

# SSPX Language Arts Program



## 4<sup>th</sup> Grade Teacher's Guide & Key



# Language Arts Teacher's Guide for 4th Grade

## Purpose and Contents of the Guide

This Guide is meant to provide the 4th 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 Page** for each week corresponding to the Overview and modeling how to teach grammar, phonics and composition through literature;

***Reference Pages*** containing

- a **Summary of Language Arts Program Elements**, indicating the role of each element in a unified, meaning-based program;
- a **Grammatical Progression Chart and Parsing Guide** for 2nd through 4th Grade, corresponding to the *Classical Grammar 1* textbook;
- a **Glossary of Grammar Definitions and Parsing Orders** to be learned by heart from 2nd to 4th Grade, drawn from or supplementing *Classical Grammar 1*;
- a list of basic **Phonograms and Phonics Rules** (as formulated in Wanda Sanseri's *Spell to Write and Read* and corresponding to the basic elements of English spelling and pronunciation). The children should come to 2nd grade with a good foundation in phonics but needing reinforcement and review throughout the elementary grades.

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 Detail***

## ***4th Grade***

### ***Introduction***

The heart of language arts class should always be reflection on literature through reading, dictation and composition. Beautiful literary texts should provide illustrations and exercises which give life to grammar, phonics, spelling, and handwriting - the more mechanical aspects of the program. These pages are meant to help the teacher integrate grammar lessons and phonics review into the study of quality children's literature over the course of the 4th grade.

The notions contained in each of the following pages should be spread over a week of classes, preferably in two class periods per day. The teacher is encouraged to use this Lesson Plan Detail as a starting point, personalizing his planning and taking from it whatever is helpful in reaching the goals of the language arts curriculum for 4th Grade. He may choose to follow the grammatical progression, for example, but find his own dictations and composition topics. For this reason, the phonics review section has been left blank, so that teachers will feel free to address the notions most in need of reinforcement, especially as they are encountered in dictation.

Children will best integrate the notions presented in these lesson plans if the language arts teacher spends a few minutes each day orally reviewing grammar and phonics, taking examples from the reading lesson, rather than expecting the children to integrate the notions in a single long lesson. Nonetheless, it is a good idea to designate particular days during the week for the various dictations, for the practice of poetry, for the principal grammar or phonics lesson, and for a weekly test or in-class assignment.

/ 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 &amp; 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.

## 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 ~ 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 Lownsbery

*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 Lownsbery

## 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 &amp; 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 &amp; 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 &amp; 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.

## WEEK 22 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

### 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 &amp; 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.

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?

## WEEK 26 SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

### 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



## 4<sup>th</sup> Grade Binder - Key



## WEEK 1 SUGGESTED GRAMMAR EXERCISES

### EXERCISE SENTENCES – LESSON 1: THE SENTENCE

Grammar should be given a 15-20 minute class period each morning and a 10 minute exercise practice in the afternoon. A typical week might be as follows:

- Monday: a.m.- teach new lesson/concept, p.m.-work analysis example(s) on board with student interaction  
Tuesday: a.m. - Directed Work in notebook. p.m.- review previous concepts and definitions (board/orally)  
Wednesday: a.m. - teach new lesson/concept or review previous, p.m.- analysis sentence(s) in notebook  
(Students work at own pace. Faster ones will do more.)  
Thursday: a.m. - Directed Work in notebook, review definitions, p.m. analysis sentence(s) in notebook  
Friday: a.m. - Grammar Assignment (may need more time - might use p.m. also)

Directed Work (Begin each sentence with a capital letter and end each with a period.)

1. mother missed her babies
2. the greatest excitement was the arrival of new books
3. jocelyn and Felicity helped Grandfather with the books
4. other children put the books in their places
5. grandfather would read some of each book

If more sentences are needed, prepare sentences from the current reading book.

### ANALYSIS – LESSON 1: THE SENTENCE

For examples of how to set up notebooks - refer to the *sspxusa portal - education - language arts - grammar material for teachers - student notebook model pages grades 2-5*. This is not as complicated as it seems.

The sentences from the exercises in first section will be analyzed. Analysis includes subject underlined once; verb underlined twice; predicate bar inserted between complete subject and complete predicate; DO, PN, PA, labelled. (If too difficult, wait to label the DO,PN,PA for a few weeks.) All other nouns labelled n.

1. Mother | <sup>do</sup>  
missed her babies.
2. The greatest excitement | <sup>pn</sup> was <sup>n</sup> the arrival of new books.
3. Jocelyn and Felicity | <sup>do</sup> helped <sup>n</sup> Grandfather with the books.
4. Other children | <sup>do</sup> put <sup>n</sup> the books in their places.
5. Grandfather | <sup>do</sup> would read <sup>n</sup> some of each book.

## WEEK 1 SUGGESTED GRAMMAR EXERCISES

### GRAMMAR ASSIGNMENT (OR “TEST”)

A *Grammar Assignment* contains five concepts. (1) a sentence to analyze; (2) a sentence to analyze and diagram; (3) three words to parse; (4) a verb exercise; (5) a composition exercise (purpose: to have student think more deeply about the *idea* in the dictation or analysis sentence.)

(This week there will be no sentence to analyze and diagram.)

Notebook form: Students write out any directions that are underlined. The analysis sentence and parsing are written below the directions. For those numbers without underlined directions, the answer is written immediately after the number.

1. Analyze the sentence: Grandfather loved the books.  
(Refer to analysis instructions in the analysis section.)
2. Parse: Grandfather, loved, the
3. Rewrite the sentence in the present tense.
4. Write a beautiful sentence about books.

### GRAMMAR ASSIGNMENT (OR TEST) KEY

1. Analyze the sentence: Grandfather loved the books.

	do
<u>Grandfather</u>	<u>loved</u> the books.

2. Parse: Grandfather, loved, the

<i>Grandfather:</i>	<i>noun, proper, masculine, singular</i>
<i>loved:</i>	<i>verb, past tense, subject is Grandfather, 3rd person, singular</i>
<i>the:</i>	<i>definite article, limits the noun “books”</i>

3. Rewrite the sentence in the present tense.

*Grandfather loves the books.*

4. Write a beautiful sentence about a book or books.

## EXERCISE SENTENCES - LESSON 2: NOUNS

### IMPORTANT NOTE ON GRAMMAR EXERCISES:

Directed Work:

## EXERCISE SENTENCES – ANALYSIS SENTENCES

Sentence 1 has two predicate adjectives connected by “and;” sentence 3 two verbs connected by “or.” A + sign is placed underneath a coordinating conjunction. This is another step of analysis if you wish to include it at this point. The location and marking of conjunctions aids the student in locating compound elements in a sentence.

## WEEK 2 SUGGESTED GRAMMAR EXERCISES

### EXERCISE SENTENCES – LESSON 3: COMMON AND PROPER NOUNS

The part of speech taught in the lesson will be in bold. During the lesson or directed work, these words should be labelled and parsed.

Review the definition of common noun and proper noun.

Throughout the the week, have the children find proper nouns in reading or dictation if convenient. Have the students tell why the noun is proper and give a common noun for it.

**Monday** names a certain **day** of the week.

**George Washington** was a certain **president**.

The **United States** is a certain **country**.

**St. John** is a certain **apostle**.

#### Directed Work:

Locate the proper nouns in “School in Far-Away Lands.”

**Anton, Lucerne, Trina, Bern, English**

Have the students name the common noun for each of the above.

**boy, city, girl, city, language**

The students will continually work with common and proper nouns as the year progresses. Do not be concerned that the exercise here is limited.

### GRAMMAR ASSIGNMENT (OR TEST)

Fourth graders begin diagraming this year. If you choose to wait until next week to begin diagraming, ignore #2.

1. Analyze the sentence: The teacher wrote an exercise on the board.
2. Analyze and diagram the sentence: The little children read.
3. Parse: teacher, wrote, an
4. Rewrite the first sentence using a proper noun for “teacher” and changing the verb to present tense.
5. Tell us something about your classroom in a beautiful sentence or two.

## WEEK 2 SUGGESTED GRAMMAR EXERCISES

### GRAMMAR ASSIGNMENT (OR TEST) KEY

1. Analyze the sentence:

The teacher | <sup>do</sup> wrote <sup>n</sup> an exercise on the board.

2. Analyze and diagram the sentence:

The little children | read.                      children | read

3. Parse:

<i>teacher:</i>		<i>noun, common, neuter, singular</i>
<i>wrote:</i>		<i>verb, past tense, subject is "teacher," 3rd person, singular</i>
<i>an:</i>		<i>indefinite article, limits the noun "exercise"</i>

4. \_\_\_\_\_ writes an exercise on the board.
5. Tell us something about your classroom in a beautiful sentence or two.

## WEEK 3 SUGGESTED GRAMMAR EXERCISES

### EXERCISE SENTENCES – LESSON 4: GENDER OF NOUNS WITH PARSING OF NOUNS; LESSON 5: ABBREVIATIONS

Review the definition of noun and noun class.

Introduce gender.

Nouns which name a person or animal (living things) have gender.

Males are masculine gender; females are feminine gender. When the gender of a person or an animal is unknown it is given the gender neuter.

Nouns which name things (non-living) have no gender. They are neuter gender.

Directed Work      Identify the noun and give the gender.

1. **Assisi** lies far across the **sea** in beautiful **Italy**.  
**Assisi - neuter, sea - neuter, Italy - neuter**
2. **Girls** and **boys** play on the stone **steps**.  
(“children” was changed to “girls and boys” for practice in gender.)  
**Girls - feminine, boys - feminine, steps - neuter**
3. Patient **donkeys** carry heavy **loads** of **faggots** or **charcoal**.  
**donkeys - neuter** (do not know if donkeys are masculine or feminine), **loads - neuter, faggots - neuter, charcoal - neuter**

Parsing nouns for class and gender.

(Use the following form for parsing nouns rather than that used in CG1.)

<u><b>Assisi</b></u>	<i>noun, proper, <b>neuter</b></i>
<u><b>sea:</b></u>	<i>noun, common, <b>neuter</b></i>
<u><b>Italy:</b></u>	<i>noun, proper, <b>neuter</b></i>
<u><b>Girls:</b></u>	<i>noun, common, <b>feminine</b></i>
<u><b>boys:</b></u>	<i>noun, common, <b>masculine</b></i>
<u><b>steps:</b></u>	<i>noun, common, <b>neuter</b></i>
<u><b>donkeys:</b></u>	<i>noun, common, <b>neuter</b></i>
<u><b>loads:</b></u>	<i>noun, common, <b>neuter</b></i>
<u><b>faggots:</b></u>	<i>noun, common, <b>neuter</b></i>
<u><b>charcoal:</b></u>	<i>noun, common, <b>neuter</b></i>

Discuss abbreviations of names and titles.

Persons' names are proper class nouns; when abbreviated they keep the capital letter.

A title before a name is capitalized; when abbreviated it retains the capital. (Titles used alone, without a name, should never be abbreviated and are usually not capitalized.)

The period is added to an abbreviation because the name or title has been shortened (abbreviated).

Exercise ideas:

Have the students abbreviate their names.

Ask the students if they know anyone with a title before his/her name; write it on the board in full length; have students tell why it may be abbreviated and how to abbreviate it.



## EXERCISE SENTENCES – ANALYSIS SENTENCES

- \*A compound element is diagrammed on a tag. The conjunction is written on a broken line. At first this may be a difficult diagram for the students to draw. (Draw the element lines first, connect these lines with the broken vertical line and then draw the two diagonals.)

4. What you would do on a visit to Assisi or Canada? Tell us in a beautiful sentence or two.

## WEEK 3 SUGGESTED GRAMMAR EXERCISES

### GRAMMAR ASSIGNMENT (OR TEST) KEY

1. Analyze and diagram the sentence:

n
pa

The borders (of the Northwest Territory) | are far-flung.      borders | are

Analyze the sentence:

do
do
do

Market-gardeners | sell ripe grapes and plums and figs.

+
+

2. Parse:

<u>Northwest Territory:</u>	noun, proper, neuter, singular
<u>market-gardeners:</u>	noun, common, neuter, plural
<u>sell:</u>	verb, present tense, subject is “market-gardeners,” 3rd person, plural

3.

<b>Present Tense</b>	<i><u>Singular Number</u></i>	<i><u>Plural Number</u></i>
<i>First Person</i>	I am	We are
<i>Second Person</i>	You are	You are
<i>Third Person</i>	He, she, it is	They are

4. What would you do on a visit to Assisi or Canada? Tell us in a beautiful sentence or two..

# WEEK 4 SUGGESTED GRAMMAR EXERCISES

## EXERCISE SENTENCES – LESSON 6 ADJECTIVES; LESSON 28 KINDS OF ADJECTIVES

Fourth grade has already been introduced to the three classes of adjectives. Quickly review lesson 6 and the definition of an adjective. **An adjective is a word that modifies a noun.** Teach Lesson 28. Remind them of the classes of adjectives: **descriptive** tell **what kind**, **quantitative** tell **how many** or **how much**, and **demonstrative point out**. (The most common demonstrative are *this, that, these, those* - as other demonstrative adjectives come up, they will be pointed out.)

1. Scot's hooves | clattered (on the cobbled road).      hooves | clattered  

adj      n
2. Signposts | creaked (in the fresh wind) (from the river).      Signposts | creaked  

adj      n                      n
3. Many sheaves (of wheat) | gleamed gold (in the late sunlight).      sheaves | gleamed  

adj                      n                      adj      adj      n

Many
4. This lonely road | holds treasures new and old.      road | holds  

adj   adj   n                      do   adj   adj

lonely

This

An adjective is diagrammed on a shelf under the noun it modifies. If two or more adjectives modify the same noun, the shelf becomes a double shelf (or triple, etc.) The first adjective in order of the sentence will always be lowest on the shelf. If one reads from the bottom up to the noun, it will read as the sentence reads. In sentence four, “new” and “old” modify the direct object “treasures.” These adjectives are in the appositive position. Students need to be aware that an adjective does not always precede the noun it modifies.

Parsing of adjectives from sentences above.

<u>cobbled</u>	adjective, descriptive, modifies the noun “road”
<u>fresh</u>	adjective, descriptive, modifies the noun “wind”
<u>Many</u>	adjective, quantitative, modifies the noun “sheaves”
<u>gold</u>	adjective, descriptive, modifies the noun “sheaves”
<u>late</u>	adjective, descriptive, modifies the noun “sunlight”
<u>This</u>	adjective, demonstrative, modifies the noun “road”
<u>lonely</u>	adjective, descriptive, modifies the noun “road”
<u>new</u>	adjective, descriptive, modifies the noun “treasures”
<u>old</u>	adjective, descriptive, modifies the noun “treasures”

Continue to have the students parse nouns from some of the sentences above or in the next section.

## WEEK 4 SUGGESTED GRAMMAR EXERCISES

### EXERCISE SENTENCES – LESSON 7: ARTICLES

Articles are “noun indicators.” Where there is an **a**, **an**, or **the**, a noun will follow.

**A** and **an** are **indefinite articles**. They point to **one** of several persons, places or things. They can only be used to indicate nouns **singular** in number. **A** and **an** are inflected: they change spelling according to the word following them. **A** precedes a word beginning with consonant (sound), **an** precedes a word beginning with a vowel (sound). (When “h” begins the next word, but is silent, use **an** - **an honorable judge**, but **a hero**.) You might call **a** and **an** partners that “share” the alphabet.

**The** is a **definite article**. It points to a **particular** person(s), place(s), or thing(s). It can indicate a noun singular or plural in number. It has only one spelling (inflection).

#### Directed Work with Analysis

1. Bells | rang out (from **the** little sharp spires) (of **a** nunnery).      Bells | rang out
- art    adj    adj    n      art    n
2. **A** Londoner | could (in \*a few moments) be (outside their city) and (in **the** fresh, sweet air.)
- art                                  adj    n                                  n      art    adj    adj    n
- +  
Londoner | could be
- A

\*The “a” before “few” is not an article. One can tell because the noun “moments” is plural. Indefinite articles cannot limit plural nouns. “a few” is a compound adjective. If this might confuse your students, omit the phrase and replace it with the adverb “quickly.”

Articles are diagrammed the same as adjectives. For more practice label and diagram the articles in the sentences from the first section of this week.

#### Parsing of articles.

<u>the</u>	<b>definite article, limits the noun “spires”</b>
<u>a</u>	<b>indefinite article, limits the noun “nunnery”</b>
<u>A</u>	<b>indefinite article, limits the noun “Londoner”</b>
<u>the</u>	<b>definite article, limits the noun “air”</b>

### GRAMMAR ASSIGNMENT (OR TEST)

- Analyze the sentence: Distant mountains lifted their purple peaks against the sky.  
(Add labeling of articles and adjectives to analyzing.)
- Analyze and diagram the sentence: On the cobbled road Scot’s hooves clattered.
- Parse: (1st sentence) Distant, mountains, lifted
- Find a synonym of the verb “lifted.” Rewrite the sentence with this verb, keeping the same tense.
- In an interesting sentence or two describe the setting for your home (or apartment, etc.).

## GRAMMAR ASSIGNMENT (OR TEST) KEY

- Distant mountains | lifted their purple peaks (against the sky).
- adj                  adj    do                  art   n

- adj  
(On the cobbled road) Scot's hooves | clattered.
- |        |           |
|--------|-----------|
| hooves | clattered |
|--------|-----------|

- |                  |  |
|------------------|--|
| <u>Distant</u>   | adjective, descriptive, modifies “mountains”                                     |
| <u>mountains</u> | noun, common, neuter, 3rd person, plural, subject of “rang out,” nominative case |
| <u>lifted</u>    | verb, weak, transitive, past tense, subject is “mountains,” 3rd person, plural   |

- Distant mountains **hoisted** their purple peaks against the sky.

- Be sure the sentence describes the **setting** of the home.

## WEEK 5 SUGGESTED GRAMMAR EXERCISES

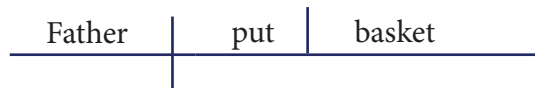
### EXERCISE SENTENCES – LESSON 8 : VERBS

A **verb** is a word that asserts (demonstrates or shows the existence of) action or being.

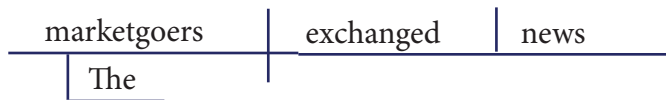
Students must clearly understand that it is ***the very nature of a verb to have a subject***. Also that a verb is essential to a sentence. Therefore it follows that every sentence must have a subject and verb.

Directed Work: Mark the subject and verb and then parse the verbs. Use the analysis and diagramming of sentence 1 and 2 for analysis exercises this week.

1. Father | put his basket (of eggs) (at the back) (of the bus).



2. The marketgoers | exchanged news (of the day).



The students can begin diagramming direct objects. Remind them that a direct object receives the action of the verb. It is diagrammed on the same line as the verb and separated from it by a vertical line which does not break the verb line.

3. [Brigid and Michael | were thrilled], for [they | did not ride] (on a bus) often.]

4. [The busdriver | blew a whistle] and [the bus | was set (in motion).]

(Sentences 3 and 4 are compound sentences; each statement should be enclosed in brackets. This will prepare the students for a latter step of analysis as well as situate each clause of the compound sentence. You may separate each sentence into 2 simple sentences if compound sentences have not yet been taught.)

Parse each verb from above for its subject.

<u>put</u>	verb, subject is “ Father”
<u>exchanged</u>	verb, subject is “ marketgoers”
<u>were thrilled</u>	verb, subjects are “ Brigid” and “Michael”
<u>did not ride</u>	verb, subject is “they”
<u>blew</u>	verb, subject is “ busdriver”
<u>was set</u>	verb, subject is “ bus”

## WEEK 5 SUGGESTED GRAMMAR EXERCISES

### EXERCISE REVIEW – NOUNS AND ADJECTIVES AND ARTICLES

Review the definitions of adjective, noun and article. Work with the students in locating these parts of speech in sentences. Practice with them the classes of nouns, adjectives and articles.

**Directed Work:** Locate and label the adjectives, articles and nouns (subjects and verbs should always be analyzed. Subjects may be labelled **n** if needed. Remind students that not all subjects are nouns.) Parse the nouns, adjectives and articles.

adj adj

1. Soon, **bare**, **rocky**, **ridges** towered above them.

bare

adjective, descriptive, modifies “ridges”

rocky

adjective, descriptive, modifies “ridges”

ridges

noun, common, neuter, 3rd person, plural, subject of “towered,” nominative case

art adj

adj n

2. A **merry** **crowd** was on **this** train.

A

indefinite article, limits the noun “crowd”

merry

adjective, descriptive, modifies “crowd”

crowd

noun, common, neuter, 3rd person, singular, subject of “was,” nominative case

this

adjective, demonstrative, modifies “train”

train

noun, common, neuter, 3rd person, singular, (stop here)

art

adj

n

art

adj

n

3. **The** train stopped at **many** **stations** and ran across **a** **quiet** **valley**.

The

definite article, limits the noun “train”

train

noun, common, neuter, 3rd person, singular, subject of “stopped” and “ran,” nominative case

many

adjective, quantitative, modifies “stations”

stations

noun, common, neuter, 3rd person, plural (object of the preposition “at”)

a

indefinite article, limits the noun “valley”

quiet

adjective, descriptive, modifies “valley”

valley

noun, common, neuter 3rd person, singular (object of the preposition “across”)

### EXERCISE SENTENCES – ANALYSIS

Use the sentences 1 and 2 in the first section, on verbs, for analysis.

## WEEK 5 SUGGESTED GRAMMAR EXERCISES

### GRAMMAR ASSIGNMENT (OR TEST)

1. Analyze the sentence: The children pressed eager faces against the windows of the train.
2. Analyze and diagram the sentence: The train crossed a quiet valley.
3. Parse: children, pressed, eager
4. Change the sentence to make it an interrogative sentence beginning with Who....
5. In a colorful sentence tell us what the children saw from the train window.

### GRAMMAR ASSIGNMENT (OR TEST) KEY

1. Analyze the sentence: The children pressed eager faces against the windows of the train.

art	The <u>children</u>		adj	do	art	n	art	n			
			<u>pressed</u>	eager	faces	(against	the	windows)	(of	the	train).

2. Analyze and diagram the sentence: The train crossed a quiet valley.

art	The <u>train</u>		art	adj	do
			<u>crossed</u>	a	quiet valley.

train	crossed	valley
The		quiet a

3. Parse: children, pressed, eager

<u>children</u>	noun, common, neuter, 3rd person, plural , subject of “pressed,” nominative case
<u>pressed</u>	verb, past tense, subject is “children,” 3rd person, plural
<u>eager</u>	adjective, descriptive, modifies “faces”

4. Who pressed eager faces against the windows of the train?
5. In a colorful sentence tell us what the children saw from the train window.

The sentence should contain **adjectives** that bring out the beauty of the scene.



## WEEK 6 SUGGESTED GRAMMAR EXERCISES

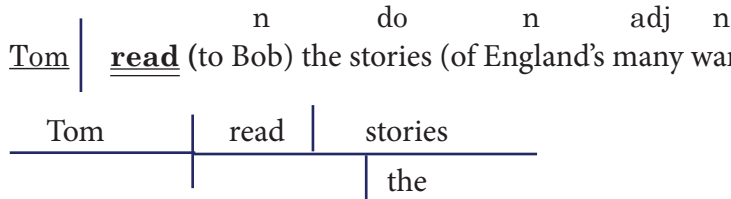
### EXERCISE SENTENCES – LESSON 8 : VERBS

A **verb** is a word that asserts (demonstrates or shows the existence of) action or being.

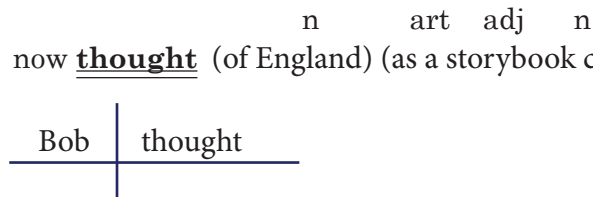
Students must clearly understand that it is ***the very nature of a verb to have a subject***. Also that a verb is essential to a sentence. Therefore it follows that every sentence must have a subject and verb.

**Directed Work:** Mark the subject and verb and then parse the verbs. (Use for analysis sentences also.)

1. Tom | read (to Bob) the stories (of England's many wars).



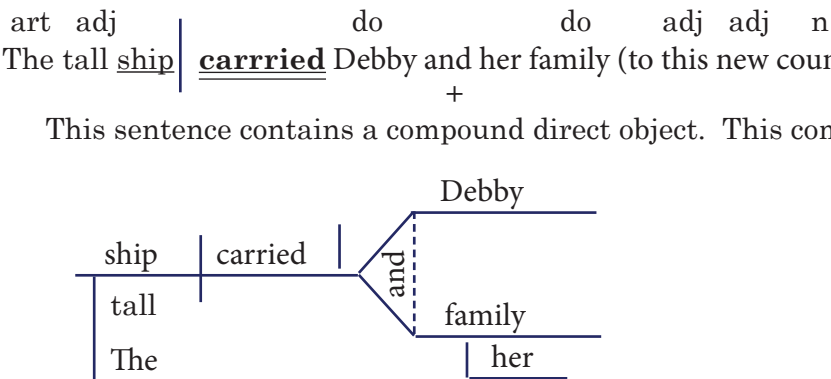
2. Bob | now thought (of England) (as a storybook city).



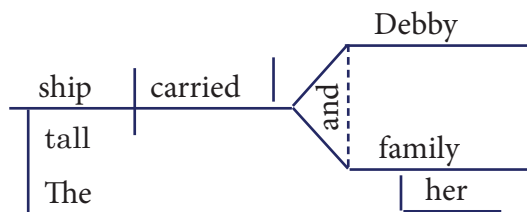
3. Every town (in England) | \*was connected (with the name) (of some great author),



4. The tall ship | carried Debby and her family (to this new country).



This sentence contains a compound direct object. This compound element is diagrammed below.



Parse each verb from above. (Parse as much as students know.)

<u>read</u>	verb, strong, transitive, past tense, subject is "Tom," 3rd person, singular
<u>thought</u>	verb, irregular weak, intransitive, past tense, subject is "Bob," 3rd person singular
<u>was connected</u>	verb, weak, *transitive ( the action is passed to the subject - passive voice), past tense, subject is "town," 3rd person, singular
<u>carried</u>	verb, weak, transitive, past tense, subject is "ship," 3rd person, singular

Some of the adjectives and nouns will be parsed on the next page under the analysis and parsing section of the key.

## WEEK 6 SUGGESTED GRAMMAR EXERCISES

### EXERCISE SENTENCES – LESSON 9 CONTRACTED WORDS

Teach students that a **contracted word** is two words that have been **shortened** into one word. The **apostrophe (')** is used to show that part of the word that has been left out. **Read the Helpful Hints in Week 6 of the Binder.**

The following sentences may be oral exercises, or you may choose **one** as Directed Work.

Change the words in bold into contracted words.

1. **He would** like to visit England. (**He'd** like to visit England.)
2. **Here is** the birthplace of William Shakespeare and **there is** the Globe Theater. (**Here's** the birthplace of William Shakespeare and **there's** the Globe Theater.)
3. Debby **could not** remember very much of the English farm. (Debby **couldn't** remember very much of the English farm.)

Change the contractions into non-contracted words.

4. **England's** a land filled with history. (**England is** a land filled with history.)
5. Tom, **you'll** read me another story, **won't** you? (Tom, **you will** read me another story, **will** you **not**?) (*Will not contracting to won't is from an earlier English spelling of will - woll.*)
6. **They're** sailing to America on a tall sailing ship. (**They are/were** sailing to America on a tall sailing ship.)

### EXERCISE SENTENCES – ANALYSIS AND PARSING REVIEW

Use the sentences 1-4 in the first section, on verbs, for analysis.

Parsing of nouns (subjects and direct objects) and adjectives from sentences 1,3 and 4 in verb section.

<u>Tom</u>	noun, proper, masculine, 3rd person, singular, subject of "read," nominative case
<u>stories</u>	noun, common, neuter, 3rd person, plural, direct object of "read," objective case
<u>many</u>	adjective, quantitative, modifies "wars"
<u>bloody</u>	adjective, descriptive, modifies "wars"
<u>Every</u>	adjective, demonstrative, modifies "town"
<u>town</u>	noun, common, neuter, 3rd person, singular, subject of "was connected," nominative case
<u>some</u>	adjective, quantitative, modifies "author"
<u>great</u>	adjective, descriptive, modifies "author"
<u>tall</u>	adjective, descriptive, modifies "ship"
<u>ship</u>	noun, common, neuter, 3rd person, singular, subject of "carried," nominative case
<u>Debby</u>	noun, proper, feminine, 3rd person, singular, direct object of "carried," objective case
<u>family</u>	noun, common, neuter, 3rd person, singular, direct object of "carried," objective case
<u>this</u>	adjective, demonstrative, modifies "country"
<u>new</u>	adjective, descriptive, modifies "country"

## WEEK 6 SUGGESTED GRAMMAR EXERCISES

### GRAMMAR ASSIGNMENT (OR TEST)

Only one sentence will be given for analysis and diagramming from this point on. (The students should diagram only what they know. If necessary write the bold part of the sentence on the board and tell them to diagram it.)

1. Analyze and diagram the sentence: **Elizabeth Moreland** bravely **travelled** to a new land.
2. Parse: Elizabeth Moreland, a, new
3. Rewrite the sentence changing the verb to future tense and changing “a new land” to a proper noun.
4. In a strong sentence tell why Elizabeth Moreland was a brave woman.

### GRAMMAR ASSIGNMENT (OR TEST) KEY

1. Analyze and diagram the sentence: **Elizabeth Moreland** bravely travelled (to a new land.)  
art adj n



2. Parse: Elizabeth Moreland, a, new

<u>Elizabeth Moreland:</u>	noun, proper, feminine, 3rd person, singular, subject of “travelled,” nominative case
<u>a</u>	indefinite article, limits “land”
<u>new</u>	adjective, descriptive, modifies “land”

4. Elizabeth Moreland will travel to America. (Accept the proper name of any country or state.)
5. In a strong sentence tell why Elizabeth Moreland was a brave woman.

The sentence must express **why** she was **brave** to travel. This might be because she travelled with only her children; because it was a new country to which she was travelling; because they had to travel a long time on the ocean, etc. Accept any reasonable sentence.

## WEEK 7 SUGGESTED GRAMMAR EXERCISES

### EXERCISE SENTENCES – LESSON 10 : KINDS OF SENTENCES

Review definition of a sentence - *A sentence is a group of words telling a thought.* Teach or review the three kinds of sentences :

**A declarative sentence makes a statement.**

**An interrogative sentence asks a question.**

**An imperative sentence gives a command.**

Remind students that sentences are also analyzed according to their structure. A sentence with one clause is a simple sentence. A sentence with two clauses connected by a coordinating conjunction is a compound sentence.

The students will be writing an analysis sentence according to structure and type. (This will become a part of the analysis of a sentence.)

Exercise 1: Write a statement telling the type of sentence as well as its structure. (The subject and verb of each clause are labeled to determine structure.) These sentences may be used for Directed Work - simply analyse and choose a few words to parse; or add some parsings to the Analysis section sentences.

1. The boys could see the towers and battlements of the chateau plainly now.

This is a simple, declarative sentence.

2. Johanna sat at her window and viewed the loveliest place in the world.

This is a simple, declarative sentence.

3. The next village had a pleasant well, opposite the old church, with a deep trough around it and the women were beating their washing with flat wooden paddles.

This is a compound, declarative sentence.

4. Was anyplace fairer than the Butler farm?

This is a simple, interrogative sentence.

5. Has the old lighthouse been standing long?

This is a simple, interrogative sentence.

6. Walking is a thirsty business, so may we have a cup of water, please?

This is a compound, interrogative sentence.

7. Watch for the twinkling message of the lighthouse.

This is a simple, imperative sentence.

(The subject of an imperative sentence is always the second person "you.")

8. Beat the clothes with this wooden paddle.

This is a simple, imperative sentence.

## WEEK 7 SUGGESTED GRAMMAR EXERCISES

### EXERCISE SENTENCES – KINDS OF SENTENCES CONTINUED

Students should practice writing the kinds of sentence to show understanding of what each type means and the punctuation used.

(NOTE: Any of the three kinds of sentences can become exclamatory by adding an exclamation point. However, this does **not** create a new type of sentence, but rather merely adds emotion or strength to the sentence. The sentence would be called an exclamatory declarative, an exclamatory interrogative or an exclamatory imperative.)

Exercise 2: Change each sentence to the type in bold. Words may be added to or left out of the original sentences. These may be done orally as well (Examples are given but accept any good sentence.)

1. The distant mountains protected the valley like stalwart walls. **interrogative**

What protected the valley like stalwart walls?

Did the distant mountains really protect the valley like stalwart walls?

2. Has the old lighthouse been standing long? **declarative**

The old lighthouse has been standing for hundreds of years.

3. Watch the sun rise in lovely splendor. **interrogative**

Will you watch the sun rise in lovely splendor with me?

4. Jean dreamed of one day becoming a master-builder of a great cathedral. **imperative**

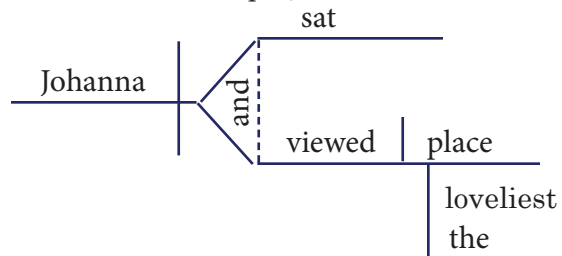
Work hard, Jean, and build a great cathedral. (This might be one for an !)

### EXERCISE SENTENCES – ANALYSIS

Sentences 2 and 7 from the first section will be analyzed and diagrammed. The verb of sentence 7 will be parsed - have the students be careful of the person of the verb.

1. Johanna | sat (at her window) and viewed the loveliest place (in the world).  
do  
+

This is a simple, declarative sentence.



## WEEK 7 SUGGESTED GRAMMAR EXERCISES

## EXERCISE SENTENCES – ANALYSIS

2. (You) | Watch (for the twinkling message) (of the lighthouse).

This is a simple, imperative sentence.



The understood subject *you* is placed in parenthesis to show that it is not in the sentence but is still the subject. It is the subject because a command is always made to the person (animal, thing) spoken to - the second person - hence *you*.

## GRAMMAR ASSIGNMENT (OR TEST)

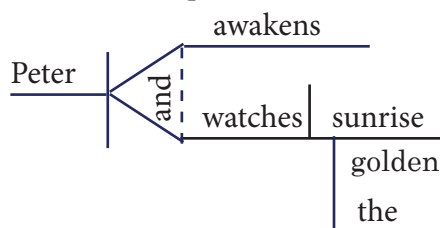
Only one sentence will be given for analysis and diagramming from this point on.

1. Analyze and diagram the sentence: Peter awakens and watches the golden sunrise.
2. Parse : watch, the, golden
3. Rewrite the sentence in the interrogative form using the future tense of the verbs.
4. Imagine another beautiful scene that you would “awaken and watch”?

## GRAMMAR ASSIGNMENT (OR TEST) KEY

1. Analyze and diagram the sentence: Peter awakens and watches the golden sunrise.

This is a simple, declarative sentence.



2. Parse: watch, the, golden

<u>watches</u>	verb, weak, transitive, present tense, subject is Peter, 2nd person, singular or plural
<u>the</u>	definite article, limits “sunrise”
<u>golden</u>	adjective, descriptive, modifies “sunrise”

3. Will you awaken and watch the golden sunrise? (Sentences may vary slightly.)
4. Imagine another beautiful scene that you would “awaken and watch”?

## WEEK 8 SUGGESTED GRAMMAR EXERCISES

## EXERCISE SENTENCES – LESSON 11 : SUBJECT AND PREDICATE

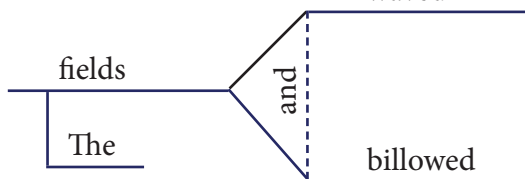
Memorize the definitions for **subject**, **simple predicate**, **complete predicate** and **simple sentence** (see week 8 of guide, second page).

Please read the “Helpful Hints” section of week 8, second page. Fourth graders should be able to locate the simple subject and predicate easily by this point. Focus on their understanding and identifying the complete subject and the complete predicate. In analysis and diagramming the predicate bar shows the division between the complete subject and complete predicate. Fourth graders will need to be presented with sentences other than those in which the complete subject is followed by the complete predicate (a mixed or inverted sentence). Interrogative sentences are wonderful for this.

Exercise 1: (oral or written) Underline the simple subject and predicate as usual. Place a predicate bar between the complete subject and the complete predicate. **(These sentences will be analyzed completely and diagrammed to be used with Lesson 29, Analysis of Sentences)**

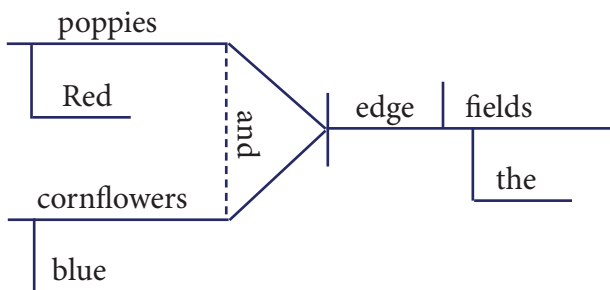
1. The fields (of ripening wheat and rye) | waved and billowed (in the wind).

This is a simple, declarative sentence.  
waved



2. Red poppies and blue cornflowers | edge the fields.

This is a simple, declarative sentence.



3. [The <sup>art</sup> hired <sup>adj</sup> men <sub>n</sub> | stand <sub>n</sub> (on the high-piled <sup>art</sup> carts) <sup>adj</sup>] and [<sup>n</sup> they <sub>+</sub> | throw <sub>+</sub> <sup>adj</sup> big forkfuls (of sweet, dry <sup>adj</sup> hay) (into the loft).]

This is a compound, declarative sentence.

(Each clause has a complete subject and a complete predicate.) (This sentence will be diagrammed in the analysis section as it is a new diagram form.)

Parsing : subject nouns (and pronoun) and verbs:

## WEEK 8 SUGGESTED GRAMMAR EXERCISES

### EXERCISE SENTENCES – LESSON 11: SUBJECT AND PREDICATE CONT.

Sentence 1:

<u>fields</u>	noun, common, neuter, 3rd person, plural, subject of “waved” and “billowed,” nominative case
<u>waved</u>	verb, weak, intransitive, past tense, subjects is “fields,” 3rd person, plural
<u>billowed</u>	verb, weak, intransitive, past tense, subjects is “fields,” 3rd person, plural

Sentence 2:

<u>poppies</u>	noun, common, neuter, 3rd person, plural, subject of “edge,” nominative case
<u>cornflowers</u>	noun, common, neuter, 3rd person, plural, subject of “edge,” nominative case
<u>edge</u>	verb, weak, transitive, present tense, subjects are “poppies” and “cornflowers,” 3rd person, plural

Sentence 3:

<u>men</u>	noun, common, masculine, 3rd person, plural, subject of “stood,” nominative case
<u>stand</u>	verb, weak, intransitive, present tense, subjects is “men” 3rd person, plural
* <u>they</u>	pronoun, personal, antecedent: men, masculine, 3rd person, plural, subject of “throw,” nominative case
<u>throw</u>	verb, irregular weak, transitive, present tense, subjects is “they” 3rd person, plural

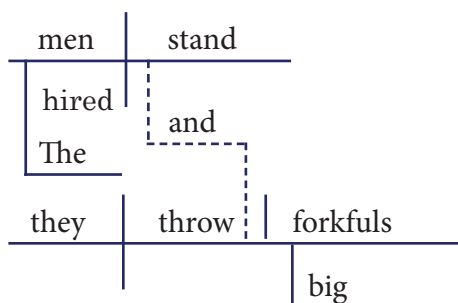
\*Parse only as much as the students know or not at all, your call.

### EXERCISE SENTENCES – LESSON 29: ANALYSIS OF SENTENCE

Analysis of a sentence will be continued as in the previous lessons.

1. [The <sup>art</sup> <sup>adj</sup> hired men <sup>art</sup> | stand <sup>art</sup> <sup>adj</sup> (on the high-piled carts)] and [ they <sup>art</sup> | throw <sup>adj</sup> do <sup>adj</sup> <sup>adj</sup> big forkfuls (of sweet, dry hay) (into the loft).]

This is a compound, declarative sentence.



See parsing for *men*, *stand*, *they*, *throw* in the section above.

Diagram each clause of the compound sentence as a simple sentence. The conjunction is the connector. The broken line begins below the verb of the first clause and connects to the verb of the second clause. The conjunction is written on the horizontal section of the broken line.



## WEEK 7 SUGGESTED GRAMMAR EXERCISES

### GRAMMAR ASSIGNMENT (OR TEST)

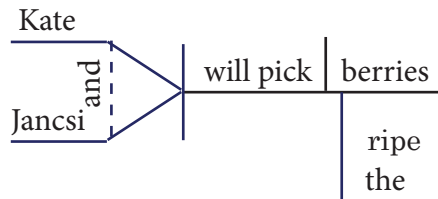
Only one sentence will be given for analysis and diagramming from this point on.

1. Analyze and diagram the sentence: Kate and Jancsi will pick the ripe berries for Mother.
2. Parse : will pick, ripe, berries
3. Write this sentence in the two other tenses you know.
4. What helpful task will you do for Mother?

### GRAMMAR ASSIGNMENT (OR TEST) KEY

1. Analyze and diagram the sentence: Kate and Jancsi | will pick the ripe berries (for Mother).  
art adj do n  
+

This is a simple, declarative sentence.



2. Parse:

<u>will pick</u>	verb, weak, transitive, future tense, subject are “Kate” and “Jancsi,” 3rd person, plural
<u>ripe</u>	adjective, descriptive, modifies “berries”
<u>berries</u>	noun, common, neuter, 3rd person, plural, direct object of “will pick,” objective case

3. Present tense: Kate and Jancsi pick the ripe berries for Mother.

Past tense: Kate and Jancsi picked the ripe berries for Mother

4. What helpful task will you do for Mother?

The sentence should be a task done for Mother. (Not just a gift or a surprise, etc.)

EXERCISE SENTENCES – LESSON 12, 13, 14 :  
TENSE, PERSON & NUMBER OF VERBS

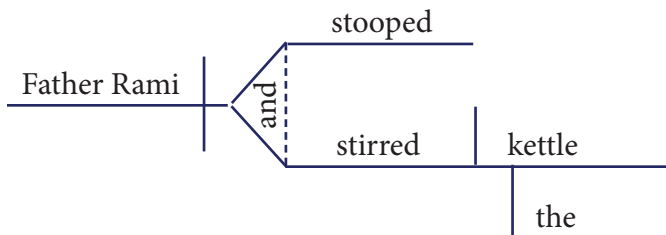
<u>stirred</u>	verb, weak, transitive, <b>past tense</b> , subject is “Father Rami” <b>3rd person, singular</b>
----------------	--

# WEEK 9 SUGGESTED GRAMMAR EXERCISES

## EXERCISE SENTENCES – LESSON 12, 13, 14: TENSE, PERSON & NUMBER OF VERBS CONT.

conjugate:	Past tense of “stoop”	
	<u>singular</u>	<u>plural</u>
1st person:	I stooped	we stooped
2nd person:	you stooped	you stooped
3rd person:	he, she, it stooped	they stooped

conjugate:	Past tense of “stir”	
	<u>singular</u>	<u>plural</u>
1st person:	I stirred	we stirred
2nd person:	you stirred	you stirred
3rd person:	he, she, it stirred	they stirred



3. [The little creatures | looked (at Kate) (with their shiny black eyes)], for [they |  
 pa art art art adj  
were : safe (on the land) (of a good master.)]

This is a compound, declarative sentence.

<u>looked</u>	verb, weak, intransitive, <b>past tense</b> , subject is “creatures” <b>3rd person, plural</b>
<u>were</u>	verb, irregular weak, intransitive, <b>past tense</b> , subject is “they” <b>3rd person, plural</b>

conjugate:	Future tense of “look”	
	<u>singular</u>	<u>plural</u>
1st person:	I shall look	we shall look
2nd person:	you will look	you will look
3rd person:	he, she, it will look	they will look

conjugate:	Present tense of “be”	
	<u>singular</u>	<u>plural</u>
1st person:	I am	we are
2nd person:	you are	you are
3rd person:	he, she, it is	they are

## WEEK 9 SUGGESTED GRAMMAR EXERCISES

### GRAMMAR ASSIGNMENT (OR TEST)

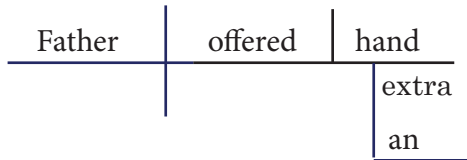
Only one sentence will be given for analysis and diagramming from this point on.

1. Analyze and diagram the sentence: Father offered an extra hand to the harvesters.
2. Parse : offered, an, hand
3. Conjugate “offered” in the present tense.
4. In a sentence or two tell of someone you know who has “offered an extra hand.”

### GRAMMAR ASSIGNMENT (OR TEST) KEY

1. Analyze and diagram the sentence: Father art adj do art n  
offered an extra hand (to the harvesters).

This is a simple, declarative sentence.



2. Parse:

<u>offered</u>	verb, weak, transitive, past tense, subject is “Father,” 3rd person, singular indefinite article, limits the noun “hand” noun, common, neuter, 3rd person, singular, direct object of “offered,” objective case
<u>an</u>	
<u>hand</u>	

3. conjugate: Present tense of “offered”
- |             |                    |               |
|-------------|--------------------|---------------|
|             | <u>singular</u>    | <u>plural</u> |
| 1st person: | I offer            | we offer      |
| 2nd person: | you offer          | you offer     |
| 3rd person: | he, she, it offers | they offer    |

4. In a sentence or two tell of someone you know who has “offered an extra hand.”

## EXERCISE SENTENCES - LESSON 15 : STRONG AND WEAK VERBS

For the teacher: The following information is taken from CG2 pgs. 154 - 159 which gives a deeper understanding of verb form. *Verbs are divide into **strong** and **weak**. They can be distinguished by their manner of forming the past tense.*

***Strong verbs from the past tense by changing the vowel sound of the present tense form, but adding no ending, such as: choose, chose; blow, blew; fling, flung.***

*Weak verbs always form the past tense by adding an ending – -d, -ed, -t – to the present form of the verb and sometimes changing the vowel, flee, fled; tan, tanned; buy, bought. Weak verbs are more common and are called “regular” in many grammar books.*

(Note: Weak verbs also include some words that neither change the vowel nor add an ending, because the ending is already -t. There are also those that drop -d for -t)

There are many weak verbs which are called **irregular weak verbs** because they do not follow the simple rule of adding -d, -ed, or -t and maintaining the rest of the verb form the same. They are of two classes:

I. Those that add a -d or -t in the past tense and past participle with in addition some other change of form: bring - brought, have - had; lose, lost

II. Those whose present tense ends in -d or -t but have lost the ending which was once added to form the past tense and past participle: *bleed, bled; cost, cost; lead, led*

Memorize the definitions for **weak**, **strong** and **auxiliary verbs**. Form will be added to the parsing chart. This is new for the fourth grade. Stress that form is determined by the formation of the verb from the **present tense to the past tense**.

**Strong:** a change in **vowel sound** occurs from the present tense to the past tense.

grow - grew, fall -fell, (see list in CG1 pg. 61)

Weak: **-ed**, **-d**, or **-t** is added to the present tense to make the past tense.

jump - jump**ed**, hop - hopp**ed**, like - lik**ed**,

Irregular Weak: (Have the students write **irregular weak** as it is an extension of weak and is written as such in the later grades.) Does not just add -d, -ed, or -t; or just change follow sound.

buy - bought; hide, hid; quit, quit; bend, bent; think, thought

Directed Work: Analyze the sentence, write the present and past tense of the verb, parse the verb. (Use diagrams as you will.)

art adj adj | n  
1. The first light flakes | **fell** (before bedtime).

This is a simple, declarative sentence.

Present tense: **fall**    Past tense: **fell** (“**fall**” is strong form as just the vowel sound changes)

<u>fell</u>	verb, <b>strong</b> , intransitive, past tense, subject is “flakes,” 3rd person, plural
-------------	---

flakes	fell
light	
first	
The	

## EXERCISE SENTENCES – LESSON 15: STRONG &amp; WEAK VERBS CONT.

2. Deep drifts | pile up (against the wall.)

This is a simple, declarative sentence.

Present tense: **pile** Past tense: **piled** (“**Pile**” is weak as it adds -ed to form the past.)

pile | verb, **weak**, intransitive, present tense, subject is “drifts” 3rd person, plural

drifts	pile
Deep	

3. An icy wind | will howl (around the house.)

This is a simple, declarative sentence.

Present tense: **howl** Past tense: **howled** (“**Howled**” is weak as it adds -ed to form the past.)

will howl | verb, **weak**, intransitive, future tense, subject is “wind” 3rd person, singular

wind	will howl
icy an	

4. The house | was : warm and bright (with candlelight.)

This is a simple, declarative sentence.

Present tense: **is** Past tense: **was** (“**was**” is irregular weak. The “be” verb has an odd form which is not of the irregular weak categories, but we call it irregular weak as it is not strong nor weak.)

was | verb, **irregular weak**, intransitive, past tense, subject is “house” 3rd person, singular

house	was:	warm
The	and	bright

## WEEK 10 SUGGESTED GRAMMAR EXERCISES

EXERCISE SENTENCES - LESSON 15: STRONG & WEAK VERBS CONT.

Auxiliary or helping verbs are irregular in form but are not parsed separately from the complete verb. In parsing, the form is that of the main verb (in bold italics below).

Exercise: Identify the complete verb. Tell its form.

1. November **had come**. come - came = strong form.
2. Barn, bin, and buttery **were overflowing** with the harvest. overflow - overflowed = weak
3. Seven other babies **had been rocked** in the old blue cradle. rock - rocked = weak
4. A white headed baby **does sleep** in the cradle now. sleep - slept = irregular weak

## GRAMMAR ASSIGNMENT (OR TEST)

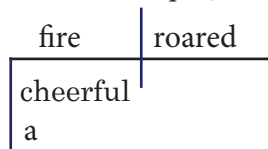
Only one sentence will be given for analysis and diagramming from this point on.

1. Analyze and diagram the sentence: In the great fireplace roared a cheerful fire.
2. Parse : roared, cheerful, fire
3. Rewrite the sentence as an interrogative sentence.
4. What makes a fire “cheerful”? Tell us in a descriptive sentence.

## GRAMMAR ASSIGNMENT (OR TEST) KEY

1. Analyze and diagram the sentence: (In the great fireplace) roared a cheerful fire.

This is a simple, declarative sentence.



- ## 2. Parse:

<u>roared</u>	verb, weak, intransitive, past tense, subject is “fire.” 3rd person, singular
<u>cheerful</u>	adjective, descriptive, modifies “fireplace”
<u>fire</u>	noun, common, neuter, 3rd person, singular, subject of “roared,” nominative case

3. Here are a few examples of interrogative sentences. Accept any appropriate question relating to the sentence. The sentence must end with a question mark.

What roared in the great fireplace?

Where did a cheerful fire roar?

Did a cheerful fire roar in the great fireplace?

4. What makes a fire “cheerful”? Tell us in a descriptive sentence.

## WEEK 11 SUGGESTED GRAMMAR EXERCISES

### EXERCISE SENTENCES – LESSON 15 : STRONG AND WEAK VERBS

For the teacher: The following information is taken from CG2 pgs. 154 - 159 which gives a deeper understanding of verb form. *Verbs are divide into **strong** and **weak**. They can be distinguished by their manner of forming the past tense.*

**Strong verbs from the past tense by changing the vowel sound of the present tense form, but adding no ending,** such as: choose, chose; blow, blew; fling, flung.

**Weak verbs always form the past tense by adding an ending – -d, -ed, -t – to the present form of the verb and sometimes changing the vowel,** flee, fled; tan, tanned; buy, bought. Weak verbs are more common and are called “regular” in many grammar books.

(Note: Weak verbs also include some words that neither change the vowel nor add an ending, because the ending is already -t. There are also those that drop -d for -t)

There are many weak verbs which are called **irregular weak verbs** because they do not follow the simple rule of adding -d, -ed, or -t and maintaining the rest of the verb form the same. They are of two classes:

I. Those that add a -d or -t in the past tense and past participle with in addition some other change of form. bring - brought, have - had; lose, lost

II. Those whose present tense ends in -d or -t but have lost the ending which was once added to form the past tense and past participle. bleed, bled; cost, cost; lead, led

Memorize the definitions for **weak**, **strong** and **auxiliary verbs**. Form will be added to the parsing chart. This is new for the fourth grade. Stress that form is determined by the formation of the verb from the **present tense to the past tense**.

Strong: a change in **vowel sound** occurs from the present tense to the past tense.

grow - grew, fall -fell, (see list in CG1 pg. 61)

Weak: **-ed, -d, or -t** is added to the present tense to make the past tense.

jump - jumped, hop - hopped, like - liked,

Irregular Weak: (Have the students write **irregular weak** as it is an extension of weak and is written as such in the later grades.) Does not just add -d, -ed, or -t; or just change follow sound.

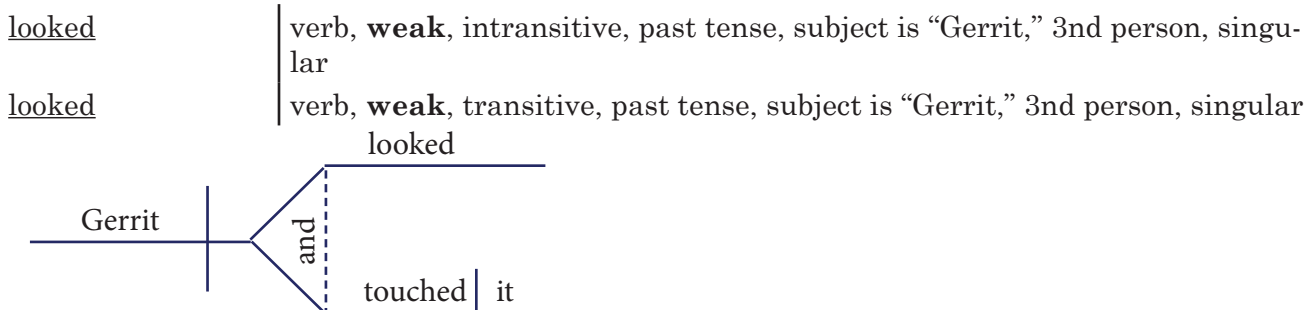
buy - bought; hide, hid; quit, quit; bend, bent; think, thought

Directed Work: Analyze the sentence, write the present and past tense of the verb, parse the verb. (Use diagrams as you will.)

1. Gerrit | looked (at the organ) and touched it.

This is a simple, declarative sentence.

Present tense: **look, touch** Past tense: **looked, touched** (“looked” and “touched” are weak form as only -ed was added.)





## WEEK 11 SUGGESTED GRAMMAR EXERCISES

### EXERCISE SENTENCES – LESSON 15: STRONG & WEAK VERBS CONT.

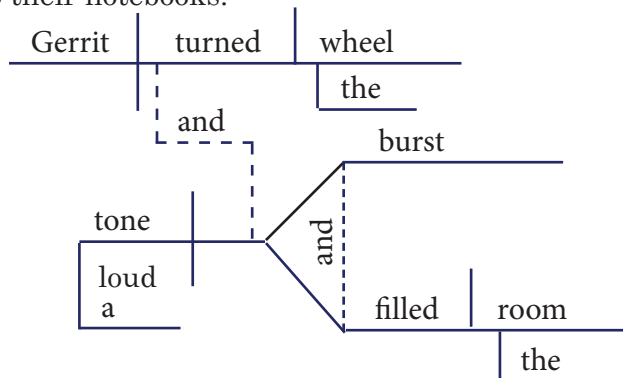
2. [Gerrit <sup>adj</sup> | turned <sup>n</sup> | <sup>art</sup> the wheel more rapidly] and [a loud <sup>adj</sup> | tone | <sup>art</sup> burst forth and <sup>do</sup> | filled the shed (with familiar music).]

This is a compound, declarative sentence.

Present tense: **turn, burst, fill** Past tense: **turned, burst, filled** (“**Turned**” and “**filled**” are weak as they add -ed to form the past; “**burst**” is irregular weak as it has no change.)

<u>turned</u>	verb, <b>weak</b> , transitive, past tense, subject is “Gerrit” 3rd person, singular
<u>burst</u>	verb, <b>irregular weak</b> , intransitive, past tense, subject is “tone” 3rd person, singular
<u>filled</u>	verb, <b>weak</b> , transitive, past tense, subject is “tone” 3rd person, singular

This is a more difficult diagram. Diagram it together on the board and have the children copy it into their notebooks.



3. Words <sup>n</sup> | are (like music.)

This is a simple, declarative sentence.

Present tense: **is** Past tense: **are** (“**are**” is irregular weak as it has many changes of form.)

<u>are</u>	verb, <b>irregular weak</b> , intransitive, present tense, subject is “Words” 3rd person, plural
------------	--

Conjugate the verb “are” in the three tenses. (The infinitive form is “be”)

Present Tense		
	Singular	Plural
1st person	I am	we are
2nd person	you are	you are
3rd person	he, she, it is	they are

## WEEK 11 SUGGESTED GRAMMAR EXERCISES

### EXERCISE SENTENCES – LESSON 15: STRONG & WEAK VERBS CONT.

Past Tense			Future Tense		
	Singular	Plural		Singular	Plural
1st person	I was	we were	1st person	I shall be	we shall be
2nd person	you were	you were	2nd person	you will be	you will be
3rd person	he, she, it was	they were	3rd person	he, she, it will be	they will be

### GRAMMAR ASSIGNMENT (OR TEST)

Only one sentence will be given for analysis and diagramming from this point on.

1. Analyze and diagram the sentence: Gerrit's hands released the music from its white prison.
2. Parse : released, music, white
3. Conjugate the verb "released" in the present tense.
4. In a colorful and lively way, tell what the music did when Gerrit released it "from its white prison." or: Explain the meaning of this sentence.

### GRAMMAR ASSIGNMENT (OR TEST) KEY

1. Analyze and diagram the sentence: Gerrit's <sup>n</sup>hands | <sup>art</sup> <sup>n</sup>released the music (from its white prison.) <sup>adj</sup> <sup>n</sup>

This is a simple, declarative sentence.

hands	released	music
		the

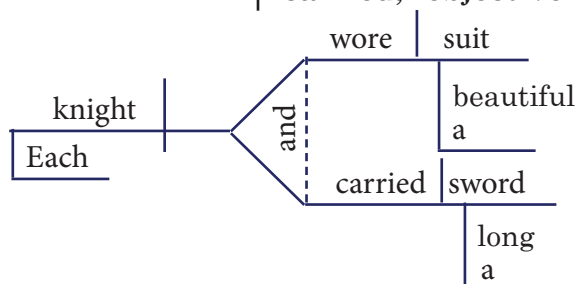
2. Parse:

<u>released</u>	verb, weak, transitive, past tense, subject is "hands" 3rd person, plural
<u>music</u>	noun, common, neuter, 3rd person, singular, direct object of "released," objective case
<u>white</u>	adjective, descriptive, modifies "prison"

3. Conjugate the verb "released" in the present tense.

Present Tense		
	Singular	Plural
1st person	I release	we release
2nd person	you release	you release
3rd person	he, she, it releases	they release

4. In a colorful and lively sentence, tell what the music did when Gerrit released it "from its white prison."



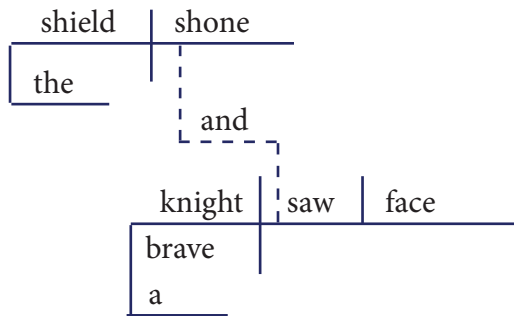
## WEEK 12 SUGGESTED GRAMMAR EXERCISES

### ANALYSIS SENTENCES – LESSON 16 : THE DIRECT OBJECT

As direct objects are review for fourth graders, parsing and other concepts will accompany the analysis sentence. Use those parsings and concepts with which your students need re-enforcement.

1. [Sometimes the <sup>art</sup>shield | <sup>art adj.</sup>shone brightly] and [a brave <sup>do</sup>knight <sup>n</sup>saw his face (on its surface).]  
+

This is a compound, declarative sentence.



Parsing of the parts of speech covered so far.

<u>the</u>	definite article, limits "shield"
<u>shield</u>	noun, common, neuter, 3rd person, singular, subject of "shone," nominative case
<u>shone</u>	verb, strong, intransitive, past tense, subject is "shield," 3rd person, singular
<u>a</u>	indefinite article, limits "knight"
<u>brave</u>	adjective, descriptive, modifies "knight"
<u>knight</u>	noun, common, masculine, 3rd person, singular, subject of "saw," nominative case
<u>saw</u>	verb, strong, transitive, past tense, subject is "knight," 3rd person, singular
<u>face</u>	noun, common, neuter, 3rd person, singular, direct object of "saw," objective case

Change the sentence into the other two tenses.

Present Tense: Sometimes the shield shines brightly and a brave knight sees his face on its surface.

Future Tense: Sometimes the shield will shine brightly and a brave knight will see his face on its surface.

Conjugate the verb "shone" in the past tense.

	singular	plural
1st person	I shone	we shone
2nd person	you shone	you shone
3rd person	he, she, it shone	they shone

## WEEK 12 SUGGESTED GRAMMAR EXERCISES

### GRAMMAR ASSIGNMENT (OR TEST)

Only one sentence will be given for analysis and diagramming from this point on.

1. Analyze and diagram the sentence: The knights helped travelers safely through the forest.
2. Parse : The (*first one*), helped, travelers
3. Write this sentence in the other two tenses that you know.
4. How could you be like one of these knights?

### GRAMMAR ASSIGNMENT (OR TEST) KEY

1. Analyze and diagram the sentence: The <sup>art</sup>knights | <sup>do</sup>helped <sup>art</sup> <sup>n</sup>travelers safely (through the forest.)

This is a simple, declarative sentence.

knights	helped	travelers
The		

2. Parse:

<u>The</u>	definite article, limits the noun “knights”
<u>helped</u>	verb, weak, transitive, past tense, subject is “knights,” 3rd person, plural
<u>travelers</u>	noun, common, neuter, 3rd person, plural, direct object of the verb “helped,” objective case

3. Write this sentence in the other two tenses that you know.

present tense: The knights help travelers safely through the forest.

future tense: The knights will help travelers safely through the forest.

4. How could you be like one of these knights?

EXERCISE SENTENCES – LESSON 17:  
TRANSITIVE & INTRANSITIVE VERBS

Directed Work: Analyze the sentence to determine if the verb is transitive or intransitive, parse the verb as well as any direct objects, predicate adjectives or predicate nouns. (Use diagrams as you will.)

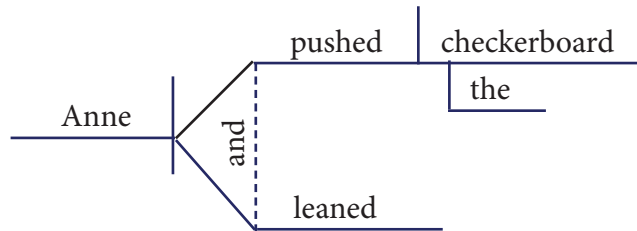
<u>feared</u>	verb, weak, <b>transitive</b> , past tense, subjects are “Mother” and “Father,” 3rd person, plural
<u>thunderstorm</u>	noun, common, neuter, 3rd person, singular, direct object of the verb “ <b>feared</b> ,” objective case

## WEEK 13 SUGGESTED GRAMMAR EXERCISES

### EXERCISE SENTENCES – LESSON 17 : TRANSITIVE & INTRANSITIVE VERBS CONTINUED

3. Anne | <sup>art</sup> pushed the checkerboard away and <sup>do</sup> leaned <sup>n</sup> (against Father Olafson's knee).  
+

This is a simple, declarative sentence.



pushed

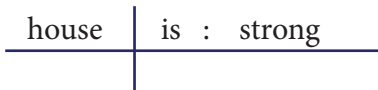
checkerboard

leaned

verb, weak, **transitive**, past tense, subject is “Anne,” 3rd person, singular  
noun, common, neuter, 3rd person, singular, direct object of the verb  
“**pushed**,” objective case  
verb, weak, **intransitive**, past tense, subject is “Anne,” 3rd person, singular

4. Anton's house <sup>pa</sup> is : strong.

This is a simple, declarative sentence.



was

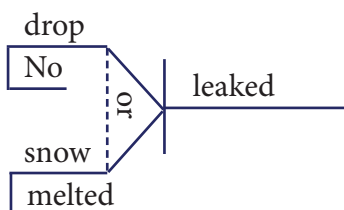
strong

verb, irregular weak, **intransitive**, present tense, subject is “house,” 3rd person, singular  
predicate adjective, descriptive, modifies “house”

### ANALYSIS SENTENCES

1. No <sup>adj</sup> drop <sup>n</sup> (of water) or <sup>adj</sup> melted snow | ever leaked <sup>adj</sup> <sup>n</sup> (into their snug home).  
+

This is a simple, declarative sentence



## WEEK 13 SUGGESTED GRAMMAR EXERCISES

### ANALYSIS SENTENCES

1. [Anne | moved a checker], and [Mother | knitted a red mitten.]
- This is a compound, declarative sentence.
- 

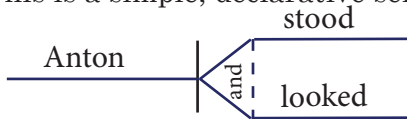
### GRAMMAR ASSIGNMENT (OR TEST)

1. Analyze and diagram the sentence: Anton stood and looked with pride at their home.
2. Parse : Anton, stood, looked
3. Write the sentence in the present and future tenses.
4. What makes you look “with pride at [your] home”?

### GRAMMAR ASSIGNMENT (OR TEST) KEY

1. Analyze and diagram the sentence: Anton | stood and looked (with pride) (at their home.)

This is a simple, declarative sentence.



2. Parse: Anton, stood, looked

<u>Anton</u>	noun, proper, masculine, 3rd person, singular, subject of “stood” and “looked,” nominative case
<u>stood</u>	verb, irregular weak, intransitive, past tense, subject is “Anton,” 3rd, singular
<u>looked</u>	verb, weak, intransitive, past tense, subject is “Anton,” 3rd, singular

3. Write the sentence in the present and future tenses.  
 present tense: Anton stands and looks with pride at their home.  
 future tense: Anton will stand and will look with pride at their home.
4. What makes you “look with pride” at your home? Tell us in a delightful sentence.



## WEEK 14 SUGGESTED GRAMMAR EXERCISES

### EXERCISE SENTENCES - LESSON 18 : QUOTATION MARKS

Teach and have the students memorize the definition of quotation.

If the students are new to quotations, use the examples in Lesson 18 to introduce their use. If quotations have been introduced in previous grades, use the examples from “Jacques Cathelineau” and the “Brave Irish Poets” (see the exercises below) to teach the lesson. Some rules for quotations are as follows:

1. The exact words of the speaker are enclosed in quotation marks - “...”
2. The first word of a quoted sentence is capitalized.
3. The quoted material is separated from the non-quoted material by some form of punctuation:
  - by a comma if the non-quoted material comes first or if the quoted sentence is not interrogative or exclamatory in nature
  - by an exclamation point or question mark if the quoted material is interrogative or exclamatory in nature
4. Commas and periods always go inside closing quotation marks.
5. Question marks and exclamation points go inside closing quotation marks if the quoted sentence is interrogative or exclamatory in nature. (For fourth grade, do not confuse them with marks that go outside the closing quotation marks.)
6. If more than one sentence is quoted, the quotation marks are placed at the beginning and end of the entire direct quotation.

#### **Exercise 1:** Sentences that begin with the quote.

Put quotation marks around the exact words of the speaker. Put a comma, question mark, or exclamation point between the quoted and non-quoted words (place the mark before the end quotation mark). Capitalize the first word of the quoted sentence. Add end punctuation.

1. do not be afraid Jacques Cathelineau assured his wife  
“Do not be afraid,” Jacques Cathelineau assured his wife.
2. god, for Whom I shall fight, will protect you he said  
“God, for Whom I shall fight, will protect you,” he said.
3. my friends, never forget that we are fighting for our holy religion he exclaimed  
“My friends, never forget that we are fighting for our holy religion!” he exclaimed.

#### **Exercise 2:** Sentences that begin with the non-quoted material.

Put quotations around the exact words of the speaker. Put a comma after the non-quoted material to separate it from the quote. Capitalize the first word of the sentence and the first word of the quoted sentence. Put a comma, question mark or exclamation point inside the closing quotation mark.

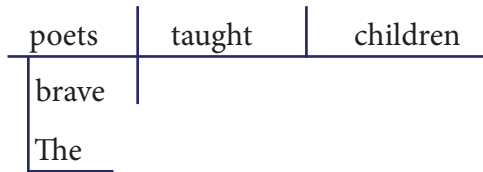
1. michael asked were poets cleverer than other people in those days  
Michael asked, “Were poets cleverer than other people in those days?”
2. paddy answered they were, son. They were scholars  
Paddy answered, “They were, son. They were scholars.”
3. then Paddy told Michael queen Elizabeth forbade the teaching of poetry but the bards couldn’t be silenced  
Then Paddy told Michael, “Queen Elizabeth forbade the teaching of poetry but the bards couldn’t be silenced.”

## WEEK 14 SUGGESTED GRAMMAR EXERCISES

## ANALYSIS SENTENCES

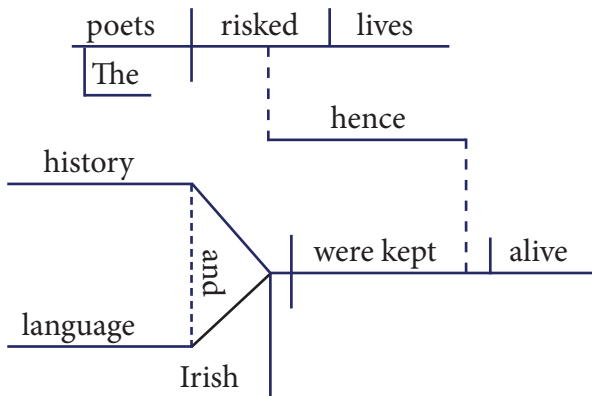
1. The brave poets | taught their children (in hedges and ditches.)

This is a simple, declarative sentence.



2. [The <sup>art</sup> poets | <sup>do</sup> risked their lives], hence [Irish <sup>adj</sup> history and language | <sup>pa</sup> were kept alive.]\*

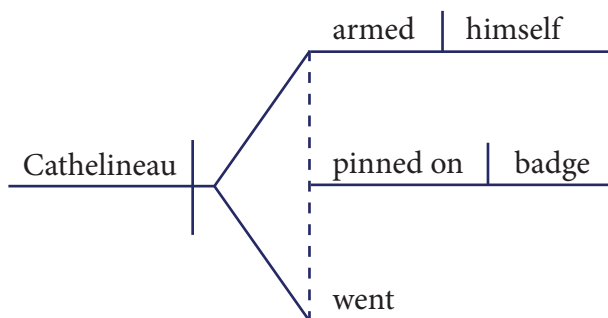
This is a compound, declarative sentence.



**\*Note:** Be sure students have seen and worked through this sentence before they do the Grammar Assignment, so they will recognize “kept” as an intransitive verb and “warm” as a predicate adjective.

3. 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.)

This is a simple, declarative sentence.



## WEEK 14 SUGGESTED GRAMMAR EXERCISES

## GRAMMAR ASSIGNMENT OR TEST

1. Analyze and diagram the sentence : The bards kept the love of Ireland warm in the hearts of her people.
2. Parse : The, bards, kept
3. Rewrite the sentence in the future tense and make the subject singular.
4. What does “kept the love of Ireland warm” mean?

## GRAMMAR ASSIGNMENT OR TEST KEY

1. Analyze and diagram the sentence: The <sup>art</sup>bards | <sup>art</sup>kept <sup>do</sup>the love <sup>n</sup>(of Ireland) <sup>art</sup>warm <sup>n</sup>(in the hearts  
(of her people.)

This is a simple, declarative sentence.

bards	kept	love
The		the

2. Parse: The, bards, kept

<u>The</u>	definite article, limits “bards”
<u>bards</u>	noun, common, masculine (accept neuter), 3rd person, plural, subject of “kept,” nominative case
<u>kept</u>	verb, irregular weak, transitive, past tense, subject is “bards,” 3rd, plural

3. Rewrite the sentence in the future tense and make the subject singular.

The bard will keep the love of Ireland warm in the hearts of her people.

4. What does “keep the love of Ireland warm” mean?

# WEEK 15 SUGGESTED GRAMMAR EXERCISES

## EXERCISE SENTENCES - LESSON 19: PRONOUNS, LESSON 20: PERSON OF PRONOUNS & LESSON 21: EXCLAMATIONS

Fourth graders should be comfortable with pronouns, but take time to review the definitions of **pronoun** and **antecedent**. **Personal pronouns distinguish the person (1st, 2nd, 3rd) by their form** (spelling). Unlike a noun, which has the same form whether representing persons and things spoken to or spoken of, personal pronouns change form if the one named by the person is speaking (1st person), being spoken of (2nd), or being spoken to (3rd). Teach this: Pronouns naturally are of three persons:

- (1) **First person**, representing the person speaking.
- (2) **Second person**, representing the person spoken to.
- (3) **Third person**, representing the person spoken about.

Fourth graders have learned the 1st, 2nd and 3rd person pronouns in the singular and plural, but it is good to write them on the board during grammar classes.

	First Person	Second Person Singular	Third Person		
			<i>masc.</i>	<i>fem.</i>	<i>neut.</i>
<b>nom.</b>	I	you	he	she	it
<b>poss.</b>	my, mine	your, yours	his	her, hers	its
<b>obj.</b>	me	you	him	her	it
		<b>Plural</b>			
<b>nom.</b>	we	you		they	
<b>poss.</b>	our, ours	your, yours		their, theirs	
<b>obj.</b>	us	you		them	

The parsing order of pronouns: pronoun, class, antecedent, gender, person, number. Have the children copy this order in their notebooks. (This order is different from CGI, but coordinates with CG2 and fifth grade. It is more logical to locate first the antecedent which determines the gender. If you prefer to keep antecedent after person that is fine.)

Exercise: Label the pronoun (pro). Locate the antecedent (in italics for teacher). Parse the pronoun.

1. At the top of the church tower was a chime of Christmas *bells* and **they** had hung there ever since the church had been built.

they | pronoun, personal, antecedent: bells, neuter, 3rd person, plural

2. Some people described **them** as sounding like angels far up in the sky.

them | pronoun, personal, antecedent: bells, neuter, 3rd person, plural

## WEEK 15 SUGGESTED GRAMMAR EXERCISES

### LESSON 19 & 20 EXERCISE CONTINUED

3. Led by the *father* of the house, the two youngest girls clinging to <sup>pro</sup>**his** hands, the family went down the curved stair way.

his | pronoun, personal, antecedent: father, masculine, 3rd person, singular

4. After a few steps, <sup>pro</sup>**we** all stopped, gazing in wonder at the Christmas tree.

we | pronoun, personal, antecedent: unknown (or family), neuter, 1st person, plural

5. <sup>pro</sup>**It** must be that through all the centuries the *light* on Christmas borrows <sup>pro</sup>**its** shine from the Star of Bethlehem.

("light" is the antecedent of "its." Except in a rare case, an antecedent comes before its pronoun, hence its name...)

It | pronoun, personal, antecedent: unknown, neuter, 3rd person, singular  
its | pronoun, personal, antecedent: light, neuter, 3rd person, singular

### LESSON 21: EXCLAMATIONS

Have students memorize the definition for **exclamation** and **interjection**. Remind them that exclamations are followed by an **exclamation point - !**. If an interjection is followed by an exclamation point the next word in the sentence is capitalized. A sentence stated in an exclamatory manner, does NOT make it an exclamatory sentence. There are three types of sentences: declarative, imperative and interrogative. These may express sudden or strong feeling and hence end in an exclamation point. The sentence still maintains its nature of stating, commanding or questioning. When writing the analysis sentence, the word *exclamatory* is placed before *declarative*, *imperative* or *interrogative*.

Parsing of interjections: interjection (Yes, that is it!)

An interjection is diagrammed on a line before and separated from the main diagram.

Directed Work: Place an exclamation point where necessary. (To teachers: for this exercise, sentences with no interjections are exclamatory in manner.) Analyze and diagram the sentence. Parse the interjection.

1. <sup>intj</sup> **Alas!** <sup>adj</sup> (For many long years) <sup>adj</sup> the <sup>n</sup> chimes <sup>art</sup> | had not been heard.

This is a simple, declarative sentence.

Alas	chimes	had not been heard
	the	

Alas | interjection

## WEEK 15 SUGGESTED GRAMMAR EXERCISES

### LESSON 21: EXCLAMATIONS CONTINUED

2. Wasn't the star (on the top) (of the tree) : so real-looking!  
 (A predicate bar cannot be used if word-order is mixed. Predicate bars should be slowly dropped in 4th grade.)

This is a simple, exclamatory interrogative sentence.

star	Wasn't : real-looking
the	

3. Oh! How (like angels) the chimes sound!  
 (For clarity, as the verb is not "split," one might put a predicate bar between "chimes" and "sound." However, "How like angels" is a part of the complete predicate, not the complete subject. The predicate bar therefore cannot be truly placed.)

This is a simple, exclamatory declarative sentence.

Oh	chimes	sound
	the	

Oh | **interjection**

### SENTENCE ANALYSIS

1. The light (of Christmas) | still borrows its shine (from the \*Star of Bethlehem). \*considered one noun

This is a simple, declarative sentence.

light	borrows	shine
The		

Parsing:

<u>The</u>	definite article, limits "light"
<u>light</u>	noun, common, neuter, 3rd person, singular, subject of "borrows," nominative case
<u>borrows</u>	verb, weak, transitive, subject is "light," 3rd person, singular
<u>its</u>	pronoun, personal, antecedent: "light," neuter, 3rd person, singular
<u>shine</u>	noun, common, neuter, 3rd person, singular, direct object of "borrows," objective case

## WEEK 15 SUGGESTED GRAMMAR EXERCISES

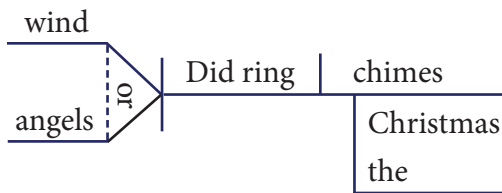
### GRAMMAR ASSIGNMENT OR TEST

1. Analyze and diagram the sentence : Did wind or angels ring the Christmas chimes?
2. Parse: angels, the, Christmas
3. Rewrite the sentence in the present and future tenses.
4. Which do you think rang “the Christmas chimes” - wind or angels? Tell us why.

### GRAMMAR ASSIGNMENT OR TEST KEY

1. Analyze and diagram the sentence: Did wind or angels ring the Christmas chimes?  
art      adj      do  
+

This is a simple, interrogative sentence.



2. Parse: angels, the, Christmas

<u>angels</u>	noun, common, neuter, 3rd person, plural, subject of “Did ring,” nominative case
<u>the</u>	definite article, limits “chimes”
<u>Christmas</u>	adjective, descriptive, modifies “chimes”

3. Rewrite the sentence in the present and future tenses.

Present tense: Does wind or angels ring the Christmas chimes?

Future tense: Will wind or angels ring the Christmas chimes?

4. Which do you think rang “the Christmas chimes” - wind or angels? Tell us why.

Accept any reasonable answer that ties in somehow with the dictation.

EXERCISE SENTENCES - LESSON 19: PRONOUNS,  
LESSON 22: SUBJECT AND OBJECT PRONOUNS &  
LESSON 23: NOMINATIVE AND OBJECTIVE FORMS OF PRONOUNS

Lesson 22 can be combined with Lesson 23. Personal pronoun forms not only identify the person but also the case. Again, a simple list or chart (see below) may be helpful to display in class until they are very familiar with pronouns by person, number and case. They may also refer to a list written in their notebooks. Personal pronouns in the nominative case are used as subjects and predicate nominatives. Personal pronouns in the objective case are used as direct objects (and objects of the preposition - keep this in mind for a later lesson.) Point out that the pronoun used as a subject will differ from that used as the direct object in the same person and number e.g. I, subject; me, direct object. The first exercise below works with this concept.

	First Person	Second Person Singular	Third Person		
			masc.	fem.	neut.
<b>nom.</b>	I	you	he	she	it
<b>poss.</b>	my, mine	your, yours	his	her, hers	its
<b>obj.</b>	me	you	him	her	it
		<b>Plural</b>			
<b>nom.</b>	we	you		they	
<b>poss.</b>	our, ours	your, yours		their, theirs	
<b>obj.</b>	us	you		them	

The parsing order of pronouns: pronoun, class, antecedent, gender, person, number, office, case. (This order is different from CGI, but coordinates with CG2 and fifth grade. It is more logical to locate first the antecedent which affects the gender. If you want to keep antecedent after person that is fine.)

Options for exercises: Identify the pronoun in each sentence. Underline it as the subject or label it as the direct object. Parse each pronoun (include office and case). Notice that the person and number stay the same, but the office and case change.

do

1. As a young knight, he was given a new shield. Other people could see him reflected in the shield sometimes.

he | pronoun, personal, antecedent: "knight," masculine, 3rd person, singular, **subject of "was given," nominative case**

him | pronoun, personal, antecedent: "knight," masculine, 3rd person, singular, **direct object of "could see," objective case**

do

2. They marched away into the forest and Sir Roland watched them.

they | pronoun, personal, antecedent: knights, masculine, 3rd person, plural, **subject of "marched," nominative case**

them | pronoun, personal, antecedent: knights, masculine, 3rd person, plural, **direct object of "watched," objective case**



# WEEK 16 SUGGESTED GRAMMAR EXERCISES

## LESSON 22 & 23 EXERCISE CONTINUED

do

3. "I am hurt. Let me through the gate," said the cowardly knight.

<u>I</u>	pronoun, personal, antecedent: "knight," masculine, 1st person, singular, <b>subject of "am," nominative case</b>
<u>me</u>	pronoun, personal, antecedent: "knight," masculine, 1st person, singular, <b>direct object of "Let," objective case</b>

do

4. You may not enter the gate. Roland may not allow even you through.

<u>you</u>	pronoun, personal, antecedent: knight, masculine, 2nd person, singular, <b>subject of "may enter," nominative case</b>
<u>you</u>	pronoun, personal, antecedent: knight, masculine, 2nd person, singular, <b>direct object of "may allow," objective case</b>

do

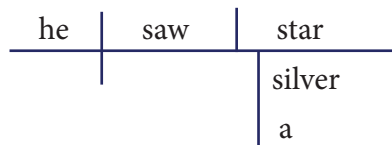
5. It shown in the heart of the shield. Often an old and tried soldier won it.

<u>It</u>	pronoun, personal, antecedent: "star," neuter, 3rd person, singular, <b>subject of "shown," nominative case</b>
<u>it</u>	pronoun, personal, antecedent: "star," neuter, 3rd person, singular, <b>direct object of "won," objective case</b>

**Directed Work:** [Choose one to give to the children, not both.] The children should mark the sentence (predicate bar, underlining, labelling as shown below), diagram the simplified sentence, and parse the words of the simplified sentence.

1. Sometimes he saw a silver star (in the center) (of the shield).

This is a simple, declarative sentence.



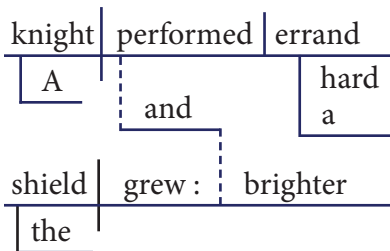
<u>he</u>	pronoun, personal, antecedent: knight, masculine, 3rd person, singular, subject of "saw," nominative case
<u>saw</u>	verb, strong, transitive, past tense, subject is "he," 3rd person, singular
<u>a</u>	indefinite article, limits "star"
<u>silver</u>	adjective, descriptive, modifies 'star
<u>star</u>	noun, common, neuter, 3rd person, singular, direct object of "saw," objective case

## WEEK 16 SUGGESTED GRAMMAR EXERCISES

## LESSON 22 & 23 CONTINUED

2. A knight | performed a hard errand, and the shield | grew brighter. [You may wish to give only one clause.]

This is a compound, declarative sentence.

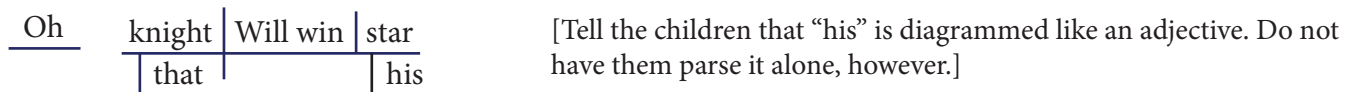


<u>knight</u>	noun, common, masculine, 3rd, singular, subject is “performed,” nominative case
<u>performed</u>	verb, weak, transitive, subject is “knight,” 3rd, singular
<u>a</u>	indefinite article, limits “knight” [or “errand”]
<u>hard</u>	adjective, descriptive, modifies “errand”
<u>errand</u>	noun, common, neuter, 3rd, singular, direct object of “performed,” objective case
<u>the</u>	definite article, limits “shield”
<u>brighter</u>	predicate adjective, descriptive, modifies the subject “shield”

## SENTENCE ANALYSIS

- int          adj    n                  pro   n
1. Oh! Will that knight win his star? [Point out that you put no predicate bar in such a sentence.]

This is a simple, interrogative sentence.



Parsing:

<u>Oh</u>	interjection
<u>that</u>	adjective, demonstrative, modifies “knight”
<u>knight</u>	noun, common, masculine, 3rd, singular, subject of “Will win,” nominative case
<u>will win</u>	verb, strong, transitive, subject is “knight,” 3rd, singular
<u>his</u>	pronoun, personal, antecedent: “knight,” masculine, 3rd, singular
<u>star</u>	noun, common, neuter, 3rd person, singular, direct object of “Will win,” objective case

## WEEK 15 SUGGESTED GRAMMAR EXERCISES

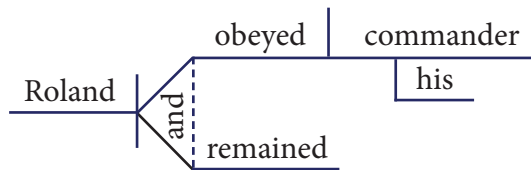
### GRAMMAR ASSIGNMENT OR TEST

1. Analyze and diagram the sentence : Roland obeyed his commander and remained at the gate.
2. Parse: Roland, remained, the
3. Rewrite the sentence changing “Roland” to a pronoun.
4. What reward might Roland receive for “remaining at the gate” when he really wanted to go fight?

### GRAMMAR ASSIGNMENT OR TEST KEY

1. Analyze and diagram the sentence: <sup>n</sup> Roland <sup>do</sup> obeyed his commander and <sup>art n</sup> remained (at the gate).  
+

This is a simple, interrogative sentence.



2. Parse: Roland, remained, the

<u>Roland</u>	noun, proper, masculine, 3rd person, singular, subject of “obeyed” and “remained,” nominative case
<u>remained</u>	verb, weak, intransitive, subject is “Roland,” 3rd, singular
<u>the</u>	definite article, limits “gate”

3. Rewrite the sentence changing “Roland” to a pronoun.

He obeyed his commander and remained at the gate.

4. What reward might Roland get for “remaining at the gate” when he really wanted to go fight?

Accept any reasonable answer; hopefully it ties in with the dictation.

## WEEK 17 SUGGESTED GRAMMAR EXERCISES

### EXERCISE SENTENCES - LESSON 24 : POSSESSIVE PRONOUNS

Personal pronoun forms not only identify the person but also the case. **Possessive pronouns do not use an apostrophe to form possession, but show possession of a noun by their very form.**

Possessive pronouns normally stand before nouns, as though they were adjectives, and replace the possessor: *my, our, your, her, his, its, their*; others, the absolute personal pronouns, stand alone and replace both the possessor and the thing possessed: *mine, ours, yours, his, hers, its, theirs*. Point out that the forms *his* and *its* (or *its own*) are the same, whether they are used normally or as absolute possessive pronouns. You may wish to explain that absolute possessive pronouns are always possessive case, but they are not possessive use; their use is often subject or object of a verb, depending on the use of the thing possessed. **However, avoid too much detail in explaining, and avoid analyzing or parsing absolute possessive pronouns for now.**

	First Person	Second Person	Third Person		
		Singular			
			masc.	fem.	neut.
nom.	I	you	he	she	it
poss.	my, mine	your, yours	his	her, hers	its
obj.	me	you	him	her	it
		Plural			
nom.	we	you		they	
poss.	our, ours	your, yours		their, theirs	
obj.	us	you		them	

The parsing order of pronouns: pronoun, class, antecedent, gender, person, number office, case. (This order is different from CGI, but coordinates with CG2 and fifth grade. It is more logical to locate first the antecedent which affects the gender. If you want to keep antecedent after person that is fine.) The office of possessive pronouns is stated thus: **shows possession of the noun “\_\_\_”**

Diagram a possessive pronoun on a shelf under the noun it possesses. If an article or adjective limit or modify the same noun, diagram on a multi-level shelf below the noun.

Directed Work: Analyze the sentence. Parse the possessive pronoun. (The extra sentences show the use of the absolute possessive pronouns. Identify, but do not have fourth graders parse absolute personal pronouns.)

- art                      adj      do      pro      adj      n
1. The pulpit | had angel figures (on **its** wooden canopy).

This is a simple, declarative sentence.

pulpit	had	figures
The		angel

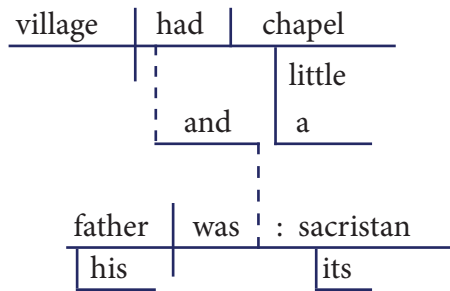
**its** | pronoun, personal, antecedent: “pulpit,” neuter, 3rd person, singular, **shows possession of the noun “canopy,” possessive case**

## WEEK 17 SUGGESTED GRAMMAR EXERCISES

### LESSON 24 : POSSESSIVE PRONOUNS CONTINUED

2. [Karl's village | had a little chapel] and [his father | was its sacristan. ]

This is a compound, declarative sentence.



his

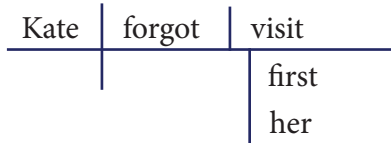
pronoun, personal, antecedent: "Karl," masculine, 3rd person, singular, **shows possession of the noun "father," possessive case**

its

pronoun, personal, antecedent: "chapel," neuter, 3rd person, singular, **shows possession of the noun "sacristan," possessive case**

3. Kate | never forgot her first visit (to the cathedral).

This is a simple, declarative sentence.



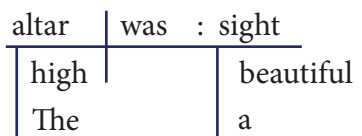
her

pronoun, personal, antecedent: "Kate" feminine, 3rd person, singular, **shows possession of "visit," possessive case**

### SENTENCE ANALYSIS

1. The high altar (in its rich purple drapery) | was a beautiful sight (to Kate).

This is a simple, declarative sentence.



## WEEK 17 SUGGESTED GRAMMAR EXERCISES

### GRAMMAR ASSIGNMENT OR TEST

1. Analyze and diagram the sentence : Its stained-glass windows shimmered with saints and angels.
2. Parse: Its, windows, shimmered
3. Conjugate “shimmered” in the future tense.
4. In a beautiful sentence tell about what shimmers in the windows of your chapel, or in the windows of another beautiful church you know.

### GRAMMAR ASSIGNMENT OR TEST KEY

1. Analyze and diagram the sentence: Its stained-glass windows | shimmered (with saints and angels).  

pro     adj                     n                                     n                     n  
 +

This is a simple, declarative sentence.

windows	shimmered
stained-glass	
Its	

2. Parse: Its, windows, shimmered

<u>Its</u>	pronoun, personal, antecedent: “chapel,” neuter, 3rd person, singular, shows possession of “windows,” possessive case
<u>windows</u>	noun, common, neuter, 3rd person, plural, subject of “shimmered,” nominative case
<u>shimmered</u>	verb, weak, intransitive, subject is “windows,” 3rd, plural

3. Conjugate “shimmered” in the future tense.

	singular	plural
1st	I will shimmer	we will shimmer
2nd	you will shimmer	you will shimmer
3rd	he, she, it will shimmer	they will shimmer

4. In a beautiful sentence tell about what shimmers in the windows of your chapel, or in the windows of another beautiful church you know.

Be sure the student stays on topic as well as writes a beautiful sentence.

## EXERCISE SENTENCES - LESSON 25 : INTERROGATIVE PRONOUNS

**Interrogative Pronouns** as all pronouns, take the place of a noun, but are also used to ask a question. Students should learn by heart the chart of interrogative pronouns on page 104 of CG1. Fourth graders should know that **who, whom, whose** are used for people and are inflected for case, while **what** is used for things and animals.

If choosing sentences with **which**, be sure it is used as a pronoun, standing alone as subject, do, pn, object of preposition - **Which** of the dogs would you choose? Avoid sentences with **which** as an adjective: **Which** dog do you like best? The parsing order of interrogative pronouns **does not include "antecedent"**: pronoun, class, gender, person, number office, case. In fact, interrogative pronouns have no antecedent - the noun they replace does not "come before." The noun which the interrogative pronoun takes the place of is found in the answer to the question; hence this noun is called the subsequent as it "follows after." As far as the subsequent is known, it determines the gender and number. Remind the students that an interrogative pronoun is part of an interrogative sentence which ends in a question mark. Interrogative pronouns are diagrammed like nouns.

Directed Work: Analyze the sentence. Parse the interrogative pronoun.

1. Who | rocked Christian's cradle?

This is a simple, interrogative sentence.

Who	rocked	cradle
-----	--------	--------

<u>Who</u>	pronoun, <b>interrogative</b> , feminine, 3rd person, singular, <b>subject of "rocked," nominative case</b>
------------	---

2. Whom | did Mother | rock (back to sleep)?

This is a simple, interrogative sentence.

Mother	did rock	<b>whom</b>
--------	----------	-------------

<u>whom</u>	pronoun, <b>interrogative</b> , masculine, 3rd person, singular, <b>direct object of "did rock," objective case</b>
-------------	---

3. What | did the fire | shed (throughout the room)?

This is a simple, interrogative sentence.

## LESSON 25 : INTERROGATIVE PRONOUNS CONTINUED

fire	did shed	what
The		

whatpronoun, **interrogative**, neuter, 3rd person, singular, **direct object of “did shed,”**  
**objective case**

3. What | struck <sup>do</sup> ten?

This is a simple, interrogative sentence.

What	struck	ten
------	--------	-----

Whatpronoun, **interrogative**, neuter, 3rd person, singular, **subject of “struck,”** **nominative case**

The following sentence will not be fully analyzed as it is complex. Mark only the last section so the interrogative pronoun might be parsed.

“Which” assumes a choice between two (or more) things.

Do not mistake it for the interrogative adjective “which.” Note the difference between pronoun and the adjective by comparing the two sentences below. (Basically, “which” before a noun is an interrogative adjective, “which” as subject or object is an interrogative pronoun.

4. Little Sam explored the attic and the stairways and the shop; which did he prefer?

Note that “which” is the object. The answer is one of the three choices mentioned in the sentence.

Whichpronoun, **interrogative**, neuter, 3rd person, singular, **direct object of “did prefer,”**  
**objective case**

Note to the teacher: If it seems useful, you may point out that a sentence such as, *Which place did he prefer?* would not contain a pronoun but a kind of adjective. It is an interrogative pronominal adjective, a concept not encountered until 5th grade in CG2: *a word primarily a pronoun, but used adjectively sometimes in modifying a noun instead of standing for it.* For 4th grade, do no more than distinguish between the pronoun and adjective use, in order to avoid confusion; you may also prefer to leave “which” for fifth grade.

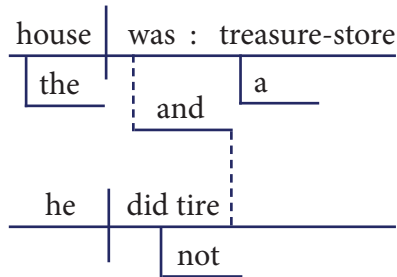


## WEEK 18 SUGGESTED GRAMMAR EXERCISES

### SENTENCE ANALYSIS

1. [(To Sam) the <sup>n art</sup>house (in Salisbury Court) <sup>n</sup> | <sup>art pn</sup>was : a treasure-store (of interesting things)], and [he <sup>adj n</sup> | <sup>+</sup>did not tire (of exploring).]

This is a compound, declarative sentence.



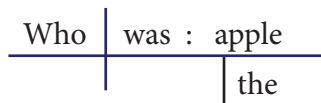
### GRAMMAR ASSIGNMENT OR TEST

1. Analyze and diagram the sentence : Who was the apple of his father's eye?
2. Parse: Who, was, apple
3. Chart the possessive case pronouns. (If needed, set up the chart for the students.)
4. What does it mean that Sam was "the apple of his father's eye"?

### GRAMMAR ASSIGNMENT OR TEST KEY

1. Analyze and diagram the sentence: <sup>pro</sup>Who <sup>art pn</sup>was : <sup>pro n n</sup>the apple (of his father's eye)?

This is a simple, interrogative sentence.



2. Parse: Who, was, apple

<u>Who</u>	pronoun, interrogative, masculine, 3rd, singular, subject of "was," nominative case
<u>was</u>	verb, irregular weak, intransitive, subject is "Who," 3rd, singular
<u>apple</u>	noun, common, neuter, 3rd, singular, predicate nominative of "was," nominative case

WEEK 18 SUGGESTED GRAMMAR EXERCISES

GRAMMAR ASSIGNMENT OR TEST KEY CONTINUED

3. Chart the possessive case personal pronouns. (If needed, set up the chart for the students.)

**POSSESSIVE CASE PERSONAL PRONOUNS**

	<b>singular</b>	<b>plural</b>
<b>1st person</b>	my, mine	our, ours
<b>2nd person</b>	your, yours	your, yours
<b>3rd person</b>	his, her, hers, its	their, theirs

4. What does it mean that Sam was “the apple of his father’s eye”?

## WEEK 19 SUGGESTED GRAMMAR EXERCISES

## EXERCISE SENTENCES - LESSON 26 : CONJUNCTIONS

**Conjunctions are words used to join other words.** This definition is very basic. Fourth graders might learn the following instead: **Conjunctions are words joining words, phrases, clauses, and sentences.** They are also ready to learn the class of conjunctions they study. It is **coordinate**. Coordinate conjunctions join words, phrases and clauses of equal rank - that is, in the same construction. The parsing order for conjunctions: *conjunction, class, connects the verbs \_ and \_ (or the direct objects, adjectives, etc. ...)*. By mentioning the type of word or group of words being connected, the nature of a *coordinate* conjunction is reinforced. Teach the students that coordinate conjunctions must connect the same types of words or grammatical units. Coordinate conjunctions can also connect independent clauses. When parsing: connects clause I and clause II.

Directed Work: Analyze the sentence. Parse the conjunction and, if the case, the words they connect.

1. Already Sam **and** Tom | knew every nook **and** cranny (of the lofty old house).

This is a simple, declarative sentence.

<u>Sam</u>	noun, proper, masculine, 3rd, singular, subject of “knew,” nominative case
<u>and</u>	<b>conjunction, coordinate, connects the subjects “Sam” and “Tom”</b>
<u>Tom</u>	noun, proper, masculine, 3rd, singular, subject of “knew,” nominative case
<u>nook</u>	noun, common, neuter, 3rd, singular, direct object of “knew,” objective case
<u>and</u>	<b>conjunction, coordinate, connects the direct objects “nook,” and “cranny”</b>
<u>cranny</u>	noun, common, neuter, 3rd, singular, direct object of “knew,” objective case

2. The boys | often fell (down too many steps) **and** bruised **or** cut themselves.

This is a simple, declarative sentence.

<u>fell</u>	verb, strong, intransitive, past tense, subject is "boys," 3rd, plural
<u>and</u>	<b>conjunction, coordinate, connects the verbs "fell" and "bruised or cut"</b>
<u>bruised</u>	verb, weak, transitive, past tense, subject is "boys," 3rd, plural
<u>or</u>	<b>conjunction, coordinate, connects the verbs "bruised" and "cut"</b>
<u>cut</u>	verb, irregular weak, transitive, past tense, subject is "boys," 3rd, plural

3. **Either** Barbara **or** Mary came (to their aid).

This is a simple, declarative sentence.

<u>Barbara</u>	noun, proper, feminine, 3rd, singular, subject of “came” nominative case
<u>Either...or</u>	<b>conjunction, coordinate, connects the subjects “Barbara” and “Mary”</b>
<u>Mary</u>	noun, proper, feminine, 3rd, singular, subject of “came,” nominative case

## WEEK 19 SUGGESTED GRAMMAR EXERCISES

## LESSON 26 : CONJUNCTIONS CONTINUED

4. [The girls | I | came quickly] ,**for** [Sam | II | yelled lustily.]  
+

This is a compound, declarative sentence.

<u>for</u>	conjunction, coordinate, connects clause I and clause II
------------	--

5. [The dusty **and** musty stairs | were : an endless source (of joy)] **therefore** [the boys | loved them.]

This is a compound, declarative sentence.

and conjunction, coordinate, connects the adjectives “dusty” and “musty”

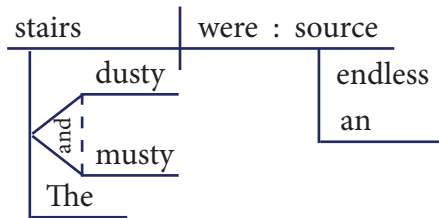
<u>therefore</u>	conjunction, coordinate, connects clause I and clause II
------------------	--

You may want your students to write sentences from “The Lee Children” dictation using conjunctions, or merely to point them out in the dictation and parse them orally.

## SENTENCE ANALYSIS

1. Were the dusty and musty stairs : an endless source (of joy) (for Sam and Tom)?

This is a simple, interrogative sentence.



## WEEK 19 SUGGESTED GRAMMAR EXERCISES

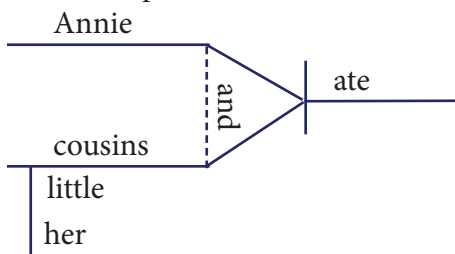
## GRAMMAR ASSIGNMENT OR TEST

1. Analyze and diagram the sentence : Annie and her little cousins ate in the small dining room.
2. Parse: and, her, little
3. Conjugate the verb “ate” in the present tense
4. Why did Annie enjoy Grandpa’s “small dining room”?

## GRAMMAR ASSIGNMENT OR TEST KEY

1. Analyze and diagram the sentence: Annie and her little cousins | ate (in the small dining room).

This is a simple, declarative sentence.



2. Parse: and, her, little

<u>and</u>	conjunction, coordinate, connects the subjects “Annie” and “cousins”
<u>her</u>	pronoun, personal, antecedent: “Annie,” feminine, 3rd, singular, shows possession of “cousins,” possessive case
<u>little</u>	adjective, descriptive, modifies “cousins”

3. Conjugate the verb “ate” in the present tense.

	singular	plural
<b>1st</b>	I eat	we eat
<b>2nd</b>	you eat	you eat
<b>3rd</b>	he, she, it eats	they eat

4. Why did Annie enjoy Grandpa's "small dining room"?

## EXERCISE SENTENCES - LESSON 27 : ADVERBS

**Adverbs** are new to fourth graders. Use the lessons in the CG1 book to introduce them. Adverbs tell us more about the verb; they may express *when*, *where* or *how* an action is performed. When trying to determine if a word is an adverb, the students should ask if the word tells us more about the action. The adverb may be found anywhere in the sentence. **Adverbs modify verbs and express time, place or manner.** The parsing order for an adverb: **adverb, class as to meaning, office (verb it modifies)**. An adverb is abbreviated *adv*; it is diagrammed on a shelf under the verb.

Class Practice or Directed Work: Locate the adverb (What is the action? Which word tells us more about that action?) Analyze the sentence. Parse the verb and the adverb(s).

1. Sam's little heart | beat faster. The action is a *heart beating*. *Faster* tells us **the manner** Sam's little heart *beat*.

This is a simple, declarative sentence.

<u>beat</u>		verb, irregular weak, intransitive, past tense, subject is heart, 3rd, singular
<u>faster</u>		<b>adverb, manner, modifies the verb "beat"</b>

heart		beat
little		faster

2. Presently Anne | jumped down and made discoveries (with Debby).

The action is Anne *jumping* and *making discoveries*. *Presently* tells the **time when** she jumped; *down* tells the **place where**.

This is a simple, declarative sentence.

<u>Presently</u>		<b>adverb, time, modifies the verb "jumped"</b>
<u>jumped</u>		verb, weak, intransitive, past tense, subject is "Anne" 3rd, singular
<u>down</u>		<b>adverb, place, modifies the verb "jumped"</b>
<u>make</u>		verb, irregular weak, transitive, past tense, subject is "Anne" 3rd, singular

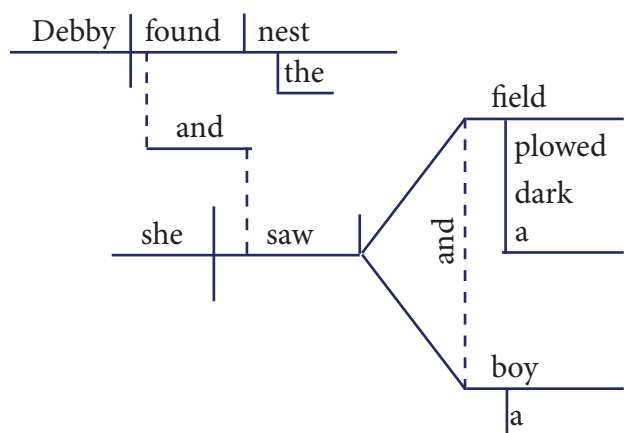
Anne		jumped
		Presently   down
		and
		made   discoveries

## SENTENCE ANALYSIS

*This is a long sentence, given as a challenge for class or individual work. Show the children which parts to analyze and diagram, omitting prepositional phrases. Parsing is given for the students who finish more quickly.*

1. [Debby found the nest (of a song sparrow) (in a tuft) (of green grass)], and [(through the hedge) she  
+  
saw a dark, plowed field and a farmer's boy (in a big hat).]

This is a compound, declarative sentence.



<u>Debby</u>	noun, proper, feminine, 3rd, singular, subject of "found," nominative case
<u>found</u>	verb, strong, transitive, past tense, subject is "Debby," 3rd, singular
<u>a</u> (first one)	indefinite article, limits the noun "sparrow"
<u>song</u>	adjective, descriptive, modifies "sparrow"
<u>and</u> (first one)	conjunction, coordinating, connects clause I and clause II
<u>she</u>	pronoun, personal, antecedent: "Debby," feminine, 3rd, singular, subject of "saw," nominative case
<u>field</u>	noun, common, neuter, 3rd, singular, direct object of "saw," objective case
<u>and</u> (second one)	conjunction, coordinating, connects the direct objects "field" and "boy"

## WEEK 20 SUGGESTED GRAMMAR EXERCISES

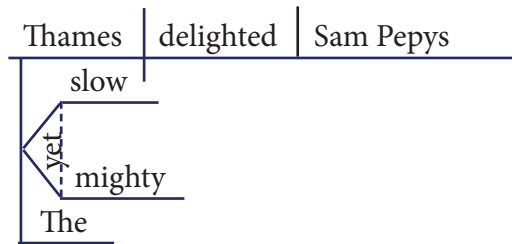
## GRAMMAR ASSIGNMENT OR TEST

1. Analyze and diagram the sentence : The slow yet mighty Thames delighted Sam Pepys.
2. Parse: slow, yet, Sam Pepys
3. Write the sentence in the present and the future tenses.
4. What would you find delightful about “a slow yet mighty” river? Tell us in a descriptive sentence.

## GRAMMAR ASSIGNMENT OR TEST KEY

1. Analyze and diagram the sentence: The slow yet mighty Thames | delighted Sam Pepys.

This is a simple, declarative sentence.



2. Parse: slow, yet, Sam Pepys

<u>slow</u>	adjective, descriptive, modifies “Thames”
<u>yet</u>	conjunction, coordinate, connects the adjectives “slow” and “mighty”
<u>Sam Pepys</u>	noun, proper, masculine, 3rd, singular, direct object of “delighted,” objective case

3. Write the sentence in the present and future tenses.

Present tense: The slow yet mighty Thames delights Sam Pepys.

Future tense: The slow yet mighty Thames will delight Sam Pepys.

4. What would you find delightful about “a slow yet mighty” river? Tell us in a descriptive sentence.



## WEEK 21 SUGGESTED GRAMMAR EXERCISES

### EXERCISE SENTENCES - LESSON 30 : NOUN NUMBER

**Noun number - singular or plural** should be very comfortable to fourth graders. This is a good time to review the rules for making nouns plural. Use the rules as expressed in the phonics program chosen for your school.

Remind the students that the verb must have the same number as the subject.

Verbs are inflected for number in certain forms only; in the third person, present tense, the singular verb takes an “s”: ***Eli works** on the fireplace bench. The **boys work** on the fireplace bench.* Review the forms of “to be” and “to have,” as necessary. These verbs should be memorized by now. “To do” is inflected rather than the notional verb, in interrogative sentences. Compound subjects connected by *and* require a plural number verb.: ***Eli works** on the fireplace bench. **Eli and Pop work** on the fireplace bench.*

In the case of compound subjects connected by *or/nor*:

if one subject is plural and the other singular - the verb number coincides with the nearer subject. ***Eli or the boys work** on the fireplace bench. **The boys or Eli works** on the fireplace bench.*

if both subjects singular - verb number is singular. ***Eli or Pop works** on the fireplace bench.*

if both plural - verb number is plural. ***The boys or the men work** on the fireplace bench.*

(Only point these out as they occur in a sentence.)

Work to be done orally as a class; if the children work on their own, it should be with step-by-step teacher guidance:

Analyze fully and then parse the subject and verb in the original sentence. (Point out that the subject and verb should be same number - *see compound exceptions above.*) List all common nouns, form them in the opposite number. Rewrite the sentence in the present tense (if not already). If the subject is proper, change it to the corresponding common noun. Rewrite this new sentence, changing the subject to the opposite number - note the verb change also. Parse the new subjects and verbs for person and number only.

Note: Choose one or two sentences only. Use others for individual practice during the week as needed.

1. Macock Ward | <sup>do</sup> made <sup>n</sup> clocks (under Ebenezer, the <sup>art</sup> clock-maker <sup>n</sup>).

This is a simple, declarative sentence.

<u>Macock Ward</u>	noun, proper, masculine, 3rd, <b>singular</b> , subject of “made,” nominative case
<u>made</u>	verb, strong, transitive, past, subject is “Macock Ward,” 3rd, <b>singular</b>

Macock Ward	made	clocks
-------------	------	--------

“clocks” - **plural**, clock - **singular**; “clock-maker” - **singular**, clock-makers - **plural**

The **boy makes** clocks under Ebenezer, the clock-maker. “boy” - 3rd, singular; “makes” - 3rd, singular

The **boys make** clocks under Ebenezer, the clock-maker. “boys” - 3rd, plural; “make” - 3rd, plural

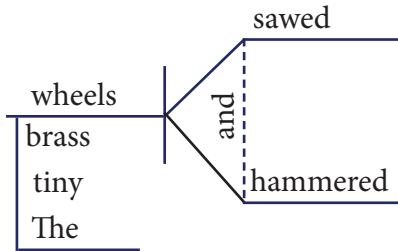
2. The tiny brass wheels | <sup>art</sup> sawed <sup>adj</sup> and hammered <sup>pro</sup> (before his <sup>n</sup> eyes).
- +

This is a simple, declarative sentence.

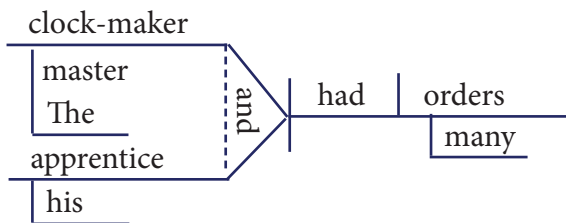
<u>wheels</u>	noun, common, neuter, 3rd, <b>plural</b> , subject of “sawed,” and “hammered,” nominative case
---------------	--

## EXERCISE SENTENCES - LESSON 30 : NOUN NUMBER CONTINUED

verb, weak, intransitive, past, subject is “wheels,” 3rd, plural



verb, strong or irregular weak, transitive, subjects are “clock-maker” and “apprentice,”  
3rd, **plural**



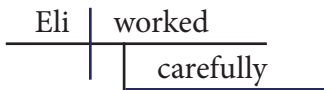
\*Point out that sometimes other words in the sentence are affected by the change in number.

## WEEK 21 SUGGESTED GRAMMAR EXERCISES

### LESSON 30 : SENTENCE ANALYSIS

1. (At every spare minute) Eli | worked carefully (on the fireplace bench).

This is a simple, declarative sentence.



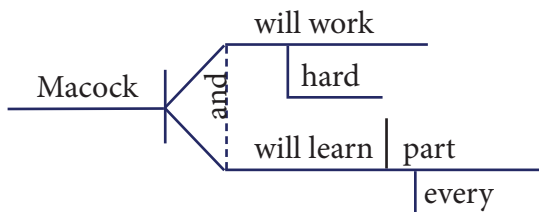
### GRAMMAR ASSIGNMENT OR TEST

1. Analyze and diagram the sentence : Macock will work hard for many years and will learn every part of the trade.
2. Parse: will work, and, many
3. Conjugate the verb “learn” in the three tenses you know (*or*: in Present, Past and Future Tenses).
4. What trade would you “work many years” to learn? Tell us why? (See note in key.)

### GRAMMAR ASSIGNMENT OR TEST KEY

1. Analyze and diagram the sentence: Macock | will work hard (for many years) and will learn every part (of the trade).

This is a simple, declarative sentence.



2. Parse: will work, and, many

will work  
and  
many

verb, weak, intransitive, future tense, subject is “Macock,” 3rd, singular  
conjunction, coordinate, connects the verbs “will work” and “will learn”  
adjective, quantatative, modifies the noun “years”

## WEEK 21 SUGGESTED GRAMMAR EXERCISES

### GRAMMAR ASSIGNMENT OR TEST KEY CONTINUED

3. Conjugate the verb “learn” in the three tenses you know.

#### Present Tense

	Singular	Plural
1st	I learn	we learn
2nd	you learn	you learn
3rd	he, she, it learns	they learn

#### Past Tense

	Singular	Plural
1st	I learned	we learned
2nd	you learned	you learned
3rd	he, she, it learned	they learned

#### Future Tense

	Singular	Plural
1st	I shall learn	we shall learn
2nd	you will learn	you will learn
3rd	he, she, it will learn	they will learn

4. What trade would you “work many years” to learn? Tell us why?

The children should know what a “trade” is from class discussion, if this has been your weekly theme. They may choose a manual trade or a field such as medicine or law, etc.; but discourage their writing about a game or sport.

## WEEK 22 SUGGESTED GRAMMAR EXERCISES

### EXERCISE SENTENCES - LESSON 31A : POSSESSIVE CASE OF NOUNS; LESSON 31B: POSSESSIVE PLURAL OF NOUNS

Have students memorize the definition of possessive case: The form of a noun used to show possession is called the **possessive case**.

When parsing a possessive noun, the use is written as: *shows possession of the noun "..."* (The noun possessed usually follows.) The case is **possessive**. When diagramming, a possessive noun is placed on a shelf under the noun of which it shows possession, as though it were an adjective.

Teach students how to form the possessive singular and plural of nouns. Singular possessive is formed by adding 's to the singular noun. The plural is formed by adding s' to a plural noun not ending in s, or merely adding ' to a plural noun ending in an s. Instill in the students that an apostrophe is the indication of a possessive noun.

(The other use of an apostrophe is a contraction- showing that a letter(s) has been omitted when the two words are put together - Jack's bouncing the ball. = Jack is bouncing the ball.)

Exercise: Form the singular and plural possessive of the noun. (proper nouns - form only the singular possessive.)

Singular noun	Singular Possessive	Plural noun	Plural Possessive
morning	morning's	mornings	mornings'
Nai-Nai	Nai-Nai's		
hand	hand's	hands	hands'
Jasmine	Jasmine's		
city	city's	cities	cities'
man	man's	men	men's
child	child's	children	children's

(Continue this exercise daily if your students are having difficulty.)

Directed Work: Analyze the sentence and parse the possessive nouns.

n                      pa                      n

1. Jasmine's eyes | were bright (with expectancy).

This is a simple, declarative sentence.

<u>Jasmine's</u>	noun, proper, feminine, 3rd, <b>singular</b> , shows possession of the noun "eyes" <b>possessive case</b>
------------------	---

eyes	were : bright
<u>Jasmine's</u>	

n                      do

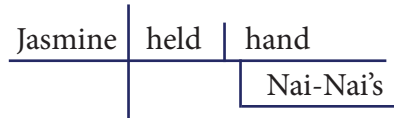
2. Jasmine | held Nai-Nai's hand.

This is a simple, declarative sentence.

<u>Nai-Nai's</u>	noun, proper, feminine, 3rd, <b>singular</b> , shows possession of the noun "hand," <b>possessive case</b>
------------------	--

## WEEK 22 SUGGESTED GRAMMAR EXERCISES

### EXERCISE SENTENCES - LESSON 30 : NOUN NUMBER CONTINUED

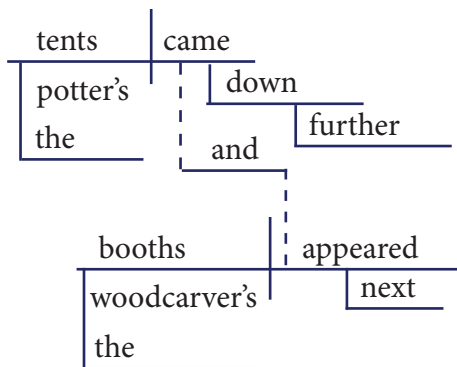


3. [Further down came the **potters'** tents], and [the **woodcarvers'** booths appeared next].

+

This is a compound, declarative sentence.

<b><u>potters'</u></b>	noun, common, masculine, 3rd, <b>plural</b> , shows possession of “tents,” possessive case
<b><u>woodcarvers'</u></b>	noun, common, masculine, 3rd, <b>plural</b> , shows possession of “booths,” possessive case



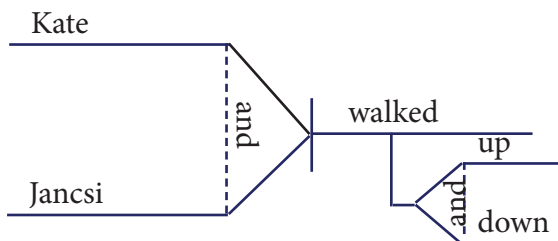
### LESSON 30 : SENTENCE ANALYSIS

1. Kate and Jancsi walked up and down (between the colorful booths).

+

+

This is a simple, declarative sentence.



## WEEK 22 SUGGESTED GRAMMAR EXERCISES

## GRAMMAR ASSIGNMENT OR TEST

1. Analyze and diagram the sentence : A whole city of tents and booths sprang up overnight.
2. Parse: whole, sprang up, overnight [You may prefer to give “sprang” only and consider “up” as an adverb.]
3. Write the sentence in the present and future tenses.
4. What does it mean that “a whole city...sprang up overnight”?

## GRAMMAR ASSIGNMENT OR TEST KEY

1. Analyze and diagram the sentence: A whole city (of tents and booths) sprang up overnight.

This is a simple, declarative sentence. (You may ask the children to omit the predicate bar.)

city	sprang up
whole	overnight
a	

2. Parse: whole, sprang up, overnight

<u>whole</u>	adjective, quantitative, modifies the noun “city”
<u>sprang up</u>	verb, strong, intransitive, past tense, subject is “city,” 3rd person, singular
<u>overnight</u>	adverb, time, modifies the verb “sprang up”

3. Write the sentence in the past and future tenses.

Present tense: A whole city of tents and booths springs up overnight.

Future tense: A whole city of tents and booths will spring up overnight.

4. What does it mean that “a whole city...sprang up overnight”?

## WEEK 23 SUGGESTED GRAMMAR EXERCISES

## EXERCISE SENTENCES - LESSON 32 POSSESSIVE CASE & POSSESSIVE PHRASES

Remind students of the definition of possessive case: The form of a noun used to show possession is called the **possessive case**.

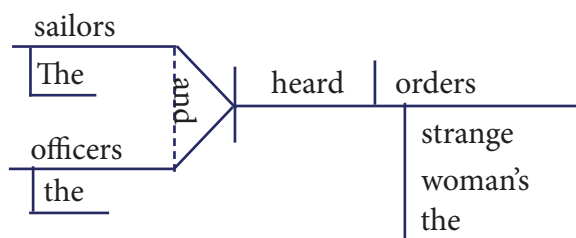
Have students learn by heart: **The possessive form means the same as a phrase consisting of *for* and *of* and the simple form of the noun.**

**Directed Work:** Analyze the sentence and parse the possessive noun. Change the possessive noun to a phrase beginning with *for* or *of*. Put the phrase in parenthesis.

1. The sailors and officers heard the **woman's** strange order.

This is a simple, declarative sentence.

<u>woman's</u>	noun, common, feminine, 3rd, <b>singular</b> , shows possession of the noun "order," possessive case
----------------	--



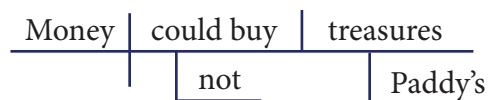
The sailors and the officers heard the strange orders **(of the woman)**.

*Point out the noun form change from a possessive form to a simple form.*

2. Money | could not buy **Paddy's** treasures.

This is a simple, declarative sentence.

<u>Paddy's</u>	noun, proper, masculine, 3rd, <b>singular</b> , shows possession of the noun “treasures,” <b>possessive case</b>
----------------	---



Money could not buy the treasures (of Paddy).

*Point out the noun form change from a possessive form to a simple form.*



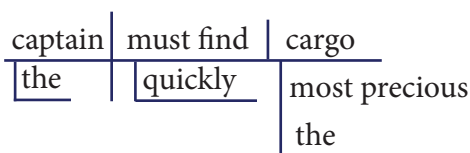
## WEEK 23 SUGGESTED GRAMMAR EXERCISES

### EXERCISE SENTENCES - LESSON 32 : POSSESSIVE CASE & PHRASES CONTINUED

In sentences 3 and 4 change the sentence from one containing a possessive phrase to that with a possessive noun. The students must form the possessive from the simple form of the noun. Remind them of the construction of possessive nouns learned last week. Parse only the possessive form of the newly formed sentence.

3. The captain (of the largest ship) must quickly find the most precious cargo (in the world).

This is a simple, declarative sentence.

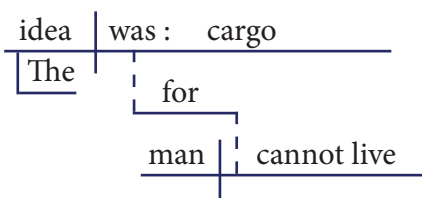


The largest **ship's captain** must quickly find the most precious cargo in the world.

**ship's** | noun, common, neuter, 3rd, **singular**, shows possession of "captain," possessive case

4. [The idea (of the blue-eyed sailor) was : a cargo (of wheat)] , for [man cannot live (without bread)].

This is a compound, declarative sentence.



**The blue-eyed sailor's** idea was a cargo \*(of wheat), for man cannot live without bread.

**sailor's** | noun, common, masculine, 3rd, **singular**, shows possession of "idea," possessive case

\*The phrase "of wheat" is not a possessive phrase. Wheat tells what kind of "cargo," not what possesses the "cargo." Fourth graders should begin to discern the difference between a possessive *of* or *for* phrase and a descriptive one. They will need much guidance until the idea of "possession" is understood.

### LESSON 32 : SENTENCE ANALYSIS

- The largest ship's captain** must quickly find the most precious cargo in the world.

Note diagram of sentence 3 above. Add "ship's" under the noun "captain" above "the."

## WEEK 23 SUGGESTED GRAMMAR EXERCISES

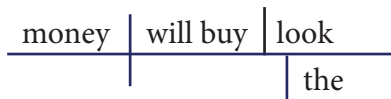
### GRAMMAR ASSIGNMENT OR TEST

1. Analyze and diagram the sentence : Will money buy the look in a mother's eye?
2. Parse: will buy, look, mother's
3. Answer the question by writing a declarative sentence.
4. What does Paddy mean by the "look in a mother's eye"?

### GRAMMAR ASSIGNMENT OR TEST KEY

1. Analyze and diagram the sentence: Will money | buy the look (in a mother's eye)?

This is a simple, interrogative sentence.



2. Parse: Will buy, look, mother's

<u>Will buy</u>	verb, irregular weak, transitive, future tense, subject is "money," 3rd, singular
<u>look</u>	noun, common, neuter, 3rd, singular, direct object of "will buy," objective case
<u>mother's</u>	noun, common, feminine, 3rd, singular, shows possession of "eye," possessive case

3. Answer the question by writing a declarative sentence.

Money will not buy the look in a mother's eye.

4. What does Paddy mean by the "look in a mother's eye"?

## WEEK 24 SUGGESTED GRAMMAR EXERCISES

### EXERCISE SENTENCES - LESSON 33 PHRASES & LESSON 34 PREPOSITIONS

Students should memorize the definition of a phrase: **A phrase is a group of words having no subject or predicate, but used as a modifier.** “*Used as a modifier*” means the phrase as a whole is acting as an adjective or an adverb. Adverbial phrases may have functions other than time, place or manner; but use only these three with fourth graders. (A chart of the different classes of adverbs is available on the portal, for the teacher’s reference.) Fourth graders will label each phrase with a lowercase letter when they analyze the sentence. Only the prepositional phrase is studied in fourth grade. Do not use phrases that modify adjectives or adverbs.

A prepositional phrase is made up of a **preposition** followed by a noun or pronoun which is its **object**. Students should memorize the definition of a preposition: **A preposition is a word that introduces a phrase and shows the relation between its object and the word modified.**

Fourth graders will identify the phrase, the preposition, the object of the preposition, and the words between which the preposition shows a relationship. Both the preposition and the object of the preposition will be parsed, and the phrases will be diagrammed.

In the parsing of prepositions, identify the word as a preposition and name the two words between which it shows a relation. Objects of prepositions are parsed as nouns or pronouns, with “object of the preposition \_\_\_\_” as the use.

**Directed Work:** Analyze the sentence; label each phrase with a lowercase letter beginning with *a*. Identify the prepositional phrase as adverbial or adjectival. Tell the sentence type and describe the phrases as below. Parse the preposition and the object of the preposition. Diagram.

(Suggestion: Day 1 - analyze the sentence and label the elements. Day 2 or 3 - do parsing and diagram.

1. Master Dunbar | sat (at his desk) (in his comfortable office).

*a* pro n      *b* pro      adj      n

This is a simple, declarative sentence.

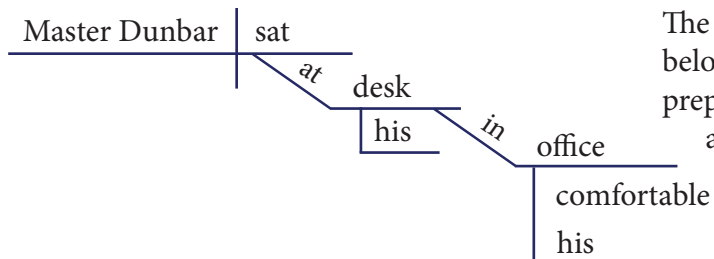
**Phrase a is an adverbial phrase.** (“at his desk” tells the **place** where Master Dunbar “sat”)

**Phrase b is an adjectival phrase.** (“in his comfortable office” tells which “desk”)

[\*Note to teacher: Phrase b could also be considered **adverbial** (with “in his comfortable office” telling the place where he “sat”) - both are acceptable. It is always necessary to reflect on the meaning of the sentence in order to determine whether the phrase is adjectival or adverbial. You may draw this out with your students if they have a good grasp of the material, but examples should not be too subtle or nuanced.]

(Day 2 or 3)

<u>at</u> <u>desk</u> <u>in</u> <u>office</u>	<b>preposition, shows the relation between “desk” and “sat”</b> noun, common, neuter, 3rd, singular, <b>object of the preposition “at,” objective case</b> <b>preposition, shows the relation between “office” and “desk”</b> noun, common, neuter, 3rd, singular, <b>object of the preposition “in,” objective case</b>
--	---



The preposition is diagrammed on a diagonal below the word it modifies. The object of the preposition on an attached horizontal line, and any modifiers as normal under the noun.

# WEEK 24 SUGGESTED GRAMMAR EXERCISES

## EXERCISE SENTENCES - LESSON 33 PREP. AND 34 PREP. PHRASES CONTINUED

3. (**a** For weeks) Richard | experienced do **b** adj adventures (**in** wilderness **country**).

This is a simple, declarative sentence.

**Phrase a is an adverbial phrase.** ("For weeks" tells the **time** when Richard "experienced adventures.")

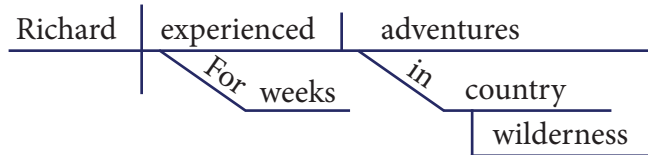
**Phrase b is an adjectival phrase.** ("in wilderness country" describes "adventures")

\*Note to teacher: Phrase b could also be considered adverbial, telling the place where the adventures were experienced.

(Day 2 or 3)

<u>For</u>	<b>preposition, shows the relation between "weeks" and "experienced"</b>
<u>weeks</u>	noun, common, neuter, 3rd, plural, <b>object of the preposition "For," objective case</b>
<u>in</u>	<b>preposition, shows the relation between "country" and "adventures" (or "experienced")</b>
<u>country</u>	noun, common, neuter, 3rd, singular, <b>object of the preposition "in" objective case</b>

(If **phrase b** is considered adverbial, diagram below "experienced.")



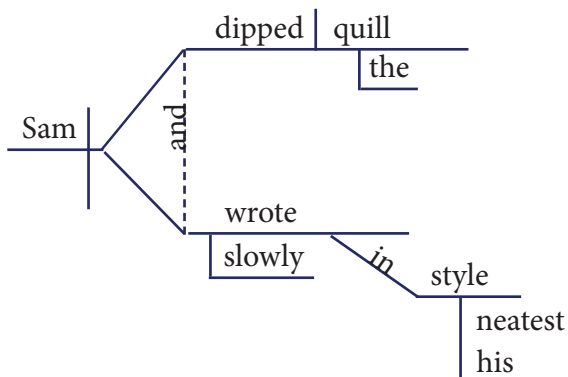
4. Sam art do dipped the quill and slowly adv wrote **a** pro adj (**in** his **neatest style**).

This is a simple, declarative sentence.

**Phrase a is an adverbial phrase.** ("in his neatest style" tells the **manner** in which Sam "wrote")

(Day 2 or 3)

<u>in</u>	<b>preposition, shows the relation between "style" and "wrote"</b>
<u>style</u>	noun, common, neuter, 3rd, singular, <b>object of the preposition "in," objective case</b>



## WEEK 24 SUGGESTED GRAMMAR EXERCISES

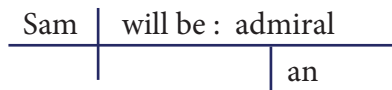
### GRAMMAR ASSIGNMENT OR TEST

1. Analyze and diagram the sentence : Sam will be an admiral.
2. Parse: Sam, will be, an
3. Write the sentence in the present and the past tenses.
4. What would you like to be someday? Tell us why, in one or two beautiful sentences.

### GRAMMAR ASSIGNMENT OR TEST KEY

1. Analyze and diagram the sentence: Sam | <sup>art</sup> <sup>pn</sup> will be an admiral.

This is a simple, declarative sentence.



2. Parse: Sam, will be, an

<u>Sam</u>	noun, proper, masculine 3rd, singular, subject of “will be,” nominative case
<u>will be</u>	verb, irregular weak, intransitive, future tense, subject is “Sam,” 3rd singular
<u>an</u>	indefinite article, limits the noun “admiral”

3. Write the sentence in the present and the past tenses.

Present tense: Sam is an admiral.  
Past tense: Sam was an admiral.

4. What would you like to be someday? Tell us why, in one or two beautiful sentences.

## WEEK 25 SUGGESTED GRAMMAR EXERCISES

## EXERCISE SENTENCES - LESSON 35: ADJECTIVAL AND ADVERBIAL PHRASES

Week 24 introduced this lesson already; focus on the identification of phrases as adverbial or adjectival. As Week 25 suggests, adverbs and adjectives will be reviewed as well.

Students should be reminded of the definition of a phrase: **A phrase is a group of words having no subject or predicate, but used as a modifier.** “*Used as a modifier*” means the phrase as a whole is acting as an adjective or an adverb. Adverbial phrases may have functions other than time, place or manner; but use only these three with fourth graders. (A chart of the different classes of adverbs is available on the portal, for the teacher’s reference.) Fourth graders will label each phrase with a lowercase letter when they analyze the sentence. Only the prepositional phrase is studied in fourth grade. Do not use phrases that modify adjectives or adverbs.

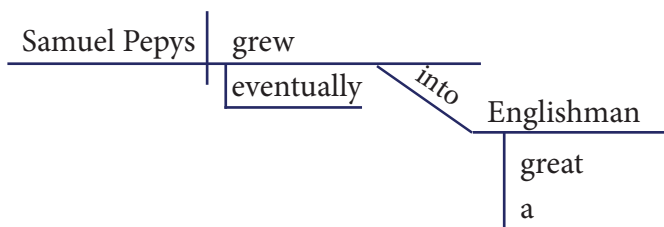
**Directed Work:** Analyze the sentence; label each phrase with a lowercase letter beginning with *a*. Identify the prepositional phrase as adverbial or adjectival. Tell the sentence type and describe the phrases as below. Parse the preposition and the object of the preposition. Diagram. (“op” may be written above objects of prepositions while students are learning to analyze prepositional phrases, but this labeling is not necessary.)

1. Samuel Pepys eventually grew (into a great Englishman).

This is a simple, declarative sentence.

**Phrase a is an adverbial phrase.** (“into a very great Englishman” is a phrase of **manner**, telling **how** Samuel Pepys “grew”.)

<u>eventually</u>	adverb, time, modifies the verb “grew”
<u>great</u>	adjective, descriptive, modifies the noun “Englishman”



- adv art do **a** op art adj do **b** op  
2. He always had a love (of writing) and a sheer zest (for life).

This is a simple, declarative sentence.

**phrase a is an adjectival phrase.** (“of writing” tells **what kind** of “love”).

phrase b is an adjectival phrase. (“for life” tells what kind of “zest”).

<u>always</u>	adverb, time, modifies the verb “had”
<u>sheer</u>	adjective, descriptive, modifies the noun “zest”

He | had | \_\_\_\_\_

\_\_\_\_\_ and \_\_\_\_\_

love a of writing

zest a for life

- This is a simple, declarative sentence.

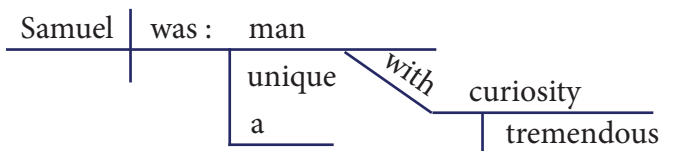
trivial  
important

Samuel Pepys | recorded | things  
| in | diary  
| his |  
| and |  
| important  
the

- This is a simple, declarative sentence.

unique  
tremendous

adjective, descriptive, modifies the noun “man”  
adjective, descriptive, modifies the noun “curiosity”



## WEEK 25 SUGGESTED GRAMMAR EXERCISES

## LESSON 35 : SENTENCE ANALYSIS

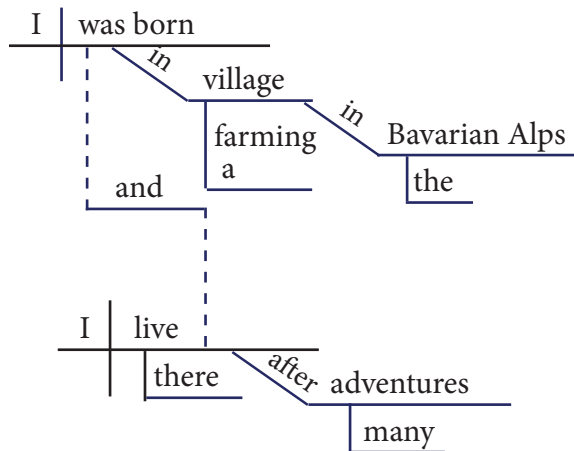
1. [I <sup>a art</sup> <sup>adj</sup> was born (in a farming village) (in the Bavarian Alps)] and [there I <sup>b art</sup> <sup>op</sup> <sup>adv</sup> live (after many adventures).] <sub>+</sub>

This is a compound, declarative sentence.

Phrase a is an adverbial phrase.

Phrase b is an adjectival phrase. (Phrase b could also be adverbial; if so, it would be diagrammed under “born.”)

Phrase c is an adverbial phrase.



## GRAMMAR ASSIGNMENT OR TEST

1. Analyze and diagram the sentence : My friends and I play music at feasts in the village.
2. Parse: My, music, at
3. Change the sentence so the pronouns are in the second person.
4. Write a beautiful sentence describing these merry “feasts in the village.”



## WEEK 25 SUGGESTED GRAMMAR EXERCISES

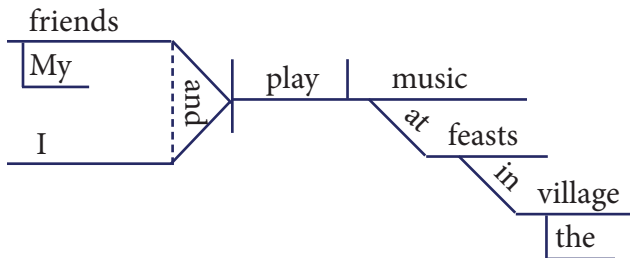
### GRAMMAR ASSIGNMENT OR TEST KEY

1. Analyze and diagram the sentence: My friends and I play music (at feasts) (in the village).

This is a simple, declarative sentence.

Phrase a is an adverbial phrase.

Phrase b is an adjectival phrase. (Phrase b could also be adverbial; if so, it would be diagrammed under “play.”)



2. Parse: My, music, at

<u>My</u>	pronoun, personal, antecedent: Willy Winkelbach (or person speaking), masculine, 1st, singular, shows possession of “friends,” possessive case
<u>music</u>	noun, common, neuter, 3rd, singular, direct object of “play,” objective case
<u>at</u>	preposition, shows the relationship between “feasts” and “play”

3. Change the sentence so the pronouns are in the second person.

You and your friends play music at feasts in the village.

4. Write a beautiful sentence describing these merry “feasts in the village.”

## WEEK 26 SUGGESTED GRAMMAR EXERCISES

### EXERCISE SENTENCES - LESSON 35: ADJECTIVAL AND ADVERBIAL PHRASES

Week 26 continues the study of adjectival and adverbial phrases.

Students should be reminded of the definition of a phrase: **A phrase is a group of words having no subject or predicate, but used as a modifier.** “*Used as a modifier*” means the phrase as a whole is acting as an adjective or an adverb. Adverbial phrases may have functions other than time, place or manner; but use only these three with fourth graders. Note: the material in parenthesis after the phrase analysis is for teacher help; it should not be included in student work.

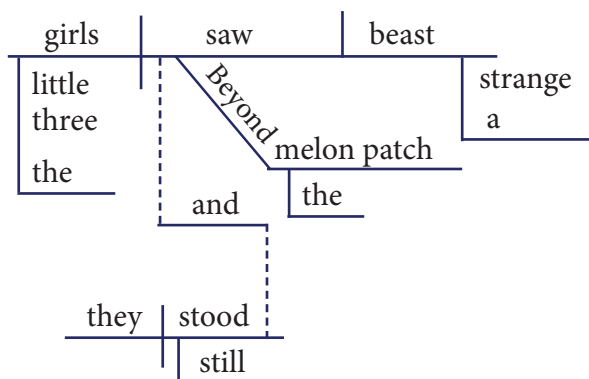
Directed Work: Analyze the sentence; label each phrase with a lowercase letter beginning with *a*. Identify the prepositional phrase as adverbial or adjectival. Tell the sentence type and describe the phrases as below. Parse the preposition and the object of the preposition. Diagram selected sentences.

- a*     art     op     art adj   adj
|     art adj     do
|     adv
1. [(**Beyond the melon patch**) the three little girls | saw a strange beast] and [they | stood still.]
- +

This is a compound, declarative sentence.

**Phrase a is an adverbial phrase. (place, modifies “saw”)**

<u>Beyond</u>	preposition, shows the relationship between “melon patch” and “saw”
<u>melon patch</u>	noun, common, neuter, 3rd, singular, object of the preposition “Beyond,” objective case



- adv adv art
|     art do     *a* art op
2. Just then the beast | let out a noise (**like a roar**).

This is a simple, declarative sentence.

**Phrase b is an adjectival phrase. (what kind, modifies “roar”)**

<u>like</u>	preposition, shows the relationship between “roar” and “noise”
<u>roar</u>	noun, common, neuter, 3rd, singular, object of the preposition “like,” objective case

## WEEK 26 SUGGESTED GRAMMAR EXERCISES

EXERCISE SENTENCES - LESSON 35: ADJECTIVAL AND ADVERBIAL PHRASES  
CONTINUED

inter	<i>a</i> art op
3. Splash! <u>Jasmine</u>	<u>went</u> (into the water)!

This is a simple declarative sentence.

**Phrase a is an adverbial phrase. (place, modifies “went”)**

<u>into</u>	preposition, shows the relationship between “water” and “went”
<u>water</u>	noun, common, neuter, 3rd, singular, object of the preposition “into,” objective case

Splash

Jasmine | went  
| \ into | water  
| | the

4. Her <sup>pro</sup>mother, <sup>a</sup>**(in the farmhouse)**, <sup>art</sup>heard <sup>op</sup>a splash, <sup>art</sup>hurried <sup>do</sup>**(to the door)**, <sup>b</sup>and there <sup>art</sup>saw <sup>op</sup> <sup>adv</sup>+

n do c art op  
Jasmine's hat (**in the pond**).

This is a simple, declarative sentence.

**Phrase a is an adjectival phrase. (which one, modifies “Mother”)**

**Phrase b is an adverbial phrase. (place, modifies “hurried”)**

**Phrase c is an adverbial phrase. (place, modifies “saw”)**

<u>in</u>	preposition, shows the relationship between “farmhouse” and “mother”
<u>farmhouse</u>	noun, common, neuter, 3rd, singular, object of the preposition “in,” objective case
<u>to</u>	preposition, shows the relationship between “door” and “hurried”
<u>door</u>	noun, common, neuter, 3rd, singular, object of the preposition “to,” objective case
<u>in</u>	preposition, shows the relationship between “pond” and “saw”
<u>pond</u>	noun, common, neuter, 3rd, singular, object of the preposition “in,” objective case

## WEEK 26 SUGGESTED GRAMMAR EXERCISES

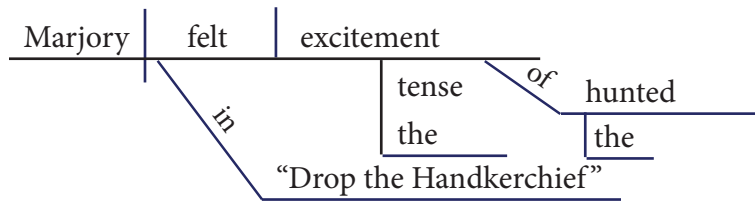
### LESSON 35 : SENTENCE ANALYSIS

- a*                      *op*                                      *art* *adj*                      *do*                      *b* *art*    *op*  
1. (In “Drop the Handkerchief,”) Marjory felt the tense excitement (of the hunted).

This is a simple, declarative sentence

Phrase a is an adverbial phrase.

Phrase b is an adjectival phrase.



### GRAMMAR ASSIGNMENT OR TEST

1. Analyze and diagram the sentence : In her imagination, Marjory was marching in some great procession.
2. Parse: Majory, some, procession
3. Conjugate the verb “march” in the three tenses.
4. Where have you marched in your imagination? Describe the adventure for us.

## WEEK 26 SUGGESTED GRAMMAR EXERCISES

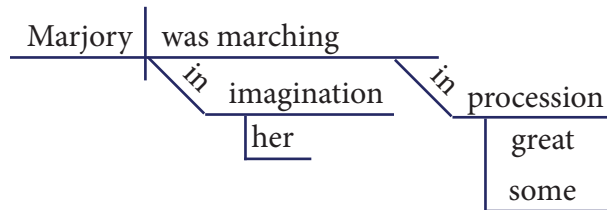
### GRAMMAR ASSIGNMENT OR TEST KEY

1. Analyze and diagram the sentence: (In her imagination,) Marjory | was marching (in some great procession).
- a* pro op
*b* adj adj

This is a simple, declarative sentence.

Phrase a is an adverbial phrase.

Phrase b is an adverbial phrase.



2. Parse: Marjory, some, procession

<u>Marjory</u>	noun, proper, feminine, 3rd, singular, subject of the verb “was marching,” nominative case
<u>some</u>	adjective, quantitative, modifies the noun “procession”
<u>procession</u>	noun, common, neuter, 3rd, singular, object of the preposition “in,” objective case

3. Conjugate the verb “march” in the three tenses.

#### Present Tense

	singular	plural
1st	I march	we march
2nd	you march	you march
3rd	he, she, it marches	they march

#### Past Tense

	singular	plural
1st	I marched	we marched
2nd	you marched	you marched
3rd	he, she, it marched	they marched

#### Future Tense

	singular	plural
1st	I shall march	we shall march
2nd	you will march	you will march
3rd	he, she, it will march	they will march

4. Where have you marched in your imagination? Describe the adventure for us.

## WEEK 27 SUGGESTED GRAMMAR EXERCISES

### EXERCISE SENTENCES - LESSON 36: PREDICATE NOUNS AND ADJECTIVES

Learn these definitions:

**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.**

Teacher information: A **complement** is a word added to a verb of incomplete predication to complete its meaning. Predicate nouns and predicate adjectives complete **intransitive** verbs. If the predicate adjective or predicate noun were removed, the sentence would not be a complete thought. Review intransitive verbs with students, giving examples like the following: *Everything **was** golden. Everything **seemed** golden.*

Discuss with the students the fact that the predicate nominative and the subject refer to the same person or thing; the predicate adjective modifies the subject. The verb is always intransitive.

In marking, a colon (:) follows the verb. The complement is labeled pn or pa. The pa or pn is diagrammed on the horizontal line following the verb; a colon separates the verb and the complement.

Parsing: predicate noun- parsed as other nouns, with the office being “predicated of the noun (or pronoun) \_\_\_\_”

predicate adjective- parsed as other adjectives, with the office being “predicated of the noun (or pronoun) \_\_\_\_”

Directed Work: Analyze the sentence. Parse the predicate noun or predicate adjective and the verb. Diagram

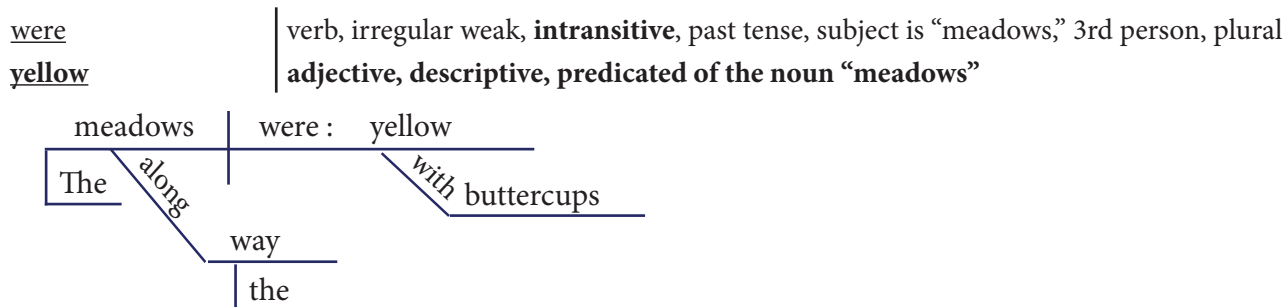
art                      a      art   op                      pa      b                      op

1. The meadows (along the way) | were : **yellow** (with buttercups.)

This is a simple, declarative sentence.

a is an adjective phrase.

b is an adverb phrase. (This modifies the pa “yellow.” Remind the students that adverbs may modify adjectives.)



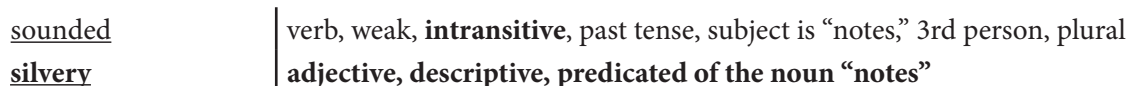
art                      a      art   adj   op                      pa      b      art   adj   op

2. The notes (of the village bells) | sounded : **silvery** (in the quiet air).

This is a simple, declarative sentence.

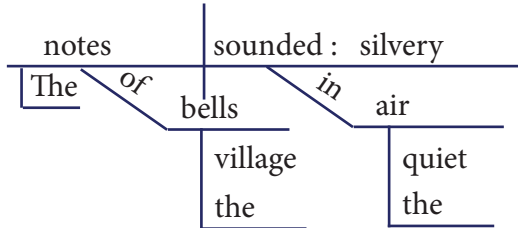
a is an adjectival phrase.

b is an adverbial phrase.



WEEK 27 SUGGESTED GRAMMAR EXERCISES

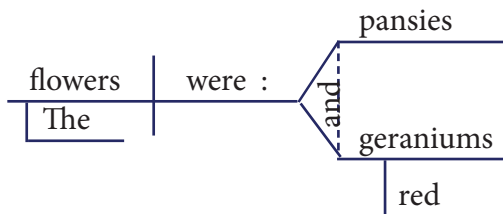
EXERCISE SENTENCES - LESSON 36: PREDICATE NOUNS AND ADJECTIVES  
CONTINUED



3. The flowers (in the windows) were : **pn** **pansies** and red **adj** **pn** **geraniums**.  
+

This is a simple, declarative sentence.  
a is an adjectival phrase.

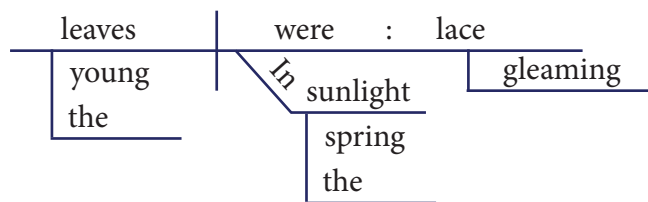
were verb, weak, **intransitive**, past tense, subject is “flowers,” 3rd person, plural  
pansies noun, common, neuter, 3rd, plural, **predicate noun of the noun “flowers,” nominative case**



4. (In the spring sunlight), the young leaves were : **adj** **pn** **gleaming** **lace**.

This is a simple, declarative sentence.  
a is an adverbial phrase.

were verb, irregular weak, **intransitive**, present tense, subject is “leaves,” 3rd, plural  
lace noun, common, neuter, 3rd, singular, **predicated of the noun “leaves,” nominative case**



## WEEK 27 SUGGESTED GRAMMAR EXERCISES

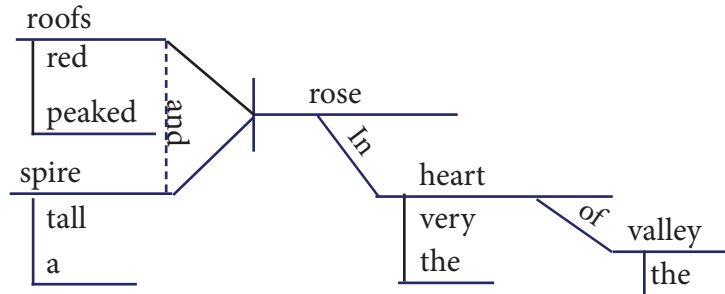
### LESSON 35 : SENTENCE ANALYSIS

1. (In the very heart) rose | peaked red roofs and a tall spire.  
 +

This is a simple, declarative sentence

Phrase a is an adverbial phrase.

Phrase b is an adjectival phrase.



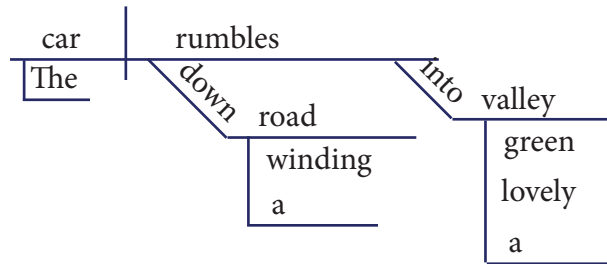
### GRAMMAR ASSIGNMENT OR TEST

1. Analyze and diagram the sentence : The car rumbles down a winding road into a lovely green valley.
2. Parse: down, lovely, valley
3. Re-write the sentence, changing the nouns from singular to plural.
4. What does the family see in the valley? Tell us in a sentence or two.



## GRAMMAR ASSIGNMENT OR TEST KEY

- Phrase b is an adverbial phrase.



- noun, common, neuter, 3rd, singular, object of the preposition “into,” objective case

- (Students may insert “the” for the “a” in both phrases.)

4. What does the family see in the valley? Tell us in a sentence or two.

## WEEK 28 SUGGESTED GRAMMAR EXERCISES

### EXERCISE SENTENCES - LESSON 36: PREDICATE NOUNS & ADJECTIVES CONTINUED

This lesson gives more practice with predicate nouns and adjectives. Review these definitions:

**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.**

Teacher information: A **complement** is a word added to a verb of incomplete predication to complete its meaning. Predicate nouns and predicate adjectives complete **intransitive** verbs. If the predicate adjective or predicate noun were removed, the sentence would not be a complete thought. Review intransitive verbs with students, giving examples like the following: *Everything **was** golden. Everything **seemed** golden.*

Discuss with the students the fact that the predicate nominative and the subject refer to the same person or thing; the predicate adjective modifies the subject. The verb is always intransitive.

In marking, a colon (:) follows the verb. The complement is labeled pn or pa. The pa or pn is diagrammed on the horizontal line following the verb; a colon separates the verb and the complement.

Parsing: predicate noun- parsed as other nouns, with the office being “predicated of the noun (or pronoun) \_\_\_\_”

predicate adjective- parsed as other adjectives, with the office being “predicated of the noun (or pronoun) \_\_\_\_”

Directed Work: Analyze the sentence. Parse the predicate noun or predicate adjective and the verb. Diagram

1. Joan of Arc | <sup>art</sup> is : the <sup>pn</sup> **Maid of Orleans**

This is a simple, declarative sentence.

<u>is</u> <b>Maid of Orleans</b>		verb, irregular weak, <b>intransitive</b> , present tense, subject is “Joan of Arc,” 3rd person, singular <b>noun, proper, feminine, 3rd, singular, predicated of the noun of “Joan of Arc,” nominative case</b>
-------------------------------------	--	---

<u>Joan of Arc</u>		is :	<u>Maid of Orleans</u>
			<u>the</u>

2. [<sup>art</sup> <sup>adj</sup> The French <sup>pa</sup> populace | <sup>a</sup> <sup>op</sup> became : <sup>art</sup> <sup>n</sup> **wild** (with joy)], for [the Maid’s <sup>do</sup> troops | had saved Orleans.]  
+

This is a compound, declarative sentence.

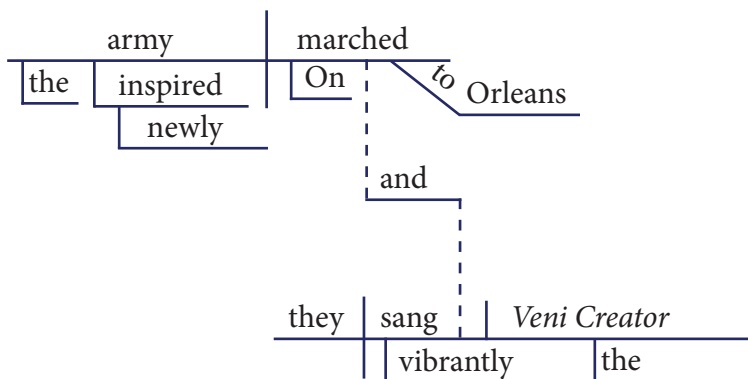
a is an adverbial phrase. (modifies “wild”)

<u>became</u> <b>wild</b>		verb, weak, <b>intransitive</b> , past tense, subject is “populace,” 3rd person, singular <b>adjective, descriptive, predicated of the noun “populace”</b>
------------------------------	--	---

EXERCISE SENTENCES - LESSON 36: PREDICATE NOUNS AND ADJECTIVES  
CONTINUED



This is a compound, declarative sentence  
Phrase a is an adverbial phrase.



## WEEK 28 SUGGESTED GRAMMAR EXERCISES

### GRAMMAR ASSIGNMENT OR TEST

1. Analyze and diagram the sentence : At noon a shaft struck Joan in the shoulder.
2. Parse: struck, Joan, shoulder
3. Change the article limiting “shoulder” to a possessive pronoun.
4. Rewrite this sentence using synonyms for the noun “shaft” and the verb “struck.”

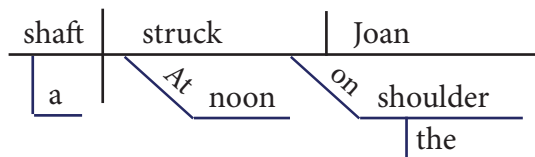
### GRAMMAR ASSIGNMENT OR TEST KEY

1. Analyze and diagram the sentence: (At noon) a shaft | struck Joan (in the shoulder).

This is a simple, declarative sentence.

Phrase a is an adverbial phrase.

Phrase b is an adverbial phrase.



2. Parse: struck, Joan, shoulder

struck

verb, strong, transitive, past tense, subject is “shaft,” 3rd, singular

Joan

noun, proper, feminine, 3rd, singular, direct object of “struck,” objective case

shoulder

noun, common, neuter, 3rd, singular, object of the preposition “on,” objective case

3. Change the article limiting “shoulder” to a possessive pronoun.

At noon a shaft struck Joan in **her** shoulder.

4. Rewrite this sentence using synonyms for the noun “shaft” and the verb “struck.”

synonyms of “shaft” : arrow, spear, javelin, sword ...

synonyms of “struck” : pierced, hit, wounded, grazed, lacerated,

Accept reasonable synonyms in which the sentence is true to original idea and sound in order.

## WEEK 29 SUGGESTED GRAMMAR EXERCISES

### EXERCISE SENTENCES - LESSON 37: COMPOUND SENTENCES

Learn these definitions:

**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.**

For a sentence to be compound it must contain at least two simple statements (clauses). Each clause must be **independent**, that is, each must contain a complete thought. The nature of each clause is **independent**. (Complex sentences contain clauses which are not of equal importance. This sentence structure will be introduced in the fifth grade.)

**Compound sentences** are made up of two (or more) **clauses**. *Be sure the students understand that a clause contains a SUBJECT and its PREDICATE.*

**Compound sentences** are often connected by a **conjunction**. The class of conjunctions which connect **compound sentences** is **coordinate**. Some of the most common **coordinate conjunctions** are: *and, or, for, but, nor, yet, therefore, and so*. A **compound sentence** may be connected by a semicolon (;) as well.

Punctuation rules for **compound sentences**:

1. Use commas to separate main clauses of a compound sentence when the clauses are separated by a conjunction. (rule 2b - Punctuation Rules - SSPX language arts)
2. Use semicolons to separate main clauses in a compound sentence when the clauses are not joined by a conjunction. (rule 3a - Punctuation Rules - SSPX language arts)

Sentence analysis - new and updated procedures:

1. Underline subject once and the verb twice. (*Predicate bar no longer inserted.*)
2. Put each clause within brackets [ ] and number it with a Roman numeral (I, II, etc) above the verb.
3. Identify the nature of each clause (the only clauses presented in fourth grade will be independent clauses).
3. Place a cross + under coordinate conjunctions.
4. Label complements with *pa, pn, do*. (*The students should no longer label articles, adverbs, adjectives, or objects of preposition - they have graduated from this labeling!*)
5. Put prepositional phrases within parentheses ( ) and label each phrase with a lowercase letter.
6. Identify the nature of each phrase (adverbial, adjectival).

Directed Work: Analyze the sentence. Parse the conjunction connecting the clauses. (No diagramming this week.)

It must be clear to the students that each clause has its own subject and verb. The clauses are **independent** of each other; in other words, each could be its own simple sentence. If it helps to insert the predicate bar to show them this, do so. To have two clauses, two predicate bars are needed. Sometimes the visual helps the child grasp the concept. Separating the compound sentence into two simple sentences may also be useful.

- I      do      a                                  II                                  do      b
1. [Father put dirt (in the box)], **and** [I arranged the moss (on the top)].
- +

This is a compound, declarative sentence.

**I is an independent clause.**

**II is an independent clause.**

a is an adverbial phrase.

b is an adverbial phrase.

and

| conjunction, coordinate, connects clause I and clause II

*Father put dirt in the box. I arranged the moss on the top.*

WEEK 29 SUGGESTED GRAMMAR EXERCISES

EXERCISE SENTENCES - LESSON 37: COMPOUND SENTENCES CONTINUED

2. [The mosses were bright green and velvety], and [they were made (of the tiniest fairy ferns)].
- I                      pa                      pa                      II                      a
- +                      +

This is a **compound**, declarative sentence.

**I is an independent clause.**

**II is an independent clause.**

a is an adverbial phrase.

and (the second “and”) | conjunction, coordinate, **connects clause I and clause II**

3. [Sally was not an artist (in the accepted sense) (of the word)], yet [she was her father’s daughter].
- I                      pn                      a                      b                      II                      pn
- +                      +

This is a **compound**, declarative sentence.

**I is an independent clause.**

**II is an independent clause.**

a is an adverbial phrase.

b is an adjectival phrase.

yet | conjunction, coordinate, **connects clause I and clause II**

4. [Sally wholeheartedly loved her father], but [he was quite untidy], so [she happily straightened the flat  
a                      +                      +  
(for him).]
- I                      do                      II                      pa                      III                      do

This is a **compound**, declarative sentence.

**I is an independent clause.**

**II is an independent clause.**

**III is an independent clause.**

a is an adverbial phrase.

but | conjunction, coordinate, **connects clause I and clause II**  
so | conjunction, coordinate, **connects clause II and clause III**

The dictations this week have a number of sentences that are compound or could easily be made compound. When constructing a compound sentence, the two clauses should be closely related and therefore justify combining them into one sentence.

Encourage the students to locate compound sentences in their reading books this week as well as form one or two for their compositions.

## WEEK 29 SUGGESTED GRAMMAR EXERCISES

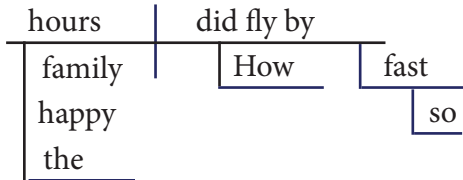
### LESSON 35 : SENTENCE ANALYSIS

I

1. [How did the happy family hours fly by so fast?]

This is a simple, interrogative sentence

I is an independent clause. (The clause of a simple sentence is always independent.)



### GRAMMAR ASSIGNMENT OR TEST

1. Analyze and diagram the sentence : The glass reflected the Indian Pipes and baby ferns.
2. Parse: and, baby
3. Put the objects in the singular number..
4. In a sentence or two describe something beautiful that you have built or arranged.

### GRAMMAR ASSIGNMENT OR TEST KEY

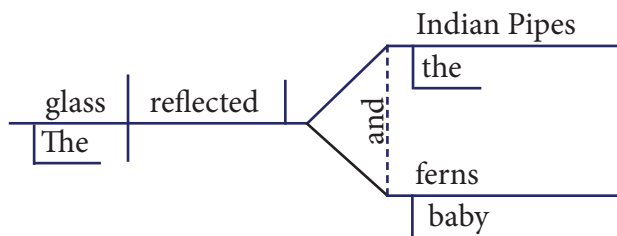
I

1. Analyze and diagram the sentence: [The glass reflected the Indian Pipes and baby ferns.]

+

This is a simple, declarative sentence.

I is an independent clause.



## WEEK 29 SUGGESTED GRAMMAR EXERCISES

### GRAMMAR ASSIGNMENT OR TEST KEY

2. Parse: and, baby, in

and

baby

conjunction, coordinate, connects the subjects “Indian Pipes” and “ferns”	adjective, descriptive, modifies the noun “ferns”
---	---

3. Put the objects in the singular number.

*The glass reflected the Indian Pipe and the baby fern.*

4. In a sentence or two describe something beautiful that you have built or arranged.



## WEEK 30 SUGGESTED GRAMMAR EXERCISES

### EXERCISE SENTENCES - LESSON 38: ANALYSIS OF COMPOUND SENTENCES

Learn these definitions:

**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.**

For a sentence to be compound it must contain at least two simple statements (clauses). Each clause must be **independent**, that is, each must contain a complete thought. The nature of each clause is **independent**. (Complex sentences contain clauses which are not of equal importance. This sentence structure will be introduced in the fifth grade.)

**Compound sentences** are made up of two (or more) **clauses**. *Be sure the students understand that a clause contains a SUBJECT and its PREDICATE.*

**Compound sentences** are often connected by a **conjunction**. The class of conjunctions which connect **compound sentences** is **coordinate**. Some of the most common **coordinate conjunctions** are: *and, or, for, but, nor, yet, therefore, and so*. A **compound sentence** may be connected by a semicolon (;) as well.

Punctuation rules for **compound sentences**:

1. Use commas to separate main clauses of a compound sentence when the clauses are separated by a conjunction. (rule 2b - Punctuation Rules - SSPX language arts)
2. Use semicolons to separate main clauses in a compound sentence when the clauses are not joined by a conjunction. (rule 3a - Punctuation Rules - SSPX language arts)

Sentence analysis - new and updated procedures:

1. Underline subject once and the verb twice. (*Predicate bar no longer inserted.*)
2. Put each clause within brackets [ ] and number it with a Roman numeral (I, II, etc) above the verb.
3. Identify the nature of each clause (the only clauses presented in fourth grade will be independent clauses).
3. Place a cross + under coordinate conjunctions.
4. Label complements with *pa, pn, do*. (*The students should no longer label articles, adverbs, adjectives, or objects of preposition - they have graduated from this labeling!*)
5. Put prepositional phrases within parentheses ( ) and label each phrase with a lowercase letter.
6. Identify the nature of each phrase (adverbial, adjectival).

Directed Work: Analyze the sentence. Diagram. Parse the conjunction connecting the clauses.

- I      do                                  II      a
1. [Gypsies played tunes], **and** [people sang (with them)].

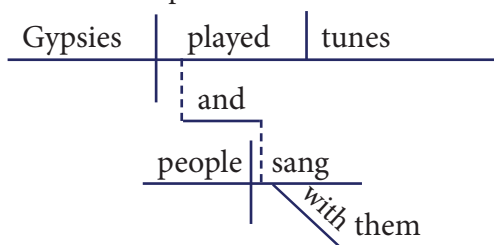
+

This is a compound, declarative sentence.

**I is an independent clause.**

**II is an independent clause.**

a is an adverbial phrase.



and

| conjunction, coordinate, connects clause I and clause II

# WEEK 30 SUGGESTED GRAMMAR EXERCISES

## EXERCISE SENTENCES - LESSON 37: ANALYSIS OF COMPOUND SENTENCES CONTINUED

2. [The music settled (into a hornpipe tune)], and [Father and Mother jumped up and danced (like a lass and a lad)].

+

This is a **compound**, declarative sentence.

**I is an independent clause.**

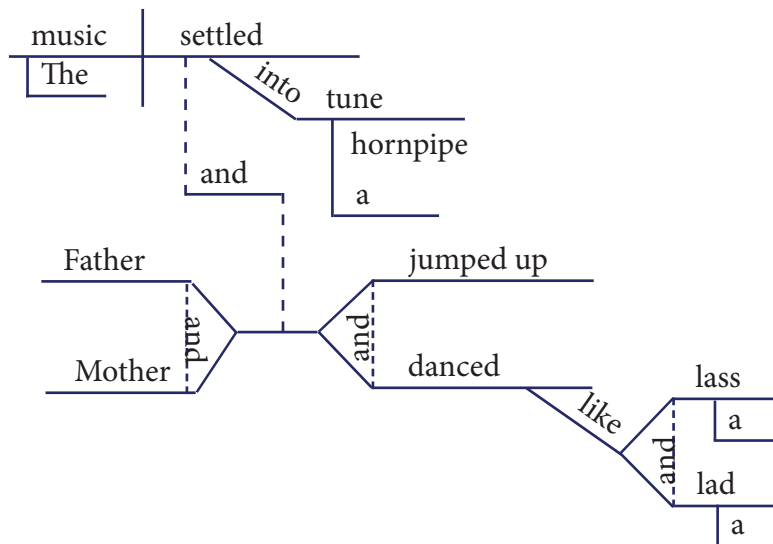
**II is an independent clause.**

a is an adverbial phrase.

b is an adverbial phrase

and (the first “and”) | conjunction, coordinate, **connects clause I and clause II**

(The other three “and” conjunctions connect the subjects, the verbs, and the objects of the preposition.)



Note: If the clauses of a compound sentence are separated by a semicolon, the line on which the conjunction would be written in the diagram would usually remain blank. Punctuation is not generally diagrammed unless it is part of the spelling of a word - such as a hyphen or an apostrophe.



## WEEK 30 SUGGESTED GRAMMAR EXERCISES

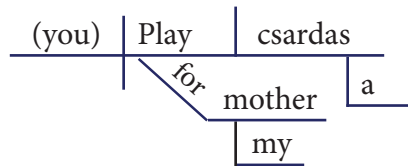
### SENTENCE ANALYSIS

- I do a  
1. [Play a csardas (for my mother).]

This is a simple, imperative sentence.

I is an independent clause.

a is an adverbial phrase.



### GRAMMAR ASSIGNMENT OR TEST

1. Analyze and diagram the sentence : The notes rose in bunches like grapes and burst and scattered down.
2. Parse: grapes, burst, down
3. Write the sentence in the present tense.
4. In your own sentence describe how Paddy's notes sounded.

### GRAMMAR ASSIGNMENT OR TEST KEY

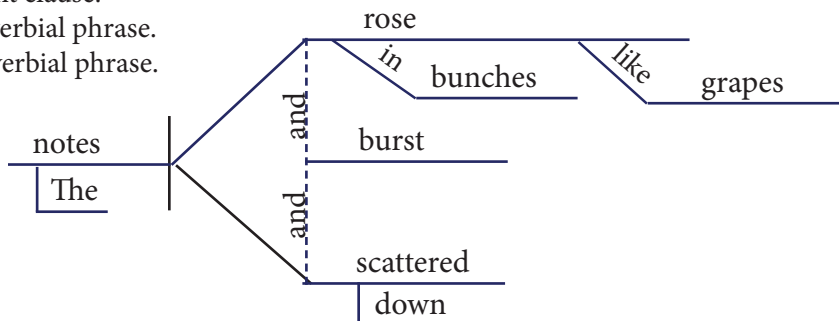
- I a b  
1. Analyze and diagram the sentence: [The notes rose (in bunches) (like grapes) and burst and scattered down.]

This is a simple, declarative sentence.

I is an independent clause.

Phrase a is an adverbial phrase.

Phrase b is an adverbial phrase.



## WEEK 30 SUGGESTED GRAMMAR EXERCISES

### GRAMMAR ASSIGNMENT OR TEST KEY

2. Parse: grapes, burst, down

**grapes**

noun, common, neuter, 3rd, plural, object of the preposition “like,” objective case

**burst**

verb, irregular weak, intransitive, past tense, subject is “notes,” 3rd, plural

**down**

adverb, manner or place, modifies the verb “scattered”

3. Write the sentence in the present tense.

The notes rise in bunches like grapes and burst and scatter down.

4. In your own sentence describe how Paddy’s notes sounded.

## **Learning to Read and Write**

### **Introduction to the Basic Tools of Language**

The hearts and minds of children not yet able to read should be formed by discussion of themes, listening to books read aloud, and the memorization of poetry. However, children should be given the ability to read and write as soon as possible after they enter school.

#### *Phonics: The Door to the Language Arts Program*

The study of phonics teaches the relation between sounds and their written symbols, and so introduces children to the world of writing and reading, allowing them access to the entire language arts program. Phonics is a tool for reading and correct spelling, vital but purely mechanical and therefore subordinate in importance to the elements which are intrinsically meaningful: theme, dictation, reading, poetry, and composition. Teachers should integrate the study of phonics as much as possible into these meaningful elements of the program.

A phonics program should present clear rules for reading and spelling which the students may understand, memorize and practice, and which the teachers of the different grades may use for review as often as necessary. Phonics should be studied until it is mastered, which means, until correct reading and spelling become second nature to the child. Detailed criteria for an effective phonics program may be divided according to the various associated skills it is meant to teach.

The program recommended by the Language Arts Committee as best fulfilling the criteria for learning to read and write in kindergarten and 1<sup>st</sup> grade is *Spell to Write and Read*, by Wanda Sanseri.<sup>1</sup> Its various elements may be easily adapted for continued phonics review.

#### *The Skills Associated with the Study of Phonics*

##### *Learning to Read*

A phonics program should teach children to read in a way which respects the nature of language and the nature of the child. The English language is primarily but not entirely phonetic, which means the study of phonics will need to be supplemented by certain sight words. By their nature, children learn gradually, taking in information through all of their senses, advancing by stages from known to unknown. A phonics program should therefore be multisensory, giving every child the greatest possibility to associate sound with symbol according to his dominant sense: sight, hearing, or touch. The program should simplify elements as much as possible: for example, some children have difficulty learning all at once the appearance, name and sound of a letter. Many good programs teach only the appearance and sound of each letter initially. However, it is important that the phonics program appeal to the reason of the child and draw him as quickly as possible to conscious, reflective learning. A phonics program should include explicit definitions and rules, accessible to the child's understanding and which the teacher can take for review in later years, as indicated above. Likewise, the initial practice of reading aloud, as children associate written language with sound, is best done with real words rather than meaningless syllables.

<sup>1</sup> Schools may wish to use the accompanying handwriting program, *Cursive First*, designed by Elizabeth FitzGerald and meant for integration with *Spell to Write and Read*.

### *Learning to Write and the Perfection of Handwriting*

Like the apprenticeship of reading, the method for teaching to write should also respect the nature of language and the nature of the child. First, it is important to note that writing and reading are learned almost simultaneously; in certain very effective programs, writing is learned first and the child then reads his own written words. Writing familiar sounds into words requires less abstraction and leads the child by simpler steps than introducing letters and asking the child to decode writing all in one step. Second, writing demands fine motor skills and should be prepared by other tactile activities such as drawing and coloring, kneading clay into shapes, painting, or writing on a small chalkboard. Finally, the handwriting lines for the youngest grades should encourage precision: they should not be excessively wide and should provide light or dotted guidelines to help indicate the different heights of letters or even their slant. It is important that handwriting be legible and neat, not rigidly identical to a certain model. Finally, schools should bear in mind that left-handed children will encounter difficulties in the writing process, and should consider training all children to be right-handed while their skills are still in formation.

The common form of handwriting in the adult world is cursive, both for ease of writing and for elegance of form. Children also need to know how to print, if only from the purely practical standpoint of knowing how to fill out forms. Both forms of handwriting should be mastered by the end of 3<sup>rd</sup> grade. It is, however, recommended that schools teach cursive first, and this for several reasons. From a philosophical viewpoint, words in cursive appear as unities, corresponding to the nature of language; aesthetically, cursive is the more pleasing form of handwriting and the form allowing greater variation and therefore more individual expression. From a practical viewpoint, children master more fully the skill which they learn earliest, and the curves of cursive are more natural to an awkward hand than rigid lines and perfect circles.

Schools have a choice of handwriting programs but should implement any program in a way which emphasizes quality over quantity. It would be preferable that children work almost exclusively in permanent lined notebooks or copybooks, so that they learn a greater respect for their work and take greater care with it. Any pre-printed workbook should rest flat enough for students to work neatly.

### *Spelling and Vocabulary*

Correct spelling is a function of the rules of phonics rather than a separate discipline and should always be taught in a way which recalls these rules to the children. Spelling skills are best reinforced and vocabulary developed in conjunction with theme, literature, poetry, dictation, and composition exercises. As far as possible, spelling words should come from these elements, in particular dictation, so that the words will be seen in a context and so retain their meaning, more profoundly penetrating the child's memory than words in a random listing. As the child is learning to read, spelling words may be provided by the phonics progression and should be associated with and supplemented by dictation and reading. Once he can read fluently, spelling words may be provided by literature and dictation alone; a spelling grade may come from a dictation exercise, and extra effort may be focused on individual difficulties. Children should be encouraged to broaden their vocabulary by retaining and using words from their reading.

## Using Themes to Deepen and Unify Education

“Themes” in the Language Arts curriculum are universal topics drawn from literature which are selected to be the focus of class discussion over a given period of time, encouraging the children to reflect on natural, noble values present in their everyday lives. Themes help ensure the balanced formation of the mind and heart of the child, educating him toward a deeper insight into human nature and civilization, teaching him that spiritual values exist already on a natural level. Focusing on such themes in the younger grades prepares the children to bring judgment and insight to the later study of literature, and teaches them that literary themes are not something alien to real life.

Themes are essentially unifying. They provide a backdrop for English class, especially in the younger grades: the choice of a weekly theme determines the choice of reading, poetry and dictation, as well as all of the grammar, spelling and handwriting exercises which are based on the reading. Weekly themes are particularly important for giving formational value to kindergarten through 2<sup>nd</sup> grade, when the study of quality literature tends to constitute only a small portion of Language Arts class. Although these themes are encountered primarily in literature and poetry, they apply naturally to every school subject by their universality, integrating and elevating the entire curriculum. Not only is English class tied into the rest of the curriculum, but the children are learning from the earliest age to integrate the beautiful things they learn in school into the life they lead outside of school.

Because themes set the tone for the English program and for a child’s entire formation, it is important that they be well selected to ensure breadth and balance. These noble realities should always be presented with the help of some beautiful text whose style is elegant and pleasant and whose characters are realistic and appealing. The beauty of the text will correspond to the beauty of the theme studied, so that the noble idea is not falsified in the child’s mind: debased to the level of mere feeling or to the level of a moralizing tool for obtaining good behavior.

Kindergarten, 1<sup>st</sup> and 2<sup>nd</sup> grade may follow a biographical “themebook,” determining the theme for every week. The goal is to awaken the very young children to the nobility within their everyday surroundings: the sacred nature of home, family, homeland, or daily duty, as they see those realities incarnated in the daily life of a saint or hero. Before they have reached an age to reflect abstractly on such matters, children learn to view the world they live in as something infused with spiritual values and sacred realities, even on the simplest natural level. Through a themebook they meet the mother and father of young Giuseppe Sarto in a dictation text, for example, learn about his village and his schoolwork. The poem should be chosen to echo the same theme, and the composition topic may ask a child to describe his own home, his own father and the work he does.

After 3<sup>rd</sup> grade, the literature itself is able to guide the teacher in the choice of theme: he selects the weekly poetry and dictations according to the dominant quality represented in the reading. The children still require very concrete themes: the values of home, family, work, homeland, not yet considered abstractly but as seen through the characters in literature. Composition topics should also reflect the theme in some way, leading the child gradually toward more abstract reflection, as specified in the composition guidelines.

After 6<sup>th</sup> grade, the array of themes widens to encourage reflection on any noble value, at first still embodied in particular individuals, then gradually considered in itself, abstractly. Thus the younger students will reflect on courage through a passage recounting the deeds or personality of a courageous hero, while older students are reflecting on the very nature of courage.

Through 9<sup>th</sup> grade, the teacher should still be choosing poetry, dictation and composition topics in function of a specific theme. By the time children are in 10<sup>th</sup> grade, they have grown accustomed to reflecting seriously upon a concrete, everyday reality animated with spiritual values. After such prolonged and healthy consideration of true and noble ideas, the children will have learned how to read literature with appreciation and insight; the world of culture and ideas opens before them and calls for their own personal reflection. Class discussion is determined by literature; poems and compositions encourage the children to ever deeper penetration of these literary themes.

## **The Role of Literature in an English Program**

The ideas contained in beautiful literary texts are what should animate the entire English program, so that the choice of literature throughout the grades takes on a primary importance. The characters in literature act on the children powerfully, providing them with vicarious experience of life and of the choices it will demand: they should be selected for their truth. The literature program should gradually awaken children to the nobility to which man is called even in the natural order by the fact of his spiritual soul. In this way, genuine literature should prepare an understanding of the harmony between nature and supernature by revealing some truth of human life. These truths give literature a universal quality, independent of time and place. At the same time, genuine literature should bring pleasure to the reader through the beauty of idea and expression.

The literature studied in each class has to be accessible to the students yet always drawing them higher, both by its form and its ideas. Its treatment in class should be a formation of mind and heart, an apprenticeship of personal reflection on the truth contained in beautiful literary creations. The teacher should draw out the universal qualities of the text in a living manner, avoiding two extremes: merely reading aloud with no commentary; or dissecting works in a detached, academic analysis. Books should be chosen primarily for their value in forming the children and leading them toward maturity; literary works of different genres and time periods may be shuffled in the interest of balance or thematic unity, that the universal ideas in each might penetrate the students more deeply.

In Kindergarten through 2<sup>nd</sup> grade, the goal of literature class is to awaken in the children a sense of wonder toward the world around them, drawing them to notice the daily realities that surround them – family, friendship, homeland, school, or work – and to sense the noble, spiritual quality of those realities, opening onto the infinite. Children are just learning to read, but it is best to move them away from simple phonetic readers as soon as possible, and frequently to read aloud to the children those works which they cannot yet read for themselves. At this age, it is very important that the pictures in children's literature be beautiful as well as the ideas, so as to nourish all of the senses with order and harmony and thus form the children's souls to a love of beauty.

In 3<sup>rd</sup> through 5<sup>th</sup> grade, literature class should broaden the horizons of the children, bringing them out of themselves to an awareness of the larger world around them. Literature should continue to nourish the imagination and form the children to a love of beauty and a sense of balance, order and harmony. The teacher should try to instill a love of reading, emphasizing quality over quantity of pages read. Books should be read together in class rather than at home, so that the teacher might train understanding and fluency; however, students may be asked to read at home and prepare certain pages for the following day, so that classroom reading may be more fluid.

Literature in 6<sup>th</sup> through 8<sup>th</sup> grade should be even richer in intellectual content. The teacher should be gradually leading the children to draw more abstract principles from the concrete elements of the text, making explicit the moral qualities which they only sensed in the younger grades. While much of the text should still be read aloud and commented in class, the teacher may assign entire chapters to be read at home and prepared for study on a following day.



The study of literature in 9<sup>th</sup> and 10<sup>th</sup> grade should be consolidating the transition to abstract reflection and independent reading, as children are asked to read entire works in preparation for class discussion. The teacher should choose excerpts to read and comment together in class, treating the works thematically through a study of the characters and their development. Works may demand discernment on the part of the student and guidance on the part of the teacher. The teacher needs to lead the child not only to understand what the text says but also to judge its value, weighing both its aesthetic and its moral quality. The two pitfalls to be avoided in this analysis are *aestheticism* on the one hand and *moralism* on the other. Aestheticism would judge the work only according to its beauty, ignoring the goodness of the ideas contained. Moralism on the other hand would dismiss all concern for the art of a beautiful expression in order simply to draw out a lesson for the children.

By 11<sup>th</sup> and 12<sup>th</sup> grades, students should be increasingly challenged by the literary works. Their contact with beautiful, formative literature should now allow them to approach new texts with discernment and reflection, always under the guidance of the teacher. The number of works studied may increase dramatically, as children are expected to do nearly all of their reading outside of class in preparation for class discussion.

## Dictation: Integrating Meaning into Mechanism

### *Overview: What is Dictation?*

The practice of *Dictation* in a meaning-based language arts program serves a double purpose: it places the children in prolonged and attentive contact with beautiful, formative literary passages, and at the same time unifies the different aspects of the language arts program by providing meaningful matter for grammar, spelling, and handwriting. Dictation is therefore a vehicle of meaning, turning otherwise mechanical exercises into a reflection on literature, reinforcing the themes of reading and poetry.

Dictation is appropriate for 1<sup>st</sup> through 9<sup>th</sup> grade. The basic exercise is simple: a teacher gives a dictation exercise by reading aloud a short text, while the students listen and write it down. Depending on the grade level, the text will vary in length from two to twenty lines. The teacher reads the passage once through in its entirety, making sure the students grasp the meaning, before rereading it in segments short enough to allow the children to transcribe the words and punctuation accurately. The older the children, the longer the segments should be, so that the memory of the child is fixed upon meaningful phrases and full clauses as often as possible. The teacher may write out certain words or indicate punctuation, depending on the goal of a given exercise.

Dictation exercises may be divided broadly into *Explained Dictations*, in which a given passage is used as an illustration of a grammar or phonics lesson – often written on the board for general perusal, before being erased and then dictated in its entirety; and *Dictation Tests*, in which students are given a passage without previous introduction, to test spelling or punctuation skills. There should be at least one dictation per week, but the teacher may find it useful to introduce several dictations in a week. Children in Kindergarten and 1<sup>st</sup> grade who are just learning to read may be prepared for dictation exercises by *copy* exercises, transcribing in their notebooks a short sentence which the teacher has written on the board.

### *Uses of Dictation: Detailed Description*

#### *Awakening the Mind and Educating the Moral Judgment*

The most important purpose of dictation is to help awaken the children's minds to noble realities. A well-chosen text will focus the students' attention on an exceptional passage from a work which they study in class, or introduce them to a work of literature with which they may not otherwise have come into contact. It likewise helps to form their literary taste and their own writing style by placing them in continual contact with beautiful passages of English prose or poetry.

Secondly, dictation exercises the memory and the listening skills of the child, who must reproduce what he has heard. In this way, it is already a formation of the will as the child is obliged to master himself for the length of the exercise.

Finally, dictation texts provide the matter for the other elements of an English program: they are the source of spelling and vocabulary words and the subject of grammar exercises and handwriting practice. This unity throughout the program itself is significant and formational, as the child learns to make connections between disciplines and maintain reflection on an abstract question throughout various applications.

### *Source of Spelling Words and Phonics Practice*

Dictation can be a source of spelling words, avoiding the randomness of certain vocabulary lists, allowing the teacher to point out phonics rules in a literary context. Rather than inventing more or less meaningful sentences which employ a spelling word, students will be delving deeper into a text of value. The student is more likely to retain and reuse spelling words encountered in a text and therefore held together by a context.

### *Source of Grammar Exercises*

Sentences pulled from dictation can likewise be used as grammar exercises to illustrate the weekly lesson. As students analyze and diagram dictation sentences, passages will enter their memory and the meaning and value of the text will continue to nourish their reflection. Grammar will appear to students in its true light, primarily as a tool for penetrating the meaning of a text.

### *Opportunity for Handwriting Practice*

The very mechanism of handwriting also takes on new meaning when applied to dictation texts. Clear, beautiful handwriting shows a respect not only for the reader but also for the words written, and how better to teach respect for one's own handwriting effort than by transcribing with care a passage of quality, teaching the child to give a worthy form to noble ideas expressed with elegance and style.

### *Source for Composition Topics*

Finally, dictation texts can serve as a basis for writing compositions. A text which is meaningful and which stimulates reflection can be an excellent source of composition topics. The quality of the text will set the tone for student writing while the value of its content interests and inspires the young author.

The practice of dictation is a microcosm of education itself: the child is brought into contact with truth and beauty so that he might come to integrate these realities and express them for himself. Using dictation as the source of composition topics is therefore the logical fulfillment of the exercise, as the child comes slowly and with guidance to express his own ideas and form his own style.

The choice of a passage for use in dictation will depend on the specific purpose of a given exercise: the text should be always be one of quality, but the teacher may also choose passages in function of their vocabulary or sentence structure, better apt to illustrate the weekly lessons. The source of dictation texts is extremely broad: it may simply be taken from the reading book, it may be a text entirely new to the children yet accessible to their understanding, reinforcing the themes of class discussion. Teachers may certainly draw on their own reading material to provide dictation texts.

Teachers will develop their own standards for grading dictations, depending on the goal of a given exercise; they may wish to give an overall grade for faithful transcription, and assign another grade for correct spelling, for example. It is a good idea to ask children to recopy misspelled words several times as part of the correction.

## **Using Grammar to Sharpen Analysis and Clarify Expression**

School grammar may be defined as the study of the laws of language and of the common rules of proper English expression. These two aspects correspond to the double purpose of grammar in a meaning-based language arts program: the refinement of analytical skills first, and consequently the improvement of personal expression. Familiarity with the logical scaffolding of language will gradually build lasting qualities of mind in the children, allowing them to go more quickly to the essential ideas of a text and follow the nuances of an author's expression. Grammar is therefore a tool allowing the children to be more perfectly nourished by the beautiful texts of the literature program. Secondly, following so closely the nuances of an author's thought will give the children the ability to think and to express themselves with greater clarity and precision, even as the beautiful language more deeply nourishes the student's own style. To fulfill this double purpose, grammar has to be studied in a way which maintains it at the service of thought, from the very youngest age. The expression of grammatical rules and definitions should appeal to a child's understanding, corresponding to the reality of language and not merely to a superficial aspect of it. Exercises should lead the student to reflect on complete, meaningful sentences in such a way that he might dominate the thought expressed, rather than training him in a mechanism to identify elements in isolation.

It is preferable that the same person teach literature, dictation, composition, and grammar, to maintain the vital relationship between the elements of the English program. The main grammar lesson of the week is best combined with a dictation exercise: grammar will take on meaning and interest by the illustration, and in turn help the dictation text to penetrate and nourish the child's memory. Thoroughly analyzing every element of one or two sentences whose meaning has been understood will do more for the formation of a lasting quality of thought than will a multitude of repetitive mechanical exercises. Fill-in-the-blank exercises are particularly to be avoided because they ask the child for only a minimum of personal effort and reflection. Whenever the teacher chooses exercises from a book or worksheet, he may have the children copy the exercises completely into a permanent notebook, as a way of better ensuring that they reflect upon the meaning of the sentence. Grammar reviews should be brief but frequent, as the teacher draws from the reading a few examples to illustrate the grammar concept of the week. Grammar will thus appear to the students true to its nature as an integral part of the language arts program.

The most basic elements of meaningful language are the individual words making up a sentence. The student analyzes the words of a sentence through "parsing," identifying the nature of the word in itself and in its relation to other words in the sentence. Parsing should lead the student to identify with precision the nature, form and function of a given word within a given complete expression.

Such accurate identification can only take place if the expression as a whole has been understood. In literature, students will quickly encounter sentences made up of a series of more or less complete thoughts, subordinated within a larger overall thought. They need to possess the concepts and logical categories by which to name and understand the relation of the various clauses and phrases within complex or compound sentence, identifying the nature, form and function of each clause and phrase. The process by which a given

expression is broken down into its component phrases and clauses is called logical analysis; it trains the child to discern what is of primary significance in an expression and define the relation of all secondary elements.

Full written analysis may be supplemented but not replaced by sentence diagramming, which is a way of representing a whole sentence by a picture, showing at a glance the relation of its parts. The inherent weakness of a sentence diagram is that it shows the fact of a relation between words and phrases – drawing a line from the main clause to a subordinate clause, for example, showing subordination – but it cannot specify the profound or precise nature of that relation. Diagramming may be useful for consolidating a child's understanding, but can only be the illustration of a relation already understood intellectually, and which the child should be able to express in words.

If it is to be effective in forming lasting qualities of mind, the study of grammar should also be gradual and cumulative. Beginning already in 2<sup>nd</sup> grade, the study of grammar should be instilling a very solid grasp of the basic elements of sentences, adding definitions and nuances every year while constantly reviewing the basic realities. This review occurs naturally by the very fact of using whole-sentence exercises and by using cumulative, increasingly exhaustive parsing and logical-analysis charts. Teachers from 2<sup>nd</sup> through 9<sup>th</sup> grade should use consistent definitions and expressions as well as similar forms for charting written analysis, everything increasing in detail as the years go by, giving the student an ever sharper tool of understanding. By the end of 9<sup>th</sup> grade, students should possess all of the distinctions necessary for the analysis of even the most complex, Latinate English sentence, drawn from any one of the works of literature studied. It goes without saying that such a grasp of English grammar and the subtleties of syntax will give the children considerable ease in the learning of foreign languages.

The Language Arts Committee recommends the use of the *Classical Grammar* series published by Angelus Press, as the textbooks which best correspond to the nature of grammar and the exigencies of a meaning-based language arts curriculum. It is in fact a revised and augmented edition of the *Baskervill-Sewell English Course*. Book 1 is intended for 2<sup>nd</sup> through 4<sup>th</sup> grade; Book 2 is appropriate for 5<sup>th</sup> through 7<sup>th</sup> or 8<sup>th</sup> grade; Book 3 is a comprehensive grammar guide appropriate for 9<sup>th</sup> grade grammar class or as a reference book for high school students. Teacher guides published by the Language Arts Committee indicate the ideal grammar progression and grammar goals for each grade, corresponding to the *Classical Grammar* series.

## Compositions to Educate the Heart and Mind

Composition is a written exercise of personal expression which calls upon all aspects of the language arts program, proving and at the same time increasing the child's mastery of each element. Its role in every grade is to deepen the child's understanding of the noble realities which are the soul of English class and draw him to make them his own, by asking him to continue pondering beyond class discussion and then express his own reflections in a way which is original, elegant, clear, and orderly.

Every composition topic should therefore lead the child to reflect independently upon the elements which have nourished his understanding and sparked his interest and imagination (literature, poetry, and theme in particular). The child should express his thoughts in a personal and well-organized manner, drawing upon the vocabulary and style absorbed in poetry and dictation, and upon the rules of spelling and grammar practiced every day of the week. Finally, his efforts are to be recorded in his best handwriting, preferably in a series of permanent notebooks chronicling his progress over the year and throughout his school career. As the child grows, composition topics should grow with him, training qualities of reflection and analysis, as well as maturity of feeling and elegance of style.

For this gradual formation to take place, composition topics must not simply be mechanical exercises of form taken from a composition textbook. Topics are best created by the teacher based on class discussion of literature and themes, drawing students to continue pondering in a way which is ever more personal and profound. For the child to succeed and progress, the teacher should spend time preparing the children for the topic, explaining the writing process and then offering detailed evaluations of the children's work.

Student writing can be divided into two categories, developing two main types of reflection. *Topic compositions* accompany the child from 2<sup>nd</sup> grade through 12<sup>th</sup>, asking him to develop a theme from literature or class discussion which is increasingly broad and increasingly abstract as the child progresses. *Text-Analysis compositions*, appearing in different forms depending on the grade level, ask the child to analyze a particular, brief literary selection and comment on it with increasing detail and maturity.

Composition exercises in these two categories incorporate the various elements of style, structure, and method which children need to develop if they are to become good writers. Dividing the exercises according to type of reflection is based on the most essential element of self-expression: the thought to be expressed. Mastery of technique will be learned at the same time, always considered as a tool appropriate for expressing a given thought. Thus, children will learn about sentence and paragraph structure, topic sentences and essay structure; expository, persuasive, descriptive, narrative, and imaginative writing; organization, voice, word choice, sentence fluency, unity and coherence, audience, and proper punctuation; brainstorming, outlining, rough draft construction, and proofreading... as they become necessary for the expression of more and more complex and profound ideas.

Within an integrated curriculum, all subjects should have writing assignments proper to the matter. However, the English teacher may need to give certain remedial lessons in report structure which should not occupy too much time.

## *Topic Compositions*

### *General Guidelines for Creating Composition Topics*

#### *Precise*

All composition topics should be precise so that the child knows where to focus his efforts. This means avoiding writing assignments in which the child is asked to create his own topic, or write simply what comes into his mind (journal writing). If the child is asked to create a composition topic, it should be within certain parameters ensuring the quality and pertinence of the reflection. The teacher may base the topic on some work studied, integrating a brief quote, to make a clear connection with class discussion. Precise, well-chosen topics will allow a broader, more meaningful development, ultimately allowing the child fuller play of his own powers of imagination and reflection.

#### *Universal*

In order to allow this breadth of development, composition topics should be related to themes which are in some way universal, or treating of common human experience. This guideline applies even to the younger grades, before the child is of an age to develop these themes abstractly (topics relating to home, family, patriotism, for example, which are considered concretely at first but open onto a larger perspective).

#### *Uplifting*

In order for the child's reflection to develop in a way which continues to form his heart and mind, topics should be uplifting; they will be so naturally if their subject matter is universal, following on works studied and class discussion. This guideline does not mean that themes of evil or disordered aspects of certain works should never be treated, but that they should be approached in such a way as to show their disorder and the larger harmony which does exist, both in reality and in true literature.

#### *Objective*

In order for composition to continue the formation of mind and heart, topics should be as objective as possible, drawing the child out of himself to reflect on the world around him. Topics which ask for first person narrative are appropriate for 2<sup>nd</sup> and 3<sup>rd</sup> grade, but by 4<sup>th</sup> grade the teacher should be introducing topics which demand reflection on a broader experience: topics about characters in the works studied, about people beyond the child's immediate family, or about the physical world beyond the home.

#### *Intriguing*

Finally, topics will spark the child's interest and encourage greater development if they contain some dilemma to be resolved or if they continue class discussion of some disputed point. (This guideline applies particularly as the children progress beyond the stage of simply telling a story or an episode from their own lives.)

### *Grade-Specific Guidelines for Composition Topics*

In 2<sup>nd</sup> and 3<sup>rd</sup> grade, it is best to give a single topic, one which is very simple and concrete, asking for a story within the child's own experience. It should be related as far as possible to the themes in the literature being studied. Topics should follow the general guidelines as much as possible, touching on themes of common human experience in a form which is uplifting, without expecting abstract development. Topics asking the child to imagine a story should be precise enough to prevent his wandering into vague silliness and absurd invention. The child should be taught to introduce and conclude his thought with a special sentence. The child is expected to write a single paragraph in 2<sup>nd</sup> grade, very short at first and gradually longer. He should be able to write two or more paragraphs by the end of 3<sup>rd</sup> grade, but the teacher should always encourage a complete and original thought with a proper sequence of events rather than a long composition. He should be taught that an entirely new thought should be expressed in a new paragraph, slowly introducing him to the idea of a multi-paragraph composition. As he advances through the various grades, the child should be learning that idea is more important than form, but that form is essential to the clear expression of the idea.

In 4<sup>th</sup> and 5<sup>th</sup> grade, the topics should gradually move away from first-person narrative and toward reflection on works studied. As always, the topics should encourage reflection on noble realities and avoid anything which could degenerate into vulgarity: the quote chosen to introduce the topic should set the tone. The child should be capable of writing three or four paragraph compositions by the end of 5<sup>th</sup> grade, with a clear introductory sentence for each paragraph and an introductory and concluding sentence for the composition as a whole. Students should be learning about proper transition between paragraphs, necessary for a clear transition of ideas. As in 2<sup>nd</sup> and 3<sup>rd</sup> grade, the teacher should encourage completion, order and originality more than length.

In 6<sup>th</sup> and 7<sup>th</sup> grade, children should only rarely be asked to recount their own experiences in a first person narrative. Topics should ask for a more prolonged reflection on noble ideas, yet these ideas should still be incarnated in specific literary characters as far as possible. Thus a child in 6<sup>th</sup> grade may be asked to write about a courageous character in the work being studied and comment on his courage, rather than being asked to write about courage abstractly. Some imagination topics should still be given, as precise as possible and stemming as much as possible from works studied. Compositions should be at least five paragraphs long, with introduction, conclusion and clear transition.

From 8<sup>th</sup> grade onward, topics become more abstract and demand ever deeper personal reflection on ideas. However, even when the child is asked to write on an abstract notion or quality, he should always base his reflection on a concrete work or example to avoid pontificating. Basing topics on works studied will help to ground students in reality and oblige them to greater rigor in proving their statements. Compositions need not be substantially longer in 8<sup>th</sup> grade than in 6<sup>th</sup>, but should be more penetrating. By 10<sup>th</sup> grade, students should be able to fill four sides of letter-sized pages.

No guidelines are specified above for the time given weekly to tests and writing assignments. Children in 2<sup>nd</sup> and 3<sup>rd</sup> grade should write 30 to 40 minutes, in class; in 4<sup>th</sup> through 7<sup>th</sup>, this should increase to an hour, with some writing assignments to be composed at home; after 8<sup>th</sup> grade, assignment writing should be done at home, only tests at school; at least 2 hours are naturally required for sufficient development of the topic.



### *Preparing the Children to Write*

Preparing the children to express their own thoughts means teaching them how to develop and organize those thoughts, and then how to find the proper form for communicating them. The primary element has to be the idea, or composition will become a mere exercise in mechanics, devoid of intrinsic interest for the child and therefore devoid of educational value. Yet, the child should understand that the quality and organization of his writing will prove the quality of his thought, because only what is clearly conceived can be clearly expressed. Likewise, he should see that giving a proper form to his writing will help him to identify and focus on those elements which are essential, allowing him continually to surpass himself and take his reflection deeper.

The remote and continual preparation for writing is class discussion, as well as literature and dictation which are gradually nourishing his imagination with forms of elegant style and with a broadening vocabulary. The child's thinking will naturally model itself on the teacher's presentation of a work or an idea, as he leads the class to reflect together on what is most interesting or essential and to draw conclusions. In particular, the children should be learning that to go deeper means always asking *why*.

The more immediate preparation for writing is to teach the child first to gather ideas, then to group related ideas and organize them based on some natural or logical order, such as chronology or hierarchy of causes. This organization of ideas should push the child to further reflection, as he uncovers related ideas or realizes that he needs to be more precise in his analysis. This outline should be the basis of the various paragraphs of the composition.

Such outlining or class brainstorming may be very basic in the early grades when topics are less abstract. Rough draft writing will also be useful in the younger grades, as the children learn to see that the events they have written are not in order and need to be rewritten. As the children progress, rough drafts should give way entirely to outlining.

Topic compositions allow a wide variety of forms of writing; the teacher may want to assign a topic to be treated in the form of a written speech, a debate or a letter, for example. Preparation for writing will include coaching in the elements proper to those forms. Certain books containing such elements are recommended as teacher supplements.

There is also a preparation for writing included in the class correction of previous assignments, as children see the errors they have made and are taught how to avoid them. Rewriting flawed compositions can be a good way of preparing for better writing in the future. However, the spark of interest which leads to good writing will be lost if the initial idea is belabored by repeated correction. The main sources of improvement are the child's own desire and interest, as well as his repeated effort. Many short assignments – at least one every two weeks – will therefore be more useful in improving student writing than a handful of longer assignments progressively rewritten.

The teacher should be able to point out conventions of style in literature and encourage them in student writing: images, analogies and other literary devices, effective use of quotations, and so on. He should also encourage variety of sentence structure and breadth of vocabulary. However, he should avoid coaching the children to include such conventions or to seek out complicated vocabulary merely as ends in themselves. Simple structure and clear, precise vocabulary are much to be preferred if they are better suited to the idea.

## ***Text-Analysis Compositions***

Topic compositions teach the children to develop broad themes, either using their imaginations to tell a story, or else treating more abstract notions, incorporating different elements and ideas in a synthetic manner. Text analysis compositions train children especially in precision of analysis, gradually teaching them to present a particular literary passage in a systematic and rigorous manner.

The passage to be analyzed needs to be relatively short, about the length of a dictation for a given age group; most of all, it should be a passage worthy of study by its ideas and its beauty. According to the age of the child, the *text-analysis* will take one of three forms: for 2<sup>nd</sup> through 5<sup>th</sup> grade, it is a simple *retelling of a story*; for 5<sup>th</sup> through 9<sup>th</sup> grade, it becomes a *guided commentary*, with questions helping the student draw out the essential elements of meaning and style; for 9<sup>th</sup> through 12<sup>th</sup>, it reaches maturity in a simple *commentary*, in which the student draws out these elements for himself, structuring his own commentary on the text, which is by now longer and introduces more abstract ideas.

Like *topic compositions*, *text-analysis compositions* are meant to form the heart and mind of the child and open him to the good and the beautiful. It is important to choose texts which spark the interest of the child and at the same orient his reflection toward noble realities. A text chosen for study should be one in which the truth is expressed with beauty, for the child's ability to think straight and to write well are awakened through contact with the great writers. Such a text not only has the power to awaken to the beautiful, but great authors put the soul in motion: they set a spark in the child, enflaming a desire to proceed deeper in reflection, beyond the text itself.

### ***Retelling the Story: 2<sup>nd</sup> – 5<sup>th</sup> Grade***

*Retelling the story* is the simplest form of *text-analysis*. It is an exercise in memory and attention and therefore resembles a dictation, but it also gives practice in self-expression. The teacher reads a story of a few sentences in 2<sup>nd</sup> grade, or up to two paragraphs in 5<sup>th</sup> grade, and the student is expected to retell the story, preferably in his own words, beginning to end, with particular attention to the order of events. In 2<sup>nd</sup> grade, the teacher reads the text three times; by the end of 5<sup>th</sup> grade, he may read it only once. If the student repeats the facts in the order in which they occurred, he is already composing a well-structured story by imitation.

### ***Guided Commentary: 5<sup>th</sup> – 9<sup>th</sup> Grade***

*Guided commentary* is introduced toward the end of 5<sup>th</sup> grade and is practiced through 9<sup>th</sup> grade. Students are presented with a series of broad questions about the selected passage, which they are expected to answer in their own words, incorporating a quote into each answer and justifying their reasons. There should be five to seven questions in a 5<sup>th</sup> grade *guided commentary*, four to five questions in 8<sup>th</sup> and 9<sup>th</sup> grade, arranged in clusters so that the students, by their answers, already compose paragraphs into an essay.

The purpose of this exercise is to develop the student's causal thinking, teaching him to understand the chain of events in the text or the chain of logic, and verifying that

he is indeed remaining faithful to the text itself in his answer. Questions should be well chosen so that the child learns how to draw the essential elements out of the text, namely: the chain of events or ideas presented; their importance in the context of the larger work if the text is taken from the reading; the value of those ideas; the stylistic tools used to present the ideas and which make up the material beauty of the text.

The *guided commentary* is an important extension of literature class, not only an exercise in reading but an exercise in contemplation, as teacher and students work to penetrate the text and allow its truth and beauty in turn to penetrate into them. The children should be made sensitive both to the value of the text in itself and to its relative or historical value, as a work issuing from a certain cultural context. The teacher should lead the children toward an openness and attention to the text itself, humble yet always evaluating, seeking the thought of the author and not hastily imposing an interpretation. This attention implies a respect for something true and profound, and the teacher should awaken the children to the qualities of tone and expression which they might have overlooked in their haste or immaturity. Even the choice of punctuation carries nuances of which the children should be made aware.

### ***Commentary: 10<sup>th</sup> – 12<sup>th</sup> Grade***

The *commentary* may be introduced toward the end of 9<sup>th</sup> grade and should allow the student to put into practice the skills learned in *guided commentary*. The student is expected to judge for himself what points are essential and organize the treatment of a passage from literature. There is an unlimited possibility for variety in a student *commentary*, whose only invariable guideline is that he remain faithful to the true character of the work and support his judgments with quotes from the text itself.

The student should lead his reader through the text from the outside in. He should first introduce his commentary by briefly situating the passage in its context, whether literary or historical, and tell the period and genre of the work studied. Thus, for a speech or dialogue in a passage taken from a play, the student should explain who is speaking and the importance of the passage to the development of the plot. He briefly should point out the ideas and tone which predominate in the passage, and at the same time give a hint of the role of these ideas in the work as a whole.

The body of the commentary should develop these same ideas, taking care to remain close to the text and show in detail how the author conveys his ideas. The student should not simply pass through the text in a narrative manner, retelling the story, but structure his commentary in an intelligent and original way so as to give the reader a clear view of the whole. He should point out specific rhetorical tools used by the author, the images employed, the general atmosphere of the text and the word choice and syntax which help convey that atmosphere. He should show in greater detail the relation of the passage to the development of the plot and the themes of the work as a whole. He should express the writer's purpose in the work as far as possible, as well as the expectations and reactions of the audience.

The student should conclude his analysis with a synthesis of what he has already stated, giving a final summary for his reader of the nature and value of the text. He may conclude with his own judgment of the work or with suggestions for continued reflection; finishing with a question can be effective.

### ***Preparing Students to Write Text-Analysis Compositions***

The gradual stages of *text-analysis* compositions build toward the final, most difficult exercise of *commentary*. At the *retelling the story* stage, the exercise is fairly simple to prepare because the children will be used to receiving dictations. Rather than writing the dictation immediately, they listen and write from memory. The teacher may wish to lead them orally through the exercise the first few times, helping them remember the essential. Much of training will be in the correction of previous exercises. The text chosen should be very short in the beginning of 2<sup>nd</sup> grade, gradually lengthening and naturally training the child to remember more accurately. The teacher prepares for *guided commentary* by explaining what is required, asking simple questions initially, and gradually making them more challenging. The skill of the child improves by increments, very naturally. By the time he is in 10<sup>th</sup> grade, the previous eight years have trained him to go to the essential and ask himself the right questions, using quotes to prove his answers. Preparation for writing will include modeling this reflection as a class discussion, much as for topic compositions.

### ***Rubric for Grading Compositions***

There can be no set rubric for assigning a number grade to a composition – topic compositions or text-analysis compositions – but the teacher’s criteria for grading should be clear and prioritized as well as consistently applied. These criteria should be communicated to the students, so that they might understand their grade and see where they should improve.

As a general principle, whatever the grading rubric, elements of thought and meaning should be weighted more heavily than elements of form, since mechanics are at the service of idea and education. The first criterion by which a composition should be judged is therefore whether or not the student treated the topic assigned: an off-topic composition cannot receive a passing grade. The teacher should then consider how well the topic is treated: What is the depth and quality of the ideas expressed by the student, according to his age? Is there evidence of real personal reflection and originality or has the student simply regurgitated the statements of the teacher? How well does the student maintain his focus on the topic, tightly building his story or his argument paragraph by paragraph, sentence by sentence, without tangents or superfluous development? Does a story follow an appropriate sequence of events, does an argument use appropriate quotations, and does the whole build to a coherent conclusion? Is vocabulary chosen for its accuracy and pertinence or does the student seem to have written thesaurus in hand, using words he does not fully understand? Has the student used proper spelling and punctuation? Is his handwriting legible and is the paper clearly and neatly presented?

Teachers should avoid assigning high grades too easily, in order to encourage good students to strive for excellence and continually surpass themselves. Compositions are meant to present noble ideas and universal notions – even when the form is that of a narrative – and children should learn that such a topic is inexhaustible, allowing for no perfect treatment of it and therefore no *perfect* paper. Our very manner of grading thus continues to foster in the children a respect for the great ideas.

## **The Use of Permanent Notebooks**

Permanent notebooks should be used wherever possible in the various elements of the language arts program, in order to encourage students' respect for their studies and so contribute to the formation of lasting qualities.

The number of notebooks is at the discretion of the teacher, depending on the organization of his class. A notebook should be used for poetry, dictation, composition, grammar exercises, and handwriting, although more than one subject may be contained in a single notebook. Exercises contained in a grammar or phonics book may also be copied into the permanent notebook, helping students better to reflect on the questions. Teachers may want students to have one or more informal notebooks for taking notes or copying down exercises done as a class. The teacher may find it useful to have color-coded notebooks for use in the different elements of language arts.

Notebooks should be chosen for their quality, with pages that lend themselves to neat handwriting. They should have lines narrow enough to encourage precision, with guidelines according to the age of the children; the weight and brightness of the pages should take ink smoothly without bleeding through; the cover should be rigid enough to survive transportation back and forth from the students' homes; notebooks should lay open flat, and should be thin enough for the student's hand to rest comfortably for writing.

The teacher should specify the format he wants in these notebooks: the heading to put on each page, for example, the margins to leave around writing, whether or not to begin new assignments on a new page, and any marks or lines to indicate the end of an assignment. Defacing notebooks should not be tolerated. This format should be school-wide as far as possible, for the sake of simplicity, and to ensure that all teachers insist on the same elegance and neatness.

Notebooks cease to hold the same importance by 10<sup>th</sup> grade, when language arts class consists primarily in literature, poetry and composition, with fewer written exercises. Students should always be encouraged to save their compositions in a permanent folder.

Related to the question of notebooks is the question of writing implements. Students should be encouraged to write tests and exercises in ink as soon as possible. The teacher should encourage or impose the use of ink- or gel-pens, which allow the students to write more smoothly and therefore more neatly than ball-point pens.



# Grammatical Progression

## 2nd - 4th Grade

	2nd Grade	3rd Grade	4th Grade
<b>Clauses</b>	Definition of a sentence Simple sentences Capitalization Kinds of sentences (statements, commands, questions, exclamations) Punctuation Quotation marks Subject and predicate Subject and object	Compound sentences Definition of a clause Predicate nominative Predicate adjective	
<b>Phrases</b>		Definition Prepositions	Adjective phrases Adverbial phrases
<b>Nouns</b>	Definition Class (common or proper) Gender Number Possessive case	Office (subject, object, shows possession, predicated of the noun...) Nominative and objective Case	Office (object of preposition)
<b>Pronouns</b>	Definition Class (personal) Gender Number Case (possessive)	Person Antecedent Office (subject, object, shows possession) Case (nominative, objective)	Class (interrogative)
<b>Adjectives</b>	Definition Class (descriptive)	Class (quantitative, demonstrative)	
<b>Articles</b>	Definition Office (belongs to the noun...)		
<b>Verbs</b>	Definition Tense (present, past, future) Subject Person Number	Use (transitive or intransitive)	Form (strong or weak)
<b>Adverbs</b>			Definition Class (time, place or manner) Office (modifies the verb...)
<b>Prepositions</b>		Definition	
<b>Conjunctions</b> (coordinate)	Definition Office (connects the words...)		

# ***Glossary of Definitions for 2nd - 4th Grade***

## **Words and Sentences**

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.

A **declarative sentence** makes a statement.

An **interrogative sentence** asks a question.

An **imperative sentence** gives a command.

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

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

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

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.

The **subject of a sentence** names the person or the thing about which something is said.

The **simple predicate** is the verb in the sentence. The **complete predicate** is the verb with its modifiers.

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

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.

### **Rules for dividing syllables:**

1. Words may be divided between double consonants.
2. A word may be divided between a vowel and a consonant.
3. A word may be divided between two consonants that are not alike.

## **Nouns**

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

Two **classes** of nouns are common nouns 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.



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**.

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

The **possessive form** means the same as a phrase consisting of *for* or *of* and the simple form of the noun.

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.

#### **Parsing order for nouns:**

Noun. Class (*common or proper*). Gender (*masculine, feminine, neuter, either gender*). Number (*singular or plural*). Office (*subject of the verb..., direct object of the verb..., shows possession of the noun..., object of the preposition ..., predicated of the noun...*). Case (*nominative, possessive, objective*).

### **Pronouns**

**Pronouns** are words that stand for nouns.

The noun which a pronoun stands for is called its **antecedent**.

Pronouns used as subjects are in the **nominative case**.

Pronouns used as objects are in the **objective case**.

**Interrogative pronouns** are used to ask questions.

#### **Parsing order for Pronouns:**

Pronoun. Class (*personal, possessive or interrogative*). Gender (*masculine, feminine, neuter, or of either gender*). Number (*singular or plural*). Person (*1st, 2nd or 3rd*). Antecedent. Office (*subject of the verb..., object of the verb..., shows possession of the noun...*). Case (*nominative, possessive, objective*). (Gender and Number are determined by the antecedent; Person, Office and Case are determined by the function of the pronoun in its own clause.)

### **Adjectives**

An **adjective** is a word that modifies a noun.

A **descriptive adjectives** 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.

#### **Parsing order for adjectives:**

Adjective. Class (*descriptive, quantitative, demonstrative*). Modifies the word...

### **Parsing order for articles:**

Article. Belongs to the noun...

## **Verbs**

A **verb** is a word that asserts action or being.

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.

**Weak verbs** are verbs which need an -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.

**Transitive verbs** express an action done to an object.

**Intransitive verbs** express an action which stays in the subject.

### **Parsing order for verbs:**

Verb. Form (*weak, strong or irregular*). Use (*transitive or intransitive*). Tense (*past, present or future*). Subject. Person (*1st, 2nd or 3rd*). Number (*singular or plural*).

## **Adverbs**

**Adverbs** modify verbs and express time, place or manner.

### **Parsing order for adverbs:**

Adverb. Class (*time, place or manner*). Office (*modifies the verb ...*)

## **Conjunctions**

**Conjunctions** are words used to join other words together. Common conjunctions are: and, but, either... or, neither... nor, for, therefore.

### **Parsing order for conjunctions:**

Conjunction, Connects the words ....

## **Prepositions**

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

## Spell to Write & Read : 70 Basic Phonograms

phonogram	sound (s)	[For teacher only—Examples of words]			
a	/a/-/A/-/ah/	am	a-pron	wasp	
b	/b/	bat			
c	/k/- /s/	cat	cent		
d	/d/	dad			
e	/e/-/E/	elk	be		
f	/f/	fat			
g	/g/-/j/	big	gym		
h	/h/	hat			
i	/i/-/I/	it	i-vy		
j	/j/	job			
k	/k/	kit			
l	/l/	lap			
m	/m/	me			
n	/n/	nut			
o	/ah/-/O/-/OO/	on	go	to	
p	/p/	pan			
qu	/kw/—Q always needs a U. U is not a vowel here.	queen			
r	/r/	ran			
s	/s/-/z/	sent	as		
t	/t/	tip			
u	/u/-/U/-/oo/	up	u-nit	put	
v	/v/	van			
w	/w/	wag			
x	/ks/	fox			
y	/y/-/i/-/I/	yard	gym	by	
z	/z/	zip			
ai	/A/ -- 2-letter /A/ that we may NOT use at the end of English words*	laid			
ar	/ar/	car			
au	/aw/ that we may NOT use at the end of English words*	sau-cer			
aw	/aw/ that we may use at the end of English words	saw			
ay	/A/ -- 2-letter /A/ that we may use at the end of English words	play			
ch	/ch/-/k/-/sh/	child	Christ-mas	chef	
ci	/sh/-- short /sh/	fa-cial			
ck	/k/ -- 2-letter /k/	back			
dge	/j/ -- 3-letter /j/	edge			
ea	/E/-/e/-/A/	eat	bread	steak	
ear	/er/	ear-ly			
ed	/ed/-/d/-/t/ -- past tense ending	trad-ed	pulled	picked	
ee	/E/ -- double /E/ always says /E/	tree			
ei	/A/-/E/-/i/ that we may NOT use at the end of English words*	heir	cei-ling	for-eign	
eigh	/A/ -- 4-letter /A/	eight			
er	/er/	her			
ew	/OO/-/U/ that we may use at the end of English words	flew	few		
ey	/A/-/E/-/i/ that we may use at the end of English words	they	key	val-ley	
gn	/n/ -- 2-letter /n/ used both at the beginning and end of a base word	gnat	sign		
ie	/E/-/I/-/i/	piece	pie	col-lie	
igh	/I/ -- 3 letter /I/	night			
ir	/er/	first			
kn	/n/ -- 2-letter /n/ used only at the beginning of a base word	know			
ng	/ng/	sing			
oa	/O/ -- 2-letter /O/ that we may NOT use at the end of English words.	coat			
oe	/O/ -- 2-letter /O/ that we may use at the end of English words.	toe			
oi	/oy/ that we may NOT use at the end of English words *	boil			
oo	/OO/-/oo-/O/	food	good	floor	
or	/or/	Lord			
ou	/ow/-/O/-/OO/-/u/	house	soul	group	coun-try
ough	/O/-/OO/-/uff/-/off/-/aw/-/ow/	rough	though	thought	bough
ow	/ow/-/O/	plow	snow		
oy	/oy/ that we may use at the end of English words	boy			
ph	/f/ -- 2-letter /f/	phone			
sh	/sh/	she	dish		
si	/sh/-/zh/	ses-sion	di-vi-sion		
tch	/ch/ -- 3-letter /ch/	butch-er			
th	/th/- /TH/ (motor off/ motor on)	thin	this		
ti	/sh/ -- tall /sh/	na-tion			
ui	/OO/	fruit			
ur	/er/	church			
wh	/hw/	whis-per			
wor	/er/	wor-ships			
wr	/r/ -- 2-letter /r/	wreck			

\*English words do not end with I or U.

## Spell to Write & Read: 29 Spelling Rules

---

1. **Q** always needs a **U**. **U** is not a vowel here (*quit*).
  2. **C** usually says /k/ (*cat, cot, cut, clip, music*). **C** says /s/ before **E, I, or Y** (*cent, city, cycle*).
  3. **G** usually says /g/ (*gap, got, guts, grip, bag*), but **G** MAY say /j/ before **E, I, or Y** (*germ, giant, gym*).
  4. **A, E, O, U** usually say /A, E, O, U/ at the end of a syllable (*la-zy, me, go, u-nit*).
  5. **I and Y** usually say /i/ at the end of a syllable (*cli-nic, cy-nic*), but may say /I/ (*li-on, cry*).
  6. English words do not end in **I, U, V, or J**. At the end of English words **Y** stands in for **I**.
  7. **SILENT FINAL Es**. English has at least five reasons for a silent final E.

1st	dime	(The vowel sound changes because of the E.)
2nd	love, true	(English words do not end with V or U).
3rd	dance, large	(The C says /s/ because of the E. The G says /j/ because of the E.)
4th	ap ple	(Every syllable must have a vowel.)
5th	are	(The Odd Job E includes any miscellaneous reason not covered above).
  8. **O-R** usually says /er/ when **W** comes before **O-R** (*worship*).
  9. **IE or EI?** Use **I** before **E** (*chief*) except after **C** (*receive*), if we say /A/ (*vein*), and in some exceptions:  
*Either weird foreign sovereign forfeited leisure. Neither heifer seized counterfeit protein or caffeine.*
  10. **SH** spells /sh/ at the beginning of a word (*she*) at the end of a syllable (*fish*), but not at the beginning of any syllable after the first one (*na-tion*) except for the ending -ship (*friend-ship*).
  11. **TI, CI, SI**. **Latin** spellings of /sh/ come at the beginning of any syllable after the first one (*nation, facial, tension*).
  12. **ABBREVIATIONS** use a few letters to represent a larger word (Mr. = Mister, m = meter, CA = California).
  13. **CONTRACTIONS** replace a letter (or letters) with an apostrophe to contract (or shorten) a phrase (I am = I'm).
  14. **1-1-1 RULE**. With a one-syllable word ending in one vowel then one consonant, double the last consonant before adding a vowel suffix (*get, getting*).
  15. **2-1-1-ACCENT RULE**. With a two-syllable word ending in one vowel then one consonant, double the last consonant before adding a vowel suffix IF the accent is on the last syllable (*for get', for get ting*).
  16. **E'S DROPPING RULE**. **Silent final E words** commonly lose the need for the E when adding a vowel suffix (*hope/hoping/ hopeless*). In words like *noticeable* or *changeable* rules 2 and 3 override rule 16.
  17. **FF, LL, SS**. We often double **F, L, S** after a single vowel at the end of a base word (*off, all, confess*). Occasionally other letters are doubled in this way (*ebb, odd, egg, inn, err, watt, jazz*).
  18. **A-Y** usually says /A/ at the end of a base word (*may, pay*). When a word ends with A it says /ah/ (*ma*).
  19. **I and O** may say /I/ and /O/ before two consonants (*bind, gold*).
  20. **X** is never directly before **S**. (*boxes, excel*). There is a /s/ sound in **X**.
  21. **DISMISS L RULE**. **ALL** and **FULL** are written with one L when added to another syllable (*almost, fulfill*).  
*All right* is two words just like *all wrong*. (TILL has been omitted from this rule since it only applies to *until*.)
  22. **PLURALS**. To make a word **plural** just add an -S, UNLESS the word ending hisses (ch, s, sh, x, z), changes (*wife/ wives; fly/flies*), or may stop with O (*tomato/tomatoes*). In these cases add -es. Occasional words have no change (*sheep/sheep*), an internal change (*man/men*), or a foreign spelling (*alumnus/alumni; piano/pianos*).
  23. **DGE** is only used after a single vowel which says /a-e-i-o-u/ (*badge, edge, bridge, lodge, fudge*).
  24. **Y'S EXCHANGING RULE**. A **single vowel Y** (not *ay, ey, oy, uy*) changes to **I** when adding any ending (*try/tried*), unless the ending starts with **I** (*trying, babyish, copyist*).
  25. **CK** is used only after a single vowel which says /a-e-i-o-u/ (*back, peck, pick, pocket, truck*).
  26. **CAPITALIZE** individual names or titles of persons (*Jesus*), places (*Ohio*) or things (*Bible*).
  27. **Z, NEVER S**, spells /z/ at the beginning of a base word (*zoo, zero*).
  28. **E-D** past tense ending forms another syllable if the base word ends with /d/ or /t/ (*loaded, acted*). If not **E-D** sounds like /d/ or /t/ (*killed, picked*).
  29. **DOUBLE CONSONANTS** in multisyllable words should both be sounded for spelling but not in normal speech (*ap-ple*). [Note: This rule is a guideline for teachers but not necessary for students to learn.]
-



Grade 2 Mary Hopkins Monday, September 10  
 underline → Grammar

## Analysis Grade 2

Labeling the parts of speech should begin as soon as that part of speech is learned. Keep labeling throughout second grade.

Abbreviate words: n for noun; v for verb; adj for adjective; art for article

Labeling is optional in most cases. However, the verb complements should always be labeled.

Lines

Analyze and label the nouns.

Lesson 11

Subject +

Predicate

The storm roared around the house.



Lesson 16

Direct

Object

<sup>n.</sup>  
Jane | <sup>n.</sup>  
lost <sup>D.O.</sup> her cat yesterday.

<sup>adj.</sup> <sup>adj.</sup> <sup>D.O.</sup>  
The carpenter | built a large new house.

<sup>D.O.</sup>  
Our gardener | trimmed the young trees.

Analyze and label all the parts of speech  
you know. Change the sentence into a  
question and analyze it.

<sup>n.</sup> <sup>v.</sup> <sup>adj.</sup> <sup>n.</sup>  
George | found a new knife.

<sup>D.O.</sup>  
Did George | find a new knife?



Grade 3  
Heading as  
Grade 2

Mary Hopkins

Monday, September 10

## Grammar

### Analysis Grade 3

Similar to grade 2 from week 1 to 22

D.O.

Week 22  
begin

Harry and Alfred | will show us the way.

compound verbs,  
subjects and  
objects.

D.O.

John's father | said goodby and left.

D.O.

D.O.

The gardener | trimmed the trees and shrubs.

The children no longer need to label every  
part of speech as in Second Grade, unless  
it is helpful for them to do so.



Week 25      A murmur | was heard <sup>(optional adverbial)</sup> (among the branches.)  
 bracket  
 prepositional      The mill <sup>(optional adjectival)</sup> (by the railroad) | is burning.  
 phrases.

Week 27      P.A.  
 Predicate      The autumn scene | was : beautiful.  
 complements

P.N.  
 My father's friend | was : a clerk  
 (in the Post Office.)

Weeks 29 and 30 can be introduced without too  
much emphasis in Third Grade.

The weather | is : warm and the plants  
are growing fast.



Grade 4 → Mary Hopkins Monday, September 12

Heading as

Grade 3 except  
the underlining.

### Grammar

1 Analyze and diagram these sentences.

Week 3 or 4 Children play. Children play

Week 6 The boy found a red apple.

boy	found	apple
The		red
		a

Weeks 7  
through 12 Are you coming? you Are coming  
I.C.

Can you count the stars?

you	Can count	stars
		the



Week 18

<sup>D.O.</sup>  
He | has brought | his boat.

He | has brought | boat  
his

Week 19

<sup>D.O.</sup>  
What | are you | doing ?

you | are doing | What ,

Week 19-20

<sup>D.O.</sup>  
[ Mother | and Susan | baked | cookies . ]

Begin setting  
off clause.

say also the  
sentence classification

simple, declarative

simple, interrogative

simple, imperative

Mother

and

Susan

baked

cookies .

<sup>D.O.</sup>

<sup>D.O.</sup>

[ Jack | grew | tomatoes | and cucumbers (in

his garden . ) ] This is a simple, declarative  
sentence.

Jack

grew

and

tomatoes

cucumbers .



Mary 21

Thursday, February 12

Week 20

[ Ella found a young bird yesterday. ]

Ella

found

yesterday

bird

young

a

[ The English book was not found. ]

Week 22

book	was found
English	not
The	

[ The army moved (across the river.) ]

Week 24-26

army	moved
The	across river
	the

[ The mill (by the railroad) is burning. ]

mill	is burning
The	by railroad
the	



Week 27

P.N.  
[General Jackson soon became President.]

General Jackson became President  
soon

P.N.  
[The squire was a fine, healthy old gentleman.]

One shelf  
for many  
adjectives. (Note order.)

The squire was gentleman  
old  
healthy  
fine  
a P.A. P.A.

Compound  
elements.

Analyze  
coordinate  
conjunctions  
with a +

P.A.  
[The tree grew straight and tall.]

The tree grew straight and tall  
note  
order.  
note conjunction



Mary Hopkins      Monday, May 8

Monday, May 8

# Grammar

Analyze and diagram these sentences.

[ We have worked rapidly ], but [ we shall soon finish. ]

This is a compound, declarative sentence.

