

SSPX Language Arts Program



6th Grade Teacher's Guide

Language Arts Teacher's Guide for 6th Grade

Purpose and Contents of the Guide

This Guide is meant to provide the 6th Grade English teacher with two things:

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

The Guide is accordingly divided into two main sections:

Suggested Lesson Plan Pages containing:

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

Reference Pages containing:

- a **Lesson Plan Overview by Week** for 6th Grade, in greater detail, corresponding to the ***Classical Grammar 2*** textbook;
- a **Lesson Plan Overview by Topic** for 6th Grade;
- a **Grammatical Progression Chart and Parsing Guide** for 5th through 8th Grade;
- a **Steps for Logical Analysis of Sentences** guideline;
- a **Logical Analysis Chart** for the classification of clauses and phrases.

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

Suggested 30-Week Lesson Plan at a Glance

6th Grade

Week: Grammar Lesson:

- 1.** Introduction: Parts of Speech (Nouns, Pronouns, Adjectives) and Analysis.
- 2.** Introduction: Parts of Speech (Verbs, Adverbs, Conjunctions, Prepositions, Interjections) and Analysis.
- 3.** Noun Class, Inflection, Gender & Number; Verb as Predicate; Principal Elements of a Sentence; Review of Prepositional Phrases.
- 4.** Noun Case (Nominative & Objective); Verb Class; Subordinate Elements of a Sentence: Direct Object.
- 5.** Noun Case (Possessive), Declension & Person; Verb Person, Number & Tense; Subordinate Elements of a Sentence: Indirect Object.
- 6.** Pronoun Class: Personal, Parsing, Antecedent & Office; Verb Voice; Direct & Indirect Objects; Conjunctions & Compound Elements.
- 7.** Pronoun Class: Interrogative; Verb Voice & Interrogative Form; Compound Sentences.
- 8.** Pronoun Class: Relative; Verb Review; Complex Sentences: Adjective Clauses Introduced by Relative Pronouns.
- 9.** Relative Pronoun *Who*; Verb Tense: Definite & Indefinite Form; Complex Sentences: Adjective Clauses Introduced by Relative Pronouns.
- 10.** Relative Pronouns *Which* & *That*; Verb Mood: Indicative & Imperative; Subordinate Elements of a Sentence: Complements of Intransitive Verbs.
- 11.** Adjective Class (Descriptive with Subclasses; Quantitative & Demonstrative); Verb Origin: Strong & Weak; Complements of Intransitive Verbs.
- 12.** Adjective Class (Quantitative with Subclasses); Articles; Irregular Weak Verbs. Subordinate Elements of a Sentence: Modifiers of the Subject.
- 13.** Adverb Class by Use (Simple) & Meaning; Strong & Weak Verbs; *Lie/Lay, Sit/Set*; Subordinate Elements: Modifiers of the Predicate; Phrases as Modifiers.
- 14.** Adverbs: Comparative & Superlative; Verb Form: Negative, Interro. & Emphatic; Subordinate Elements: Modifiers of Subject & Predicate vs. Complements.
- 15.** Pronoun Class: Adjective (Demonstrative Subclass); Verb Mood: Subjunctive; Elements of a Sentence Review.
- 16.** Pronoun Class: Adjective (Demonstrative Subclass); Verb Mood: Subjunctive; Compound Sentences & Complex Sentences with Adjective Clauses Review.

17. Pronoun Review; Verbals: Participles;
Elements of a Sentence: Introduce Participial Phrases.
18. Noun Class: Abstract; Noun Case: Nominative (Apposition); Verbals: Participles;
Elements of a Sentence: Participial Phrases as Adjective or Adverbial.
19. Noun Case: Nominative (Apposition); Verb & Participle Review;
Complex Sentences: Adverbial Clauses of Time & Place; Conjunctions.
20. Adjective Comparison; Verbals: Infinitives in Verb Phrases or Used As Nouns;
Complex Sentences: Adverbial Clauses of Time & Place.
21. Adjective Position: Appositive; Verb Phrase Review; Defective Verbs & Parsing;
Complex Sentences: Adverbial Clauses of Time & Place; Adjective Clauses.
22. Noun Case: Nominative (Absolute Use); Defective Verbs;
Complex Sentences: Adverbial Clauses of Time & Place; Adjective Clauses.
23. Noun Case: Objective (Apposition); Verbals: Gerunds as Subject or Object;
Complex Sentences: Adverbial Clauses of Manner.
24. Noun Case: Possessive; Defective Verbs *Shall* & *Should*;
Compound & Complex Sentences Review.
25. Personal Pronoun Case: Possessive (Absolute); Defective Verbs *Will* & *Would*;
Complex Sentences: Adverbial Clauses of Cause, Purpose & Result.
26. Personal Pronoun Case: Possessive (Absolute); Defective Verb Review.
Compound & Complex Sentences Review.
27. Pronoun Class: Personal (Compound), Uses of *It*; Infinitives as Modifiers;
Compound & Complex Sentences Review.
28. Pronoun Class: Relative (Indefinite); Infinitives as Modifiers;
Compound & Complex Sentences Review.
29. Adjective Class: Introduce Pronominal; Verbs & Verbal Review;
Complex Sentences: Adverbial Clauses of Condition.
30. Adverb Class by Use (Interrogative) & by Meaning; Verb & Verbal Review.
Compound & Complex Sentence Review.

/ TO / BOOK:

THEME: Love of Learning

READING

GUIDED COMMENTARY*

A Very Satisfying Sort of Life

School is a very satisfying sort of life; the books and study and regular classes keep you alive mentally, and then when your mind gets tired, you have the gymnasium and outdoor athletics, and always plenty of congenial friends who are thinking about the same things you are. We spend a whole evening in nothing but talk – talk – talk – and go to bed with a very uplifted feeling, as though we had settled permanently some pressing world problems. And filling in every crevice, there is always such a lot of nonsense – just silly jokes about the little things that come up – but very satisfying. We do appreciate our own witticisms.

It is not the great big pleasures that count the most; it is making a great deal out of the little ones, - I have discovered the true secret of happiness, Daddy, and that is to live in the now. Not to be forever regretting the past, or anticipating the future, but to get the most that you can out of this very instant.

Webster

- ▶ Without knowing the author of this letter, what can we learn about him by reading these passages? Where is the author writing from, and to whom is he writing? What does the letter show of his personality?
- ▶ What does it mean to be “alive mentally”?
- ▶ The “true secret of happiness...is to live in the now.” Give an example of how the author of this letter might “live in the now.”

* As explained in the Program Element Description of Composition, a guided commentary should be leading the child to present the context and main themes of a text both elegant and rich in ideas, helping him to perceive the beauty of the expression, and also to penetrate more deeply into the ideas. The final question should help him conclude with his own personal reflection on those same ideas.

The questions are meant to help the child construct an essay of several paragraphs rather than several separate short answers. The child is expected to use small, pertinent quotes from the passage to justify his answer to each question, in order to stay close to the text itself and not wander into an imaginative composition. Nor should the commentary merely paraphrase, but demonstrate the child's own understanding of the ideas expressed.

At the beginning of the year, if students have no experience with guided commentaries, the teacher may wish to use the passage and questions provided as an in-class oral exercise, helping the students discuss how they would answer. In that case, the composition topics opposite may be used as the weekly individual writing assignment.

POEM

On First Looking into Chapman's Homer, by John Keats

COMPOSITION TOPICS*

School is the most splendid journey a child can take.

Caudill

Why do you suppose the author calls school a *journey*? What sort of journey to you expect to take this year?

The school master pulled the rope which rang the bell above the roof, and school began. The children studied their lessons aloud so that the one-roomed school house hummed like a hive of bees.

Meigs

Bring this scene to life.

A bulwark of knowledge is an armed fortress.

Illustrate this thought in a lively story.

*It is best to give students a choice of composition topics and allow them to choose.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Everything at school was wonderful or terrible.*
2. Parse: *was* and *wonderful*.
3. Put this sentence in all the tenses you know.
4. Why do you think the author found school "wonderful or terrible"?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

The First Day Back

It was September and school opened at Gladys Special. Although the school was not on our property, we felt that it belonged to us because it was right up on the hill in sight of our house and it had the same name. We were proud, too, that it was the only “one-room” school around that had two rooms.

I loved going back the first day. The desks and floors were freshly waxed, the blackboard was really black, and there was the wonderful blend-scent of chalk and ink and goldenrod. And then our classmates came with a yell, and a glad calling out, and we were all together again with Miss Lizzie up at her big desk smiling and tapping her ruler for order.

And then, lessons began! I thought it was something great to be in the same room with all the eight grades. You knew just about what you were expected to learn in the following years from hearing the others recite, and the class discussions were so interesting that I found it hard to keep my own mouth shut and my nose to the book.

Mary Carlier

A Happiness Unalloyed

At seven I was admitted to the lycée. My happiness was unalloyed. I was entering into the world of knowledge. My heart beat with an infinite hope.

I would go to school, my heart filled with love and fear. The class was a holy thing. The school mistresses were being apart, their heads were full of knowledge. They taught things that were certain and perfect.

At school everything was either wonderful or terrible. It was terrible not to know one's lesson, not to find the solution to a problem. But what a source of joy in a lesson well understood, in fine books, in copy-books with lines and columns, their covers adorned with a picture – a bouquet of roses in relief, or forget-me-nots, or the head of an angel poised between two wings. My most precious treasure was an atlas. Its large limp pages showed the whole world – beautiful, many-colored, and bathed in blue seas...

Everything connected with school was one long holiday for me.

Raïssa Maritain

The Desire to Know

My mind reaches back to some earlier memories when I was, perhaps, five. My parents had rented a room of their house to a lady who held classes for young children. I would occasionally be present, merely as a spectator, but filled with awe and desire for the mysterious things that were being taught there. I heard the multiplication tables being repeated, and although I had not the slightest idea of the real meaning of what was being said, I was overwhelmed with the feeling that here was instruction and knowledge and a truth to be known; and my heart almost burst with the desire to know. That intuition far surpassed anything I could understand, and I could only express myself by crying naively, “O Mama, when will I – I, too – know that two and two make four?”

Raïssa Maritain

GRAMMAR REVIEW ~ PARTS OF SPEECH

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

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

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

Nouns: Point out nouns in dictation sentences. Sentences 1-5 on p. 2 are appropriate for 6th grade. For all of the parts of speech, the teacher may wish to ask the children to open to a given page of the reading book, and together the class identifies nouns, pronouns, or whatever is being reviewed.

Pronouns: Select sentences from the dictation and identify pronouns. Have students say what noun they stand for. Exercise 2, p. 4, is appropriate for the beginning of 6th.

*We were in the classroom with Miss Lizzie.
I heard the class discussions and loved them.*

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

*The blended scent of chalk and ink and goldenrod was wonderful.
Our school had two rooms.*

GRAMMAR REVIEW ~ ANALYSIS

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

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

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

Use sentences pages 10-11, or take straightforward sentences from reading or dictation. Then explain the difference between simple subject (the noun or pronoun alone) and complete subject (the subject and all its modifiers); and between simple and complete predicate. Complete subject and complete predicate form the most basic division in analysis.

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

*My parents / had rented a room of their house to a teacher.
I / heard the recitation of the multiplication tables.
I / was a spectator of the class discussions.*

/ TO / BOOK:

THEME: Father

READING

GUIDED COMMENTARY

POEM

Silence, by Thomas Traherne

A quiet Silent Person may possess
 All that is Great or High in Blessedness.
 A man, that seemeth Idle to the view
 Of others, may the Greatest Business do.
 Those Acts which Adam in his Innocence
 Performed, carry all the Excellence.
 To see, Approve, take Pleasure, and rejoyce
 Within is better than an Empty Voice:
 No Melody in Words can Equal that;
 The Sweetest Organ, Lute, or Harp is flat
 And Dull, compared thereto. And O that Still
 I might Admire my Father's Love and Skill!
 This is to Honor, Worship and Adore,
 This is to love Him: nay it is far more.
 It is to Enjoy Him, and to Imitate
 The Life and Glory of His High Estate.
 Tis to receive with Holy Reverence,
 To understand His Gifts, and with a Sense
 Of Pure Devotion, and Humilitie,
 To prize His Works, His Love to Magnify.
 O happy Ignorance of other Things,
 Which made me present with the King of kings!

COMPOSITION TOPICS

Nicholas considered whether he must kneel and ask his father's blessing. It was usual when his father had been away.

Cynthia Harnett

Where had Nicholas' father been?

Everything that changed under our eyes in the flying countryside was the known world to [my father], the imagination to me.

Eudora Welty

Imagine the train trip that this father and son (or daughter) took.

Therese understood her Papa; he, too, seemed to have a little window into her heart. Words were usually unnecessary between them.

E. Vidal

Papa! Bring him to life!

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Papa turned and I ran to his outstretched arms.*
2. Parse: *Papa, turned* and *and*.
3. Give a synopsis of the verb *to be*: 1st person, singular number, all of the tenses, indicative mood.
4. Write a complex sentence about your father (with an adjective clause).

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

With Father in the Country

Although my great-grandfather, in the portrait, had the same fine-shaped head as my father, and the slightly Roman nose of the Tanns, he did not have my father's kind eyes. After my brief visit to the library and the family portraits, I went on down the hall. When I reached the door of my father's study, I entered without ceremony. My father was, as usual, at his desk, which was always covered with papers.

"Good morning, Papa darling!"

He turned, and I ran to his outstretched arms.

"Good to be back in the country, isn't it, 'Lissy?"

It was our secret that we two loved the country best, loved to be here in our dear Tann. I kissed my father, delighted with the tickle of his mustache against my cheek. There was always about him a pleasant, intangible scent, a combination of tobacco, leather, and soap. My father was white-haired, tall and thin; although he was a man over sixty, one would not have guessed it for he was agile and young in spirit.

Elizabeth von Guttenberg, *Holding the Stirrup*

Papa's Strength

Her Papa was the strongest man at Versailles. With one arm, he could lift a page sitting on the end of a spade. This was because he took after his mighty Saxon grandfather. Also, he worked every morning at his forge in the attic, making locks, and other things from iron, copper, and bronze. He could fix any of their toys that broke. He was as brave as he was strong. He could hold a fierce boar at bay, and slay it with his own hands. In the evenings, before going to his study for more long hours of work, he would come and play with Therese and her brothers. He would read to them from his favorite novel, Robinson Crusoe, he would ask them riddles and tell them stories of antiquity, of the great Kings of France, and of lives of the saints, especially French ones. They would all climb onto his lap, where they felt very safe. Such was his strength that he could easily stand up holding all three of them in his arms. The other children who lived at Versailles loved him, too, even though he was not their Papa.

Elena Marie Vidal, *Trianon*

GRAMMAR REVIEW ~ PARTS OF SPEECH

Verbs: Have students identify verbs from dictation sentences, in the reading, and in exercises 1-4, p. 5, and at the same time identify simple subject and predicate, pointing out which words help complete the subject, and which help complete the predicate. Identify some verbals (gerunds used as subject or object; simple infinitives; participles used as adjectives). Do not emphasize them, because they will be seen in detail during the year.

Her Papa was the strongest man at Versailles.

A pleasant, intangible scent of tobacco, leather, and soap always surrounded my father.

Father had kind eyes.

Adverbs: Have the students identify the adverbs in dictation sentences and the reading book, or in the sentences indicated on p. 6. Students should explain or demonstrate how the adverbs affect the verb. They may know some classes (place, time, manner). Use last week's sentences as well as those below:

Papa easily stood up holding all three of the children in his arms.

My father's desk was always covered with papers.

Conjunctions: Identify together only coordinate conjunctions which the children will easily recognize, telling what they join. Use dictations, reading or sentences 1-3 in Exercise 1 on p. 6.

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

Interjections: Find interjections in the reading or in common speech. Point out that “to interject” means “to toss in” something which is not really part of the sentence but which is meant to attract attention or express an emotion. *Ouch! Oh, bother!*

GRAMMAR REVIEW ~ ANALYSIS

Continue introducing elements of a sentence. Present the elements of a full analysis, as explained on p. 11-12. Do not go farther than (7) *The complements of an intransitive verb*, omitting other complements and appositional modifiers. Use the outline p. 14 to reinforce this division.

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

Sentences may also be classified by number of statements. **A simple sentence is one that contains only one statement, command, or question** (§262). Allude to compound or complex sentences, but do not spend time defining them. The dictations have good complex sentences to illustrate. Students may have already studied compound sentences made of two simple sentences united (§284, 1), and complex sentences with adjective clauses (§276) in which case you may want to illustrate with a few examples. (Students should identify simple and complete subject and predicate for each statement.)

[Papa fixed broken toys] and [he once held a fierce boar at bay.]

[He could fix any of their toys [which broke.]]

[The other children [who lived at Versailles] loved him.]

[Therese's father was the wisest and strongest man [who lived in Versailles]].

/ TO / BOOK:

THEME: Home

READING

GUIDED COMMENTARY

Joy from Within

Home? Home was our big estate – the farm on which we spent the springs and summers and early falls. I loved its old sprawling house, its herb room and workroom, its milk cellars and pantries, its old barns, and its orchards and fields.

Studying, working, helping the poor was not all our life. There was so much gaiety, so much joy in our lives, that somehow it brings tears to my eyes when I behold my own inability to transmit even a little bit of it to the youth of today. How I wish I could! For it would bring so much happiness...

Our joys, our gladness, our fun came from within. They sprang from that sense of security, love and belonging, which our parents gave us so lavishly.

Catherine de Hueck

- ▶ What is "home" to the author?
- ▶ How did the children keep busy at home? How did they keep busy elsewhere?
- ▶ Explain the sentence: "Our joys, our gladness, our fun came from within."
- ▶ You, too, have experienced joy in your home. Can you "transmit even a little bit of it"?

POEM

Our Mother Tongue, by Lord Houghton (Richard Monckton Milnes)

Beyond the vague Atlantic deep,
 Far as the farthest prairies sweep,
 Where forest-glooms the nerve appal,
 Where burns the radiant western fall,
 One duty lies on old and young –
 With filial piety to guard,
 As on its greenest native sward,
 The glory of the English tongue.
 That ample speech! That subtle speech!
 Apt for the need of all and each:
 Strong to endure, yet prompt to bend
 Wherever human feelings tend.
 Preserve its force – expand its powers;
 And through the maze of civic life,
 In Letters, Commerce, even in Strife,
 Forget not it is yours and ours.

COMPOSITION TOPICS

If a man's home is right, it becomes his palace.

T.F. Bjorn

What makes your home "right"?

Mother liked changes, and, as there had been so many moves, so many new houses, another one did not matter very much.

Would it "matter very much" to you to have a new house? Why or why not?

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *During the day a man's thoughts wander to his dear family.*
2. Parse: *day, thoughts* and *wander*.
3. Make this sentence a negative interrogative sentence.
4. Where might a child's thoughts wander during the day? Why?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Creating a Home

“To create a home,” I began, “I believe is the calling and the destiny of a woman. God gave her all the ingredients for it but it is the mixing of them that is important if the result is to come out successfully. You know, the home is the making of a nation. When the home fails, the nation fails.

“It takes two to begin a family and the children to complete it, but the wife and the mother is the one who makes a home what it is. It can be a warm, dear place to live in, or just an empty shell where people spend their years together. As you have said, my Mama knew how to create a happy home. I learned the secret from her. She always said it is the little things, the small ingredients that are the most important.”

Thyra F. Bjorn

A Palace

If a man’s home is right, it becomes his palace. He is King there! A man like that does not roam. He has all that he wishes for. During the day, his thoughts wander back to his dear family. If is for them that he works so hard and it is more than worthwhile. He remembers that morning he had that important engagement, how his wife made blueberry pancakes for breakfast because they are his favorite. He feels her embrace as he leaves in the morning ... and her last words: “Have a good day, honey!” And the kids! Just good healthy kids, too full of life at times, but even though his head is tired and he longs for peace and quiet, it is wonderful to think of their arms around his neck. And how they chatter at dinner! Everyone trying to tell the happenings of the day.

Thyra F. Bjorn

PARTS OF SPEECH ~ NOUN CLASS, INFLECTION, GENDER & NUMBER
(§1-9; 15-18, 41-42)

Review what **parsing** means, §41. Memorize the entire **parsing order of nouns**, §42.

The first element is class. Review **common** and **proper**, and explain that common nouns are divided into the subclasses: class names, collective nouns, and material nouns. (Most common nouns are class names. *Family* is a collective noun.) Mention abstract nouns briefly.

Students should memorize the outline, §4.

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

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

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

The exercises after §7 may be useful, but not all in one day. Neuter nouns are in ***bold italic***, below:

*The wife and mother creates a warm, dear **place** for the **family**.*

*The small **things** are the most important **ingredients** of a happy **home**.*

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

*A man's **home** is his **palace**.*

*His **thoughts** wander to his dear **children**.*

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

Learn the definition of a **verb**, §139. Discuss the fact that a verb is absolutely necessary for a statement, question or command and *is* a verb because it is used as a predicate.

We spent the springs, summers and early falls on the farm.

The home makes the nation.

Our joys and fun came from within.

ANALYSIS ~ PRINCIPAL ELEMENTS OF A SENTENCE (§264-265)
& BRIEF REVIEW OF PREPOSITIONAL PHRASES (§228)

Review the definitions of **simple subject** and **complete subject**, **simple predicate** and **complete predicate**.

Mention but do not spend time on the fact that sentences are not always in perfect order ((1) and (2) on p. 263). Sometimes elements completing the predicate come before the subject.

A home which is right is a man's palace.

As you analyze sentences, review phrases, identifying them as adverbial or adjective. A fuller review will come later, but the analysis and charting of phrases should be familiar to the students already.

I learned the secret of a happy home from Mama.

His wife made blueberry pancakes for breakfast.

/ TO / BOOK:

THEME: Mother

READING

GUIDED COMMENTARY

POEM

Carol to Our Lady, from the Old English

I sing of a maiden
That is makeless,
King of all kings
To her son she chose.
He came all so still
There his mother was,
As dew in April
That falleth on the grass.
He came all so still
To his mother's bower,
As dew in April
That falleth on the flower.
He came all so still
There his mother lay,
As dew in April
That falleth on the spray.
Mother and maiden
Was never none but she;
Well may such a lady
God's mother be.

COMPOSITION TOPICS

Papa boosted the little ones up onto the great blue cart, while the dog ran round and round...Everybody was there – Mother too!

L. Ford

Where is this family going? Why?

Each had to go his own way. They were Mama's children, taking up Mama's mantle, trying to be a little more like her each day.

Share some of the children's memories of their mother.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Mama had planted a seed in her children's hearts.*
2. Parse: *Mama, had planted* and *seed*.
3. Find a synonym for the verb *to plant*. Write a beautiful sentence using it in the future tense.
4. Give an example of how Mama might have "*planted a seed*" in her children's hearts.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

The Seed Mama Had Sown

So they had left, one by one, with hugs and promises and tears mingled in among the good-byes. But each had to go his own way. They were Mama's children, taking up Mama's mantle, trying to be a little more like her each day. Because what she had planted in their hearts had begun to bear fruit in abundance, each felt, stronger than ever, the need to be true to their very best and to give of themselves to others. Such was the seed Mama had sown.

Her children had called her blessed and now it was their turn to live so that their children could draw from this source of strength. And because of all Mama had taught and done in love, the dreams of truth and right and beauty which she had created within their hearts neither sorrow nor death could destroy.

Thyra F. Bjorn

The Mothers

Father stretched out his big hand and put it over Mother's. "Boys," he said, "I want you to look at this wonderful, brave little mother of yours. Do you know who suffered most during the war? The mothers. Do you know who worked hardest? The mothers. And do you know who will get the least praise? Again, the mothers. You haven't any idea, and you never will have, what it cost your mother to keep going, never daunted, never giving up, taking each new blow in her stride and keeping you all happy under the worst possible conditions. Come on, boys, let's give her a cheer. To Mothers! Hip, hip, hurrah!"

The boys were glad of an opportunity to make a noise, and they fell upon their mother to embrace her. "Oh, stop it," she protested, half laughing. "What did I do? Nothing." But she let herself be kissed.

Hilda van Stockum

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

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

Emphasize the fact that the *office* or *use* of the noun is the reason for its *case*, and so goes before.

Father put his big hand over Mother's hand.

Mama's children draw their own life now from this source of strength.

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

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

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

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

Mama held the secret of a happy home.

A mother creates dreams of truth and beauty in the hearts of her children.

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

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

Introduce the diagramming of sentences with direct objects. **Only diagram a sentence after you have analyzed it, identifying subject, predicate, object, and modifiers.** The children should be familiar with the diagramming of prepositional phrases.

Each child went his own way.

Father stretched out his big hand and put it over Mother's.

They left with hugs and promises and tears mingled among the good-byes.

/ TO / BOOK:

THEME: History and Heritage

READING

GUIDED COMMENTARY

Riches

I visited various parts of my own country, and had I been merely a lover of fine scenery I should have felt little desire to seek elsewhere its gratification, for on no country have the charms of nature been more lavished. Her mighty lakes, like oceans of liquid silver; her mountains, with their bright aerial tints; her valleys, teeming with wild fertility; her tremendous cataracts, thundering in their solitudes; her boundless plains, waving with spontaneous verdure; no, never need an American look beyond his own country for sublime and beautiful scenery.

But Europe held the masterpieces of art, the refinements of highly cultivated society, the quaint peculiarities of ancient and local custom. My native country was full of youthful promise: Europe was rich in accumulated treasures of age. Her very ruins told the history of times gone by, and every moldering stone was a chronicle. I longed to tread in the footsteps of antiquity, to loiter about the ruined castle, to meditate on the falling tower, to lose myself among the shadowy grandeurs of the past.

Washington Irving

- ▶ What does the narrator point out as being striking in America? How?
- ▶ How does this quality contrast with what is found in Europe?
- ▶ What does Washington Irving mean by “Her very ruins told the history of times gone by”?
- ▶ Explain the thirst that is very much alive in the author.

POEM

The Spires of Oxford, by Winifred M. Letts

I saw the spires of Oxford
As I was passing by,
The gray spires of Oxford
Against the pearl-gray sky.
My heart was with the Oxford men
Who went abroad to die.

The years go fast in Oxford,
The golden years and gay,
The hoary Colleges look down
On careless boys at play.
But when the bugles sounded war
They put their games away.

They left the peaceful river,
The cricket-field, the quad,
The shaven lawns of Oxford,
To seek a bloody sod –
They gave their merry youth away
For country and for God.

God rest you, happy gentlemen,
Who laid your good lives down,
Who took the khaki and the gun
Instead of cap and gown.
God bring you to a fairer place
Than even Oxford town.

COMPOSITION TOPICS

His grandfather clock was his most cherished possession and a joy, not only to him, but to every child who ever entered his cottage.

E. Goudge

Share with us what a cherished family heirloom has "seen" as several generations passed before it.

or

Tell us about a family heirloom.

To Laura, the old people were the most interesting of all, for they told her about the old times and could sing old songs and remember old customs, although they could never remember enough to satisfy her.

Flora Thompson

You have heard old people speak of "old times," sing "old songs," or tell of "old customs." Which one was especially interesting to you? Why?

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *The Patriarch of Jerusalem preached the third Crusade to the eager knights.*
2. Parse: *Jerusalem, third* and *knights*.
3. Give a synopsis of *to preach*, 2nd person, singular number, active voice, all tenses, indicative and imperative moods.
4. Write a sentence about knights containing a direct object and an indirect object. Label them.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Listening to Things Long Forgotten

The kitchen was the heart of the house, a large low-ceilinged room full of doors and windows and old oak, and people going to and fro.

In the corner by the fireplace stood a settle with its paneled back covered and padded, and its seat a bed of blue- and white-check cushion. Under the ceiling ran a corner shelf laden with brass and copper preserving-pans, brass saucepans, and copper tankards, of great age.

Everything shone, everything held a tiny red flame in its heart, but the shiniest, most important thing was the grandfather clock which ticked solemnly in its corner, where it had stood for two hundred years, joining in every conversation, interrupting with a loud whirr when it was displeased, holding its breath when the house was quiet, listening, listening to things long forgotten.

Alison Uttley

A Tale Worth Hearing

We went to see the Cathedral of Notre Dame. We recognized it in a moment. We stood at a little distance and changed from one point of observation to another and gazed long at its lofty square towers and its rich front, clustered thick with stony saints who had been looking calmly down from their perches for ages. The Patriarch of Jerusalem stood under them in the old days of chivalry and romance, and preached – the third Crusade, more than six hundred years ago; and since that day they have stood there and looked quietly down upon the most thrilling scenes, the grandest pageants, and the most extraordinary spectacles that have grieved or delighted Paris. These battered and broken-nosed old fellows saw many and many a cavalcade of mail-clad knights come marching home from Holy Land... I wish these old parties could speak. They could tell a tale worth listening to.

Mark Twain, *The Innocents Abroad*

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

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

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

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

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

*The **knight's** statue had a tale which was worth telling.*

*The **saints'** carved faces had watched the joys and sorrows of the city for ages from their high perches.*

PARTS OF SPEECH ~ VERB INFLECTION: PERSON, NUMBER & TENSE (§153; 163-165; 145-147)

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

Present verb inflection, showing that verb forms and verb phrases help express many aspects of action: its time; whether or not it is given or received by the subject; whether the one acting is the speaker, the one spoken to, or the one spoken of; whether the subject is a single being or several; whether the action is real, commanded or only wished-for, §145. (The children should already know the indicative and the imperative.) These aspects express the different relations between *actor*, *action* and *acted upon*.

Review the definitions of **person**, **number** & **tense** of verbs, §153, and the definition and format of **conjugation** and **synopsis**, §163-165. Review all six verb tenses: present, past, and future; present perfect, past perfect and future perfect, §146-147. Pass over the *progressive* (or *definite*) forms.

Practice transforming sentences according to the various inflections. Give some synopses to the children as practice exercises.

Every object in the kitchen shone and every object held a tiny red flame in its heart.

The grandfather clock interrupted conversation with a loud whirr.

ANALYSIS ~ SUBORDINATE ELEMENTS OF A SENTENCE: DIRECT & INDIRECT OBJECTS (§30; 266; 271(3))

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

An indirect object is equivalent to an adverbial prepositional phrase of reference, modifying the verb, §271 (3). You may already want to have the children rephrase the sentence, to place *to...* or *for...* before what seems the indirect object. (However, you may point out that *to...* does not always name the beneficiary of an action.)

The old statues gave us a tale of by-gone Paris.

Her very ruins told travelers the story of olden times.

/ TO / BOOK:

THEME: Autumn/Harvest

READING

GUIDED COMMENTARY

POEM

The Kitten and the Falling Leaves, by William Wordsworth

See the Kitten on the Wall,
 Sporting with the leaves that fall,
 Wither'd leaves, one, two, and three,
 From the lofty Elder-tree!
 Through the calm and frosty air
 Of this morning bright and fair,
 Eddying round and round they sink
 Softly, slowly: one might think,
 From the motions that are made,
 Every little leaf convey'd
 Sylph or Fairy hither tending,
 To this lower world descending,
 Each invisible and mute,
 In his wavering parachute.
 But the Kitten, how she starts,

Crouches, stretches, paws, and darts;
 First at one and then its fellow
 Just as light and just as yellow;
 There are many now – now one –
 Now they stop; and there are none –
 What intenseness of desire
 In her upward eye of fire!
 With a tiger-leap half way
 Now she meets the coming prey,
 Lets it go as fast, and then
 Has it in her power again:
 Now she works with three or four,
 Like an Indian Conjuror;
 Quick as he in feats of art,
 Far beyond in joy of heart.

COMPOSITION TOPICS

Now the hips burned red in the tangled thickets and the haws waxed black in the hedgerows, the stubble lay all crisp and naked to the sky, and the green leaves were fast turning russet and brown. At this merry season, good things of the year are gathered in great store.

H. Pyle

What sights, sounds, and smells does the merry season of fall evoke in you?

How splendid the sun! A great, scarlet ball, shaking off clouds, about to plunge into the sea. Hunched under his cape, Farther Serano drank in the beauty of the evening sunset. Things the fingers could not touch were the most beautiful things in the world.

L. Embury

Describe some beautiful thing or event that fingers cannot touch.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *By October the new books were dog-eared and the shiny shoes were scuffed.*
2. Parse: *books, and, and scuffed.*
3. What is the voice of the verbs in this sentence?
4. Continue this sentence in your own way: *By October...*

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Cider Time

“The apples! The apples are falling! Cider time!”

Although we loved school, we wished that it would start after the harvest was over; it was so exiting to carry in and store the things that we had watched grow all summer. We helped at the cider mill in the evenings, but waited to drink the cider until the mill had become clean and the fermented odor of it washed away. We stored the choice apples in barrels in the cellar and then, of course, there was apple butter popping up, spicy sweet, in the big copper kettle and a hot apple pie almost every night. With brown sugar and thick cream poured over it, it outlasted even the blackberry pie.

By October the new books were becoming dog-eared, and the shiny shoes were scuffed. The sumac bushes burned like low flames among the browning goldenrod, and the sky was a brighter blue than it had been all year. In the evenings when we drove the cows into the barn, the milkweed floated silent and silver-white, and wild geese wedged south over the dark fields. The days were warm only at noon and the leaf shadows grew thinner. Autumn had come.

Mary Carlier

Autumn

Jared left the house and went across the meadow and up a lane that led into the woods. The low-lying sun had tipped the world and every growing thing with gold. Heraldic streamers of red and gold, sable and green waved in splendor from oak, maple, beech and darkling pine.

He breathed deeply and lifted his head high to meet the keen rush of air. Down the golden archway of the year the wind came charging, under the tattered banners of the trees that hung out against the sky like knightly standards flying from gray cathedral walls. This was the glory hour of the trees when, before their leaves fell, they celebrated the passage of the year.

E. Yates

The Honey Man

Laura still had one great day every year, when, every autumn, the dealer came to purchase the produce of her beehives. Then, in her pantry doorway, a large muslin bag was suspended to drain the honey from the broken pieces of comb into a large, red pan which stood beneath, while, on her doorstep, the end house children waited to see “the honey man” carry out and weigh the whole combs. One year – one never-to-be-forgotten year – he had handed to each of them a rich, dripping fragment of comb. He never did it again; but they always waited, for the hope was almost as sweet as the honey.

Flora Thompson, Lark Rise

PARTS OF SPEECH ~ PRONOUN CLASS: PERSONAL
PARSING, ANTECEDENT & OFFICE OF PERSONAL PRONOUNS
 (§49-51; 55; 63 (1-2), 64(1-3), 65, 105)

Present the definition of **pronouns** and of the class called **personal pronouns**, §49-50. Explain the idea of an antecedent, whose definition is at the end of §51. Learn the declension of personal pronouns, §55, as well as their parsing, §105, which is identical to that of nouns (apart from the antecedent).

Present the uses of the pronoun cases, which are parallel to noun cases: §63 (1-2); 64 (1-3); 65 first paragraph.

We like school but we wish that it would start after the harvest.

He breathed deeply and held his head high.

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

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

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

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

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

We stored the choice apples in barrels.

We drove the cows into the barn.

The low-lying sun tipped the world with gold.

ANALYSIS ~
SUBORDINATE ELEMENTS OF A SENTENCE: DIRECT & INDIRECT OBJECTS,
CONJUNCTIONS, &
COMPOUND ELEMENTS OF A SENTENCE (§274; 216-217 (1-2))

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

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

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

Jared left the house and went across the field.

Heraldic streamers of red and gold, sable and green waved in splendor.

The days were warm at noon and the leaf shadows grew thinner.

/ TO / BOOK:

THEME: Travel & Adventure

READING

GUIDED COMMENTARY

A Real Adventure

Robin stood with his back to the wind, holding his cloak about him. This was a real adventure. Even though he might never be a knight in armor and go to battle to defend England, he would know what it was like to make his bed on God's earth, feel the prick of rain in his face, and instead of brocaded bed curtains, see dark clouds making a canopy over him.

John cleared a space shielded from the rain on the far side of the log where the ground was still dry, then set stones about it, and searched for dry twigs to make his fire. Farther down the sloping meadow he found a ruined ox yoke left by a careless peasant which would burn long and well. A few dry leaves and some of the punky rotted wood served as tinder when steel and flint struck a spark in the shelter of the hollow log; and soon there was a cheerful fire which drove back the night and storm. They roasted apples in the fire, but ate the pasty cold; hunger sauced it better than the finest cook could have done.

Marguerite de Angeli

- What does the 1st paragraph reveal about Robin's character?
- Why does the author describe the fire as "cheerful"? How could hunger have "sauced [the pasty] better than the finest cook"?
- If you were with John-go-in-the-Wynd and Robin, would this also be a "real adventure" for you? Why or why not?

POEM

Columbus, by Joaquin Miller

Behind him lay the gray Azores,
 Behind the Gates of Hercules;
 Before him not the ghost of shores,
 Before him only shore less seas.
 The good mate said: "Now must we pray,
 For lo! The very stars are gone.
 Brave Admiral, speak, what shall I say?"
 "Why, say 'Sail on! sail on! and on!'"

"My men grow mutinous day by day;
 My men grow ghastly wan and weak."
 The stout mate thought of home; a spray
 Of salt wave washed his swarthy cheek.
 "What shall I say, brave Admiral, say,
 If we sight naught but seas at dawn?"
 "Why, you shall say at break of day,
 'Sail on! sail on! sail on! and on!'"

They sailed and sailed, as winds might blow,
 Until at last the blanched mate said,
 "Why, now not even God would know
 Should I and all my men fall dead.
 These very winds forget their way,
 For God from these dread seas is gone.
 Now speak, brave Admiral, speak and say"-
 He said: "Sail on! sail on! and on!"

They sailed. They sailed. Then spake the mate
 "This mad sea shows his teeth tonight.
 He curls his lip, he lies in wait,
 With lifted teeth, as if to bite!
 Brave Admiral, say but one good word:
 What shall we do when hope is gone?"
 The words leapt like a leaping sword:
 "Sail on! sail on! sail on! and on!"

COMPOSITION TOPICS

Robin stood with his back to the wind, holding his cloak about him. This was a real adventure.

M. de Angeli

What would be a "real adventure" for you?

You know, Daddy, I think that the most necessary quality for any person to have is imagination.

J. Webster

Allow your imagination to carry you to far-off lands in by-gone days. Whom do you encounter? What do you see? What unforeseen surprises do you come upon?

Father Serano planted the tip of his walking stick firmly between his dusty, seamless shoes. Of peeled acacia it was – a short, stout stick befitting a short, stout man. Its knob was as smooth as apple skin, worn so by the clasp of his hands. "Vieux comrade, old comrade," sometimes he called it affectionately. For many years it had been his companion and friend.

L. Embury

Tell about some of the places these two old friends have traveled together.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Robin stood with his back to the wind and he held his cloak about him.*
2. Parse: *Robin, wind* and *his*.
3. Put this sentence in the active voice: *A place was cleared for Robin by John-go-in-the-Wynd.*
4. Write a compound sentence about a "cheerful fire" you once enjoyed or about a night you slept under the stars.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Touring the Erie Canal

There is something wonderfully seductive – almost magical – about being pulled along a canal by a team of mules or horses. The gliding ride has a quality of calmness and quiet that no motorboat or sailboat can match. Nathaniel Hawthorne, touring the canal in 1835, described the boat ride in these lofty words: “Behold us, then, fairly afloat, with three horses harnessed to our vessel, like the steeds of Neptune to a huge scallop-shell, in mythological pictures. Bound to a distant port, we had neither chart nor compass, nor cared about the wind, nor felt the heaving of a billow, nor dreaded shipwreck, however fierce the tempest, in our adventurous navigation.”

Hawthorne then makes a remarkable prediction: “Surely, the water of this canal must be the most fertilizing of all fluids; for it causes towns – with their masses of brick and stones – to spring up, till, in time, the wondrous stream may flow between two continuous lines of buildings, through one thronged street, from Buffalo to Albany.”

Wedding of the Waters

Night Adventure

Joris had so seldom been out at night, he had not realized what a strange world he was stepping into. The moonlight threw dark shadows, and in its pale shimmer even familiar objects looked weird and a little frightening. Every sound seemed magnified. When the bombers stopped coming for a while he heard the croaking of the frogs, the sighing of the wind through the reeds, and the lazy lapping of water against the banks. Joris could hear himself breathing; he even imagined he could hear his own heartbeats.

He tried to walk as quietly as he could, but he could not help the grass swishing under his wooden shoes or an occasional pebble ticking against them. It all seemed so loud in the strange, whispery silver of the night. Once he thought he heard footsteps behind him. He caught his breath and stopped... but he must have imagined it, for he only heard the wind rustling the leaves of a willow tree, and a little bird chirping in its sleep.

Hilda van Stockum

PARTS OF SPEECH ~ PRONOUN CLASS: INTERROGATIVE (§52, 67-68, 75, 105),
SUBSEQUENT, & USES OF WHO, WHICH & WHAT (§69-74)

Present **interrogative pronouns**, §52 & 67-68, and review the uses of *who*, *which* and *what*. Explain that the thing named by an interrogative pronoun is called its subsequent, §67, but this is not included in parsing. (Refer to §105 and to the parsing examples for the parsing of interrogative pronouns.)

What has a quality of calmness and quiet?

Who toured the canal in 1835?

Which horses were like the steeds of Neptune?

PARTS OF SPEECH ~ VERB VOICE & INTERROGATIVE FORM (§166)

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

Remind students of the interrogative forms of verbs.

A motorboat or sailboat cannot match this gliding ride.

We did not have a chart or compass.

He heard footsteps behind him.

The gliding ride is calm and quiet.

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

Pass from the study of compound elements to the study of compound sentences, in which a coordinate conjunction joins two statements which could stand independently. The definition of a **clause** is in §51: **A division of a sentence containing a subject and its predicate is called a clause**. Do not study the rest of that section. The first two paragraphs of §276 may be helpful to the teacher, and students may learn already the definition of an independent clause, §277, but do not study subordinate clauses yet. Omitting the sections on complex sentences, learn the definition of a **compound sentence**, §284 (1).

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

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

He caught his breath and stopped.

The wind rustled in the leaves of a willow tree and a little bird chirped in its sleep.

John cleared a space on the far side of the log and searched for dry twigs to make his fire.

/ TO / BOOK:

THEME: Coming Home

READING

GUIDED COMMENTARY

POEM

Requiem, by Robert Louis Stevenson

Under the wide and starry sky
Dig the grave and let me lie:
Glad did I live and gladly die,
And I laid me down with a will.

This be the verse you 'grave for me:
*Here he lies where he long'd to be;
Home is the sailor, home from the sea,
And the hunter home from the hill.*

or

Bannockburn, by Robert Burns

COMPOSITION TOPICS

He was going home. His white farmhouse was behind every wood and beyond every mountain wall. He looked for it as we all look for a fairyland, at every turn in the road.

G.K. Chesterton

Share with us memories that call this traveler back to his home.

The fire roars and the door stands open. There is rest for heavy feet and the starved heart in these pure faces.

Whose faces? Why is there such rest for heavy feet and the starved heart in this home?

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *The sudden firelight, which greeted the long-absent travelers, was a wonderful sight.*
2. Parse: *firelight, greeted* and *travelers*.
3. Write in the perfect tenses: *The sudden firelight was a wonderful sight.*
4. Explain why *sudden firelight* was able to give such joy to the travelers.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Long-absent Travelers

The rapid night-fall of mid-December had quite beset the little village as they approached it on soft feet over a first thin fall of powdered snow. Little was visible but squares of a dusky orange-red on either side of the street, where the firelight or lamplight of each cottage overflowed into the dark world without. To the lookers-in from outside, the inmates, gathered round the tea table, absorbed in handiwork, or talking with laughter, had the natural grace which goes with perfect unconsciousness of observation. The two spectators, so far from home themselves, had something of wistfulness in their eyes as they watch a cat being stroked; a sleepy child picked up and huddled off to bed.

Then a gust of bitter wind took them in the back of the neck, and they knew their toes to be cold and their legs tired, and their own home distant a weary way.

Once beyond the village, on either side of the road they could smell though the darkness the friendly fields again; and they braced themselves for the last long stretch, the home stretch that is bound to end in the rattle of the door latch, the sudden firelight, and the sight of familiar things greeting us as long-absent travelers.

Kenneth Grahame

The World Beyond Home

In a last glance, Jared saw the twisted shapes of the apple trees before the house; over the hill he saw the thin spiral of smoke from the Thaxter's chimney. Those things were home, and his heart felt a pang of longing at leaving them; but he had learned early to steel himself against bodily pain, and that of the heart was little different. So he turned his eyes to the road ahead and to the uneven line of the mountains that rose up against the sky.

Always the mountains had bound his world – the distant blue ones to the north, the pyramid-shaped one that reared itself high in lonely splendor to the west, and the tapering line to the east that rose up from near their own land. When he was a little boy, he had thought that the mountains rimmed the world and beyond them there was nothing else. Later, when he had had a few months of school, he learned that the rest of the world lay beyond the mountains – some of it evil, some of it good.

E. Yates, *The Journeyman*

PARTS OF SPEECH – PRONOUN CLASS: RELATIVE (§51, 76-78, 89, 105)

This lesson is inseparable from the analysis lesson, below, introducing adjective clauses.

Present simple **relative pronouns** only, saving *what* for later, §51, 76-79. The exercises after 79 may be useful to help students understand the double work of relative pronouns. (Exercises 1-3, and 7 are the simplest to understand because the pronoun is in its nominative form.)

Students should learn the parsing order of relative pronouns, §105; the teacher may find the explanations in §89 useful in presenting this parsing.

Use simple examples of *who* and *which* as subject or direct object, in order to differentiate them from the interrogative pronouns. The next two weeks will be spent considering *who* and *which* separately.

The spectators, who were travelers, saw the inmates of the cottage.

A gust of wind, which was suddenly bitter, took them in the back of the neck.

The firelight which was in each cottage overflowed into the dark world.

PARTS OF SPEECH ~ VERB REVIEW

Parse verbs, reviewing all forms and tenses, in preparation for the definite or progressive tenses. Review the two different kinds of classes, of which class by use is the only one that enters the parsing order (the other is auxiliary vs. notional or principal, §143-144).

In a last glance, Jared saw the twisted shapes of the apple trees before the house.

Those things were home, and his heart felt a pang of longing.

Always the mountains had bound his world.

ANALYSIS ~ COMPLEX SENTENCES: ADJECTIVE CLAUSES (§276-277; 280 (1))

Review the definition of a clause, §51, and learn the definition of an independent clause, §96, and finally of an adjective clause introduced by a relative pronoun, §280 (1). (Be sure students realize that what are often called relative clauses are simply adjective clauses introduced by a relative pronoun; it is important to realize also that most adjective clauses are so introduced, but not all.)

Practice examples of adjective clauses modifying subjects or direct objects only.

The inmates of the cottage, who had gathered around the tea table, talked and laughed.

The squares which were visible were orange-red.

The two spectators watched a child who was huddled off to bed.

They had the natural grace which goes with perfect unconsciousness of observation.

/ TO / BOOK:

THEME: Courage

READING

GUIDED COMMENTARY

People of Gay Spirit

Autumn marched on. The days grew darker and shorter.

Like a wolf the winter circled ever closer – a black wolf with sharp white fangs.

The city grew ever more hungry and more cold. In their rags beggars shivered along the grey quays and hurried down the grim streets. Women huddled close to the windows, straining after light, mending sheets, patching worn garments, spoiling their eyesight over sheer embroidery. Still the gamins whistled, children laughed and played, sailors sang their lusty chanteys, and in the wine shops men gathered over games, guffawed over jokes. The Marseillais are people of gay spirit, brave spirit, not easily cast down.

Father Serano's anxiety for his poor was sharper than their own. Every day he grew more tired, ate less. His flesh hung flabby, his smooth face wrinkled, his old feet shuffled, lost their spring.

Marcel ate more, let out his belt, added an inch to his height. His skin was fresh. His eyes sparkled.

With joy the old priest watched the boy wax strong.

With anxiety the boy watched the old priest wax weak; in vain he pushed the porridge-pot toward him, tried to ladle out more stew.

"Take it away! I am not hungry." The priest pushed the pot back. "Eat, child, eat!" he said with such an urgency, such an air of vexation, that Marcel needed no second bidding.

Lucy Embury

- ▶ Why is winter compared to a wolf?
- ▶ How does the author show that "The Marseillais are people of gay spirit, brave spirit, not easily cast down?"
- ▶ During this troublesome time, how do Fr. Serano and Marcel differ?

POEM

The Minstrel Boy, by Thomas Moore

The Minstrel-boy to the war is gone,
 In the ranks of death you'll find him;
 His father's sword he has girded on,
 And his wild harp slung behind him. –
 'Land of song!' said the warrior-bard,
 'Though all the world betrays thee,
 One sword, at least, thy rights shall guard,
 One faithful harp shall praise thee!

The Minstrel fell! – but the foeman's chain
 Could not bring his proud soul under;
 The harp he loved ne'er spoke again,
 For he tore its chords asunder;
 And said, 'No chains shall sully thee,
 Thou soul of love and bravery!
 Thy songs were made for the brave and free,
 They shall never sound in slavery!'

COMPOSITION TOPICS

There was a noble way, in former times, of saying things simply, and yet saying them proudly.

W. Irving

As you gaze upon a tomb on which is inscribed the carving of a knight, allow us to catch a glimpse of the epitaph and the chivalrous warrior that it reveals.

*The minstrel-boy to the war is gone...
His father's sword he has girded on,
And his wild harp slung behind him.*

Moore

What song did the minstrel-boy sing on his harp?

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Robin thought of his father who had ridden to the Scottish wars.*
2. Parse: *Robin, who, and had ridden.*
3. Rewrite this sentence putting the first verb in the definite form.
4. What thoughts do you suppose were going through Robin's mind?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Son of His Father

Ever since he could remember, Robin had been told what was expected of him as son of his father. Like other sons of noble family, he would be sent away from his mother and father to live in the household of another knight, where he would learn all the ways of knighthood. He would learn how to be of service to his liege lord, how to be courteous and gentle, and, at the same time, strong of heart.

Robin thought of his father and how he had looked on that last day when he rode off to the Scottish wars at the head of the column. Now, remembering, Robin could almost feel the weight of his father's mailed glove on his shoulder as he said good-bye. Then he had been straight and strong, standing there in the courtyard as the men rode forth.

Marguerite de Angeli

Forget Not to Be Brave

"Farewell, my son," his father had said, "Forget not to be brave. God knows when we shall meet again. Farewell."

He must not cry.

Robin thought of his mother and how she, too, had said farewell, the day after his tenth birthday. She had called him to her side in the solar where she sat weaving.

"Since your father left for the wars, it has been a comfort to have you near, " she said, but you are ten and no longer a child to be looked after by womenfolk. It is time now for you to leave me. John-the Fletcher will come for you in a few days and will take you to Sir Peter de Lindsay, as we have arranged...Farewell, my son. Be brave."

She had drawn Robin to her and had turned away so he would not see her tears.

Marguerite de Angeli

Why?

The face and dial of the clock had known the eyes of a boy who listened to its tick-tock and learned to read its minute and hour hands. And the boy had seen years measured off by the swinging pendulum, and grown to man size, had gone away. The people in the cottage knew that the clock would stand there and the boy never again come into the room to look at the clock with the query, "What is the time"?

In a row of graves of the Unidentified the boy would sleep long in the dedicated final resting-place... Why he had gone away and why he would never come back had roots in some mystery of flags and drums... in the story of a nation, in a people that were his own.

Unknown

PARTS OF SPEECH ~ RELATIVE PRONOUN WHO (§80, 85)

Present the forms of the relative pronoun *who*, §85 Practice analyzing sentences using the relative pronoun *who*, modifying the subject or the direct object, §80 (omitting sentence 9, therefore - although it is better to take simple sentences from dictation, which are more at the students' level).

Beggars, who shivered, gathered along the grey quays.

The beggars who hurried down the grim streets were in rags.

Women who huddled near windows strained after light.

The Marseillais are people who are gay in spirit.

PARTS OF SPEECH ~ VERB TENSE: DEFINITE & INDEFINITE FORM (§148-149)

Expand conjugation and synopsis to include definite form. Try to illustrate to the children that this form is called *definite* because the idea of the time in which it occurs is more precise: it expresses more vividly the fact that an action is ongoing or continuing, or in progress, at a given time, whereas the indefinite form includes continuance more vaguely.

Have the children practice changing the verbs in the sentences above, and in the dictations, into the definite form.

ANALYSIS ~ COMPLEX SENTENCES: ADJECTIVE CLAUSES

Continue studying sentences with adjective clauses, using *who*. Chart clauses by *Nature* ("independent" or "dependent adjective"), *Form* (for dependent only; "introduced by relative pronoun..."), *Office* or *Function* ("modifies the noun... or the pronoun...").

His absence had roots in a mystery of flags and drums, in the story of a nation, in a people who were his own.

The people who are in the cottage love the old clock and they know that the boy who listened to its tick-tock will never come again.

/ TO / BOOK:

THEME: Hospitality

READING

GUIDED COMMENTARY

POEM

Home Song, by Henry Wadsworth Longfellow

Stay, stay at home, my heart, and rest;
Home-keeping hearts are happiest,
For those that wander they know not where
Are full of trouble and full of care;
To stay at home is best.

Weary and homesick and distressed,
They wander east, they wander west,
And are baffled, and beaten and blown about
By the winds of the wilderness of doubt;
To stay at home is best.

Then stay at home, my heart, and rest;
The bird is safest in its nest:
O'er all that flutter their wings and fly
A hawk is hovering in the sky;
To stay at home is best.

COMPOSITION TOPICS

She had the gift which so many women lack, of being able to make themselves and their houses belong entirely to a guest's pleasure, that charming surrender for the moment of themselves and whatever belongs to them.

Tell us about such a woman, real or imaginary.

Every morning when our peasants go to work, they leave the door to the cottage open and the table set, so that unexpected guests and passing travelers can come in.

M. Avinov

Tell us about one such unexpected guest.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Travelers that knocked at the door in the middle of the night were welcomed heartily.*
2. Parse: *that, door, and were welcomed.*
3. Write a sentence using the verb *knock* in the imperative mood.
4. What can we conclude about the family that lived in this house?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Welcome

The three women stood there behind the hospitable spirit of the house, whose arms spread wide in welcome.

For what is the welcome of the host if behind it there is not the labor of women? Through the years the three women had lit the fires, scrubbed the floors and washed the dishes, had baked the bread, tended the children and nursed the sick. Caroline could never understand how women could dislike looking after a house, especially an old house like this one. Did they never pause sometimes and sit quietly, and remember the other women and feel their present toil a part of that past toil? For herself she asked nothing better in life than to stand always behind the master of the house and make it possible for him to welcome all who came.

E. Goudge

A Sacred Duty of Hospitality

My mother often told us picturesque and touching things about the life led by her parents, but of these I remember only a very few. The hospitality of my grandparents was proverbial, and often belated travelers knocked on their door in the middle of the night. My grandfather would then get up in great haste and awaken his wife as joyfully as if God Himself had come to visit them, and the unknown guest would be received as well as their modest means allowed. Neither he nor his wife would ever permit a servant to carry out any of the duties of hospitality which they regarded as sacred. When the guest was refreshed and rested and wished to leave, my grandfather himself always went with him to see that he took the right road, no matter how late the hour.

Raissa Maritain

PARTS OF SPEECH ~ RELATIVE PRONOUNS WHICH & THAT (§81-83, 85)

Present the forms of the relative pronouns *which* and *that* (§85) Practice the uses of all relative pronouns (still omitting *what*). Parse them.

Three women stood there behind the hospitable spirit of the house, whose arms spread wide in welcome.
[antecedent: women]

Through the years there were three women who had lit the fires and scrubbed the floors.

The master welcomed everyone who came to the house.

Mother told us about the life of her parents whom we little remembered.

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

Review the definition of mood, which is the way an action is thought of (broadly explained: it presents an action as real, commanded, or wished for), §154. All verbs seen up to now have been in the indicative mood, §155; the imperative mood usually corresponds to a different form of the verb, but not always. Explain that verb phrases are sometimes used to express the imperative mood in the 1st or 3rd person, §156.

Let the unknown guest come into our house.

Welcome the guests.

Go with him to the right road that leads to the village.

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

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

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

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

The welcome of the host is nothing without the labor of women.

My mother's stories about her parents were picturesque and touching.

The hospitality of my grandparents was proverbial.

/ TO / BOOK:

THEME: Games, friends

READING

GUIDED COMMENTARY

Friends

My comradeship with Prince Alston lasted all his life, and it was one of deep affection.

Through childhood and boyhood my black Prince and I were inseparable companions in a thousand plantation escapades: we were thrown from the same woods' pony at the same time; we were pursued by the same infuriated bull, and nearly drowned in the same pond when our canoe upset. My father scolded us as one, especially on the occasion when we knotted together the tails of two semi-wild boars that were feeding at a trough, with their backs close to a convenient hole in the fence.

But mischief did not occupy us wholly. We planted a little garden; we had scores of curious pets – alligators, raccoons, fawns, foxes and minks; we rode after the cattle, and visited the pinewoods to get lightwood for the fires. We also hunted and fished a good deal, though I cannot report that we supplied the plantation table with regularity, for no sooner were we well started on a hunt, or well settled by some bass-haunted lagoon to fish, than some new interest would divert us.

Archibald Rutledge

- ▶ What is the setting for this friendship? Are the two men still friends?
- ▶ How does this passage give us an idea of the region the boys lived in and the life of the plantation?
- ▶ What details does the author give in the second paragraph to show the depth of the boys' friendship?
- ▶ What does this passage tell us about the boys' personalities and their outlook on life?

POEM

Two Good Friends Had Hiawatha, from *The Song of Hiawatha*, ch. VI, by H. W. Longfellow

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

Singing comes naturally to people who live close to nature.

C. de Hueck Doherty

Does nature make you want to sing? Tell us why.

We were inseparable companions in a thousand plantation escapades.

A. Rutledge

Bring us into this friendship and allow us to follow some of those "plantation escapades."

It is the most perfect house for children to be brought up in, with shadowy nooks for hide and seek, an open fireplace for popcorn, and an attic to romp in on rainy days.

J. Webster

Describe the perfect house for children to be brought up in.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *My comradeship with Prince Alston, which was one of deep affection, lasted during his whole life.*
2. Put the verb in this sentence into all the tenses of the indicative mode: *This friendship was one of deep affection.*
3. Parse: *my* and *deep*.
4. Write a sentence about friendship that contains a relative clause.
5. Give an antonym for "comradeship."

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

It Is Natural

The art of storytelling was highly valued. The true storyteller was a respected and loved member of any community. Some of them were country famous; for, fancy-free and foot-loose, they would often wander across the immense land, telling stories that were old, or inventing new ones, in palace and isba. They were usually welcomed in both.

Singing was another natural art in Russia. It is said there that a Russian is born to the tune of a song, sings his life through, and with a song is laid to rest. And that is true. Singing comes naturally to people who live close to nature.

Dancing alone or in groups, to steps handed down by one's forefathers, or to new steps invented as one went along, was as natural to most Russians as breathing. As tiny children they began it, and only the coffin stopped them.

Catherine de Hueck

The Most Perfect House

I never expected to see it with my own eyes - but here I am! Everything is so comfortable and restful and homelike; I walk from room to room and drink in the furnishings.

It is the most perfect house for children to be brought up in, with shadowy nooks for hide and seek, an open fireplaces for popcorn, and an attic to romp in on rainy days, and slippery banisters with a comfortable flat knob at the bottom, and a great big sunny kitchen, and a nice, fat, sunny cook who has lived in the family thirteen years and always saves out a piece of dough for the children to bake. Just the sight of such a house makes you want to be a child all over again.

And so for families! I never dreamed they could be so nice.

J. Webster

PARTS OF SPEECH ~ ADJECTIVE CLASS: DESCRIPTIVE (§115-117 (1-4), 128)

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

Present adjectives and adjective classes, except pronominal, §115-116. Have the students learn by heart the names of the first three classes; briefly present them using §116, and parse together a few adjectives of various classes in the dictation and in sentences for the week. (Avoid too much detail.)

Present in greater detail the four subclasses of descriptive adjectives, §117 (1-4), omitting the distinction between the two types of participial descriptive adjectives, 4. a. and b.

As you work with sentences and adjectives, point out the difference between attributive and predicate position, §128. Omit adjectives in the appositive position.

The Exercise after §117 may be useful; however, if you choose to assign Exercise 1, which refers to the Sentences for General Exercises after §133, most of the sentences are too difficult for 6th grade.

My black Prince and I were inseparable companions in a thousand escapades on that plantation.

We fell from the same pony at the same time and nearly drowned in the same pond.

On baking day the sunny cook gave pieces of dough to the children.

Russian storytellers were fancy-free and foot-loose and wandered across the immense land.

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

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

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

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

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

Exercise 1 after §172 may allow useful practice, especially oral, omitting 5 (subjunctive). You may analyze the second and third sentences in the previous lesson, as well as the following:

A Russian sings through all his life.

A pony threw the boys from his back.

ANALYSIS ~ SUBORDINATE ELEMENTS OF A SENTENCE: COMPLEMENTS OF INTRANSITIVE VERBS

Continue analyzing sentences with complements of intransitive verbs.

Everything is so comfortable and restful and homelike.

Singing was a natural art in Russia.

/ TO / BOOK:

THEME: Stories/Books

READING

GUIDED COMMENTARY

POEM

A Wraith In The Mist, by Henry Wadsworth Longfellow

Sir, I should build me a fortification if I came to live here. -- Boswell's Johnson.

On the green little isle of Inchkenneth
Who is it that walks by the shore,
So gay with his Highland blue bonnet,
So brave with his targe and claymore?

His form is the form of a giant,
But his face wears an aspect of pain;
Can this be the Laird of Inchkenneth?
Can this be Sir Alan McLean?

Ah, no! It is only the Rambler,
The Idler, who lives in Bolt Court,
And who says, were he Laird of Inchkenneth,
He would wall himself round with a fort.

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

There was a story-teller in our house, Sarah our cook. She used her eyes and hands with wonderful dramatic effect.

Make this scene come alive in your own manner.

Russian storytellers were fancy-free and foot-loose and wandered across the immense land. They were welcomed in palace and isba.

C. de Hueck Doherty

Introduce us to one such wandering story-teller. What has he seen in his travels?

"This book is the oldest in our abbey, doubtless one of the oldest in the whole world. Whence it came none knows, nor aught of him who wrote it save that his name was Blaise."

E. Jewett

Let us into the secret of the ancient manuscript and its mysterious author.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *We read storybooks in every room of our house!*
2. Parse: *We, read, and every.*
3. Give a few words that belong to the same family as the word "book."
4. Why do you love books?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Reading

I learned from the age of two or three that any room in our house, at any time of day, was there to read in, or to be read to. My mother read to me. She would read to me in the big bedroom in the mornings, when we were in her rocker together, which ticked in rhythm as we rocked, as though we had a cricket accompanying the story. She would read to me in the dining room on winter afternoons in front of the coal fire, with our cuckoo clock ending the story with "Cuckoo," and at night when I would get into my own bed. I must have given her no peace. Sometimes she read to me in the kitchen while she sat churning, and the churning sobbed along with any story.

It had been startling and disappointing to me to find out that story books had been written by people, that books were not natural wonders, coming up of themselves like grass. Yet regardless of where they came from, I cannot remember a time when I was not in love with them – with the books themselves, cover and binding and the paper they were printed on, with their smell and their weight and with their possession in my arms, captured and carried off to myself.

Eudora Welty

An Ancient Manuscript

Hugh and Brother John reached the aumbry, the brother opened a panel at the side, took out some volumes far back, moved a false bottom, and then Hugh, peering curiously over his shoulders, saw a book lying by itself in the secret aperture thus disclosed. Brother John handed his parchments to Hugh that he might take two hands to lift with infinite care this hidden volume. It was brown with age, the rich leather over its board binding was worn through in spots and frayed at the edges. With reverent and gentle fingers Brother John opened the cover. Hugh could see that the pages were of thick parchment, deep cream colored, stained with soil, but adorned with exquisite lettering, heavy with gold and the bright scarlet minium dye.

"This," said Brother John impressively, raising his head and indicating the ancient volume in his hands, "this book is the oldest in our abbey, doubtless one of the oldest in the whole world. Whence it came none knows, nor aught of him who wrote it save that his name was Blaise. Look you, the title page, scarce to be deciphered." He held the book open that Hugh might see more clearly: "The Book of the Seynt Graal, Being the Record of Blaise, the Hermit."

Eleanor M. Jewett, *The Hidden Treasure of Glaston*

(An aumbry is a cabinet in the wall of a church or sacristy, usually meant to hold sacred vessels.)

Up-to-the-Minute News

My mother cut out all the dresses and her little boys' rompers, for it was the day when ladies' and children's clothes were very often made at home, and a sewing woman would come and spend the day upstairs in the sewing room fitting and stitching them all. This was Fannie. This old black sewing woman, along with her speed and dexterity, brought along a great provision of up-to-the-minute news. She spent her life going from family to family in town and worked right in its bosom.

Fannie could do whatever her hands were doing without having to stop talking; and she could speak in a wonderful way with any number of pins stuck in her mouth. Her hands steadied me like claws as she stumped on her knees around me, tacking me together. The gist of her tale would be lost on me, but Fannie didn't bother about the ear she was telling it to; she just liked telling. She was like an author. In fact, for a good deal of what she said, I dare say she *was* the author.

Eudora Welty

PARTS OF SPEECH ~ ADJECTIVE CLASS: QUANTITATIVE (§118 (1-3)) & ARTICLES (§134-136, 138)

Present quantitative adjectives in greater detail, asking the children to learn the three **subclasses** (§ 118 (1-3)), **quantity in bulk**, **quantity in number**, and **distributive numerals**.

Practice parsing. Notice that quantity in number has two categories, **cardinal numbers** and **indefinite numbers**. These are named in the parsing rather than **quantity in number**, though they are not separate subclasses, only precise or approximate quantity in number. Also that "little" may be used as an adjective of quantity (bulk) or a descriptive adjective (simple). (Children may learn these distinctions.)

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

The Exercise after §118 may be useful, but the most accessible to 6th graders would be 3-6. The following sentences should be used only for parsing:

*When I was two or three years of age, my mother read to me.
Every room in our house at any time of day was for a storybook.
Some days mother read to me in the kitchen and churned the butter.
Fanny told many stories of our town, and a good deal were her creations.*

PARTS OF SPEECH ~ IRREGULAR WEAK VERBS (§170)

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

The first sentence in the lesson above as well as the following sentences may be useful illustrations of irregular weak verbs. Have the children practice putting these and other irregular weak verbs in different tenses.

*Fanny spent her life in this work for her neighbors and told tale after tale.
She kept the pins in her mouth and knelt beside the child.*

ANALYSIS ~ SUBORDINATE ELEMENTS OF A SENTENCE: MODIFIERS OF SUBJECT OR OBJECT (§270 (1-2, 4))

Remind the students that the principal elements of a sentence are the subject and the predicate, or more precisely, the simple subject and the simple predicate. Modifiers help complete the subject and predicate and so complete the thought of the whole sentence. Explain that modifiers are always subordinate, or helping, elements in a sentence.

The subject is always a noun or a word used as a noun (substantive word), and therefore modifiers of the subject have to be able to act like adjectives. A modifier of a subject may therefore be an adjective, a possessive noun or pronoun (equivalent to an adjective phrase, "of..."), or a prepositional phrase used as an adjective (§270 (1, 2, 4)).

The same lesson presents modifiers of the direct object, but focus on modifiers of the subject. Remind the students that a direct object is also a subordinate element, but a very important one because it receives the action of the verb. It is a noun or noun equivalent and may have the same modifiers as a simple subject.

The Exercise after 270 may be useful, writing sentences to illustrate §270 (1-2) and (4) only.

Fannie's steady hands tacked the new dress on the child.

/ TO / BOOK:

THEME: Beauty

READING

GUIDED COMMENTARY

The Beauty of a Welcome

William did not talk much, but his sister Todd occupied the time and told all the news there was to tell of Dunnet Landing and its coasts, while the old mother listened with delight. Her hospitality was something exquisite; she had the gift which so many women lack, of being able to make themselves and their houses belong entirely to a guest's pleasure, that charming surrender for the moment of themselves and whatever belongs to them, so that they make a part of one's own life that can never be forgotten. Tact is after all a kind of mind-reading, and my hostess held the golden gift. Sympathy is of the mind as well as the heart, and Mrs. Blackett's world and mine were one from the moment we met. Besides, she had that final, that highest gift of heaven, a perfect self-forgetfulness. Sometimes, as I watched her eager, sweet old face, I wondered why she had been set to shine on this lonely island of the northern coast. It must have been to keep the balance true, and make up to all her scattered and isolated neighbors for other things which they may have lacked.

Sarah Orne-Jewett, *The Country of the Pointed Firs*

- ▶ Where does this passage take place? Can we tell whether the narrator is a stranger or a neighbor? (The narrator is a woman.)
- ▶ Who seems to be doing most of the talking? How does the "old mother" seem to be contributing to the conversation? What is the narrator doing in the meantime?
- ▶ What are all the different qualities which make up Mrs. Blackett's "hospitality"? What is meant by the line, "*Tact ... mind-reading*"?
- ▶ Explain why the narrator might have used the word "shine" to sum up Mrs. Blackett's influence. What other words could she have chosen which would express her effect on the entire village?

POEM

On His Blindness, by John Milton

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

An old street on a hillside is one of the loveliest things on earth.

E. Goudge

Tell us of that winding street, with its houses and its people.

Her hospitality was something exquisite.

S. Orne-Jewett

Can you tell us of a place you love to visit, because of the warm welcome you receive there?

The Northern Lights were in different forms, wavering, many colors diffusing and changing, sometimes far away, sometimes filling the heavens around and above, plunging great dropping spears and sheets of color earthward towards your very head as though a great hand were dropping color like burning oil.

Robert A. Henning

Vividly paint for us some beautiful sight which you have seen.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Mystery and profundity lurked in these twin images of eternity.*
2. Parse: *these, twin, lurked*
3. Give a synonym for "*lurked*" and use it in a sentence.
4. Explain this sentence in your own words: "*His eyes were the signature of his mind.*"

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

A Beautiful Old Street

Beyond the Close a steep street wound uphill and here lived those people referred to by Grandfather as God's Poor. This part of the city had a fascination for the children because in its own way it was beautiful. The street knew, as the streams knew, that it looks ugly to come down a hill in a straight line, and it wound about with stream-like windings so that you never knew what was coming round the corner. The cottages on each side were old, with weather-stained walls and flights of steps leading up to their front doors, and their crinkled roofs made a lovely pattern against the sky. An old street on a hillside is one of the loveliest things on earth.

Elizabeth Goudge, *A City of Bells*

The Eyes of a Child

The child's little world enlarged itself with the unfolding years. His soul expanded as the valley became touched with beauty. His growth reflected both his outward environment and the inner dignity of a soul maturing in the crisp, clean air of high places. His body was sturdiness itself but supple and responsive. His eyes were the signature of his mind. They were large, clear and trustful, with wide pupils of a nut-brown hue. If there are any two familiar objects on the face of the earth that would seem nearest to divinity they are surely the eyes of a child and the waters of the ocean where no land is visible. There is mystery and profundity lurking in these mirrors of the infinite, these twin images of eternity, that put them both beyond exact analysis and baffle description.

Edmund Walsh, *The Woodcarver of Tyrol*

The Sound of the Northern Lights

I do not remember to have met with any travelers into high Northern latitudes, who remarked their having heard the Northern Lights make any noise in the air as they vary their color or position; which may probably be owing to the want of perfect silence at the time they made their observations on these meteors. I can positively affirm, that on still nights I have heard them make a rustling and cracking noise like the waving of a large flag in a fresh gale of wind.

Samuel Hearne, *Journey from Prince of Wales Fort in Hudson Bay to the Northern Ocean, 1795*

PARTS OF SPEECH ~ ADJECTIVE CLASS: DEMONSTRATIVE (§119)
& ADVERBS: CLASS BY USE & MEANING (§203, 205, 206 (1-4))

Review the demonstrative adjectives, §119, which include more than "this, that, those" but any adjective which "points." Most are in no subclass, except **ordinal numbers**. Contrast ordinal and cardinal numbers (ordinal numbers point out which one of many in an "order," and so are demonstrative, while cardinal numbers specify how many, the "quantity," and are quantitative). Exercise 2 after §119 would be useful.

Focus on the adjectives lesson, but review the definition of **adverbs**, §203. (Another, more complete definition is given in §204, if the students are advanced.) Use §205 to remind the students that adverbs may be classified by use or meaning; only study **simple adverbs** (used "simply" to modify, not question or join). Study four classes by meaning: time, place, manner and degree (the only new concept), §206 (1-4). Use the examples in §203. The Exercise after §206 may be useful. Review adverbs mostly by parsing.

The children should be familiar with other classes of adverbs, from analyzing prepositional phrases.

The children should practice the **parsing order** of adverbs, §212, omitting degree of comparison (not to be confused with degree, the subclass by meaning). Point out that not all adverbs end in *-ly*, and not all *-ly* words are adverbs; adverbs must be recognized by their office in the sentence.

That street winds steeply uphill. Those people who lived here were God's poor.

The cottages had the same flights of steps and the same old roofs.

This part of the city was beautiful and it fascinated the children.

Mrs. Blackett's house belonged entirely to her guests' pleasure.

PARTS OF SPEECH ~ STRONG & WEAK VERBS
LIE/LAY & SIT/SET (§172)

Continue parsing verbs, pointing out which are strong and which are weak in the sentences used this week. The children should learn the principal parts and the meanings of lie, lay, sit and set, §172.

Part of Exercise 2 after 172 (omitting 7 and 10) may be useful practice, as well as sentences 2 & 5-8 from Exercise 3. Have the children write their own sentences to show they have understood the meaning of these verbs. The following sentence may be good practice but omit what is too difficult for the students.

The [exquisitely hospitable] old lady was set on this lonely island of the northern coast for the consolation of her neighbors.

On still northern nights I have heard a rustling and cracking noise from the heavens, like the sound of a large flag in a fresh gale of wind.

ANALYSIS ~ SUBORDINATE ELEMENTS: MODIFIERS OF THE PREDICATE
(§271 (1-4)) & PHRASES AS MODIFIERS (§228, 270)

Review the possible modifiers of the simple predicate, that is, anything used as an adverb: adverbs, prepositional phrases used as adverbs, indirect objects (equivalent to a prepositional phrase with "to..." or "for...", and participial phrases used as adverbs, §271 (1-3).

Continue analyzing prepositional phrases, which are always modifiers of subject, object or predicate (§228, 270, 271).

The child's little world grew with the unfolding years and his soul expanded before the beauty of the valley.

His eyes were the signature of his mind.

The crinkled roofs of the cottages made a lovely pattern against the sky.

/ TO / BOOK:

THEME: Winter/Snow

READING

GUIDED COMMENTARY

POEM

Winter the Huntsman, by Osbert Sitwell

- | | |
|--|---|
| 1. Through his iron glades
Rides Winter the Huntsman.
All colour fades
As his horn is heard sighing. | 4. As night creeps from the ground,
Hides each tree from its brother,
And each dying sound
Reveals yet another. |
| 2. Far through the forest
His wild hooves crash and thunder
Till many a mighty branch
Is torn asunder. | 5. Is it Winter the Huntsman
Who gallops through his iron glades,
Cracking his cruel whip
To the gathering shades? |
| 3. And the red reynard creeps
To his hole near the river,
The copper leaves fall
And the bare trees shiver, | |

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

Winter laid siege, but they were well garrisoned and provisioned, with barn and larder full.

A. Utley

Tell of life inside that snow-besieged home.

*Through his iron glades
Rides Winter the Huntsman.*

O. Sitwell

Describe Winter as if it were a person. Tell us in a tale or a poem.

It was such a wild winter day as best prepares the way for shut-out night; for curtained rooms, and cheerful looks; for music, laughter, dancing, light, and jovial entertainment!

C. Dickens

Make us a part of that "jovial entertainment."

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Dan and Tom and Joshua shovelled their way to the nearest barn and brought out spades and a barrow.*
2. Parse: *Dan, shovelled*
3. Write this sentence in the emphatic, negative and interrogative forms: "*Dan shovelled his way.*"
4. Continue this personification of winter: "*Winter laid siege...*"

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Winter Siege

Sometimes the snow was so deep that all work was stopped except the most essential, and Susan could no longer go to school with her little lantern through the fairy woods. They lived as remote and self-contained as the Swiss Family Robinson, on a white island, cut off from everything, the post, and the station news. Winter laid siege, but they were well garrisoned and provisioned, with barn and larder full. When the door was opened the walls, steps and the dog-kennel had disappeared, and against the door itself leaned a great wall of snow. The windows were dark and a strange silence spread over everything, filling the house and its dim rooms.

Then Dan and Tom and Joshua shovelled their way to the nearest barn and brought out spades and a barrow. All day they dug, making solid walls on either side of their paths, silently shoveling, and all day the snow softly fell.

Susan was filled with the most intense happiness. It was marvelous, this shut-off world, this whiteness and stillness. She wondered joyfully if it would last for a month.

Alison Uttley, *January*

A League Against the Roaring Elements

The day arrived. It was a raging winter day, that shook the old house, sometimes, as if it shivered in the blast. It was a day to make home doubly home, to give the chimney-corner new delights, to shed a ruddier glow upon the faces gathered round the hearth, and draw each fireside group into a closer and more social league, against the roaring elements without. It was such a wild winter day as best prepares the way for shut-out night; for curtained rooms, and cheerful looks; for music, laughter, dancing, light, and jovial entertainment!

Guests were bidden, and musicians were engaged, and tables spread, and floors prepared for active feet, and bountiful provision made, of every hospitable kind. Because it was the Christmas season, the dancing-room was garlanded and hung with English holly and its sturdy green; and the red berries gleamed an English welcome, peeping from among the leaves.

Charles Dickens, *The Battle of Life*

PARTS OF SPEECH ~ ADVERBS: COMPARATIVE & SUPERLATIVE (§210-211)

Present comparative and superlative forms of adverbs, §210, reminding the students to be attentive to meaning and use rather than *-ly* form, §211.

Practice putting adverbs into comparative and superlative form and point out that certain adverbs cannot have comparisons.

The boys shoveled silently in the softly falling snow.

Susan was filled with intense happiness and wondered joyfully about the snowstorm.

We cannot go so far.

PARTS OF SPEECH ~ VERB FORM:
NEGATIVE, INTERROGATIVE & EMPHATIC (§166, 190)

Review the negative and interrogative forms of verbs in sentences and introduce the emphatic form, §166. Point out the parsing order in the NOTE after §190, parsing "do" as the true verb and the notional verb as an infinitive, but do not have the children parse verbs of emphatic form.

Notice that negative and interrogative are verb forms and sentence forms (§261), while emphatic verbs do not correspond to a special sentence form. They are not to be confused with imperative verbs in imperative form sentences.

Practice transforming verbs and sentences into negative, interrogative and emphatic forms. (If you analyze and diagram these sentences, do so only in the declarative forms below.)

The children went to school through the snow which had fallen during the night.

The elements roared outside the house but music, laughter and light were inside the curtained rooms.

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

Continue analyzing sentences, identifying words and phrases as modifiers of subject, predicate or direct object.

The red berries which peeped from among the leaves gleamed an English welcome.

This shut-off world which the snow had created was marvelous and white.

/ TO / BOOK:

THEME: Christmas

READING

GUIDED COMMENTARY

Genuine Hospitality

The family meeting was warm and affectionate; the squire would not permit us to change our travelling dresses, but ushered us at once to the company, which was assembled in a large old-fashioned hall. It was composed of different branches of a numerous family connection. They were variously occupied, some at a round game of cards, others conversing around the fireplace. The grate had been removed from the wide overwhelming fireplace, to make way for a fire of wood, in the midst of which was an enormous log glowing and blazing, and sending forth a vast volume of light and heat: this I understood was the Yule log, which the squire was particular in having brought in and illumined on a Christmas eve, according to an ancient custom.

It was really delightful to see the old squire seated in his hereditary elbow chair, by the hospitable fireside of his ancestors, and looking around him like the sun of a system, beaming warmth and gladness to every heart. Even the very dog that lay stretched at his feet, as he lazily shifted his position and yawned, would look fondly up in his master's face, wag his tail against the floor, and stretch himself again to sleep, confident of kindness and protection. There is an emanation from the heart in genuine hospitality which cannot be described, but is immediately felt, and puts the stranger at once at his ease.

Washington Irving, *Old Christmas*

- From this passage, can we tell if the narrator is a member of the family or even a close friend? Why do you suppose the squire would not let the visitors change clothes before coming in?
- What details tell us about the people present at the gathering and about their general mood?
- How do we know that many a Christmas past has been celebrated in the same way in this hall?
- Why did the visitors find this scene "delightful"? What words and images has the author used to make it seem so?
- How do we know that the visitors were glad to stay for the evening?

POEM

Christmas in England, by Sir Walter Scott, from *Marmion*, Canto 6, lines 1-49.
(Select 15-20 lines or have each child learn a segment and recite as a class.)

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

On Christmas Eve the grown-ups, behind closed doors, decorated the tree and made ready the gifts.

C. de Hueck Doherty

Tell us of your Christmas Eve and its family traditions.

But cold belonged to Christmas as heat to the haying days. This was as it should be, and nobody gave it a thought.

M. von Trapp

Bring us through the year on a tour of the seasons. Which time of the year do you love best?

*Heap on more wood! – the wind is chill;
But let it whistle as it will,
We'll keep our Christmas merry still.*

Sir W. Scott

In poetry or prose, tell of a merry Christmas of long ago.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Christmas is the feast of the Christ Child and of every child.*
2. Parse: *feast, every, and child.*
3. In which mode is the verb *is*? Justify your answer.
4. "*Christmas is...*" Continue the sentence in a personal manner.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

An Austrian Christmas

The next day was the big day, Holy Eve, as it is called in Austria. Snow had fallen overnight. We went to church with the older children. The church was filled as on Sunday. Everybody goes to confession on Holy Eve, so one had to wait in line. It was quite early and pitch-dark outside. There were no electric lights in the church, and, of course, it was not heated. The people had brought candles with them, fastened them to the pews, and, holding their hymn books with heavily-mittened hands close to the little flame, they could read the words of the ancient Advent song, which was softly accompanied by the organ and sung by the whole community: "Drop Down Dew, Ye Heavens." In the flicker of candlelight one could see a neat little frosty cloud in front of every mouth. From under the choir loft, where the confessional stood, one could hear the shuffling of hobnailed boots and also, eventually, the rubbing of hands, the feeble attempts to keep warm when it was below zero outside with yard-long icicles growing from the church roof. But cold belonged to Christmas as heat to the haying days. This was as it should be, and nobody gave it a thought.

Maria von Trapp, *The Story of the Trapp Family Singers*

The Feast of Every Child

On Christmas Eve the grown-ups, behind closed doors, decorated the tree and made ready the gifts. The children huddled in corners and whispered in a fever of mounting excitement.

Slowly the doors opening. On tiptoes we approached... and here were Father and Mother, each holding the side of the door...opening it, opening it...until before our saucer-like eyes stood the Christmas tree, resplendent in its tinseled decorations, aglow with its myriad of colored wax candles, its stem draped in white and covered with synthetic snow that sparkled so, and all around it, parcels, each holding a child's dream. Oh, the unforgettable ecstasy of that unforgettable moment.

Mother started the distribution of presents, like mothers do all over the world, wherever Christmas is celebrated, bringing poignant joy to children's hearts. For isn't Christmas, the feast of Christ the Child, the feast of every child?

Catherine de Hueck Doherty

PARTS OF SPEECH ~ PRONOUN CLASS: ADJECTIVE PRONOUNS, DEMONSTRATIVE SUBCLASS (§53, 98-101, 105)

Present a new class of pronouns, **adjective pronouns**, §53. Present only the **demonstrative subclass**, §98-101; these words are normally adjectives, of the demonstrative class, but may also be used to stand for a noun rather than to modify a noun. They, too, point to a specific thing, but that thing is an antecedent, not a modified noun.

The sentences used as illustrations in §53 and §98 give examples of all of the subclasses of adjective pronouns and may be confusing. It is best to rely on examples from §100, especially 1-4, with the accompanying Exercise. Have the students compose sentences (orally or on paper) which use in one or two sentences each of the demonstrative adjective pronouns listed in §100.

Contrast personal pronouns and demonstrative adjective pronouns. Have the children tell what is pointed out by a demonstrative adjective pronoun, but explain that the **parsing** of these pronouns does not include antecedent, §105.

The following sentences may be useful as class exercises:

An enormous log glowed and blazed in the wide overwhelming fireplace. This was the Yule log, which was brought in and illumined on Christmas Eve, by an ancient custom.

Cold belonged to Christmas and heat belonged to the haying days. That was perfectly normal, and we did not give it a thought.

PARTS OF SPEECH ~ VERB MOOD: SUBJUNCTIVE (§157-161 (1.a))

Remind students that **mood** means the way action or being is thought of - as a fact, as something commanded, or as something possible or wished for (§154). They know the indicative and imperative moods; now present the subjunctive mood and its conjugation, §157-161. Only introduce the simplest use, the expression of a wish in an independent clause, §161 (1.a); you may choose to use the examples in §157 to explain the concept of subjunctive mood, but be careful not to confuse the children with those examples.

Point out that "[If]" is used in the conjugation as a common conjunction introducing the subjunctive mood, but is not really a part of the verb or of the mood. The subjunctive mood may also be expressed by other verb forms or phrases and needs to be identified by the meaning of the sentence, not the form of the verb.

Contrast the imperative and subjunctive moods: the subjunctive does not express a command but a wish. The examples in §161 (1.a) illustrate this well: we cannot command peace to be with the heroes, etc.

Peace be among men! (Contrast with the imperative: Be not afraid! or even, Be at peace with others!)
Joy be in the children's hearts!

Peace descend on your thoughts and sleep come to your eyes.

ANALYSIS ~ ELEMENTS OF A SENTENCE REVIEW (§275)

Continue reviewing the elements of a sentence. The teacher may find §275 useful as a guideline, but the sentence example contains an adverbial objective which may confuse the children.

In the flicker of candlelight one saw a neat little frosty cloud before every mouth.

On Christmas Eve the grown-ups, behind closed doors, decorated the tree and prepared the gifts.

The children huddled in corners and whispered in a fever of mounting excitement.

The dog, which lay stretched at his master's feet, lazily shifted his position and yawned, and then he looked fondly up at his master's face, wagged his tail against the floor, and slept again.

/ TO / BOOK:

THEME: Epiphany/Stars

READING

GUIDED COMMENTARY

POEM

The Spacious Firmament on High, by Joseph Addison

The spacious firmament on high,
With all the blue ethereal sky,
And spangled heavens, a shining frame,
Their great Original proclaim.
The unwearied sun from day to day
Does his Creator's power display,
And publishes to every land
The work of an Almighty hand.

Soon as the evening shades prevail,
The moon takes up the wondrous tale,
And nightly to the listening earth
Repeats the story of her birth;
Whilst all the stars that round her burn,
And all the planets in their turn,
Confirm the tidings as they roll,
And spread the truth from pole to pole.

What though in solemn silence, all
Move round this dark, terrestrial ball?
What though nor real voice nor sound
Amidst their radiant orbs be found?
In Reason's ear they all rejoice,
And utter forth a glorious voice,
Forever singing as they shine:
"The hand that made us is divine!"

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

As we approached the house, we heard the sound of music, and now and then a burst of laughter from one end of the building.

W. Irving

Tell who is approaching the house, and what laughter they find there.

The moon blazed over the Cathedral towers like a round shield carried on the arm of a giant.

E. Goudge

Paint a beautiful picture of the world at night, in poetry or prose.

*The spacious firmament on high,
With all the blue ethereal sky,
And spangled heavens, a shining frame,
Their great Original proclaim.*

J. Addison

Lead us on a realistic trip through the "spangled heavens"... with whatever instrument or vehicle you choose.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *In the morning the sun rose from a glowing bed of fire and slowly climbed a sky of cold, brilliant blue.*
2. Parse: *glowing*, *slowly*, and *shy*.
3. Write this sentence in the subjunctive mode (a wish in an independent clause).
4. Write one sentence personifying the moon or stars.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

After Christmas

It had turned very cold. The stars that had shone so brightly on the evening of Christmas Day had been the first torchbearers in a procession of sparkling days and nights. Every morning the sun rose out of a glowing bed of fire and slowly climbed a sky of cold, brilliant blue. There was not much warmth in the sun, though he was so bright and gay, and he seemed a little aloof from the earth that loved him, but at midday he unbent a little and graciously touched the frosted trees with his fingers so that each grey twig was strung with diamonds. Then he withdrew again, flinging as final largess an orange glow like a veil over the roofs of the city and painting the shadows of the elm-trees deep blue across the snow. Close at his heels the stars came marching and the moon blazed over the Cathedral towers like a round shield carried on the arm of a giant.

Elizabeth Goudge, *A City of Bells*

The Twelve Days of Christmas

As we approached the house, we heard the sound of music, and now and then a burst of laughter from one end of the building. This, Bracebridge said, must proceed from the servants' hall, where a great deal of revelry was permitted, and even encouraged, by the Squire throughout the twelve days of Christmas, provided everything was done conformably to ancient usage. Here were kept up the old games of hoodman blind, shoe the wild mare, hot cockles, steal the white loaf, bob apple, and snapdragon; the Yule log and Christmas candle were regularly burnt, and the mistletoe with its white berries hung up.

So intent were the servants upon their sports, that we had to ring repeatedly before we could make ourselves heard.

Washington Irving, *Bracebridge Hall*

Generations of Adorers

Hugh and Dickon opened the heavy wooden door of the Old Church and went in. Once inside, Hugh paused and looked about him. The monks had not used the church for generations, not since the spacious and beautiful edifice of St. Mary's had been built. It was typically Anglo-Saxon in form, rectangular, without transepts, instead of the cruciform Norman church architecture, and now it was bare, empty, unadorned. Only the altar could be seen standing well away from the back wall, through a rough stone arch, a square altar of old and darkened wood, topped with an altar stone of rich grained marble.

Hugh felt suddenly and unaccountably moved, as he stood there looking around at the little empty building. A sense of its great age filled him with awe, and the thought of the countless human beings, long dead, who had knelt on the worn cold stones of that floor, turning their eyes, sad, eager, radiant, full of fear, adoring, toward that square altar, only glimpsed through the archway, impressed upon him a feeling almost as if they were still kneeling there at that moment. And there was something more; the boy could not have described it or explained it, but in that quiet, empty place, he suddenly felt as if he were in the actual presence of something holy, as if he must kneel down himself reverently and bow his head.

Eleanor Jewett, *The Hidden Treasure of Glaston*

PARTS OF SPEECH ~ DEMONSTRATIVE ADJECTIVE PRONOUNS

Continue studying demonstrative adjective pronouns, contrasting with demonstrative adjectives and personal pronouns.

We heard the sound of music and bursts of laughter from one end of the building. These proceeded from the servants' hall.

The games which were played were those of the olden times. The same were played in England by our ancestors.

A sense of that building's great age filled Hugh with awe.

PARTS OF SPEECH ~ VERB MOOD: SUBJUNCTIVE

Continue studying subjunctive mood in independent clauses.

Do not parse any verb phrases in the following sentences; merely identify them as subjunctive mood.

May the stars which shone on the evening of Christmas Day be the first torchbearers in a procession of sparkling days and nights.

May your winter be mild and bright and may the frost string the trees with diamonds.

ANALYSIS ~ SENTENCE STRUCTURE: COMPLEX & COMPOUND REVIEW

Review sentence structure: simple, compound (simple added to simple) and complex (adjective clauses introduced by relative pronouns). The children should have been charting and analyzing such sentences since the beginning of the year, but now contrast these forms so the children will be ready to learn about adverbial clauses.

You may ask the students to break compound or complex sentences into their clauses and make simple sentences of them, so they understand better that compound and complex sentences are merely more elegant expressions of several small statements.

You may wish to use the compound or complex sentences above as well as the sentences which follow:

The sun brought little warmth but he graciously touched the frosted trees with his fingers.

The moon which blazed over the Cathedral was like a round shield on the arm of a giant.

The servants were intent upon their sports and we rang repeatedly at the door.

Hugh thought of the countless human beings, long dead, who had knelt on the worn cold stones of that floor.

/ TO / BOOK:

THEME: Leaders

READING

GUIDED COMMENTARY

Greetings

How bright a smile beamed upon the little Richard, who, for the first time, paid his father the duty of a pupil in chivalry, by holding the stirrup while he sprang from his horse. Next, Richard knelt to receive his blessing, which was always the custom when children met their parents. The Duke laid his hand on his head, saying, "God of His mercy bless thee, my son," and lifting him in his arms, held him to his breast, and let him cling to his neck and kiss him again and again, before setting him down, while Sir Eric came forward, bent his knee, kissed the hand of his prince and welcomed him to his Castle.

It would take too long to tell all the friendly and courteous words that were spoken, the greeting of the Duke and the noble old Lady Astrida, and the reception of the Barons who had come in the train of their Lord. Richard was bidden to greet them, but, though he held out his hand as desired, he shrank a little to his father's side, gazing at them in dread and shyness.

Charlotte Yonge, *The Little Duke*

- ▶ Where does this passage take place? Who is arriving, and who has been waiting for their arrival?
- ▶ In the first paragraph, why does Sir Eric kiss the Duke's hand?
- ▶ What do the actions of Richard and his father tell us about their relationship? What qualities were expected in a nobleman's son, and what are the qualities of this father?
- ▶ What is the mood of this entire passage?

POEM

Bannockburn, by Robert Burns
(*The children may learn all or part.*)

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

Sir Eric came forward, bent his knee, kissed the hand of his Prince and welcomed him to his Castle.

C. Yonge

Who is this Prince? Tell us his tale.

His face looked full of calm, solemn peace, as if he had gently fallen asleep, and was only awaiting the great call to awaken.

C. Yonge

What story of heroism does the warrior's epitaph recount?

Then followed Bernard the Dane, and many another, each repeating the same oath of feudal service, as their large rugged hands were clasped within those little soft fingers.

C. Yonge

Let us glimpse the thoughts of the young lord, receiving the oaths of his warriors.*

* Only give this topic if the children have read *The Little Duke* or discussed the dictation thoroughly.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Kissing the hand of the prince, Sir Eric welcomed him to the castle.*
2. Parse: *Sir Eric, hire, and the* (first use above).
3. Turn the verb "welcome" into a participial adjective and use it in a sentence.
4. Write a sentence which allows us to hear some of the "friendly and courteous words" spoken at the Duke's arrival.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

A Christian Warrior

There lay William of the Long Sword, like a good and true Christian warrior, arrayed in his shining armor, his sword by his side, his shield on his arm, and a cross between his hands, clasped upon his breast. His ducal mantle of crimson velvet, lined with ermine, was round his shoulders, and, instead of helmet, his coronet was on his head. In contrast with this rich array, over the collar of the hauberk was folded the edge of a rough hair shirt, which the Duke had worn beneath his robes, unknown to all. His face looked full of calm, solemn peace, as if he had gently fallen asleep, and was only awaiting the great call to awaken.

Charlotte Yonge, *The Little Duke*

Fealty

Alan, Duke of Brittany, was the first to kneel before him, and with his hand between those of the Duke, he swore to be his man, to obey him, and pay him feudal service for his dukedom of Brittany. In return, Richard swore to be his good Lord, and to protect him from all foes. Then followed Bernard the Dane, and many another, each repeating the same formulary, as their large rugged hands were clasped within those little soft fingers. Many a kind and loving eye was bent in compassion on the orphan child; many a strong voice faltered with earnestness as it pronounced the vow, and many a brave, stalwart heart heaved with grief for the murdered father, and tears flowed down the war-worn cheeks which had met the fiercest storms of the northern ocean, as they bent before the young fatherless boy, whom they loved for the sake of his conquering grandfather, and his brave and pious father. Few Normans were there whose hearts did not glow at the touch of those small hands, with a love almost of a parent for their young Duke.

Charlotte Yonge, *The Little Duke*

Faithful to their Homeland

When Leonidas came to Thermopylae, all the allies consented to retreat. The whole number that stayed with Leonidas to confront two million enemies was three hundred Spartans. A poet wrote inscriptions that were engraved upon the pillars set up in the pass to commemorate this great battle. Pillars and inscriptions have long since passed away. But more enduring than stone or brass - nay, than the very battlefield itself - has been the name of Leonidas. Two thousand three hundred years have sped since he braced himself to perish for his country's sake in that narrow, marshy coast road, under the brow of the wooded crags, with the sea by his side. Since that time how many hearts have glowed at the remembrance of the Pass of Thermopylae, and the defeat that was worth so much more than a victory.

John T. Trowbridge, *A Book of Brave Deeds*

PARTS OF SPEECH ~ PRONOUN REVIEW (§105)

Review the different pronouns which the children have learned (personal; interrogative; relative [simple]; adjective [demonstrative]), and practice parsing them, §105. Use simple examples in the nominative case.

A smile beamed upon the little Richard, who held his father's stirrup.

Richard then knelt for his father's blessing. That was always the custom in his time.

What was between the hands of William of the Long Sword?

Who swore loyalty to Duke Richard?

Bernard the Dane swore loyalty to the young duke, and tears flowed down the war-worn cheeks which had met the fiercest storms of the northern ocean.

PARTS OF SPEECH ~ VERBALS: PARTICIPLES (§140, 178-180, 190)

The children have seen **participles** as a subclass of descriptive adjectives without making many distinctions. Present them now in more detail, explaining that they come from verbs but cannot be predicates, only modifiers. They express action in connection with a noun or pronoun, but do not state or affirm action in a complete thought as would a true verb (§140, 178).

The students should learn the definition of **verbals** (§178) and of **participles** (§179). They should learn only the imperfect form of the active voice (*writing*), and the perfect form of the passive voice (*written*), §180. For the moment, do not distinguish between pure participles and participial adjectives (§179), and avoid those participles which have lost all verbal force and are now mere adjectives (such as "amazing" or "accomplished," in the examples §179). Teach the children to recognize the simplest forms and to tell the difference between a participle and a mere member of a verb phrase ("the singing girl" vs. "the girl was singing"). (The teacher may refer to §152, or to the lesson week 6, to distinguish passive verbs from intransitive verbs with participles as predicates.) Practice parsing, §190, elements 1-3.

The following sentences may be useful illustrations. Participles are usually adjective but may be adverbial, as in the final sentence below, and perhaps in the second sentence as well.

They loved the boy for the sake of his conquering grandfather and his brave and pious father.

William of the Long Sword lay like a good and true Christian soldier, arrayed in his shining armor.

Young Richard offered his hand to the barons and nobles but he shrank to his father's side, gazing at them in dread and shyness.

Many hearts have glowed, remembering Thermopylae.

Thermopylae, that great battle, is remembered not in stone or brass but in the hearts of men.

ANALYSIS ~ PHRASES: PARTICIPIAL (§270 (6) & 271 (4))

Explain that participles may take (or "govern") an object, since they come from verbs, in addition to modifying. When they take an object, they introduce a participial phrase, able to modify subject, object or predicate, §270 (6) & 271 (4).

Notice that the sentences in the previous lesson do not contain participial phrases but prepositional phrases, modifying the participle.

The following sentences may be useful:

Richard stood holding the stirrup for his father.

William of the Long Sword lay awaiting the great call of the final trumpet.

The Duke lifted the small boy, holding him to his breast and then setting him on the ground.

SUGGESTED LESSON PLAN WEEK 18

/ TO / BOOK:

THEME: Village

READING

GUIDED COMMENTARY

POEM

The Barefoot Boy, by John Greenleaf Whittier, first stanza (10 - 18 lines)

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

The countryside had changed since he had last seen it. The villages had grown. Sheep were grazing over the hillsides where a few years ago only deer and rabbit had run.

E. Yates

Who has been away? Where? Why is everything so different?

Village life was backward in one sense, perhaps - for its tools were simple, its hours long, and its work hard. Yet it was...

C. de Hueck Doherty

Continue.

Before him, yet near now and sweetly familiar, were the hills that had been the ramparts of his childhood.

E. Yates

You, too, know hills, mountains, fields, that are the "ramparts" of your childhood. Describe them. Are they "yet near now and sweetly familiar"?

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *The village, firmly established in an age-old pattern of life, was the heart and the strength of Russia.*
2. Parse: *village, firmly, and strength.*
3. Write this sentence in the subjunctive mode: *The village was the strength of Russia.*
4. Give a synopsis of the verb "was," indicative and subjunctive mood, all tenses, 3rd person singular.
5. Give a beautiful example of an "age-old pattern" of village life.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

The Strength of a Village

Many a time I have seen a tiny shepherd, while watching his flock and playing a homemade reed flute, execute the most intricate and graceful steps on the green of hillside or plain.

Orchards and vegetable gardens formed a background of every village home. Bees were cultivated lovingly and knowingly. For honey was another staple of every man's diet. It was eaten "as is," and it was also constantly used in cooking. I think I could gather a small book of honey recipes, if I were put to it.

Yes, the village with its age-old pattern of life firmly established, with its artistic, cultural, and creative life flowing freely, and its just distribution of land, was the heart and the strength of Russia. And all its life truly centered around home and church.

It was a good life. Backward in one sense, perhaps - for its tools were simple, its hours long, and its work hard. Yet it was wholesome, and it made the nation strong with its deeply rooted Christian ideals and its almost indestructible family life.

Catherine de Hueck, *My Russian Yesterdays*

Coming Home

Jared took three days for his journey into New Hampshire, three days over the winding roads. The clean fields, lying fallow for next spring's planting, offered him the satisfaction of familiarity; but when the road began to climb and the fields gave place to woodlands and the bare trees to the deep green of the pines, he felt the thrill of remembering things. The air was sharper now, and woven through it was the fragrance of spruce and hemlock.

The country had changed since he had last seen it. The clearings were larger and closer together. The villages had grown, and where there had been only a few houses, now there were several; schools had been built, stores, inns, churches. Sheep were grazing over the hillsides where a few years ago only deer and rabbit had run; sleek cattle were standing in the barnyards, luxuriating in the sun.

Jared reined in his horse at a crossroads on a high, bald hilltop. Before him, yet near now and sweetly familiar, were the hills that had been the ramparts of his childhood.

Elizabeth Yates, *The Journeyman*

Village Life

The heavenly beauty of the spring day sent Sally's mercurial spirits soaring upwards, and she sang softly as she walked along the street, swinging her basket. The beautiful old houses about her seemed lovely as the houses in a fairytale, their windows and brass knockers winking in the sun, their roofs and weather-worn stones revealing unexpected colors in the bright, clear light. Fragile clouds like puffs of white smoke fled across the blue sky before the wind, and she could hear the crying of the gulls down by the river.

It was living itself that Sally enjoyed most. She liked a real fire of logs and fir-cones and toasting bread on an old-fashioned toaster. And she liked the lovely curve of an old staircase and the fun of running up and down it. And she vastly preferred writing a letter and walking with it to the post to using the telephone and hearing with horror her voice committing itself to things she would never have dreamed of doing if she'd had time to think. "It's my stupid brain," she said to herself. "I like the leisurely things, and taking my time about them."

Elizabeth Goudge, *The Herb of Grace*

SUGGESTED DICTATIONS AND GRAMMAR LESSONS

PARTS OF SPEECH ~ NOUN CLASS: ABSTRACT (§3) & USES OF NOMINATIVE CASE: APPPOSITION (§29, 1-3)

Review noun class with the children and present **abstract nouns** in more detail, with the definition §3. The concept of abstract nouns is rather difficult because abstract nouns may become mere common (class name) nouns in a certain context. (Compare "Knowledge is a quality" and "The boy's knowledge is remarkable"; in the first sentence, *knowledge* is an abstract noun; in the second, it is tied to a concrete situation and so is a common [class name] noun.)

At the same time, review the uses of the nominative case of nouns (subject and complement) and introduce the appositive use, when one noun modifies another by restating it (it is said to be "in apposition with" that noun) (§29 [1-3]).

Parse the nouns in the sentences below.

New Hampshire, Jared's home, had changed, and villages

Sally, our new neighbor, loved the real fire of logs and fir-cones and the heavenly beauty of spring days.

The simple things in our village - the walk to the post office, the fragile clouds, the curve of an old staircase - are the most satisfying.

Art, culture, and creativity give beauty to our lives.

Christian ideals strengthened the Russian peasant.

PARTS OF SPEECH ~ VERBALS: PARTICIPLES

Continue identifying participles and parsing them together.

The pattern of life in the village, established by their ancestors, was the heart and strength of Russia. Orchards and vegetable gardens, the background of every village home, grew easily, blossoming and thriving in the rich soil.

Sally watched the gulls crying overhead and the fragile clouds fleeing across the sky.

Sleek cattle stood in the barnyards, luxuriating in the sun

ANALYSIS ~ PHRASES: PARTICIPIAL

Continue analyzing participial phrases.

Sally's mercurial spirits went soaring upwards and she sang softly, walking along the street, swinging her basket.

I have often seen a tiny shepherd watching his flock and playing a homemade reed flute, dancing the most intricate and graceful steps.

/ TO / BOOK:

THEME: Sea Life

READING

GUIDED COMMENTARY

Spell of the Sea

The Four Winds light was built on a spur of red sandstone cliff jutting out into the gulf. On one side, across the channel, stretched the silvery sand shore of the bar; on the other, extended a long, curving beach of red cliffs, rising steeply from the pebbled coves. It was a shore that knew the magic and mystery of storm and star. There is a great solitude about such a shore. The woods are never solitary - they are full of whispering, beckoning, friendly life. But the sea is a mighty soul, forever moaning of some great unshareable sorrow, which shuts itself up for all eternity. We can never pierce its infinite mystery - we may only wander, awed and spell-bound, on the outer fringe of it. The woods call to us with a hundred voices, but the sea has only one - a mighty voice that drowns our souls in its majestic music. The woods are human, but the sea is in the company of archangels.

L.M. Montgomery, *Anne's House of Dreams*

- What is "the Four Winds"? Why do you suppose it received that name? What view does one have from the Four Winds?
- Why does the author say that "storm and star" have a "magic and mystery"?
- Contrast the voices of woods and sea. Are these real voices? Is the sea really "a great solitude"?
- How are the woods "human" and the sea "in the company of archangels"?

POEM

A Sea Song, by Allan Cunningham, or *A Visit from the Sea*, by R.L. Stevenson

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

*The world of waters is our home,
And merry men are we.
... The hollow oak our palace is,
Our heritage the sea.*

A. Cunningham

Tell us of these merry men and their life on the sea.

*The woods call to us with a hundred voices, but the sea has only one - a mighty voice that drowns our souls
in its majestic music.*

L.M. Montgomery

Can you make us hear the voice of the sea?

The captain's voice was stifled by a powerful clap of thunder, the start of a deafening symphony.

E. Salgari

Bring us on board this storm-tossed ship, manned by our heroic captain.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *When the man regained consciousness, he found himself before a warm fire in the lighthouse kitchen.*
2. Parse: *when, man, and regained.*
3. Give a synopsis of the verb "found" in the indicative mode, all tenses, active and passive voices, 3rd person singular.
4. Write what must have been the man's first sentence on awakening.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

The Silence of the Sea

What I most love about the sea is its silence. For the loud noises that a man at sea remembers are not of the sea itself – no, not even in a gale of wind – but of battle between the wind and what it encounters: rigging or the ship's side, or canvas, or the play of a loose rope; the pouring of water taken in over the lee or the strain of timbers. The sea of itself is more reserved in its expression.

Because the sea lives (while the land lies inert) we cannot think of it as dumb: nor is it. The sea, absolute in its unchallenged majesty, disdains to shout and clamor; it proclaims its advance, strength, and volume not by battle cries. A comber in deep water not far from land is awful in the might of its advance; it rears into the sky and fills it, overhanging the hollow like a doom; but it does not threaten audibly. The sweeping crest charges over as might a line of cavalry, but without thunder; it resolves into a seething which barely hisses over the slope it had threatened and it dies in long streaks of almost silent form.

Hilaire Belloc

Storm at Sea

The captain's voice was stifled by a powerful clap of thunder, the start of a deafening symphony. The heavens erupted in flames, bathing the storm-tossed sea in a sinister light. Lightning streaked the air in a thousand patterns, tearing through the sky, darting about the ship and slicing beneath the waves, as frightening roars filled the air. The sea, as if not to be outdone, swelled to enormous heights. Waves grew into mountains, sparkling gold in the light, as they climbed towards the heavens. The wind, too, added its voice, roaring furiously as it drove clouds of warm rain across the sky. Pitching wildly, the boat battled fiercely to stay ahead of the elements. She groaned beneath the onslaught of waves; she climbed, she dove, thrashing the waters with her bowsprit, as she was dragged north, then south, against her helmsman's will.

Emilio Salgari, *Sandokan: The Pirates of Malaysia*

Ida Lewis: Keeper of the Lighthouse

Winter came with its howling winds and frozen bay. A terrific storm was blowing from the north; snow was driving from every direction and it was hardly possible to stand on one's feet because of the fury of the gale. Ida lighted her beacon of warning to ships at sea, and rejoiced as she saw its glowing rays flash out over the turbulent waters. How the wind shrieked around the little house on the island! Ida hastily raised the curtain, to see how heavily it was storming, and she gave an exclamation of surprise; then ran back up the spiral stairway to the tower, where in the rays of the steady light she could see more clearly.

Far out on the waves, beyond the frozen surface of the inner bay, she saw a light skiff bobbing up and down, the toy of wind and wave; in it by the aid of her powerful glass she could see a stiff, still figure. A man had been overcome by the cold - he would die if he were not rescued at once. Quick as a flash she was down-stairs, in the boat-house, had pulled out the boat, although it was a hard task in such a storm even for one as strong as she, and soon was on her way across that part of the bay which was not frozen.

Her craft tossed up and down on the stormy waves, now righting itself, now almost submerged — but Ida pulled on with strong sure strokes, and drew alongside of the bobbing skiff — took hold of it, drew it to the side of her own boat, and, looking into the face of the man in it, saw that he must be rowed to land as quickly as possible if he were to be saved. She saved him. When he regained consciousness he found himself propped up before the warm fire in the lighthouse kitchen, with the most delicious feeling of languor stealing through his whole frame, instead of the cruel numbness which had been the last sensation before he became unconscious.

Kate Sweetser, *Ten American Girls from History*

PARTS OF SPEECH ~ USES OF NOMINATIVE CASE: APPPOSITION

Continue studying the appositive use of the nominative case, contrasting with use as subject and complement.

The Four Winds, a lighthouse, was built on a spur of red sandstone cliff jutting into the gulf.

The loud noises at sea - the battle between wind and ship, the play of a loose rope, the strain of timbers - are not the sounds of the sea.

PARTS OF SPEECH ~ VERB REVIEW & PARTICIPLES

Review verbs and continue identifying participles.

The sea has a mighty voice which drowns our soul in its majestic music.

The sea is absolute in its unchallenged mystery and does not threaten audibly.

The sweeping crest of the sea charges over a comber without thunder and retreats seething and hissing.

ANALYSIS ~ COMPLEX SENTENCES: ADVERBIAL CLAUSES & SUBORDINATE CONJUNCTIONS OF TIME & PLACE (§219-220 (1-2), 281 (1-2))

Remind the students that clauses may act as adjectives, when introduced by a relative pronoun, forming a complex sentence. Explain that subordinate clauses may also act as adverbs in a complex sentence; they are not introduced by pronouns but by different subordinate conjunctions.

Present examples of dependent adverbial clauses of time and place, and have the children learn the definition of an adverbial clause, §281 (1-2). At the same time, explain that modifying clauses have to be introduced by some word, acting as a connector, and these are called subordinate conjunctions; use sentence 3 in §219. Be sure to explain that adverbial clauses need to be recognized by meaning, not by the word introducing them, §219. Present common conjunctions of time and place, §220 (1-2), so that students may see which words often introduce adverbial clauses (though the same words may be other parts of speech and introduce other clauses, depending on use).

Ida rejoiced when she saw the glowing rays of the lighthouse.

The boat tossed on the stormy waves while Ida rowed toward the bobbing skiff.

Two thousand three hundred years have sped since Leonidas perished for his country.

The hearts of men glow when they hear the story of Thermopylae.

/ TO / BOOK:

THEME: Cathedrals

READING

GUIDED COMMENTARY

POEM

My Cathedral, by Henry Wadsworth Longfellow

Like two cathedral towers these stately pines
Uplift their fretted summits tipped with cones;
The arch beneath them is not built with stones,
Not Art but Nature traced these lovely lines,
And carved this graceful arabesque of vines;
No organ but the wind here sighs and moans,
No sepulchre conceals a martyr's bones,
No marble bishop on his tomb reclines.
Enter! The pavement carpeted with leaves
Gives back a softened echo to thy tread!
Listen! The choir is singing; all the birds,
In leafy galleries beneath the eaves,
Are singing! Listen ere the sound be fled,
And learn there may be worship without words.

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

It was a vision! - a miracle! - an anthem sung in stone, a poem wrought in marble!

M. Twain

Can you imagine a building to which these words might apply? Take us there!

The train swung round a bend, the blue hills parted like a curtain and...

E. Goudge

Continue. Tell us the story of this traveler.

It seemed a buried city sunk at the bottom of the sea, where no life stirred and no sound was heard but the ringing of the bells as the tide surged through forgotten towers and steeples.

E. Goudge

Bring us to this town, in a tale or a description.

GRAMMAR ASSIGNMENT

1. Analyze and diagram: *The cathedral's pinnacled angles and its wilderness of spires were cut against the sky and the shadows fell richly upon its snow roof.*
2. Parse: *cathedral's, pinnacled, and snowy.*
3. Write "snowy" in the comparative and superlative degrees of comparison.
4. Write one sentence with an infinitive used as a subject. (Underline the infinitive.)

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

The Spire of the Cathedral

The train swung round a bend, the blue hills parted like a curtain and the city of Torminster was visible. Seen from a distance it had a curiously unsubstantial air, as though it were something real yet intangible, a thing you could see but not touch. It lay in a hollow of the hills like a child in its mother's lap and it seemed that as it lay there it slept. It looked so quiet that it was hard to believe the ordinary life of men and women went on in its streets. Rather it seemed a buried city sunk at the bottom of the sea, where no life stirred and no sound was heard but the ringing of the bells as the tide surged through forgotten towers and steeples. Jocelyn could see a confused mass of roofs and chimneys and church-spires, some high and some low, weather-stained and twisted by age into fantastic shapes. The smoke from the chimneys went straight up into the windless air and then seemed to dissolve into a mist that lay over the city like the waves of the sea that had drowned it, and out of this sea rose a grey rock with three towers... The Cathedral. It stood there gloriously, its majesty softened by the warm day but not diminished, its towers a little withdrawn in the sky yet no less watchful.

Elizabeth Goudge, *A City of Bells*

The Cathedral of Milan

Toward dusk we drew near Milan and caught glimpses of the city and the blue mountain peaks beyond. But we were not caring for these things - they did not interest us in the least. We were in a fever of impatience; we were dying to see the renowned cathedral! We watched - in this direction and that - all around - everywhere. We needed no one to point it out - we did not wish any one to point it out - we would recognize it even in the desert of the great Sahara.

At last, a forest of graceful needles, shimmering in the amber sunlight, rose slowly above the pygmy housetops, as one sometimes sees, in the far horizon, a gilded and pinnacled mass of cloud lift itself above the waste of waves, at sea - the Cathedral! We knew it in a moment.

What a wonder it is! So grand, so solemn, so vast! And yet so delicate, so airy, so graceful! A very world of solid weight, and yet it seems in the soft moonlight only a fairy delusion of frost-work that might vanish with a breath! How sharply its pinnacled angles and its wilderness of spires were cut against the sky, and how richly their shadows fell upon its snowy roof! It was a vision! - a miracle! - an anthem sung in stone, a poem wrought in marble!

Howsoever you look at the great cathedral, it is noble, it is beautiful!

Mark Twain, *The Innocents Abroad*

PARTS OF SPEECH ~ ADJECTIVES: DEGREE OF COMPARISON (§121-127)

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

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

The Exercise after §126 may be useful, especially 1 (N.B.: in the Parsing Example, *more graceful* is comparative degree). Practice inflecting other adjectives for comparison, and changing the sentences below to include comparative and superlative adjectives (adding phrases or clauses if necessary, so the sentences make sense).

The cathedral of Milan is grand and solemn and vast.

The warm day gave the cathedral a soft majesty.

The cathedral was a forest of graceful needles, shimmering in the amber sunlight.

PARTS OF SPEECH ~ VERBALS: INFINITIVES IN VERBS OR USED AS NOUNS
(§182-184 (1-2), 190)

Present a new kind of verbal, an **infinitive**, with its definition, §182; it may be used as part of a verb phrase or else as a noun or modifier, §183. Present only the simple (or indefinite) infinitive, active voice (*[to] write*, §182). Omit its use as a modifier, for the moment; focus on its use in verb phrases, §183 (1.a), with defective verbs only, and mention its use as a noun, subject, object, or predicate nominative only, §184 (1-3), pointing infinitives out as you encounter them in the next few weeks. Present the parsing of infinitives as nouns, §190. Do not parse verb phrases.

Jocelyn could see a confused mass of roofs and church spires.

To look at the great cathedral was to see a vision, a miracle!

The majesty of the cathedral was softened but not diminished by the warm day.

We would recognize the cathedral in the desert of the great Sahara.

ANALYSIS ~ ADVERBIAL CLAUSES OF TIME & PLACE

Continue analyzing complex sentences with adverbial clauses of time and place. (You may wish to omit the segments in brackets.)

When the train swung round a bend, [the blue hills parted like a curtain and] the city became visible.

Jocelyn saw the city where it lay in a hollow of the hills.

As dusk fell we approached Milan. We caught glimpses of the city and the blue mountain peaks beyond it.

/ TO / BOOK:

THEME: Homeland

READING

GUIDED COMMENTARY

Tara

Only her feeling for Tara had not changed. Her love for this land with its softly rolling hills of bright-red soil, this beautiful red earth that was blood-colored, garnet, brick-dust, vermillion, which so miraculously grew green bushes starred with white puffs, was one part of Scarlett which did not change when all else was changing. Nowhere else in the world was a land like this.

When she looked at Tara she could understand, in part, why wars were fought. Rhett was wrong when he said men fought wars for money. No, they fought for swelling acres, softly furrowed by the plow, for pastures green with stubby cropped grass, for lazy yellow rivers and white houses that were cool among magnolias. These were the only things worth fighting for, the red earth which was theirs and would be their sons' sons.

To anyone with a drop of Irish blood in them the land they live on is like their mother... 'Tis the only thing in the world worth fighting for.

Margaret Mitchell

- ▶ Point out the author's use of color as she describes Tara, the family plantation.
- ▶ Why is it so important to Scarlett O'Hara?
- ▶ How can the land be "like their mother...worth fighting for, dying for"?
- ▶ Do you agree that "Nowhere else in the world was a land like this"?

POEM

In Flanders Field, by John McCrae, or *The Soldier*, by Rupert Brooke

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

Home... I loved its old sprawling house, its herb room and pantries, its old barns, and its orchards and flowers

C. de Hueck

Everyone loves home. Share with us what comes to your mind when you hear the word "*home*."

All the countryside has the atmosphere that here time has stood still, it is so completely unchanged by modern life.

E. von Guttenberg

Can you imagine if time had "*stood still*" in your own homeland? Paint us a picture of that life.

England was green fields, white cliffs and sandy beaches; England was the ivy-covered buildings of Wimbledon Hill. England was far more than that...

A. Dalgliesh

Tell us what your country is (or was)...

GRAMMAR ASSIGNMENT

1. Analyze: *Men fought wars for the the red earth which was their homeland.*
2. Parse: *Men*, *fought*, and *which*.
3. Give the principal parts of *to fight*.
4. Write a beautiful sentence describing your homeland.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Traditional Homeland

Konnnersreuth is a small village in the poorest part of northern Bavaria, only three miles from the Czechoslovakian border. The soil in this region is so meager that one wonders how the peasants draw from it any sustenance. All the countryside has the atmosphere that here time has stood still, it is so completely unchanged by modern life. The peasants live their religion as they did hundreds of years ago; it is simple and deep-rooted. The women of the region wear the old traditional costume of a kerchief over the head, a shawl over the shoulders, and long, wide skirts. The whole atmosphere around these people is one of quiet dignity.

Elisabeth von Guttenberg, *Holding the Stirrup*

Coming Home to Harbour (*You may omit what is in italics.*)

It was just then that I heard to the right of me the crooning of a man. A few moments before I should not have seen him under the darkness of the sea-wall, but the light was so largely advanced (it was nearly two o'clock) that I now clearly made out both his craft and him. I hailed him, but in a low voice, so much did the silence of that place impress itself upon all living beings who were strange to it. I asked him what he would do so early, whether he was off fishing at that hour or whether he was taking parcels down the coast for hire or goods to sell at some other port. He answered me that he was doing none of those things.

"I am off," he replied in a low and happy voice, "to find what is beyond the sea. In that place I shall discover again such full moments of content as I have known, and I shall preserve them without failing. It is in some country beyond this sea, and it has a harbour like this harbour, only set towards the South, as this is towards the North; but like this harbour it looks out over an unknown sea, and like this harbour it enjoys a perpetual light. Of what the happy people in this country are, or of how they speak, no one has told me, but they will receive me well, for I am of one kind with themselves. *But as to how I shall know this harbour, I can tell you: there is a range of hills, broken by a valley through which one sees a further and a higher range, and steering for this hollow in the hills one sees a tower out to sea upon a rock, and high up inland a white quarry on a hill-top; and these two in line are the leading marks by which one gets clear into the mouth of the river, and so to the wharves of the town.* And there," he ended, "I shall come off the sea for ever, and every one will call me by my name."

Hilaire Belloc, *"The Harbour in the North"*

That Was England!

The bell rang. The long line of children went out into the hall, down the steps. They were in the assembly hall now, long rows of white-clad children. That day, the first day of the war, they did not sing the school hymn. Instead their voices rang fresh and clear with:

*Land of hope and glory,
Mother of the free...*

That was England! Suddenly there came over Janet a feeling of all that England stood for. She could not have put it into words; it had simply become a part of her. England was green fields, white cliffs and sandy beaches, woods yellowing with primrose or blue with hyacinths in the spring, waiting at the gates of the Palace for a glimpse of the King and Queen, the ivy-covered buildings of Wimbledon Hill. England was far more than that. It was years of history, years of tradition, the building up of a way of living, the way of a people, her people.

Alice Dalgliesh

PARTS OF SPEECH ~ ADVERB CLASS: INTERROGATIVE (§205, 208)

Review with the children that adverbs are classified by use and by meaning (§205); so far they have only seen simple adverbs by use (simple because they only modify), with classes by meaning: time, place, manner, and degree (others as well, if they have been analyzing the adverbial phrases every week).

The second class of adverbs by use is *interrogative*, §208, used to ask questions about an action. This class of adverbs is likewise divided into various classes by meaning, according to the information they are seeing about the action: its time (*when*), place (*where*), manner (*how*), or reason (*why*). Omit the class of degree, which is more difficult to grasp.

Use simplified sentences from dictations and have the children create other, similar sentences. Be careful not to give examples of complex sentences. (For example, in the sentence, "Did he learn *how* this failed?" *how* is a conjunctive adverb introducing a noun clause.) Do not parse the interrogative verbs below which use "do."

Where is the village of Konnersreuth?

How do the people dress?

When did the children sing?

Why do men fight battles?

PARTS OF SPEECH ~ VERB FORM: DEFECTIVE (§173-174, 190)

Point out to the children that they use defective verbs every day but have not yet seen how to analyze them. Explain that "defective" just means, "not having all of the principal parts" (simple infinitive, past tense, or perfect participle, §168). The children should learn the definition, §173.

Have the children learn the list of the most important defective verbs; you will study *shall/should* and *will/would* in a later lesson. §174 is a good **teacher resource**, to be slowly presented. Defective verbs are used in verb phrases, to express a wider variety of thoughts; most of those verb phrases are made up of a defective verb followed by the pure infinitive, but *ought* requires the infinitive with *to*. (Ask the children to give the principal parts and they will see that these verbs have neither infinitive nor perfect participle: we do not say, "*to may*," for example; show them that we cannot fully conjugate these verbs: "*I have could*" makes no sense, for example. Contrast these verbs with "*am*," "*have*" or "*do*," which are not defective.)

Use only simple examples when presenting these verbs. The parsing of defective verb phrases is included in §190; examples are given after §161. **However, children need not parse defective verbs in 6th grade.** The important concept for the children to understand is that a defective verb phrase is really made up of two verbs, one defective, one infinitive, and is not simply a tense of a single verb. The difference may be difficult for the children to grasp, because many verb forms are also constructed using a form of "*to have*" or "*to be*", but are considered a single verb nonetheless (verbs in the perfect tenses and in the passive voice, for example). The auxiliaries "*to be*" and "*to have*" are not separated out in the parsing of a verb tense, the way the defective verb is. Review the formation of the tenses and of passive voice, if it helps the children.

I can easily love this land with its softly rolling hills.

You may sing the school hymn.

ANALYSIS ~ COMPLEX SENTENCES: ADVERBIAL & ADJECTIVE CLAUSES

Scarlett's love for the land remained when other things changed.

I sail where the people will call me by my name.

Janet suddenly understood her love of homeland as she listened to the song of the children.

/ TO / BOOK:

THEME: Foreign Lands

READING

GUIDED COMMENTARY

POEM

From the *Crusaders' Chorus*, by Charles Kingsley

- | | |
|---|---|
| 1. The tomb of God before us,
Our fatherland behind,
Our ships shall leap o'er billows steep,
Before a charmèd wind. | 3. The red-cross knight and yoeman
Throughout the holy town,
In faith and might, on left and right,
Shall tread the paynim down. |
| 2. Above our van great angels
Shall fight along the sky;
While martyrs pure crownèd
To God for rescue cry. | 4. Jerusalem, Jerusalem!
The burying place of God!
Why gay and bold, in steel and gold,
O'er the paths where Christ hath trod? |

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

Geoffrey found Genoa quite as wonderful as his friends had told him it would be.

M. Stanley-Wrench

Tell us of a place you have always heard about and finally are able to see...

Geoffrey loved to watch the peasants, with their wrinkled brown faces and picturesque clothes, and flocks of sheep driven in front of a cloaked and hooded shepherd.

M. Stanley-Wrench

Who is this "cloaked and hooded shepherd"? Let us meet him and learn his story.

It is a legend that those born in that ancient city receive at birth a special gift of...

E. von Guttenberg

Tell us a tale of such a legend.

GRAMMAR ASSIGNMENT

1. Analyze: *Nürnberg, you are a city of the soul, and a strange and splendid past still lives within your walls.*
2. Parse: *city, soul, and lives.*
3. Put this sentence in the past tense: *I can see the sweeping red-tile roofs of the city.*
4. Explain what may be meant by the words, "*Nürnberg is a city of the soul.*"

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

A City of the Soul

It has been said that Nürnberg is a city of the soul – a city whose influence is not only of the heart, but also of the intellect. Cradled within her walls are the memories of a strange and splendid past. The blood of Franconian, German, and Slav was blended so subtly in her life and art that it gave to Nürnberg that indefinable charm which made her unique among cities.

There is no doubt that Nürnberg has a strange fascination for those who know and love her. Unforgettable is the exquisite, timeless beauty of her architecture: the sweeping red-tiled roofs; her queenly crown of towers; her narrow, winding streets.

It is a legend that those born in Nürnberg have bestowed upon them at birth a special gift of aesthetic sense. But even to have lived for a time in Nürnberg is a privilege which in itself gives one a profound love of art and beauty. One is surrounded on all sides with centuries of art.

Elisabeth von Guttenberg, *Holding the Stirrup*

Genoa

Geoffrey found Genoa quite as wonderful as his friends had told him it would be. The streets were broad, and the houses around the harbor were built of stone and covered with clean plaster which shone white in the sun. It was all so much more open than London, and the dark, shadowy cypress trees, the gray gnarled olives, rosy-pink almond trees, and early spring flowers delighted the young poet. So did the peasants, with their wrinkled brown faces and picturesque clothes, and flocks of sheep driven in front of a cloaked and hooded shepherd. He listened joyfully to the soft, musical Italian words, a language whose lilt crept into his own poetry.

Margaret Stanley-Wrench, *Teller of Tales*

The Mark of Paris

This is Paris. Everything in the city has an indefinable quality which allows one to say without hesitation, "This is Paris," even if it is only a milk can hanging on a door-knob, or a heavy brown broom noisily sweeping the leaves on a sidewalk, or a row of weather-worn books in a dusty box on the quays. Why it is so I cannot tell, but the city has put its mark on everything that belongs to her. Tourists are too absent-minded or in too great a hurry to notice this, but a Parisian's heart will beat at the memory of a flower-pot on a window-sill or of a song whistled by a butcher boy on his bicycle, if that Parisian happens to be far from home. Show him the picture of a baker's shop with a child eating a croissant, or the picture of a table and chair on a sidewalk and a waiter standing by with a white napkin over his arm, and he will think, "This is neither Toulouse, nor Lyon, nor Marseille, although a superficial observer might believe so; this is Paris." Good or bad, what comes out of the hands of Paris is Paris, a letter, a piece of bread, a pair of shoes, or a poem. What we have to give to the world is not borrowed, it is our own and can be stolen from us but not imitated.

Julien Green, *Memories of Happy Days*

PARTS OF SPEECH ~ NOUN CASE: NOMINATIVE ABSOLUTE USE (§29 (4.a-b))

Review the uses of the nominative case of nouns, §29, introducing two forms of independent or absolute use: direct address and exclamation (4.a-b). Sentences 1-2 and 5-7 in Exercise 1 may be useful; Exercise 2 would also give good practice in the four uses of the nominative.

Nürnberg! She is an unforgettable place, a city of the soul.

Paris, absent-minded tourists do not really know you.

Italian! Those soft, musical words crept into Chaucer's poetry.

PARTS OF SPEECH ~ VERB FORM: DEFECTIVE

Continue presenting defective verbs, §174, introducing simple examples of past tense verb phrases. Ask the children to learn the parsing order, §190, if they have not already. (It is almost the same as parsing normal verbs.)

The defective verb phrases using *may*, *might* or *could* are often in the subjunctive mood; the children have only seen the subjunctive expressing a wish (§161 [1.a]). Let §174 and §157 help you determine the mood of these phrases, based on the idea expressed rather than the form. Simplified examples from dictation and reading will further illustrate this idea.

Geoffrey could hear the soft, musical Italian words.

May you see Genoa!

Near Genoa, one can see hooded shepherds driving flocks of sheep.

A man who goes to Germany ought to visit Nürnberg.

ANALYSIS ~ COMPLEX SENTENCES: ADVERBIAL & ADJECTIVE CLAUSES

As you continue studying adverbial clauses of time and place, be careful to avoid adjective clauses introduced by the subordinate conjunctions "where" and "when" (adjective clauses modify a noun; adverbial clauses modify a verb, or another part of speech which adverbs may modify. "*We walked through the forest, where no man had ever ventured*" contains an example of such an adjective clause). The three examples of the use of "when" at the beginning of §219 may be helpful to the teacher in avoiding such adjective or noun clauses.

When I visited Nürnberg, I was struck by the timeless beauty of the architecture.

Geoffrey saw gray gnarled olives and rosy-pink olive trees as he walked through Genoa.

The streets were broad and the houses which were around the harbor were of stone.

/ TO / BOOK:

THEME: Music

READING

GUIDED COMMENTARY

The Singer

I saw a man of fifty or thereabouts, not a mountaineer, but a man of the plains – tall and square, large and full of travel – and as he went, he sang. I said, "You sing to advertise your trade?"

He answered, "I do. It lifts the heart, it shortens the way, it guarantees good work."

"In what way," said I, "does it guarantee good work?"

"The man," he answered, "who sings loudly, clearly, and well, is master of himself. When people hear him they say, 'Here is a prompt, ready, and serviceable man. He is not afraid. There is no rudeness in him. He is swift and to the point.'"

"But there must be some," I said, "who do not sing and who do good work."

"There are such," said he. "But they are less happy men. For this singing has a quality. It does good within as well as without. It pleases the singer in his very self as well as brings him work and clients."

Then he took off his enormous hat, which was of straw and as big as a wheel, and said, "Sir, to the next meeting!" and went off singing with a happier and more triumphant note.

Hilaire Belloc, *Hills and the Sea*

- ▶ Present the two speakers in this passage, and tell where this conversation probably takes place.
- ▶ Why does the man say that singing is a good advertisement for his trade?
- ▶ Why are men who do not sing, "less happy men"?
- ▶ Why do you think the man went off singing "with a happier and more triumphant note" after the conversation?

POEM

Bonnie Charlie, Traditional Scottish folk song (*To be learned as a class, distributing stanzas.*)

Bonnie Charlie's noo awa
Safely o'er the friendly main;
He'rts will a'most break in twa
Should he no' come back again.

Chorus : Will ye no' come back again?
Will ye no' come back again?
Better lo'ed ye canna be
Will ye no' come back again?

Ye trusted in your Hieland men
They trusted you, dear Charlie;
They kent you hiding in the glen,
Your cleadin' was but barely. (*Chorus*)

English bribes were a' in vain
An' e'en tho puirer we may be
Siller canna buy the heart
That beats aye for thine and thee. (*Chorus*)

We watch'd thee in the gloamin' hour
We watch'd thee in the mornin' grey
Tho' thirty thousand pound they'd gi'e
Oh, there is nane that wad betray. (*Chorus*)

Sweet's the laverock's note and lang,
Liltin' wildly up the glen,
But aye to me he sings ane sang,
Will ye no come back again? (*Chorus*)

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

The man who sings loudly, clearly and well is master of himself.

H. Belloc

Tell us of such a man, singing at his work.

I saw a man of fifty or thereabouts, not a mountaineer, but a man of the plains – tall and square, large and full of travel – and as he went, he sang.

H. Belloc

Tell us a tale of this man, "*full of travel*." Where have his travels taken him?

Jock, his violin tucked under his chin, moved the bow slowly and lovingly across the strings.

A. Dalglish

Do you play an instrument, or have you ever wanted to learn one? Tell us about "your" instrument and why you love it.

GRAMMAR ASSIGNMENT

1. Analyze: *Music supplied a powerful diversion, a constant companion.*
2. Parse: *supplied, diversion, and companion.*
3. Give two synonyms for "*supplied.*"
4. How might music be called a "companion"?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

An Evening of Song

Aunt Annie turned briskly to Jock. “Play us a wee tune on your fiddle,” she said. Jock rose awkwardly and reached for his violin. Sheila went to the piano to accompany him.

Jock, his violin tucked under his chin, moved the bow slowly and lovingly across the strings. And, after the tuning, the music came, strong and clear, rising above Sheila’s wholly inadequate accompaniment, finally taking the room to itself so that Sheila need not have been playing at all. The old Scottish songs, the wailing lament of *Flowers o’ the Forest*, the gay lilt of *The Keel Row*. Then quite spontaneously, the tune changed, they were singing *Bonnie Charlie* with him.

The music ended on the pleading refrain, and Jock put the violin carefully into its case. He came over and sat by Moira. The fire burned low. And nobody, not even Aunt Annie, said a word.

Alice Dalgliesh

A Fiesta of Color and Music

Like most people of Andalusia, the people of Arcangel are poor. But they are too proud to quarrel with their fate. Instead they make war against sadness with songs and dances, with laughter, and with joy at just being alive. That joy erupts like a volcano once a year during the three-day *fiesta*.

During the fiesta, Arcangel becomes a chaos of color and music. The people do not sleep and they do not work during those three days. Instead they play, they sing, they dance, they laugh. It always begins with the Mass and ends with fading music.

Manolo spent most of his time during the fiesta with his friend Jaime García. They went to Mass together; and afterwards they followed the procession winding its way through the narrow streets of Arcangel. As the procession reached the church from which it had started, a woman began to sing a *saeta*, more a lament than a song – a confession, sad and beautiful. And from that sadness and the beauty of this lament, the fiesta took its cue. The town, suddenly, like a spring gushing forth from under a rock, flowed into song. The guitars began a race; the tambourines of the gypsies joined in; and the castanets, like a million clattering hoofs, lent their beat. Flamenco songs and the wails of the *cante hondo* were heard and would be heard until the very end – the third, exhausted night of the fiesta.

Maia Wojciechowska, *Shadow of a Bull*

PARTS OF SPEECH ~ NOUN CASE: OBJECTIVE USES: APPOSITIVE (§30 (1-3, 6))

Review §30, the uses of the objective case of nouns which the students have seen this year (direct object, object of a preposition, and indirect object), illustrating with the examples included after each use. Introduce the appositive use, (6), the same way you introduced the appositive use of the nominative case, in week 19. In the Exercise, (a) 1-3, 5-6, and 10 may offer good practice, as may (b), but twenty sentences would be too many to ask the children to write or find.

Aunt Annie turned to Jock, the musician, and asked for a tune.

I saw a man of fifty, a man of the plains.

A woman began to sing a saeta – a beautiful lament.

Jock played the old Scottish songs: "Flowers o' the Forest" and "Bonnie Charlie."

PARTS OF SPEECH ~ VERBALS: GERUNDS (§186-188 (1-2))

Present gerunds (§186) as the third kind of verbal: like a participle in form, but used as a noun. It is called a *noun verbal*, if this name helps the children. Only present the simplest form, the imperfect active gerund ("writing"), without presenting the name "imperfect active." The children should not parse or diagram gerunds but only identify them.

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

Present the first two uses of gerunds, as a subject and as an object, §188 (1-2).

In the following examples, only identify the verbal and tell its use in the sentence. You may diagram these sentences, but do not parse the verbal.

The people finally began laughing.

Jock began his tuning and then the music came.

Singing lifts the heart and shortens the way.

ANALYSIS ~ COMPLEX SENTENCES: ADVERBIAL CLAUSES & SUBORDINATE CONJUNCTIONS OF MANNER (§220 (3), 281 (3))

Present adverbial clauses of manner (§281 [3]), introduced by subordinate conjunctions of manner (§220 [3]). The example after §220 (3) is at the level of the children.

Be sure the students think about the meaning of the clause and about what word it modifies, rather than focusing on the conjunction introducing it. The same word may serve to introduce more than one type of clause or more than one class of adverbial clause.

Avoid adverbial clauses of comparison (or "degree"), easily mistaken for clauses of manner. An adverbial clause of manner may use a kind of comparison to illustrate the way in which a thing is done; the subordinate conjunction may often be replaced by, "the way..." Thus, "*Manolo saw the faces of the people as he had never seen them before.*" In what way did he see them? A way he had never seen them before.

The man left with a song, as he had come.

Their joy burst forth as a volcano erupts.

The people of Andalusia fight sadness as they always have fought it.

/ TO / BOOK:

THEME: Trades, crafts

READING

GUIDED COMMENTARY

POEM

Bells, by Thomas Traherne

Bells are but clay that men refine
And raise from duller ore;
Yet now, as if they were divine,
They call whole cities to adore;
Exalted into steeples they
Disperse their sound, and from on high
Chime in our souls' they ev'ry way
Speak to us through the sky:
Their iron tongues
Do utter songs
And shall our stony hearts make no reply?

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

As the eldest child, I felt myself in a way charged with the responsibilities of the family.

R. Maritain

Tell the story of this "eldest child."

Behind the cross, their embroidered banners held high, followed the Trade Guilds of the town, the Bakers, the Grocers, the Tanners, and all the rest, with the various crafts of the Cloth Trade.

C. Harnett

Paint us a lively picture of these tradesmen.

*Bells are but clay that men refine
And raise from duller ore;
Yet now...*

T. Traherne

Bells which you have heard are still singing in your soul... Allow us to hear some of those songs.

GRAMMAR ASSIGNMENT

1. Analyze: *The gaily-colored banners passed along the street, while the choir and the clergy with the golden canopy came into our view.*
2. Parse: *banners, golden* and *came*.
3. Give the principal parts of each of the verbs in the sentence.
4. Describe the banners of one of the guilds in the procession.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Corpus Christi Procession

Even before the cross-bearer appeared round the distant corner Nicholas could hear the choir, as it emerged from the church, chanting the great processional hymn, 'Lauda Sion.' Behind the cross, their embroidered banners held high, followed the Trade Guilds of the town, the Bakers, the Grocers, the Tanners, and all the rest, with the various crafts of the Cloth Trade, weavers, fullers, dyers, shearers, massed together at the end.

The gaily-colored banners were still passing along the street, moving from brilliant light into deep shade and out again, when the choir and the clergy with the golden canopy turned the corner and came into view. The hymn changed and the cantors sang the opening notes of the 'Pange Lingua.' The first soaring line of the familiar chant awoke echoes everywhere among the crowd. Timidly at first a few people joined in; then, gaining courage from each other, more and more in a swelling unison until the very walls of the town seemed to be singing. Then, gradually nearer, a new sound approached – the tinkling of the bells. As though a sickle had swept along the street the crowd dropped to its knees. The tide of voices ebbed as heads were bowed, while the canopy beneath which the priest carried the Blessed Sacrament passed slowly by.

Cynthia Harnett, *The Wool Pack*

Carrying the Responsibilities of a Family

I had the feeling of a special obligation to my parents. I knew that they had left Russia, suffered the pain of exile, poverty, separation from those they loved and whom they were never to see again, for my sister and for me, to assure the future of our studies. Soon enough I realized that I had parents who were not like my companions' parents. All the other children were to learn a trade. But my parents spoke to me only of my studies and of the University which I was to enter. A lively gratitude was soon added to my instinctive feelings of affection for them. I was bound not to disappoint them, and, being the eldest child, I felt myself in a way charged with the responsibilities of the family.

Raissa Maritain, *We Have Been Friends Together*

The Tinsmith

The man's face was brown like chestnut wood, his eyes were grey but ardent; his brows were fierce, strong, and of the colour of shining metal, half-way between iron and silver. He bore himself as though he were still well able to wrestle with younger men in the fairs, and his step, though extremely slow (for he was intent upon the song he was singing), was determined as it was deliberate. I came yet nearer and saw that he carried a few pots and pans and also a kind of kit in a bag: in his right hand was a long and polished staff of ashwood, shod with iron; and still as he went he sang. The song now rose nearer me and more loud, and at last I could distinguish the words, which were, in English, these:

"Men that cook in copper know well how difficult is the cleaning of copper. All cooking is a double labour unless the copper is properly tinned."

This couplet rhymed well in the tongue he used, which was not Languedoc nor even Béarnais, but ordinary French of the north, well chosen, rhythmical, and sure. When he had sung this couplet once, glancing, as he sang it, nobly upwards to the left and the right at the people in their houses, he paused a little, set down his kit and his pots and his pans, and leant upon his stick to rest.

Hilaire Belloc, *"The Singer"*

PARTS OF SPEECH ~ NOUN CASE: POSSESSIVE (§31-37)

Review the possessive case, §31-37, in particular the rules about the apostrophe, §35. Do not study the various sections of the book exhaustively; review the possessive case especially through the dictation examples. Exercise (a) after §38 would also be a useful manner of reviewing.

Because the possessive case implies ownership, it should be reserved for people and groups of people and only used sparingly for objects which cannot possess or own other objects.

The merchants walked beneath the clothiers' banner in the procession.

I had parents who were not like my companions' parents.

The hymn changed and the cantors' voices sang the opening notes of the 'Pange Lingua.'

PARTS OF SPEECH ~ DEFECTIVE VERBS: SHALL & SHOULD
(§175 (1 & 3.a) & 177)

Explain that *shall* and *will* are defective, like *can*, *may*, *must*, and *ought*, but are studied separately because they are often used in the formation of regular tenses. Present the beginning of §175, including the explanation about the disappearing distinction between *shall* and *will*. Then present only the simplest uses: §175 (1a-b), the normal future use of *shall* with 1st person; and (3a), the "defective verb" use of *should*, equivalent to *ought*, with all three persons. This last use of *should* may be present or past tense, depending on the meaning; and is always indicative mood (as is *ought*).

I shall pursue my studies at the university and shall not learn a trade.

We should carry the banner of our guild when we walk in the procession.

We shall join the cantors who lead the song.

ANALYSIS ~ COMPOUND & COMPLEX SENTENCES

Practice analyzing adverbial clauses of time, place and manner.

The crowd sang in swelling unison until a new sound approached – tinkling bells.

The tide of voices ebbed while the priest passed slowly before the crowds.

The crowd dropped to its knees as wheat falls beneath the sickle.

My parents lived in France, where I continued my studies.

/ TO / BOOK:

THEME: Nobility of work

READING

GUIDED COMMENTARY

The Great Professions

After this picture came another of a sailing ship, the best of all. She was a grand creature, with wind-filled sails crowding up aloft and the foam curling back in delicate curves and arabesques from her splendid prow. Something was written beneath the picture: "The first ship I have had the honor to command. May God bless her, and find me worthy of my trust."

Those words had somehow touched David very deeply. The artist in him leaped out to meet the artist in the unknown sea captain. It was as though at that moment they were made friends. There is always, he thought, this communion between those who follow the great professions, the selfless professions that demand all that a man can give, even to his very life, the professions that make him or break him according as he has it in him to give what they demand.

- ▶ What does David discover? What do we learn about the "grand creature"?
- ▶ Why do the words under the picture touch David very deeply? How can a sea captain or anyone who follows a great profession be considered an artist?
- ▶ Why did David feel as though he and the sea captain had become friends?
- ▶ In your opinion what are "the great professions"? How are they "selfless"?

POEM

A Fire-Truck, by Richard Wilbur

- | | |
|---|---|
| <p>1. Right down the shocked street with a siren-blast
That sends all else skittering to the curb,
Redness, brass, ladders and hats hurl past,
Blurring to sheer verb,</p> | <p>3. Beautiful, heavy, unwearied, loud, obvious thing!
I stand here purged of nuance, my mind a blank.
All I was brooding upon has taken wing,
And I have you to thank.</p> |
| <p>2. Shift at the corner into uproarious gear
And make it around the turn in a squall of traction,
The headlong bell maintaining sure and clear,
Thought is degraded action!</p> | <p>4. As you howl beyond hearing I carry you into my mind,
Ladders and brass and all, there to admire
Your phoenix-red simplicity, enshrined
In that not extinguished fire.</p> |

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

Across the courtyard they would go striding, Adam and his father; through the gateway they would pass and over the river to the highway that led to all the wide, free world.

E. Gray

If you could set off with your father, uncle, or brother "*to the wide free world*," where would you go?

Something was written beneath the picture: "The first ship I have had the honor to command. May God bless her, and find me worthy of my trust."

Tell us a story of that young captain and his first command.

Roger Quartermayne was no ordinary minstrel...

E. Gray

Let your reader accompany Roger Quartermayne to some great feast or village fair as he practices his merry trade.

GRAMMAR ASSIGNMENT

1. Analyze: *I shall be worthy of my trust.*
2. Parse: *I*, *worthy* and *my*.
3. Rewrite this sentence, replacing "*shall*" with "*should*." Explain the difference in meaning. What is the mood of the new sentence?
4. Explain what "*trust*" means in this sentence.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

A Woodcarver

There in a secluded spot, at the confluence of two small mountain streams, stands the humble home where a woodcarver and his wife had dwelt in uninterrupted happiness for upwards of a quarter of a century. Two fair-haired, clear-eyed children, with cheeks that rivaled the Alpen Glow, had romped away a blissful childhood chiefly among the chips and shavings in the cozy workshop, where the father changed logs of pine and oak and cherry into wondrous shapes and curious figures. The old man was prince of carvers in a region where every second man is an adept in wood.

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

Edmund Walsh

The Minstrel and His Son

Across the courtyard they would go striding, Adam with his own harp over his shoulder and his father’s viol under his arm; through the gateway they would pass and over the river to the highway that led to London and all the wide, free world.

Roger Quartermayne was no ordinary minstrel, picking up an uncertain penny telling rough yarns in innyards and marketplaces, filling in gaps in his memory with juggling and tumbling and piping as the poorer sort did. He could play the viol; he could chant long romances in French about King Alisaunder, or Charlemagne and his knights, or the British King Arthur and the search for the Holy Grail. He was welcome at manor houses and at great feasts in castles, and everywhere people gave him rich gifts, a length of cloth for a surcoat, a purse full of silver pennies, or a gold clasp to fasten his mantle. He went attended by a boy to carry his viol and to sing with him when there were songs in the tales, or harp a little in the interludes, and that boy had been Roger’s son Adam.

Elizabeth Janet Gray, *Adam of the Road*

The Work of a Town

There are no professional fishermen in Arcangel; but the men and the boys who fish on the river, on a good day, catch enough to provide the whole town with fish. Whenever that happens, the market, just a block away from the plaza, becomes even noisier than usual. The bargaining and the laughter echo through the narrow streets, bouncing from house to house, an epidemic of sounds spreading from the stalls to the balconies and traveling upwards to the blue sky above.

The earth of Andalusia, where Arcangel lies, is part of the people who live not only on it, but with it, form part of it, seem to merge with it, to share with it their poverty and their joys, their struggles and their good luck.

The life of the people of Arcangel takes the rhythm of seed time and harvest. Fields stretch away, beyond the olive groves. They have been cultivated by generations of Andalusians who have plowed and sowed and harvested the vegetables and the wheat.

Maia Wojciechowska, *Shadow of a Bull*

PARTS OF SPEECH ~ PRONOUNS: ABSOLUTE POSSESSIVE (§65)

Review the possessive case of personal pronouns, and present their *absolute* use, §65, when the pronoun is not in the adjective position but separated from its noun. These pronouns are called interchangeably *absolute personal* or *absolute possessive*. They are always in the possessive case but are nominative or objective in use.

Use simple examples to make clear to the children this very particular use of the pronoun, in which case and use do not seem to correspond. Point out that the children certainly use these pronouns every day (*Mine!* may even be one of a child's first words...) An example of parsing is given after §66.

Roger strode across the courtyard with a harp over his shoulder, and Adam followed with his.

This great ship is now mine.

The people of Arcangel are poor, but the fish in the river are theirs.

My son, this mallet is yours.

PARTS OF SPEECH ~ DEFECTIVE VERBS: WILL & WOULD (§176 (1-3))

Present the first three uses of *will* and *would* (§176 [1-3]); contrast with *shall* and *should* for first person (§175 [1]). (These notions may be skipped if time is lacking.) A verb with *will* as an auxiliary should be parsed as future tense, but the nuance of meaning may not be simple future. Verbs formed with *would* are parsed as one of the past tenses, though the meaning they convey may be past, present or future. *Would* is often used in subjunctive clauses.

Present simple examples, without parsing (parsing examples are provided for the teacher after §182).

When Roger arrived, people would give him rich gifts.

The boy would be a woodcarver, too.

Son, you will come with me in my wanderings.

May God bless my ship. [Do not diagram.]

ANALYSIS ~ COMPLEX SENTENCES: ADVERBIAL CLAUSES & SUBORDINATE CONJUNCTIONS OF CAUSE (§220 (4), 281 (4))

Present adverbial clauses of cause or reason (§281 [4]), introduced by subordinate conjunctions of manner (§220 [4]).

It is important that the children identify the relation expressed by a clause, and the part of speech modified by that clause, in order to determine its nature and function; the same conjunction may introduce different kinds of clauses.

Pay attention also not to confuse cause and purpose. (Example 6 in the Exercise after §220 is a simple example of a clause of purpose, for teacher reference.)

There are no professional fishermen in Arcangel because the men and boys catch fish for the whole town.

Every noble house in England welcomed Roger Quartermayne since he sang so well.

Men of the great professions feel a communion, because the selfless professions demand a man's whole life.

SUGGESTED LESSON PLAN WEEK 26

/ TO / BOOK:

THEME: Spring / Easter

READING

GUIDED COMMENTARY

POEM

Our Lord and Our Lady, by Hilaire Belloc

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

"Jansci, did your father ever tell you the story of this lane? This avenue of trees was planted in 1848..."

K. Seredy

Tell us the story...

Blue hills were piled against the sky in shapes more lovely than a man can build and the woods that lay at their feet or crept up their sides had all flushed rosily at the kiss of spring.

E. Goudge

Continue.

It was a still, warm day after rain, and delicious smells came to Jocelyn through the window.

E. Goudge

Share with us some of the sights, sounds and smells of springtime.

GRAMMAR ASSIGNMENT

1. Analyze: *The trees whispered in the light breeze as the wagon entered the lane.*
2. Parse: *whispered*, *breeze* and *as*.
3. Rewrite this sentence with the first verb in the progressive form.
4. Why do you think the author used the verb "*whispered*" to describe what the trees were doing?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Whispering Trees

Sándor Nagy raised his eyes to the tall, ancient poplars lining the lane the wagon was just entering. Suddenly he said, "Jansci, did your father ever tell you the story of this lane? This avenue of trees was planted in 1848; your great grand-father Márton Nagy, one of the last great feudal landlords, all of the peasants, and the merchant of the town, each planted a tree. A green, living thing to grow and remind them always that they were brother Hungarians, first and last."

The trees whispered in the light breeze; otherwise there was no sound. "Whispering trees," he went on gently as if speaking to them, "they have weathered many storms. Some of them are broken and almost dead, but new shoots are springing up from their roots every year. Those roots grow deep in the soil, deeper than the trees are tall. No one could kill them without destroying the very soil they grow in; what they stand for lives in the hearts of all Hungarians. Nothing could kill them without destroying the country."

Kate Seredy, *The Singing Tree*

Spring Woods

Miss Lavender and the children turned and walked on, the magic of the woods gathering round them and penetrating them. They looked and listened and sniffed, seeing the crumpled green leaves over their heads against a bright blue sky where the clouds were racing before a west wind, hearing the twitter of birds and the scuffling of rabbits in the bushes, smelling the scent of wet earth and moss and ferns. The sunshine seemed to get inside their eyes, brightening them, and the color that flooded the world seemed to be clothing them, too, so that they all three felt supremely beautiful.

Elizabeth Goudge, *A City of Bells*

Fresh Beginnings

The country was becoming more and more beautiful. It was that moment of spring when the world is pink and blue in the distance and yellow and white close at hand. Blue hills were piled against the sky in shapes more lovely than a man can build and the woods that lay at their feet or crept up their sides had all flushed rosily at the kiss of the spring. The gorse was in riotous bloom and each green field broke at its edge into a froth of blossoming blackthorn. The primroses were in flower and the larks were singing. It was a still, warm day after rain, and delicious smells came to Jocelyn through the window, the smell of the gorse and the wallflowers in the cottage gardens, the smell of wood smoke and freshly turned earth and rain-washed grass and fresh beginnings.

Elizabeth Goudge, *A City of Bells*

PARTS OF SPEECH ~ PRONOUNS: ABSOLUTE POSSESSIVE

Continue working with possessive case, especially absolute possessive pronouns.

That lane of ancient poplars is ours.

This country is mine.

These trees were Marton Nagy's, but they were also the peasants' and the merchant's.

PARTS OF SPEECH ~ VERB FORM: DEFECTIVE

Continue working with defective verbs.

When you look at the ancient poplars, you will remember the Hungarians of times past.

Did your father ever tell you the story of this lane?

What cannot die in the hearts of all Hungarians?

ANALYSIS ~ COMPOUND & COMPLEX SENTENCES

Practice identifying adverbial clauses of time, place, manner, and cause, and working with compound sentences and interesting phrases.

When spring comes, the world is pink and blue in the distance.

This avenue of trees was planted by your great grand-father Márton Nagy, one of the last great feudal landlords.

As Jocelyn looked through the window, he caught the smell of wallflowers and freshly turned earth.

/ TO / BOOK:

THEME: Books

READING

GUIDED COMMENTARY

History on the Doorstep

Dates were the only dull part of history, the rest of it was a joy. For then the four walls of the schoolroom stretched outward – outward – and one could ride to the Crusades with Richard Coeur-de-Lion or thrill over the deeds of Edward, the Black Prince. And the history of Trinidad, with Columbus naming it after the Trinity, was best of all.

That day, when Janet went home from school, she went out onto the gallery and looked out across the sea. There, in the waters of their own Gulf, Columbus' ship had lain at anchor. There Indians had gone out in canoes to meet the Men from Heaven. There, with the great mountains in plain sight, Columbus had failed to know that he had found a continent.

Little shivers ran up and down Janet's spine. History in a book, history of faraway countries was one thing; history that had happened, as it were, on one's doorstep, was another.

Alice Dalgliesh

- ▶ Begin with one or two sentences that introduce the author and the text in a lively manner.
- ▶ Explain what the author means by "the four walls of the schoolroom stretched outward..."
- ▶ Why did the water of the Gulf become more meaningful to Janet?
- ▶ What does Janet mean in the last sentence? How is it true?
- or
- ▶ What lesson made the walls of your classroom stretch outward?

POEM

A Riddle, by Jonathan Swift
(The Vowels.)

We are little airy creatures,
All of different voice and features;
One of us in glass is set,
One of us you'll find in jet.
T'other you may see in tin,
And the fourth a box within.
If the fifth you should pursue,
It can never fly from you.

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

I was thrumming with one hand upon the quarto, when I accidentally loosened the clasps. To my utter astonishment, the book gave two or three yawns, like one awakening from a deep sleep, then a husky "hem," and at length began to talk.

W. Irving

What might this old classic have to say?

Having imagined that his brother had hid some treasure behind a large folio upon an upper shelf in his father's shop, he climbed up to search for it.

J. Boswell

Imagine the discovery...

The four walls of the schoolroom stretched outward – outward – and one could ride to the Crusades with Richard Coeur-de-Lion or thrill over the deeds of Edward, the Black Prince.

A. Dalgliesh

If the walls of your schoolroom stretched outward... what historical figure would you like to meet?

GRAMMAR ASSIGNMENT

1. Analyze: *I was happy in the old Rotunda because Poe himself may have studied in that same spot.*
2. Parse: *happy, Poe* and *himself*.
3. Give the principal parts of each of the verbs in the sentence.
4. Describe in a pleasant sentence your own favorite spot to muse.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

A Happy Discovery

He had no settled plan of life, nor looked forward at all, but merely lived from day to day. Yet he read a great deal in a desultory manner, without any scheme of study, as chance threw books in his way, and inclination directed him through them. He used to mention one curious instance of his casual reading, when but a boy. Having imagined that his brother had hid some apples behind a large folio upon an upper shelf in his father's shop, he climbed up to search for them. There were no apples; but the large folio proved to be Petrarch, whom he had seen mentioned in some preface, as one of the restorers of learning. His curiosity having been thus excited, he sat down with avidity, and read a great part of the book.

James Boswell, *The Life of Samuel Johnson*

Falling in Love with Words

Mrs. McWillie never scared us into grammar, of course. It was my first-year Latin teacher in high school who made me discover that I had fallen in love with it. It took Latin to thrust me into bona fide alliance with words in their true meaning. Learning Latin fed my love for words upon words, words in continuation and modification, and the beautiful, sober accretion of a sentence. I could see the achieved sentence finally standing there, as real, intact, and built to stay as the Mississippi State Capitol at the top of my street, where I could walk through it on my way to school and hear underfoot the echo of its marble floor, and over me the bell of its rotunda.

Eudora Welty

The Music of Words

Henrietta loved words, both the shape and the sound of them. "Silver" was a word that she especially loved. She thought it was the loveliest of words because it was so cool. It gave her pleasure to hear Miss Lavender say silver, for she immediately thought of fountains playing and a long, cool drink on a hot day. It was a satisfactory word to write, too, with its capital S flowing like a river, its l tall like a silver spear, and the v like an arrowhead upside down.

From the delight of forming letters into words, Henrietta went on to the intoxication of forming words into sentences, and here her instinct was unerring. She seemed to know just what words to choose and how to arrange them so that they sounded like a bar of music and not like the tea things falling downstairs.

E. Goudge, *A City of Bells*

Words of Many Languages

English, German, Latin and Greek were the courses I chose at the University of Virginia. Had anyone had the idea of looking for me between the hours of two and six in the afternoon, I might invariably have been found in one of the alcoves of the Rotunda, sitting at one of the heavy oak tables with books on every side. It pleased my vanity to think that I was sitting where, perhaps, Edgar Allan Poe himself had sat before me, and that what I saw, as I looked out of the window, he had also seen and dreamed over. Here, I thought, was the spot where I was least unhappy.

Julien Green, *Memories of Happy Days*

PARTS OF SPEECH ~ PRONOUNS: COMPOUND PERSONAL (§66) & USES OF PERSONAL PRONOUN: IT (§61-62 (a))

Review briefly the classes of pronouns which the children have learned: personal; interrogative; relative (simple subclass); adjective (demonstrative subclass). Now present *compound personal pronouns*, a subclass of personal pronouns (§66). These are sometimes called reflexive because they usually express reception of action by the subject. Also, they are so called because their form is reflexive: the personal pronoun united with the word *-self* or *-selves*. Have the children learn the definition of reflexive use of a pronoun, though this is not a definition of the compound personal pronoun. For the moment, only give examples of this reflexive use (1), not of the emphatic use (2). Parsing examples are given after §66. The Exercise after §66 may be useful.

Present the regular use of *it*, §61, either coming after its antecedent or before, and also the special use of it as an introductory word, §62 (a. 1-4), with the parsing examples which follow.

It was my first-year Latin teacher who taught me the love of words.

I found myself in the library.

She had taught herself to form words into beautiful sentences.

PARTS OF SPEECH ~ VERBALS: INFINITIVE AS MODIFIER (§185 (1))

Explain to the children that infinitives may be used not only as nouns but as modifiers. Present only the adjective use. Use the three examples given in §185 and other simple examples from dictation; do ask the children to parse the infinitives but only identify them as adjective and tell what nouns they modify. This notion need only be introduced, to be more fully developed next year; the children need not fully understand.

I always found a book to read.

She knew the right words to choose.

Johnson had an inclination to read.

I had a favorite spot to sit.

You shall find words to crush like the battle-axe of Richard, or to soothe like a mother's kiss.

ANALYSIS ~ COMPOUND & COMPLEX SENTENCES

Continue practicing compound and complex sentences, with adverbial clauses and adjective clauses introduced by a relative pronoun.

Columbus' ship had lain at anchor where Janet now gazed.

Edgar Allan Poe may have sat where I now was sitting.

I walked where I could see the Mississippi State Capitol.

/ TO / BOOK:

THEME: Heroes

READING

GUIDED COMMENTARY

POEM

The Noble Nature, by Ben Jonson (or learn *Bonnie Charlie*, Week 23, if it was not already learned)

It is not growing like a tree
In bulk doth make Man better be;
Or standing long an oak, three hundred year,
To fall a log at last, dry, bald, and sere:
 A lily of a day
 Is fairer far in May,
Although it fall and die that night, –
It was the plant and flower of Light:
In small proportions we just beauties see,
And in short measures life may perfect be.

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

At last, as the night fell and I was lighting a lamp that stood there trimmed, the door opened and my lord stood within upon the threshold. "MacKiller," said he, "carry this note to its destination with your own hand. It is highly private. Find the person alone when you deliver it."

R.L. Stevenson

Continue the account.

There is an old saying that, "For every man who rides, someone must hold the stirrup." Someone must stay behind to wait and hope.

E. von Guttenberg

Tell the story of such a "someone" and of that person's quiet heroism.

Here he was at last, sitting on his tall gray horse with weary grace. Thin, hard, and worn he was, like his men. How could he be otherwise?

C. Meigs

Present a great leader of men, real or imagined.

GRAMMAR ASSIGNMENT

1. Analyze: *The lion-hearted old surgeon sent me a request to come.*
2. Parse: *lion-hearted*, *sent* and *request*.
3. Give a synopsis of *sent* in the 1st person singular of all six tenses of the indicative mood, active and passive voice.
4. Give one synonym for "*lion-hearted*." Use it in a beautiful sentence.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

A Born Commander

The French were openly united with America now. There had been battles and a victory for Washington at Monmouth.

The advance guard was coming. The music was quiet now, but the drums were thumping to mark time for the marching feet. There was Timothy Allen, riding at the head of his men, the wind blowing through his bright hair. The lines of fighting men around him were thinner from their winter of hunger and from the battles which had followed; but they were true soldiers every one, with one will, one purpose, and one leader.

The little group of people who had hurried out of the inn drew closer together as though something in all of them had tightened with expectation. There was no need for them to tell one another that General Washington was coming.

Here he was at last, sitting on his tall gray horse with weary grace. Thin, hard, and worn he was, like his men. How could he be otherwise? Here was a man who was more than a great soldier. It was truly the light not of hope but of victory that shone on that tired face as the commander of them all went by, with the drums beating before him.

Cornelia Meigs, *Young Americans*

A Gallant Gesture

[Use as two dictations.]

At ten o'clock of the battle day, when the shells were rolling down every street, and the bridge under heavy cannonade, a courier dashed over and, rushing up the steps of the house where I was, placed in my hand a crumpled piece of paper, a request from the lion-hearted old surgeon on the opposite shore, establishing his hospitals in the very jaws of death:

"Come to me," he wrote. "Your place is here."

The faces of the rough men working at my side grew ashy white as they guessed the nature of the summons, and they begged me to send them but save myself. I could only allow them to go with me if they chose, and in twenty minutes we were rocking across the swaying bridge, the water hissing with shot on either side.

Over into that city of death, its roofs riddled by shell, its every church a crowded hospital, every street a battle-line, every hill a rampart, every rock a fortress, and every stone wall a blazing line of forts.

Oh, what a day's work was that! How those long lines of blue, rank on rank, charged over the open acres, up to the very mouths of those blazing guns, and how like grain before the sickle they fell and melted away.

An officer stepped to my side to assist me over the debris at the end of the bridge. While our hands were raised in the act of stepping down, a piece of an exploding shell hissed through between us, just below our arms, carrying away a portion of both the skirts of his coat and my dress, rolling along the ground a few rods from us like a harmless pebble in the water. The next instant a solid shot thundered over our heads, a noble steed bounded in the air and with his gallant rider rolled in the dirt not thirty feet in the rear. Leaving the kind-hearted officer, I passed on alone to the hospital. In less than a half-hour he was brought to me – dead.

Clara Barton, *Extract from her letters*

PARTS OF SPEECH ~ PRONOUNS: INDEFINITE RELATIVE (§86-87)

Introduce briefly the indefinite subclass of relative pronouns: relative pronouns with no precise antecedent (§86-87). These are sometimes called *compound relative pronouns*, but are not always compound in form, so *indefinite* is a better name. Do not diagram or analyze these sentences but only use them to help the children recognize indefinite relative pronouns.

The soldiers did whatever their general asked.

Whoever met the general admired him.

Guns were blazing whichever way we turned.

PARTS OF SPEECH ~ VERBALS: INFINITIVE AS MODIFIER

Continue identifying infinitives as modifiers of nouns.

The officer gave me a message to read.

I have an army to lead.

He was a man to respect.

ANALYSIS ~ COMPOUND & COMPLEX SENTENCES

Until the end of the year, practice and review compound sentences and complex sentences with adjective clauses or with adverb clauses of time, place, manner, or cause.

While our hands were raised, a piece of exploding shell hissed between us.

The man rode before them as only a leader can ride.

The soldiers followed him as men of one purpose.

/ TO / BOOK:

THEME: Farm life

READING

GUIDED COMMENTARY

A Long and a Glad Day

When, after a long day and a glad day, the sun has at last left the pearly sky, and the shadows, waving their dark wands, come after you all, now tired and songless, but still merry, you drop spade and barrow, gather your alls, pursue, bring back and harness the donkey, get the girls into the cart, and, wearing a pleasant cloak of fatigue, set your steps on the homeward way. A supper fit for a king is before you as you burst into the warm kitchen of your cabins nigh to bedtime – a mountain of flowery potatoes, still steaming, and laughing through their jackets, hillocks of yellow butter flanking it, and lochs of thick-milk – for, surely, little less than lochs are the great bowls of it that are set down, one for each man, and boy, and girls. The envy of a king would be the appetites that each of you brings home with you from the bog; and the envy of a king might well be the relish with which you attack the mountain of laughing potatoes; and certainly the envy of a king would be the happy hearts and the sleep-filled heads, and glad, tired limbs, which you stretch upon welcome beds.

Seumas MacManus, *A Day in the Bog*

- ▶ Can it be inferred from the text in what occupation the day had been spent?
- ▶ Describe the atmosphere of the text.
- ▶ How does the author convey the following ideas: satisfying fatigue, warmth of home, and love of land?
- ▶ What opinion does the reader gain of this home?

POEM

Rain in Summer, by H. W. Longfellow

- | | |
|---|--|
| <p>1. How beautiful is the rain!
After the dust and heat,
In the broad and fiery street,
In the narrow lane,
How beautiful is the rain!</p> | <p>3. Across the window-pane
It pours and pours;
And swift and wide,
With a muddy tide,
Like a river down the gutter roars
The rain, the welcome rain!</p> |
| <p>2. How it clatters along the roofs,
Like the tramp of hoofs
How it gushes and struggles out
From the throat of the overflowing spout!</p> | |

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

A real fever for work had taken hold of all of us...

E. Goudge

Why? What had to be done?

The wagon wheels made no sound on the moss as we drove deeper into the emerald hush of the woods.

M. Carlier

Where are you going? Tell what you seek and what you discover.

How beautiful is the rain, the welcome rain!

H.W. Longfellow

Continue in a poem or a tale.

GRAMMAR ASSIGNMENT

1. Analyze: *New clouds rode the wind as great white galleons ride the sea.*
2. Parse: *as, rode* and *sea*.
3. Give a synopsis of *ride* in the 3rd person singular of all six tenses of the indicative mood, active voice.
4. In what way might the clouds resemble "*galleons*"?

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Catching the Contagion

The matriarch, pitchfork in hand, was giving orders like a general on a battlefield, encouraging, speeding up her forces, herself setting a stout example, gray head bare to the sun, full black Sunday skirts turned up over a white starched petticoat. Everybody was at it, women and children raking, piling up the carts, men staggering about like miniature haystacks, invisible beneath the loads piled high on their shoulders, on forklike porte-foins. In the west new clouds rode the wind like great white galleons.

“*Vite, vite*, my little ones!” came now and again the high carrying call of the matriarch.

Emily had caught the contagion and worked with the rest, worked till blisters broke on her hands, and her back ached furiously, and her breath came hard. She found this mad race with the elements more exciting than any sport she had tired. She heard herself singing.

Suddenly it was upon them, not with a few first drops of warning, but like a cloudburst, a deluge: one of the terrible rainstorms of the Pyrenees.

Eleanor Kelly

The Open Face of the Country

There are few scenes more gratifying than a spring plowing in that country, where the furrows of a single field often lie a mile in length, and the brown earth, with such a strong, clean smell, and such a power of growth and fertility in it, yields itself eagerly to the plow and rolls away from the shear, not even dimming the brightness of the metal, with a soft, deep sigh of happiness. The wheat-cutting sometimes goes on all night as well as all day, and in good seasons there are scarcely men and horses enough to do the harvesting. The grain is so heavy that it bends toward the blade and cuts like velvet.

There is something frank and joyous and young in the open face of the country. It gives itself ungrudgingly to the moods of the season, holding nothing back. Like the plains of Lombardy, it seems to rise a little to meet the sun.

Willa Cather, *O Pioneers!*

Gathering Wood

The wagon wheels made no sound on the moss as we drove deeper into the emerald hush of the woods. The hot, sunny clover fields and the fat pigs lolling in the mud seemed far away as the trees linked their branches over us. The frail flowers struggling up through the half shade had a faint and ethereal scent, so different from the pungent field flowers that watched the sun all day.

We did not notice the splinters much as we threw the wood into the wagon, singing a little song, to make the work seem lighter, never the same words but the same monotonous tune: “Bend walnut, up beech, throw hickory, down oak...” The wagon filled faster that way. When we left the woods, we turned to look back. It seemed that as the distance widened, the trees drew closer together watching us go.

Sawdust drifted through the air as we corded the wood in the shed, making small aisles to separate the kinds and sizes. On dark winter nights it was good to know just where to find the big chunks for the heating stove, or the small sticks to coax the sputtering kitchen fire.

Mary Carlier

PARTS OF SPEECH ~ ADJECTIVES CLASS: PRONOMINAL (§115-116, 120 (1-2))
REVIEW ADJECTIVE PRONOUNS (§53)

Remind the children of the adjective classes which they have learned (§115-116: descriptive, quantitative and demonstrative) and now present briefly the pronominal adjectives, which are words normally used as pronouns but sometimes used as adjectives. Present §120 (1-2), the relative subclass and the interrogative subclass, giving only very simple examples. The children may learn the definition within §116. However, they need not fully assimilate this lesson; they will receive fuller contact with pronominal adjectives in the years to come. They should only recognize pronominal adjectives, not parse them or analyze sentences using them.

To avoid confusion, contrast the pronominal adjectives (primarily pronouns, but used as adjectives: *which house, what way*) with the adjective pronouns, §53 (primarily adjectives, but used as pronouns: *These belonged to the past; That happened very quickly*). This would be a good occasion to point out to the children that, in writing compositions, it is often best to use *this* and *that* as demonstrative adjectives, rather than demonstrative pronouns, for the sake of precision and clarity.

Use these sentences to practice recognizing pronominal adjectives; do not parse the adjectives or analyze the sentences.

It matters what field we plow.

What woods are these?

Which job shall I choose?

PARTS OF SPEECH ~ VERBS & VERBALS REVIEW

Continue working with verbs, reviewing all parsing elements according to the difficulties of the class.

Sawdust drifted through the air as we corded the wood.

These frail flowers of the shade had a faint and ethereal scent, which was so different from the pungent field flowers.

ANALYSIS ~ COMPOUND & COMPLEX SENTENCES

When the sun has left the pearly sky, you drop your spade and set your steps on the homeward way.

The wagon wheels made no sound as we drove deeper into the woods.

As the distance widened, the trees drew closer together.

/ TO / BOOK:

THEME: Summer

READING

GUIDED COMMENTARY

POEM

The Bee, by Emily Dickenson

Like trains of cars on tracks of plush

I hear the level bee:

A jar across the flowers goes,

Their velvet masonry

Withstands until the sweet assault

Their chivalry consumes,

While he, victorious, tilts away

To vanquish other blooms.

His feet are shod with gauze,

His helmet is of gold;

His breast, a single onyx

With chrysoprase, inlaid.

His labor is a chant,

His idleness a tune;

Oh, for a bee's experience

Of clovers and of noon!

SUGGESTED EXERCISES AND WEEK-AT-A-GLANCE

COMPOSITION TOPICS

Everything I know of the stars I have passed on to my son over the years.

W. Chambers

Do you have a special love for the stars, or some other wonder of nature? Share with us your enthusiasm.

They climbed slowly higher, getting with every step deeper into the wood.

E. Goudge

Bring us into the adventure.

As they drew nearer the cottage, there came out to meet them a mysterious sound...

E. Yates

What sound do they hear? Tell us the tale.

GRAMMAR ASSIGNMENT

1. Analyze: *When we go to the orchard on summer nights, we often watch the great sky triangle tipped by the evening stars.*
2. Parse *nights* and *watch*.
3. Write a beautiful sentence about the nighttime sky.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

DICTATIONS

Sounds of Summer

The two children walked along in a silence that was no silence, for it was the time of day when the birds had much to say to each other and to the world. As they drew nearer the cottage, the sound of the spinning wheel came out to meet them, drawing them toward it with its soft whirring croon. Peter thought, as he heard it, that if one could catch the sound of time going by – days and seasons into years – it might be like that of the wheel.

“Is it always with you, that sound?” he bent his head toward the cottage.

“Of course,” Mary smiled, “it is our work, our living. Only it is not always the wheel; that belongs to the summer when the shorn wool is being spun into yarn. In the winter it is the click-clack of the loom when the yarn is woven into cloth.

Elizabeth Yates, *Mountain Born*

A Walk in the Sunshine

They climbed slowly higher, getting with every step deeper into the wood. Over their heads the leaves gathered closer and all round them the trunks of the trees soared upwards like the pillars in the Cathedral.

Hugh Anthony was very happy poking about among the roots of the trees and then running back to Miss Lavender to ask questions about the treasures he had found; a woolly caterpillar that he thought at first was a baby hedgehog, a salmon-pink toadstool, stones and mosses. But Henrietta took to her heels and ran, leaping over stones and fallen branches and dodging round the trunks of the trees, nimble and sure-footed.

Elizabeth Goudge, *A City of Bells*

Summer Stars

What little I know of the stars I have passed on to my son over the years. When we go together to secure the ewes in the orchard – our last chore on late summer nights – we often stop to watch through the apple trees the great sky triangle tipped by the evening stars. Sometimes, I draw my son's eye to the constellation Hercules, especially to the great nebula dimly visible about the middle of the group. Now and again, I remind him that what we can just make out as a faint haze is another universe – the radiance of fifty thousand suns whose light had left its source thirty-four thousand years before it brushes the miracle of our straining sight.

Those are the only statistics that I shall ever trouble my son with. I trouble him with them at all because I know that he and all his generation may soon bear witness of a kind before which every other shrinks in humility; and I want him to have a standard as simple as stepping into the dark and raising his eyes whereby to measure what he is and what he is not against the order of reality.

Whitaker Chambers, *Witness*

PARTS OF SPEECH ~ ADJECTIVE POSITION: APPOSITIVE (§128)

If the children are following well, you may present the appositive position of adjectives. Use the explanations in §128. Remind the children that adjectives usually come immediately before the noun modify, which is called the attributive use or attributive position. Also, if an adjective modifies the subject of a sentence, it may be placed in the predicate position (as a *complement* after an intransitive verb). Another possible use or position of the adjective is the appositive position. As the children learned for nouns in apposition, "in apposition with" means "set next to": an adjective in apposition with a noun is more loosely connected to it and is often separated by a comma. The adjective in apposition could be expanded into a relative adjective clause, with the adjective in the predicate position (see example 1, in §128, *Quick and watchful, the agile Greek leaped lightly aside*, which means, *The agile Greek, who was quick and watchful, leaped lightly aside.*)

The position of the adjective is not normally included in the parsing, but the children should be able to identify the position; have them practice modifying sentences to change adjective position.

Henrietta, nimble and sure-footed, took to her heels and ran.

The bee, victorious, tilts away.

That sound is our work, our living.

PARTS OF SPEECH ~ VERBS & VERBALS REVIEW

As they drew near the cottage, the sound of the spinning wheel met them.

I draw my son's eye to the constellation Hercules, and especially to the great nebula.

They climbed slowly higher, advancing more deeply into the wood.

ANALYSIS ~ COMPOUND & COMPLEX SENTENCES

The two children walked along in a silence that was no silence.

It was the time of day when the birds sing gaily to the world.

The trunks of the trees soared upwards as pillars in a Cathedral rise high.

Grammatical Progression by Topic

6th Grade

*Each week should incorporate a lesson from each of the three categories: **Parts of Speech 1 & 2**, and **Analysis**.*

*The concept should be briefly introduced, then reinforced during the week using accessible sentences from reading, dictation or **Classical Grammar 2**.*

Lessons have been arranged in a logical progression but may take more than one week to cover. The teacher should allow for review.

*A suggested integration is offered in the **6th Grade Progression by Week** document.*

Students need not master the concepts completely, as they will be continually reviewed over the year and in the years to come.

However, the teacher should not move on if the students are growing confused by too many new concepts.

Parts of Speech 1: Nouns, Pronouns, Adjectives, Adverbs

- 1. Introduction:** Review - no new material. CG2 p. 1-10. Division of grammar into parts of speech and analysis. Definition of a sentence. Review definitions of all parts of speech over the week. In dictation, identify parts of speech.
- 2. Nouns:** Parsing order, § 41-42. Classes of nouns, § 1-4. Chart. (*Only mention abstract nouns. Also, § 18, common [material] and abstract nouns have no plural.*) Inflection, § 5. Gender, § 6-9. (*Briefly go over now, and integrate over the year, § 10-14.*) Number, § 15-17, formation of plural. (*Integrate § 18-26 over the year, with dictation.*)
- 3. Nouns:** Case, § 27-28; uses of nominative case, § 29 (1-2), uses of objective case, § 30 (1-3).
- 4. Nouns:** Use of possessive case, § 31-32. Declension of nouns: § 38. Person, § 39-40.
- 5. Pronouns:** Personal, § 49-50, declension, § 55. Parsing, § 105. Antecedent, § 51, pointing out §60, § 62 & §107, 1st paragraph. Use of cases, § 63 (1-2), § 64 (1-3), § 65, 1st paragraph.
- 6. Pronouns:** Interrogative, § 52, 67-68. Parsing, § 105. Uses of *who*, *which*, *what* § 69-75, subsequent. *Study in tandem with interrogative sentences*, § 166.
- 7. Pronouns:** Relative, § 51, 76-78, 79 simple relative pronouns only (not *what*).
- 8. Pronouns:** Relative *who* § 80.
- 9. Pronouns:** Relative *which*, § 81, relative *that* § 82. Review § 83.
- 10. Adjectives:** Parsing order, § 128. Classes, § 115-116, except pronominal adjectives. Descriptive, with subclasses, § 117 (1-4). Attributive and predicate position, §128.
- 11. Adjectives:** Quantitative, with subclasses, § 118 (1-3).
Articles: Definition, definite and indefinite, § 134-136.
- 12. Adjectives:** Demonstrative, with subclass of ordinal numbers, § 119.
Adverbs: definition § 203, class by use, § 205, simple only. Class by use (simple adverbs), and class by meaning (time, place, manner, degree, § 206 (1-4). *Point out that there are many classes of adverbs by meaning, some of which are encountered in the study of adverbial clauses rather than simple adverbs.*
- 13. Adverbs:** Comparative and superlative, § 210-211; parsing, § 212.
- 14. Pronouns:** Adjective pronouns, § 53 & 98, demonstrative subclass only, § 99-101. Parsing, § 105.
- 15. Nouns:** Classes of nouns, abstract, § 3. Uses of nominative case, introducing apposition, § 29 (1-3).
- 16. Adjectives:** Positive, comparative, superlative, § 121-126. (*Integrate § 127.*)
- 17. Adverbs:** Classes of adverbs, introduce interrogative, § 205, 208, with class by meaning of time, place, manner, reason, and degree, in simple sentences only (avoiding *when*, *how*, etc., as subordinate conjunctions).
- 18. Nouns:** Uses of nominative case, introduce absolute use, § 29 (4. a-b), direct address and exclamation only.
- 19. Nouns:** Review uses of objective case, § 30 (1-3), introducing apposition (6).
- 20. Nouns:** Review possessive case of nouns § 31-32, 35.
Pronouns: Review possessive case of personal pronoun, § 65, with absolute personal or absolute possessive pronoun.
- 21. Pronouns:** Compound personal pronoun, § 66. Personal pronoun *it*, § 61-62 (a).
- 22. Pronouns:** Indefinite or compound relative, § 86-87, to recognize only.
- 23. Adjectives:** Classes of adjectives, introduce pronominal, § 115-116, 120 (1). Compare adjective pronouns, § 53, and pronominal adjectives, to avoid confusion.
- 24. Adjectives:** Position of adjectives, introduce appositive, § 128.

Parts of Speech 2: Verbs and Verbals

- 1. Verbs:** Verb as predicate, § 139-140.
- 2. Verbs:** Class as to use, transitive or intransitive § 141-142. Simply mention another class as to use, auxiliary or notional, § 143-144 (never parsed alone but as part of a tense.) Parsing order, § 190.
- 3. Verbs:** Inflection of Verbs, § 145, mentioning the relations shown by verbs and verb phrases. Person and Number, § 153. Tense, § 146-147; all six tenses: present, past, future; present perfect, past perfect, future perfect. Review conjugation § 163-164, and synopsis, § 149, 165; integrate into future exercises and assignments.
- 4. Verbs:** Definite and Indefinite form § 148-149. Expand conjugation and synopsis to include indefinite forms.
- 5. Verbs:** Voice, § 151-152.
- 6. Verbs:** Mood, § 154, Indicative, § 155, Imperative, § 156.
- 7. Verbs:** Strong and weak verbs § 167. Principal parts, § 168, with § 170. Identify strong verbs, § 169.
- 8. Verbs:** Irregular weak verbs, classes I & II, § 170.
- 9. Verbs:** Lie/lay, sit/set, § 172.
- 10. Verbs:** Negative, interrogative and emphatic forms, § 166. Mention the parsing NOTE after § 190, but do not ask the children to parse those verbs themselves.
- 11. Verbs:** Subjunctive mood, 157-161 (1. a), to express a wish in an independent clause.
- 12. Verbals:** Definition, § 140; participles, § 179-181, recognize imperfect active and perfect passive only (“writing” and “written”). Do not discuss the differences between pure participial adjectives, faded participles, etc. *Best to study in tandem with participial phrases, which may be adjective or adverbial*, § 270 (6) and § 271 (4). Learn the parsing of participles, § 190.
- 13. Verbals:** Infinitives, § 182-183, simple infinitive (“to write”) used within a verb phrase, § 183, mentioning only, or used as a noun, § 184 (1-2). Learn the parsing of infinitives, § 190, used as a noun only.
- 14. Verbs:** Review verb phrases, introduce defective verbs, § 173, *may*, *can*, *must*, and *ought*, § 174. For the teacher, the parsing of defective verb phrases is in § 190 NOTE, but these phrases should not be parsed by the children.
- 15. Verbals:** Gerunds, imperfect active only, § 186-188 (1-2), subject or object only.
- 16. Verbs:** Defective verbs *shall* and *should*, § 175 (1 & 3.a), and § 177.
- 17. Verbs:** Defective verbs *will* and *would*, § 176 (1-3).
- 18. Verbals:** Infinitives, use as a modifier, § 185 (as adjective or adverb of purpose only, 1, or without specifying adverb class).

Analysis

*Includes **prepositions** and **conjunctions**.*

- 1. Introduction:** Work through p. 9-16, elements of a sentence. Review sentences: Classification by forms, § 261, Classification by number of statements, definition of simple sentence, § 262. (The explanations in § 263 should help the teacher, but may be too advanced for the student.) In dictation, identify elements of a sentence, and classify by form.
- 2. Principal elements of a sentence:** Simple subject & simple predicate, § 264-265. In dictation, practice identifying simple and complete subject and predicate.
Phrases: Prepositions and phrases, § 228. Classes of prepositions, § 229-230 (1) (only noun or pronoun as object), and § 232. (*Phrases are also explained for the help of the teacher in § 263.*) Prepositional phrases were seen in 4th grade and identified as adjective or adverbial, and should be interspersed all year long as they are encountered in sentence analysis. Present and practice phrase charts, labeling *Nature* (adjective or adverbial), *Form* (prepositional), *Office* or *Function* (modifies...).
- 3. Subordinate elements of a sentence:** objects, direct and indirect, § 266. Practice identifying and diagramming direct objects especially. Refer to § 30 (3) and § 271 (3) to differentiate the two elements: an indirect object tells the person or thing to or for whom the action is done; whereas the direct object receives the action of the predicate, as a direct transmission. *Study in tandem with transitive and intransitive verbs (action passes from the subject to the object, in a verb used transitively).* *Study in tandem with objective case of nouns.*
- 4. Compound elements:** compound subject, predicate, object, § 274.
Conjunctions: Coordinate conjunctions, § 216, class and subclass, § 217 (1-2), copulative and adversative subclasses only. Parsing, § 223.
Compound sentences: definition, § 218 and 284 (1), simple sentences united only. Begin using a chart for clauses.
- 5. Complex sentences:** Definition of clause, § 51, dependent clauses, § 96, adjective clauses, definition § 97 or § 280 (1), introduced only by relative pronouns. Chart clauses: *Nature* ("independent" or "dependent adjective"); *Form* ("introduced by relative pronoun..."); *Office* or *Function* (modifies...). Intersperse compound sentences and prepositional phrases.
- 6. Subordinate elements of a sentence:** Complement of an intransitive verb, § 267, and § 269 (complements of intransitive verbs, 1-3). Also called "predicate nominative," as in § 29 (2).
- 7. Subordinate elements of a sentence:** Complements continued. Predicate nominative, predicate adjective (contrast attributive and predicate positions, § 128, not yet appositive).
- 8. Subordinate elements of a sentence:** Modifiers of the subject or object, § 270 (1-2, 4), emphasizing subject.
- 9. Subordinate elements of a sentence:** Modifiers of the predicate, § (1-4), with indirect object as equivalent to an adverbial prepositional phrase (class: reference). Compare modifiers with complements.
Phrases: Identify prepositional phrases as modifiers of subject and predicate (§ 228 and § 270).
- 10. Review of elements of a sentence:** § 275 may be helpful for the teacher.
- 11. Phrases:** Participles introducing adjectival and adverbial phrases, § 270 (6) and § 271 (4).
- 12. Complex sentences with adverbial clauses:** Subordinate conjunctions introducing subordinate clauses; § 219, example 3 (adverbial clauses only). Definition of an adverbial clause, § 281. Study subordinate conjunctions of time and place § 220 (1-2) in parallel with adverbial clauses of time and place, § 281 (1-2).
- 13. Complex sentences with adverbial clauses:** Study subordinate conjunctions of manner § 220 (3) in parallel with adverbial clauses of manner, § 281 (3).
- 14. Complex sentences with adverbial clauses:** If the children are advanced, study subordinate conjunctions of cause or reason, § 220 (4), in parallel with adverbial clauses of cause or reason, § 281 (4).

Suggested 30 Week Progression, 6th Grade

Lessons correspond to **Classical Grammar 2**. The teacher is encouraged to draw upon simplified dictation sentences. Punctuation, principal parts of verbs, and word-study should be integrated over the course of the year, particularly as they appear in dictation texts. Word-study includes: synonyms, antonyms, homonyms, root words, prefixes, suffixes.

Wk	Parts of Speech		Analysis
1	Introduction: Review - no new material. CG2 p. 1-10. Division of <u>grammar</u> into <u>parts of speech</u> and <u>analysis</u> . <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	Introduction: 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	Nouns: <u>Parsing order</u> , §41-42. <u>Classes</u> of nouns, §1-4, with list. (Only mention abstract nouns. Also, §18, common [material] and abstract nouns have no plural.) Noun <u>Inflection</u> , §5. Noun <u>Gender</u> , §6-9. (Integrate 10-14 over the year.) Noun <u>Number</u> , §15-17. (Integrate 18-26 over the year.)	Verbs: Verb as predicate, §139-140.	Principal elements of a sentence: <u>Simple subject & simple predicate</u> , §264-265. Phrases: <u>Prepositions</u> and <u>phrases</u> , §228; classes of prepositions, §229-230(1) - only noun or pronoun as object; parsing of prepositions, §232. Present and practice phrase charts, labeling <i>Nature</i> (adjective or adverbial), <i>Form</i> (prepositional), and <i>Office</i> or <i>Function</i> ([adverb class,] modifies...). The teacher may refer to §263 for further clarification.
4	Nouns: <u>Case</u> , § 27-28; uses of nominative case, § 29 (1-2), uses of objective case, § 30 (1-3).	Verbs: Class as to use, <u>transitive</u> or <u>intransitive</u> § 141-142. Simply mention another class as to use, axiliary or notional, § 143-144 (never parsed alone but as part of a tense). <u>Parsing order</u> , § 190.	Subordinate elements of a sentence: <u>direct objects</u> , § 266. Practice identifying and diagramming direct objects.
5	Nouns: Use of possessive case, § 31-32. <u>Declension</u> of nouns: §38. <u>Person</u> , § 39-40.	Verbs: <u>Inflection of Verbs</u> , § 145, mentioning the relations shown by verbs and verb phrases. <u>Person and Number</u> , § 153. <u>Tense</u> , § 146-147; all six tenses: present, past, future; present perfect, past perfect, future perfect. Introduce <u>conjugation</u> , § 163-164, and <u>synopsis</u> , § 148-149.	Subordinate elements of a sentence: Identify <u>indirect objects</u> , §266. Refer to § 30 (3), § 270 (3) and the Introduction, p. 12 to differentiate the two elements: an indirect object tells the person or thing to or for whom the action is done; whereas the direct object receives the action of the predicate, as a direct transmission. Continue identifying transitive or intransitive verbs (action passes from the subject to the object, in a verb used transitively...).
6	Pronouns: <u>Personal</u> , § 49-50, <u>declension</u> , § 54. Parsing, § 105. <u>Antecedent</u> , § 60, 62. Use of cases, § 63 (1-2), § 64 (1-3), § 65, 1st paragraph.	Verbs: <u>Voice</u> , § 151-152.	Compound elements: compound subject, predicate, or object, § 274. <u>Coordinate conjunction</u> , § 216, class and subclass, § 217 (1-2), copulative and adversative only. <u>Parsing</u> , § 223.

7	Pronouns: <u>Interrogative</u> , § 52, 66-68, 75. Subsequent. Uses of <i>who</i> , <i>which</i> , <i>what</i> § 69-74.	Verbs: Voice continued. See briefly interrogative forms of verbs and sentences, § 166.	Compound sentences: <u>clause</u> , §51; <u>definition of compound sentence</u> , § 218 and § 284 (1), simple sentences united.
8	Pronouns: <u>Relative</u> , § 51, 76-78, 79 simple relative pronouns only (not <i>what</i>).	Verbs: Review.	Complex sentences: <u>Definition</u> of clause, definition of complex sentence, § 276, <u>dependent clauses</u> , § 96, <u>adjective clauses</u> , § 280 (1), introduced only by relative pronouns. Chart clauses: <i>Nature</i> (“independent” or “dependent adjective”); <i>Form</i> (“introduced by relative pronoun...”); <i>Office</i> or <i>Function</i> (“modifies”).
9	Pronouns: Relative <i>who</i> , § 80.	Verbs: <u>Definite and indefinite form</u> , § 148-149. Expand conjugation and synopsis to include indefinite forms.	Complex sentences: Continue adjective clauses introduced by a relative pronoun.
10	Pronouns: Relative <i>which</i> § 81. Relative <i>that</i> § 82, review § 83.	Verbs: <u>Mood</u> , § 154, <u>indicative</u> , § 155, <u>imperative</u> , § 156.	Subordinate elements of a sentence: Complement, § 267 (of an intransitive verb only), and § 269 (1-3), noun, pronoun & adjective as complement of an intransitive verb (predicate nominative” as in § 29 (2)).
11	Adjectives: <u>Parsing order</u> , § 128. <u>Classes</u> , § 114-116, except pronominal adjectives. <u>Descriptive</u> , with <u>subclasses</u> , § 117 (1-3). Attributive and predicate position, §128.	Verbs: <u>Strong and weak</u> verbs § 167. <u>Principal parts</u> , § 168, with § 170. Identify strong verbs, § 169.	Subordinate elements of a sentence: Complements of intransitive verbs continued. Predicate nominative, predicate adjective (contrast attributive and predicate positions, § 128, not yet appositive).
12	Adjectives: <u>Quantitative</u> , with <u>subclasses</u> , § 118. Articles: <u>Definition</u> , <u>definite</u> and <u>indefinite</u> , § 134-136.	Verbs: Irregular weak verbs, §170	Subordinate elements of a sentence: Modifiers of the subject, §270 (1-2, 4).
13	Adverbs: <u>definition</u> § 203, class by use, § 205, simple only. Class by use (simple adverbs), and class by meaning (time, place, manner, degree), § 206 (1-4).	Verbs: Continue strong and weak verbs. Lie/lay, sit/set, § 172.	Subordinate elements of a sentence: Modifiers of the predicate, § 271 (1-4), with indirect object as equivalent to an adverbial prepositional phrase (class: reference). Phrases: Identify prepositional phrases as modifiers of subject and predicate (§ 228 and § 270).
14	Adverbs: <u>Comparative and superlative</u> , § 210-211. <i>These adverb phrases are parsed as a single adverb</i> . <u>Parsing</u> , § 212.	Verbs: Negative, interrogative and emphatic forms of verbs and sentences, § 166.	Subordinate elements of a sentence: Continue, modifiers of subject and predicate; compare with complements.
15	Pronouns: Adjective pronouns, § 53, 98-101, demonstrative subclass only. <u>Parsing</u> , § 105.	Verbs: Mood, <u>subjunctive</u> , § 157-161 (1. a), to express a wish in an independent clause.	Review of elements of a sentence: § 275.

16	Pronouns: Adjective pronouns, demonstrative continued.	Verbs: Subjunctive continued.	Complex and compound sentences: Practice, review.
17	Pronouns: Review all, with parsing, § 105.	Verbals: <u>definition</u> , § 140; <u>participles</u> , § 179-180, recognize imperfect active and perfect passive only (<i>writing</i> and <i>written</i>). Do not discuss the differences between pure participial adjectives, faded participles, etc. <u>Parsing</u> of participles, § 190.	Phrases: Participles introducing adjectival and adverbial phrases, § 270 (6) and § 271 (4).
18	Nouns: Classes of nouns, <u>abstract</u> , § 3. Uses of nominative case, introducing <u>apposition</u> § 29 (1-3).	Verbals: Participles continued.	Phrases: Participial phrases continued.
19	Nouns: Continue nominative case and apposition.	Verbs: Review. Verbals: Participles continued.	Complex sentences with adverbial clauses: Subordinate conjunctions introducing subordinate clauses, § 219; compare especially sentences 2 and 3 (adjective and adverbial clauses). Definition of an adverbial clause, § 281. Study subordinate conjunctions of time & place, § 220 (1-2), in parallel with adverbial clauses of time & place, § 281 (1-2). <i>Emphasize the fact that the meaning and use determine the nature of the clause, not the conjunction itself.</i>
20	Adjectives: Positive, comparative, superlative, § 121-126. (<i>Integrate § 127.</i>)	Verbals: <u>Infinitives</u> , § 182-183, simple infinitive (<i>to write</i>) used within a verb phrase, § 183, or used as a noun, § 184 (1-2). <u>Parsing</u> of infinitives, § 190. (<i>Avoid adverbial or adjective infinitive phrases.</i>) Notice that an infinitive used as a noun and followed by an object do not constitute a "noun phrase."	Complex sentences with adverbial clauses: Time & place continued.
21	Adjectives: Review attributive and predicate position, introduce appositive position, § 128.	Verbs: Review verb phrases, introduce <u>defective verbs</u> , § 173, <i>may</i> , <i>can</i> , <i>must</i> , and <i>ought</i> , § 174. <u>Parsing</u> of defective verb phrases, § 190 NOTE.	Complex sentences continued, adverbial and adjective clauses.
22	Nouns: Uses of nominative case, introduce absolute use, § 30 (4 a-b) (direct address and exclamation only).	Verbs: Defective verbs continued.	Complex sentences continued, adverbial and adjective clauses.
23	Nouns: Review objective case, § 30 (1-3), introducing apposition (6).	Verbals: <u>Gerunds</u> , use as subject or object, § 186-188 (1).	Complex sentences with adverbial clauses: Study subordinate conjunctions of manner, § 220 (3), in parallel with adverbial clauses of manner, § 281 (3).

24	Nouns: Review possessive case, § 31-37, 35.	Verbs: Defective verbs, <i>shall</i> and <i>should</i> , § 175 (1) and (3) a., and § 177.	Compound & complex sentences continued.
25	Pronouns: Review possessive case of personal pronoun, with absolute personal or absolute possessive pronoun, § 65.	Verbs: Defective verbs, <i>will</i> and <i>would</i> , § 176 (1-2).	Complex sentences with adverbial clauses: Study subordinate conjunctions of cause, purpose and result, § 220 (4, 6-7), in parallel with adverbial clauses of cause, purpose and result, § 281 (4, 6-7).
26	Pronouns: Absolute possessive continued.	Verbs: Defective verbs continued.	Compound & complex sentences continued.
27	Pronouns: Compound personal (or reflexive), § 66. Personal pronoun <i>It</i> , § 60-61.	Verbals: Infinitives, use as modifier, § 185, adjective use only. Identify only as adjective or adverbial, without specifying adverb class.	Compound & complex sentences continued.
28	Pronouns: Indefinite (or compound) relative, § 86-87.	Verbals: Infinitives as modifiers continued.	Compound & complex sentences continued.
29	Adjectives: Classes, introduce pronominal, §115-116, 120 (1-2). Compare with adjective pronouns, § 53, to eliminate confusion.	Verbs and Verbals: Review until the end of the year.	Complex sentences with adverbial clauses: Study subordinate conjunctions of condition, § 220 (8), in parallel with adverbial clauses of condition, § 281 (8).
30	Adverbs: Review classes, introduce interrogative, § 205, 208, with class by meaning (time, place, manner, reason, and degree).		Compound & Complex sentences: Review.

Steps for Logical Analysis of Sentences

nota bene: These guidelines, as well as the Grammatical Progression Chart, are intended as preliminary resources for teachers who are eager to implement the Classical Grammar series before its publication and have already led their students through Classical Grammar I. They are not intended to be definitive in every detail but will point teachers in the right direction and allow them already to align their students' grammar work with the Language Arts reform currently underway.

Teachers are encouraged to take from these guidelines what they are able to apply - even within the grammar system actually in use in their 5-8 classroom - but should be careful not to introduce notions which remain unclear to them, in order to avoid confusion for the students.

1. Copy the sentence.
2. Handling clauses:
 - a. Underline the subjects once and the verbs twice for every clause.
 - b. Write D.O. over the direct object of any verbs in the clauses.
 - c. Draw a cross under coordinate conjunctions linking independent (or principal) clauses. Frame with a box all subordinate conjunctions, relative pronouns or other conjunctive elements introducing clauses.
 - d. Put the clauses into brackets, nesting subordinate clauses within their principal clauses. Exclude from clause brackets coordinate conjunctions connecting independent (or principal) clauses. Include subordinate conjunctions or relative pronouns within clause brackets.
 - e. Label each clause with a Roman numeral, above and slightly to the right of the opening bracket.
3. Handling phrases:
 - a. Put the phrases into parentheses, nesting phrases which modify elements of another phrase.
 - b. Label each phrase with a lowercase letter, above and slightly to the right of the opening parenthesis.
4. State the form (simple, complex, compound) and use (declarative, interrogative, imperative, exclamatory) of the entire sentence, and whether the compound sentence unites simple sentences, complex sentences, or simple and complex sentences.
5. Analyze the clauses and then the phrases in a chart specifying Nature, Form and Office of the clause or phrase, using the labels given in the sentence.
6. Diagram the sentence.
7. Parse any simple element within the sentence according to its parsing order.

I a II III b
[The posture (of her head) was high,] and [her body, [which] was visibly informed (by an immortal
+
c D.O. IV
spirit,)] had (in its carriage) a large, a regal, an uplifted bearing [which turns common every other

V DO
sight [[that] has encountered me.]]

This is a compound declarative sentence, uniting a simple and a complex sentence.

Logical Analysis Chart

<i>Clause</i>	<i>Nature</i>	<i>Form</i>	<i>Office / Function</i>
(I, II...)	Independent or Principal*	-	-
	Subordinate Noun Clause	Introduced by...	subject of... object of... complement of... in apposition with... object of the preposition...
	Subordinate Adjective Clause	Introduced by the relative pronoun... Introduced by the subordinate conjunction...	modifies the noun or pronoun...
	Subordinate Adverbial Clause	Introduced by the subordinate conjunction... (<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>
(a, b, c...)	Adjective Phrase	Infinitive, Prepositional or Participial	modifies the noun...
	Adverbial Phrase	Infinitive, Prepositional or Participial	[class:] time place manner cause/reason degree/comparison purpose result condition concession modifies the verb, adjective or verbal...
	Independent Phrase	Infinitive, prepositional or participial, direct address, exclamatory	Absolute use; conjunctive use within context...

* A principal clause is an independent clause which has one or more subordinate clauses dependent upon it.

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

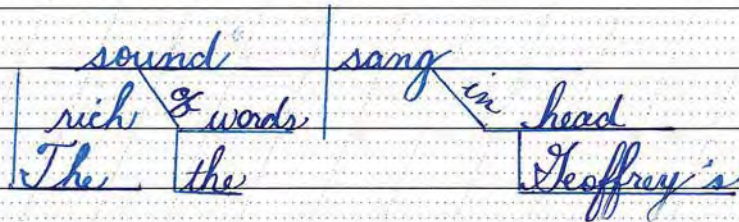
1. Analyze and diagram this sentence.

Complete
linear
analysis

[The rich sound ^a (of the words) sang
^b (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

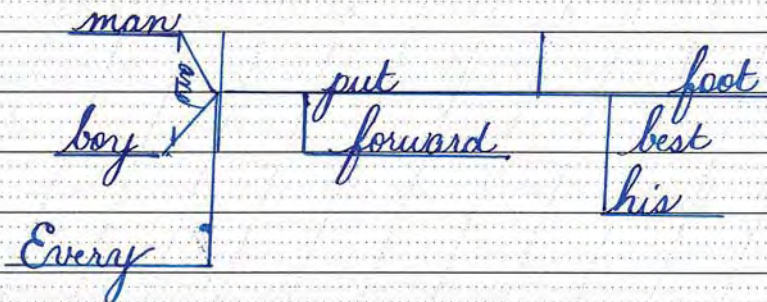
Grammar

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. ^{synopsis} 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 ^a wonder (of Autumn) ^I spread ^b (over the hills).]

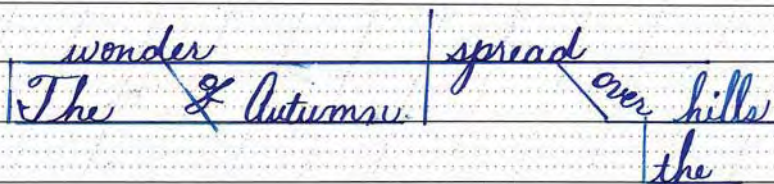
Continue
simplified
logical analysis
but show
the nature of
the phrase.

This is a simple, declarative sentence.

I is an independent clause.

a is an adjectival prepositional phrase.

b is an adverbial prepositional phrase.



Week 10

Monday, December 13

Grammar

Week 10
begin compound
sentences.

1. Analyze this sentence.

[The Indians never stole ^I (from ^a Alice's
house) ^{II} but ^{D.O.} [they brought berries
^{D.O.} 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

^a ^I [Over the meadow ran the three little girls.]

Sentence

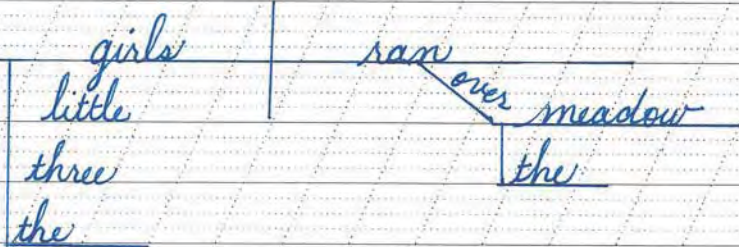
Classification

Logical
Analysis

^{structure, form}
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 1st grade is *Spell to Write and Read*, by Wanda Sanseri.¹ 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.

¹ 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 3rd 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 2nd 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, 1st and 2nd 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 3rd 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 6th 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 9th grade, the teacher should still be choosing poetry, dictation and composition topics in function of a specific theme. By the time children are in 10th 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 2nd 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 3rd through 5th 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 6th through 8th 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 9th and 10th 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 11th and 12th 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 1st through 9th 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 1st 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 2nd 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 2nd through 9th 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 9th 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 2nd through 4th grade; Book 2 is appropriate for 5th through 7th or 8th grade; Book 3 is a comprehensive grammar guide appropriate for 9th 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 2nd grade through 12th, 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 2nd and 3rd grade, but by 4th 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 2nd and 3rd 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 2nd grade, very short at first and gradually longer. He should be able to write two or more paragraphs by the end of 3rd 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 4th and 5th 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 5th 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 2nd and 3rd grade, the teacher should encourage completion, order and originality more than length.

In 6th and 7th 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 6th 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 8th 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 8th grade than in 6th, but should be more penetrating. By 10th 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 2nd and 3rd grade should write 30 to 40 minutes, in class; in 4th through 7th, this should increase to an hour, with some writing assignments to be composed at home; after 8th 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 2nd through 5th grade, it is a simple *retelling of a story*; for 5th through 9th grade, it becomes a *guided commentary*, with questions helping the student draw out the essential elements of meaning and style; for 9th through 12th, 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: 2nd – 5th 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 2nd grade, or up to two paragraphs in 5th 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 2nd grade, the teacher reads the text three times; by the end of 5th 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: 5th – 9th Grade

Guided commentary is introduced toward the end of 5th grade and is practiced through 9th 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 5th grade *guided commentary*, four to five questions in 8th and 9th 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: 10th – 12th Grade

The *commentary* may be introduced toward the end of 9th 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 2nd 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 10th 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 10th 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.