance, the saint's legend, the fabliau, the fable, the exemplary anecdote are all there, though each is something more than a typical specimen because in each appears Chaucer's personality and his artistry. The variety of the fare is astonishing and equally the mastery that each tale exhibits.

Gordon Hall Gerould, *Introduction to the Canterbury Tales*

Guided Commentary

- ▶ How does the text describe "Chaucer as a story-teller"? What is most striking about the characters he created?
- ▶ What impression of medieval England does this passage leave with the reader?
- ▶ How does Chaucer's own personality appear in his works, judging from this passage?

Composition Topics

*It happened in that season that one day
In Southwark, at The Tabard, as I lay
Ready to go on pilgrimage and start
For Canterbury, most devout at heart,
At night there came into that hostelry*

*Some nine and twenty in a company
Of sundry folk happening then to fall
In fellowship, and they were pilgrims all
That towards Canterbury meant to ride.*
Prologue, Chaucer

In imitation of Chaucer, give us a character sketch of one of the "sundry folk happening then to fall In fellowship" at *The Tabard*.

*Each of you shall help to make things slip
By telling two stories on the outward trip
To Canterbury, that's what I intend,
And, on the homeward way to journey's end
Another two, tales from the days of old;
And then the man whose story is best told,*

*That is to say who gives the fullest measure
Of good morality and general pleasure,
He shall be given a supper paid by all,
Here in this tavern, in this very hall,
When we come back again from Canterbury.*
Prologue, Chaucer

You are one of these Canterbury pilgrims; who are you, and what "romance, saint's legend, fabliau, or fable" would you tell, "to make things slip"?

[or]

Bring us into the arrival back at *The Tabard* and the lively discussion around the "supper paid by all."

Grammar Sentences: In-Class Analysis or Assignment

Above all, Chaucer was a story-teller of a far wider gamut than any of his successors.

It is clear that he made no effort to select an individual from every class and profession, but the group as a whole is a completely adequate cross-section of English life.

The Canterbury Tales, though they form a story on a grand scale, are a collection – the work of one great imagination.

The reader passes from one kind of narrative to another, and at the end has read through something akin to a little library of masterpieces.

The romance, the saint's legend, the fabliau, the fable, the exemplary anecdote are all there, though each is something more than a typical specimen because in each appears Chaucer's personality and his artistry.

Grammar Assignment

- 1. Analyze and Diagram:** What the pilgrims say and do in Southwark and along the road constitutes a story of marvelous interest and veracity.
- 2. Parse:** *What, do, and Southwark.*
- 3. Give three other words belonging to the same family as "veracity."**
- 4. Is there a line or two from *The Canterbury Tales* that remains fixed in your mind because of its interest or veracity? Which one? Explain.**

*The Knight, from the Prologue to *The Canterbury Tales**

There was a *Knight*, a most distinguished man,
 Who from the day on which he first began
 To ride abroad had followed chivalry,
 Truth, honour, generousness and courtesy.
 He had done nobly in his sovereign's war
 And ridden into battle, no man more,
 As well in Christian as in heathen places,
 And ever honoured for his noble graces.
 He was of sovereign value in all eyes.
 And though so much distinguished, he was wise
 And in his bearing modest as a maid.
 He never yet a boorish thing had said
 In all his life to any, come what might;
 He was a true, a perfect gentle-knight.

Speaking of his equipment, he possessed
 Fine horses, but he was not gaily dressed.
 He wore a fustian tunic stained and dark
 With smudges where his armour had left mark;
 Just home from service, he had joined our ranks
 To do his pilgrimage and render thanks.

Rural Life in England

The English are strongly gifted with the rural feeling. They possess a quick sensibility to the beauties of nature, and a keen relish for the pleasures and employments of the country. Even the inhabitants of cities, born and brought up among brick walls and bustling streets, enter with facility into rural habits, and evince a tact for rural occupation. The merchant has his snug retreat in the vicinity of the metropolis, where he often displays as much pride and zeal in the cultivation of his flower-garden, and the maturing of his fruits, as he does in the conduct of his business, and the success of a commercial enterprise. Even those less fortunate individuals, who are doomed to pass their lives in the midst of din and traffic, contrive to have something that shall remind them of the green aspect of nature. In the most dark and dingy quarters of the city, the drawing-room window resembles frequently a bank of flowers; every spot capable of vegetation has its grass-plot and flower-bed; and every square its mimic park, laid out with picturesque taste, and gleaming with refreshing verdure.

The residence of people of fortune and refinement in the country has diffused a degree of taste and elegance in rural economy that descends to the lowest class. The very laborer, with his thatched cottage and narrow slip of ground, attends to their embellishment. The trim hedge, the grass-plot before the door, the little flower-bed bordered with snug box, the woodbine trained up against the wall, and hanging its blossoms about the lattice; the pot of flowers in the window; the holly, providently planted about the house, to cheat winter of its dreariness, and to throw in a semblance of green summer to cheer the fireside; all these bespeak the influence of taste, flowing down from high sources, and pervading the lowest levels of the public mind. If ever Love, as poets sing, delights to visit a cottage, it must be the cottage of an English peasant.

The fondness for rural life among the higher classes of the English has had a great and salutary effect upon the national character. I do not know a finer race of men than the English gentlemen. They exhibit a union of elegance and strength, a robustness of frame and freshness of complexion, which I am inclined to attribute to their living so much in the open air, and pursuing so eagerly the invigorating recreations of the country.

In rural occupation, there is nothing mean and debasing. It leads a man forth among scenes of natural grandeur and beauty; it leaves him to the workings of his own mind, operated upon by the purest and most elevating of external influences. Such a man may be simple and rough, but he cannot be vulgar. The man of refinement, therefore, finds nothing revolting in an intercourse with the lower orders in rural life, as he does when he casually mingles with the lower orders of cities. He lays aside his distance and reserve, and is glad to waive the distinctions of rank, and to enter into the honest, heartfelt enjoyments of common life. Indeed, the very amusements of the country bring men more and more together; and the sound of hound and horn blend all feelings into harmony.

Washington Irving, "Rural Life in England," from *The Sketch-Book of Geoffrey Crayon*

Guided Commentary

- ▶ What does Washington Irving mean by "the rural feeling," according to the first paragraph? How does it find expression even in the "inhabitants of cities"?
- ▶ What do country dwellings in particular reveal about the "rural feeling" and the effect it has?
- ▶ How has "fondness for rural life" influenced the national character as a whole?
- ▶ Why might the author say that "such a man may be simple and rough, but he cannot be vulgar"?
- ▶ How does the rural life "blend all feelings into harmony" in English society?

Composition Topics

In rural occupation, there is nothing mean and debasing. It leads a man forth among scenes of natural grandeur and beauty; it leaves him to the workings of his own mind, operated upon by the purest and most elevating of external influences.

W. Irving

Let us meet "such a man," in his native English countryside.

The very amusements of the country bring, men more and more together; and the sound of hound and horn blend all feelings into harmony.

W. Irving

Bring us into the harmony of English society, around the "very amusements of the country."

Grammar Sentences for In-Class Analysis

The English possess a quick sensibility to the beauties of nature, and a keen relish for the pleasures and employments of the country.

The merchant has his snug retreat in the vicinity of the metropolis, where he often displays as much pride and zeal in the cultivation of his flower-garden, and the maturing of his fruits, as he does in the conduct of his business, and the success of a commercial enterprise.

In the most dark and dingy quarters of the city, the drawing-room window resembles frequently a bank of flowers; whatever spot is capable of vegetation has its grass-plot and flower-bed, while every square has its mimic park, laid out with picturesque taste, and gleaming with refreshing verdure.

The English gentlemen exhibit a union of elegance and strength, a robustness of frame and freshness of complexion, which I am inclined to attribute to their living so much in the open air, and pursuing so eagerly the invigorating recreations of the country.

In rural occupation, there is nothing mean and debasing: it leads a man forth among scenes of natural grandeur and beauty; it leaves him to the workings of his own mind, operated upon by the purest and most elevating [of] external influences.

Grammar Assignment

1. **Analyze and diagram:** The trim hedge, the grass-plot before the door, the woodbine trained up against the wall, and hanging its blossoms about the lattice; the holly, providently planted about the house, to cheat winter of its dreariness, and to throw in a semblance of green summer to cheer the fireside; all these bespeak the influence of taste, flowing down from high sources, and pervading the lowest levels of the public mind.
2. **Parse:** *up and to cheer.*
3. **Explain how "all these bespeak the influence of taste, flowing down from high sources, and pervading the lowest levels of the public mind."**

Grammar Assignment Option (Noun Clause Reinforcement)

1. **Analyze and diagram:** Men are brought more and more together by whatever amusements pertain to the country, and the sound of hound and horn blend all feelings into harmony.
2. **Parse** *"whatever," "together," and "and" (first instance).*
3. **Give the principal parts of the verbs used in this sentence, labeling each part clearly.**
4. **Could such a sentence be true of the city? Explain.**

Poetry

Binsey Poplars, by G.M. Hopkins

An Agrarian Civilization

With the environment of the New World and the traditions of the Old, the South thus became the seat of an agrarian civilization which had strength and promise for a future greatness second to none. The life of the South was leisurely and unhurried for the planter, the yeoman, or the landless tenant. It was a way of life, not a routine of planting and reaping merely for gain. Washington, who rode daily over his farms and counted his horses, cattle, plows, and bushels of corn as carefully as a merchant takes stock of his supplies, inhaled the smell of ripe corn after a rain, nursed his bluegrass sod and shade trees with his own hands, and, when in the field as a soldier or in the city as President of the United States, was homesick at the smell of fresh-plowed earth.

The system of society which developed in the South was close to the soil. It might be organized about the plantation with its wide fields or it might center around a small farm, ranging from a fifty-acre to a five-hundred-acre tract, tilled by the owner, undriven by competition, supplied with corn by his own toil and with meat from his own pen or from the fields and forests. The amusements might be the fine balls and house parties of the planter or the three-day break-down dances which Davy Crockett loved. The houses were homes, where families lived sufficient and complete within themselves, working together and fighting together. And when death came, they were buried in their own lonely peaceful graveyards, to await doomsday together.

Frank Laurence Owsley, "The Irrepressible Conflict," from *I'll Take My Stand*

Guided Commentary

- ▶ What characterizes the "life of the South" in the first paragraph?
- ▶ What qualities of George Washington does the text bring to light?
- ▶ In the second paragraph, what unites the owner of the plantation and the owner of a small farm?
- ▶ What does it mean, "the houses were homes"? Judging from the entire text, what is at the source of the "strength and promise for a future greatness" which the author sees in the old South?

Composition Topics

With the environment of the New World and the traditions of the Old, the South thus became the seat of an agrarian civilization which had strength and promise for a future greatness second to none.

F. L. Owsley

Bring to life the founder of a New World plantation, faithful to his Old World traditions.

Washington... inhaled the smell of ripe corn after a rain, nursed his bluegrass sod and shade trees with his own hands, and, when in the field as a soldier or in the city as President of the United States, was homesick at the smell of fresh-plowed earth.

F. L. Owsley

By letter or narrative, show us how Washington the plantation owner affected Washington the general or Washington the president.

The houses were homes, where families lived sufficient and complete within themselves, working together and fighting together.

F. L. Owsley

Bring us into such a home.

Grammar Sentences for In-Class Analysis

The life of the South was leisurely and unhurried for the planter, the yeoman, or the landless tenant; it was a way of life, not a routine of planting and reaping merely for gain.

It could be seen how the houses were homes, where families lived sufficient and complete within themselves, working together and fighting together.

It was said that when he was in the field as a soldier or in the city as President of the United States, Washington was homesick at the smell of fresh-plowed earth.

When death came, they were buried in their own lonely peaceful graveyards, to await doomsday together.

Southern life might be organized about the plantation with its wide fields or it might center around a small farm.

Grammar Assignment

1. **Analyze and diagram:** With the environment of the New World and the traditions of the Old, the South thus became the seat of an agrarian civilization which had strength and promise for a future greatness second to none.
2. **Parse:** seat, which, and greatness
3. **"The South's greatness would be second to none." Rewrite this sentence in the indicative mood and explain the difference in meaning between the two versions.**
4. **Why might "the environment of the New World and the traditions of the Old" give rise to "strength and promise for a future greatness"?**

The Old Oaken Bucket, by Samuel Woodworth, or
the first two verses of *Resolution and Independence*, by William Wordsworth, below.

There was a roaring in the wind all night;
The rain came heavily and fell in floods;
But now the sun is rising calm and bright;
The birds are singing in the distant woods;
Over his own sweet voice the Stock-dove broods;
The Jay makes answer as the Magpie chatters;
And all the air is filled with pleasant noise of waters.

All things that love the sun are out of doors;
The sky rejoices in the morning's birth;
The grass is bright with rain-drops;--on the moors
The hare is running races in her mirth;
And with her feet she from the plashy earth
Raises a mist, that, glittering in the sun,
Runs with her all the way, wherever she doth run.

Roman Sunset

In the evening I would come to the terrace of the Pincian Gardens, and the balustrade where every visitor to Rome has watched the sun set behind St. Peter's. Below me lay the Piazza del Popolo and the three churches in the piazza, all dedicated to the Blessed Virgin. I gazed at this splendid foreground, and then out across the roofs of Rome to the dome of St. Peter's. It is one of the great views of the world, and as I stood with the declining sun in my eyes, the whole landscape, with the dome in the center, the tomb of Hadrian with its Angel, and the long, dark ridge of the Janiculum to the left, took on the exquisite colors that are not the least of Rome's glories. It is not really the sunset, but the afterglow in summer that is so wonderful from the Pincio. The sun went down. A golden light hovered above the city, seeming to ascend from it. The dome grew sharper against the sky, and gradually an upsurge of dull red light spread in the west and moved up to blend and mingle with the still dark blue of a summer's day in Italy. This is the rich Homeric light that suggests the dust flung by the galloping horses and the wheels of chariots, an epic color which deepened and darkened as the blue sky turned paler, until there was a rusty glow all over the west, a promise that tomorrow would be as cloudless as the day just ended.

This is the perfect moment as night comes. The streets remain strangely luminous in the dark, colored pink as if the soft volcanic tufa had soaked up the sun and would store it until morning. The fading light glows from walls of saffron, rose-red and peach, and the pavements shine warmly, almost as though the lava remembered prehistoric fires. St. Peter's dome was now black across the Tiber, standing against the last remaining bars of red. The chariots of the sun had gone, the dust of their wheels had settled; and the first stars burned over Rome. At this moment the heart is touched. First one and then another – one hardly knows where it starts – the bells of Rome are ringing the Angelus – the Ave Maria – and another day of life has gone. There is now the dark, and tomorrow.

H.V. Morton, *A Traveller in Rome*

Guided Commentary

(These questions are challenging; give as an assignment rather than a test.)

- ▶ Set the scene of this passage. What do the first lines tell us of the author?
- ▶ As the author gazes over the rooftops of Rome, what conveys a sense of perennity?
- ▶ How does the play of the light itself become a part of Rome and bring to life her past?
- ▶ What impression is given by the ringing of the bells of Rome? Why is it an appropriate closing to this passage?

Composition Topics

It is one of the great views of the world, and as I stood with the declining sun in my eyes...

H.V. Morton

Continue.

This is the perfect moment as night comes. The streets remain strangely luminous... The fading light glows from walls of saffron, rose-red and peach, and the pavements shine warmly, almost as though the lava remembered prehistoric fires.

H.V. Morton

Sketch for us a city of ancient glory and enduring memory, gazed upon for the first time.

Rome! What a scroll of History thine has been!

O. Wilde

Sing the glory of Rome, in poetry or prose.

Grammar Sentences for In-Class Analysis

As I stood with the declining sun in my eyes, the whole landscape, with the dome in the center, the tomb of Hadrian with its Angel, and the long, dark ridge of the Janiculum to the left, took on the exquisite colors that are not the least of Rome's glories.

The dome grew sharper against the sky, and gradually an upsurge of dull red light spread in the west and moved up to blend and mingle with the still dark blue of a summer's day in Italy.

The streets remain strangely luminous in the dark, colored pink as if the soft volcanic tufa had soaked up the sun and would store it until morning.

The fading light glows from walls of saffron, rose-red and peach, and the pavements shine warmly, as though the lava remembered prehistoric fires.

First one peals out and then another – one hardly knows where it starts – the bells of Rome are ringing the Angelus – the Ave Maria – and another day of life has gone.

Grammar Assignment

- 1. Analyze and diagram:** This is the rich Homeric light that suggests the dust flung by the galloping horses and the wheels of chariots, an epic color which deepened and darkened as the blue sky turned paler.
- 2. Parse:** Homeric, galloping, of, and paler.
- 3. Put the sentence, "This is the rich Homeric light," in the subjunctive mood, present and present perfect tenses, and explain the differences in meaning of the three sentences.**
- 4. Why do you think the author has chosen the adjectives "Homeric" and "epic" to evoke the light?**

***Rome Unvisited*, by Oscar Wilde, especially the first four stanzas, or one of the following:**

***Urbs Sacra Aeterna*, by Oscar Wilde**

Rome! What a scroll of History thine has been!
In the first days thy sword republican
Ruled the whole world for many an age's span:
Then of thy peoples thou wert crowned Queen,
Till in thy streets the bearded Goth was seen;
And now upon thy walls the breezes fan
(Ah, city crowned by God, discrowned by man!)
The hated flag of red and white and green.
When was thy glory! when in search for power
Thine eagles flew to greet the double sun,
And all the nations trembled at thy rod?
Nay, but thy glory tarried for this hour,
When pilgrims kneel before the Holy One,
The prisoned shepherd of the Church of God.

***Salve Saturnia Tellus*, by Oscar Wilde**

I reached the Alps: the soul within me burned
Italia, my Italia, at thy name:
And when from out the mountain's heart I came
And saw the land for which my life had yearned,
I laughed as one who some great prize had earned:
And musing on the story of thy fame
I watched the day, till marked with wounds of
flame
The turquoise sky to burnished gold was turned
The pine-trees waved as waves a woman's hair,
And in the orchards every twining spray
Was breaking into flakes of blossoming foam:
But when I knew that far away at Rome
In evil bonds a second Peter lay,
I wept to see the land so very fair.

The Flight of the Merlin, and the Sunlight in the Spring

On the 29th of April, as I was fishing from the bank of the river near the Nine-Acre-Corner bridge, standing on the quaking grass and willow roots, where the muskrats lurk, I heard a singular rattling sound, somewhat like that of the sticks which boys play with their fingers, when, looking up, I observed a very slight and graceful hawk, like a nighthawk, alternately soaring like a ripple and tumbling a rod or two over and over, showing the under side of its wings, which gleamed like a satin ribbon in the sun, or like the pearly inside of a shell. This sight reminded me of falconry and what nobleness and poetry are associated with that sport. The Merlin it seemed to me it might be called: but I care not for its name. It was the most ethereal flight I had ever witnessed. It did not simply flutter like a butterfly, nor soar like the larger hawks, but it sported with proud reliance in the fields of air; mounting again and again with its strange chuckle, it repeated its free and beautiful fall, turning over and over like a kite, and then recovering from its lofty tumbling, as if it had never set its foot on terra firma. It appeared to have no companion in the universe – sporting there alone – and to need none but the morning and the ether with which it played. It was not lonely, but made all the earth lonely beneath it. Where was the parent which hatched it, its kindred, and its father in the heavens? The tenant of the air, it seemed related to the earth but by an egg hatched some time in the crevice of a crag; – or was its native nest made in the angle of a cloud, woven of the rainbow's trimmings and the sunset sky, and lined with some soft midsummer haze caught up from earth? Its eyry now some cliffy cloud.

[Beside this I got a rare mess of golden and silver and bright cupreous fishes, which looked like a string of jewels. Ah! I have penetrated to those meadows on the morning of many a first spring day, jumping from hummock to hummock, from willow root to willow root, when the wild river valley and the woods were bathed in so pure and bright a light as would have waked the dead, if they had been slumbering in their graves, as some suppose. There needs no stronger proof of immortality. All things must live in such a light. O Death, where was thy sting? O Grave, where was thy victory, then?]

Henry David Thoreau, *Walden*

Guided Commentary

[for the text outside of brackets]

- In the first sentence, how does the author prepare the reader for his sighting of the hawk?
- From his description, explain why "the sight reminded [him] of [...] nobleness and poetry."
- How does Thoreau help the reader to imagine "the most ethereal flight [he] had ever witnessed"?
- Why might the author have said, "It was not lonely, but made all the earth lonely beneath it"? Putting yourself in his place, what might be your final reflection?

Composition Topics

On the 29th of April, as I was fishing from the bank of the river near the Nine-Acre-Corner bridge, standing on the quaking grass and willow roots, where the muskrats lurk, I heard a singular sound...

H. D. Thoreau

Continue in the same tone.

This sight reminded me of falconry and what nobleness and poetry are associated with that sport. It was the most ethereal flight I had ever witnessed.

H. D. Thoreau

With what sport are "nobleness and poetry" most associated, in your mind? Allow the reader to taste the same admiration.

Ah! I have penetrated to those meadows on the morning of many a first spring day, when the wild river valley and the woods were bathed in so pure and bright a light as would have waked the dead, if they had been slumbering in their graves, as some suppose. There needs no stronger proof of immortality. All things must live in such a light.

H. D. Thoreau

What sight in nature most sings to you of immortality?

Grammar Sentences for In-Class Analysis

Looking up, I observed a very slight and graceful hawk, like a nighthawk, alternately soaring like a ripple and tumbling a rod or two over and over, showing the under side of its wings, which gleamed like a satin ribbon in the sun, or like the pearly inside of a shell.

This sight reminded me of falconry and what nobleness and poetry are associated with that sport.

The merlin did not simply flutter like a butterfly, nor soar like the larger hawks, but it sported with proud reliance in the fields of air.

Mounting again and again with its strange chuckle, it repeated its free and beautiful fall, turning over and over like a kite, and then recovering from its lofty tumbling, as if it had never set its foot on terra firma.

It appeared to have no companion in the universe—sporting there alone—and to need none but the morning and the ether with which it played.

Was its native nest made in the angle of a cloud, woven of the rainbow's trimmings and the sunset sky, and lined with some soft midsummer haze caught up from earth?

Grammar Assignment

1. Analyze and Diagram: *On the 29th of April, as I was fishing from the bank of the river near the Nine-Acre-Corner bridge, standing on the quaking grass and willow roots, where the muskrats lurk, I heard a singular rattling sound, somewhat like the noise of the sticks which boys play with their fingers.*

2. Parse: as, near, and somewhat

3. Imagine what else the sound might have been, and write a few lines in the style of the author.

The Windhover, by Gerard Manley Hopkins (1844–89) To Christ our Lord

I caught this morning morning's minion, king-
dom of daylight's dauphin, dapple-dawn-drawn Falcon, in his riding
Of the rolling level underneath him steady air, and striding
High there, how he rung upon the rein of a wimpling wing
In his ecstasy! then off, off forth on swing, 5
As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding
Rebuffed the big wind. My heart in hiding
Stirred for a bird,—the achieve of; the mastery of the thing!

Brute beauty and valour and act, oh, air, pride, plume, here
Buckle! AND the fire that breaks from thee then, a billion 10
Times told lovelier, more dangerous, O my chevalier!

No wonder of it: shéer plód makes plough down sillion
Shine, and blue-bleak embers, ah my dear,
Fall, gall themselves, and gash gold-vermilion.

The key to understanding this poem, which Hopkins considered his best, is in the dedication: "To Christ our Lord." The first eight lines describe the poet's sighting of a windhover, or kestrel, to him like a prince of the air, in the glory of its sailing on the wind (its movement is compared to a skillful rider of a horse or skater on ice...). Lines 9-10 are transitional as the poet expresses why the bird has so impressed him: its flight is like a supreme act of all its powers, combined in one display, buckling or crushing together and flashing out splendor. After the "AND" Hopkins lifts his gaze higher, to the knight and hero, Christ, whose supreme act was indeed to "buckle" and be crushed. Even [our] clay ploughed down, even [our] ashes galled and gashed, may share the royal brilliance.

Bells, by Thomas Traherne (1637-1674)

1

*Hark! hark, my soul! the bells do ring,
And with a louder voice
Call many families to sing
His public praises, and rejoice:
Their shriller sound doth wound the air,
Their grosser strokes affect the ear,
That we might thither all repair
And more divine ones hear.
If lifeless earth
Can make such mirth,
What then shall souls above the starry sphere!*

2

*Bells are but clay that men refine
And raise from duller ore;
Yet now, as if they were divine,
They call whole cities to adore;
Exalted into steeples they
Disperse their sound, and from on high
Chime-in our souls; they every way
Speak to us through the sky:
Their iron tongues
Do utter songs,
And shall our stony hearts make no reply!*

3

*From darker mines and earthy caves
At last let souls awake,
And rousing from obscurer graves
From lifeless bells example take;
Lifted above all earthly cares,
Let them (like these) rais'd up on high,
Forsaking all the baser wares
Of dull mortality,
His praises sing,
Tunably ring,
In a less distance from the peaceful sky.*

4

*From clay, and mire, and dirt, my soul,
From vile and common ore,
Thou must ascend; taught by the toll
In what fit place thou may'st adore;
Refin'd by fire, thou shalt a bell
Of praise become, in metal pure;
In purity thou must excel,
No soil or grit endure,
Refin'd by love,
Thou still above
Like them must dwell, and other souls allure.*

5

*Doth not each trembling sound I hear
Make all my spirits dance?
Each stroke's a message to my ear
That casts my soul into a trance
Of joy: they're us'd to notify
Religious triumphs, and proclaim
The peace of Christianity,
In Jesus' holy name.
Authorities
And victories
Protect, increase, enrich, adorn the same.*

6

*Kings, O my soul, and princes now
Do praise His holy name,
Their golden crowns and sceptres bow
In honour of my Lord: His fame
Is gone throughout the world, who died
Upon the cross for me: and He
That once was basely crucified
Is own'd a Deity.
The higher powers
Have built these towers
Which here aspiring to the sky we see.*

7

*Those bells are of a piece, and sound,
Whose wider mouths declare
Our duty to us: being round
And smooth and whole, no splinters are
In them, no cracks, nor holes, nor flaws
That may let out the spirits thence
Too soon; that would harsh jarring cause
And lose their influence.
We must unite
If we delight
Would yield or feel, or any excellence.*

/ TO / BOOK:

THEME: Christmas traditions

READING

GUIDED COMMENTARY

Ring out the Old Year

In the midst of this season between Christmas and Twelfth Day comes the ceremony of the New Year, and this is how it is observed:

On New Year's Eve, at about a quarter to twelve o'clock at night, the master of the house and all that are with him go about from room to room opening every door and window, however cold the weather be, for thus, they say, the old year and its burdens can go out and leave everything new for hope and for the youth of the coming time.

This also is a superstition, and of the best. Those who observe it trust that it is as old as Europe, and with roots stretching back into forgotten times.

While this is going on the bells in the church hard by are ringing out the old year, and when all the windows and doors have thus been opened and left wide, all those in the house go outside, listening for the cessation of the chimes, which comes just before the turn of the year. There is an odd silence for a few minutes, and watches are consulted to make certain of the time (for this house detests wireless and has not even a telephone), and the way they know the moment of midnight is by the boom of a gun, which is fired at a town far off, but can always be heard.

At that sound the bells of the church clash out suddenly in new chords, the master of the house goes back into it with a piece of stone or earth from outside, all doors are shut, and the household, all of them, rich and poor, drink a glass of wine together to salute the New Year.

Hilaire Belloc, "A Remaining Christmas"

- ▶ What seems to be the setting for this text?
- ▶ What is "the ceremony of the New Year" described in the second paragraph? Why does the author say it is "a superstition, and of the best"?
- ▶ How does the author in the last two paragraphs help us share the different emotions of the people in the text?
- ▶ Why do you think the people of this house – and of the surrounding village – continue to perform these ceremonies year after year?

POEM

Make It Snow, by George Withers

(Excerpts are suggested at the end of the Grammar Review page.)

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

The whole family turned out with sleds and hatchets and ropes to get a fine tree. They cut a lusty round one and helped drag it home to the house. It smelled cold and spicy and delicious as they carried it up the steps of the back porch to wait for the great day.

C. Meigs

Continue the story.

Sliding on the ice in winter was another joy. Not on the big slide, which was as smooth as glass and reached the whole length of the pond. That was for the strong, fighting spirits who could keep up the pace, and when tripped up themselves would be up in a moment and tripping up the tripper.

F. Thompson

What do you call winter enjoyment?

It is about five o'clock that the guests and the children come into the house, and at that hour in England, at that date, it has long been quite dark; so they come into a house all illuminated with the Christmas tree shining like a cluster of many stars seen through a glass.

H. Belloc

Let us share in your Christmas traditions.

GRAMMAR ASSIGNMENT

1. Analyze: *On New Years' Eve, at the stroke of midnight, a gun booms in a far-off town and then the bells of the church clash out suddenly in new chords.*
2. Parse: *midnight, booms* and *far-off*.
3. Give the principal parts of *strike, boom* and *clash*.
4. Rewrite this sentence using a synonym for *booms* and for *clash out*.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Christmas at the Manor (To be divided into two or more dictations.)

On Christmas Eve a great quantity of holly and of laurel is brought in from the garden and from the farm (for this house has a farm of 100 acres attached to it and an oak wood of ten acres). This greenery is put up all over the house in every room just before it becomes dark on that day. Then there is brought into the hall a young pine tree, about twice the height of a man, to serve for a Christmas tree, and on this innumerable little candles are fixed, and presents for all the household and the guests and the children of the village.

It is about five o'clock that these last come into the house, and at that hour in England, at that date, it has long been quite dark; so they come into a house all illuminated with the Christmas tree shining like a cluster of many stars seen through a glass.

The first thing done after the entry of these people from the village and their children (the children are in number about fifty) is a common meal, where all eat and drink their fill. Then the children come in to the Christmas tree. They are each given a silver piece one by one, and one by one, their presents. After that they dance in the hall and sing songs, which have been handed down to them for I do not know how long. These songs are game-songs, and are sung to keep time with the various parts in each game, and the men and things and animals which you hear mentioned in these songs are all of that countryside. Indeed, the tradition of Christmas here is what it should be everywhere, knit into the very stuff of the place; so that I fancy the little children, when they think of Bethlehem, see it in their minds as though it were in the winter depth of England, which is as it should be.

These games and songs continue for as long as they will, and then they file out past the great fire in the hearth to a small piece adjoining where a crib has been set up with images of Our Lady and St. Joseph and the Holy Child, the Shepherds, and what I will call, by your leave, the Holy Animals. Here, again, tradition is so strong in this house that these figures were never new-bought, but are as old as the oldest of the children of the family, now with children of their own. On this account, the donkey has lost one of its plaster ears, and the old ox which used to be brown is now piebald, and of the shepherds, one actually has no head. But all that is lacking is imagined. There hangs from the roof of the crib over the Holy Child a tinsel star grown rather obscure after all these years, and much too large for the place. Before this crib the children sing their carols, and mixed with their voices is the voice of the miller (for this house has a great windmill attached to it). The miller is famous in these parts for his singing, having a very deep and loud voice which is his pride. When these carols are over, all disperse, except those who are living in the house, but the older ones are not allowed to go without more good drink for their viaticum, a sustenance for Christian men.

Then the people of the house, when they have dined, and their guests, with the priest who is to say Mass for them, sit up till near midnight. There is brought in a very large log of oak. This log of oak is the Christmas or Yule log and the rule is that it must be too heavy for one man to lift; so two men come, bringing it in from outside, the master of the house and his servant. They cast it down upon the fire in the great hearth of the dining room, and the superstition is that, if it burns all night and is found still smouldering in the morning, the home will be prosperous for the coming year.

With that they all go up to the chapel and there the three night Masses are said, one after the other, and those of the household take their Communion.

Next morning they sleep late, and the great Christmas dinner is at midday. It is a turkey; and plum pudding, with holly in it and everything conventional, and therefore satisfactory, is done. Crackers are pulled, the brandy is lit and poured over the pudding til the holly crackles in the flame, and the curtains are drawn a moment that the flames may be seen. This Christmas feast is so great that it may be said almost to fill the day.

Hilaire Belloc, *A Remaining Christmas*

GENERAL REVIEW

Review any parts of speech that have posed a difficulty for the children. Review all forms of sentences: simple, interrogative, compound, complex, with adjective and adverbial clauses. Select the sentences below which are best at the children's level.

On Christmas Eve, holly and laurel are brought from the garden and from the farm.

This greenery is placed throughout the house in every room before dark on that day.

A young pine tree, about twice the height of a man, is brought into the hall to be the Christmas tree.

Innumerable little candles are fixed on the tree, and presents for all the household and the guests and the children of the village are placed under it.

At five o'clock, after night has fallen, the guests come into the house, which is all illuminated with the Christmas tree shining like a cluster of many stars seen through a glass.

These songs are game-songs, and they are sung to keep time with the various parts in each game.

The men and things and animals which are mentioned in these songs are all of that countryside.

Indeed, the tradition of Christmas here is knit into the life of the village.

The little children, when they think of Bethlehem, imagine it in the winter depth of England.

The miller is famous in these parts for his singing, having a very deep and loud voice which is his pride.

A very large log of oak, called the Christmas or Yule log, is brought into the house.

The master of the house and his servant cast it down upon the fire in the great hearth of the dining room.

At the Christmas dinner, crackers are pulled, the brandy is lit and poured over the pudding til the holly crackles in the flame.

Make It Snow, by George Wither

*So now is come our joyful feast,
Let every man be jolly;
Each room with ivy leaves is dressed,
And every post with holly.
Though some churls at our mirth repine,
Round your foreheads garlands twine,
Drown sorrow in a cup of wine,
And let us all be merry.*

*Now all our neighbors' chimneys smoke,
And Christmas blocks are burning;
Their ovens they with baked meats choke,
And all their spits are turning.
Without the door let sorrow lie,
And if for cold it hap to die,
We'll bury it in a Christmas pie,
And evermore be merry.*

Christmas Supplement Key

1. Analyze and (diagram):

I a
b
c
d

[(On New Year's Eve), (at the stroke) (of midnight), a gun booms (in a far-off town)] and⁺

II
e
f

[then the bells (of the church) clash out suddenly (in new chords).]

This is a compound, declarative sentence.

Cl/Phr	Nature	Form	Office/Function
I	independent	---	---
II	independent	---	---
a	adverbial phrase	prepositional	time, modifies the verb "booms"
b	adverbial phrase	prepositional	time, modifies the verb "booms"
c	adjectival phrase	prepositional	modifies the noun "stroke"
d	adverbial phrase	prepositional	place, modifies the verb "booms"
e	adjectival phrase	prepositional	modifies the noun "bells"
f	adverbial phrase	prepositional	manner, modifies the verb "clash out"

2. Parse midnight, booms, far-off

midnight: noun, common (class), neuter, singular, third person, object of the preposition "of," objective case

booms: verb, weak, intransitive, active, indicative, present, subject is "gun," 3rd person, singular

far-off: adjective, descriptive (compound), positive degree of comparison, modifies the noun "town"

3. Give the principal parts of strike, boom, clash

Present	Past	Participle
strike	struck	struck (or stricken)
boom	boomed	boomed
clash	clashed	clashed

4. Rewrite this sentence using a synonym for "booms" and for "clash out."

General Review

1. I a b c
[(On Christmas Eve), holly and laurel are brought (from the garden) and (from the farm).]

This is a simple, declarative sentence.

I is an independent clause.

a is an adverbial prepositional phrase of time, modifying the verb "are brought."

b is an adverbial prepositional phrase of place, modifying the verb "are brought."

c is an adverbial prepositional phrase of place, modifying the verb "are brought."

2. I a b c d
[This greenery is placed (throughout the house) (in every room) (before dark) (on that day).]

This is a simple, declarative sentence.

I is an independent clause.

a is an adverbial prepositional phrase of place, modifying the verb "is placed."

b is an adverbial prepositional phrase of place, modifying the verb "is placed."

c is an adverbial prepositional phrase of time, modifying the verb "is placed."

d is an adverbial prepositional phrase of time, modifying the verb "is placed."

3. I a b c
[A young pine tree, about twice the height (of a man), is brought (into the hall) (to be the Christmas tree).]

This is a simple, declarative sentence.

I is an independent clause.

a is an adjectival prepositional phrase modifying the noun "height."

b is an adverbial prepositional phrase of place, modifying the verb "is brought."

c is an adverbial infinitive phrase of purpose, modifying the verb "is brought."

4. I a II b
[Innumerable little candles are fixed (on the tree),] and [presents (for all the household and
the guests and the children) (of the village) are placed (under it).]

This is a compound, declarative sentence.

II is an independent clause.

b is an adjectival prepositional phrase modifying the noun “presents.”

d is an adverbial prepositional phrase of place, modifying the verb “are placed.”

- This is a complex, declarative sentence.*

II is a subordinate adverb clause of time, introduced by the subordinate conjunction "after," modifying the verb "come."

a is an adverbial prepositional phrase of time, modifying the verb “come.”

c is an adverbial prepositional phrase of means, modifying the verb “is illuminated.”

e is an adjectival prepositional phrase modifying the noun “cluster.”

f is an adverbial prepositional phrase of manner, modifying the participle “seen.”

- This is a compound, declarative sentence.*

II is an independent clause.

b is an adverbial prepositional phrase of accompaniment, modifying the infinitive "to keep."

c is an adjectival prepositional phrase modifying the noun “parts.”

7. I II a
 [The men and things and animals [which are mentioned (in these songs)] are all
 b
 (of that countryside).]

This is a complex, declarative sentence.

I is a principal clause.

II is a subordinate adjective clause, introduced by the relative pronoun "which," modifying the nouns "men," "things," and "animals."

a is an adverbial prepositional phrase of place, modifying the verb "are mentioned."

*b is an adverbial prepositional phrase of origin, modifying the verb "are";
 or an adjectival prepositional phrase modifying the nouns "men," "things," and "animals."*

8. I a b c
 [Indeed, the tradition (of Christmas) here is knit (into the life) (of the village).]

This is a simple, declarative sentence.

I is an independent clause.

a is an adjectival prepositional phrase modifying the noun "tradition."

b is an adverbial prepositional phrase of manner or place, modifying the verb "is knit."

c is an adjectival prepositional phrase modifying the noun "life."

9. I II a DO b
 [The little children, [when they think (of Bethlehem)], imagine it (in the winter depth)
 c
 (of England).]

This is a complex, declarative sentence.

I is a principal clause.

II is a subordinate adverb clause of circumstance (or time is acceptable), introduced by the subordinate conjunction "when," modifying the verb "imagine."

a is an adverbial prepositional phrase of reference, modifying the verb "think."

b is an adjectival prepositional phrase modifying the pronoun "it."

c is an adjectival prepositional phrase modifying the noun "depth."

10. I a b c
 [The miller is famous (in these parts) (for his singing), (having a very deep and loud voice)
 II DO
 [which is his pride.]]

This is a complex, declarative sentence.

I is a principal clause.

II is a subordinate adjective clause, introduced by the relative pronoun "which," modifying the noun "voice."

a is an adverbial prepositional phrase of place, modifying the adjective “famous.”

b is an adverbial prepositional phrase of cause, modifying the adjective “famous.”

c is an adjectival participial phrase modifying the noun “miller.”

11.

I	a	b	c
[A very large <u>log</u> (of oak), (called the Christmas or Yule log), <u>is brought</u> (into the house).]			

This is a simple, declarative sentence.

I is an independent clause.

a is an adjectival prepositional phrase modifying the noun "log."

b is an adjectival participial phrase modifying the noun "log."

c is an adverbial prepositional phrase of place, modifying the verb “brought.”

[illegible]

This is a simple, declarative sentence.

I is an independent clause.

a is an adjectival prepositional phrase modifying the noun “master.”

It is an adverbial prepositional phrase of place, modifying the verb "cast."

c is an adjectival prepositional phrase modifying the noun "fire."

d is an adjectival prepositional phrase of modifying the noun "hearth."

13. I a II b
 [(At the Christmas dinner), crackers are pulled,] [the brandy is lit and poured (over the
 +
 pudding) [tū the holly crackles (in the flame.)]]
 III c

This is a complex, declarative sentence.

I is an independent clause.

II is a principal clause

III is a subordinate adverb clause of result or time, introduced by the subordinate conjunction "til," modifying the verbs "pulled," "lit," and "poured."

a is an adverbial prepositional phrase of place, modifying the verbs “pulled,” “is lit,” and “poured” (*a* modifies the verbs in clause II, even though it is not inside clause II)

b is an adverbial prepositional phrase of place, modifying the verb "poured."

c is an adverbial prepositional phrase of cause or place, modifying the verb "poured."

English Christmas

Of all the old festivals, that of Christmas awakens the strongest and most heartfelt associations. There is a tone of solemn and sacred feeling that blends with our conviviality, and lifts the spirit to a state of hallowed and elevated enjoyment.

There is something in the very season of the year that gives a charm to the festivity of Christmas. At other times we derive a great portion of our pleasures from the mere beauties of nature. Our feelings sally forth and dissipate themselves over the sunny landscape, and we "live abroad and everywhere." But in the depth of winter, when nature lies despoiled of every charm, and wrapped in her shroud of sheeted snow, we turn for our gratifications to moral sources. The dreariness and desolation of the landscape, the short gloomy days and darksome nights, while they circumscribe our wanderings, shut in our feelings also from rambling abroad, and make us more keenly disposed for the pleasures of the social circle. Heart calleth unto heart; and we draw our pleasures from the deep wells of living kindness, which lie in the quiet recesses of our bosoms: and which when resorted to, furnish forth the pure element of domestic felicity.

The pitchy gloom without makes the heart dilate on entering the room filled with the glow and warmth of the evening fire. The ruddy blaze diffuses an artificial summer and sunshine through the room, and lights up each countenance into a kindlier welcome. Where does the honest face of hospitality expand into a broader and more cordial smile—where is the shy glance of love more sweetly eloquent—than by the winter fireside? and as the hollow blast of wintry wind rushes through the hall, claps the distant door, whistles about the casement, and rumbles down the chimney, what can be more grateful than that feeling of sober and sheltered security with which we look around upon the comfortable chamber and the scene of domestic hilarity?

Washington Irving, "Old Christmas"

Guided Commentary

- ▶ Why is Christmas different from other old festivals, according to the author?
- ▶ How does "the very season of the year" add to this quality of Christmas? Explain the last sentence of the second paragraph.
- ▶ Why is the fireside so important to the "heartful associations" of Christmas? How does the author help us feel the "glow and warmth" of the Christmas fireside?
- ▶ How do the last lines bring the reader even more deeply into the scene which the author creates? With what final image does he leave us?

Composition Topic

Of all the old festivals, that of Christmas awakens the strongest and most heartfelt associations.

There is a tone of solemn and sacred feeling at Christmas-time that blends with our conviviality, and lifts the spirit to a state of hallowed and elevated enjoyment.

There is something in the very season of the year that gives a charm to the festivity of Christmas.

W. Irving

Choose one sentence above, and continue, in any way you like.

Country Dance

On our way homeward the Squire's heart seemed overflowing with generous and happy feelings. As we passed over a rising ground which commanded something of a prospect, the sounds of rustic merriment now and then reached our ears.

We had been long home when the sound of music was heard from a distance. A band of country lads, without coats, their shirt-sleeves fancifully tied with ribands, their hats decorated with greens, and clubs in their hands, were seen advancing up the avenue, followed by a large number of villagers and peasantry. They stopped before the hall door, where the music struck up a peculiar air, and the lads performed a curious and intricate dance, advancing, retreating, and striking their clubs together, keeping exact time to the music; while one, whimsically crowned with a fox's skin, the tail of which flaunted down his back, kept capering around the skirts of the dance, and rattling a Christmas-box with many antic gesticulations.

After the dance was concluded, the whole party was entertained with brawn and beef, and stout home-brewed. The Squire himself mingled among the rustics, and was received with awkward demonstrations of deference and regard.

Washington Irving, "Old Christmas"

Composition Topic

"We had not been long home when the sound of music was heard from a distance..."

W. Irving

Imagine the rest of the story.

Minstrels, by William Wordsworth (1170-1850)

The minstrels played their Christmas tune
To-night beneath my cottage-eaves;
While, smitten by a lofty moon,
The encircling laurels, thick with leaves,
Gave back a rich and dazzling sheen,
That overpowered their natural green.

Through hill and valley every breeze
Had sunk to rest with folded wings:
Keen was the air, but could not freeze,
Nor check, the music of the strings;
So stout and hardy were the band
That scraped the chords with strenuous hand.

And who but listened?--till was paid
Respect to every inmate's claim,
The greeting given, the music played
In honour of each household name,
Duly pronounced with lusty call,
And "Merry Christmas" wished to all.

School Holiday

In the course of a December tour in Yorkshire, I rode for a long distance in one of the public coaches, on the day preceding Christmas. The coach was crowded, both inside and out, with passengers, who, by their talk, seemed principally bound to the mansions of relations or friends to eat the Christmas dinner. It was loaded also with hampers of game, and baskets and boxes of delicacies; and hares hung dangling their long ears about the coachman's box, – presents from distant friends for the impending feast. I had three fine rosy-cheeked schoolboys for my fellow passengers inside, full of the buxom health and manly spirit which I have observed in the children of this country. They were returning home for the holidays in high glee, and promising themselves a world of enjoyment. It was delightful to hear the gigantic plans of pleasure of the little rogues, and the impracticable feats they were to perform during their six weeks' emancipation from the abhorred thralldom of book, birch, and pedagogue. They were full of anticipations of the meeting with the family and household, down to the very cat and dog; and of the joy they were to give their little sisters by the presents with which their pockets were crammed; but the meeting to which they seemed to look forward with the greatest impatience was with Bantam, which I found to be a pony, and, according to their talk, possessed of more virtues than any steed since the days of Bucephalus. How he could trot! how he could run! and then such leaps as he would take – there was not a hedge in the whole country that he could not clear.

My little travelling companions had been looking out of the coach-windows for the last few miles, recognizing every tree and cottage as they approached home, and now there was a general burst of joy – "There's John! and there's old Carlo! and there's Bantam!" cried the happy little rogues, clapping their hands.

At the end of a lane there was an old sober-looking servant in livery waiting for them: he was accompanied by a superannuated pointer, and by the redoubtable Bantam, a little old rat of a pony, with a shaggy mane and long, rusty tail, who stood dozing quietly by the roadside, little dreaming of the bustling times that awaited him.

I was pleased to see the fondness with which the little fellows leaped about the steady old footman, and hugged the pointer, who wriggled his whole body for joy. But Bantam was the great object of interest; all wanted to mount at once; and it was with some difficulty that John arranged that they should ride by turns, and the eldest should ride first.

Off they set at last; one on the pony, with the dog bounding and barking before him, and the others holding John's hands; both talking at once, and overpowering him by questions about home, and with school anecdotes. I looked after them with a feeling in which I do not know whether pleasure or melancholy predominated: for I was reminded of those days when, like them, I had neither known care nor sorrow, and a holiday was the summit of earthly felicity. We stopped a few moments afterward to water the horses, and on resuming our route, a turn of the road brought us in sight of a neat country seat. I could just distinguish the forms of a lady and two young girls in the portico, and I saw my little comrades, with Bantam, Carlo, and old John, trooping along the carriage road. I leaned out of the coach-window, in hopes of witnessing the happy meeting, but a grove of trees shut it from my sight.

Washington Irving, "The Stage-coach"

Guided Commentary

- ▶ How does the author bring the reader into the scene with him? What is happening? Where?
- ▶ Why was it delightful for the author to hear the "little rogues" planning their Christmas holidays?
- ▶ What more do we learn about these boys when the coach finally arrives at their home? How does the scene affect the reader? Why are the details about the pony amusing?
- ▶ What is the tone of the last paragraph? With what image in our mind does the author leave us?

Composition Topic

Off the boys set at last; one on the pony, with the dog bounding and barking before him, and the others holding John's hands; both talking at once, and overpowering him by questions about home, and with school anecdotes.

W. Irving

Let us meet these boys and spend Christmas with their family. *[This topic is for younger students.]*

Portrait of Charles Dickens as a Young Man

Very different was his face in those days from that which photography has made familiar to the present generation. A look of youthfulness first attracted you, and then a candor and openness of expression which made you sure of the qualities within. The features were very good. He had a capital forehead, a firm nose with full wide nostril, eyes wonderfully beaming with intellect and running over with humor and cheerfulness, and a rather prominent mouth strongly marked with sensibility. The head was altogether well formed and symmetrical, and the air and carriage of it were extremely spirited. The hair so scant and grizzled in later days was then of a rich brown and most luxuriant abundance, and the bearded face of his last two decades had hardly a vestige of hair or whisker; but there was in that face as I first recollect it which no time could change, and which remained implanted on it unalterably to the last. This was the quickness, keenness, and practical power, the eager, restless, energetic outlook on each several feature, that seemed to tell so little of a student or writer of books, and so much of a man of action and business in the world. Light and motion flashed from every part of it. It was as if made of steel, was said of it, four or five years after the time to which I am referring, by a most original and delicate observer, the late Mrs. Carlyle. "What a face is his to meet in a drawing-room!" wrote Leigh Hunt to me, the morning after I made them known to each other. "It has the life and soul in it of fifty human beings." In such sayings are expressed not alone the restless and resistless vivacity and force of which I have spoken, but that also which lay beneath them of steadiness and hard endurance.

John Forster (English biographer and critic and a friend of Charles Dickens),
The Life of Charles Dickens

Guided Commentary

- Present the text. Why would "the present generation" not know the youthful face of Charles Dickens?
- How does the author of this passage introduce the reader to the personality of Dickens? What in "the features" indicated the character of the man?
- What was "in that face... which no time could change"? What images does the author use to emphasize this fundamental quality?
- How do the statements of Mrs. Carlyle and Leigh Hunt add to our understanding of Charles Dickens?

Composition Topic

A look of youthfulness first attracted you, and then a candor and openness of expression which made you sure of the qualities within.

J. Forster

Choose a person whom you admire from literature and paint a portrait in words.

Note for Teacher Interest: Jane Welsh Carlyle (1801-1866) was the wife of Scottish philosopher Thomas Carlyle and a literary figure in her own right, as a letter-writer; James Henry Leigh Hunt (1784-1859) was an English poet and writer in the same literary circle. His poem "Jenny Kissed Me" is about Jane Welsh Carlyle.

Jenny kissed me when we met,
 Jumping from the chair she sat in;
 Time, you thief, who love to get
 Sweets into your list, put that in!

Say I'm weary, say I'm sad,
 Say that health and wealth have missed me,
 Say I'm growing old, but add
 Jenny kissed me.

John Forster describes "the fascinating influence of that sweet and noble nature. With some of the highest gifts of intellect, and the charm of a most varied knowledge of books and things, there was something 'beyond, beyond.' No one who knew Mrs. Carlyle could replace her loss when she had passed away."

Portrait of Scrooge as an Old Man

Oh! But he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often "came down" handsomely, and Scrooge never did.

Charles Dickens, *A Christmas Carol*

Guided Commentary

- ▶ What is the effect on the reader of the first sentence of this passage? Why?
- ▶ What analogies does the author use to introduce the reader to Scrooge?
- ▶ How does the author use the extended analogy of weather to give the reader a clearer idea of Scrooge's personality? Why are these images appropriate?
- ▶ What is the tone of this passage? What does the last sentence add to the tone?

Grammar Exercise

This text is full of participial adjectives and may serve as a source of identification exercises. If the teacher feels comfortable with the distinction between participles and participial adjectives, he may want to make a small exercise out of this amusing text and spend a little time having the children modify the sentences, to take the participial adjectives and turn them into pure participles. For example, "...spoke out shrewdly in his grating voice" could become, "he spoke out shrewdly, his voice grating," or "No falling snow was more intent upon its purpose" could become, "No snow falling to the ground was more intent upon its purpose." The students could then see more clearly that participles attribute action but do not describe a quality inherent in the thing, as participial adjectives do.

This exercise would also bring out fossil participles, such as "self-contained," which cannot be turned into a pure participle since it has lost all verbal force. Likewise, "tight-fisted" appears as not any form of participle at all because there is no verb form, but just an idiomatic use of the participle form for the description of features, like "blonde-haired."

Christmas Eve in London

The fog and darkness thickened so, that the people ran about with flaring links, proffering their services to go before horses in carriages, and conduct them on their way. The ancient tower of a church, whose gruff old bell was always peeping slyly down at Scrooge out of a gothic window in the wall, became invisible, and struck the hours and quarters in the clouds, with tremulous vibrations afterwards as if its teeth were chattering in its frozen head up there. The cold became intense. In the main street at the corner of the court, some labourers were repairing the gas-pipes, and had lighted a great fire in a brazier, round which a party of ragged men and boys were gathered: warming their hands and winking their eyes before the blaze in rapture. The brightness of the shops where holly sprigs and berries crackled in the lamp heat of the windows, made pale faces ruddy as they passed. Poulterers' and grocers' trades became a splendid joke: a glorious pageant with which it was next to impossible to believe that such dull principles as bargain and sale had anything to do. The Lord Mayor, in the stronghold of the mighty Mansion House, gave orders to his fifty cooks and butlers to keep Christmas as a Lord Mayor's household should.

Foggier yet, and colder! Piercing, searching, biting cold. If the good Saint Dunstan had but nipped the Evil Spirit's nose with a touch of such weather as that, instead of using his familiar weapons, then indeed he would have roared to lusty purpose. The owner of one scant young nose, gnawed and mumbled by the hungry cold as bones are gnawed by dogs, stooped down at Scrooge's keyhole to regale him with a Christmas carol: but at the first sound of

"God bless you, merry gentleman!
May nothing you dismay!"

Scrooge seized the ruler with such energy of action, that the singer fled in terror, leaving the keyhole to the fog and even more congenial frost.

Charles Dickens, *A Christmas Carol*

Guided Commentary

- How does the author give his reader a sense of being present in London on Christmas Eve? What is the tone in the beginning of the passage?
- What images next come as a contrast? Does the tone change?
- How does the author more than once bring the reader's attention to Scrooge himself? Explain the images used to describe the caroler.
- How does the final sentence suddenly change the tone? With what image does the author leave us? [Judging from what we know of Scrooge and also what you know of the story that follows, tell what is ironic in the scene of the Christmas caroler.] *[This last part may be given to older students.]*

Composition Topic

The cold became intense. In the main street at the corner of the court, some labourers were repairing the gas-pipes, and had lighted a great fire in a brazier, round which a party of ragged men and boys were gathered: warming their hands and winking their eyes before the blaze in rapture.

Ch. Dickens

Continue.

or

Tell the tale of one of these London boys.

Biographical Note: St. Dunstan (909-988), monk, abbot of Glastonbury and later Archbishop of Canterbury, lived for some time as a hermit in a cave next to the church of Glastonbury; when the devil came to tempt him, St. Dunstan kept him away by holding his face with his fire-tongs.

The Ball at Mr. Fezziwig's

"Hilli-ho!" cried old Fezziwig, skipping down from the high desk, with wonderful agility. "Clear away, my lads, and let's have lots of room here!"

Clear away! There was nothing they wouldn't have cleared away, or couldn't have cleared away, with old Fezziwig looking on. It was done in a minute. Every movable was packed off, as if it were dismissed from public life for evermore; the floor was swept and watered, the lamps were trimmed, fuel was heaped upon the fire; and the warehouse was as snug, and warm, and dry, and bright a ball-room, as you would desire to see upon a winter's night.

In came a fiddler with a music-book, and went up to the lofty desk, and made an orchestra of it, and tuned like fifty stomach-aches. In came Mrs. Fezziwig, one vast substantial smile. In came the three Miss Fezziwigs, beaming and lovable. In came the six young followers whose hearts they broke. In came all the young men and women employed in the business. In came the housemaid, with her cousin, the baker. In came the cook, with her brother's particular friend, the milkman. In came the boy from over the way, who was suspected of not having board enough from his master; trying to hide himself behind the girl from next door but one, who was proved to have had her ears pulled by her mistress. In they all came, one after another; some shyly, some boldly, some gracefully, some awkwardly, some pushing, some pulling; in they all came, anyhow and everyhow. Away they all went, twenty couple at once; hands half round and back again the other way; down the middle and up again; round and round in various stages of affectionate grouping; old top couple always turning up in the wrong place; new top couple starting off again, as soon as they got there; all top couples at last, and not a bottom one to help them! When this result was brought about, old Fezziwig, clapping his hands to stop the dance, cried out, "Well done!" and the fiddler plunged his hot face into a pot of porter, especially provided for that purpose. But scorning rest, upon his reappearance, he instantly began again, though there were no dancers yet, as if the other fiddler had been carried home, exhausted, on a shutter, and he were a bran-new man resolved to beat him out of sight, or perish.

Then old Fezziwig stood out to dance with Mrs. Fezziwig. Top couple, too; with a good stiff piece of work cut out for them; three or four and twenty pair of partners; people who were not to be trifled with; people who would dance, and had no notion of walking.

Charles Dickens, *A Christmas Carol*

Remembering Mr. Fezziwig

But if they had been twice as many—ah, four times—old Fezziwig would have been a match for them, and so would Mrs. Fezziwig. As to her, she was worthy to be his partner in every sense of the term. If that's not high praise, tell me higher, and I'll use it. A positive light appeared to issue from Fezziwig's calves. They shone in every part of the dance like moons. You couldn't have predicted, at any given time, what would have become of them next. And when old Fezziwig and Mrs. Fezziwig had gone all through the dance; advance and retire, both hands to your partner, bow and curtsy, corkscrew, thread-the-needle, and back again to your place; Fezziwig "cut"—cut so deftly, that he appeared to wink with his legs, and came upon his feet again without a stagger.

When the clock struck eleven, this domestic ball broke up. Mr. and Mrs. Fezziwig took their stations, one on either side of the door, and shaking hands with every person individually as he or she went out, wished him or her a Merry Christmas. When everybody had retired but the two 'prentices, they did the same to them; and thus the cheerful voices died away, and the lads were left to their beds; which were under a counter in the back-shop.

Charles Dickens, *A Christmas Carol*

The Home of Scrooge's Clerk

It was a remarkable quality of the Ghost (which Scrooge had observed at the baker's), that notwithstanding his gigantic size, he could accommodate himself to any place with ease; and that he stood beneath a low roof quite as gracefully and like a supernatural creature, as it was possible he could have done in any lofty hall.

And perhaps it was the pleasure the good Spirit had in showing off this power of his, or else it was his own kind, generous, hearty nature, and his sympathy with all poor men, that led him straight to Scrooge's clerk's; for there he went, and took Scrooge with him, holding to his robe; and on the threshold of the door the Spirit smiled, and stopped to bless Bob Cratchit's dwelling with the sprinkling of his torch. Think of that! Bob had but fifteen "Bob" a-week himself; he pocketed on Saturdays but fifteen copies of his Christian name; and yet the Ghost of Christmas Present blessed his four-roomed house!

Then up rose Mrs. Cratchit, Cratchit's wife, dressed out but poorly in a twice-turned gown, but brave in ribbons, which are cheap and make a goodly show for sixpence; and she laid the cloth, assisted by Belinda Cratchit, second of her daughters, also brave in ribbons; while Master Peter Cratchit plunged a fork into the saucepan of potatoes, and getting the corners of his monstrous shirt collar (Bob's private property, conferred upon his son and heir in honour of the day) into his mouth, rejoiced to find himself so gallantly attired, and yearned to show his linen in the fashionable Parks. And now two smaller Cratchits, boy and girl, came tearing in, screaming that outside the baker's they had smelt the goose, and known it for their own; and basking in luxurious thoughts of sage and onion, these young Cratchits danced about the table, and exalted Master Peter Cratchit to the skies, while he (not proud, although his collars nearly choked him) blew the fire, until the slow potatoes bubbling up, knocked loudly at the saucepan-lid to be let out and peeled.

Charles Dickens, *A Christmas Carol*

The Pudding

But now, the plates being changed by Miss Belinda, Mrs. Cratchit left the room alone—too nervous to bear witnesses—to take the pudding up and bring it in.

Suppose it should not be done enough! Suppose it should break in turning out! Suppose somebody should have got over the wall of the back-yard, and stolen it, while they were merry with the goose—a supposition at which the two young Cratchits became livid! All sorts of horrors were supposed.

Hallo! A great deal of steam! The pudding was out of the copper. A smell like a washing-day! That was the cloth. A smell like an eating-house and a pastrycook's next door to each other, with a laundress's next door to that! That was the pudding! In half a minute Mrs. Cratchit entered—flushed, but smiling proudly—with the pudding, like a speckled cannon-ball, so hard and firm, blazing in half of half-a-quartern of ignited brandy, and bedight with Christmas holly stuck into the top.

Oh, a wonderful pudding! Bob Cratchit said, and calmly too, that he regarded it as the greatest success achieved by Mrs. Cratchit since their marriage. Mrs. Cratchit said that now the weight was off her mind, she would confess she had had her doubts about the quantity of flour. Everybody had something to say about it, but nobody said or thought it was at all a small pudding for a large family. It would have been flat heresy to do so. Any Cratchit would have blushed to hint at such a thing.

Charles Dickens, *A Christmas Carol*

Guided Commentary

- ▶ What is happening in this scene? How does Dickens create importance around the pudding?
- ▶ How does the tone change as soon as the pudding arrives, intact?
- ▶ Why might the pudding have been a weight on Mrs. Cratchit's mind?
- ▶ How do the last three sentences tell us more, not only about the pudding but about the family?

The Cratchit Family Circle

At last the dinner was all done, the cloth was cleared, the hearth swept, and the fire made up. The compound in the jug being tasted, and considered perfect, apples and oranges were put upon the table, and a shovel-full of chestnuts on the fire. Then all the Cratchit family drew round the hearth, in what Bob Cratchit called a circle, meaning half a one; and at Bob Cratchit's elbow stood the family display of glass. Two tumblers, and a custard-cup without a handle.

These held the hot stuff from the jug, however, as well as golden goblets would have done; and Bob served it out with beaming looks, while the chestnuts on the fire sputtered and cracked noisily.

Bob Cratchit told them how he had a situation in his eye for Master Peter, which would bring in, if obtained, full five-and-sixpence weekly. The two young Cratchits laughed tremendously at the idea of Peter's being a man of business; and Peter himself looked thoughtfully at the fire from between his collars, as if he were deliberating what particular investments he should favour when he came into the receipt of that bewildering income. Martha, who was a poor apprentice at a milliner's, then told them what kind of work she had to do, and how many hours she worked at a stretch, and how she meant to lie abed to-morrow morning for a good long rest; to-morrow being a holiday she passed at home. Also how she had seen a countess and a lord some days before, and how the lord "was much about as tall as Peter;" at which Peter pulled up his collars so high that you couldn't have seen his head if you had been there. All this time the chestnuts and the jug went round and round; and by-and-bye they had a song, about a lost child travelling in the snow, from Tiny Tim, who had a plaintive little voice, and sang it very well indeed.

Charles Dickens, *A Christmas Carol*

Guided Commentary

- ▶ How does the Christmas meal end for the Cratchit family? How is this a fitting conclusion?
- ▶ What is the "family display of glass"? What does its contents tell us about the family situation?
- ▶ What does the family do as they sit around the hearth? How does their conversation tell us more about them? Why does Peter "pull up his collars so high"?
- ▶ How does the evening end? What is the tone of the last sentence?

General Composition Topics for *A Christmas Carol*

"Spirit," said Scrooge, with an interest he had never felt before, "tell me if Tiny Tim will live."

Imagine what does become of Tiny Tim.

"I will live in the Past, the Present, and the Future!" Scrooge repeated, as he scrambled out of bed.

What does Scrooge mean by these words?

Dickens is a creator of characters that live in the reader's memory and that become more real even than many persons we meet in daily life.

Brother Leo

What characters from *A Christmas Carol* will live on in your memory? Why do they seem so real?

The genius of Dickens consists in seeing in somebody, whom others might call merely prosaic, the germ of a sort of prose poem...

G.K. Chesterton

In agreement with Chesterton, you illustrate this statement with some examples taken from *A Christmas Carol*.

The beauty and the real blessing of the story, A Christmas Carol, do not lie in the repentance of Scrooge, they lie in the great furnace of real happiness that glows through Scrooge and everything round him.

G.K. Chesterton.

What is "the great furnace of real happiness"? Allow us to catch a glimpse of its beauty throughout this work.

The House of Christmas, by G.K. Chesterton

There fared a mother driven forth
 Out of an inn to roam;
 In the place where she was homeless
 All men are at home.
 The crazy stable close at hand,
 With shaking timber and shifting sand,
 Grew a stronger thing to abide and stand
 Than the square stones of Rome.

For men are homesick in their homes,
 And strangers under the sun,
 And they lay on their heads in a foreign land
 Whenever the day is done.

Here we have battle and blazing eyes,
 And chance and honour and high surprise,
 But our homes are under miraculous skies
 Where the yule tale was begun.

A Child in a foul stable,
 Where the beasts feed and foam;
 Only where He was homeless
 Are you and I at home;
 We have hands that fashion and heads that know,
 But our hearts we lost - how long ago!
 In a place no chart nor ship can show
 Under the sky's dome.

This world is wild as an old wives' tale,
 And strange the plain things are,
 The earth is enough and the air is enough
 For our wonder and our war;
 But our rest is as far as the fire-drake swings
 And our peace is put in impossible things
 Where clashed and thundered unthinkable wings
 Round an incredible star.

To an open house in the evening
 Home shall men come,
 To an older place than Eden
 And a taller town than Rome.
 To the end of the way of the wandering star,
 To the things that cannot be and that are,
 To the place where God was homeless
 And all men are at home.

Gloria in Profundis, by G.K. Chesterton

There has fallen on earth for a token
 A god too great for the sky.
 He has burst out of all things and broken
 The bounds of eternity:
 Into time and the terminal land
 He has strayed like a thief or a lover,
 For the wine of the world brims over,
 Its splendour is spilt on the sand.

Who is proud when the heavens are humble,
 Who mounts if the mountains fall,
 If the fixed stars topple and tumble
 And a deluge of love drowns all-
 Who rears up his head for a crown,
 Who holds up his will for a warrant,
 Who strives with the starry torrent,
 When all that is good goes down?

For in dread of such falling and failing
 The fallen angels fell
 Inverted in insolence, scaling
 The hanging mountain of hell:
 But unmeasured of plummet and rod
 Too deep for their sight to scan,
 Outrushing the fall of man
 Is the height of the fall of God.

Glory to God in the Lowest
 The spout of the stars in spate-
 Where thunderbolt thinks to be slowest
 And the lightning fears to be late:
 As men dive for sunken gem
 Pursuing, we hunt and hound it,
 The fallen star has found it
 In the cavern of Bethlehem.

New Prince, New Pomp, by Robert Southwell (1561-1595, priest and martyr)

Behold a silly tender Babe, in freezing winter night;
In homely manger trembling lies, alas a piteous sight:
The inns are full, no man will yield this little Pilgrim bed,
But forced He is with silly beasts, in crib to shroud His head.
Despise Him not for lying there, first what He is enquire:
An orient pearl is often found, in depth of dirty mire;
Weigh not His crib, His wooden dish, nor beasts that by Him feed:
Weigh not His mother's poor attire, nor Joseph's simple weed.
This stable is a Prince's court, the crib His chair of state:
The beasts are parcel of His pomp, the wooden dish His plate.
The persons in that poor attire, His royal liveries wear,
The Prince Himself is come from heaven, this pomp is prized there.
With joy approach, O Christian wight, do homage to thy King,
And highly prize this humble pomp, which He from heaven doth bring.

from George Wither's *Juvenilia* (1588-1667)

Lo, now is come the joyful'st feast!
Let every man be jolly,
Each roome with yvie leaves is drest,
And every post with holly.
Now all our neighbours' chimneys smoke,
And Christmas blocks are burning;
Their ovens they with bak't meats choke,
And all their spits are turning.
Without the door let sorrow lie,
And if, for cold, it hap to die,
We'll bury't in a Christmas pye,
And evermore be merry.

Old Christmas Carol

"Now Christmas is come,
Let us beat up the drum,
And call all our neighbours together;
And when they appear,
Let us make them such cheer
As will keep out the wind and the weather,"

from *Poor Robin's Almanack*, 1684.

"Now trees their leafy hats do bare,
To reverence Winter's silver hair;
A handsome hostess, merry host,
A pot of ale now and a toast,
Tobacco and a good coal fire,
Are things this season doth require."

from *Hamlet*, by William Shakespeare

"Some say that ever 'gainst that season comes
Wherein our Saviour's birth is celebrated,
This bird of dawning singeth all night long;
And then, they say, no spirit dares stir abroad;
The nights are wholesome—then no planets strike,
No fairy takes, no witch hath power to charm,
So hallow'd and so gracious is the time."

From the choral poem, *In the Holy Nativity of Our Lord*, by Richard Crashaw (1613-1649)

We saw Thee in Thy balmy nest,
Young Dawn of our eternal day!
We saw Thine eyes break from Their East
And chase the trembling shades away.
We saw Thee; and we blessed the sight,
We saw Thee by Thine own sweet light.

Welcome, all Wonders in one sight!
Eternity shut in a span.
Summer to winter, day in night,
Heaven in earth, and God in man.
Great little One! Whose all-embracing birth
Lifts earth to heaven, stoops heaven to earth.

To Thee, meek Majesty! soft King
Of simple graces and sweet loves.
Each of us his lamb will bring,
Each his pair of silver doves;
Till burnt at last in fire of Thy fair eyes,
Ourselves become our own best sacrifice.

Moonless Darkness Stands Between, by Gerard Manley Hopkins, S.J.

Moonless darkness stands between.
Past, the Past, no more be seen!
But the Bethlehem-star may lead me
To the sight of Him Who freed me
From the self that I have been.
Make me pure, Lord: Thou art holy;
Make me meek, Lord: Thou wert lowly;
Now beginning, and alway:
Now begin, on Christmas day

Christmas Cheer, by Thomas Tusser (1524-1580)

Good husband and housewife, now chiefly be glad,
Things handsome to have, as they ought to be had.
They both do provide, against Christmas do come,
To welcome their neighbors, good cheer to have some.

Good bread and good drink, a good fire in the hall,
Brawn, pudding, and souse, and good mustard withal.
Beef, mutton, and pork, and good pies of the best,
Pig, veal, goose, and capon, and turkey well drest,
Cheese, apples and nuts, and good carols to hear,
As then in the country is counted good cheer.

What cost to good husband, is any of this?
Good household provision only it is:
Of other the like, I do leave out a many,
That costeth the husband never a penny.

The Three Kings, A Christmas Poem

by Henry Wadsworth Longfellow

(This would be a good poem for choral recitation by the class,
or even the basis of a small skit by younger students.)

Three Kings came riding from far away,
Melchior and Gaspar and Baltasar;
Three Wise Men out of the East were they,
And they travelled by night and they slept by day,
For their guide was a beautiful, wonderful star.

The star was so beautiful, large and clear,
That all the other stars of the sky
Became a white mist in the atmosphere,
And by this they knew that the coming was near
Of the Prince foretold in the prophecy.

Three caskets they bore on their saddle-bows,
Three caskets of gold with golden keys;
Their robes were of crimson silk with rows
Of bells and pomegranates and furbelows,
Their turbans like blossoming almond-trees.

And so the Three Kings rode into the West,
Through the dusk of the night, over hill and dell,
And sometimes they nodded with beard on breast,
And sometimes talked, as they paused to rest,
With the people they met at some wayside well.

"Of the child that is born," said Baltasar,
"Good people, I pray you, tell us the news;
For we in the East have seen his star,
And have ridden fast, and have ridden far,
To find and worship the King of the Jews."

And the people answered, "You ask in vain;
We know of no King but Herod the Great!"
They thought the Wise Men were men insane,
As they spurred their horses across the plain,
Like riders in haste, who cannot wait.

And when they came to Jerusalem,
Herod the Great, who had heard this thing,
Sent for the Wise Men and questioned them;
And said, "Go down unto Bethlehem,
And bring me tidings of this new king."

So they rode away; and the star stood still,
The only one in the grey of morn;
Yes, it stopped --it stood still of its own free will,
Right over Bethlehem on the hill,
The city of David, where Christ was born.

And the Three Kings rode through the gate and the
guard,
Through the silent street, till their horses turned
And neighed as they entered the great inn-yard;
But the windows were closed, and the doors were barred,
And only a light in the stable burned.

And cradled there in the scented hay,
In the air made sweet by the breath of kine,
The little child in the manger lay,
The child, that would be king one day
Of a kingdom not human, but divine.

His mother Mary of Nazareth
Sat watching beside his place of rest,
Watching the even flow of his breath,
For the joy of life and the terror of death
Were mingled together in her breast.

They laid their offerings at his feet:
The gold was their tribute to a King,
The frankincense, with its odor sweet,
Was for the Priest, the Paraclete,
The myrrh for the body's burying.

And the mother wondered and bowed her head,
And sat as still as a statue of stone,
Her heart was troubled yet comforted,
Remembering what the Angel had said
Of an endless reign and of David's throne.

Then the Kings rode out of the city gate,
With a clatter of hoofs in proud array;
But they went not back to Herod the Great,
For they knew his malice and feared his hate,
And returned to their homes by another way.

The Burial of Sir John Moore after Corunna,
by Charles Wolfe (1791-1823)

Not a drum was heard, not a funeral note,
As his corpse to the rampart we hurried ;
Not a soldier discharged his farewell shot
O'er the grave where our hero we buried.

We buried him darkly at dead of night,
The sods with our bayonets turning ;
By the struggling moonbeam's misty light
And the lantern dimly burning.

No useless coffin enclosed his breast
Not in sheet or in shroud we wound him ; 10
But he lay like a warrior taking his rest,
With his martial cloak around him.

Few and short were the prayers we said,
And we spoke not a word of sorrow ;
But we steadfastly gazed on the face that was dead,
And we bitterly thought of the morrow.

We thought, as we hollow'd his narrow bed,
And smoothed down his lonely pillow,
That the foe and the stranger would tread o'er his head,
And we far away on the billow !

Lightly they'll talk of the spirit that's gone
And o'er his cold ashes upbraid him,
But little he'll reck, if they let him sleep on
In the grave where a Briton has laid him.

But half of our heavy task was done
When the clock struck the hour for retiring :
And we heard the distant and random gun
That the foe was sullenly firing.

Slowly and sadly we laid him down,
From the field of his fame fresh and gory ;
We carved not a line, and we raised not a stone,
But we left him alone with his glory.

Lieutenant General Sir John Moore (1761-1809) defeated a French army at A Coruña in Spain but was mortally wounded during the battle. Like Lord Nelson, wounded at Trafalgar, he lived only long enough to know that the British had been victorious. As he lay dying, he saw one of his officers in the room, Charles Stanhope, and his last words were, "Remember me to your sister, Stanhope." The French forces eventually took the town and the General who had been initially defeated ordered a funeral monument built on Moore's burial site.

TO A POET A THOUSAND YEARS HENCE

by James Elroy Flecker

I who am dead a thousand years,
And wrote this sweet archaic song,
Send you my words for messengers
The way I shall not pass along.

I care not if you bridge the seas,
Or ride secure the cruel sky,
Or build consummate palaces
Of metal or of masonry.

But have you wine and music still,
And statues and a bright-eyed love,
And foolish thoughts of good and ill,
And prayers to them who sit above?

How shall we conquer? Like a wind
That falls at eve our fancies blow,
And old Mæonides the blind
Said it three thousand years ago.

O friend unseen, unborn, unknown,
Student of our sweet English tongue,
Read out my words at night, alone:
I was a poet, I was young.

Since I can never see your face,
And never shake you by the hand,
I send my soul through time and space
To greet you. You will understand.

Wonder, by Thomas Traherne (1637-1674)

How like an angel came I down!
How bright are all things here!
When first among his works I did appear
O how their glory me did crown!
The world resembled his eternity,
In which my soul did walk;
And ev'ry thing that I did see
Did with me talk.

The skies in their magnificence,
The lively, lovely air;
Oh how divine, how soft, how sweet, how fair!
The stars did entertain my sense,
And all the works of God, so bright and pure,
So rich and great did seem,
As if they ever must endure
In my esteem.

A native health and innocence
Within my bones did grow,
And while my God did all his glories show,
I felt a vigour in my sense
That was all spirit. I within did flow
With seas of life, like wine;
I nothing in the world did know
But 'twas divine.

Harsh ragged objects were conceal'd,
Oppressions tears and cries,
Sins, griefs, complaints, dissensions, weeping eyes
Were hid, and only things reveal'd
Which heav'nly spirits, and the angels prize.
The state of innocence
And bliss, not trades and poverties,
Did fill my sense.

The streets were pav'd with golden stones,
The boys and girls were mine,
Oh how did all their lovely faces shine!
The sons of men were holy ones,
In joy and beauty they appear'd to me,
And every thing which here I found,
While like an angel I did see,
Adorn'd the ground.

Rich diamond and pearl and gold
In ev'ry place was seen;
Rare splendours, yellow, blue, red, white and green,
Mine eyes did everywhere behold.
Great wonders cloth'd with glory did appear,
Amazement was my bliss,
That and my wealth was ev'ry where:
No joy to this!

Curs'd and devis'd proprieties,
With envy, avarice
And fraud, those fiends that spoil even Paradise,
Flew from the splendour of mine eyes,
And so did hedges, ditches, limits, bounds,
I dream'd not aught of those,
But wander'd over all men's grounds,
And found repose.

Proprieties themselves were mine,
And hedges ornaments;
Walls, boxes, coffers, and their rich contents
Did not divide my joys, but all combine.
Clothes, ribbons, jewels, laces, I esteem'd
My joys by others worn:
For me they all to wear them seem'd
When I was born.

Agincourt Carol

Anonymous (15th Century)

Introduction (First Chorus)

S
De - o gra - ci - as An - gli - a red - de pro vic - to - ri - a.

A
De - o gra - ci - as An - gli - a red - de pro vic - to - ri - a.

T/B
8
De - o gra - ci - as An - gli - a red - de pro vic - to - ri - a.

10 Verse

Owre kynge went forth - to Nor - man - dy With grace and - myght of - chy - - val - -
He sette a sege, the sothe for to say, To Har - flu toune with ryal a - -
Now gra - cious God he save oure kynge, His pe - ple and al - le his well - - wyll - -

Owre kynge went forth - to Nor - man - dy With grace - and myght - of - chy - val - -
He sette a sege, the sothe for to say, To Har - - flu toune - with - ryal a - -
Now gra - cious God he save oure kynge, His pe - ple and al - le his well - wyll -

8
Owre kynge went forth to Nor - man - dy With grace - and myght - of - chy - val -
He sette a sege, the sothe for to say, To Har - - flu toune - with - ryal a -
Now gra - cious God he save oure kynge, His pe - ple and al - le his well - wyll -

18

- ry Ther God - - for hym - - wrought - merve - - lus - - ly Wher - fore - Eng - lond - - - may -
 - ray, That toune he wan and made a fray That Fraunce shal rywe tyl
 - ynge, Yef hym gode lyfe and gode end - ynge, That we with merth mowe

- ry Ther God - - for hym - - wrought - merve - - lus - - ly Wher - fore - Eng - lond - - - may -
 - ray, That toune he wan and made a fray That Fraunce shal rywe tyl
 - ynge, Yef hym gode lyfe and gode end - ynge, That we with merth mowe

8
 - ry Ther God toune for hym - wrought merve - lus - ly Wher - fore Eng - lond may
 - ray, That toune he wan and made a fray That Fraunce shal rywe tyl
 - ynge, Yef hym gode lyfe and gode end - ynge, That we with merth mowe

25

calle and cry De - o - - - gra - - ci - - as. De-o gra-ci-as An - gli-
 Do - mes - day; De - o - - - gra - - ci - - as.
 save - ly syng; De - o - - - gra - - ci - - as.

calle and cry De - o - - - gra - - ci - - as. De-o gra-ci-as An - gli-
 Do - mes - day; De - o - - - gra - - ci - - as.
 save - ly syng; De - o - - - gra - - ci - - as.

8
 calle and cry De - o - - - gra - ci - - as. De-o gra-ci-as An-
 Do-mes - day; De - o - - - gra - ci - - as.
 save - ly syng; De - o - - - gra - ci - - as.

34

- a red - de pro vic - to - ri - a.
 - a red - de pro vic - to - ri - a.
 - gli - a red - de pro vic - to - ri - a.

8
 - gli - a red - de pro vic - to - ri - a.

Play 38, The Resurrection

by: Clifford Davidson (Editor)
from: The York Corpus Christi Plays 2011

The Carpenters

- PILATUS** Lordingis, listenys nowe unto me:
I comaunde you in ilke degré *each rank*
Als domesman chiffe in this contré *judge chief; country*
For counsaill kende, *known*
5 Atte my bidding you awe to be *ought*
And baynly bende. *without delay oblige*
- And Sir Cayphas, chiffe of clergie,
Of youre counsaill late here in hye, *quickly*
By oure assente sen we dyd dye *cause to die*
10 Jesus this day,
That we mayntayne and stande therby
That werke allway.
- CAYPHAS** Yis, sir, that dede schall we mayntayne;
By lawe it was done all bedene, *accordingly*
15 Ye wotte youreselve, withouten wene, *a doubt*
Als wele as we.
His sawes are nowe uppon hym sene, *(i.e., come back upon him)*
And ay schall be.
- ANNA** The pepull, sirs, in this same steede, *place*
20 Before you saide with a hole hede *(i.e., without any dissent)*
That he was worthy to be dede
And therto sware.
Sen all was rewlid by rightis rede, *reason*
Nevyn it no more. *Say*
- 25 **PILATUS** To nevyn me thinketh it nedfull thyng. *speak*
Sen he was hadde to beriyng *burying*
Herde we nowthir of olde ne ying *neither*
Thithynges betwene.
- 30 **CAYPHAS** Centurio, sir, will bringe thidings
Of all bedene.

We lefte hym there for man moste wise;
If any rebelles wolde ought rise

- Oure rightwise dome for to dispise
Or it offende,
35 To sese thame till the nexte assise *seize; court session*
And than make ende.
- CENTURIO** A, blissed Lorde, Adonay,
What may thes mervayles signifie
That her was schewed so oppinly
40 Unto oure sight,
This day whanne that the man gune dye *did*
That Jesus highte? *was named*
- Itt is a misty thyng to mene; *portent; mention*
So selcouth a sight was nevere sene *wondrous*
45 That oure princes and prestis bedene *forthwith*
Of this affray
I woll go weten withouten wene, *reveal; doubt*
What thei can saye.
- God save you, sirs, on ilke a side,
50 Worschippe and welthe in worldis wide.
With mekill mirthe myght ye abide
Boght day and nyght. *Both*
- PILATUS** Centurio, welcome this tide,
Oure comely knyght.
- 55 Ye have bene miste us here among. *missed*
- CENTURIO** God giffe you grace grathely to gang. *worthily to go*
- PILATUS** Centurio, oure frende full lang, *long*
What is your will?
- CENTURIO** I drede me that ye have done wrang
60 And wondir ill.
- CAYPHAS** Wondir ill, I pray thee, why?
Declare it to this company.
- CENTURIO** So schall I, sirs, telle you trewly
Withowten trayne. *deception*
65 The rightwise mane thanne mene I by *just man; mean*
That ye have slayne.
- PILATUS** Centurio, sesse of such sawe. *cease; words*

- Thou arte a lered man in the lawe, *learned*
 And if we schulde any witnes drawe
 70 Us to excuse,
 To mayntayne us evermore thee awe, *ought*
 And nocht reffuse. *refuse*
- CENTURIO** To mayntayne trouthe is wele worthi. *truth*
 I saide you, whanne I sawe hym dy,
 75 That he was Goddis Sone almyghty
 That hangeth thore.
 Yitt saie I soo, and stande therby
 For evermore.
- CAYPHAS** Ya, sir, such reasouns may ye rewe; *rue*
 80 Ye schulde nocht neveyn such note enewe, *say (raise); matter anew*
 But ye couthe any tokenyngis trewe *signs*
 Unto us tell.
- CENTURIO** Such woundirfull cas nevere yitt ye knewe
 As now befell.
- 85 **ANNA** We praye thee telle us of what thyng.
- CENTURIO** All elementis, both olde and ying,
 In ther maneres thai made mornying *ways; lamenting*
 In ilke a stede,
 And knewe be countenaunce that ther Kyng
 90 Was done to dede.
- The sonne for woo he waxed all wanne, *dark*
 The mone and sterres of schynyng blanne, *stopped*
 The erthe tremeled, and also manne
 Began to speke;
 95 The stones that never was stered or thanne *moved ere then*
 Gune asondir breke, *Did*
- And dede men rose, both grete and small.
- PILATUS** Centurio, beware withall,
 Ye wote oure clerkis the clipsis thei call *eclipse*
 100 Such sodayne sight, *sudden*
 Both sonne and mone that sesoune schall *season*
 Lak of ther light.
- CAYPHAS** Ya, and if dede men rose bodily,
 That myght be done thurgh socery; *sorcery*

- 105 Therefore we sette nothyng therby
To be abaiste. *abashed*
- CENTURIO** All that I tell for trewthe schall I
Evermore traste. *trust*
- In this ilke werke that ye did wirke
110 Nought allone the sonne was mirke,
But howe youre vaile raffe in youre kirke, *veil was rent asunder; church*
That witte I wolde.
- PILATUS** Swilke tales full sone will make us irke *angry*
And thei be talde. *If; told*
- 115 **ANNA** Centurio, such speche withdrawe;
Of all thes wordes we have none awe. *no respect*
- CENTURIO** Nowe sen ye sette noght be my sawe,
Sirs, have gode day.
God graunte you grace that ye may knawe
120 The soth alway. *truth*
- ANNA** Withdrawe thee faste, sen thou thee dredis, *you are afraid*
For we schall wele mayntayne oure dedis.
- PILATUS** Such wondir reasouns as he redis *wondrous; tells*
Was nevere beforne.
- 125 **CAIPHAS** To neven this noote no more us nedis, *speak of; matter; need*
Nowthere even ne morne. *evening*
- Therefore loke no manne make ille chere;
All this doying may do no dere, *harm*
But to beware yitt of more were *suspicion*
130 That folke may fele,
We praye you, sirs, of these sawes sere
Advise you wele. *Advise*
- And to this tale takes hede in hye, *quickly*
For Jesu saide even opynly
135 A thyng that greves all this Jury, *Jewry*
And righte so may:
That he schulde rise uppe bodily
Within the thirde day.
- And be it so, als motte I spede,

- 140 His lattar deede is more to drede
 Than is the firste, if we take hede
 Or tente therto.
 To nevyn this noote methynke moste nede
 And beste to do. *attend
 mention; matter*
- 145 **ANNA** Ya, sir, if all that he saide soo,
 He has no myght to rise and goo
 But if his menne stele hym us froo
 And bere away. *steal
 bear [him]*
 That were tille us and other moo
- 150 A foule fraye, *disturbance*
- For thanne wolde thei saie, evere ilkone,
 That he roose by hymselffe allone;
 Therefore latte hym be kepte anone
 With knyghtes hende *let; anon
 worthy*
- 155 Unto thre daies be comen and gone
 And broght till ende.
- PILATUS** In certayne, sirs, right wele ye saie,
 For this ilke poynte nowe to purvaye
 I schall ordayne if I may. *arrange*
- 160 He schall not ryse,
 Nor none schalle wynne hym thens away
 On nokyns wise. *In no wise*
- Sir knyghtis, that are in dedis dowty,
 Chosen for chiffe of chevalrye, *deeds bold*
- 165 As we ay in youre force affie *always; trust*
 Bothe day and nyght,
 Wendis and kepis Jesu body
 With all youre myghte.
- And for thyng that evere be maye
- 170 Kepis hym wele to the thirde day
 And latis no man takis hym away
 Oute of that stede;
 For and thei do, suthly I saie,
 Ye schall be dede. *let
 place (grave)*
- 175 **I MILES** Lordingis, we saie you for certayne,
 We schall kepe hym with myghtis and mayne;
 Ther schall no traitoures with no trayne *trickery*
 Stele hym us froo.
 Sir knyghtis, takis gere that moste may gayne *equipment; be helpful*

180 And lates us goo.

II MILES Yis, certis, we are all redy bowne,
We schall hym kepe till oure rennowne.
On ilke a side latte us sitte doune
Nowe all in fere,

*bound (prepared)
for our reputation*

185 And sone we schall crake his croune
Whoso comes here.

all together

Tunc Jhesu resurgente.

Then Jesus being risen;

Tunc angelus cantat Resurgens.

*Then the angel sings "[Christ]
is arisen"*

I MARIA Allas, to dede I wolde be dight,
So woo in werke was nevere wight;
Mi sorowe is all for that sight

[experienced by] a person

190 That I gune see,
Howe Criste my maistir, moste of myght,
Is dede fro me.

have seen

Allas, that I schulde se his pyne,
Or yit that I his liffe schulde tyne;
195 Of ilke a myscheve he is medicyne
And bote of all,
Helpe and halde to ilke a hyne
That hym on wolde call.

*pain
suffer (the loss of)*

*remedy
hold (support); person*

II MARIA Allas, who schall my balis bete
200 Whanne I thynke on his woundes wete?
Jesu, that was of love so swete
And nevere did ill,
Es dede and graven under the grete
Withouten skill.

sorrows lessen

buried; earth

205 **III MARIA** Withowten skill the Jewes ilkone
That lovely Lorde has newly slayne,
And trespasse did he nevere none
In nokyn steede.
To whome nowe schall I make my mone
210 Sen he is dede?

(i.e., anywhere)

I MARIA Sen he is dede, my sisteres dere,
Wende we will on mylde manere
With oure anoynementis faire and clere
That we have broght
215 To noynte his wondis on sides sere

That Jewes hym wrought.

II MARIA Goo we same my sisteres free.
Full faire us longis his corse to see,
But I wotte noght howe beste may be,
220 Helpe have we none.
And who schall nowe here of us thre
Remove the stone?

*together
we desire; body*

III MARIA That do we noght but we wer moo,
For it is huge and hevy also.

225 **I MARIA** Sistirs, a yonge childe as we goo
Makand mornyng,
I see it sitte wher we wende to
In white clothyng.

Making mourning

II MARIA Sistirs, sertis, it is noght to hide:
230 The hevy stone is putte beside.

III MARIA Sertis, for thyng that may betyde
Nere will we wende,
To layte that luffely and with hym bide
That was oure frende.

*for whatever
seek; loved one*

235 **ANGELUS** Ye mournand women in youre thought,
Here in this place whome have ye sought?

I MARIA Jesu, that to dede is brought,
Oure Lorde so free.

ANGELUS Women, certayne here is he noght,
240 Come nere and see.

He is noght here, the soth to saie,
The place is voide that he in laye.
The sudary here se ye may
Was on hym laide.

245 He is resen and wente his way,
As he you saide.

risen

Even as he saide so done has hee:
He is resen thurgh grete poostee.
He schall be foune in Galilé
250 In flesshe and fell.
To his discipilis nowe wende ye

*power
found
(i.e., physically present)*

And thus thame tell.

I MARIA Mi sisteres dere, sen it is soo
That he is resen dede thus froo
255 As the aungell tolde me and yow too,
Oure Lorde so fre,
Hens will I never goo
Or I hym see.

Ere

II MARIA Marie, us thare no lenger lende,
260 To Galilé nowé late us wende.

[need] there; stay

I MARIA Nought tille I see that faithfull frende,
Mi Lorde and leche;
Therefore all this, my sisteres hende,
That ye forth preche.

*healer
gracious*

265 **III MARIA** As we have herde, so schall we saie,
Marie oure sistir, have goode daye.

I MARIA Nowe, verray God as he wele maye,
Man moste of myght,
He wisse you, sisteres, wele in youre waye
270 And rewle you right.

direct

Allas, what schall nowé worthe on me?
Mi kaytiffe herte will breke in three
Whenne I thynke on that body free
How it was spilte.
275 Both feete and handes nayled tille a tre
Withouten gilte.

miserable (unhappy) heart

Withouten gilte the trewe was tane,
For trespas did he nevere none.
The woundes he suffered many one
280 Was for my misse.
It was my dede he was for slayne
And nothyng his.

true one; taken

*sins
deed*

How might I but I loved that swete,
That for my love tholed woundes wete
285 And sithen be graven undir the grete,
Such kyndnes kithe?
There is nothing to that we mete
May make me blithe.

*suffered
buried; earth
revealed
except that; meet
happy*

I MILES What, oute allas! What schall I saie?
 290 Where is the corse that herein laye? *body*

II MILES What ayles thee, man? Is he awaye
 That we schulde tent? *attend*

I MILES Rise uppe and see.

II MILES Harrowe! For ay,
 I telle us schente. *believe we are destroyed*

295 **III MILES** What devill is this, what aylys you twoo, *ails*
 Such noyse and crye thus for to make too?

II MILES Why, is he gone?

III MILES Allas, whare is he that here laye?

IV MILES Whe, harrowe! Devill, whare is he away?

300 **III MILES** What, is he thusgatis fro us wente, *in this way*
 That fals traitour that here was lente? *placed*
 And we trewly here for to tente *watch*
 Had undirtane.

305 **III MILES** Sekirlye, I telle us schente, *Entirely*
 Holy ilkane.

I MILES Allas, what schall we do this day
 That thus this warlowe is wente his waye? *warlock*
 And savely, sirs, I dare wele saie *certainly*
 He rose allone.

310 **II MILES** Witte Sir Pilate of this affraye, *[If] learns*
 We mon be slone. *slain*

III MILES Why, canne none of us no bettir rede? *advise*

IV MILES Ther is not ellis, but we be dede. *otherwise*

II MILES Whanne that he stered oute of this steede *stirred*
 315 None couthe it kenne. *could*

I MILES Allas, harde happe was on my hede,
 Amonge all menne.
 Fro Sir Pilate witte of this dede,

- That we were slepande whanne he yede,
 320 He will forfette withouten drede
 All that we have. *sleeping; went [away]*
- II MILES** Us muste make lies, for that is nede
 Oureselve to save.
- III MILES** Ya, that rede I wele, also motte I goo. *advise; go (prosper)*
- 325 **IV MILES** And I assente therto alsoo.
- II MILES** An hundereth, schall I saie, and moo *more*
 Armed ilkone *each one*
 Come and toke his corse us froo,
 And us nere slayne.
- 330 **I MILES** Nay, certis, I halde there none so goode
 As saie the soth even as it stode:
 Howe that he rose with mayne and mode *(i.e., supernatural power)*
 And wente his way.
 To Sir Pilate if he be wode, *even if; angered*
- 335 This dar I saie.
- II MILES** Why, dare thou to Sir Pilate goo
 With thes tydingis and saie hym soo?
- I MILES** So rede I, if he us sloo *slay*
 We dye but onys. *once*
- 340 **III MILES** Nowe, he that wrought us all this woo,
 Woo worthe his bonys. *(i.e., Woe upon him)*
- IV MILES** Go we thanne, sir knyghtis hende,
 Sen that we schall to Sir Pilate wende;
 I trowe that we schall parte no frendes
- 345 Or that we passe. *Ere*
- I MILES** And I schall hym saie ilke worde tille ende,
 Even as it was.
- Sir Pilate, prince withouten pere,
 Sir Cayphas and Anna in fere
 350 And all ye lordyngis that are here
 To neven by name, *identify*
 God save you all, on sidis sere,
 Fro synne and schame.

- 355 **PILATUS** Ye are welcome, oure knyghtis kene,
Of mekill mirthe nowe may ye mene; *tell*
Therfore some tales telle us betwene
Howe ye have wrought.
- I MILES** Oure wakyng, lorde, withouten wene, *watching; doubt*
Is worthed to noght. *Comes to naught*
- 360 **CAYPHAS** To noght? Allas, sesse of such sawe. *cease; words*
- II MILES** The prophete Jesu that ye wele knawe
Is resen and gone, for all oure awe, *awe (fear)*
With mayne and myght.
- 365 **PILATUS** Therfore the devill hymselffe thee drawe,
Fals recrayed knyght. *recreant*
- Combered cowardis I you call;
Have ye latten hym goo fro you all? *Encumbered (Miserable)*
allowed
- III MILES** Sir, ther was none that did but small *little*
When that he yede. *went forth*
- 370 **IV MILES** We wer so ferde downe ganne we falle,
And dared for drede. *stupefied; fear*
- ANNA** Hadde ye no strenghe hym to gaynestande?
Traitous, ye myght have boune in bande *withstand*
Bothe hym and thame that ye ther fande *bound; bonds (ropes)*
375 And sessid thame sone. *found*
seized
- I MILES** That dede all erthely men levand
Myght noght have done.
- II MILES** We wer so radde ever ilkone *terrified*
Whanne that he putte beside the stone,
380 We wer so stonyed we durste stirre none *astonished*
And so abasshed.
- PILATUS** What, rose he by hymselfe allone?
- I MILES** Ya, sir, that be ye traste. *may you trust*
- 385 **IV MILES** We herde never sen we were borne,
Nor all oure faderes us beforne,

Suche melodie, mydday ne morne
As was made there.

CAYPHAS Allas, thanne is oure lawes lorne
For everemare.

390 **II MILES** What tyme he rose good tente I toke.
The erthe that tyme tremylled and quoke,
All kyndely force than me forsoke
Tille he was gone.

attention (heed)
quaked
natural strength

III MILES I was aferde, I durste not loke,
395 Ne myght had none,

strength

I myght not stande, so was I starke.

stiff (with fear)

PILATUS Sir Cayphas, ye are a connyng clerke;
If we amysse have tane oure merke,
I trowe same faile;
400 Therfore what schalle worthe nowe of this werke,
Sais your counsaile?

intelligent
taken; mark (aim)
[we] together
shall become

CAYPHAS To saie the beste forsothe I schall,
That schall be prophete to us all;
Yone knyghtis behoves there wordis agayne call
405 Howe he is miste.
We nolde for thyng that myght befall
That no man wiste.

profitable
must; call back

would not
knows

ANNA Now, Sir Pilate, sen that it is soo
That he is resynne dede us froo,
410 Comaundis youre knyghtis to saie wher thei goo
That he was tane
With twenty thousand men and mo,
And thame nere slayne.

risen

more
nearly slain

And therto of oure tresorie
415 Giffe to thame a rewarde forthy.

treasury

PILATUS Nowe of this purpose wele plesed am I,
And forther thus;
Sir knyghtis, that are in dedis dowty,
Takes tente to us,

bold

420 And herkenes what that ye schall saie
To ilke a man both nyght and daye,

harken

<p>That ten thousand men in goode araye Come you untill, With forse of armys bare hym awaye 425 Agaynst your will.</p>	<p><i>arms</i></p>
<p>Thus schall ye saie in ilke a lande, And therto on that same comenaunde A thousande pounce have in youre hande To your rewarde; 430 And frenschippe, sirs, ye undirstande Schall not be spared.</p>	<p><i>agreement</i></p>
<p>CAIPHAS Ilkone youre state we schall amende, And loke ye saie as we you kende.</p>	<p><i>we instructed you</i></p>
<p>I MILES In what contré so ye us sende, 435 Be nyght or daye, Wherso we come, wherso we wende, So schall we saie.</p>	
<p>PILATUS Ya, and whereso ye tarie in ilke contré, Of oure doying in no degré 440 Dois that no manne the wiser be, Ne freyne beforne, Ne of the sight that ye gonne see Nevynnes it nowthere even ne morne.</p>	<p><i>Allow ask have seen Speak</i></p>
<p>For we schall mayntayne you alwaye, 445 And to the pepull schall we saie It is gretely agaynste oure lay To trowe such thing. So schall thei deme, both nyght and day, All is lesyng.</p>	<p><i>law believe lying</i></p>
<p>450 Thus schall the sothe be bought and solde, And treasoune schall for trewthe be tolde. Therefore ay in youre hartis ye holde This counsaile clene, And fares nowe wele, both yonge and olde, 455 Haly bedene.</p>	<p><i>Wholly indeed</i></p>

Play 38, *THE RESURRECTION*: EXPLANATORY NOTES

ABBREVIATIONS: *AV*: Authorized (“King James”) Version; *Meditations*: *Meditations on the Life of Christ*, trans. Ragusa and Green; *MED*: *Middle English Dictionary*; *OED*: *Oxford English Dictionary*; *RB*: Richard Beadle, ed., *York Plays*; *REED*: *Records of Early English Drama*; *YA*: Davidson and O’Connor, *York Art*; *York Breviary*: *Breviarium ad usum insignis ecclesie Eboracensis*; *York Missal*: *Missale ad usum insignis ecclesie Eboracensis*.

References to the *Ordo paginarum* are to *REED*: *York*, 1:16–27.

The York pageant, mounted by the Carpenters who are known to have supported their own religious guild devoted to the Resurrection,¹ incorporates material typically associated with the liturgical *Visitato Sepulchri* but embeds it in the story of the four knights chosen by Pilate to guard the sepulcher. Their narrative may be read elsewhere, as, for example, in the *Northern Passion*, and they emerge as nearly necessary depictions on representations of the Resurrection.² There is a strong connection in this pageant with image devotion, with a focus on seeing the rising of Jesus out of the tomb to the accompaniment of liturgical music, identified by Rastall as *Christus resurgens*, shared with the York *Elevatio* ceremony performed on Easter morning.³ The Harleian text of the *Northern Passion* indicates that anyone who “heres or redes” (line 20) the narrative will be given Christ’s blessing and a hundred days of pardon in Purgatory granted by Pope Innocent,⁴ and one would imagine that a similar blessing could likely have been expected from seeing and hearing the story as staged at Corpus Christi. At some point a copy of the York *Resurrection* was borrowed by a compiler of the Towneley collection, formerly thought to be the Wakefield cycle, and the two texts even share, as Beadle has noticed, a corrupt passage (York, lines 294–98; Towneley, lines 452–58).⁵ The Towneley version, which was derived from an independent copy of the play that is now lost, confirms the expected character designations for the Marys, with the first being Mary Magdalen, the second Mary the mother of James, and the third Mary Salome, and it also provides some readings that correct mistakes by the scribe who entered the play into the York Register. The York *Resurrection*, which in some ways is the climax of the York cycle, uses a six-line stanza.

1–36 The high priests have gone to Pilate and argue with him about the Crucifixion, which they claim was justified and reasonable. The Centurion will, however, contradict their assertions about its justice and even insist that Jesus “was Goddis Sone almyghty” (line 75).

86–97 In answer to Caiphas’ request for some “tokenyngis trewe” (line 81), the Centurion rehearses a list of remarkable signs, including an eclipse, that occurred at the Crucifixion. These are based on Matthew 27:51–54, and represent something “outside nature” that will be accepted as such by the audience (see Twycross, “Playing ‘The Resurrection,’” p. 279). Lines 93–94 are confused but refer to the arising of men from their graves in Matthew 27:52–53. Pilate, however, will dismiss the eclipse as a natural phenomenon (line 99), but more ominously Caiphas renews his charge of sorcery, for that is the only way he believes dead men could rise and walk (lines 103–04).

123–24 *Such wondir reasouns as he redis / Was nevere beforne*. Sharply distinguishing the York Pilate from the more hostile high priests. Thereafter Caiphas and Anna will launch into a

rehearsal of their charges, now including their fear that Jesus' body will be stolen from the grave (lines 147–48). Pilate agrees to guard the tomb and will appoint soldiers to do so.

183 *On ilke a side latte us sitte doune.* Embedded stage direction. The soldiers have arrived at the tomb and are taking their places at its four corners. They will sit, a convenient posture from which to show them sleeping. They are sometimes shown thus in iconography, and not infrequently take their places in niches in the tomb.

186 s.d. *Tunc Jhesu resurgente.* Rastall points out that this stage direction, by the main scribe, refers ahead to the speech by the first Mary as “warning her not to speak until Christ has risen from the tomb and left the playing area” (*Minstrels Playing*, p. 9n14). The silence of Jesus is striking when, if the usual iconography is maintained, he steps out of the coffer tomb, perhaps onto the back of one of the sleeping soldiers. As Sheingorn notes, this involved “a significant change in content from the Latin plays” and “underscored the theme of triumph which is an inseparable part of the celebration” (“Moment of the Resurrection,” p. 111). For further discussion, see C. Davidson, “Memory, the Resurrection, and Early Drama,” pp. 3–37, and Twycross, “Playing ‘The Resurrection’.” Whether Jesus’ rising is accompanied by a “gret erthe dyn” or earthquake as the angel descends to roll back the stone (see Matthew 28:2, and the *Pepysian Gospel Harmony*, p. 102) we do not know, but it was feasible and would have been a stunning introduction to the action and the singing of the angel. The Coventry plays are known to have had a “baryll for the yerthe quake” (*REED: Coventry*, p. 474), but not for the Resurrection pageant.

Tunc angelus cantat Resurgens. This is added in a later hand, but likely represents long-standing practice. As noted above, the item must be *Christus resurgens*, of which several possibilities are available, the most likely of which is perhaps the antiphon (see Rastall, *Minstrels Playing*, pp. 35–36). Dutka translates: “Christ having risen from the dead dies now no more: death shall have no more dominion over him. [For the life he lives, he lives with God. Alleluia, Alleluia]” (*Music*, p. 115). The first soldier, who has heard the singing in his sleep, will report that they “herde never sen we were borne / . . . Suche melodie” (lines 384–86). The angel traditionally wears an alb, taking the description in Mark 16:5 of a white garment as a prescription. The *Pepysian Gospel Harmony* describes the angel as wearing “clothes als white as snow” and having a “visage als rede as fyre” (p. 102).

187 *Allas, to dede I wolde be dight.* Beginning the laments of the Marys, leading up to their discovery at the tomb.

195–96 *he is medicyne / And bote of all.* Still the first Mary refers to Jesus as “medicyne,” a medical solution to the problems of guilt and despair; see 1 Peter 2:24, which asserts, referring to Jesus’ Passion and suffering on the cross, “by whose stripes you were healed.” The actor playing Jesus who has just been seen by the audience will still seem to bear the wounds of his suffering, perhaps still wet, as the second Mary remembers them in the next speech.

203 *graven under the grete.* The grave, however, is almost certainly a coffer tomb, not one that is sunk into the ground.

213 *anoynementis faire and clere.* Mary I, identified in Towneley as Mary Magdalen,

traditionally would have carried a jar containing ointment and spices, iconography in part conflating her (incorrectly) with the reformed prostitute who anointed Jesus' feet in the house of Simon — an act which, as we have seen, plays a role in Judas' plot to kill his Master (see Play 36, lines 129–54).

230 *The hevy stone is putte aside.* Suggesting the cover of the coffer tomb usually seen in depictions in the visual arts (see YA, pp. 91–92) rather than the stone which requires rolling away in Mark 16:3 and Luke 24:2, nor is it a tomb that can be entered, as in John 20:5 and in some liturgical dramas (see especially Ogden, “*Visitatio Sepulchri*: Public Enactment and Hidden Rite”).

235–40 *Ye mournand women . . . / Here in this place whome have ye sought? . . . Come nere and see.* Compare the *Quem queritis* exchange in the liturgical Easter play, the *Visitatio sepulchri*, of which, however, there is no evidence in York service books.

243 *The sudary.* Love explains that the sudary was the head wrap that Jesus wore at his burial, but also indicates that the other “clothes that he was wrapped inne” were found (*Mirror*, p. 198). The grave clothes were presented as a prime piece of evidence of the Resurrection here as in such liturgical dramas as the well-known Fleury *Visitatio* (Young, *Drama of the Medieval Church*, 1:394–95). The sudary will be shown to the audience. While Twycross suggests that the effect, in contrast with the liturgical drama, is “curiously distant” (“Playing ‘The Resurrection,’” p. 293), we can hardly be sure that this was the case. It is not a relic like the Turin shroud, but it *represents* the actual cloth in which Jesus was buried and hence is likely to have had a devotional role in the drama.

260 *To Galilé nowe late us wende.* Mary II and Mary III go to inform the disciples of what they have seen.

267–88 Mary I's lament, continued after the departure of the other Marys. This is made all the more urgent when it is remembered that this is Mary Magdalen, who is represented as the repentant “Sinner” and that this is a saint with whom personal identification was often very strong among some members of the audience. She is the woman who had a special love for Jesus, a point that is exploited tastelessly in the twentieth-century musical *Jesus Christ Superstar*. When she completes her lament, she must leave the stage, and just then the soldiers, who have been sleeping throughout the previous scene, rouse themselves to find that Jesus is gone from the grave.

310–11 *Witte Sir Pilate of this affraye, / We mon be slone.* While being witnesses to the Resurrection (note especially line 293a: “Rise uppe and see”), the soldiers are primarily motivated by their fear of being executed for dereliction of duty, here presented as a capital crime. At first they consider lying, but then resolve to tell the truth — that is, that it was a supernatural event; see line 332.

339 *We dye but onys.* Proverbial. See Whiting and Whiting, *Proverbs*, D243.

348ff. The soldiers, now back at Pilate's court, will try to explain their failure. Caiphas and

Anna, who are also present, recognize the importance of the event but of course misunderstand its essential character. They will make suggestions for what, in the current jargon, will be a “cover-up.” The knights will be bribed to remain quiet about the event. In Gréban’s *Passion* the soldiers insist on a large payment “because they are selling something very rare and precious: Truth” (Muir, *Biblical Drama*, p. 140).

450–51 *Thus schall the sothe be bought and solde, / And treasoune schall for trewthe be tolde.* Pilate emerges as a politician, one more interested in himself and in public relations affecting him, than in the truth. These words are followed by a mock benediction in which the audience is urged to hold this advice “ay in youre hartis,” a lesson quite at variance with the meaning of the Resurrection that the audience has just seen in representation.

PARTS OF SPEECH ~ NOUNS; PREPOSITIONS; ADVERBS

Spend the first four or five weeks reviewing nouns, filling in gaps and reviewing based on parsing practice in class with words from the weekly sentences. Spend time especially on the difficult notions of apposition, absolute uses, predicate objective, adverbial objective, pp. 33-36. Use primarily the sentences suggested each week, but the example sentences within the Classical Grammar lesson and the Exercises on pages 34, 36, 40 and 44 may provide extra illustration, at your discretion. The Exercises for the various parts of speech in the Preface could also be useful for review.

Focus on prepositions around weeks five and six, pointing out that prepositions govern an object, allow the object to be incorporated into the sentence and related to other elements of the sentence. It is important that students see prepositional phrases as modifiers, with a force of meaning beyond the meaning of the preposition by itself. Sentences for General Exercise, p. 232, may be used for identification of phrases and for parsing. The teacher may take inspiration from §263.

In the last two or three weeks of this segment, review adverbs, especially through parsing of suggested sentences. Review the idea of class by use and class by meaning, and give a brief preview of conjunctive adverbs, §209, which will be considered more in detail when we study noun clauses intensively, midway through the year.

PARTS OF SPEECH ~ VERBS

Spend the first eight weeks reviewing the form and use of verbs, especially through parsing words from the suggested sentences. The exercises p. 126 provide additional sentences with a good variety of verbs to be parsed, as needed. The exercises p. 129, 136, 138, and 162-163 may also provide good material. You may wish to follow the directions given or else use these exercises as you see fit.

The purpose of these weeks is to ensure that the basic notions are in place; you will continue to parse verbs throughout the year so there is no need for understanding to be perfect, but later lessons will incorporate more and more difficult notions.

ANALYSIS ~ PREPOSITIONAL PHRASES; ADVERBIAL CLAUSES

Focus on classifying prepositional phrases. You may find §263 useful for your own overall view of grammar. Use the suggested sentences each week.

Review adverbial clauses, using suggested sentences and §281, discussing in particular the more nuanced ideas of concession, condition, degree, result. Concession is a new notion; see pages 217 and 283.

PARTS OF SPEECH ~ PRONOUNS; ADJECTIVES

Weeks nine through thirteen, review pronouns. Remind the children of the various classes of pronouns, spending extra time emphasizing notions which were only introduced briefly in 7th grade: personal pronouns, especially compound personal (or reflexive, §66); interrogative pronouns (§67-71); relative pronouns, especially double and indefinite (§84-88); adjective pronouns, especially reciprocal distributive ("each other," §102); indefinite pronouns (§104). The Exercises after each of these sections would give useful practice.

Weeks fourteen and fifteen, review adjectives. Remind children of the various classes, and emphasize especially pronominal adjectives: simple or indefinite relative, interrogative, and exclamatory (§120).

N.B. Avoid analyzing any of the above pronouns or adjectives as introducers to noun clauses. The only noun clauses studied should be those introduced by the subordinate conjunction "that," really or understood.

PARTS OF SPEECH ~ PARTICIPLES

Review participles throughout these weeks, presenting all forms and both voices (§179-181). Practice parsing examples in suggested sentences. The Exercise after §181 may also be useful for occasional practice. Participles have the power to attribute action to a substantive and they have a power to describe it. In a given sentence, they do one or the other. The following chart should help. (We indicate a parsing order for simplicity; CG2 allows more than one.) Participles are a challenging topic and the keys will contain further indications.

Parsing of participles: <i>participle, voice [active or passive], form [imperfect, perfect, perfect definite], belongs to the [part of speech] "___"</i>	Participles attribute action only; they are said to <i>belong</i> to a substantive rather than to <i>modify</i> it, as they do not really express any quality inherent to the thing.	<i>"He lifted his hands to his head, trying to steady himself, that he might think."</i> (from the Exercises after §191) "Trying" is not a quality of the subject but expresses an action in connection with it.
Parsing of participial adjectives: <i>participle, voice [active or passive], form [imperfect, perfect, perfect definite], adjective, descriptive, degree of comparison, modifies [or predicated of...]" the [part of speech] "___"</i>	Participial adjectives are truly verbals by their form and origin and have some verbal force, but they are used like adjectives, to name some quality inherent to a thing. They are often in the attributive or predicate position.	<i>"May each stone in this vaulted roof find a tongue to echo that tittle into thine ear!"</i> (from the Exercises after §191) "Vaulted" is a verb form and does express action once received (passive voice), but it also names a definite shape inherent to the roof.
Fossil/faded participles have lost all verbal force and are simply adjectives. <i>"Sleep is a blessed thing."</i> §117.4b		
See §152 for help distinguishing participles as complements from participles as parts of verbs.		

N.B. It is possible in English for participles or participial phrases legitimately to act as adverbs. You may wish to avoid examples of this kind for the sake of simplicity; we will try to point them out in the keys.

ANALYSIS ~ PARTICIPIAL PHRASES; ADJECTIVE CLAUSES

Throughout these weeks, review participial phrases, especially independent use (§270[6], §271[4], §272[4]; also §29[4c] and §63[5]).

At the same time, study subordinate adjective clauses (§280), especially those introduced by a subordinate conjunction. There is an example in §219[2], but the suggested sentences will also provide practice.

PARTS OF SPEECH ~ CONJUNCTIONS & INTERJECTIONS

Review the **classes of conjunctions** (coordinate, subordinate, §217), and their subclasses.

Point out that **coordinate conjunctions are divided by subclass according to their meaning**, showing simple addition (*copulative*), or opposition (*adversative*), or some idea of reason or cause (*causal*), or else of a choice or possibility between two things (*alternative*). Coordinate conjunctions therefore contain meaning, yet they are not subordinating one element to another but joining them as of equal rank. (It may sometimes seem difficult to discern *causal* coordinate conjunctions joining independent clauses, from *causal* subordinate conjunctions, introducing adverbial clauses of cause or reason.) See §217, with the sentences and suggested Exercises providing illustration and practice, as needed.

Subordinate conjunction subclasses (§219-221) are not all distinguished based on the same aspect, but the list in §220 and parsing examples should help to clarify. Most conjunctions may be subdivided based on their intrinsic meaning. If a conjunction which may have several meanings ("as" for example) is used to introduce an adverbial clause, give its subclass based on the adverb class of the clause ("comparison," "degree," "time...") (see §281). Subordinate conjunctions used to introduce adjectival clauses and some noun clauses are subdivided merely based on their own meaning (§219, ex. 2 or 3; see also §280, ex. 2). However, some subordinate conjunctions have no real or significant meaning value when they are introducing a noun clause, and these are subclassified as "substantive," based merely on the nature of the clause they introduce: "if," "that," or "whether," introducing noun clauses, have no significant meaning value in themselves.

The sentences in the Exercises following §220 and §221 may provide illustration and occasional practice.

Correlative conjunctions are not a third class of conjunction, but are two words working together to perform the office of a coordinate or a subordinate conjunction. See §222 and §209(2). The analysis of the elements so joined, and the parsing of these conjunctions, will be illustrated especially in the keys.

Interjections are words which merely express some emotion ("Ha!" "Ow!"); often their meaning cannot be understood without considering the whole sentence. They are not to be confused with imperative words, nouns used independently, or adverbs, which are real parts of speech and do have intrinsic meaning ("Help!" "Mother!" "Indeed!"). (§238)

PARTS OF SPEECH ~ GERUNDS

Review **gerunds** (§186-188), emphasizing form and voice. A gerund may be a subject or a direct object, but may also be a complement, an appositive, or an object of a preposition.

Notice that there is no such thing as a gerund phrase, even though a gerund may govern its own object.

Gerunds may be modified by adverbs or by adjectives, because they partake of the nature of a noun and a verb.

The Exercise after §188 may be useful, and §189 with the Exercise following may also help cement the differences between the various *-ing* words which the students have studied. The key for each week will provide examples to help distinguish and parse gerunds and other *-ing* words.

ANALYSIS ~ NOUN CLAUSES

Review **subordinate noun clauses** introduced by the subordinate conjunctions "that," "whether" and "if." The students should be familiar with these already, but we would like to solidify this basic structure before introducing noun clauses without conjunctions or noun clauses introduced by some other subordinate conjunction or by certain pronouns or adjectives.

Examples may be culled from §277-279, and will be provided in the key.

PARTS OF SPEECH ~
INTERROGATIVE PRONOUNS & INDEFINITE RELATIVE PRONOUNS;
INTERROGATIVE ADJECTIVES & INDEFINITE RELATIVE ADJECTIVES

ANALYSIS ~ NOUN CLAUSES

The parts of speech lessons these weeks are closely tied to the analysis lessons.

Weeks 21-23, study interrogative pronouns, particularly in noun clauses (§67-75; §90-91; §277-279), as well as indefinite relative pronouns, which always introduce noun clauses (§86-88; §277-279).

The interrogative pronouns "who," "which," and "what" may introduce indirect questions, as in several of the Exercise sentences after §91. A pronoun is interrogative, and the clause an indirect question, if there is no antecedent mentioned, showing that a question is concealed in the sentence:

He demanded again of the unknown culprit what he came there for, and whom he was seeking.

Indefinite relative pronouns are those with no certain or definite antecedent at all, but a sense of "all things which," or "everything that," "anyone who." Many pronouns may be used indefinitely, as is clear from the sentences included in §86:

Whoso is heroic will always find crises to try his edge.

Only itself can inspire whom it will.

Take which you please, – you cannot have both.

Do what we can, summer will have its flies.

Point out that the double relative pronoun "what" may also introduce a noun clause.

What we buy in a broom, a mat, a wagon, is some application of good sense to a common want.
(Sent. after §283: 21. See also 18 and 21.)

Weeks 24-26, study "what" and "which" used as indefinite relative adjectives (§120[1]) and as interrogative adjectives (§120[2]). These are subclasses of pronominal adjectives, because "what" and "which" are primarily pronouns but may be used to modify and so become adjectives. They may act as introductory words for noun clauses (§279). (Many of the indefinite relative pronouns may become adjectives, not only "which" and "what.")

His head looked like a weathercock perched upon his spindle neck to tell which way the wind blew. (§279)

Whichever way I turn, I find beauty. (§121[1a])

The interrogative adjectives may introduce a direct or indirect question.

In the whirl of London life, what man sees his neighbor, and what brother his sister?

PARTS OF SPEECH ~ INFINITIVES

Review infinitives in adjective, adverbial, and independent phrases as well as in verbal use (§182-185). Emphasize form and voice; so far the children have focused mainly on the simple (or indefinite) form, but they should learn to recognize all forms, both voices. The Exercise after §185 would be useful, and the keys will also give examples.

PARTS OF SPEECH ~ CONJUNCTIVE ADVERBS

Study conjunctive adverbs in detail, in tandem with the analysis lesson below, on noun clauses introduced by conjunctive adverbs. What we call conjunctive adverbs are actually interrogative adverbs used in indirect questions (*when, where, why, how*, §209[1] and §279), or pairs of connecting words (often composed of an adverb and a subordinate conjunction, §209[2]). It is important not to apply the term "conjunctive adverb" too broadly, for example, to certain subordinate conjunctions (§220[1-3]).

Spend additional weeks in a general review of parts of speech.

PARTS OF SPEECH ~ INFINITIVES; IMPERATIVE MOOD

Weeks 27-28, continue studying infinitives.

Weeks 29-30, review and study the imperative mood, §156, including the 1st and 3rd person construction with "let...."

Spend additional weeks reviewing notions of verbs and verbals which may have been difficult for the students.

ANALYSIS ~ NOUN CLAUSES

Study subordinate noun clauses introduced by conjunctive adverbs.

Spend additional weeks studying all forms of clauses and phrases, but noun clauses in particular.

Steps for Logical Analysis of Sentences

nota bene: These guidelines, as well as the Grammatical Progression Chart, are intended as preliminary resources for teachers who are eager to implement the Classical Grammar series before its publication and have already led their students through Classical Grammar I. They are not intended to be definitive in every detail but will point teachers in the right direction and allow them already to align their students' grammar work with the Language Arts reform currently underway.

Teachers are encouraged to take from these guidelines what they are able to apply - even within the grammar system actually in use in their 5-8 classroom - but should be careful not to introduce notions which remain unclear to them, in order to avoid confusion for the students.

1. Copy the sentence.
2. Handling clauses:
 - a. Underline the subjects once and the verbs twice for every clause.
 - b. Write D.O. over the direct object of any verbs in the clauses.
 - c. Draw a cross under coordinate conjunctions linking independent (or principal) clauses. Frame with a box all subordinate conjunctions, relative pronouns or other conjunctive elements introducing clauses.
 - d. Put the clauses into brackets, nesting subordinate clauses within their principal clauses. Exclude from clause brackets coordinate conjunctions connecting independent (or principal) clauses. Include subordinate conjunctions or relative pronouns within clause brackets.
 - e. Label each clause with a Roman numeral, above and slightly to the right of the opening bracket.
3. Handling phrases:
 - a. Put the phrases into parentheses, nesting phrases which modify elements of another phrase.
 - b. Label each phrase with a lowercase letter, above and slightly to the right of the opening parenthesis.
4. State the form (simple, complex, compound) and use (declarative, interrogative, imperative, exclamatory) of the entire sentence, and whether the compound sentence unites simple sentences, complex sentences, or simple and complex sentences.
5. Analyze the clauses and then the phrases in a chart specifying Nature, Form and Office of the clause or phrase, using the labels given in the sentence.
6. Diagram the sentence.
7. Parse any simple element within the sentence according to its parsing order.

I
a
II
III
b

[The posture (of her head) was high,] and [her body, [which was visibly informed (by an immortal

+]

c
D.O.
IV

spirit,)) had (in its carriage) a large, a regal, an uplifted bearing [which turns common every other

V
DO

sight [that has encountered me.]]

This is a compound declarative sentence, uniting a simple and a complex sentence.

Logical Analysis Chart

Clause	Nature	Form	Office / Function
(I, II...)	Independent or Principal*	-	-
	Subordinate Noun Clause	Introduced by...	subject of... object of... complement of... in apposition with... object of the preposition...
	Subordinate Adjective Clause	Introduced by the relative pronoun... Introduced by the subordinate conjunction...	modifies the noun or pronoun...
	Subordinate Adverbial Clause	Introduced by the subordinate conjunction... (may less commonly be introduced by: indefinite relative pronoun; indefinite relative adjective; conjunctive adverb...)	[class:] time place manner cause/reason degree/comparison purpose result condition concession (other ...) modifies the verb or verbal, adjective, or adverb...
Phrase	Nature	Form	Office / Function
(a, b, c...)	Adjective Phrase	Infinitive, Prepositional or Participial	modifies the noun...
	Adverbial Phrase	Infinitive, Prepositional or Participial	[class:] time place manner cause/reason degree/comparison purpose result condition concession modifies the verb, adjective or verbal...
	Independent Phrase	Infinitive, prepositional or participial, direct address, exclamatory	Absolute use; conjunctive use within context...

* A principal clause is an independent clause which has one or more subordinate clauses dependent upon it.

ADVERB CLASS	DESCRIPTION	EXAMPLES
TIME	tells time of action: time when or within which an action takes place, the duration of time of an action; answers the questions "when?" "within what time frame?" "for how long?"	<i>He left at the third hour (time when); We shall leave within three hours (time within which); He toiled throughout the years (duration of time); today, following the sermon, when he finishes his cereal, etc.</i>
PLACE	tells place of action: the place where, the place from which, the place to which; answers the questions "where?" "from which?" "to which?"	<i>He is staying in the city (place where); We are sailing from the island (place from which); They are coming to the town (place to which); here, over the hill, where the red fern grows, towards the sun, etc.</i>
-Origin	answers the question "where or what did it come from?" (can indicate the source, as in parentage or station)	<i>He inherited his skill from a race of dreamers; He was born of reputable parents; She was born of nobility.</i>
MANNER	tells manner of action; answers the question "in what manner?" or "how?"	<i>He cut his son's hair as he would have cut the grain; He received the gift with great joy; She speaks with dignity; quickly, with great caution, etc.</i>
-Accompaniment	tells that a thing accompanies another	<i>He traveled with the boys; She sang with many voices; I came with my friend.</i>
-Agency	tells by whom a thing is done or accomplished	<i>This was done by Caesar; The fence was painted by many industrious boys; Classical music should be loved by the young as well as the old.</i>
-Assertion	tells speaker's belief or disbelief in a statement, or extent of belief or disbelief; answers the question "how certainly?"	<i>perhaps, probably, certainly, without a doubt</i>
-Condition	as in "if this condition existed" or "if this were the case" (NB: with adverbs of condition, nothing is implied contrary to fact - compare to adverbs of concession)	<i>You would think we won, to hear his version; If you go to Rome, you will see the Tiber; If he were there, I would kill him; If we tire of the saints, . . . ; Were goddesses mortal . . . ;</i>
-Circumstance (can also be under CAUSE)	indicates the circumstances surrounding or accompanying an action	<i>The city was founded under good auspices; When we see such things, we are frightened.</i>
CAUSE or Reason	answers the question "why?"; could begin with "because . . ." or "for this reason: "	<i>He closed the windows, as he needed to take a nap; I froze at the sound; I rejoiced at the good fortune of my friend; The baby leapt for joy; She lost her mind for lack of sleep; He died of cancer; She was pleased with the finished dress.</i>
-Purpose	very like cause or reason, but with a view to the goal of the action; "that one might . . ." (indicates the end toward which an action is directed, or the direction in which it tends)	<i>He worked for months that he might win the prize; The children set out to find acorns; These things are useful for war.</i>
-Result or Consequence (can also be under DEGREE)	some action occurs "that this happened" or "because this happened"	<i>To our great delight, she sang the entire aria; He agreed to the terms so that all was accomplished; He returned to find the ship wrecked; Hang the idiot, to bring me such stuff; He so lived that everyone praised him; Hers was the immortalizing touch which changes dust into gems.</i>

ADVERB CLASS	DESCRIPTION	EXAMPLES
DEGREE or Comparison	tells degree of adjective or adverb, tells the degree of difference between things; answers the questions "to what extent?" or "how much?"	<i>many, few, slightly, Prosecuted to the fullest extent of the law; He was as nervous as a long-tailed cat in a room full of rockers; She is happier than you are ; They cooked food enough to feed an army; His portion was smaller by a half; An angel is like you, Kate.</i>
-Number	tells how many regarding an adjective or adverb	<i>once, singly, two-by-two</i>
-Specification	tells "in respect to which"	<i>The river is twenty feet in depth; The Helvetians surpassed all the Gauls in valor.</i>
REFERENCE	means "with regard to" or "as to" or "respecting" or "about" or "concerning" (indicates to whom a statement refers, of whom it is true, to whom it is of interest)	<i>For the rest, sleep is the cure; He dreamed of the hour ; She boasted of her skills ; Do not write on that topic ; This is a great sorrow to me.</i>
MEANS OR INSTRUMENT	tells by what a thing is done or accomplished	<i>He gave up his weapon of his own free will; By great effort he finally reached the shore; The boys lifted the log with a crowbar; I busy myself with duty; They praise the gods in many languages.</i>
SEPARATION	tells that a thing is separate or apart from another	<i>All arrived in time except the lost ; The spot was cleared of branches; They took away the honor from the man.</i>
CONCESSION	this is the case "even though . . ." (NB: states one thing is true in spite of something else; there is an adversative relationship - compare to adverbs of condition)	<i>He had never really studied them, though he had seen them many times before; However good she may be, she will never become a champion ; For a fool, thou hast considered wisely; He won the race in spite of the obstacles; Although all virtue attracts us, yet justice does so especially.</i>
MATERIAL	tells that a thing is made of or done with a certain material	<i>A chalice crafted of the finest gold; Sandals made of boar's hide</i>