

# SSPX Language Arts Program



## 5<sup>th</sup> Grade Teacher's Guide



# Language Arts Teacher's Guide for 5th Grade

## Purpose and Contents of the Guide

This Guide is meant to provide the 5th Grade English teacher with two things:

Precise goals for every element of a literature-based language arts program,  
A detailed 30-week lesson plan to serve as a model in accomplishing these goals.

The Guide is accordingly divided into two main sections:

***Suggested Lesson Plan Pages*** containing:

- a **30-Week Lesson Plan Overview** modeling how to space the grammar lessons over the course of the year;
- a **Suggested Lesson Plan Detail** of four pages for each week corresponding to the Overview and modeling how to teach grammar and composition through literature, integrating a theme every week;

***Reference Pages*** containing:

- a **Lesson Plan Overview by Week** for 5th Grade, in greater detail, corresponding to the ***Classical Grammar 2*** textbook;
- a **Lesson Plan Overview by Topic** for 5th Grade;
- a **Grammatical Progression Chart and Parsing Guide** for 5th through 8th Grade;
- a **Steps for Logical Analysis of Sentences** guideline;
- a **Logical Analysis Chart** for the classification of clauses and phrases.

By organizing the Guide in this way, we have hoped to provide the teacher with an academic structure which is both solid and flexible, ensuring that certain standards will be met while leaving a great deal of freedom to the individual teacher. Beginning in 2nd Grade and continuing through 9th, quality children's literature should be animating the language arts program with the noblest spirit of Western Civilization, as the study of grammar trains the minds of the children in ever greater precision of thought. The Teacher's Guide for each of these grades is at the service of a gradual transmission of this spirit and this precision. It is offered as a tool to help you lead your students by the hand to the next level of moral and intellectual formation.



# ***Suggested 30-Week Lesson Plan At a Glance***

## ***5th Grade***

### ***Week:            Grammar Lesson:***

- 1.** Introduction: Parts of Speech (Nouns, Pronouns, Adjectives) and Analysis.
- 2.** Introduction: Parts of Speech (Verbs, Adverbs, Conjunctions, Prepositions, Interjections) and Analysis.
- 3.** Noun Class; Verb as Predicate;  
Principal Elements of a Sentence.
- 4.** Adjective Class; Verb Class;  
Subordinate Elements of a Sentence: Direct Object.
- 5.** Adjective Class; Verb Tense;  
Subordinate Elements of a Sentence: Indirect Object.
- 6.** Noun Inflection & Gender; Verb Person & Number;  
Compound Elements.
- 7.** Noun Number; Verb Class Review & Verb Phrases;  
Prepositional Phrases.
- 8.** Noun Case (Nominative & Objective); Verb Class Review;  
Compound Sentences.
- 9.** Noun Case (Possessive), Declension & Person; Verb Voice;  
Subordinate Elements of a Sentence: Complements of Intransitive Verbs.
- 10.** Noun Review & Adverb Class; Verb Voice;  
Subordinate Elements of a Sentence: Complements of Intransitive Verbs.
- 11.** Pronoun Class: Personal; Verb Mood (Indicative & Imperative);  
Subordinate Elements of a Sentence: Modifiers of Subject & Predicate.
- 12.** Personal Pronoun Case & Antecedent; Verb Mood;  
Modifiers of Subject & Predicate.
- 13.** Personal Pronoun Case; Verb Origin: Strong & Weak; Principal Parts of Verbs;  
Subordinate Elements of a Sentence: Phrases as Modifiers.
- 14.** Personal Pronoun Review; Strong & Weak Verb Review;  
Elements of a Sentence Review.
- 15.** Pronoun Class: Interrogative; Verb Form: Negative & Emphatic; Irregular Weak;  
Sentence Form: Interrogative.
- 16.** Interrogative Pronouns: Uses of *Who*, *Which*, *What*; Strong & Weak Verb Review;  
Sentence Form: Interrogative, Negative & Emphatic; Element Review.

- 17.** Personal & Interrogative Pronoun Review; Verb Review; *Lie/Lay* & *Sit/Set*;  
Elements of a Sentence Review.
- 18.** Pronoun Class: Relative; Verb Review; Strong & Weak Verbs;  
Complex Sentences: Adjective Clauses Introduced by Relative Pronouns.
- 19.** Relative Pronoun *Who*; Verb Review; Verb Voice;  
Complex Sentences: Adjective Clauses Introduced by Relative Pronouns.
- 20.** Relative Pronoun *Which*; Verb Form: Definite & Indefinite;  
Complex Sentences: Adjective Clauses Introduced by Relative Pronouns.
- 21.** Relative Pronoun *That*; Verbals: Participles;  
Complex Sentences: Adjective Clauses Introduced by Relative Pronouns.
- 22.** Relative Pronoun Review; Verbals: Participles;  
Complex Sentences: Adjective Clauses Introduced by Relative Pronouns.
- 23.** Adjective Class: Descriptive, & Subclasses; Verbals: Infinitives;  
Sentence Element Review; Compound Sentences & Complex Sentences.
- 24.** Adjective Class: Quantitative, & Subclasses; Verbals: Gerunds;  
Compound & Complex Sentence Review.
- 25.** Adjective Comparison; Verb & Verbal Review;  
Compound & Complex Sentence Review.
- 26.** Adjective Review; Verb & Verbal Review;  
Compound & Complex Sentence Review.
- 27.** Adverb Review Comparison & Parsing; Conjunction Review & Parsing; Verbs;  
Compound & Complex Sentence Review.
- 28.** Parts of Speech Review;  
Compound & Complex Sentence Review.
- 29.** Parts of Speech Review;  
Compound & Complex Sentence Review.
- 30.** Parts of Speech Review;  
Compound & Complex Sentence Review.







/ TO / BOOK:

THEME: School

## READING

## RETELLING THE STORY

**Palace School**

In Lombardy the members of the imperial family were all housed in a ducal palace. Their struggle across the mountains at once seemed very far away, for here the spring was very soft on the air, the poplar trees were shaking out leaves so tender and young that they were gold rather than green. It was possible to walk out in the sun without a cloak.

For Carl, for all the family, the comfortable lodging meant that school must start again. Wherever the King's court was established, there too was established the palace school, where his sons and daughters, and the sons and daughters of his friends and followers, sat side by side to learn what wise men could teach them. And sometimes the King himself came to school.

Barbara Willard

## POEM

*Alcuin of York*, by Henry Wadsworth Longfellow

When Alcuin taught the sons of Charlemagne,  
 In the free schools of Aix, how kings should reign,  
 And with them taught the children of the poor  
 How subjects should be patient and endure,  
 He touched the lips of some, as best befitted,  
 With honey from the hives of Holy Writ;  
 Others intoxicated with the wine  
 Of ancient history, sweet but less divine'  
 Some with the wholesome fruits of grammar fed;  
 Others with mysteries of the stars o'erhead,  
 That hang suspended in the vaulted sky  
 Like lamps in some fair palace vast and high.  
 In sooth, it was a pleasant sight to see  
 That Saxon monk with hood and rosary,  
 With inkhorn at his belt, and pen and book,  
 And mingled love and reverence in his look,  
 Or hear the cloister and the court repeat  
 The measured footfalls of his sandaled feet,  
 Or watch him with the pupils of his school  
 Gentle of speech, but absolute of rule.

## COMPOSITION TOPICS

*Pegeen took her seat with a look of shining pride...She had played school before, but this was real! Oh, the glory of it!*

Hilda van Stockum

Tell about Pegeen's first day at school.

*or*

Share a school day that you will never forget.

*There is much to know! But so many, many mysteries.*

What is a mystery to you? What do you already know about it?

## GRAMMAR ASSIGNMENT

1. Analyze: *The little children heard Pegeen's musical voice.*
2. Parse the words *musical* and *voice*.
3. Write this sentence in the present and future tenses.
4. Write a complete sentence about your schoolroom.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

**Thomas' Road to School**

Thomas' road to school lay through the city itself. Church spires needled upwards between the rooftops. Some of the houses had a rough, animal look, with their uneven red pantiles, or shaggy thatch of straw. They leaned over the street, upper stories jutting out as if trying to touch their neighbor, and signs swung and creaked overhead, some painted, some gilded. But in between there were splendid stone buildings, with sculptured figures in niches, or timbers richly worked with flowers and fruit, even beasts and birds made by the skillful wood carvers. Shopkeepers set out their stalls heaped with merchandise, until there was hardly room to squeeze past. Apprentices stood outside, calling their masters' wares, each trying to shout more loudly than his neighbor.

Cynthia Harnett

**Country Autumn**

Of course, there were those delightfully crisp autumn mornings, when wagon after wagon came jauntily in from the vineyard, loaded with grapes for the wonderful wine that comes from this country of golden hillsides.

All seasons were busy, noisy, filled with laughter and work, punctuated by Sundays, with Mass in the village church, clean coifs and neighbor's gossip.

In country places in those days there was no school; only town children or wealthy chateaux children went to private classes or had a governess. Marie Louise, the oldest sister, had been sent to Langres, to one of her aunts, so as to get her early education, and she in turn tried to teach the little ones at least their ABC's and their 1 2 3's.

Lauren Ford

**A Voice like Music**

Dropping her eyes as if she were looking at the printing, Pegeen began to talk rapidly and the teacher caught her breath. For Pegeen's Irish was not like that of the other children. The words didn't come hurtling like heavily loaded carts over a cobbled street; they rose and fell like waves, with the sparkle and surge of the sea and the flavor of centuries. It was music to Miss Reilly and she listened, spellbound, knowing she need not search for the words in her book, for she would not find them there. As Pegeen warmed up, she ceased to look down and raised shining eyes, every curl on her head alive with the story, and eloquent hands alert. The children of the higher and lower classes stopped working to listen and soon the only sound in the room was Pegeen's ringing voice.

H. van Stockum

## GRAMMAR REVIEW ~ PARTS OF SPEECH

The first two weeks should be review; do not try to give new notions or resolve difficult cases.

Classical Grammar 2, p. 1-10, 14. Discuss the division of grammar into *parts of speech* and *analysis*. Spend the next two weeks working through the parts of speech (p. 2-8, outline on p. 14).

Definitions in bold in the book are to be memorized: **sentence, grammar, parts of speech, analysis**. Definitions of the various parts of speech are given in their respective chapters and will be reviewed as they are studied; this week, memorize the list of the parts of speech, in order (**noun, pronoun, adjective, verb, adverb, conjunction, preposition, interjection**), and review their use briefly:

**Nouns:** Point out nouns in dictation sentences. Exercises 1-4 on p. 2 are appropriate for 5th grade. For all of the parts of speech, the teacher may wish to ask the children to open to a given page of the reading book, and together the class identifies nouns, pronouns, or whatever is being reviewed.

**Pronouns:** Select sentences from the dictation and identify pronouns. Have students say what noun they stand for. (Ignore *itself* and *themselves*, which may confuse.) If students have trouble saying what noun is named by possessive case pronouns, explain that *her aunt* means *Marie Louise's aunt*, *their merchandise* means *the shopkeepers' merchandise*, etc. Exercise 2, p. 4, is appropriate for 5th. Pronouns are in **bold italics** below.

*Shopkeepers set out **their** stalls heaped with merchandise.*

*Marie Louise had been sent to one of **her** aunts for **her** early education.*

***She** tried to teach the little ones at least **their** ABC's and **their** 1 2 3's.*

**Adjectives:** Choose sentences from dictations and point out descriptive adjectives, passing over participles (-ed and -ing adjectives) and any which may confuse the children (*animal* used as an adjective...). Children should say what noun is described. The exercises p. 4 are appropriate, except 5.

## GRAMMAR REVIEW ~ ANALYSIS

Remind students briefly of the division of every sentence into subject and predicate (p. 8-10). Discuss the role of the word in the sentence, beginning with the subject and the predicate, then the direct object, and gradually identifying each word as completing the subject or completing the predicate.

Present the elements of a Sentence (p. 8-11; 14; §260-262).

**Analysis is the process of separating a sentence into its elements.** (§260)

Use sentences 1, 2, 4-6, & 10 at the top of page 10, or take straightforward sentences from reading or dictation. Underline the subject once, the verb twice, and place a predicate bar between the two (as the children should already have learned). Then explain the difference between simple subject (the noun or pronoun alone) and complete subject (the subject and all its modifiers); and between simple and complete predicate. Complete subject and complete predicate form the most basic division in analysis.

Simplify sentences from dictations and reading to show clearly the division between complete subject and complete predicate. For example:

*Pegeen / began to talk rapidly.*

*Wagons / came jauntily in from the vineyard.*

*The oldest sister / went to school in Langres.*

/ TO / BOOK:

THEME: Books

## READING

## RETELLING THE STORY

**The Arrival of New Books**

The greatest excitement of all was the arrival of new books. There were 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 golden 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.

E. Goudge

## POEM

*A Riddle*, by Hannah Moore  
(A Book)

I'm a strange contradiction; I'm new, and I'm old,  
I'm often in tatters, and oft decked with gold.  
Though I never could read, yet lettered I'm found;  
Though blind, I enlighten; though loose, I am bound,  
I'm always in black, and I'm always in white;  
I'm grave and I'm gay, I am heavy and light –  
In form too I differ, - I'm thick and I'm thin,  
I've no flesh and no bones, yet I'm covered with skin;  
I've more points than the compass, more stops than the flute;  
I sing without voice, without speaking confute.  
I'm English, I'm German, I'm French, and I'm Dutch;  
Some love me too fondly, some slight me too much;  
I often die soon, though I sometimes live ages,  
And no monarch alive has so many pages.

## COMPOSITION TOPICS

*A brand new book it was, still in its bright cover. Charlotte stood up, hugging the book to her and began at once to read.*

S. Tayler

Bring to life for us what Charlotte read.

*Tom had learned a great deal about the world, for he often sat under his favorite tree with a book in his hands and roamed the sea, the land, the air.*

M. Brandeis

Where have you traveled in a book?

## GRAMMAR ASSIGNMENT

1. Analyze: *The rich sound of the words sang in Geoffrey's head.*
2. Parse: *the, Geoffrey's* and *sang*
3. Write the sentence above in the two tenses you have studied.
4. What do the words "*sang in Geoffrey's head*" mean?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

### Travelling Bookseller

By and by I got the idea of a travelling bookstore. I had always been a lover of books. After my mother died I built the wagon to suit my own ideas, bought a stock of books from a big second-hand store in Baltimore, and set out.

When you sell a man a book you do not sell him just paper and ink and glue. You sell him a whole new life: love and friendship and humor and ships at sea by night. There is all heaven and earth in a book – a real book, I mean. That's what this country needs – more books!

Christopher Morley, *Parnassus on Wheels*

### The Wonder of Books

Geoffrey had been allowed to look at some of the books, beautifully bound, some with great metal clasps, others with little pictures in the margins, strange animals, flowers, birds, and great golden capital letters half as long as the page.

"One day you will read all these, my son," said the old priest. "Herein is all the wisdom of the earth, and of heaven, too."

Geoffrey looked at the vellum pages, at the lines all neatly marching across them.

"Sir, the letters look like the King's soldiers drawn up to fight, they stand so in order, each line behind the other."

"That is poetry, child."

Margaret Stanley-Wrench

### Poetry

The rich sound of the words sang in Geoffrey's head. Poetry, poetry, it became entangled with the song of the world about him. It made Geoffrey feel on tip-toe with excitement.

Margaret Stanley-Wrench

## GRAMMAR REVIEW ~ PARTS OF SPEECH

**Verbs:** Have students identify verbs from dictation sentences, in the reading, and in exercises 1-4, p. 5, and at the same time identify simple subject and predicate, pointing out which words help complete the subject, and which help complete the predicate. Pass over verbals as much as possible.

*Thomas' road to school lay through the city itself.*

*Some of the houses had a rough look, like animals, with their shaggy thatch.*

*All seasons were busy, noisy, filled with laughter and work.*

**Adverbs:** Have the students identify the adverbs in dictation sentences and the reading book, or in the sentences indicated on p. 6. Students should explain or demonstrate how the adverbs affect the verb. They should know some classes (place, time, manner); you may introduce cause and degree in examples throughout the next weeks, even before the adverb lesson (week 10). Use last week's sentences as well as those below:

*The autumn mornings were delightfully crisp.*

*Wagon after wagon came jauntily in from the vineyard.*

**Conjunctions:** Identify together only coordinate conjunctions which the children will easily recognize, telling what they join. Use dictations, reading or exercises 1, 2, and possibly 3 on p. 6.

**Prepositions:** Have the children identify prepositional phrases in the dictations. Use the sentences above, used for Verbs. The exercises p. 7 may also be helpful. Discuss with the students the role of the preposition: linking its object (a noun) with another word in the sentence, showing some relation, acting as adverb or adjective.

**Interjections:** Find interjections in the reading or in common speech. Point out that "to interject" means "to toss in" something which is not really part of the sentence but which is meant to attract attention or express an emotion. *Good heavens! Wow! Oh, no!*

## GRAMMAR REVIEW ~ ANALYSIS

Continue introducing elements of a sentence. Present the elements of a full analysis, as explained on p. 11. Do not go farther than (6) *The modifiers of a direct object*, omitting complements and appositional modifiers. Use the outline p. 14 to reinforce this division, omitting complements and appositional words.

Review the classifications of sentences (§261-262). **Sentences** (def. §261) are classified by form into three **kinds, declarative, interrogative and imperative** (mention only briefly the distinction in §261 (4), that exclamatory sentences are not a fourth kind, but simply bring strong emotion to one of the three other kinds). Ask students if they can put the sentence examples into interrogative and imperative form.

Sentences may also be classified by number of statements. **A simple sentence is one that contains only one statement, command, or question** (§262). Allude to compound or complex sentences, but do not spend time defining them. *Travelling Bookseller* has good complex sentences to illustrate. Students may have already studied compound sentences made of two simple sentences united (§284, 1), in which case you may want to illustrate with a few examples. Students should identify simple and complete subject and predicate for each statement.

*[I bought a stock of books] and [I set out.]*

*[Geoffrey looked at the vellum pages] and [spoke to the old priest.]*

(Note: *at the vellum pages* is an adverbial prepositional phrase of reference, modifying *looked*)

*[The rich sound of the words sang in Geoffrey's head], and [it made him feel on tip-toe with excitement.]*



/ TO / BOOK:

THEME: Home, family

## READING

## RETELLING THE STORY

**Favorite Time of the Day**

Every day in the late afternoon the three youngest children would congregate with their mother in the kitchen. It was their favorite time of the day; the father and older children were still in the fields and they had their mother, with the day's duties finished, to themselves.

The kitchen was a large, cheerful room, hung with polished copper pots and pans and with an open fire blazing beneath the iron spits. Auguste, with the dignity of an older brother, would stir the fire, a sweet biscuit would be issued to each, then the three would sit by their mother's feet as she delved into a volume and read heroic deeds of the ancient days.

John Farrow, *Damien the Leper*

## POEM

*Our Homestead*, by Phoebe Cary

Our old brown homestead reared its walls  
 From the wayside dust aloof,  
 Where the apple-boughs could almost cast  
 Their fruitage on its roof.  
 And the cherry-tree so near it grew,  
 That when awake I've lain,  
 In the lonesome nights, I've heard the limbs  
 As they creaked against the pane:  
 And those orchard trees,  
 O those orchard trees!  
 I've seen my little brothers rocked  
 In their tops by the summer breeze.

Our homestead had an ample hearth,  
 Where at night we loved to meet;  
 There my mother's voice was always kind,  
 And her smile was always sweet;  
 And there I've sat on my father's knee,  
 And watched his thoughtful brow,  
 With my childish hand in his raven hair –  
 That hair is silver now!  
 But that broad hearth's light,  
 O that broad hearth's light!  
 And my father's look, and my mother's smile –  
 They are in my heart tonight.

or: *Home, Sweet Home*, by John Howard Payne

## COMPOSITION TOPICS

In a last glance, Jared saw the twisted shapes of the apple trees before the house; over the hill he saw a thin spiral of smoke... Those things were home.

Elizabeth Yates

What things are home to you?

*As a white candle  
In a holy place,  
So is the beauty  
Of an aged face.*

Whose aged face is a light to your home?

## GRAMMAR ASSIGNMENT

1. Analyze: *The garden in summer was full of charms.*
2. Parse: *garden, summer* and *charms*.
3. What is the complete subject of this sentence? What is the complete predicate? Put the subject and predicate into the plural.
4. What are some charms of a garden near your home?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

**Evenings Spent Together**

Everyone was anxious to have all his homework done before supper, because then came the most beautiful time of the day, the evenings spent together. A fire was lit in the fireplace. The older girls brought their knitting, the younger ones, their dolls or dwarfies; the boys and their father usually worked on wood, carving or whittling; and I, settling in a most comfortable chair, started to read aloud. It is most amazing how much literature you can cover during the long winter evenings. We read fairy tales and legends, historical novels and biographies, and the works of the great masters of prose and poetry. After having read a couple of hours, I would say, "That's enough for today. Let us sing now."

Maria von Trapp

**The Charms of Home**

The family in that plain stately house, the cheery Haines household, was full of a common spirit of delight in small things. The big house on the beautiful old farm of Wyck was a peaceful place. The farm with its ducks and pigs and heavy, gentle-eyed cows was a joy to Louisa. The garden in summer, with its tall rows of damask roses, its neat round flower beds, was always full of charms.

There was comfort in the Haines house, warm fires, good food, spotless cleanliness, but there was never the smallest pretense of anything more.

Cornelia Meigs

**A Man's Palace**

If a man's home is right, it becomes his palace. He is king there! During the day his thoughts wander back to his dear family, and it is for them that he works so hard, so it is more than worth the while.

T. F. Bjorn

### PARTS OF SPEECH ~ NOUN CLASS (§1-4; 18, 41-42)

Review what **parsing** means, §41. Memorizing the entire **parsing order of nouns**, §42, or add elements as the children see them for the first time, if they were not encountered in 4th grade.

The first element is class. Students should already know well how to distinguish between **proper** and **common** nouns. Review common and proper, and explain that common nouns are divided into the subclasses: class names, collective nouns, and material nouns. (Most common nouns are class names. Collective nouns include *family*, the theme of the week.) Mention briefly abstract nouns.

Point out that common material nouns and abstract nouns have no plural, §18.

Students should memorize the chart, §4.

Orally, practice identifying nouns in the dictation and reading and parsing them as to class, and the other elements which the children studied last year. On the board, copy one or two simplified sentences, underline simple subject and verb (simple predicate), identify direct object, identify modifiers of subject, predicate and object, and then parse the nouns.

*A man's home is his palace. His thoughts wander to his dear family. He works so hard for them.  
The family read fairy tales and legends and the works of the great masters of prose and poetry.*

### PARTS OF SPEECH ~ VERB AS PREDICATE (§139-140)

Learn the definition of a **verb**, §139. Discuss the fact that a verb is absolutely necessary for a statement, question or command and *is* a verb because it is used as a predicate, that is, it is used to say something of a subject, as explained in the first two paragraphs of §140. Mention that a verb may be composed of several words, but do not spend time on the various compound tenses. Do not spend time on participles, infinitives or gerunds, unless it helps the children to understand the job of a real verb, as opposed to words which simply come from verbs.

Identify the full verb in various dictation sentences, those used above, as well as the following as an example of a compound tense.

*Geoffrey had been allowed to look at some of the books.  
"One day you will read all these, my son," said the old priest.*

### ANALYSIS ~ PRINCIPAL ELEMENTS OF A SENTENCE (§264-265)

Learn the definitions of **subject** and **simple subject**, **predicate** and **simple predicate**.

Mention but do not spend time on the fact that sentences are not always in perfect order, so it is not always possible to draw a predicate bar ((1) and (2) on p. 263). In your practice sentences, only choose straightforward examples, such as:

*The older girls / brought their knitting.  
The boys and their father / usually worked on wood.  
The farm / was Louisa's joy.  
The family in that plain stately house / was full of a common spirit of delight in small things.  
The big house on the beautiful old farm of Wyck / was a peaceful place.*

/ TO / BOOK:

THEME: Father

## READING

## RETELLING THE STORY

**A Happy Supper with Father Home**

The door opened. Father Rāmi came into the room.

“Vaterli! A surprise! There is a surprise coming!” Anton darted to his father and took the wooden milk pail he carried.

“Ho, there, little Sparrow!” Father Rāmi ruffled up the boy’s yellow curls as he spoke. “Have you eaten all my supper, to surprise my hungry stomach?”

Anton put the pail of fresh milk in one corner of the room, while his father sat down in the big chair near the fire. Anton ran back to his place on the bench. Mother Rāmi sat near him, with Dete on her knees, and served the family. What a happy supper!

V. Olcott, *Anton and Trini* (*Dete* is pronounced *Dee-tee*)

## POEM

*The Children's Hour*, by Henry Wadsworth Longfellow

## COMPOSITION TOPICS

*The Duke had time to attend to his little boy, and Richard sat upon his knee and talked, told about how Sir Eric let him ride out to chase the pony, and how he had watched the raven's nest.*

C. Yonge

Continue the story, and bring to life this scene between Richard and his father, the Duke.

*Hello, Father! We came to see you!"*

Continue.

## GRAMMAR ASSIGNMENT

1. Analyze (and diagram): *Anton put the pail of fresh milk in the room.*
2. Parse: *put* and *fresh*.
3. Conjugate the verb *put* in the future tense.
4. Give a homonym for *pail* and use it in a sentence.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

### Seeing Father's Work

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 fat little hand on his father's. Sam longed to ask him 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

### The Best Storyteller

Johanna's father was a tall handsome man with a stern air and aloof ways, but his children knew that beneath this exterior he was full of sudden tenderness and secret kindness. They were proud of the appearance he made, stately in his tall hat and well pressed coat. They loved to listen to him telling stories, for he was widely read in Irish history and tradition and was known as the best storyteller in the three parishes of Inistioge.

Katherine Burton, *Mother Butler of Marymount*

### Guiding the Team

Jansci was all eyes and ears now. Soon the wagon was rattling on the cobbled street. Father told him where to stop and, after the horses were hitched to a post, said, "Well done, boy!" This made Jansci feel still better. Praises from Father were few and far between, but they were all the more satisfying.

Kate Seredy, *The Good Master*

### Father Is Home

The warmth and friendliness of that huge room reached out and enfolded Annie in a soft embrace. Here was comfort and love, security from wind and weather. And her father was home. Everything took on a different color for Annie when her father was home.

Margaret Friskey

## PARTS OF SPEECH ~ ADJECTIVE CLASS (§128, 115-116)

Memorize the definition of **adjectives**, above §115, and the **parsing order of adjectives**, §128. Do not study beyond the list, although you may want to point out that sometimes the adjective does not come immediately before the word it modifies.

Present adjectives and adjective classes, except pronominal, §115-116. Take two weeks for this presentation, memorizing all three classes but this week studying only descriptive and quantitative.

Use the explanations in §117-119 to help you, but do not ask the children to learn the subclasses.

Using the dictation or the reading, practice parsing adjectives, telling class and word it modifies. (In *Guiding the Team*, *far between* is used idiomatically as an adjective, but it is best to pass over it.)

Descriptive adjectives are in **bold** in the sentences below; quantitative adjectives are in *italics*.

Father Rāmi ruffled the boy's **yellow** curls as he spoke. "Have you eaten *all* my supper, to surprise my **hungry** stomach?"

The boy tightened the grip of his **fat little** hand on his father's. Sam longed to ask him a *dozen* questions.

## PARTS OF SPEECH ~ VERB CLASS (§190; 141-142)

Learn by heart the **parsing order** of verbs, §190. Point out that compound tenses are parsed as one verb. When parsing, the children will of course only list the elements they have learned.

The first element is class; however, before learning class as to form (strong and weak verbs), children learn class as to *use* (transitive or intransitive verbs), §141-142. A verb *used transitively transfers* or *transmits* the action from the subject to an object; an intransitive verb keeps all the action in the subject (including *being*, *which is the most fundamental action*; **notice that there is no category for "copulative" or "linking" verbs, which are simply considered intransitive.**

The children already know what a direct object is and you may incorporate the analysis lesson below. Consider the parsing examples to help you explain. Use the first sentence above, and also:

*Sam held his tongue.*

*Soon, he was standing in a fine house with his father.*

*His father was fitting the dark red suit on a fine man.*

*The children watched their father as he told stories of old Ireland.*

ANALYSIS ~ SUBORDINATE ELEMENTS OF A SENTENCE:  
DIRECT OBJECT (§266)

Review **direct objects**, §266. Save indirect objects for next week.

Introduce the diagramming of sentences with direct objects. **Only diagram a sentence after you have analyzed it, identifying subject, predicate, direct object, and modifiers.** Avoid trying to diagram sentences with prepositional phrases, unless the children studied them well last year.

Sam | held | tongue  
          |       |  
          | his

He | told | stories  
          |       |  
          | of Ireland  
          | old

Children | watched | father  
          |       |  
          | the       | their



/ TO / BOOK:

THEME: Mother

## READING

## RETELLING THE STORY

**Company on the Farm**

The spring sunshine was pouring into the large farm kitchen where Mama was baking fancy pastries. It seemed that Mama had been flying about with lightning speed, doing a hundred things at once, since early morning when there had been a telephone call from some of the prominent ladies of the Berkley Hills.

They wanted to come to the farm for a visit. And Mama had, of course, invited them for afternoon coffee.

Company was Mama's delight and she always cleaned and baked and fussed when guests were expected. She had made up her mind that entertaining on the farm must have the same grace and dignity it had always had in the city.

Vickey had been watching Mama for a long time. Mama's cheeks were rosy and her blue eyes were shining like stars. Her hands, thought Vickey, seemed to love to do nice things.

Thyra Ferré Bjorn, *Dear Papa*

## POEM

*Mothers of Men*, by Joaquin Miller

The bravest battle that was ever fought,  
Shall I tell you where and when?  
On the map of the world you will find it not,  
'Twas fought by the mothers of men.

Nay, not with cannon or battle shot,  
With sword or nobler pen,  
Nay, not with eloquent words or thought  
From the mouths of wonderful men.

But deep in the walled-up woman's heart –  
Of woman that would not yield,  
But bravely, silently, bore her part –  
Lo, there is that battlefield!

Yet, faithful as a bridge of stars,  
She fights in her walled-up town -  
Fights on and on in the endless war,  
Then, silent, unseen, goes down.

## COMPOSITION TOPICS

*Who spoke first or what was first said it would be hard to tell. Robin found himself bowing to kiss his mother's hand.*

M. de Angeli

Tell us about this joyous reunion between a mother and her son.

*The way Mama peeled apples! Jane could not take her eyes from her mother's hands. They had a way of doing things.*

E. Estes

You, too, have seen hands that have a way of doing things. Whose hands? What did they do?

## GRAMMAR ASSIGNMENT

1. Analyze: *Debby told them about that green English farm.*
2. Parse: *that* and *green*.
3. Write the above sentence in the present perfect and the past perfect tenses.
4. What do you first remember from when you were a very small child?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

**Finding Mother in the Kitchen**

When Mother was around, the kitchen was the coziest room in the house, full of lovely smells and nice things to eat. You could sit on the edge of the table or sink, and while Mother was stirring things and tasting them (and letting you lick spoons and pots) you could tell her what had happened at school and what your friends had said – and if you peeked at a new cake Mother would smile and cut you a slice and say something about the cold weather giving you an appetite. You felt safe and happy. You knew this was your home and your mother and everything was good.

Hilda van Stockum, *Friendly Gables*

**Courage of a Mother**

Debby wanted to tell everyone 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 remember that green English farm where they had lived when she was a baby. 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 her mother had done, and journey to a new land.

Cornelia Meigs

**Mother's Singing**

Johanna was devoted to her mother and spent happy hours helping her in the household. Best of all Johanna loved to hear her mother sing as they worked together, old Irish songs and lullabies in a sweet warm voice.

K. Burton

## PARTS OF SPEECH ~ ADJECTIVE CLASS

Continue the lesson from last week, introducing examples of demonstrative adjectives.

You may point out that nouns are sometimes used as adjectives (**farm**, **lightning**, and **afternoon**, for example, in *Company on the Farm*). However, do not choose these words for parsing.

Descriptive adjectives are in **bold** in the example sentences below; quantitative adjectives are in *italics*, and demonstrative adjectives are underlined.

That kitchen was the **coziest** room in the house.

Mama was doing a *hundred* things at once.

It took a very **brave** woman indeed, in those times, to gather up her **little** family and journey to a **new** land.

Entertaining on the farm must have the same grace and dignity it had always had in the city

If the children are following well, you may wish to review articles briefly at this point. Notice that *a* (*an*) is an old form of one, and so used to be a numeral adjective, while *the* is an old form of that, and so used to be a demonstrative adjective, §134-135, with NOTE. These articles now modify or limit words in a way no other adjective can, which means we cannot put them in a class of adjective. Learn the **parsing of articles**, §138, telling whether it is definite or indefinite, and what word it limits.

## PARTS OF SPEECH ~ VERB TENSE (§146-147)

Continue identifying verbs as transitive or intransitive.

Learn the definition of **tense**. Introduce all six verb tenses: present, past, and future; present perfect, past perfect and future perfect, §146. Pass over the *progressive* (or *definite*) forms.

You may want to practice transforming simple sentences into the various tenses.

*Her mother had gathered up her little family and they had all journeyed to a new land.*

*Debby, her brother and older sister, had all set out on the tall sailing ship.*

*The ship brought them to this country.*

ANALYSIS ~ SUBORDINATE ELEMENTS OF A SENTENCE:  
DIRECT & INDIRECT OBJECTS (§266; 30 (1 & 3))

Continue identifying transitive and intransitive verbs and direct objects. Contrast them with **indirect objects**, which do not receive the action but are the beneficiaries of the action - the person or thing to or for whom the action is done. The definition in §30 is easier than the definition in §266 and may be substituted.

In 6th grade, students will learn that an indirect object is equivalent to an adverbial prepositional phrase of reference, modifying the verb. You may already want to have the children rephrase the sentence, to place *to...* or *for...* before what seems the indirect object. (However, you may point out that *to...* does not always name the beneficiary of an action, as in the prepositional phrase in the last sentence above.)

*Mother smiled and cut me a slice of cake.*

*Mother baked her friends a cake and offered them coffee.*

*Debby could not tell them the secret.*

*My brother taught me the alphabet.*

/ TO / BOOK:

THEME: Brothers and Sisters

## READING

## RETELLING THE STORY

**Climbing the Old Stairs**

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 wooden stairs. They loved the dusty, musty stairs with their strange smell, 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 and 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 (*Pepys* is pronounced *Peeps*)

## POEM

*God Speaks of the Children*, by Charles Péguy

Nothing is so beautiful as a child  
     who falls asleep saying its prayers, God says.  
 I tell you there is nothing so beautiful in the world.  
 I have never seen anything so beautiful in the world.  
 And yet I have seen some beauty in the world.  
 And I am the judge of it.  
 My creation overflows with beauty.  
 My creation overflows with marvels.  
 There are so many, one doesn't know where to put them.  
 I have seen millions and millions of stars  
     rolling at my feet like the sands of the sea.  
 I have seen days blazing like flames.  
 Summer days in June, in July and in August.  
 I have seen winter evenings laid down like a cloak.  
 I have seen summer evenings as calm and gentle as the descent of paradise  
     all sprinkled with stars.  
 I know nothing so beautiful in all the world  
 As a little child who falls asleep while saying his prayers  
 Under the wing of his Guardian Angel  
 And who laughs to the angels as he goes to sleep.

## COMPOSITION TOPICS

*Always in those days, I loved my brother above all others.*

Pearl Buck

Tell of your favorite adventures with your brother or sister or cousin.

*The children flew down the dirt path that sloped past the first trees, past the fields...*

H. van Stockum

Where are the children going in such a hurry? Why?

## GRAMMAR ASSIGNMENT

1. Analyze: *Sam and Tom loved the dusty, musty stairs.*
2. Parse: *Sam* and *dusty*.
3. Put this sentence in the six tenses you know.
4. Why do you think Sam and Tom loved the "*dusty, musty stairs*"?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

### **Johanna's Baptism**

The day after Johanna's birth she was baptized in the Chapel of Our Lady's Assumption, her chubby pink face almost lost in the lace and silk of the family's christening robe. During the ceremony she behaved so well that her brothers actually began to grow proud of her. She never cried or even whimpered as the waters of Baptism were poured over her little head. She merely lay there and seemed to be smiling, as if she liked the ceremony. She was named for her grandmother – Johanna.

M. von Trapp

### **My Big Brother**

Always in those days, I loved my brother above all others. I walked by his side in the gardens, clinging to his hand. Together we stooped above the shallow pools, searching in the green shadows for the particular goldfish we called our own. Together we collected little stones of varied colors and built fairy courts, infinitely small and intricate in design. He taught me to move my paint brush carefully over the outlined characters of my first writing book, guiding my hand with his own placed over it. I considered him the wisest of human beings.

Pearl Buck

### **A Mansion Full of Grandchildren**

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.

Grampa 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

### **Cradle Song**

In a little room at the very top of the house, I found a baby in a cradle, wide awake. My sister was the sweetest baby! Her eyes were as blue as the sea, her little head as gold as the sands in the twilight, and her soft crow as sweet as a song.

E. Farjeon

## PARTS OF SPEECH ~ NOUN INFLECTION &amp; GENDER (§5-14)

The definition and list of the kinds of inflection, §5, need not be learned by the students but may be useful to the teacher.

Present gender nouns and neuter nouns. Learn the definition of **gender**; a gender noun is not one that names an object which is in reality of masculine or feminine gender, but one whose form or use specifies the gender of the object named, §6-9 Refer to the parsing examples after section §14.

You may wish to run briefly through §10-14, which lists a number of gender nouns. These are not to be learned now, but can supplement lessons throughout the year.

The exercises after §7 may be useful, but not all in one day. Select dictation sentences to analyze, parsing the nouns according to class and gender. Neuter nouns are in ***bold italic***, below:

*Always in those **days** I loved my brother above all others.*

*Together we stooped above the shallow **pools**, and looked in the green **shadows** for our **goldfish**.*

*Grandpa Custis loved having his beautiful mansion full of **grandchildren**.*

*Millie was a baby in a long white **dress**. (baby would be neuter, but use indicates that it is feminine)*

## PARTS OF SPEECH ~ VERB PERSON &amp; NUMBER (§153; 163-165)

Continue identifying transitive and intransitive verbs.

Review the person and number of verbs, §153, using the parsing examples. Learn the definition and format of **conjugation** and **synopsis**, §163-165, if the children are following. Conjugating a verb means presenting all of its forms in order, in all persons and numbers; giving a synopsis means presenting its forms in only one person and number. (It is good to include a synopsis exercise on grammar assignments.)

## ANALYSIS ~

SUBORDINATE ELEMENTS OF A SENTENCE: DIRECT & INDIRECT OBJECTS  
&

## COMPOUND ELEMENTS OF A SENTENCE (§274; 216-217 (1-2); 223)

Continue identifying direct and indirect objects, along with transitive and intransitive verbs.

Introduce compound subject, predicate (verb), and object, §274. It is important that the children understand that a compound subject or predicate makes a single statement. In two weeks, they will learn about compound sentences, so it is important that they have compound elements strongly in their mind.

At the same time, learn the definition of **conjunctions** and of **coordinate conjunctions** (passing over subordinate conjunctions). Present the **copulative** and **adversative** subclasses of coordinate conjunctions, §216-217 (1-2). Children should learn these names, as well as some examples of each (given in the book).

The parsing of conjunctions is in §223. Simply mention subordinate conjunctions without going into any detail, as another class.

*Sam and Tom knew every inch and every nook of the lofty old house.*

*Annie liked the small dining room and the walnut sideboard with its friendly blue plates.*

*Together we collected little stones of varied colors and built fairy courts. (NB: collected and built are compound predicates, but each has a single direct object; stones and courts are not a compound object.)*

*Sam was not hurt but yelled for help.*



/ TO / BOOK:

THEME: Farm life

## READING

## RETELLING THE STORY

**Harvest Home**

After the mowing and reaping and binding came the carrying, the busiest time of all. Every man and boy put his best foot forward then, for, when the corn was cut and dried it had to be stacked and thatched before the weather broke. All day and far into the twilight the yellow-and-blue painted farm wagons passed and repassed along the roads between the field and the stack-yard. Big cart-horses returning with an empty wagon were made to gallop like two-year-olds. Straws hung on the roadside hedges and many a gate-post was knocked down through hasty driving.

Flora Thompson, *Lark Rise*

## POEM

*Pied Beauty*, by Gerard Manley Hopkins

## COMPOSITION TOPICS

*Kate was always trailing after Jansci now! She followed him from house to barn, from barn to pasture, asking him a million questions.*

Seredy

Describe in a lively manner what Kate and Jansci did together. What did Kate ask?

*It was wonderful to be outside....*

You spent a day at the neighbor's farm. What did you discover there?

*Up in the barn I thought I heard  
A piece of a little purring word.  
I stopped inside, waiting and staying  
To try to hear what the hens were saying.*

Did the hens have something to say?

## GRAMMAR ASSIGNMENT

1. Analyze (and diagram): *Every man and boy put his best foot forward.*
2. Parse: *man*, *put* and *best*.
3. Give a synopsis of *put* in the 3rd person singular.
4. Chart the phrases in this sentence: *The men at the farm were busy throughout the day.*

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

**Corn Harvest**

At the farm the men were busy with the harvest, working late while the fine weather lasted. The corn was cut by a horse-drawn reaping machine and the men came behind and set up the sheaves to dry in bundles of six and seven. Whenever Kate saw a field of corn waving in the summer breeze she thought how restless it seemed, almost as if it wanted to break out or spill over the low walls, but once the corn was cut and piled in stooks it seemed like groups of old people sitting contentedly in the sun.

**Country Laborers**

It was late in the afternoon, and the light was waning. There was a difference in the look of the tree shadows out in the yard. Somewhere in the distance cows were lowing and a little bell was tinkling; now and then a farm wagon tilted by, and the dust flew; some blue-skirted laborers with shovels over their shoulders plodded past; little swarms of flies were dancing up and down before the people's faces in the soft air. There seemed to be a gentle stir arising over everything.

Cornelia Meigs, *Invincible Louisa*

**From Candlelight to Candlelight**

There was no rest and no play for anyone now. They all worked from candle-light to candle-light. Mother and the girls were making pickles; they were drying corn and apples, and making preserves. Everything must be saved, nothing wasted of all the summer's bounty. Even the apple cores were saved for making vinegar, and a bundle of oat-straw was soaking in a tub on the back porch. Whenever Mother had one minute to spare, she braided it for making next summer's hats.

**Winemaking and Preserving**

There was the pleasant harvesting of the fruit from the vineyard, and the merry barefoot treading of grapes; there was the preserving of fruit and vegetables in earthen crocks, to feed the family through the field-slumbering winter.

*P. DiDonati*

## PARTS OF SPEECH ~ NOUN NUMBER (§15-17)

Learn the definition of **number** and the common formation of the plural, §15-17. Go over some of the uncommon forms of plural and other irregularities in §18-26, but integrate this lesson over the year. Remind the students that material nouns have no plural, §18, and review noun classes.

(In the second two sentences, point out the compound elements.)

*At the farm the men were busy with the harvest.*

*Mother and the girls made pickles and dried corn and apples.* (Corn is a material, singular noun; *apples* is plural because it names individual objects.)

*All day and far into the twilight the yellow-and-blue painted farm wagons passed and repassed along the roads.*

## PARTS OF SPEECH ~ VERB CLASS REVIEW (§141-144)

&

### RELATIONS SHOWN BY VERBS (§145)

Continue reviewing transitive and intransitive verbs, emphasizing that class depends on use; the same verb may be transitive or intransitive according to the context. Mention briefly another class, which does not enter the parsing order: principal vs. auxiliary verbs, within a single verb phrase, §143-144.

Show that verbs and verb phrases help express many aspects of action: its time (tense), whether or not it is given or received by the subject (voice), whether the one acting is the speaker, the one spoken to, or the one spoken of (person), whether the subject is a single being or several (number); whether the action is real or only wished-for (mood). Do not try to teach mood; simply try to show the children that the reason for so many verb forms is to be able to express so many ways action can vary, §145. These aspects express the different relations between *actor*, *action* and *acted upon*. Discuss very simply and briefly.

Use the following sentence from a previous dictation to illustrate this variety (without analyzing it, merely discussing its meaning and showing the use of verbs).

*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 her mother had done, and journey to a new land.*

## ANALYSIS ~ SUBORDINATE ELEMENTS OF A SENTENCE: DIRECT & INDIRECT OBJECTS; PREPOSITIONAL PHRASES (§228-230 (1); 263)

&

### COMPOUND ELEMENTS OF A SENTENCE

Continue the lesson from last week. Use the first two sentences in the noun lesson, as well as these:

*They harvested the fruit of their vineyard and crushed the grapes in the winepress.*

*They ate the apples but saved the cores for vinegar.*

Learn the definition of **preposition** and **phrase**, §228. (§263 may be useful to the teacher.) Discuss the class of prepositions, §229, but point out that there are too many classes to learn because there are so many relations a preposition can show; class does not enter the parsing order. (An entire prepositional phrase may fall into an adverb class.) Learn only that a noun or pronoun may be the object of a preposition, §230 (1). Use the examples from throughout this week. Prepositional phrases should be review for the students. Teach or review the chart format (nature, form, function).

/ TO / BOOK:

THEME: Hospitality

## READING

## RETELLING THE STORY

**Hospitality**

The early dusk of November was seeping over the land when a bend in the road brought before him a well-set two-story house. One room was already warm with candlelight, and the glow of it came out to the night like a friendly hand. Jared reined up at the door. The Gray One, used to waiting, dropped her head to the grass. Standing on the broad granite step, Jared knocked on the heavy wood. There was a stir in the house, the paddling of feet in soft shoes crossing a room, then the door was opened.

"Have you shelter for a journeyman this night?" Jared began.

The woman smiled, and with her smile the warmth and the light and the fragrance of a lived-in home came out to greet him.

"Bless you, lad, come in! Sit down and warm yourself and tell me where you're bound."

E. Yates, *The Journeyman*

## POEM

*My Native Land*, from *The Lay of the Last Minstrel*, by Sir Walter Scott

Breathes there the man with soul so dead,  
 Who never to himself hath said,  
 "This is my own – my native land!"  
 Whose heart hath ne'er within him burned,  
 As home his footsteps he hath turned,  
 From wandering on a foreign strand?  
 If such there breathe, go, mark him well!  
 For him no minstrel raptures swell.  
 High though his titles, proud his name,  
 Boundless his wealth as wish can claim, –  
 Despite those titles, power, and pelf,  
 The wretch, concentred all in self,  
 Living shall forfeit fair renown,  
 And, doubly dying, shall go down  
 To the vile dust from whence he sprung,  
 Unwept, unhonored, and unsung.

## COMPOSITION TOPICS

*There was a great deal of laughter in the family room that afternoon.*

Tripp

Why? Who had come to visit?

*Father had filled his pipe. The children were grouped around him. Suddenly they were all surprised by a loud knock at the door.*

van Stockum

What unexpected visitor had arrived?

## GRAMMAR ASSIGNMENT

1. Analyze (and diagram): *One room was already warm with candlelight and the glow of it greeted Jared.*
2. Parse: *room, warm* and *Jared*.
3. Write a sentence about hospitality using the future tense of a verb.
4. How is the glow of a candle able to greet Jared?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

**Ever Burning Lamp**

At home, there were such customs. At table we always kept one place free. This was for the friend, the relative, the poor man, or any passer-by who would cross our threshold at meal time. In this way he would know he was expected, his place was already prepared and his presence welcome.

At night, a lamp was always keeping watch at each house as if to say: "My house is your house, O brother passing by in the night. If you are weary, hungry, or in need, come in and be welcome."

M. Labaky

**Delightful Hospitality**

"Beat on the door, Hodge," ordered Oliver. "Let's see if they will give us a welcome."

The welcome was like a burst of sunshine on that wintry day. They were greeted with incredulous delight, drawn inside to a great fire of huge logs, embraced by Dame Joan. They were entreated by her husband to make themselves at home. "Sit by the fire!" cried one small girl.

"There!" said Dame Joan, in a satisfied way that told Simon his forced smile had become a real one.

Then she sprang up and began bustling about, ordering the kitchen maids and calling for food, carrying in her own hands a great jug of home-brewed ale to pour for her brother and his young companions.

**Autumn Welcome**

They reached their home in the mellow twilight of a September day. The fields were ruddy with harvest, apples hung red on the trees, wood stood piled by the door, and the neighbors had prepared such a feast to welcome them as filled Lucy's cupboard for many days. That autumn was long and warm, and the golden days moved with a bliss of their own well into December.

E. Yates

## PARTS OF SPEECH – NOUN CASE (§27-28; 29 (1-2); 30 (1-3))

Present **case** and the definition of **nominative, objective and possessive cases**, §27-28. Learn **uses 1 and 2** of the nominative case, §29, although complements will be studied next week. Learn **uses 1, 2 and 3** of the objective case, §30. (The students learned about prepositional phrases last year; they will study them more in depth in a few weeks. Omit the parsing of objects of prepositions for the moment, if the students are confused.)

The children should add *office* and *case* to their parsing of nouns, if they have not already. (Emphasize the fact that the *office* or *use* of the noun is the reason for its *case*, and so goes before.)

*We always kept one place for a passer-by.*

*A burning candle in the window welcomed the travelers.*

*The warmth and the light and the fragrance of home greeted Jared.*

*My house is your house.*

## PARTS OF SPEECH ~ VERB CLASS REVIEW

Continue studying verbs as transitive or intransitive. Use the sentences above, and those below. Notice that the first sentence has a demonstrative adjective; parse it, as review. If any aspect of these sentences proves new and confusing for the children, re-explain and tell them that it will be studied later (for example, adjectives in the predicate position).

*That autumn was long and warm.*

*The golden days moved blissfully into December.*

## ANALYSIS ~ COMPOUND SENTENCES (§51, 276, 218, 284 (1))

Pass from the study of compound elements to the study of compound sentences, in which a coordinate conjunction joins two statements which could stand independently. The definition of a **clause** is in §51: **A division of a sentence containing a subject and its predicate is called a clause.** Do not study the rest of that section. The first two paragraphs of §276 may be helpful to the teacher, but do not study subordinate clauses yet. Omitting the sections on complex sentences, learn the definition of a **compound sentence**, §284 (1).

Emphasize the fact that two subjects do not make two clauses, if they are the compound subject of a single predicate (or even the compound subject of a compound predicate). Each of the two subjects must have its own predicate, for there to be two statements, that is, two clauses.

Refer to §217 for coordinate conjunctions, only of the subclasses copulative and adversative, emphasizing adversative (few examples of adversative conjunctions were given in studying compound elements).

*The neighbors had prepared a feast and filled Lucy's cupboard for many days. (Not a compound sentence.)*

*The neighbors had prepared a feast and it filled Lucy's cupboard for many days. (compound sentence)*

*It was nearly winter, but the days were warm.*

*The fields were ruddy with harvest and red apples hung on the trees.*



/ TO / BOOK:

THEME: Autumn

## READING

## RETELLING THE STORY

**Frost Plums**

Laura learned exactly how to shake a plum tree. She held and shook it, one quick, gentle shake. Every plum swung on its stem and all around her they fell pattering. There were many kinds of plums. When the red ones were all picked, the yellow ones were ripe. Then the blue ones. The largest of all were the very last. They were the frost plums, that would not ripen until after frost.

One morning the whole world was delicately silvered. Every blade of grass was silvery and the path had a thin sheen. When the sun came up, the whole prairie sparkled. Millions of tiny, tiny sparks of color blazed on the grasses. That day the frost plums were ripe. They were large, purple plums and all over their purple was a silvery thin sheen like frost.

Laura E. Wilder

## POEM

*Autumn*, by H.W. Longfellow

## COMPOSITION TOPICS

*He comes, he comes, the Autumn comes!  
 You may trace his footsteps now  
 Upon the field and hill withered red and brown.*

You follow Autumn's footsteps. What beauty or wonders do you discover "*upon the field and hill*"?

*I like the fall,  
 The mist and all.  
 I like the night owl's  
 Lonely call –  
 And wailing sound  
 Of wind around.*

Dixie Willson

What sights and sounds of fall do you enjoy?

## GRAMMAR ASSIGNMENT

1. Analyze: *The wonder of Autumn spread over the hills.*
2. Parse: *Autumn* and *spread*.
3. Give a synopsis of *spread* in the 2nd person singular of the three tenses you know.
4. What is the "*wonder of Autumn*"?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

### It's Fall

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 London, answering one another, ringing out, banging out its joy, as if they said, like the little boy's heartbeats, like the horse's hoof beats, "It's Fall, it's Fall..." Londoners could in a few moments, be outside their city, in woods, fields, and fresh, sweet air.

Margaret Stanley-Wrench, *Teller of Tales*

### Autumn Beauty

Dick stood for a moment at his window, enjoying the view of the clustered lights of the village below, and the far twinkling ones of the farms spread out over the Champlain valley. Two of the windows looked out on far country, the third opened into the very branches of the great maple tree that stood by the house. So close it was that often, in the last few weeks, he had come in to find a gold or scarlet leaf laid carefully on his desk, as though put there by some friendly hand to show how beautiful was the world outside.

C. Meigs, *Wild Geese Flying*

### Exploring Autumn

The woods were full of wind that morning, of dry, warm, October wind, which sent the leaves twirling down from the gold and scarlet birch and maple trees. They swept all around Dick Milton as he walked forward steadily; they did not rustle and crackle under his feet for they were not yet dry enough, but drifted into layers that were thick and soft as he pushed through them. The mountainside was steep, and it was quiet and empty; it was here for him to explore quite by himself.

Cornelia Meigs, *Wild Geese Flying*

### The Wonder of Autumn

Of the trees scattered upon the slope, October made splashes of many-tinted red and gold. The wonder of Autumn spread over the hills and unrolled itself, like an endless ribbon.

*Louis Hemon*

## PARTS OF SPEECH ~ NOUN CASE, DECLENSION & PERSON (§31-32, 35, 38-40)

Learn the use of **possessive case**, §31-32. Omit the study of idioms (to be used as a reference for the teacher, and integrated as they are encountered in dictation), but learn the use of **apostrophes**, the “possessive sign,” §35.

Now that the children have learned all three cases, they can decline a noun, or list the **declension** of its forms by case and number, §38.

Present the person of nouns, which is an inflection by use only, since nouns do not change form according to whether they are used as *speaker*, *spoken to*, or *spoken of*, §39-40.

The students now possess all of the elements for a full parsing of nouns.

*Scot's hooves rang on the cobbled road and mixed with the sound of other horseshoes.*

*The leaves did not rustle or crackle under Dick Milton's feet but they drifted into thick, soft layers. More simply: ...but they made thick, soft layers.* (Point out that *or* is a copulative coordinate conjunction; *but* is an adversative coordinate conjunction.)

## PARTS OF SPEECH ~ VERB VOICE (§151-152)

Learn the definition of **active** and **passive voice** of verbs. Voice is a form showing whether the speaker performs or receives the action of the sentence, §151-152. Omit the study of definite (progressive) forms.

Integrate review of transitive and intransitive verb use. Show the students that only transitive verbs, those which *transmit* action, can take the passive voice, *transmitting* the action to the subject. Verbs which are used intransitively are necessarily active, because the action expressed is not of a kind that can be received, whether by object or by subject.

When a verb is passive, the agent or doer of the action need not be mentioned, or may be mentioned in a prepositional phrase (adverbial, of agent).

Have the children try to put these verbs into the passive voice.

*Laura shook the plum tree after the first frost. All of the ripe plums fell.*

*Dick Milton stood at his window and watched the lights of the village.*

*He explored the woods and the steep mountainside.*

## ANALYSIS ~ SUBORDINATE ELEMENTS OF A SENTENCE: COMPLEMENTS OF INTRANSITIVE VERBS (§267, 269 (1-3); 128)

Learn the definition of a **complement**, §267. The explanation p. 11-12, of element (7), may be helpful, as well as exercises 1, 3 & 5 on p. 12, and the explanation and sentences in the first part of §267. Do not introduce complements of transitive verbs.

Learn §269, what may be the complement of an intransitive verb, but only 1-3: noun, pronoun and adjective. This week, focus on adjectives as complements, as the easiest to illustrate. Use §128 to explain that adjectives used as complements of intransitive verbs are said to be in the predicate position; they may also be called predicate adjectives, but it is good for the children to consider them primarily as complements, *completing* the verb and at the same time modifying the subject.

Analyze any of the following sentences to illustrate adjectives as complements of intransitive verbs.

*The woods were full of wind.*

*The whole world was delicately silvered. Every blade of grass was silvery and the path had a thin sheen.*

*That day the frost plums were ripe.*

/ TO / BOOK:

THEME: Thanksgiving

## READING

## RETELLING THE STORY

**A House from Colonial Days**

The big square white house where Alice lived had been built by an ancestor who was a ship captain, but the kitchen ell was much older. It had been part of the original house built on land bought from the Indians. He had paid a fair price for his land and after that a sort of yearly rent on cornmeal, and he really liked the Indians. More than once he gave them advice in their affairs with the whites. His young bride wrote home that when she came down in the morning she never knew how many Indians she might find asleep in the kitchen, wrapped in their blankets, with their feet to the fire. In time she grew used to it. They never stole anything and in return for their shelter they sometimes brought her berries and venison.

Elizabeth Coatsworth

## POEM

From *The Faerie Queene*, by Edmund Spenser

Then came the Autumn all in yellow clad,  
 As though he joyèd in his plenteous store,  
 Laden with fruits that made him laugh, full glad  
 That he had banished hunger, which to-fore  
 Had by the belly oft him pinchèd sore:  
 Upon his head a wreath, that was enroll'd  
 With ears of corn of every sort, he bore;  
 And in his hand a sickle he did hold,  
 To reap the ripen'd fruits the which the earth had yold.

## COMPOSITION TOPICS

*The big square white house where Alice lived had been built by an ancestor who was a ship captain.*  
Coatsworth

Tell the story of Alice's house.

*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.*

Alcott

Bring us into this feast. Why is it being celebrated?

## GRAMMAR ASSIGNMENT

1. Analyze: *The Indians never stole from Alice's house but they brought berries and venison.*
2. Parse: *Alice's* and *venison*.
3. Put this sentence in the passive voice: *The Indians brought berries and venison.*
4. Write a beautiful compound sentence about other things the Indians may have done to help the first settlers in America.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

**Harvest-Home Supper**

Kate remembered her first harvest at the farm and the harvest-home supper which the Master had given for all the farm men and their wives. Two long tables were set out end to end to make one long table on the front lawn. There had been a fine supper. The guests began to arrive and the Master was there to welcome them. They all sat down at the long table while Miss Nell, Miss Grace, and Kate hurried around seeing that everyone had plenty to eat. It had been a very happy occasion with a feeling of contentment which comes from the successful ending of a long and important task.

Gordon Cooper, *An Hour in the Morning*

**Country Kitchen**

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.

Louisa May Alcott

**Harvest Home**

At last, in the cool dusk of an August evening, the last load was brought in, with a nest of merry boys' faces among the sheaves on the top, and the men walking alongside with pitchforks on shoulders. As they passed along the roads they shouted:

“Harvest home! Harvest home!  
Merry, merry, merry harvest home!”

Women came to their cottage gates and waved, and the few passers-by looked up and smiled their congratulations. The joy and pleasure of the labourers in their task well done was genuine, for they loved the soil and rejoiced in their own work and skill in bringing forth the fruits of the soil, and harvest home put the crown on their year's work.

Flora Thomson

PARTS OF SPEECH ~ NOUN REVIEW  
ADVERB CLASS (§203, 205-206 (1-3), 212)

Briefly review all parsing elements of nouns, as you analyze the sentence below.

Learn the simple definition of **adverbs**, §203. (Another, more complete definition is given in §204, which is best saved for a higher grade.) The first three examples illustrate the three classes of adverbs to be learned; the last two examples may help you explain how adverbs modify adjectives and adverbs. Adverbs each fall into a class (by use) and a subclass (by meaning), §205-206; learn that **simple adverbs** are those which only modify. Learn the first three subclasses of simple adverbs: time, place and manner. The children should learn the **parsing order** of adverbs, §212, omitting degree of comparison.

Point out that not all adverbs end in *-ly*, and not all *-ly* words are adverbs; adverbs must be recognized by their office in the sentence, as modifying a verb (or verbal), adverb or adjective.

*The men walked alongside the wagons with pitchforks on their shoulders and called joyfully to passers-by.  
Winter came quickly but the crops were safely in the barn.*

PARTS OF SPEECH ~ VERB VOICE

Continue analyzing verbs for voice, and reviewing direct objects. Contrast direct objects of transitive verbs with complements of intransitive verbs.

*In the cool of an August evening, the last load was brought to the barn.  
Kate remembered her first harvest at the farm.  
The work in the field was Kate's first harvest at the farm.*

ANALYSIS ~ SUBORDINATE ELEMENTS OF A SENTENCE:  
COMPLEMENTS (§29 (2))

Continue analyzing complements of intransitive verbs, using examples of nouns or pronouns as complements, also called predicate nominatives, as presented in §29 (2). Continue contrasting complements and direct objects.

*The big kitchen was a jolly place now, and savory smells filled the air.  
Harvest home was a crown upon the labourers' work.  
The joy of the labourers in their task was a genuine pleasure.*



/ TO / BOOK:

THEME: Villages

## READING

## RETELLING THE STORY

**The Beauty of the Land**

The room was white with moonlight. I slid out of bed and walked to the big window facing the mountains and stood there spellbound. I do not think in all my life I had ever seen anything so breathtakingly beautiful as the countryside I gazed upon. The mountains and hills were like black silhouettes against the star-studded sky. A round gold moon hung over the highest mountain peak, and below, far below, lay a sleeping village. The world looked so peaceful and contented. My heart, it seemed, couldn't hold such beauty by itself.

Thyra Ferré Bjorn, *Mama's Way*

## POEM

*The Acadian Village*, extract from *Evangeline*, by H.W. Longfellow

(This poem is long and difficult and may be learned as a class, each child memorizing a few lines.)

In the Acadian land, on the shores of the Basin of Minas,  
 Distant, secluded, still, the little village of Grand-Pré  
 Lay in the fruitful valley. Vast meadows stretched to the eastward,  
 Giving the village its name, and pasture to flocks without number.  
 There, in the midst of its farms, reposed the Acadian village.  
 Strongly built were the houses, with frames of oak and of chestnut,  
 Such as the peasants of Normandy built in the reign of the Henries.  
 Thatched were the roofs, with dormer-windows; and gables projecting  
 Over the basement below protected and shaded the door-way.  
 There in the tranquil evenings of summer, when brightly the sunset  
 Lighted the village street, and gilded the vanes on the chimneys,  
 Matrons and maidens sat in snow-white caps and in kirtles  
 Scarlet and blue and green, with distaffs spinning the golden  
 Flax for the gossiping looms, whose noisy shuttles within doors  
 Mingled their sound with the whirl of the wheels and the songs of the maidens.  
 Solemnly down the street came the parish priest, and the children  
 Paused in their play to kiss the hand he extended to bless them.  
 Reverend walked he among them; and up rose matrons and maidens,  
 Hailing his slow approach with words of affectionate welcome.

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

### COMPOSITION TOPICS

*As we passed through a tiny mountain village, the chimes were ringing out the hour.*

W.A. Mozart

Paint us a picture of this village and its people, in your own words.

*The mellow-voiced clock was striking twelve, easily and without hurry, as it had struck for a hundred and fifty years.*

C. Meigs

Does the clock have its own story? Tell it.

*Never, perhaps, has there been such a strangely adorable place as....*

M. Brandeis

Continue.

### GRAMMAR ASSIGNMENT

1. Analyze: *Tom stood on the top of a hill and looked at his native village.*
2. Parse: *Tom, the, and his.*
3. Put this sentence in the imperative mood.
4. Are the peaked roofs really "*whispering to one another*"? Explain.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

### Native Village

That afternoon Tom stood on the top of a hill, looking down at his native village.

Never, perhaps, has there been such a strangely adorable place as Clovelly. It is made of one narrow, cobbled street, steep as a mountain side, and it leads down to a tiny harbor.

Funny, crooked houses lean together, their peaked roofs whispering to one another. Little donkeys clatter busily up and down with loads on their backs.

Madeline Brandeis, *Little Tom of England*

### Mountain Music

The Alps! They were glittering with ice. They rise up steep – stark white and silver – against the blue sky, like a cathedral organ ready to burst into a hymn to God.

As we passed through a tiny mountain village, the chimes were ringing out the hour. Just the notes you would expect. They were such delicate, silvery tones that they made a pretty little melody caper and dance into my head.

W. Amadeus Mozart, *Letters*

### The Village on the Hillside

For a minute Dick did not answer as he sat beside his family, thinking only how pleasant it was to be comfortable and quiet in the sun, looking down at the village with its streets going downhill below them, at the clustering roofs of the houses – the wide, comfortable chimneys smoking a little in the warm noon time, at the clean, high finger of the white church spire at the end of the street. Its mellow-voiced clock was striking twelve, easily and without hurry, as it had struck for a hundred and fifty years. He had to wait a little to let all this brightness and pleasure flow into him.

Cornelia Meigs, *Wild Geese Flying*

### Villages of France

France! My heart went out to the beautiful old churches around which the villages of France had clustered for more than ten centuries, and I wondered what a country would be like without them.

J. Green

## PARTS OF SPEECH ~ PRONOUN CLASS: PERSONAL (§49-50; 55; 105)

Learn the definition of a **pronoun** and of a **personal pronoun**, the first of the five pronoun classes, §49-50. Use the sample sentence in §50 to illustrate the various personal pronouns; this sentence is considered more fully in the Parsing Examples after §52. As you explain, refer to the **chart** of personal pronoun declensions, §55. The children should be able to reconstitute this chart, omitting the old form of the second person singular and plural, as the teacher judges.

The children should learn the parsing order of pronouns, §105, filling in as much as they are able.

The Exercise below §50 would be useful. Analyze other simplified sentences from the dictations, parsing pronouns. Practice replacing nouns with pronouns and vice-versa. (Beware of idiomatic uses of *it*.)

*Tom looked at his native village and at the clean, high finger of the white church spire.*

*Its mellow-voiced clock struck twelve easily and without hurry.*

*The delicate, silvery tones of the chimes brought a pretty little melody into my head.*

## PARTS OF SPEECH ~ VERB MOOD: INDICATIVE AND IMPERATIVE (§154-156)

Explain that **mood** is another way in which verbs change to express action more precisely - a verb in the **indicative mood** expresses action as a fact (or inquires about whether it is a fact), while a verb in the **imperative mood** expresses action as something commanded. Learn the definition of mood included in the first paragraph of §154, the names of the three moods (§154), and the definitions of indicative (§155) and imperative (§156). **In explaining mood, the teacher should be careful not to confuse the form of a sentence - declarative, interrogative, imperative - with the mood of its verb.**

This week, focus on indicative mood and on simple examples of 2nd person verbs in the imperative mood, omitting examples with "Let ..." with an infinitive. Use the Parsing Example after §155 as well as simplified sentences from dictation. Practice indicating mood in the parsing order. Turn the last two sentences below into the interrogative form, and point out that the verbs are still in the indicative mood.

*Think of the beautiful old churches in the villages of France, and imagine the country without them!*

*Funny crooked houses lean together, and their peaked roofs whisper silently.*

*Little donkeys clatter busily along the narrow streets with loads on their backs.*

ANALYSIS ~ SUBORDINATE ELEMENTS OF A SENTENCE:  
MODIFIERS OF SUBJECT AND PREDICATE (§270 (1-2, 4); 271 (1-3))

This lesson should be spread over the next two weeks. This week, focus on the simplest modifiers of the subject and predicate.

The children generally know what may modify the subject, but this lesson should emphasize the ordered structure of the sentence. As you explain these subordinate elements of a sentence, refer back to the outline of the analysis of a sentence at the end of the Introduction, as well as to the definition of simple and complete subject and predicate, §265. §270 speaks of the modifiers of subject and object, but present only modifiers of the subject as you explain. The children should learn that these modifiers may be (1) an adjective, (2) a possessive noun or pronoun, or (4) a prepositional phrase. Use (a) examples only.

The students should learn the first three possibilities of predicate modifiers, §271 (1-3). The students are familiar with indirect objects but this lesson should present them as modifiers of the predicate (as should be clear from the examples in §271 (3)). These may be confusing, since they are objects or recipients of the action in a certain way, though *indirectly*: that *to* or *for* which the action is accomplished. Consider these more next week.

Identify the modifiers of the subject and the predicate in the sentences from the lessons above.

/ TO / BOOK:

THEME: Tellers of tales

## READING

## RETELLING THE STORY

**A Tremendous Tale**

Peter loved his home and everyone around him. The hours were filled to overflowing and evening came all too soon. He shivered with delight when he heard the call, "Stories, Peter. Fanny is ready."

Into a small sitting room next to the bedroom, he raced with Nicholas and Lydia. There, before the bright fire, he listened to the tales that Fanny read.

One evening, half way through the story of an adventure, she closed the book suddenly.

"Who would like to go on with the tale?" she asked.

Before there was time to reply, Peter sprang to his feet and began to finish the story. On and on went the tale, the children hanging on every word. The young listeners' eyes were wide with wonder.

"It's better than the real story!" they declared.

Opal Wheeler, *The Story of Peter Tchaikovsky*

## POEM

*Winter*, by William Shakespeare (from *Love's Labours Lost*, Act V, sc. 2)

WHEN icicles hang by the wall  
 And Dick the shepherd blows his nail,  
 And Tom bears logs into the hall,  
 And milk comes frozen home in pail;  
 When blood is nipt, and ways be foul,  
 Then nightly sings the staring owl  
 Tu-whoo!  
 To-whit, Tu-whoo! A merry note!  
 While greasy Joan doth keel the pot.

When all about the wind doth blow,  
 And coughing drowns the parson's saw,  
 And birds sit brooding in the snow,  
 And Marian's nose looks red and raw;  
 When roasted crabs hiss in the bowl—  
 Then nightly sings the staring owl  
 Tu-whoo!  
 To-whit, Tu-whoo! A merry note!  
 While greasy Joan doth keel the pot.

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

### COMPOSITION TOPICS

*Uncle David rubs his hands and begins his story.*

G. Paulsen

What was Uncle David's story that night? Tell us.

*Ian was always full of stories and tales of his adventures.*

M. Brandeis

Tell one of Ian's adventures.

*Father carves quietly and Wayne and I watch the fire in the stove – the stove is like a friend.*

G. Paulsen

Tell about an evening spent together by the fire.

### GRAMMAR ASSIGNMENT

1. Analyze: *Father carves quietly and Wayne and I watch the fire in the stove.*
2. Parse: *Wayne, I, and the.*
3. Rewrite this sentence, adding some lively modifiers: *Wayne and I watch the fire in the stove.*
4. "*Uncle David's stories are all different, night after night after night throughout the winter.*" Why do you think the family loves Uncle David's stories on winter nights?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

**Winter Evenings**

While Father has been filling the stove, Mother has been lighting the lamps, so there is a soft yellow glow in the room. Wayne and I sit on the rug that Mother sewed out of braided rags. Father carves quietly and Wayne and I watch the fire in the stove – the stove is like a friend. Uncle David and Uncle Nels sit right next to the fire and Mother knits. Then Uncle David rubs his hands and begins his story. His stories are all different, night after night after night throughout the winter.

Gary Paulsen

**Papa's Return**

Every night the children watched for Papa's return. Supper, waiting on the stove, made their noses tingle. They spread their childish faces against the window-pane. There was the car, at last, stopping before the house. They ran to the door and flowed down the steps. "Have you been good children now?" he always asked them with a laugh. He kissed them in turn, gathered up an armful of the smallest, and led the rest back to the house.

After supper he told them stories of Ireland. "I remember now," he always started. All the old legends, tales of the leprechauns who lived in the lakes and the forests: Hans Christian Andersen was not to be compared with Papa. In his rich voice the past came alive.

Francis B. Thornton, *A Sea of Glory*

**Ian's Adventures**

Now, Ian was always full of stories and tales of his adventures. He was one of those children to whom something exciting is always happening. Some were strange, some droll and, alas, some sad and painful, told to the tune of bandages and arnica.

Madeline Brandeis, *The Wee Scotch Piper*

PARTS OF SPEECH ~ PERSONAL PRONOUN CASE AND ANTECEDENT (§51, 60, 62; 63 (1-2); 64 (1-3); 65 first paragraph; 107 first paragraph.)

The children should already be familiar with the definition of an **antecedent**, contained in §51. Do not spend more time on the rest of §51. Students should learn the rule of agreement of pronouns in the first paragraph of §107. Also, point out that "it" and "you" are sometimes used without a real antecedent (§60, §62), but do not spend much time on these details or analyze sentences with those uses. Present the first two uses of the nominative case of personal pronouns, §63 (1-2), and the first three uses of the objective case, §64 (1-3). Present the first paragraph of §65, explaining that the possessive forms of personal pronouns often stand before nouns and modify as adjectives do. (This should be review.)

The exercises following §63 & §64 may be useful (write sentences illustrating only the uses learned). Analyze simplified sentences from the dictations, such as the following, parsing personal pronouns:

*Ian was always full of stories and tales of his adventures.*

*Peter loved his home and everyone around him.*

*Papa kissed them and gathered an armful of the smallest children, and led the family to the house.*

PARTS OF SPEECH ~ VERB MOOD: INDICATIVE AND IMPERATIVE

Continue parsing verbs for mood. Focus this week on examples of the imperative mood, presenting the forms of negative commands. Present briefly the forms of first or third person commands (using "let" in the second person with an understood "you," plus an infinitive, §156; only analyze sentences with straightforward second person imperatives, because students have not yet learned about infinitives.)

Analyze simplified sentences inspired by the dictations, such as those below, with verbs in the imperative mood.

*Peter, finish the tale!*

*Tell us a story of leprechauns, Papa!*

*Come and listen, and she will begin her story!*

ANALYSIS ~ SUBORDINATE ELEMENTS OF A SENTENCE:  
MODIFIERS OF SUBJECT AND PREDICATE

Continue identifying modifiers of the subject and predicate, focusing on phrases as modifiers and on indirect objects as modifiers of the predicate. Explain using the three examples of indirect objects given in §271(3). Throughout the year, continue drawing attention to indirect objects, testing whether or not they can be converted into an adverbial phrase with "to" or "for."

The exercises after §270 and §271 may be useful practice. Analyze the sentences below, as well as the second example in the previous lesson on verb mood.

*After supper Papa told them stories of Ireland, and in his rich voice the past came to life.*

*At night, Fanny always read the children a book of fairy tales or adventures.*

*Peter listened with rapt attention and often shivered with delight.*



/ TO / BOOK:

THEME: Winter/Snow

## READING

## RETELLING THE STORY

**Winter Sunrise**

A snowshoe rabbit, white as the world it inhabited, darted out from a tree stump, looked with interest at Peter, then wheeled and snapped his hind feet on the hard crust and disappeared into the woods. Standing still and leaning on his ski poles, Peter looked back at the country he had put behind him. Breathing deep breaths of the frosty air that caught in his throat, he felt like shouting with joy. This was sugar weather: a cold, cold night and a cloudless morning washed with the pale, white light of dawn.

The day was crystal clear and the whole countryside was white with its snow covering. 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. He watched the sun rise in lonely splendor – tingeing the far hills with rose before the east glowed golden, suffusing the sky, touching the earth, so that the world Peter saw and knew and loved became lapped in radiance.

Elizabeth Yates, *A Place for Peter*

## POEM

Continue *Winter* by William Shakespeare.

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

### COMPOSITION TOPICS

*The white mystery of snow is a splendid thing.*

G. Taber

Tell us why, or sing of some other mystery of the winter season.

*The meadow is a sea of pearl and the cool, clean smell of snow is in the air.*

G. Taber

You wake up before anyone else on the first day of a new snow. Tell us what you see and where you go.

*Standing still and leaning on his ski poles, Peter looked back at the country he had put behind him.*

E. Yates

Where is Peter going? Follow him on this winter day...or night!

### GRAMMAR ASSIGNMENT

1. Analyze: *The meadow is a sea of pearl and the cool, clean smell of snow is in the air.*
2. Parse: *meadow, is, and sea.*
3. Give the principal parts of the verb *is*.
4. Why is the meadow referred to as a "*sea of pearl*"?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

**The Mystery of Snow**

The white mystery of snow is a splendid thing, all the landscape is muted to deep silver laced with blue shadows. The meadow is a sea of pearl. The cool, clean smell of snow is in the air, a special fragrance known only to winter country.

The sounds are fine, too: the ring of skates on black ice, the laughter of children making snowmen, the soft thud of hooves as the horses stamp in the barn on a frosty morning, and the small busy sounds of popcorn bursting in the pan.

Yes, there is much to be said for winter, if one looks directly for its beauty.

Gladys Taber, *January*

**The First Snow**

The snow came down gently at first, as if testing out its welcome. To the children, the first snow was always an exciting thing. They ran and danced in it, they held up their hands and tried to catch it, they let the wind blow it into their upturned faces.

After a run in the snow and a first attempt at snowballing, the children came back indoors, their cheeks glowing red from the cold. Miss Tims went down to the cellar and the children could hear the dull thuds of her hatchet against the great lumps of bituminous coal. They could hear the sound of shoveling, followed by the sharp bang of the furnace door.

Lois Lenski, *Prairie School*

**Snow Disguises**

In one night, the snow falls. You go to bed after chores and when you wake up and the sun starts to come up there is a new light, a brighter light. You look out the window and there is new snow all over everything. The first snow is soft and curved and white as it covers the yard, the grass and old leaves. The barns and granaries and machines out by the small tool shed do not look like buildings and machines at all but animals.

Gary Paulsen

PARTS OF SPEECH ~ PERSONAL PRONOUN CASE

Continue analyzing sentences with personal pronouns and parsing the pronouns, identifying case.

*The snow delighted the children, and they ran and danced in it and caught it in their hands.  
You go to bed at night and wake up in a world of snow.*

PARTS OF SPEECH ~ VERB ORIGIN: STRONG & WEAK (§167, 169, 170)  
PRINCIPAL PARTS (§168)

The children should already be familiar with the distinction between strong and weak verbs, based on their origin: verbs which retain their Old English form of the past tense, §167. Present the notion of principal parts of verbs, §168, and then use the list, §169 to give examples of strong verbs, as identified by their principal parts.

This week, the children should learn the bold definitions of **strong and weak verb forms**, §167, as well as the bold definition of **principal parts**, §168. Learn and practice the principal parts of verbs throughout the year as the children encounter various weak and strong verbs in dictations.

Accustom the children to using the chart, §169, to verify if a verb is strong or not; they should eventually be able to look in a dictionary at the principal parts of a verb and determine whether it is strong or weak. However, they have not yet encountered irregular weak verbs, §170, so choose strong verbs or regular weak verbs as examples. (You may want to refer to §170 yourself to resolve any questions, should you encounter irregular weak verbs in sentences you study with the children.)

Analyze simplified sentences from dictation including strong verbs, and practice putting them into different tenses, so children see how principal parts are used.

*The snow fell gently and tested its welcome.  
Peter saw, knew and loved this valley.  
The sun rose in lonely splendor over the village and it lapped the world in radiance.*

ANALYSIS ~ SUBORDINATE ELEMENTS OF A SENTENCE:  
PHRASES AS MODIFIERS & COMPLEMENT REVIEW

Continue analyzing sentences, distinguishing modifiers of subject and predicate and comparing modifiers of the predicate with complements of intransitive verbs (§269), as learned in week 9, introducing no new material. Explain that complements of intransitive verbs complete the predicate and therefore make up part of the complete predicate, but are really modifiers of the subject. They therefore agree with both simple subject and simple predicate.

If the children are following well, use the last example below to distinguish direct objects from either modifiers or complements. Direct objects are subordinate elements, not a third main element, and form part of the complete predicate, as the receiver of the action of a transitive verb. If not, wait for a full review next week.

*A snowshoe rabbit darted from a tree stump and looked with interest at Peter.  
The day was crystal clear and the countryside was white with snow.  
The first snow is soft and white and it covers the yard, the grass and the old leaves.*

/ TO / BOOK:

THEME: Winter Games

## READING

## RETELLING THE STORY

**Winter Friends**

It was Helen's first winter in Boston, and it was great fun for a nine-year-old who had never played in the snow before.

All afternoon the snow came down, and that night a great wind came howling out of the northeast. The house creaked and the branches of the trees lashed about, but inside the merry house, everyone was warm and snug and merry, popping corn in front of a great open fire.

When they went out the next morning the sun was shining on a world made of snow. Before long, Helen's red mittens were wet and soggy as she joined the other children making snowballs and building a snowman.

In the afternoon a long, sleek toboggan was brought out and everyone jumped on – poised on the crest of a steep bank, the boys gave a shove, and they were off.

Lorena Hickock, *The Story of Helen Keller*

## POEM

From *Snowbound* by John Greenleaf Whittier

Shut in from all the world without,  
We sat the clean-winged hearth about,  
Content to let the north wind roar  
In baffled rage at pane and door,  
While the red logs before us beat  
The frost-line back with tropic heat;  
And ever, when a louder blast  
Shook beam and rafter as it passed,  
The merrier up its roaring draught  
The great throat of the chimney laughed,

The house-dog on his paws outspread  
Laid to the fire his drowsy head,  
The cat's dark silhouette on the wall  
A couchant tiger's seemed to fall;  
And, for the winter fireside meet,  
Between the andirons' straddling feet,  
The mug of cider simmered slow,  
The apples sputtered in a row,  
And close at hand the basket stood  
With nuts from brown October's wood.

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

### COMPOSITION TOPICS

*Winter comes in one night and in the morning there are a million snow things to do.*

G. Paulsen

Tell of the "snow things" you might do on the first snowy morning of winter.

*Once over the hills, there came in sight a long, narrow pond. There I saw a well-worn sled track on the ice, and followed it.*

S. Orne-Jewett

Tell why sled track is well worn and to what adventure it may lead.

*All the women hurry when they hear sleigh-bells, and invite the passerby in.*

S. Orne-Jewett

You are that stranger passing by. Give us a lively account of your visit.

### GRAMMAR ASSIGNMENT

1. Analyze: *Helen joined the other children and soon her red mittens were wet and soggy.*
2. Parse: *joined, red, and her.*
3. Put this sentence in all six tenses of the indicative mood: *Helen joined the other children.*
4. Continue this thought in a beautiful sentence: *A long, sleek toboggan was brought out and...*

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

**Snow Games**

Winter comes in one night and when Wayne and I look out the window in the morning, of course there are a million snow things to do.

After chores, we take the grain shovels and slide down the river hill sitting on them, holding the handles up and trying to steer. The first time they move slowly, but when the snow is packed, they just fly down. We cannot steer them at all, but we whistle down the hill until we get so wet that Mother makes us come in and change.

Then, we have to make snow forts and throw snowballs at each other.

Gary Paulsen

**Sleigh-Bells**

It was a sunshiny, midwinter day, with a wind that was glad. The crooked country roads had been just enough smoothed to make good sleighing. First there was a fine view of the northern country with the procession of mountains. The nearer hills looked windswept and the snow glistened and the wind blew it into great drifts like frozen waves. The smoke was coming out of the kitchen chimneys, and I saw faces quickly appear at the windows as I went by. All the women hurry when they hear sleigh-bells, and invite the passerby in for a chat.

Once over the hills, there came in sight a long, narrow pond. There I saw a well-worn sled track on the ice, and followed it. It led to the wood-road which was not very smooth. The woods were almost still, only the cry of a blue jay or the clump of a lump of snow falling from the pine boughs resounded once in a while.

Sarah Orne Jewett, *Country By-Ways*

**Snug Winter Home**

Anton knew that their house was strong. He remembered the terrible winter winds that swept down from the Alps. How hard the winds 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-blue coat all about the chalet. Yet no drop of water or melted snow had ever leaked into their snug home.

Virginia Olcott, *Anton and Trini*

### PARTS OF SPEECH ~ PERSONAL PRONOUN REVIEW

Review the declension and cases of personal pronouns.

Analyze the following sentences, parsing the pronouns and replacing nouns with pronouns.

*After chores, Wayne and I take the grain shovels and slide down the snowy hill on them.*

*In the afternoon a long, sleek toboggan was brought out and the children jumped onto it.*

*The boys gave a shove, and they flew off the crest of a steep bank.*

### PARTS OF SPEECH ~ VERB ORIGIN: STRONG & WEAK

Continue identifying verbs as strong or weak, using §169 and selecting strong verbs or regular weak verbs, since the children will only learn about irregular weak verbs in the next lesson.

Practice shifting tenses to show the uses of principal parts.

*I drove the sleigh along the crooked country roads.*

*Smoke rose from the kitchen chimneys, and I saw faces in the windows.*

*The women hurry to the door and invite the passerby into the house.*

### ANALYSIS ~ ELEMENTS OF A SENTENCE REVIEW (§275)

Analyze sentences, identifying principal and the various subordinate elements which you know. Point out that direct objects and objects of prepositions have modifiers, as well, which are simply adjectives, though we have not studied those modifiers in the last weeks.

Use the sentences below (rather than the sentence in §275, which includes an adverbial objective and a displaced subject).

*The house creaked and the branches of the trees lashed about, but inside the house, everyone was warm and snug and merry.*

*The nearer hills looked windswept and the snow glistened and the wind blew it into great drifts like frozen waves.* [Note: *like frozen waves* is an adjective prepositional phrase modifying *drifts*.]



/ TO / BOOK:

THEME: Christmas

## READING

## RETELLING THE STORY

**Christmas Singing**

On the great day the fire was piled high with logs for once and crackled merrily as the younger boys sat round it in a ring, laughing and joking as they threw chestnuts on the hearth to bake. Now and again someone would burst into a lively carol and the big room would be full of boys' treble voices.

At seven o'clock the younger boys were sent to bed, and Charles lay for a long time looking out at the frosty starlight, listening to the older boys singing carols. It was all strangely beautiful and the imaginative boy saw in his mind's eye the scene on a bleak hillside outside Bethlehem, with the angels singing their song of glory to a handful of frightened men.

Trudy West, *The Young Charles Lamb*

## POEM

*Conditor Alme Siderum* (Vespers Hymn for Advent), translation by W.H. Monk and C. Steggall

1. *Creator of the starry height,  
Thy people's everlasting light,  
Jesu, Redeemer, save us all,  
Hear thou thy servants when they call.*

2. *Thou, sorrowing at the helpless cry  
Of all creation doomed to die,  
Didst save our lost and guilty race  
By healing gifts of heavenly grace.*

3. *When earth was near its evening hour,  
Thou didst, in love's redeeming power,  
Like bridegroom from his chamber, come  
Forth from a Virgin-mother's womb.*

4. *At thy great Name, exalted now,  
All knees in lowly homage bow;  
All things in heaven and earth adore,  
And own Thee King for evermore.*

5. *To thee, O Holy One, we pray,  
Our Judge in that tremendous day,  
Ward off, while yet we dwell below,  
The weapons of our crafty foe.*

6. *To God the Father, God the Son,  
And God the Spirit, Three in One,  
Praise, honor, might and glory be  
From age to age eternally.*

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

### COMPOSITION TOPICS

*There, in a little wood of spruce-trees, was the whole town of Bethlehem, spread out before our eyes.*

M. von Trapp

Describe the manger scene which you and your family make at Christmas, or which you would like to make.

*The oldest shepherd brought a gift.*

K. Seredy

What was his gift? Imagine the scene.

*The silvery sound of a little bell was heard. This was it! The Holy Child had come. Led by Father, we all went downstairs.*

M. von Trapp

Continue the story.

### GRAMMAR ASSIGNMENT

1. Analyze: *Who carved a small scene of Bethlehem of wood?*
2. Parse: *a, small, and wood.*
3. Change this sentence into a simple declarative sentence, answering the question.
4. Why do you think Jansci set the small scene of Bethlehem "*under the tree tenderly*"?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

**The Christmas Tree**

Sarah went hot and cold with excitement as she followed Aunt Nettie into the parlor. And there it was, just as beautiful as last year – a fir tree, nearly reaching the ceiling, set up in the corner. Sarah looked again. Yes, there they were – tiny candles, clipped to every branch.

“Here, Sarah,” Aunt Nettie said. “You light them this year.”

Not daring to breathe, Sarah reached out and touched each wick until the whole tree shone.

Labaky

**The Nativity Scene**

When Holy Mass was over, we went with the children to the side altar. There, in a little wood of spruce trees, was the whole town of Bethlehem spread out before our eyes. The shepherds were already out in the field with their flock. Mary and Joseph had arrived at the cave. They were kneeling beside the manger, which was still empty. Ox and ass, the sheep in the pasture, and the angels in the air seemed to hold their breath, waiting in holy expectation of the little Child to come. Mankind had waited patiently thousands of years for this moment.

Maria von Trapp, *The Trapp Family Singers*

**Shepherd Christmas**

It was Christmas Eve. When everything was ready, Jansci went out to call the shepherds. In a little while they came, led by the oldest of them. He brought a gift. It was a small scene of Bethlehem, all carved in wood. He set it under the tree tenderly and turned around. “Blessed be the house of our good master and everybody in it,” he said.

Kate Seredy, *The Good Master*

## PARTS OF SPEECH ~ PRONOUN CLASS: INTERROGATIVE (§52; 67-68; 75)

Present another class of pronoun, **interrogative pronouns**, §52, reviewing at the same time the interrogative form of questions, as below. Both of these topics are best presented using the examples in §68 and §265 (2). The children should learn that an interrogative pronoun has a subsequent, not an antecedent, §67, but this subsequent is not mentioned in the parsing. For the moment, do not parse interrogative pronouns at all.

The children should learn the table of interrogative pronouns, §75.

In this lesson and the lesson on interrogative sentences, take simplified sentences from dictation, and turn them into questions using interrogative pronouns. Analyze both declarative and interrogative forms. Avoid possessive case in 5th grade (*whose*).

*Sarah reached out and touched the wicks of the candles on the Christmas tree.* [Who reached...?]

*Someone began a lively carol and the big room was full of boys' treble voices.* [Who began...?]

*The oldest of the shepherds brought a gift and knelt before the manger.* [Which of the shepherds...?]

## PARTS OF SPEECH ~ IRREGULAR WEAK VERBS (§170)

Present irregular weak verbs, explaining both classes and taking examples from the charts, §170. Compare with strong and regular weak verbs. (Notice that *be* is treated as a separate category and its conjugation given in §158 and §164. It is parsed as an *irregular weak* verb, as in Examples after §161.)

Use the sentence above, *The oldest of the shepherds...*, as well as the following:

*Mankind had waited patiently for thousands of years until this moment.* [You may need to point out that *until* is a preposition.]

*The angels in the air almost held their breath.*

## ANALYSIS ~ SENTENCE FORM: INTERROGATIVE (§68, 166, 261)

Study interrogative form as you consider interrogative pronouns, using the sentences above. Sentences 2, 3, 5, 7, & 8 in the Exercise after §261 may also be useful (avoid pronouns used as objects of prepositions). Point out that not all interrogative sentences are introduced by interrogative pronouns; often the verb "to do" as auxiliary is used and the normal word order is changed (§68, §166). Do not parse interrogative form verbs with "do," for the moment.

The children have not learned to analyze many of the other words which introduce questions (*when, where, how...*), so you may want to practice changing sentences into questions without fully analyzing. Use the sentences above, and the sentences indicated as appropriate in the book, analyzing what the children can understand.

/ TO / BOOK:

THEME: Epiphany

## READING

## RETELLING THE STORY

**God's Musician**

It is the evening between Christmas and St. Stephen's Day.

The church-bells have run themselves hoarse, and now a blizzard is trumpeting a Gloria of its own. The music roars down from the heights. It blows a great blast into the church spire, calling out to the great bells: "Hey there, old fellows, Gloria in excelsis! Come join us in song this holy night."

The storm rushes down, rattling every trunk and twig: "Wake up, wake up, you lovely world of God. Gloria in excelsis!"

God's blustery musician whistles up the mountain, whirling the snow round the little chapel of Our Lady on the peak.

W. Hunermann, *Listen, Vienna*

## POEM

*The Three Kings of Cologne*, by Eugene Field (all need not be learned)

From out Cologne there came three kings  
To worship Jesus Christ, their King.  
To Him they sought fine herbs they brought,  
And many a beauteous golden thing;  
They brought their gifts to Bethlehem town,  
And in that manger set them down.

Then spake the first king, and he said:  
"O Child, most heavenly, bright, and fair!  
I bring this crown to Bethlehem town  
For Thee, and only Thee, to wear;  
So give a heavenly crown to me  
When I shall come at last to Thee!"

The second, then. "I bring Thee here  
This royal robe, O Child!" he cried;  
"Of silk 'tis spun, and such an one  
There is not in the world beside;  
So in the day of doom requite  
Me with a heavenly robe of white!"

The third king gave his gift, and quoth:  
"Spikenard and myrrh to Thee I bring,  
And with these twain would I most fain  
Anoint the body of my King;  
So may their incense sometime rise  
To plead for me in yonder skies!"

Thus spake the three kings of Cologne,  
That gave their gifts, and went their way;  
And now kneel I in prayer hard by  
The cradle of the Child to-day;  
Nor crown, nor robe, nor spice I bring  
As offering unto Christ, my King.

Yet have I brought a gift the Child  
May not despise, however small;  
For here I lay my heart to-day,  
And it is full of love to all.  
Take Thou the poor but loyal thing,  
My only tribute, Christ, my King!

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

### COMPOSITION TOPICS

*Pablo, the Small One, traveled the weary miles to Bethlehem.*

C. Tazewell

Tell of Pablo's journey, whom he met and what he saw.

*From out Cologne there came three kings  
To worship Jesus Christ, their King.*

E. Field

Unexpectedly, you meet the Wise Men bearing gifts to the Child Jesus. Tell about the encounter.

*God's blustery musician whistles up the mountain, whirling the snow round the little chapel of Our Lady on the peak.*

W. Hunermann

Tell us a tale of this little chapel, built high on a mountain peak.

### GRAMMAR ASSIGNMENT

1. Analyze: *Who had come to the manger with gold, frankincense and myrrh?*
2. Parse: *who, had come, and gold.*
3. Give a synopsis of the verb *come* in all of the tenses of the indicative mood, 2nd person plural.
4. Write a beautiful sentence describing the entrance of the Three Kings before the manger.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

### Gifts of the Wise Men

In the quiet parlor the family drew close together, feeling the deep meaning of Christmas. The Wise Men had come to the manger, bearing their gifts of gold, frankincense and myrrh. These were the things that the Wise Men had to offer. But, as Mother said, the Child Jesus needed other things even more – bread, milk and linen, and hay for His bed. We, like the Wise Men, can only ever give what we have – and together we all make Christmas.

The room was filled with the fragrance of burning candles as they all remained still, kneeling before the manger.

Katherine Milhous

### Pablo the Donkey

Pablo, the Small One, traveled the weary miles to Bethlehem; there, in a stable, which became a King's stable, he saw a King born, a King of men – of centuries – of life – of death. Yes, and the Small One's tired old eyes saw the Wise Men and Shepherds who came to pay homage to his small Master. His dim old ears heard the voices of angels rejoicing and singing. The Small One, who had traveled the road to Bethlehem, became a part of a miracle... and this is why a small donkey is always at the Christmas Crib.

Charles Tazewell, *Small One*

### A Symbolic Tradition

There was a great throng of peasant folk and children, all carrying lighted tapers, and radiant with delight; for this was the Procession of the Offered Lamb, and to walk in its train was considered by all as the greatest honor and privilege.

And especially did the shepherd folk love the beautiful old custom which for centuries the people of Provence had cherished in memory of the time, long ago, when the real Christ Child lay in the manger of Bethlehem, and the shepherds of Judea sought him out to worship Him.

Evaleen Stein, *Troubadour Tales*

PARTS OF SPEECH ~ INTERROGATIVE PRONOUNS:  
USES OF WHO, WHICH, WHAT (§69-74)

Consider briefly the uses of the different interrogative pronouns in §69-74, simplifying for the children. The Exercise at the end of §69, §71 and §73 may be useful, but do not study the difficult examples. Appropriate for 5th grade are: §69, 1; §71, 2-3; §73, 1-2.

As you find examples of sentences, be sure to use only interrogative pronouns, and not pronominal adjectives, covered much later (*which child...*, *what weather...*).

*The fragrance of candles filled the room. [What filled the room?]*

*A great throng of peasant folk and children carried bright candles in the procession. [Who carried...?]*

PARTS OF SPEECH ~ VERB ORIGIN: STRONG & WEAK  
&  
VERB FORM: NEGATIVE AND EMPHATIC (§166)

Continue identifying verbs as strong or weak, and regular or irregular weak.

Review briefly the negative and emphatic forms of verbs, §166. A parsing example is given after §166, and the NOTE after §190 explains the parsing of negative and emphatic forms, but in 5th grade it is best to avoid asking the children to parse negative or emphatic verbs.

(*Do* or *did* are considered the true verbs in such constructions, while the notional verb is considered an infinitive and parsed as such; explaining all this detail would confuse the children, who have not yet studied infinitives and are still growing familiar with the parsing of simple verb forms. *Not* is an adverb but may be parsed with a negative verb, as modeled in the parsing example. This, too, may confuse 5th graders. Diagram these verbs as you would a simple verb form, with *not* as an adverb.)

*In the quiet parlor the family drew close around the manger scene.*

*The shepherd folk did especially love the beautiful old custom.*

ANALYSIS ~ SENTENCE FORM: INTERROGATIVE & NEGATIVE  
&  
ELEMENT REVIEW

Continue identifying the elements of a sentence, and showing the children that the order of elements may change in interrogative, negative and emphatic sentences. Analyze the sentences, but only parse verbs which are in normal, declarative form.

*For centuries the people of Provence had cherished the beautiful old custom.*

*What had the people of Provence cherished for centuries?*

*The church-bells did not ring, but the blizzard trumpeted a different Gloria.*

*The music whistled up the mountain and whirled snow round the little chapel of Our Lady on the peak.*



/ TO / BOOK:

THEME: Sea life

## READING

## RETELLING THE STORY

**A Town on the Waves**

To the end of his days, Harvey will never forget that sight. The sun was just clear of the horizon they had not seen for nearly a week, and his low red light struck into the riding-sails of three fleets of anchored schooners – one to the north, one to the westward, and one to the south. There must have been nearly a hundred of them, of every possible make and build, with, far away, a square-rigged Frenchman, all bowing and curtseying one to the other. From every boat dories were dropping away like bees from a crowded hive, and the clamor of voices, the rattling of ropes and blocks, and the splash of the oars carried for miles across the heaving water. The sails turned all colors, black, pearly-gray, and white, as the sun mounted, and more boats swung up through the mists to the southward.

The dories gathered in clusters, separated, reformed, and broke again, all heading one way, while men hailed and whistled and cat-called and sang.

“It’s a town,” said Harvey. “Disko was right. It is a town!”

Rudyard Kipling, *Captains Courageous*

## POEM

The Little Waves of Breffny, by Eva Gore-Booth

THE GRAND road from the mountain goes shining to the sea,  
And there is traffic in it and many a horse and cart,  
But the little roads of Cloonagh are dearer far to me,  
And the little roads of Cloonagh go rambling through my heart.

A great storm from the ocean goes shouting o’er the hill,  
And there is glory in it and terror on the wind,  
But the haunted air of twilight is very strange and still,  
And the little winds of twilight are dearer to my mind.

The great waves of the Atlantic sweep storming on their way,  
Shining green and silver with the hidden herring shoal,  
But the Little Waves of Breffny have drenched my heart in spray,  
And the Little Waves of Breffny go stumbling through my soul.

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

### COMPOSITION TOPICS

*A great storm from the ocean goes shouting o'er the hill,  
And there is glory in it, and terror on the wind.*

E. Gore-Booth

In your turn, sing of the wind.

or:

Between the "great storm" and the "haunted air of twilight," tell us which wind you love to hear and feel.

*The long-cherished sea adventure was happening at last.*

Let us share your excitement.

*Every Rivermouth boy looks upon the sea as being in some way mixed up with his destiny.*

T. Aldrick

Tell us of one boy's destiny with the sea.

### GRAMMAR ASSIGNMENT

1. Analyze: *The sea was a new world to Pierre, with its great skies above the tumble of the waves.*
2. Parse: *a, new, and world.*
3. Rewrite this sentence using an interrogative pronoun.
4. Give a homonym for the word "sea"; use both words in one or two beautiful sentences.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

**Wonder of the Ocean.**

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 his own ship, and go sailing proudly across these mysterious waters.

Thomas Aldrick, *The Cruise of the Dolphin*

**Sea Life**

Pierre had never known the sea. It was a new world to him, with its endless horizons and its great skies above the toss and tumble of the waves. He had known nothing like a ship, making her way mysteriously across these surging wastes, sometimes fleeing before the wind and sometimes stubbornly tacking back and forth, back and forth, forcing her way forward almost into the eye of the wind herself. He had never before slept to the cradling of the sea, feeling himself rocked between billow and billow, with the splash and gurgle of water in his ears mixed with the hum of cordage and the sudden flap of sails or the running of feet overhead.

Elizabeth Coatsworth, *The Fair American*

**Sea Song**

A stiff salty wind was blowing from the sea. Over the pine trees in the meadow the rooks were reeling and screaming. Gray clouds covered the sky, and the waves threw themselves against the rocky coast.

V. Olcott,

## PARTS OF SPEECH ~ PERSONAL & INTERROGATIVE PRONOUN REVIEW

Before introducing relative pronouns, be sure the children know the declension and uses of personal and interrogative pronouns. Practice replacing nouns with pronouns and putting sentences into interrogative form with interrogative pronouns, then analyzing and parsing the original sentences and those newly formed.

*The baby hears the dull, far-off boom of the breakers. [Who hears...?]*

*Pierre had never known the sea. [What had Pierre...? Who had never...?]*

*He had never seen a ship, and he had never felt her mysterious movement across the waves. [Who had never...?]*

## PARTS OF SPEECH ~ VERB REVIEW & LIE/LAY, SIT/SET (§172)

Continue parsing verbs, reviewing all aspects. Introduce the difficult verb pairs lie/lay and sit/set, §172. Have the children name whether they are weak or strong based on their principal parts, then look in the lists, §169-170 to verify (*lie* and *sit* are strong; *lay* and *set* are irregular weak, each of a different class).

Analyze the following sentences, asking the children to change the tenses of verbs.

*Pierre lay in his hammock and the ship rocked him upon the sea.*

*Great boats set dories in the water.*

*The boy sat and looked upon the sea and heard the far-off boom of the breakers.*

## ANALYSIS ~ ELEMENTS OF A SENTENCE REVIEW

Continue analyzing sentences, verifying that the children know how to distinguish which elements form the subject and which form the predicate. Use the sentences above, or other simplified sentences from dictation, such as the following:

*Over the pine trees in the meadow the rooks reeled, gray clouds covered the sky, and waves crashed against the rocky coast.*

*The ship fled before the wind or stubbornly tacked back and forth into the eye of the wind. [Treat back and forth as adverbs, joined by a coordinate conjunction.]*

*The waves plunged up the beach like white-maned sea-horses.*

*The sail faded into the blue horizon.*

/ TO / BOOK:

THEME: Foreign lands

## READING

## RETELLING THE STORY

**A Storybook City**

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 storybook 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.

Madeline Brandeis, *Little Tom of England*

## POEM

*Foreign Lands*, by R. L. Stevenson

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

### COMPOSITION TOPICS

*Here, in these hills surrounding Paris, was the heart of France.*

J. Green

Tell about your visit to the heart of some special place.

Listen to the early morning sounds of the country and make us hear them, too.

*It seemed that every town in England was connected with the name of some great author.*

M. Brandeis

Imagine your meeting with some great author, in his own town or elsewhere...

### GRAMMAR ASSIGNMENT

1. Analyze: *Assisi, which is a little city on a mountainside, lies across the sea in beautiful Italy.*
2. Parse: *Assisi, across, and lies.*
3. Give a synopsis of the verb in the principal clause, in all the tenses of the indicative mode.
4. Write a sentence with a relative pronoun, describing a faraway place which you would like to visit.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

**Assisi**

Assisi lies far across the sea in beautiful Italy. It is a little city, built on a mountainside, 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, covered over in fresh vine leaves.

Sophie Jewett, *God's Troubadour*

**Song of Old France**

After passing the old village church, Mother and I went up a short narrow street and found ourselves almost immediately in the fields. The rough stony road meandered through the expanses of wheat and barley.

On days when the sky was overcast and the wind blew down into the valley of the Seine, these fields, surging and bellowing like the sea, whispered the tales of long ago. So much in the landscape suggested history, of Rome, of Frankish armies, of swords, of kings, that the soul of France seemed to be singing in the wind. I felt in some way the greatness of the French nation and of her valiant spirit.

Here, in these hills surrounding Paris, was the heart of France. This is where she was born, where her first kings watched over her and led her to greatness. I loved her.

J. Green

**England**

England and America are made of the same history and heroes. England is home to many Americans, because their ancestors set out from it to discover their new country.

Madeline Brandeis, *Little Tom of England*

PARTS OF SPEECH ~ PRONOUN CLASS: RELATIVE (§51, 76-79, 89),  
ANALYSIS ~ COMPLEX SENTENCES WITH ADJECTIVE CLAUSES  
(§95-97, 276, 277, 280 (1))

Introduce **relative pronouns**, simple only (§51), and continue reviewing and explaining for the rest of 5th grade. (Omit *what*, which may be considered part of the simple relative subclass but presents a special difficulty as a double word, or **double relative** [often meaning "that which"]). Teach all the cases of the pronouns, but in 5th grade only use simple examples of nominative pronouns used as subject in their clause.

You may want to explain relative pronouns by first presenting adjective clauses. Review the definition of a **simple sentence** (§95) then use the examples below and the explanations in §51, §76-78, and §276 to show that a modifier (a subordinate element) may be a new statement which has its own subject and predicate but is not quite a complete thought and so cannot stand on its own. In other words, a modifier may be a subordinate or **dependent clause** (§96) acting as an adjective or an adverb to modify an element in the **principal clause** (§96; §277 first paragraph). A sentence with two such clauses "folded together" is called "**complex**" (§96). A **dependent adjective clause** (§97) is usually introduced by a **relative pronoun**, which acts as a conjunction linking the two clauses, a hinge holding the two together, one side in each (§280 [1]). (Relative pronouns are sometimes called conjunctive pronouns for their connecting quality [§76].)

Explain that **parsing** of relative pronouns (§89) reflects this quality as a hinge attached to both clauses and holding them together, because the different elements of parsing are drawn from both clauses: case depends on the office of the pronoun in the adjective clause which it introduces, but everything else (gender, person and number) depends on the antecedent, just as would a personal pronoun.

It will be easier to present this difficult set of concepts to the children if you keep in mind that relative pronouns have three aspects to them: they have an antecedent in the principal clause, they introduce an adjective clause, and they have a grammatical role in that adjective clause. Go slowly, making sure the children connect to what they already know about antecedents, conjunctions, and uses of case. Point out to the children that they already use relative pronouns and adjective clauses countless times a day.

For the next few weeks, focus on complex sentences with adjective clauses introduced by relative pronouns. Once the children begin to understand, intersperse compound sentences (simple united to simple) as a contrast and a reminder. Show the children how to chart clauses, as they have charted phrases, by *Nature* ("independent," "principal," or "dependent adjective"), *Form* ("introduced by the relative pronoun..."), and *Office* or *Function* ("modifies...").

*Tom had read about William the Conqueror, who invaded Britain and became the first Norman king.*  
*Red trumpet-creepers and blue morning-glories trail over the wall that surrounds Assisi.*  
*The heart of France was within the hills that enveloped Paris.*  
*I remembered the first kings of France, who watched over her and led her to greatness.*  
*Donkeys climb the steep, narrow streets which wind between the stone houses of Assisi.*

PARTS OF SPEECH ~ VERB REVIEW & STRONG & WEAK VERBS (§169-170)

Continue the review of strong and weak verbs, verifying that the children understand all of the elements of parsing order learned so far. Practice changing the forms of verbs, such as those in the sentences below:

*In the open square the market-gardeners sell ripe grapes and plums and figs.*  
*The sky was overcast and the wind blew down the valley of the Seine.*



/ TO / BOOK:

THEME: Leaders

## READING

## RETELLING THE STORY

**Visiting His People**

The King had manors and farms everywhere, or he might descend on some great abbey or monastery to stay. He and the Queen would arrive with hundreds of servants and many wagons loaded with furniture, clothes, food, and utensils, and everyone would unpack, turning that particular manor or monastery into a miniature court for a month or so. Then once more they would pack up and move on. In this way, in days when mail was slow and communications difficult, the King was able to see exactly how local affairs were being conducted in every part of his kingdom, and could really get to know his people.

Margaret Stanley-Wrench, *Teller of Tales*

## POEM

*The Bee's Kingdom*, by William Shakespeare, from *Henry V*

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-eyed justice, with his surly hum,  
Delivering o'er to executors pale  
The lazy yawning drone. I this infer,  
That many things, having full reference  
To one consent, may work contrariously:  
As many arrows, loosed several ways,  
Come to one mark; as many ways meet in one town;  
As many fresh streams meet in one salt sea;  
As many lines close in the dial's centre;  
So may a thousand actions, once afoot,  
End in one purpose, and be all well borne  
Without defeat.

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

*Prince Balder was a hero of the noblest type. He dared to do right and stand up for the good, the true and the beautiful.*

J. Baldwin

Imagine one of Prince Balder's great deeds.

*"Nay, that fool is nothing but a kitchen boy."*

Tell about the courage of this "fool" and make us admire him.

*His face was cheerful and he had a friendly smile on his lips. But he held his head as an emperor would.*

B. Willard

Introduce us to such a man.

GRAMMAR ASSIGNMENT

1. Analyze: *Edward, who was the king of England, preserved peace and justice.*
2. Parse: *who, was, and king.*
3. "*Edward preserved peace and justice.*" Write this sentence in the passive voice.
4. Restate this sentence in your own words, explaining what it means: *Thanes were "related" by comradeship in arms and shared loyalty to their lord.*

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

**Father of His People**

There was, in the England over which Edward ruled, a very close-knit, almost family feeling among the people. The King himself was the father of all his fold, the shield and protector, preserver of peace, order and justice. In early days he gave precious gifts, golden bracelets, rings and weapons to his followers. His generosity and protective love, like that of a father for his children, was returned by the loyalty of his people. It really was like a blood relationship. A thane would fight to the death for his King, and also for his fellow thane, "related," too, by comradeship in arms and shared loyalty to his lord.

M. Stanley-Wrench, *Teller of Tales*

**Charlemagne**

The tall man who soon entered the room wore no crown, no embroidered robe, no sword. He wore a plain brown tunic which was belted about his waist with leather. His face was cheerful and he had a friendly smile on his lips. But he held his head as an emperor would.

Here was the terrible warrior who struck fear into the hearts of monarchs of Europe and Asia. Some rulers had sent him rich gifts and had begged for his friendship. Those eyes, so gentle and kindly at this moment, had watched cities burning. The mind behind that wide forehead had planned campaigns, had planned the building of churches and palaces, and had devised wise laws for the empire.

Barbara Willard, *Son of Charlemagne*

**The Noblest Heroes**

Prince Balder slew no giants; he never went into battle; he never tried to make for himself a name; yet he was a hero of the noblest type. He dared to do right and to stand up for the good, the true and the beautiful. There are still some such heroes, but the world does not always hear of them.

James Baldwin, *The Story of Balder*

PARTS OF SPEECH ~ RELATIVE PRONOUNS: WHO (§80)

Present the relative pronoun *who* in the nominative case only, §80. The Exercise after §79 may be useful, in particular questions 1 and 3, but sentences adapted from the dictations will be more accessible to 5th grade students:

*The king who ruled England was the father of all his people and the protector of peace, order and justice.*

*The thanes who fought for their king were loyal unto death.*

*The tall man who entered the room wore no crown, no crimson robe and no sword.*

PARTS OF SPEECH ~ VERB REVIEW & VERB VOICE

Continue reviewing all aspects of verbs, focusing on voice.

*The generosity of King Edward was returned by the loyalty of his people.*

*Charlemagne was feared by the monarchs of Europe and Asia.*

ANALYSIS ~ COMPLEX SENTENCES: ADJECTIVE CLAUSES

Continue working with complex sentences with adjective clauses introduced by relative pronouns.

*Prince Balder, who slew no giants, was yet a hero.*

*The thanes who fought for the king were related by comradeship-in-arms.*

*The king who ruled England traveled to monasteries and manorhouses and visited the people.*

/ TO / BOOK:

THEME: Colonial Days

## READING

## RETELLING THE STORY

**Paul Revere**

Side by side, the boys made their way toward the Long Wharf. Boston in those days was a little town of low buildings, wide fields and gardens. The Town House and Market Place saw most of the business of the Colonies transacted, for Boston was the most important sea-port. Long Wharf, the goal of Crispus and Paul, was crowded with barrels, boxes, drying fish, nets, and rough seamen. Stately ships rode at anchor. The boys followed the alleys and byways, edged beneath the great trees that edged the lanes, and talked together of pirate ships and of the other doings on the waterfront.

Young Paul Revere looked out over the sea. He wanted to be a sea captain, but he liked working with his hands better. He would soon take his place at a bench in his father's shop; the craft of the silver-smith in those days was an honored one. But Boston was the scene of troubled times, and Paul would have to leave his lonely craft to wage war, holding his courage like a banner. When the war was over, he cast seventy-five bells that rang from the steeples of New England, singing peace.

C.S. Bailey, *Children of the Handcrafts*

## POEM

*Paul Revere's Ride*, by Henry Wadsworth Longfellow

(It would be good to have each child learn a part of this poem and all recite it together.)

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

### COMPOSITION TOPICS

*Side by side, the boys made their way toward the Long Wharf.*

C.S. Bailey

Why? Was an exciting event about to take place? Tell us of their adventure.

*Young Paul would soon take his place at a bench in his father's shop; the craft of silver-smith in those days was an honored one.*

C.S. Bailey.

Tell what honored craft you would like to learn? What do you already know about it that makes it appear difficult... or easy to learn?

*Her father was the keeper of the light and the lantern had to be kept in perfect order.*

E. M. Tappan

Tell a tale of this colonial lighthouse.

### GRAMMAR ASSIGNMENT

1. Analyze: *Boston, which in those days was a little town, had low buildings and wide fields.*
2. Parse: *Boston, which, a, and little.*
3. Give a synonym for "*transacted*" and use it in a sentence.
4. What craft in our day is an honored one? Why?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

**Colonial Lighthouse**

Rebecca Bates had company, but neither she nor Sarah Windsor, her visitor, guessed what could happen during the visit. Rebecca lived in the lighthouse on one side of Scituate Harbor, in Massachusetts. Her father, the keeper of the light, was in the village, and the lantern must be kept in perfect order. That is why Rebecca was up in the tower and the children were rubbing away with all their might to polish the great reflector that sent the light far off over the ocean.

Suddenly, the polishing stopped, and Rebecca ran downstairs to tell her mother that a big British warship was just outside the Harbor. Great Britain and the United States were at war, and no one could say what this big ship might do.

Eva M. Tappan  
(*Scituate is pronounced "sit-choo-it."*)

**Appleseed Johnny**

A man, strange indeed with his long hair, ragged clothes, and feet bare save for Indian moccasins, held out his hand to Rose. "Don't be afraid, little girl. It's only Appleseed Johnny. Welcome to my orchard! Come and see my trees, little girl."

As the man led Rose out of the cave and into a clearing where grew more apple, cherry, peach, and plum trees than she had ever seen before, he talked about himself. He said that he had traveled on foot to Pittsburgh all the long way across mountains, fording streams, and breaking trails through the wilderness. His name was John Chapman, but he was called Appleseed Johnny because he was the only orchardman of the pioneers. He loved apples, and he knew how much the West needed fruit. The rich soil was fairly aching to nourish the seeds that he had begged from farmers in Pennsylvania and planted there on the banks of the Ohio River.

Carolyn S. Bailey, *Children of the Handcrafts*

**Colonial New York**

New York was a town of craftsmen. Our country was still new enough for there to be an ever-growing need of furniture, casks, crates, cloth, bricks, boards, all the necessities of living and going about. Shipbuilding, trade with the Indies, the building of fine furniture by hand were making New York very prosperous. Broad Street, near the water, was the street of the joiners. Here great planks of rare woods were brought from the ships, or from the forest lands of the North and the Jersey shore.

*All for Both*

PARTS OF SPEECH ~ RELATIVE PRONOUNS: WHICH (§81)

Present the uses of the relative pronoun *which*, §81, nominative case only, use as subject. The Exercises after §79 may be useful, in particular 2 and 5. In §81, explain the last paragraph only; the exercises are too difficult. The following sentences adapted from the dictations may be useful:

*Rebecca told her mother of the big British warship which was outside the harbor.*

*Business was transacted in Boston, which was the most important sea-port of New England.*

*Paul Revere was a silversmith, which was an honored craft.*

PARTS OF SPEECH ~ VERB REVIEW

Practice parsing verbs and reviewing elements with which the children struggle.

*The children rubbed the glass mirror with all their might.*

*They polished the great reflector that sent the light over the ocean.*

*Our country was new and a need for furniture, casks, cloth, bricks, and boards constantly increased.*

ANALYSIS ~ COMPLEX SENTENCES: ADJECTIVE CLAUSES

Continue analyzing complex sentences, reviewing definitions, and charting relative adjective clauses as well as prepositional phrases.

*Seventy-five bells which Paul Revere had cast rang from the steeples of New England.*

*The apple and cherry trees which John Chapman planted gave fruit to the farmers of young America.*



/ TO / BOOK:

THEME: Medieval Trades

## READING

## RETELLING THE STORY

**The Noble Trade of a Smith**

The business of man's life is not mere pastime, and none knew this truth better than the wise old king, Siegmund.

"All work is noble," said he to Siegfried, "and he who yearns to win fame must not shun toil. Even princes should know how to earn a livelihood by the labor of their hands."

And so, while Siegfried was still a young lad, his father sent him to live with a smith called Mimer, whose smithy was among the hills not far from the great forest. For in those early times the work of the smith was looked upon as the most worthy of all trades. And this smith Mimer was a wonderful master, the wisest and most cunning that the world had ever seen.

To Mimer's school, then, where he would be taught to work skillfully and to think wisely, Siegfried was sent, to be in all respects like the other pupils there.

James Baldwin, *The Story of Siegfried*

## POEM

Selected stanzas from *The Village Blacksmith*, by H.W. Longfellow

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

### COMPOSITION TOPICS

*The smithy was among the hills not far from the great forest.*

J. Baldwin

Tell us the tale of a visitor from the great forest, bringing work to the metalsmith.

*In those early times, the work of the smith was looked upon as the most worthy of all trades.*

J. Baldwin

What seems to you the most worthy of all trades? Tell us why.

*The travelers ventured up the winding road to the top of the hill, where there was a sign announcing a fair at Wychwood Bec.*

M. de Angeli

You are one of the travelers. Bring us to the village fair!

### GRAMMAR ASSIGNMENT

1. Analyze: The smith who taught Siegfried was a wise and cunning master.
2. Parse: *smith*, *who*, and *wise*.
3. Give a synopsis of *teach* in the 3rd person singular, all six tenses.
4. Explain in one or two sentences in what way the smith was "*a wise and cunning master*."

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

### Medieval Tradesmen

As they rode in through the gates of the town, Otto looked up at the high-peaked houses with their overhanging gables, the like of which he had never seen before, and he stared with his round blue eyes at seeing them so crowded together along the length of the street. But most of all he wondered at the number of people that passed hither and thither, jostling each other in their hurry, and at the tradesmen's booths opening upon the street with the wonderful wares hanging within; armor at the smiths, glittering ornaments at the goldsmiths, and rich fabrics of silks and satins at the mercers. He had never seen anything so rich and grand in all of his life, for little Otto had never been in a town before.

*Otto of the Silver Hand*

### Troyes, City of Trades

Marguerite was of an imaginative turn and she loved her land of Champagne. She found Troyes a wonderful city in which to grow up. She knew its history well. It was an ancient town, once Roman. In the Middle Ages, the counts of Champagne had made it their capital; as one of the richer cities of northern France it had been sacked often in early centuries. Attila and his Huns had been among the invaders.

In Marguerite's day, Troyes was a very beautiful city. Its many churches were filled with beauty. The cathedral of Saints Peter and Paul, built in the thirteenth century, made Troyes a landmark of the Faith. The city builders had brought the waters of the Seine River to canals built in the city itself, so that it was like another Venice – a Venice of the north, a city of tanners and dyers, buyers and sellers, with shops of furs and silks and linens.

Katherine Burton, *Valiant Voyager*

### A Village Fair

Robin, John-go-in-the-Wynd and Brother Luke ventured up the winding road to the top of the hill, where there was a sign announcing a fair at Wychwood Bec.

"Let us see a little of the fun," begged Robin.

So they turned aside and spent some hours at the fair, tethering the horses near the gate, giving a penny to a lad for watching them.

All the country people had come from miles around. They had brought cattle and sheep, dairy butter and cheese, whatever had been their portion after giving what was due to the lord of the manor.

Lombards from Europe were there with goods from far-off lands. There were silks and velvets from Italy and France, laces from Flanders.

Robin wanted to be everywhere at once. He flitted from one booth to the other and Brother Luke after him.

Marguerite de Angeli, *The Door in the Wall*

## PARTS OF SPEECH ~ RELATIVE PRONOUNS: THAT (§82) &amp; REVIEW (§83)

Present the uses of the relative pronoun *that*, §82, focusing on the last paragraph, and review all three simple relative pronouns, §83. Sentences 1-2 and 5 in §82 should be accessible to the children; the Exercise after §83 may be useful, but only ask the children to create sentences using *who*, *which* and *that* in the nominative, as subject within a clause. The children may tend to create noun clauses using *that* as a subordinate conjunction (*King Siegmund knew that life is not a mere pastime...*). Do not spend time explaining noun clauses, but point out that the clause *that life is not a mere pastime* modifies no noun of the main clause, *Siegmund knew*, and so is not an adjective clause; also, *that* has no antecedent, and so is not a relative pronoun. The following sentences may also be helpful for analysis:

*Otto contemplated the rich fabrics that hung within the mercer's booth.*

*Otto watched with wonder the people that passed along the street.*

## PARTS OF SPEECH ~ VERBALS: PARTICIPLES (§140, 178-180)

Point out to the children that some words come from verbs but they do not act as predicates in a sentence, as explained in §140 and in §178. These words are called "verbals." One kind of verbal is the participle, which expresses action of a noun as a modifier, not as a predicate. A noun with a participle does not form a complete thought, as do a subject and its verb.

The children should learn the definition of a participle, §179, and be able to recognize the simplest forms: the imperfect active ("writing") and the perfect passive ("written"), though they need not know these names.

Do not present the various types of participles (participial adjectives, pure participles, or faded participles), as explained in §179-180. Use the following sentences as illustrations. Do not try to parse these words; in 5th grade, the children should be able to identify participles merely and say orally what noun each modifies.

*Otto saw the glittering jewels in the goldsmith's booth.*

*The hurrying and jostling people passed along the road.*

*Marguerite loved the city of Troyes, founded by the Romans.*

You may ask the children to change the participle into a predicate, to make a complete thought, in order to illustrate the difference between verb and verbal. Thus, "The jewels glittered," "The people hurried and jostled," "Troyes was founded by the Romans."

## ANALYSIS ~ COMPLEX SENTENCES: ADJECTIVE CLAUSES

Continue analyzing complex sentences, reviewing definitions, and charting relative adjective clauses and prepositional phrases.

*Troyes, which was an ancient town, was once Roman.*

*The peasants had come with the sheep which belonged to them.*

*Attila and his Huns were among the invaders who had sacked Troyes.*

*Siegfried's father sent him to the home of a smith who lived near the great forest.*

/ TO / BOOK:

THEME: Trades / Love of work

## READING

## RETELLING THE STORY

**Hans Writes Home**

My Dearest Mother,

Here I am with “Meister” Dobsch, the master-baker.

When I stepped into the bakery, the Master put his two hands on my shoulders. They were white with flour. And this is what he said to me: “So here you are, Hans. I used to know your father well, none finer! Now we are going to teach you to be a fine baker.”

The next morning, bright and early, work began in the bakery. O Mother! It is wonderful baking bread. The oven hums and the bread makes its own music inside, honestly! While we were baking, all the bells in Znaim began to ring.

It is really wonderful. People are still asleep all over town, but in the bakery things are humming so nobody will be hungry at breakfast.

Your Hans

W. Hunnerman

## POEM

*Scythe Song*, by Andrew Lang

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

*The next morning, bright and early, work began in the bakery.*

W. Hunnerman

Imagine an apprentice baker on his first day in the bakery.

*“I shall make a great window like embroidery on a curtain,” Angelo said presently.*

L. Lamprey

Describe the stained-glass window you would make.

*The son watched his father’s fingers as they deftly cut the splinters of wood.*

M. Brandeis

Imagine an afternoon in the carver's woodshop.

GRAMMAR ASSIGNMENT

1. Analyze: *The master-baker put on my shoulders two hands which were white with flour.*
2. Parse: *hands, which, and white.*
3. Give a synopsis of *put* in the 3rd person singular, all six tenses.
4. Would you enjoy being a baker, waking early to make bread for the whole town? Why or why not?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

**The Glassmaker**

The first thing that Angelo did was to mix, in a black iron pot, some sand and other mysterious ingredients.

“I shall make a great window like embroidery on a curtain,” Angelo said presently.

Alan held his breath as the old man blew the molten mass on the end of a long pipe into a great crimson bubble. Then, so quickly that the boy did not see how, he cut the bottle-shaped hollow glass down one side and flattened it out. It was a transparent sheet of rose-red glass.

L. Lamprey

**An Early Start**

Two fair-haired, clear-eyed children, with cheeks that rivaled the Alpen Glow, had romped away a blissful childhood chiefly among the chips and shavings in the cosy workshop, where the father changed logs of pine and oak and cherry into wondrous shapes and curious figures. Old Kaspar, the children’s father, was prince of carvers in a region where every second man is an adept in wood.

“The boy shall be a woodcarver, too,” the father had said from the beginning. Hence, as soon as the chubby hands could grasp a diminutive mallet and draw with safety a tiny blade through soft wood, little Konrad was given a miniature bench beside his father’s knee, there to undergo a long, arduous apprenticeship.

Edmund A. Walsh, *The Woodcarver of Tyrol*

**Days of Carving**

Happily Joseph worked at his carving, which greatly pleased him. The son watched his father’s fingers as they deftly cut the splinters of wood. How skillfully they carved an image lifelike and fine.

Madeline Brandeis

## PARTS OF SPEECH ~ RELATIVE PRONOUN REVIEW

Review the use and the parsing of relative pronouns, nominative case:

*Old Kaspar, who was the children's father, was prince of carvers.*

*Happily Joseph worked in his shop, which greatly pleased him.*

*I shall make a great window which will be like embroidery on a curtain.*

## PARTS OF SPEECH ~ VERBALS: PARTICIPLES

Continue identifying participles and saying what noun each modifies, without parsing the participle. These participles are followed by other words, either an object (forming a participial phrase) or a modifier (a prepositional phrase). Do not analyze or diagram such phrases except orally. The goal of the exercise is to practice finding participles and identifying which noun each modifies.

*The son watched his father's fingers deftly cutting the wood.*

*Alan saw Angelo mixing sand and other mysterious ingredients into an iron pot.*

*The boy was given a miniature bench and he sat carving beside his father.*

## ANALYSIS ~ COMPLEX SENTENCES: ADJECTIVE CLAUSES

Continue analyzing adjective clauses. Intersperse compound sentences. These sentences should be worked together as a class, especially the second sentence, if you choose to study it.

*The two fair-haired children had cheeks that rivaled the Alpen Glow.*

*Alan held his breath and watched the old man, who blew the molten mass on the end of a long pipe into a great crimson bubble.*

*People are still asleep all over town, but in the bakery we are already at work.*



/ TO / BOOK:

THEME: Beauty

## READING

## RETELLING THE STORY

**Cottage of the Woodcarver**

Just outside the village stood the cottage of a woodcarver. The woodcarver and his wife took me in, and I became their foster child.

I learned to carve. A poet in wood-carving was my foster father. How proud everyone was of his work! How carefully he planned and cut designs in his wooden pieces! My foster parents made music boxes. Very skillful they were in handling their tools, and their figures were excellent in finish and design.

Each box was different. Some had little verses carved on their sides and were painted in gold and colors. Others were decorated with our Alpine deer, or with eagles or flowers. My old folk were proud of their work. They were considered the best carvers in our hamlet.

V. Olcott, *Karl and Gretel*

## POEM

*Night*, by Robert Southey

How beautiful is night!  
 A dewy freshness fills the silent air;  
 No mist obscures, nor cloud, nor speck, nor stain,  
 Breaks the serene of heaven:  
 In full-orb'd glory yonder Moon divine  
 Rolls through the dark-blue depths.  
 Beneath her steady ray  
 The desert-circle spreads,  
 Like the round ocean, girdled with the sky.  
 How beautiful is night!

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

*A poet in wood-carving was my foster father.*

V. Olcott

Tell us about that man, or about any other who is a poet in his work.

*The house had been cleaned under my care; under Betsie's in glowed. Soon people were pausing inside our alley door to stamp their feet and cup their hands around hot mugs.*

C. ten Boom

What beauty has brought these guests into your home?

*Just outside the village stood the cottage of a woodcarver.*

V. Olcott

Finish this story.

GRAMMAR ASSIGNMENT

1. Analyze: *Builders who hold beauty in their fingers have the key.*
2. Parse: *hold*, *beauty*, and *key*.
3. Rewrite this sentence as a compound sentence.
4. Explain the expression, "*who hold beauty in their fingers.*" What "*key*" do you think builders hold?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

### The Beauty of a Song

The other day as I was taking my pleasure along a river called "The River of Gold," from which one can faintly see the enormous mountains which shut off Spain from Europe, as I walked, I say, along the Mail, or ordered and planted quay of the town, I heard, a long way off, a man singing. His singing was of that very deep and vibrating kind which Gascons take for natural singing, and which makes one think of hollow metal and of well-tuned bells, for it sounds through the air in waves; the further it is the more it booms, and it occupies the whole place in which it rises. There is no other singing like it in the world. He was too far off for any words to be heard, and I confess I was too occupied in listening to the sound of the music to turn round at first and notice who it was that sang; but as he gradually approached between the houses towards the river upon that happy summer morning, I left the sight of the houses, and myself sauntered nearer to him to learn more about him and his song.

Hilaire Belloc, *"The Singer"*

### The Able Housekeeper

The house had been clean under my care; under Betsie's it glowed. She saw beauty in wood, in pattern, in color, and helped us to see it, too. The soup kettle and the coffee pot on the back of the stove, which I never seemed to find time for, were simmering again the first week Betsie took over, and soon people were pausing inside our alley door to stamp their feet and cup their hands around hot mugs, just as they had done when Mama was in charge.

Corrie ten Boom, *The Hiding Place*

### Stained-Glass Beauty

Seen from the outside, the stained-glass windows in a church look dull and dark; but when you enter the church and can see the same windows illumined by the rays of the sun, you discover their incredible beauty. The light of the sun can transform stained-glass windows into magnificent works of art. Likewise, you can transform the small, boring tasks of everyday life into magnificent works of love.

Alice von Hildebrand

### Creating Beauty

Men learn of God through Beauty. We Builders who hold beauty in our fingers have the key. We could create it only if we loved it enough.

E. Lownsbury, *Boy Knight of Reims*

## SUGGESTED DICTATIONS AND GRAMMAR LESSONS

### PARTS OF SPEECH ~ ADJECTIVE CLASS: DESCRIPTIVE WITH SUBCLASSES (§117 (1-3)) & ATTRIBUTIVE AND PREDICATE POSITIONS (§128)

Memorize the definition of **adjectives**, above §115, and the **parsing order of adjectives**, §128.

Present adjectives and briefly present adjective classes, omitting pronominal, §115-116. The students should already know descriptive adjectives. Present the three subclasses of descriptive adjectives, §117 (1-3). The students have just studied participles; if they seem ready, mention orally the 4th subclass, participial, very simply. As you work with sentences and adjectives, point out the difference between attributive and predicate position, §128; omit appositive position. Use simple examples for parsing.

*The little boxes were decorated with Alpine deer.*

*The sunlight transforms stained-glass windows and they become magnificent works of art.*

*His singing was deep and sounded through the air in waves.*

### PARTS OF SPEECH ~ VERBALS: INFINITIVES (§182 & 184 (1-3))

Present another verbal, the infinitive. The children need not learn the definition §182, and they should only be expected to recognize the simplest form, "to write," used as a noun, but only as subject, direct object, or predicate nominative (complement of an intransitive verb). Use the sentences §184, (1), *To teach is to learn*, and (2), *I like to hear them tell their old stories*.

Point out that an infinitive, even when used as a noun, may take an object or may be modified by an adverb or adverb phrase. It has both of these capacities because it is a "verbal," meaning "verb-like".

Use simple examples, avoiding infinitives used as modifiers.

*My old foster father learned to carve beautiful, intricate boxes.*

*Our neighbors loved to pause inside our alley door.*

*They loved to cup their hands around hot mugs of cocoa.*

*To build beautiful things requires a love of beauty.*

*To saunter along the river bank is a pleasure.*

### ANALYSIS ~ REVIEW OF ALL ELEMENTS & REVIEW OF COMPOUND SENTENCES & COMPLEX SENTENCES WITH ADJECTIVE CLAUSES

Use this lesson to review the elements of a sentence, outlined in the Preface. Help the children realize that everything they learn is only giving more detail to each of these basic elements.

*She saw beauty in wood, in pattern and in color. With her help we saw beauty, too.*

*People who stand outside the church only see dull and dark windows.*

*A person who enters will see the sun shining in many colors through the glass.*

/ TO / BOOK:

THEME: Music

## READING

## RETELLING THE STORY OR GUIDED COMMENTARY\*

**Music Everywhere**

The weather was perfect, and all the orchards were drowned in color. My morning's work done, I made my way to the river. Suddenly, a black-bird alighted on a bough of a neighboring birch and sang, and I answered him.

I had been singing since my early childhood. Everybody who had anything of a voice did – and still does – in my country. We sang at play and at work – mostly old folksongs, and singing with us was as natural as putting on a shirt in the morning. If Gapka did not sing when mixing the dough for *vatrushki*, the sweet cheese tarts, my mother might have wondered.

- ▶ What details of this text tell us who the narrator is and where he or she lives?
- ▶ In the opening paragraph, the narrator begins to sing. Why?
- ▶ What do we learn about the people of the narrator's "country"?
- ▶ Why would the narrator's mother have "wondered" if Gapka had not been singing?
- ▶ What do you think singing brings to a country or a home?

\*You may use this passage as an introduction to guided commentary, which is a difficult exercise for the children but one which will teach organization and analytical skills while encouraging personal reflection.

You may wish to work through the first guided commentary as a class, discussing with the children what answer they could give to each question and asking them to find a few words in the passage to support what they say. They will at first tend simply to paraphrase the author's words; they must be taught how to express an idea for themselves and then quote a short and pertinent extract to illustrate and prove it.

The questions should not be answered as completely separate questions but should form a unified essay. Show the children that each question simply leads us through the text: first introducing us into it, then helping us notice each aspect, and finally looking back for a last look at the ideas it contains.

## POEM

*St. Mary's Bells*, by John Masefield

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

### COMPOSITION TOPICS

*As we go farther and farther south, in Italy, the people seem to grow poorer and poorer, but they seem to love music more, too.*

W.A. Mozart

What is it that brings a song to their lips?

*Everybody who isn't laughing seems to be singing.*

W.A. Mozart

Tell of this merry gathering.

*The young people went up and down the countryside, collecting real folk songs and folk tunes.*

Tell of their ramble through the mountains and of the songs they collected.

### GRAMMAR ASSIGNMENT

1. Analyze: *Neapolitans love music above all things and song filled every street of their city.*
2. Parse: *which, Neapolitans, and love.*
3. Write a beautiful sentence using a verbal - infinitive, participle or gerund - of "*to sing*," and identify which verbal you have used.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

### Naples Sings

Everybody in Naples who is not laughing seems to be singing. Papa said to me, "As we go farther and farther south, in Italy, the people seem to grow poorer and poorer, but they seem to love music more, too." And that is so.

Though the Neapolitans may be poor, they seem to love singing more than they love anything else in the world. For here it is that beautiful voices seem to grow and flower and spread their perfume as sweetly and naturally as the cream-white flowers of the lemon trees do, in their thickets of glossy green leaves.

Naples is filled with music. The fishermen sing. The barbers sing. The lace-makers sing.

Mozart, *Letters to his sister*

### Genuine Music

The young Austrians growing up in the 1920's wanted genuine music again. They went up and down the countryside, collecting real folk songs and folk tunes, delved into archives and libraries and copied unpublished music of the old masters, the great unknown ones. In mimeographed and hand-copied sheets this music went from town to town and brought about a radical change in musical life within a few short years.

I was lucky enough, in my student years, to belong to one such group of young ones. We met in large groups of thirty or forty and had the most wonderful time doing things together. A large portion of our free time was spent with music. Out of the enthusiasm of those hours blossomed beautiful settings of the melodies we brought home from our hikes through the mountains, for two, three, four, and five parts, a cappella and with the accompaniment of instruments. There were violins and cellos, French horns, and clarinets, and there was the newest and oldest of them all, the revived recorder, the ancient flute. There we sat together by the hour, singing and playing and enjoying ourselves thoroughly.

Maria von Trapp

### Irish Melodies

When the family had an evening alone it was often given over entirely to music. Then the great living room sounded as if it were filled with singing birds. Both father and mother had excellent voices and a wonderful collection of Irish melodies.

K. Burton

### Singing at Home

After having read a couple of hours, I would say, "Let us sing now." That was the signal for everyone to drop whatever he was doing. We sat closer together and started out. First we sang rounds. You can do that for hours on end, and it is a wonderful schooling for the ear. It leads quite naturally to polyphonic music. The rounds teach you to "mind your own business," sing your part, never to mind what your neighbor sings.

Maria von Trapp

## PARTS OF SPEECH ~ ADJECTIVE CLASS: QUANTITATIVE & SUBCLASSES (§118)

Present quantitative adjectives, §118, presenting the three subclasses, **quantity in bulk**, **quantity in number**, and **distributive numerals**, only to show how different words can be included in quantitative adjectives, not for memorization. The children should learn the definition of a quantitative adjective and be able to identify simple examples. They need not include subclass in parsing.

Identify with the children simple examples of adjectives of quantity from dictations or the reading book. You may have them practice adding adjectives of quantity, as in the following sentences:

*We read for two hours and then we sang.*

*The Neapolitans have little money but a great love for music.*

*A large portion of our free time was spent with music.*

## PARTS OF SPEECH ~ VERBALS: GERUNDS (RECOGNIZE) (186-188 (1))

Present gerunds as the third kind of verbal: like a present participle in form, but used as a noun. It is called a *noun verbal*, if this name helps the children. Only present the simplest form, the imperfect active gerund ("writing"), without presenting the name "imperfect active." The children should not parse or diagram gerunds but only identify them.

The teacher should be familiar with §187, but only present it if the children are confusing gerunds with other *-ing* words which are no longer verbals in use or meaning ("wedding," "forebodings").

Present only the first use of gerunds, as a subject, §188 (1), unless the children are understanding well. Then you may introduce (2), use as object.

In the following examples, only identify the verbal and tell its use in the sentence. Do not diagram these sentences.

*Singing was natural with us.*

*Laughing and singing filled the room.*

*Traveling brought us to many poor but joyful villages.*

## ANALYSIS ~ REVIEW

Until the end of the year, practice analyzing complex and compound sentences, reviewing elements which the children find difficult. Parse any parts of speech which you think need review (adjectives, for example, omitting subclasses of quantitative adjectives).

*Every evening which the family spent alone was filled with music.*

*Both father and mother had excellent voices and a wonderful collection of Irish melodies.*

*Every person who lived in our village sang from early childhood.*

*A black-bird alighted on the bough of a neighboring birch and sang, and I answered his song.*



/ TO / BOOK:

THEME: Spring / Gardening

## READING

## RETELLING THE STORY OR GUIDED COMMENTARY

**My First Garden**

One spring when I was sent down to visit my grandmother I was given the stretch of earth outside the playhouse for my own garden. I had a trowel and a little rake and a package of nasturtium seeds, and for a whole spring day I knelt on the grass, smoothing and softening the earth. I took out every pebble, even the smallest. I raked the soil back and forth until it looked like brown corduroy. The sun was warm on my back, the air sweet with April, and little blue butterflies, the ones my grandmother called flying violets, fluttered above the ground. When the bed was done I punched holes at regular intervals with my fingers and dropped a seed in each one. After about a week they sprouted. I loved the look of those rows of bright green baby plants.

Janet Gillespie

- ▶ How old do you suppose the author was when she was given her first garden plot? What kind of plants did she put there?
- ▶ What details show us that the author was very eager for her garden to grow well?
- ▶ How does the author immerse the reader in the atmosphere of a spring day?
- ▶ Why does the author so love "the look of those rows of bright green baby plants"?

## POEM

*The Grass*, by Emily Dickenson

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

*The sun was warm on my back and the air sweet with April.*

J. Gillespie

How did you spend this fine spring day?

*Since early morning Nicholas had been helping the men with...*

C. Harnett

Finish this spring story.

*Winter is beginning to pass, and signs of spring are everywhere.*

V. Olcott

Continue this description in a way that slowly lets the reader guess where you are.

GRAMMAR ASSIGNMENT

- 1. Analyze: *English gardens are perfect for beginners.*
- 2. Parse: *English, gardens, and perfect*
- 3. Write this sentence in the interrogative form.
- 4. What would make a garden "*perfect for beginners*"?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

### Cleaning the Sheep

Nicholas lay on his back on the hill-side, gazing up into the young leaves of an oak tree. He was hot and dirty, and it was good to stretch his full length in the shade. All round him from hills far and near came the bleating of sheep – the high anxious cry of lambs and the deeper reassuring answer of the ewes. Farther away he could hear the voices of the village children. Since early morning Nicholas had been helping with the sheep-washing. It was fun pushing the silly sheep one by one off the plank into the river and with long poles making them swim some way down stream before they were allowed to scramble out onto clean pasture. He liked working with the men, Giles the shepherd, and Colin, and Tom, and above all with Hal, the shepherd's son, who was his best friend.

Cynthia Harnett, *The Merchant's Mark*

### Golden Springtime

“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.

Virginia Olcott, *Karl and Gretel*

### Grandmother's Cottage Garden

When my father took us to England, I realized that my grandmother's garden had been, in fact, a glorified cottage garden. The small front yards in the English villages are crowded with flowers from the gate to the front wall. They are like the gardens you see on calendars. There are no two alike. These are gardeners' gardens where every whim can be indulged, where you do not have to work out color schemes or planting plans, where herbs and flowers, vegetables and fruit grow happily together. They are the perfect gardens for beginners.

Janet Gillespie

### First Signs of Spring

Winter began to pass, and signs of spring were everywhere, in the brilliance of the blue sky across which the round white clouds blew, then in the swelling red buds of the maple trees that were like beads when you looked up at them.

V. Olcott

## PARTS OF SPEECH ~ ADJECTIVE COMPARISON (§121-127)

Explain that adjectives change form when they express a comparison of more or less, most or least of a quality. We say they are inflected for comparison, and their degree of comparison is a final parsing element for adjectives. (Otherwise, adjectives have no "inflection," as the students know; only the demonstrative adjectives *this* and *that* have plural forms, or are "inflected for number.") (§121-123)

Have the children learn the definition of **comparison**, §123, and have them learn the three degrees of comparison, §124, for adjectives which may be compared (not all admit of comparison, *cf.* §126). The children should learn the rules for the formation of regular comparative and superlative adjectives, §125. You may have the children read the irregularly compared adjectives, §127, and practice forming sentences, but gradually learn these words over the next few weeks rather than as a spelling list this week. Most should be very familiar to the students.

The Exercise after §126 may be useful, especially 1. Practice inflecting other adjectives for comparison, and changing the sentences below to include comparative and superlative adjectives.

*The anxious cry of the lambs was answered by the deeper calls of the ewes.*

*I took out the smallest pebbles.*

*The sun was warm on my back and the air was sweet with April.*

*The little blue butterflies, which my grandmother called flying violets, fluttered everywhere.*

## PARTS OF SPEECH ~ VERB AND VERBAL REVIEW

Review verbs and practice recognizing verbals until the end of the year, focusing on what the children found difficult. Review definitions and the various elements of parsing. Do not parse or diagram verbals. In the following sentences, analyze and diagram only the clauses within brackets.

*[Nicholas lay on his back on the hill-side], gazing at the young leaves of an oak tree.*

*[Nicholas had helped with the sheep-washing], pushing the silly animals into the river.*

*[The houses were trimmed with delicate sprays of green leaves and bunches of purple and white lilac.]*

*Everything seemed golden and the sunlight twinkled through the young leaves of the trees.*

## ANALYSIS ~ REVIEW

Practice analyzing complex and compound sentences, reviewing elements which the children find difficult. Parse any parts of speech which you think need review (adjectives, for example).

*In England I saw many gardens which were filled with herbs and flowers.*

*The small yards that surround the English cottages are full of flowers.*

*Nicholas liked working with Hal, who was his best friend.*

/ TO / BOOK:

THEME: Spring / Easter

## READING

## RETELLING THE STORY

**New Life**

Early on Easter morning, a morning bright as crystal and shining with dew, Paula walked through the garden. This is what it must have been like, she thought, when Mary Magdalena went to the grave, with sadness in her heart, thinking only of death – and there He stood, alive, saying: “Noli me tangere.”

She had been to communion at the earliest Mass and had come back by the graveyard and through the top gate in the wall. She walked among the graves, where crocuses and snowdrops were already in flower. In the garden, life was forcibly breaking through once more, as though the whole earth was pulsating with it.

Margot Benary-Isbert, *Under a Changing Moon*

## POEM

From *The Dream of Gerontius*, by Cardinal John Henry Newman

- |  |  |
|--|--|
| <p>1. PRAISE to the Holiest in the height,<br/>And in the depth be praise:<br/>In all His words most wonderful;<br/>Most sure in all His ways!</p>       | <p>5. O generous love! that He who smote<br/>In man for man the foe,<br/>The double agony in man<br/>For man should undergo;</p>                   |
| <p>2. O loving wisdom of our God!<br/>When all was sin and shame,<br/>A second Adam to the fight<br/>And to the rescue came.</p>                         | <p>6. And in the garden secretly,<br/>And on the cross on high,<br/>Should teach His brethren and inspire<br/>To suffer and to die.</p>            |
| <p>3. O wisest love that flesh and blood<br/>Which did in Adam fail,<br/>Should strive afresh against the foe,<br/>Should strive and should prevail;</p> | <p>7. Praise to the Holiest in the height,<br/>And in the depth be praise:<br/>In all His words most wonderful;<br/>Most sure in all His ways!</p> |
| <p>4. And that a higher gift than grace<br/>Should flesh and blood refine,<br/>God's Presence and His very Self;<br/>And Essence all divine.</p>         |  |

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

### COMPOSITION TOPICS

*"He often walked by the mysterious villa and wondered who lived inside. Then suddenly one day..."*

Continue the story.

*Luis, the village piper of Fatima, was wandering along the stony road, merrily playing on his flute.*

W. Hunermann

Tell the story.

*"This is real country!" the little boy cried, forgetting his shyness in the wonder of the discovery.*

T. West

Tell us of a discovery you once made, on a trip away from home.

### GRAMMAR ASSIGNMENT

1. Analyze: *On Easter morning, the child walked through the garden, which was shining with dew.*
2. Parse: *morning, bright, and walked.*
3. Find three verbs which could replace "*walked.*"
4. Tell what makes a morning "*bright as crystal.*"

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

### The City of Flowers

Beppo's city of Florence lay in a wide, sunny valley in Italy. All around it were mountains covered with tall, pointed cypress trees. On the lower hills nestled white farmhouses. Along the roads, from behind high garden walls peeped the tops of villas.

Beppo's city was called the "City of Flowers" because once, long ago, the valley was covered with beautiful lilies, so the people named the city after the flowers.

Now, the flowers are gone. When Beppo went out, in their place he saw paved streets hundreds of years old. Some were narrow. Shops, ancient palaces and houses lined the dim ways. On the broad new streets were fine houses and hotels and little parks, gay with trees and statues.

Virginia Olcott

### Music of Spring

Luis, the village piper of Fatima, was wandering along the stony road, merrily playing on his flute. It was springtime, and the olive trees were a silvery shimmer of bloom. Bees and butterflies buzzed and fluttered over the white blossoms; the birds were singing their morning song in the branches of the olive and fig trees, the firs and the evergreen oaks. In the distance the sailcloth wings of the windmills were turning in glistening circles. The perfume-laden air was filled with sunshine and the harmonious music of nature.

Wilhelm Hunermann

### Real Country

The sturdy little pony set off at a brisk trot through the narrow country lanes. The spring hedge-rows were aflame with blossom and a passing shower had left pearly dewdrops glistening on the leaves. The earth smelt sweet and clean and all the world was bright with promise of summer.

"This is real country!" the little boy cried, forgetting his shyness in the wonder of the discovery. "There are flowers and trees everywhere, and birds are so happy they are singing!"

His uncle chuckled. "Aye, this is better than your old London any day!"

Trudy West, *The Young Charles Lamb*

## SUGGESTED DICTATIONS AND GRAMMAR LESSONS

### PARTS OF SPEECH ~ ADJECTIVE REVIEW

Review the parsing and the classes of adjectives.

Ask the children to inflect the adjectives for comparison; point out as you go that certain adjectives cannot be compared, and ask them to try to explain why.

Point out to the children that certain nouns are used as modifiers

*The sturdy little pony set off at a brisk trot through the narrow country lanes.*

*In the distance the sailcloth wings of the windmills were turning in glistening circles.*

*The perfume-laden air was filled with sunshine and the harmonious music of nature.*

### PARTS OF SPEECH ~ VERB AND VERBAL REVIEW

*The hedge-rows were aflame with blossom and a passing shower had left glistening dewdrops.*

*The earth had a sweet, clean smell and all the world was bright with promise.*

*Luis, who was the village piper of Fatima, wandered along the stony road.*

### ANALYSIS ~ REVIEW

*It was springtime, and the olive trees were a silvery shimmer of bloom.*

*In Beppo's city, beautiful lilies once covered the valley.*

*Beppo saw narrow, paved streets which were very old.*



/ TO / BOOK:

THEME: Pilgrimages

## READING

## RETELLING THE STORY

**London Church Bells**

Over the rooftops the spire of St. Paul's jugged up, and looked as if it were made of real gold, not gilded wood. The church spires made the skyline uneven as a woodland ridge; brown and red roof tiles, softly colored like the breasts of finches, thrust up between rough, shaggy thatch, with here and there the stately gray stone and blue-gray slates of a noble mansion. The church towers looked clean and fresh. The city through which Geoffrey Chaucer rode was brilliantly white or scarlet, blue, green, yellow, with brilliantly painted wood, shining in the May sunshine. Scot's hoofs 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 in joy, as if they said, like the little boy's heartbeats, like the horse's hoofbeats, "It's May, it's spring, it's May..."

M. Stanley-Wrench

## POEM

*Divina Commedia*, by H.W. Longfellow

Oft have I seen at some cathedral door  
 A laborer, pausing in the 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 undistinguishable 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 the time disconsolate  
 To inarticulate murmurs dies away,  
 While the eternal ages watch and wait.

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

### COMPOSITION TOPICS

*The pilgrimage was always an adventure and a test of courage, too.*

Sr. M. Pauline

You, too, are making a pilgrimage. How is it "*a test of courage*"?

*And bell after bell rang out from the tower...*

M. Stanley-Wrench

What joy, sorrow or adventure are the bells announcing to the town?

*There is magic in the road, in the very fact of travel, in the track which leads into the mountains, the ship that heads out to the islands.*

D. P. Mould

Can you tell us about the "*magic*" of travel?

### GRAMMAR ASSIGNMENT

1. Analyze: *Signboards creaked in the fresh wind from the river and Scot's hooves rang sharply on the cobbled road.*
2. Parse: *Signboards, fresh* and *sharply*.
3. Give a synopsis of "to ring" in the 2nd person singular, active voice, indicative and imperative mood, all six tenses.  
.
4. Where might the horse be taking his rider on this windy day? Tell us in one or two beautiful sentences.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

### A Test of Courage

The clock in the tower struck seven. Down in the square the pilgrims came trickling in; the whole village would climb the mountain to the shrine of Mary Most Holy. Then the town crier sounded the bugle and the bells began to ring, while the large group walked briskly along the narrow path, singing hymns. Then they stopped for food and rest. When the moon rose they began the hardest stretch of their journey. When dawn broke, they reached the shrine, perched high upon the mountain. As the sun came up, they prayed rosaries until the great white church was full and Mass was said.

The pilgrimage was always an adventure and a test of courage, too. How many pilgrims each year made the all night trip in honor of Our Lady, young Maria wondered.

Sr. Mary Pauline

### Irish Pilgrimage

There is magic in the road, in the very fact of travel, in the track which leads into the mountains, the ship that heads out to the islands. Many indeed seek to travel for the sheer delight of it, or for the changing scene and the sense that the delectable mountains are always beyond the next bend or the next city; others, out of love of adventure, the explorers. And yet others go on pilgrimage, joining the pleasures and hardships of travel to a definite purpose and object at its end.

It seems that the idea of this journey with a purpose, a religious objective, is as old as man himself.

Daphne Pochin Mould, *Irish Pilgrimage*

### Procession of Praise

The bells began ringing as the first of the procession left the cathedral, and they rang – deliriously! The long ribbon of pilgrims unwound down the street and the sound of “Ave” rose in praise.

Sr. Mary Jean Dorcy, OP

PARTS OF SPEECH ~ ADVERB REVIEW; COMPARISON & PARSING (§210-212)

Review the definition of adverbs (§203); the class by use of simple adverbs (§205); and the classes by meaning of time, place and manner (§206 (1-3)). (You may mention other classes by meaning which you have seen together in the classification of adverbial phrases.)

Show that some adverbs may be compared just as some adjectives may be compared, and present the positive, comparative and superlative forms of adverbs, §210. Remind the students to be attentive to meaning and use rather than to the *-ly* form, §211.

Present the full parsing of adverbs, §212.

Practice putting adverbs into comparative and superlative form and pointing out which adverbs cannot have comparisons (*tomorrow, halfway, almost*).

The following sentences may be helpful, as may sentence 3 in the Exercise after §211, and 3, 6, 8, 18, and 19 in the Exercises after §212.

*The first part of the procession slowly left the cathedral and the bells rang deliriously.*

*The city of Geoffrey Chaucer was brilliantly white or scarlet, blue, green, yellow, with brightly painted wood.*

*The town crier sounded the bugle, the bells rang out, and the large group walked briskly along the narrow path.*

PARTS OF SPEECH ~ VERB AND VERBAL REVIEW

*The pilgrimage was always an adventure and a test of courage, too.*

*Many people seek travel for the sheer delight of it or for the changing scene.*

*The delectable mountains are always beyond the next bend or the next city.*

ANALYSIS ~ REVIEW

*A kind of magic is in the track which leads into the mountains.*

*The moon rose and the pilgrims began the hardest stretch of their journey.*

*At dawn, the people of the village reached the shrine, which was perched high upon the mountain.*

/ TO / BOOK:

THEME: Homeland

## READING

## RETELLING THE STORY OR GUIDED COMMENTARY

**Life on the Plains**

“Home! That’s what this place is, Márton,” said his brother Sándor, stretching his arms wide as if he wanted to embrace the plains. “Home, as no place in the city can ever be. There you are always walled in like a prisoner, and your closest neighbors are strangers. Each family seems to live in a little cell, not knowing or caring what goes on next door. Here, miles of the plains separate us from the nearest neighbor and yet I feel among friends. I know that, should we really need help, they would come from far and near, as we would go to them.”

“Of course,” said Márton Nagy with a smile in his voice. He had never known any other life; to him all this seemed as natural as the dark blue sky above. “We are one big family. We share the same joys and sorrows. Our life depends on what the land gives us; we pray together for rain in the spring, for sunshine at harvest time. We work and we play together; how else could we live?”

Kate Seredy, *The Singing Tree*

- ▶ Who are the two speakers and where are they? Do both live in that place? Have both always lived there?
- ▶ What comparisons does Sándor use to describe life in the city?
- ▶ Explain the contrast Sándor makes between neighbors in the city and neighbors in the plain.
- ▶ What does Márton mean when he says, "*We are one big family*"?
- ▶ Why do think Márton has "*a smile in his voice*" when he answers?

## POEM

From *The South Country*, by Hilaire Belloc

- |   |   |
|---|---|
| <p>1. When I am living in the Midlands<br/>That are sodden and unkind,<br/>I light my lamp in the evening:<br/>My work is left behind;<br/>And the great hills of the South Country<br/>Come back into my mind.</p>               | <p>3. I never get between the pines<br/>But I smell the Sussex air;<br/>Nor I never come on a belt of sand<br/>But my home is there.<br/>And along the sky the line of Downs<br/>So noble and so bare.</p>  |
| <p>2. The great hills of the South Country<br/>They stand along the sea;<br/>And it's there walking in the high woods<br/>That I could wish to be,<br/>And the men that were boys when I was a boy<br/>Walking along with me.</p> | <p>4. I will gather and carefully make my friends<br/>Of the men of the Sussex Weald,<br/>They watch the stars from silent folds,<br/>They stiffly plow the field.<br/>By them and the God of the South Country<br/>My poor soul shall be healed.</p> |

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

### COMPOSITION TOPICS

*I was always so fond of the streets of Paris that I never tired of roaming them one to another, stopping at shop windows or peering through open doorways into mysterious courtyards.*

J. Green

Lead us through one of these open doorways into a mysterious courtyard...

*I always felt proud of Paris, because Paris is my home.*

J. Green

Tell us why you are proud of your home.

*When the road began to climb and the fields gave place to woodlands, he felt the thrill of remembering things. Before him were the hills which meant home.*

E. Yates

Do you remember coming slowly near to your own home, after a long absence? Bring us with you.

### GRAMMAR ASSIGNMENT

1. Analyze: *Miles of the plains separate us from the nearest neighbor but I am among friends.*
2. Parse: *separate, us, and nearest.*
3. Give the principal parts of both verbs in this sentence.
4. Why do you think these neighbors are such good friends, in spite of the distance?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

**The Splendor of Florence**

After Mass Philip ran down the cottage-covered hill to his own house. There the morning sun was just slanting over the flower-covered garden wall, just fringing the red tiles on the sloping roof. Philip could look across the River Arno to the city of Florence itself. What a glittering sight it was that October morning in 1529! The four beautiful bridges seemed to be floating on their graceful arches over the tinted river. Beyond them the palace of the Signoria, where city business was conducted, and the many churches all thrust their beautiful towers, domes and spires into the azure sky. Breathing in the pride and splendor of his city, Philip thanked God for letting him be a Florentine.

**This is Paris**

To come back to Paris towards the end of a fine afternoon, in late September, when the horse-chestnuts have turned brown and the apartment houses look dark against the blue sky... Let me think of it! There are not many people in the streets and quite a few stores are still closed. The holidays are over, but who can feel sad about returning home, when home means Paris?

I was always so fond of the streets of Paris that I never tired of roaming them one to another, stopping at shop windows or peering through open doorways into mysterious courtyards.

I always felt proud of Paris, because Paris is my home. Everything in the city belongs to it so one can say: "This is Paris!"

J. Green

**The Hills of Home**

When the road began to climb and the fields gave place to woodlands and the bare trees to the deep green of the pines, Jordan felt the thrill of remembering things. Before him, distant and blue bordering the northern rim of the world, were the hills which meant home.

Elizabeth Yates, *The Journeyman*

## SUGGESTED DICTATIONS AND GRAMMAR LESSONS

### PARTS OF SPEECH ~ REVIEW

Review all parts of speech and all parsing as needed until the end of the year.

*The four beautiful bridges floated on their graceful arches over the tinted river.*

*The many churches thrust their beautiful towers, domes and spires into the azure sky.*

*The morning sun slated over the flower-covered garden wall.*

### PARTS OF SPEECH ~ VERB AND VERBAL REVIEW

*The road climbed, woodlands replaced the fields, and Jordan felt the thrill of remembering.*

[Identify the verbal, and then change the sentence to end: "...felt a thrill" before you analyze]

*I loved the streets of Paris and the open doorways which led to mysterious courtyards.*

*After Mass Philip ran down the cottage-covered hill to his house.*

### ANALYSIS ~ REVIEW

*The distant, bordering hills, which surrounded his home, were now before him.*

*I always was proud of Paris, which is my home.*

*Florence was a glittering sight on that October morning!*



/ TO / BOOK:

THEME: Friendship

## READING

## RETELLING THE STORY

**Playing at History**

There were the stories that colored their childhood and, apart from a few local legends, were practically the only ones that they ever heard. It is no wonder, then, that even their games became flavored with a tinge of the ancient histories. While children in other lands and other homes played at Indians and soldiers and stormed nursery forts, these three young Flemings were the victims of a Roman mob, each one braving a roaring lion or a snarling centurion, and each one taking reluctant turns at impersonating the same villainous characters. The farm garden became the Holy Land and the glories of the Crusaders were relived. Bold knights battled savage Saracens among the cabbages until the uprooting of those vegetables would bring an angry roar from Papa, and then all would scuttle back to the security of the kitchen.

John Farrow, *Damien the Leper*

## POEM

*The Crusader's Song*, by Josephine Daskan

- |   |   |
|---|---|
| <p>1. Above our heads, against the blue,<br/>The red banner floats like foam:<br/>Reddened and soiled and torn 'twill be,<br/>Ere we again come home!</p> | <p>3. Behind us lie our castle walls,<br/>Before, the swelling dome;<br/>But some shall find a narrow house,<br/>Ere we again come home.</p>    |
| <p>2. Full many leagues have we to go,<br/>Full many lands to roam;<br/>And some must march beyond this world,<br/>Ere we again come home.</p>            | <p>4. The love of England goes with us,<br/>A blessing comes from Rome;<br/>But some shall God in heaven greet,<br/>Ere we again come home!</p> |

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

*The farm garden became the Holy Land and the glories of the Crusaders were relived.*

J. Farrow

Bring your reader into your own games of playing at history.

*The horses broke into a trot, their hoofs sounding gallantly in the soft dust of the road.*

E. Coatsworth

To what adventure are the two friends riding?

*Beneath the long summer sunsets, the children would gather on one of the green open spaces...*

F. Thompson

Tell the story.

or

Continue.

GRAMMAR ASSIGNMENT

1. Analyze: *The children enacted the stories that colored their childhood.*
2. Parse: *stories, that, and childhood.*
3. Give two synonyms for "*enacted.*"
4. Explain the expression, "*colored their childhood.*"

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

### Friends at the Fiesta

Manolo and Jaime wandered through the stalls that were set up along the riverbank. They tried their hands at the games of chance, the shooting gallery, and the ring-tossing. Each one won a prize, a box of candy. They ran through streets festooned with paper and ballons, bouncing into and out of the thick crowd in their Sunday best. They stopped to catch their breath, and when they did, they joined in the songs; and often they ran into a group dancing, and half-seriously, half-mockingly, they danced the flamenco, stomping their feet and chanting all the while, then clapping and laughing and running away again.

They spent their savings on ice cream and cotton candy and rushed home to get more money. Neither one, nor anyone else in Arcangel, was poor. Not during the fiesta. They rediscovered the town, finding a ruin they had never known existed, and planned someday to establish a secret hideout there. They listened to the quarrels that erupted like brush fires and died as suddenly as they started. They reeled against each other when they were laughing themselves into tears, and they stumbled against each other when they felt exhausted.

Maia Wojciechowska, *Shadow of a Bull*

### Friends Again

The horses broke into a trot, their hoofs sounding gallantly in the soft dust of the road. Sally whistled on, changing her tune, and Andrew joined in with her, his whistle as clear and liquid as her own. Like two birds which dart and hover, now high in the air, now low, their whistles followed one another, always together, always at play, with a swift and easy delight. Their faces grew happy and at peace again. If there had been a quarrel it was forgotten, like some snag in the bed of a stream about which the waters chide for a moment before they flow on, clear as glass between the meadow grasses.

Elizabeth Coatsworth, *The Wonderful Day*

### Traditions of Childhood

Beneath the long summer sunsets, the girls would gather on one of the green open spaces between the houses and bow and curtsy and sweep to and fro in their ankle-length frocks as they went through the same movements and sang the same rhymes as their mothers and grandmothers had done before them.

How long the games had been played and how they originated no one knew, for they had been handed down for a time long before living memory and accepted by each succeeding generation as a natural part of its childhood.

Flora Thompson, *Lark Rise*

### Summer Evenings

On summer evenings the children on the green flew kites on which they had fixed lighted candle-ends. The little lights floated and flickered like fireflies against the dusk of the sky.

Flora Thompson, *Candleford Green*

## SUGGESTED DICTATIONS AND GRAMMAR LESSONS

### PARTS OF SPEECH

*The farm garden was their "Holy Land" and there the children relived the glories of the Crusaders.  
Bold knights battled savage Saracens among the cabbages.  
Children in other lands played games of Indians and soldiers but these three young Flemings were the victims of a Roman mob.*

### PARTS OF SPEECH ~ VERB AND VERBAL REVIEW

*The hoofs of the trotting horses sounded gallantly in the soft dust of the road.  
The games had been handed from generation to generation, before living memory.  
The children braved roaring lions or snarling centurions.*

### ANALYSIS ~ REVIEW

*On summer evenings the children flew kites which had lighted candle-ends on them.  
The litte lights floated and flickered like fireflies against the dusk of the sky.  
Beneath the long summer sunsets, the girls gathered on the green open spaces between the houses.*

/ TO / BOOK:

THEME: Summer

## READING

## RETELLING THE STORY

**Sounds of Summer**

The two children walked along in a silence that was no silence, for it was the time of day when the birds had much to say to each other and to the world. As they drew nearer the cottage, the sound of the spinning wheel came out to meet them, drawing them toward it with its soft whirring croon. Peter thought, as he heard it, that if one could catch the sound of time going by – days and seasons into years – it might be like that of the wheel.

“Is it always with you, that sound?” he bent his head toward the cottage.

“Of course,” Mary smiled, “it is our work, our living. Only it is not always the wheel; that belongs to the summer when the shorn wool is being spun into yarn. In the winter it is the click-clack of the loom when the yarn is woven into cloth.

Elizabeth Yates, *Mountain Born*

- ▶ Where are the children walking? How does the author tell us the time of day and the time of year?
- ▶ When Peter first hears the sound of the wheel, of what does it remind him? Explain what he means.
- ▶ Is the sound a pleasant one? Why?
- ▶ How does a sound "belong" to a season? What sounds do you think belong to spring and fall, for the people who live in the cottage?

## POEM

*To a Cricket*, by William C. Bennett

Voice of Summer, keen and shrill,  
 Chirping round my winter fire,  
 Of thy song I never tire,  
 Weary others as they will;  
 For thy song with Summer's filled -  
 Filled with sunshine, filled with June;  
 Firelight echo of that noon  
 Heard in fields when all is stilled  
 In the golden light of May,  
 Bringing scents of new-mown hay,  
 Bees, and birds, and flowers away:  
 Prithee, haunt my fireside still,  
 Voice of Summer, keen and shrill!

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

### COMPOSITION TOPICS

*The sound of the spinning wheel belongs to the summer when the shorn wool is being spun into yarn.*

E. Yates

Share with us the sounds of the seasons.

*What fine times the children had exploring the countryside and casting their hooks for fish in the shadowy little streams.*

O. Wheeler

What fine times do you spend in summer?

*The children gathered the blueberries as quickly as they could and then began their search for a house site.*

E. Coatsworth

Tell us about the playhouse, tree house or adventure cabin which you would like to build.

### GRAMMAR ASSIGNMENT

1. Analyze: *The little house was a cheerful place with its bright red roof and whitewashed walls, and its little yard was full of flowers.*
2. Parse: *place*, *its* (first instance), and *flowers*.
3. Put this sentence in the present and in the future tense.
4. Write a beautiful sentence about the house where you will spend the summer.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

## DICTATIONS

**Exploring Summer**

What fine times the children had exploring the countryside and casting their hooks for fish in the shadowy little streams... There was berry-picking through drowsy summer mornings, when they wandered singing in the sweet-smelling meadows. Peter's quick eyes always found the biggest patches of fruit, ripe and shining in the deep grasses.

He was the first to fill his tin bucket and lead the little procession back home.

What a feast there was beside the crackling fire in the great kitchen. The big bowls of juicy berries topped with thick, sugared cream.

Opal Wheeler

**Summer Blueberries**

The next morning when Aunt Nannie sent the children off for blueberries for her pies, they gathered them as quickly as they could and then began their search for a house site. The young swallows filled the air, learning to fly, and a fox, faded to a summer gold, slipped into some bushes ahead of them. But though they searched for hours, climbing the knolls, following the streams, wading over boggy places where the pitcher plants spilled clear water across their bare feet from their veined and heavy pitchers, the children that day found no place to satisfy them both, and brought home nothing but blueberries.

Elizabeth Coatsworth, *Five Bushel Farm*

**Cheerful Summertime**

The little house was a cheerful place with its bright red roof and whitewashed walls, and in the summer its little yard was full of flowers. It rang with the sounds of children laughing (and crying) and the pitter-patter of little wooden shoes.

Hilda van Stockum

PARTS OF SPEECH ~ REVIEW

*The children pick berries through drowsy summer mornings.*

*They wander in the sweet-smelling meadows.*

*Peter's quick eyes always found the biggest patches of fruit.*

PARTS OF SPEECH ~ VERB AND VERBAL REVIEW

*The children approached the cottage and the sound of the spinning wheel met them.*

*The young swallows filled the air, flying for the first time.*

*A fox, which had faded to a summer gold, slipped into some bushes ahead of them.*

ANALYSIS ~ REVIEW

*Peter was the first child who filled his tin bucket.*

*The children finally found a place which satisfied them.*

*The yard rang with the sounds of children laughing and crying and with the pitter-patter of little wooden shoes.*



# Grammatical Progression by Topic, 5th Grade

*Each week should incorporate a lesson from each of the three categories:*

## **Parts of Speech 1 & 2, and Analysis.**

*The concept should be briefly introduced, then reinforced during the week using accessible sentences from reading, dictation or **Classical Grammar 2**.*

*Lessons have been arranged in a logical progression but may take more than one week to cover.*

*The teacher should allow for review.*

*A suggested integration is offered in the **5th Grade Progression by Week** document.*

*Students need not master the concepts completely, as they will be continually reviewed over the year and in the years to come.*

*However, the teacher should not move on if the students are growing confused by too many new concepts.*

## **Introductory Review and Overview of Grammar**

**Parts of Speech Review:** No new material. CG2 p. 1-10. Division of grammar into parts of speech and analysis. Definition of a sentence. Review definitions of all parts of speech over the week. Identify parts of speech.

**Analysis Review:** Work through p. 9-16, elements of a sentence. Review sentences: Classification by forms, § 261, Classification by number of statements, definition of simple sentence, § 262. (The explanations in § 263 should help the teacher, but may be too advanced for the student.) Identify elements of a sentence, and classify by form.

## **Parts of Speech 1: Nouns, Pronouns, Adjectives, Adverbs**

- 1. Introduction:** Review - no new material. CG2 p. 1-10. Division of grammar into parts of speech and analysis. Definition of a sentence. Review definitions of all parts of speech over the week. In dictation, identify parts of speech.
- 2. Nouns:** Parsing order, § 41-42. Classes of nouns, § 1-4. Chart. (*Only mention abstract nouns. Also, § 18, common [material] and abstract nouns have no plural.*)
- 3. Adjectives:** Parsing order, § 128. Classes, § 115-116, except pronominal adjectives.
- 4. Articles:** Definition, definite and indefinite, § 134-136.
- 5. Nouns:** Inflection, § 5. Gender, § 6-9. (*Briefly go over now, and integrate over the year, § 10-14.*)
- 6. Nouns:** Number, § 15-17, formation of plural. (*Integrate § 18-26 over the year, with dictation.*)
- 7. Nouns:** Case, § 27-28; uses of nominative case, § 29 (1-2), uses of objective case, § 30 (1-3).
- 8. Nouns:** Use of possessive case, § 31-32. Declension of nouns: § 38. Person, § 39-40.
- 9. Adverbs:** definition § 203, class by use, § 205, simple only. Class by use (simple adverbs), § 206 (1-3).
- 10. Pronouns:** Personal, § 49-50, declension, § 54. Parsing, § 105.
- 11. Pronouns:** Antecedent, § 60, 62. Use of cases, § 63 (1-2), § 64 (1-3), § 65, 1st paragraph.
- 12. Pronouns:** Interrogative, § 52, 67-68, 75. Mention subsequent.
- 13. Pronouns:** Uses of *who*, *which*, *what*, § 69-74, very generally only.
- 14. Pronouns:** Relative, § 51, 76-78, 79 simple relative pronouns only (not *what*).
- 15. Pronouns:** Relative *who* § 80. (*In studying relative pronouns in 5th grade, focus on their use as subject, direct object, or object of a preposition, which are easier to understand than their use as possessive modifier [whose].*)
- 16. Pronouns:** Relative *which* § 81.
- 17. Pronouns:** Relative, *that*, § 82, review § 83.
- 18. Adjectives:** Descriptive, with subclasses, § 117 (1-3). Attributive and predicate position, § 128.
- 19. Adjectives:** Quantitative, with subclasses, § 118.
- 20. Adjectives:** Comparison of adjectives, § 121-126. (Integrate § 127.)
- 21. Adverbs:** Introduce comparison, § 210-211; parsing, § 212. Conjunctions: Parsing, § 223.

## ***Parts of Speech 2: Verbs and Verbals***

- 1. Verbs:** Verb as predicate, § 139-140.
- 2. Verbs:** Parsing order, § 190. Class as to use, transitive or intransitive § 141-142.
- 3. Verbs:** Tense, § 146-147; all six tenses: present, past, future; present perfect, past perfect, future perfect.
- 4. Verbs:** Person and Number, § 153. Introduce conjugation § 163-164, and synopsis, § 149, 165; integrate into future exercises and assignments.
- 5. Verbs:** Simply mention another class as to use, auxiliary or notional, § 143-144 (never parsed alone but as part of a tense.) Relations shown by verbs and verb phrases, § 145.
- 6. Verbs:** Introduce voice, § 151-152.
- 7. Verbs:** Mood, § 154, Indicative, § 155, Imperative, § 156.
- 8. Verbs:** Strong and weak verbs § 167. Principal parts, § 168, with § 170. Identify strong verbs, § 169.
- 9. Verbs:** Irregular weak verbs, class I, § 170.
- 10. Verbs:** Irregular weak verbs, class II.
- 11. Verbs:** Negative and emphatic forms, § 166.
- 12. Verbs:** Lie/lay, sit/set, § 172.
- 13. Verbals:** definition, § 140; participles, § 179-180, recognize “writing” and “written” only - do not discuss the differences between pure participial adjectives, faded participles, etc.
- 14. Verbals:** infinitives, § 182-183, recognize “to write,” simple infinitive as subject or object only.
- 15. Verbals:** gerunds, § 186, 187, 188 (1), subject or object only.
- 16. Verbs:** If there is time: Definite and indefinite form, § 148-149.

## ***Analysis***

*Includes **prepositions** and **conjunctions**.*

- 1. Introduction:** Work through p. 9-16, elements of a sentence. Review sentences: Classification by forms, § 261, Classification by number of statements, definition of simple sentence, § 262. (The explanations in § 263 should help the teacher, but may be too advanced for the student.) In dictation, identify elements of a sentence, and classify by form.
- 2. Principal elements of a sentence:** Simple subject & simple predicate, § 264-265. In dictation, practice identifying simple and complete subject and predicate.  
**Phrases:** Prepositions and phrases, § 228. Classes of prepositions, § 229, 230 (1 - only noun or pronoun as object), 232. (*Phrases are also explained for the help of the teacher in § 263.*) Prepositional phrases were seen in 4th grade and identified as adjective or adverbial, and should be interspersed all year long.
- 3. Subordinate elements of a sentence:** objects, direct and indirect, § 266. Practice identifying and diagramming direct objects especially. Refer to § 30 (3), 270 (3) and the Introduction, p. 12, to differentiate the two elements: an indirect object tells the person or thing to or for whom the action is done; whereas the direct object receives the action of the predicate, as a direct transmission.
- 4. Subordinate elements of a sentence:** Continue identifying direct and indirect objects, and at the same time identifying transitive or intransitive verbs (action passes from the subject to the object, in a verb used transitively...).
- 5. Compound elements:** compound subject, predicate, object, § 274. Coordinate conjunction, § 216, class and subclass, § 217 (1-2).
- 6. Phrases:** Present and practice phrase charts, labeling *Nature* (adjective or adverbial), *Form* (prepositional), *Office* or *Function* (modifies...).
- 7. Compound sentences:** definition, § 218 and 284 (1), omitting discussion of complex sentences.  
**Subordinate elements of a sentence:** complement, § 267 (of an intransitive verb only), and § 269 (1-3), noun, pronoun & adjective as complement of an intransitive verb. Also called “predicate nominative,” as in § 29 (2).
- 8. Subordinate elements of a sentence:** complements continued. Predicate nominative, predicate adjective (contrast attributive and predicate positions, § 128, not appositive).
- 9. Subordinate elements of a sentence:** Modifiers of the subject, § 270 (1-2, 4); modifiers of the predicate, § (1-4), including indirect object.
- 10. Phrases:** Identify prepositional phrases as modifiers of subject and predicate (§ 228 and § 270). Compare with complements.
- 11. Review of elements of a sentence: § 275.**
- 12. Interrogative sentences: Practice.**  
**Clause:** § 276, 1st two paragraphs, and definition of a clause only.
- 13. Complex sentences:** definition, § 276, dependent clauses, § 277, adjective clause, § 280 (1).
- 14. Complex sentences with adjective clauses:** practice adjective clauses introduced by relative pronoun, in dictation and exercises. Chart clauses: *Nature* (“independent” or “dependent adjective”); *Form* (“introduced by relative pronoun...”); *Office* or *Function* (“modifies ....”). Intersperse compound sentences and prepositional phrases.

## Suggested 30-Week Grammatical Progression for 5th Grade

Lessons correspond to **Classical Grammar 2**. The teacher is encouraged to draw upon simplified dictation sentences. Punctuation, principal parts of verbs, and word-study should be integrated over the course of the year, particularly as they appear in dictation texts. Word-study includes: synonyms, antonyms, homonyms, root words, prefixes, suffixes.

Wk	Parts of Speech		Analysis
1	<b>Introduction:</b> Review - no new material. CG2 p. 1-10. Division of <u>grammar</u> into <u>parts of speech</u> and <u>analysis</u> . <u>Definition of a sentence</u> . Review <u>definitions of nouns, pronouns, and adjectives</u> over the week. Introduce Analysis, p. 9-16: division of sentences into subject and predicate.		
2	<b>Introduction:</b> continue review of parts of speech: <u>verbs, adverbs, conjunctions, prepositions, interjections</u> ; work through p. 9-16, elements of a sentence. Review sentences: Classification by <u>forms</u> , § 261, Classification by number of statements, definition of <u>simple sentence</u> , § 262. (The explanations in § 263 should help the teacher, but may be too advanced for the student.)		
3	<b>Nouns:</b> <u>Parsing order</u> , § 41-42. <u>Classes of nouns</u> , § 1-4. Chart. ( <i>Only mention abstract nouns. Also, § 18, common [material] and abstract nouns have no plural.</i> )	<b>Verbs:</b> <u>Verb</u> as predicate, § 139-140.	<b>Principal elements of a sentence:</b> <u>Simple subject &amp; simple predicate</u> , § 264-265. In dictation, practice identifying simple and complete subject and predicate.
4	<b>Adjectives:</b> <u>Parsing order</u> , § 128. <u>Classes</u> , § 115-116, except pronominal adjectives.	<b>Verbs:</b> <u>Parsing order</u> , § 190. Class as to use, <u>transitive</u> or <u>intransitive</u> § 141-142.	<b>Subordinate elements of a sentence:</b> <u>direct object</u> , § 266. Practice identifying and diagramming direct objects.
5	<b>Adjectives:</b> <u>Parsing order</u> and <u>classes</u> continued. <b>Articles:</b> <u>Definition</u> , definite and indefinite, § 134-136.	<b>Verbs:</b> Continue transitive and intransitive. <u>Tense</u> , § 146-147; all six tenses: present, past, future; present perfect, past perfect, future perfect.	<b>Subordinate elements of a sentence:</b> Introduce indirect objects, §266, contrasting with direct objects, and at the same time identifying transitive or intransitive verbs (action passes from the subject to the object, in a verb used transitively...). Refer to §30 (3) for the definition of an indirect object.
6	<b>Nouns:</b> <u>Inflection</u> , § 5. Gender, § 6-9. ( <i>Briefly go over now, and integrate over the year, § 10-14.</i> )	<b>Verbs:</b> Continue transitive and intransitive. <u>Person</u> and <u>Number</u> , § 153. Introduce <u>conjugation</u> § 163-164, and synopsis, § 149, 165; integrate into future exercises and assignments.	<b>Subordinate elements of a sentence:</b> Continue identifying direct and indirect objects. <b>Compound elements:</b> compound subject, predicate, object, § 274. Coordinate conjunction, § 216, class and subclass, § 217 (1-2).
7	<b>Nouns:</b> <u>Number</u> , § 15-17, formation of plural. ( <i>Integrate § 18-26 over the year, with dictation.</i> )	<b>Verbs:</b> <u>Continue transitive and intransitive</u> . Simply mention another class as to use, auxiliary or notional, § 143-144 (never parsed alone but as part of a tense.) Relations shown by verbs and verb phrases, § 145.	<b>Compound elements:</b> Continue. <b>Phrases:</b> <u>Phrases: Prepositions and phrases</u> , § 228. Classes of prepositions, § 229, 230 (1 - only noun or pronoun as object), 232. ( <i>Phrases are also explained for the help of the teacher in § 263.</i> ) Present and practice phrase charts.

8	<b>Nouns:</b> <u>Case</u> , § 27-28; uses of nominative case, § 29 (1-2), uses of objective case, § 30 (1-3).	<b>Verbs:</b> Continue transitive and intransitive.	<b>Compound sentences:</b> <u>definition</u> , § 218 and 284 (1), omitting discussion of complex sentences.
9	<b>Nouns:</b> Use of possessive case, § 31-32. <u>Declension</u> of nouns: § 38. <u>Person</u> , § 39-40.	<b>Verbs:</b> Introduce voice, § 151-152.	<b>Subordinate elements of a sentence:</b> complement, § 267 (of an intransitive verb only), and § 269 (1-3), noun, pronoun & adjective as complement of an intransitive verb. Also called “predicate nominative,” as in § 29 (2).
10	<b>Adverbs:</b> <u>definition</u> § 203, class by use, § 205, simple only. Class by use (simple adverbs), § 206 (1-3).	<b>Verbs:</b> Continue voice.	<b>Subordinate elements of a sentence:</b> complements continued.
11	<b>Pronouns:</b> <u>Personal</u> , § 49-50, <u>declension</u> , § 54. Parsing, § 105.	<b>Verbs:</b> <u>Mood</u> , § 154, <u>Indicative</u> , § 155, <u>Imperative</u> , § 156.	<b>Subordinate elements of a sentence:</b> Modifiers of the subject, § 270 (1-2, 4); modifiers of the predicate, § (1-4), including indirect object.
12	<b>Pronouns:</b> <u>Antecedent</u> , § 60, 62. Use of cases, § 63 (1-2), § 64 (1-3), § 65, 1st paragraph.	<b>Verbs:</b> Continue mood.	<b>Subordinate elements of a sentence:</b> Continue modifiers of subject and predicate.
13	<b>Pronouns:</b> Case continued.	<b>Verbs:</b> <u>Strong</u> and <u>weak</u> verbs § 167. <u>Principal parts</u> , § 168, with § 170. Identify strong verbs, § 169.	<b>Subordinate elements of a sentence:</b> Continue, modifiers of subject and predicate, compare with complements. <b>Phrases:</b> Identify prepositional phrases as modifiers of subject and predicate (§ 228 and § 270).
14	<b>Pronouns:</b> Review personal pronouns.	<b>Verbs:</b> Continue Strong and weak.	<b>Review of elements of a sentence:</b> § 275.
15	<b>Pronouns:</b> <u>Interrogative</u> , § 52, 67-68, 75. Mention subsequent.	<b>Verbs:</b> Irregular weak verbs, § 170.	<b>Interrogative sentences:</b> Practice.
16	<b>Pronouns:</b> Uses of <i>who</i> , <i>which</i> , <i>what</i> , § 69-74, very generally only.	<b>Verbs:</b> Continue Strong & weak verbs.	<b>Interrogative, negative and emphatic sentences; Review</b> elements of a sentence.
17	<b>Pronouns:</b> Review of personal and interrogative.	<b>Verbs:</b> Verb review; Lie/lay, sit/set, § 172.	<b>Interrogative, negative, and emphatic sentences:</b> Continue, reviewing all elements of a sentence.
18	<b>Pronouns:</b> <u>Relative</u> , § 51, 76-78, 79 simple relative pronouns only (not <i>what</i> ).	<b>Verbs:</b> Continue strong and weak verbs. Negative and emphatic forms, § 166.	<b>Complex sentences:</b> § 276, 1st two paragraphs, and definition of a clause only. <u>definition</u> , § 276; <u>clause</u> § 51 & <u>dependent clause</u> , § 96, <u>adjective clause</u> , § 280 (1).

<b>19</b>	<b>Pronouns:</b> Relative <i>who</i> § 80. ( <i>In studying relative pronouns in 5th grade, focus on their use as subject, direct object, or object of a preposition, which are easier to understand than their use as possessive modifier [whose].</i> )	<b>Verbs:</b> Verb review.	<b>Complex sentences with adjective clauses:</b> Practice adjective clauses introduced by relative pronoun, in dictation and exercises. Chart clauses: <i>Nature</i> (“independent” or “dependent adjective”); <i>Form</i> (“introduced by relative pronoun...”); <i>Office</i> or <i>Function</i> (“modifies ....”).
<b>20</b>	<b>Pronouns:</b> Relative <i>which</i> § 81.	<b>Verbs:</b> Definite or Indefinite form, § 148-149.	<b>Complex sentences with adjective clauses:</b> Continued.
<b>21</b>	<b>Pronouns:</b> Relative, <i>that</i> , § 82, review § 83.	<b>Verbals:</b> definition, § 140; participles, § 179-180, recognize “writing” and “written” only - do not discuss the differences between pure participial adjectives, faded participles, etc.	<b>Complex sentences with adjective clauses:</b> Continue.
<b>22</b>	<b>Pronouns:</b> Review relatives.	<b>Verbals:</b> Participles.	<b>Complex sentences with adjective clauses:</b> Continue. Intersperse compound sentences.
<b>23</b>	<b>Adjectives:</b> <u>Descriptive</u> , with subclasses, § 117 (1-3). Attributive and predicate position, §128.	<b>Verbals:</b> Infinitives, § 182-183, recognize “to write,” simple infinitive as subject or object only.	<b>Complex sentences with adjective clauses:</b> Continue, interspersing compound sentences.
<b>24</b>	<b>Adjectives:</b> <u>Quantitative</u> , with subclasses, § 118.	<b>Verbals:</b> Gerunds.	<b>Review all elements and forms of a sentence</b> until the end of the year.
<b>25</b>	<b>Adjectives:</b> Comparison of adjectives, § 121-126. (Integrate § 127.)	<b>Verbs &amp; Verbals:</b> Review.	
<b>26</b>	<b>Adjectives:</b> Review.	<b>Verbs &amp; Verbals:</b> Review.	
<b>27</b>	<b>Adverbs:</b> Review. Introduce <u>comparison</u> , § 210-211; <u>parsing</u> , § 212. <b>Conjunctions:</b> <u>Parsing</u> , § 223.	<b>Verbs:</b> Continue review until the end of the year.	
<b>28</b>	<b>Review all parts of speech</b> until the end of the year.		
<b>29</b>			
<b>30</b>			



## ***Steps for Logical Analysis of Sentences***

*nota bene:* These guidelines, as well as the Grammatical Progression Chart, are intended as preliminary resources for teachers who are eager to implement the Classical Grammar series before its publication and have already led their students through Classical Grammar I. They are not intended to be definitive in every detail but will point teachers in the right direction and allow them already to align their students' grammar work with the Language Arts reform currently underway.

Teachers are encouraged to take from these guidelines what they are able to apply - even within the grammar system actually in use in their 5-8 classroom - but should be careful not to introduce notions which remain unclear to them, in order to avoid confusion for the students.

1. Copy the sentence.
2. Handling clauses:
  - a. Underline the subjects once and the verbs twice for every clause.
  - b. Write D.O. over the direct object of any verbs in the clauses.
  - c. Draw a cross under coordinate conjunctions linking independent (or principal) clauses. Frame with a box all subordinate conjunctions, relative pronouns or other conjunctive elements introducing clauses.
  - d. Put the clauses into brackets, nesting subordinate clauses within their principal clauses. Exclude from clause brackets coordinate conjunctions connecting independent (or principal) clauses. Include subordinate conjunctions or relative pronouns within clause brackets.
  - e. Label each clause with a Roman numeral, above and slightly to the right of the opening bracket.
3. Handling phrases:
  - a. Put the phrases into parentheses, nesting phrases which modify elements of another phrase.
  - b. Label each phrase with a lowercase letter, above and slightly to the right of the opening parenthesis.
4. State the form (simple, complex, compound) and use (declarative, interrogative, imperative, exclamatory) of the entire sentence, and whether the compound sentence unites simple sentences, complex sentences, or simple and complex sentences.
5. Analyze the clauses and then the phrases in a chart specifying Nature, Form and Office of the clause or phrase, using the labels given in the sentence.
6. Diagram the sentence.
7. Parse any simple element within the sentence according to its parsing order.

I                      a                      II                      III                      b  
[The posture (of her head) was high,] and [her body, [which was visibly informed (by an immortal  
+  
c                      D.O.                      IV  
spirit,)] had (in its carriage) a large, a regal, an uplifted bearing [ which turns common every other  
  
V                      DO  
sight [ that has encountered me.] ]

This is a compound declarative sentence, uniting a simple and a complex sentence.





# Logical Analysis Chart

<i>Clause</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<b>(I, II...)</b>	Independent or Principal*	-	-
	Subordinate Noun Clause	Introduced by...	subject of... object of... complement of... in apposition with... object of the preposition...
	Subordinate Adjective Clause	Introduced by the relative pronoun... Introduced by the subordinate conjunction...	modifies the noun or pronoun...
	Subordinate Adverbial Clause	Introduced by the subordinate conjunction... ( <i>may less commonly be introduced by:</i> indefinite relative pronoun; indefinite relative adjective; conjunctive adverb...)	[class:] time place manner cause/reason degree/comparison purpose result condition concession (other ...) modifies the verb or verbal, adjective, or adverb...
<i>Phrase</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
<b>(a, b, c...)</b>	Adjective Phrase	Infinitive, Prepositional or Participial	modifies the noun...
	Adverbial Phrase	Infinitive, Prepositional or Participial	[class:] time place manner cause/reason degree/comparison purpose result condition concession modifies the verb, adjective or verbal...
	Independent Phrase	Infinitive, prepositional or participial, direct address, exclamatory	Absolute use; conjunctive use within context...

\* A principal clause is an independent clause which has one or more subordinate clauses dependent upon it.



Grade 5 → Mary Hopkins Monday, September 10  
Week 1

## Grammar

### \* Linear Analysis

label clauses 1. Analyze and diagram this sentence.  
and phrases.

\* No Predicate bar!  
[The little children heard Pegeen's  
D.O. musical voice.]

\* Remember brackets. In Fifth Grade the Roman Numerals are placed over the subject-verb cluster.

\* Sentence classification. This is a simple, declarative statement, so as to anchor the idea of clause.

(structure and form) I is an independent clause.

### \* Simplified Logical Analysis

children	heard	voice
little		musical
The		Pegeen's

### \* Diagram



2. Parse the words : musical, voice

<u>musical</u>	adjective, descriptive (simple) positive degree of comparison, modifies the noun voice
----------------	--

<u>voice</u>	noun, common, neuter, third person, singular, object of heard, objective case
--------------	---

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

Present : The little children hear Pegen's musical voice.

Future : The little children will hear Pegen's musical voice.

4. Write a complete sentence about your classroom.



Week 2 -  
Grade 5

Mary Hopkins

Monday, September 17

### Grammar

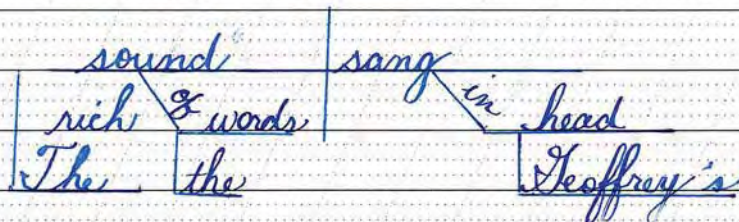
1. Analyze and diagram this sentence.

Complete  
linear  
analysis

[ The rich sound <sup>a</sup> (of the words) sang  
<sup>b</sup> (in Geoffrey's head.) ]

Simplified  
logical  
analysis

This is a simple, declarative sentence.  
I is an independent clause.  
a is a prepositional phrase.  
b is a prepositional phrase.





2. Parse these words, the, Geoffrey's, sang

Parsing

the

article, definite, limits the noun sound

Geoffrey's

noun, proper, third person, singular, expresses ownership of head, possessive case

sang

verb, strong, intransitive, active voice, indicative mood, past tense, its subject is "sound", third person, singular

3. Write the above sentence in the tenses you have studied.

Present: The rich sound of the words sing in Geoffrey's head.

Future: The rich sound of the words will sing in Geoffrey's head.

Answer in complete sentences.

4. The words, "sang in Geoffrey's head," means that the words he was reading were like music for him.



Wednesday, October 15

Week 7

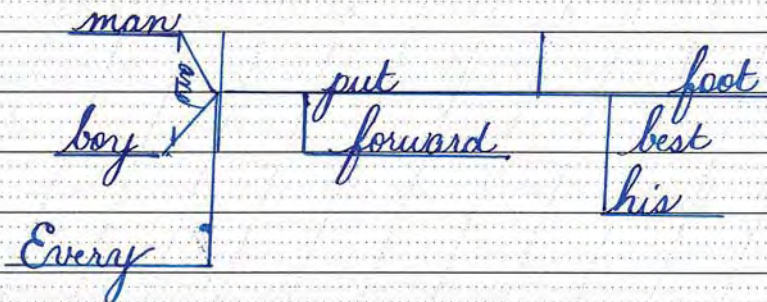
## Grammar

1 Analyze and diagram this sentence.

I  
[ Every man and boy put his best  
D.O. foot forward. ]

This is a simple, declarative sentence.  
It is an independent clause.

Use tag  
for compound  
elements





2. Parse these words : man, put, best.

man noun, common, masculine, third person, singular, subject of put, nominative case

tricky

put verb, irregular weak, transitive, active, indicative mood, its subjects are man and boy, third person, plural

best adjective, descriptive (simple) superlative degree of comparison, modifies the noun "foot"

Introduce  
synopsis

3. <sup>synopsis</sup> Give a ~~sentence~~ of put in the third person singular.

Present : He puts. Future : He will put.

Past : He put.

4.



Week 9

Friday, December 10

### Grammar

1. Analyze and diagram this sentence.

[ The <sup>a</sup> wonder (of Autumn) <sup>I</sup> spread <sup>b</sup> (over the hills). ]

Continue  
simplified  
logical analysis  
but show  
the nature of  
the phrase.

This is a simple, declarative sentence.

I is an independent clause.

a is an adjectival prepositional phrase.

b is an adverbial prepositional phrase.

wonder	spread
The & Autumn	over hills
	the



Week 10

Monday, December 13

## Grammar

Week 10  
begin compound  
sentences.

1. Analyze this sentence.

[The Indians never stole <sup>I</sup> (from <sup>a</sup> Alice's  
house) <sup>II</sup> but <sup>D.O.</sup> [they brought berries  
<sup>D.O.</sup> and venison.]

Keep to the  
simplified  
logical analysis.

This is a compound, declarative sentence.

I is an independent clause.

II is an independent clause.

a is an adverbial prepositional phrase.



Fifth Grade  
at Christmas  
around

Mary Hopkins

Monday, December 18

## Grammar

Week 12 to the end of the year.

1 Analyze and diagram this sentence:

Linear

Analysis

<sup>a</sup> [Over the meadow] <sup>I</sup> ran the three little girls.]

Sentence

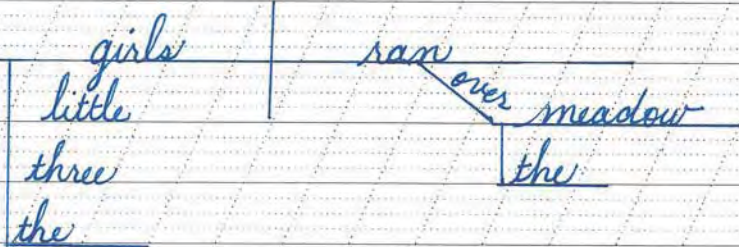
Classification

Logical  
Analysis

<sup>structure, form</sup>  
This is a simple, declarative sentence.

Clause/ Phrase	Nature	Form	Office
I	Independent	—	—
a	Adverbial	Prepositional	Local, modifies the meaning of ran

Diagram





## **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.