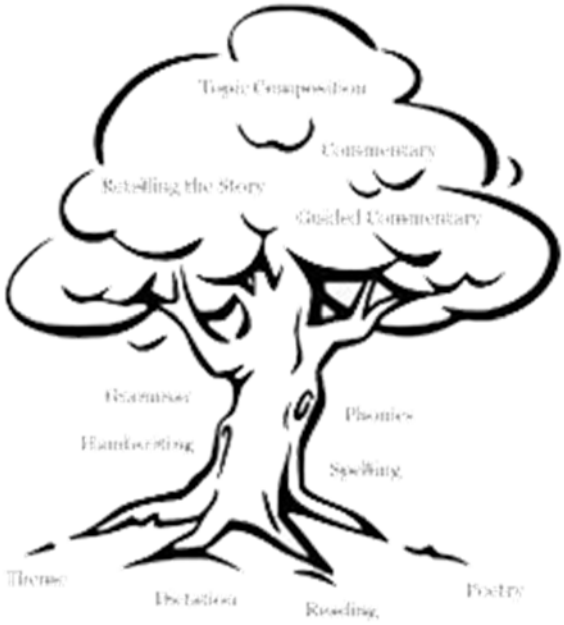
# SSPX Language Arts Program




# 7th Grade Teacher's Guide

S S P X Society of Saint Pius X

/ TO / BOOK: THEME: Family* (outings together)

## READING

## GUIDED COMMENTARY**

** Themes in the 7th grade binder develop the three broad categories of family, work and homeland in three cycles of about 10-weeks, each week exploring an aspect of that fundamental reality.*

*Thus, the first week of the family theme presents father and sons or siblings on outings together, in the daily routine of family life; the second week presents admiration of father or older sibling, often in the context of a fond memory; later weeks emphasize the various aspects of education: culture received, generosity fostered, love warming and uniting the family members...*

*The homeland weeks bring the students through their own country, introducing them to American heroes and the heroic profession of the soldier; gives them a taste of the origins of their civilization; and puts them in the place of patriots in other lands.*

*The ten weeks of the work theme present artisans, tradesmen, adventurers, and men and women in the self-sacrificing trades of missionary, soldier, doctor, teacher...*

*This approach should allow a deeper penetration of these broad noble themes and permit the teacher to lead the children to richer class discussions and more profound compositions.*

*** We have included more Guided Commentary topics than a teacher would normally give, in order to offer greater choice. We have chosen for Guided Commentary texts those dictations which seemed richer and more worthy of close analysis; these sample topics should help the teacher create his own Guided Commentary topics from other dictations within the binder, should he so prefer.*

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

## POEM

*Evening at the Farm*, by John Townsend Trowbridge

Over the hill the farm-boy goes,
His shadow lengthens along the land,
A giant staff in a giant hand.
In the poplar tree above the spring
The katydid begins to sing;
The early dews are falling.
And home to the woodland fly the crows,
While over the hill the farm-boy goes,
Cheerily calling,
"Co' boss! co' boss! co'! co'! co'!"
Farther, farther, over the hill,
Faintly calling, calling still,
"Co', boss! co', boss! co'! co'!"

Into the yard the farmer goes,
With grateful heart, at the close of day:
Harness and chain are hung away;
In the wagon-shed stand yoke and plough,
The straw's in the stack, the hay in the mow,
The cooling dews are falling; –
The friendly sheep his welcome bleat,
The pigs come grunting to his feet,
And the whinnying mare her master knows,
When into the yard the farmer goes,
His cattle calling, –
"Co', boss! co', boss! co'! co'! co'!"
While still the cow-boy, far away,
Goes seeking them that have gone astray, –
"Co', boss! co', boss! co'! co'!"

## COMPOSITION TOPICS*

*We were eager passengers with Father on his excursions into the mountains...*

G. Goldmann

Continue the story.

*The barns were places of rich-smelling mystery, dark but friendly, having many secret corners and out-of-the-way places for boys to hide and amuse themselves.*

G. Goldmann

Tell of your adventures with brothers and sisters, friends or cousins.

*As sons of a veterinarian, we were particularly interested in anything that lived and moved.*

G. Goldmann

Tell of your father's trade and why it interests you.

*or*

Imagine spending a day with the sons of this veterinarian.

## GRAMMAR ASSIGNMENT

1. Analyze and diagram: *The boys collected squirrels and salamanders in the open fields.*

2. Parse: *boys*, *collected* and *salamanders*.

3. Put this sentence into the six tenses, active voice, indicative mood.

4. What would you have sought "*in the open fields*"? Tell us why, in one or two beautiful sentences.

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS*

### Sons of a Veterinarian

As sons of a veterinarian, we were particularly interested in anything that lived and moved. We were eager passengers with Father in his automobile on his excursions into the mountains, where Father inspected the flocks of sheep that throve there. The barns of the farmers my father served were places of rich-smelling mystery, dark but friendly, having many secret corners and out-of-the-way places for boys to hide and amuse themselves.

The open fields were our collecting grounds. Father gave smiling, if secret, approval to our collecting of birds, cats, young dogs, snakes, fish, salamanders, squirrels, and whatever else we could catch.

If the animals had not been sufficient to try Mother's great patience, I think the stone collections would have done the trick. I realize, now, what a chore it must have been to have a houseful of sons close enough together in age for the older ones to lead the younger ones into all kinds of devilment, full of imagination and healthy good spirits. Mother did a really remarkable job. When she found that we were so intent on filling the house with stones and pets, she permitted the building of cages for the animals and supervised the building of cabinets for each of us, with locks and name plates.

Fr. Gereon Goldmann, *Shadow of His Wings*

### Trips to Town with My Brothers

In addition to our other numerous trips with Father, we boys made twice yearly trips alone to the surrounding villages with the bills, hoping to collect and bring home some money. It was exciting, being allowed such responsibility, and we invented many dangers for ourselves to make it even more so. We dreamed that there were robbers hiding in the woods, waiting to spring out and seize us and take our money – perhaps even to kidnap us and make us robbers too!

We entertained ourselves by reciting in loud voices bits of Latin phrases and even some French and Greek, which we had learned in school. We really did it to impress those who heard us, unknowing and uncaring that it served the useful purpose of improving our speech and mastery of foreign languages. I imagine if someone had pointed out to us that we were benefitting from the practice, we would have dropped it immediately.

Fr. Gereon Goldmann, *Shadow of His Wings*

### Waterland

"And don't forget," my father would say, "whatever you learn about people, each one of them has a heart, and each one of them was once a tiny baby." Fairy-tale words; fairy-tale advice. But we lived in a fairy-tale place. In a lock-keeper's cottage, by a river, in the middle of the Fens. Far away from the wide world. And my father liked to do things in such a way as would make them seem magical. So he would always set his eel traps at night. Not because eel traps cannot be set by day, but because the mystery of darkness appealed to him. And one night, in midsummer, in 1937, we went with him, my brother and I, to set traps near Stott's Bridge. It was hot and windless. When the traps had been set we lay back on the riverback. My brother was fourteen and I was ten. The pumps were tumptumping, as they do, incessantly, all over the Fens, and frogs were croaking in the ditches. Up above, the sky swarmed with stars which seemed to multiply as we looked at them. And as we lay, Dad said: "Do you know what the stars are? They are the silver dust of God's blessing. They are little broken-off bits of heaven." For my father had a knack for telling stories. It was a knack which ran in his family. But it was a knack which my mother had too – and perhaps he really acquired it from her. When I was very small it was my mother who first told me stories, to make me sleep at night.

Graham Swift, [*Waterland* - you may not want to give this title to the children]

**A dictation in 7th grade should be about 150 to 175 words long; the texts provided in this binder are sometimes much longer, in order to give context and a wider choice.*

## GRAMMAR REVIEW

The focus in 7th grade will be on **adverbial clauses**, which the students already encountered toward the end of 6th grade.

The first trimester of analysis review should prepare for this concentration on adverbial clauses.

At the same time, the students will deepen their understanding of the parts of speech and the elements of a sentence, beyond what was learned in 6th grade. The grammar lessons in the binder focus on essential review and on new notions, but the sample sentences every week provide ample review of what was learned through 6th grade.

Noun clauses will be introduced at the end of the year, to prepare for 8th grade.

This first week, work as a class through the Introduction, p. 1-15, reviewing elements in a way that gives students an overview in grammar, without insisting on great detail. The following outline may help:

- ►The students should review or learn by heart the definition of a **sentence**, of **grammar** and of **parts of speech**, p. 1; of **parsing**, 41, and then of **analysis** on p. 2 and **syntax**, 43.

- ►Review the **principal and subordinate elements** using the chart on p. 14. Even if certain aspects of grammar were not well understood in 6th grade, do not try to reteach them here; it will be seen of over the course of the year. However, if the children are struggling, take two weeks for the present introductory review.

- ►Phrases will also be reviewed in greater detail in the next weeks, but **review this week the definition of a phrase** and practice identifying prepositional phrases as adjective or adverbial.

- ►Do not spend time on participles, infinitives or gerunds this week, unless the children have a very good level.

- ►The following sections may help with review: **nouns** (p. 2, and the definition that a noun is a name; it may name a person, place or thing; parsing §42), **verbs** (§139, parsing §190), **personal pronouns** (§49; parsing §105), **descriptive adjectives** (p. 103, parsing §128) with **articles** (§136), **adverbs** (§203 or §204, parsing §212), **conjunctions** (§216-217 [1-2], copulative and adversative only, parsing § 223), **prepositions** (§ 228, parsing § 233), **interjections** (§ 238), **analysis** (§ 260).

- ►Also review briefly **the classification of sentences**: classification by forms (§ 261); classification by number of statements; simple sentence (§ 262). (The explanations in § 263 may help the teacher but would be difficult for the students.)

Use the following sentences to review the parts of speech (with their parsing) as well as the basic elements of analysis, over the course of the week. Example sentences and some exercises in the book may also be helpful, according to the level of the students. Do not try to do a full analysis of anything too difficult.

*The boys eagerly collected birds, cats and young dogs.*
*We were eager passengers with Father in his automobile on his excursions into the mountains.*
*The farmers' barns were dark and friendly and had secret corners.*
*Mother permitted cages in the house for our animals and cabinets for our rocks.*
*We walked to town and recited Latin phrases in loud voices on the road.*

/ TO / BOOK: THEME: Family (admiration)

## READING

## GUIDED COMMENTARY

**Letters between Father and Son***

**Sir John de Bureford, from his son Robin – Greeting.**

It is a fine thing that your son Robin is left to the care of strangers. Had it not been for Bother Luke, who is writing this letter, I should be dead. As you know, my lady mother had been commanded to attendance on the Queen at Windsor, and I was left to await the coming of John-the-Fletcher in the care of Dame Ellen.

Just before the Feast of St. Matthew, the twenty-fourth of February, I woke one morning unable to rise from my bed, being very ill. So that when John-the-Fletcher came to take me to my Lord Peter de Lindsay's castle in Shropshire, I was unable to go. Wherefore he sent a physician to care for me, who came not again, but left me as before in Dame Ellen's care. The men at arms are with you, as well you know. The house servants, even old Gregory, have left our service, for the plague had them. Ellen, too, was taken of it, and I was left alone and helpless. My legs are as useless as two sausages. Bent ones.

Now I am in the care of this good Brother at St. Mark's. How, then, shall I do? Send me a letter, I beg you, and Farewell.

**Robin, son of John de Bureford, from his father – Greeting.**

It grieves me, my son, more than I can tell you to know that you are ill. I thank Heaven it is not the Plague you have had, for that enemy has slain more men than battle, besides the women and children it has taken toll of. It shocked me to learn that you had been left to the care of strangers. Your mother would hardly bear it if I should tell her, but I will not. She is with the Queen, who is in delicate health. I dare not say where, lest this letter fall into unfriendly hands. She supposes that you are far away from London, in Shropshire. It is well. Let her continue to think so, for in truth you soon will be, God willing and your health permitting, for I have requested the Prior to arrange your journey with all speed. You will travel in care of Brother Luke and John-go-in-the-Wynd.

I had a message from Sir Peter only the day before your letter reached me asking what had happened to you, for John-the-Fletcher never returned. Some evil befell him surely, for he was an honorable servant. Sir Peter was wounded while bringing up forces to my aid, so sorely wounded that he has been taken to a castle near by where he will stay until he is able to be taken home.

The Scots are being slowly pushed back and we are gaining ground, since receiving the added help from London and the nearby towns. The King hopes for a peace by the Sacrament of Christmas, but the Scots are a stubborn race.

I trust that you are improving in health, my son, and in God's Grace.

So, Farewell,Your father, Sir John Bureford, Thursday after the Feast of John the Baptist

Marguerite de Angeli, *Door in the Wall*

**This text is long for a guided commentary, but its simplicity lends itself well to the first of these exercises in 7th grade. The questions are in the "Composition Topics" box, opposite.*

## POEM

*Scythe Song*, by Andrew Lang

## COMPOSITION TOPICS

### Guided Commentary

► What circumstances oblige John de Bureford and Robin to correspond by letter?
► What can we conclude about Robin by the content and tone of his letter?
► What qualities does John de Bureford have that make him a good husband and father?
► What words illustrate that there is a mutual respect between Robin and his father? How might Robin's respect differ from his father's?
► What might John de Bureford mean by the words, "the sacrament of Christmas"?

### Topic Compositions

*I was filled with all the pride in the world when I walked alongside this man...*

G. de Galard

Let us meet this person who fills you with admiration.

*I had always loved geography and I dreamed of going to Africa or the Far East. Finally one day I left with a group of young people by ship...*

G. de Galard

Accompany these young adventurers.

*My sister and I would bicycle to Terraube, a castle built around 1272 by our ancestors, Dukes of Gascony. This house rich with history pulled us back into the past...*

G. de Galard

What (or whom) do the children discover?

## GRAMMAR ASSIGNMENT

1. Analyze and diagram: *My father would hold me affectionately by the hand and always carried my bookbag.*

2. Parse: *affectionately, hand* and *bag.*

3. Give the principal parts of both verbs.

4. Write a lively sentence about your first memory of coming to school.

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

### Walking to School

Many images come back to me as I remember my beloved father. We had been living for several years in Paris, in a lively part of the 17th Arrondissement not far from the market in rue de Levis, on a pleasant private lane in the apartment where I still reside today with my husband. When I was five my father would accompany me to school on the other side of Place Malesherbes, which was quite unusual for a man of his generation. He would hold me affectionately by the hand and always carried my book bag. I was filled with all the pride in the world when I walked alongside this man with the powerful and self-contained carriage. I loved his blue eyes, his clear glance, his sensitivity.

Genevieve de Galard, *The Angel of Dien Bien Phu*

### Memories of Childhood

Is there anything more irreplaceable than these images of a happy childhood? I remember wild rides on the back of Midship, my uncle's small Arabian pony, which he would make us ride bareback, using nothing more than a blanket; great picnic expeditions in the countryside to join cousins and friends; acrobatics on bicycles down a sloping field; giant leaps off mountains of stacked hay; gathering mushrooms whose aroma filled the air; and harvesting grapes on neighboring farms.

I was always trying to do as well as my sister, older than I by twenty-one months. Marie-Suzanne was more independent, more enterprising, more self-assured. She encouraged me to do amusing stunts – climb trees, do tricks on my bicycle – and I looked up to her. I wanted to measure up, to follow her, to do everything she did, and that annoyed her at times. Like the day when I was hanging upside down on the railing of a small bridge and fell into the water, on the last day of vacation, after all the suitcases had been packed.

Genevieve de Galard, *The Angel of Dien Bien Phu*

## PARTS OF SPEECH ~ NOUN CLASSES
(§1-4; 29; 42; 267; 269[1]-270[3])

These lessons will be spread over two weeks.

Present nouns particularly as principal or subordinate elements of a sentence, that is, as subject, direct object (receiving the action), indirect object (a modifier of the predicate, telling the direction of the action), or complement of an intransitive verb. Use the chart on p. 14. Good, simple examples are given in §29 (1-3) and §30 (1, 3), §267 (1st series of examples), §269 (1 in the first two lists), and §270(3).

The parsing order can help you give a brief overview of nouns, §42, if review is needed. Spend time this week presenting the classes of nouns in particular, §1-4, including the list at the end of §4. Emphasize abstract nouns, which were mentioned only briefly in 6th grade.

Do not expect abstract nouns to be entirely grasped by the student because classification depends so much on nuances of meaning: often, a noun which would seem abstract is made a simple class noun when it is placed in a particular context: *It filled me with **pride*** vs. ***His carriage** was powerful and self-contained*. *Pride* remains an abstract noun; *carriage* in this sentence is something proper to a given person and is a class noun.

*My uncle gave the cousins rides on the back of Midship.*
*Walking beside my father filled me with pride.*
*Genevieve fell into the water on the last day of vacation.*

## PARTS OF SPEECH ~ VERB CLASSES; VERB VOICE
(§139-145; 151-152; 190; 231)

Present the verb particurly as the predicate of a sentence, that which allows a statement, §139-140. To the discussion of §139(3), add §231, "Some prepositions are used to complete the meaning of verbs and verbals, and may be considered a part of them."

Point out §145 on the inflection of verbs and their expressive power, with parsing order, §190.

Present in particular the various classes of verbs: by **form** (strong, weak, irregular, merely mentioning this form) and by **use**: transitive or intransitive, §141-142, with voice, §151-152. Compare these distinctions with that between **auxiliary** and **notional** (or **principal**) verbs, §143-144; this last classification does not enter the parsing order but helps distinguish elements of a verb phrase.

*My mother had been commanded to attendance on the Queen at Windsor, and I was left at home until the arrival of John-the-Fletcher.*
*You will travel in the care of Brother Luke and John-go-in-the-Wynd.*

## ANALYSIS ~ ELEMENTS OF A SENTENCE; PHRASES AS MODIFIERS
(§228; 63-265; 270 [4-6]; 271 [2-5]; 272 [3-4])

Continue your review of the elements of a sentence, principal elements: simple subject & simple predicate, § 264-265; and subordinate elements, direct and indirect objects, §266, as well as complements, §267 (predicate nominative and adjective only).

Discuss phrases as subordinate elements, emphasizing their definition as modifiers, §228. Remind the children of the different forms of phrases, prepositional, infinitive and participial, though you will only analyze prepositional phrases for the moment; read with the children the examples in the book of each form of phrase as a an adjective or an adverb (§270 [4-6] and § 271 [2, 4-5]) and mention merely that they may be independent, with a brief illustration (§272 [3-4]). There are no noun phrases, as explained in §263, though the reasons may be too difficult for the children.

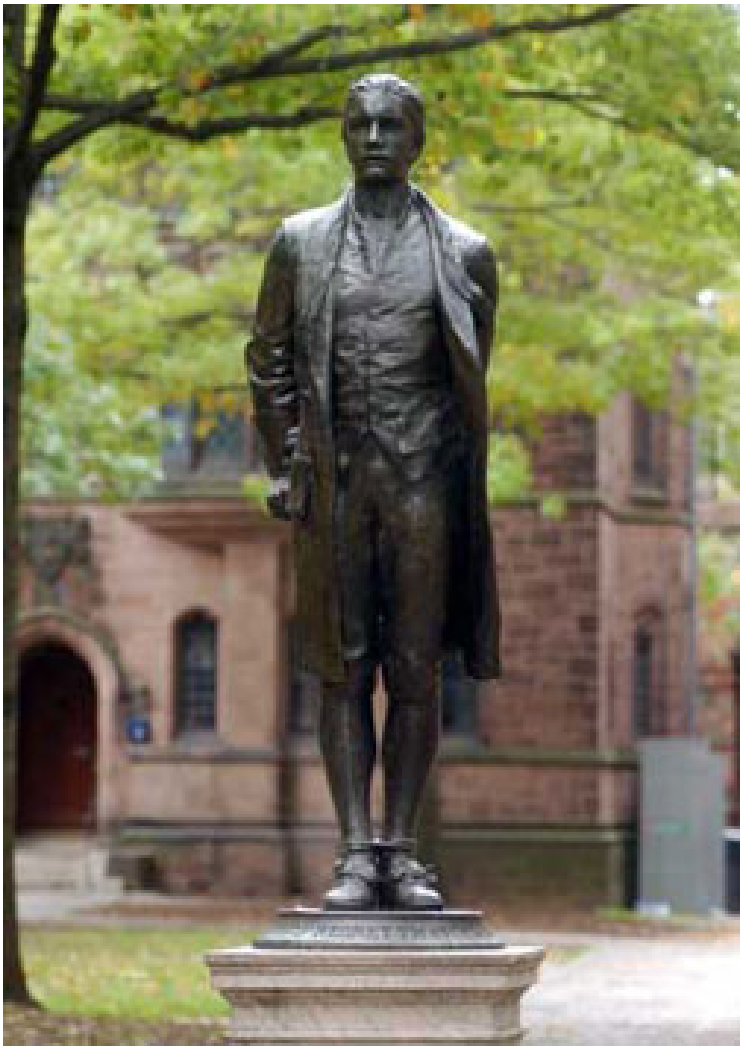
Point out that an indirect object is the equivalent of a prepositional phrase of reference; it is adverbial, a modifier of the predicate, rather than truly receiving the action of the verb (§271[3]). (Notice that an indirect object will always modify a transitive verb, though a prepositional phrase of reference need not.)

*My father held me affectionately by the hand and always carried my book bag for me.* [If not used elsewhere.]
*Sir Peter has sent me a letter asking for news of you.*
*I remember wild rides on the back of Midship and great expeditions to join cousins and friends for picnics.*

/ TO / BOOK: THEME: **Family (heroes)**

## READING

## PICTURES FOR COMPOSITION TOPIC



## POEM

*Horatius at the Bridge*, by Thomas Babington, Lord Macauley (extracts, or as a class)

## COMPOSITION TOPICS

*He was no impossible hero; he was a member of the family, and he was young, too.*

Nancy Hale

Tell us the story.

*I cannot remember when I first started taking the thought of Nathan Hale down cellar with me, for a shield and a buckler.*

Nancy Hale

Has the courage of someone you know – or know of – been an inspiration for your own actions?

*I wanted to make something that would set the bootblacks and little clerks around here thinking, something that would make them want to be somebody and find life worth living.*

F.W. MacMonnies, 1890, sculptor of the Nathan Hale statue in New York

Together, what idea do the sculptors give us of the personality of the young American hero? Make it come alive.

## GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Nathan Hale left no family reminiscences, no odd little jokes, no tales beyond the short, plain story of his life and death.*

2. Parse *reminiscences, beyond* and *plain*.

3. Conjugate *to leave* in all the tenses of the perfect, active voice, indicative mood.

4. Do you think we are more struck by the "short, plain story" of Nathan Hale's life and death because we have so few other memories of him? Answer in one or two sentences.

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

### A Hero in the Family

When I was a child there was a small bronze statue, about four feet high, that stood in the corner of the living room at home. It was just about my height, but it wasn't another child. It was a young man, with his wrists tied behind him and his ankles bound. I passed it several times a day every day of my childhood. Sometimes I used to touch the bronze face. It was a small-scale replica of the Nathan Hale statue at Yale.

I must have been told his story, because I always knew it. But my father never went on about it, if you know what I mean. There his story was, for what it might mean to you. Some of my other ancestors were the kind of characters that have a whole legend of anecdotes surrounding them, pointed, stirring, or uproarious. But the young man with his hands bound had died at twenty-one, a patriot, as stark and all alone and anecdoteless as young men of twenty-one must be. There were no family reminiscences, no odd little jokes, no tales beyond the short, plain story of his life and death. He had had no time to do anything memorable but die.

Nancy Hale (Nathan Hale's great-great-grandniece)

### Learning Courage from Great-great-uncle Nathan Hale (continued from above)

It was my job as a child to fill the kitchen scuttle with coal from the cellar. I was not a brave child, and to me the long comers of the cellar seemed menacing and full of queer, moving shadows – wolves? robbers? I cannot remember when I first started taking the thought of Nathan Hale down cellar with me, for a shield and a buckler. I thought, "If he could be hanged, I can go down cellar." The thing was, he was no impossible hero; he was a member of the family, and he was young, too. He was a hero you could take along with you into the cellar of a New England farmhouse. You felt he'd be likely to say, "Aren't any wolves or robbers back there that I can see."

Nancy Hale (Nathan Hale's great-great-grandniece)

## PARTS OF SPEECH ~ GENERAL REVIEW

Continue last week's lessons all this week, combining noun, verb and analysis review according to the contents of a particular sentence.

*When I was a child there was a small bronze statue, about four feet high, that stood in the corner of the living room at home.* [Use this sentence for verb review rather than full analysis, unless the children remember well adjective clauses and adverbial clauses of time from last year.]
*It was a small-scale replica of the Nathan Hale statue at Yale.*
*I always knew his story.*

## PARTS OF SPEECH ~ VERBS & VERBALS REVIEW

Continue last week's lesson.

*He was not an impossible hero; he was a member of the family, and he was young, too.*
*The young man, with his hands bound, had died at twenty-one.*

## ANALYSIS ~ GENERAL REVIEW

Continue last week's lesson.

*When I was a child, I filled the kitchen scuttle with coal from the cellar.*
*I was not a brave child, and to me the long corners of the cellar seemed menacing and full of queer, moving shadows – wolves? robbers?*
*I took the thought of Nathan Hale down into the cellar with me, for a shield and a buckler.*

/ TO / BOOK: THEME: Family (culture; learning lessons)

## READING

## GUIDED COMMENTARY

**Reading to Uncle**

The readings were continued the next summer, when Laura again spent her summer holidays with her cousins. Every afternoon when her cousins could be persuaded to go out or do what they wanted to do without her, she would tap at the door of her uncle's workshop and hear the familiar challenge, "Who goes there?" and reply, "Bookworms, Limited," and, receiving the password, go in and sit by the open window looking out on the garden and river and read while her uncle worked. Her uncle was pleased with her reading, but not too pleased to correct her faults.

Seated on the end of the bench on which he worked, with both arms extended as he drew waxed thread through the leather, his eyes beaming mildly through his spectacles, he would say, "Not too fast now, Laura, and not too much expression. Don't overdo things. These were genteel old bodes, very prim and proper, who would not have raised their voices much if they'd heard the last trump sounding." Or, more gently, in a matter-of-fact tone, "I think that word is pronounced so-and-so, Laura," and Laura would repeat the syllables after him until she had got it more or less correctly. Though he must have been sorely tempted to do so, he never once smiled, even at her most grotesque efforts. Years later in conversation he pronounced magician "magicun," and they both laughed heartily at the not altogether inapt rendering.

Flora Thompson, *Over to Candleford*

► Situate the text in a lively manner.
► What brings them together? Why is this such a strong bond?
► What does the "password ritual" with Uncle seem to suggest?
► What comments does Laura's uncle make? What does he want to bring out in Laura?
► Explain what is meant by the expression, "not too pleased to correct her faults." How might you describe his attitude towards Laura?

## POEM

*The Grass*, by Emily Dickenson

## COMPOSITION TOPICS

*The dim, dusty room, the cozy chairs, the globes, and, best of all, the wilderness of books, in which she could wander where she liked, made the library a region of bliss to her.*

L. M Alcott

Where do you love to wander? Why?

*or*

Bring us to "the wilderness of books," in which you like to wander.

*The real attraction of visiting her aunt's house was a large library of fine books.*

L. M. Alcott

Tell us why she must have loved *"this library of fine books."*

*Jo remembered the kind old gentleman, who used to tell her stories about the pictures in his Latin books..."*

L.M. Alcott

Retell one of the stories you have heard about a Roman hero or monument pictured in your Latin or history book.

## GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Jo remembered the kind old gentleman, her Uncle March, and his library of fine books.*

2. Parse: *kind*, *gentleman* and *Uncle March.*

3. Give a synopsis of *remember* in the third person plural, active and passive, indicative mode.

4. Tell us about an old lady or gentleman whose memory you cherish.

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

### Sharing with Siblings

Therese's adopted sisters were lively and pretty little girls, about her own age, whom Maman and Papa had adopted. They were treated exactly like Therese herself, even though they were not princesses, but children of palace servants. They were with her at her lessons, her play; they were given nice clothes and dolls, as well as hugs, kisses, and corrections from Maman, Papa, and Madame de Polignac. Maman had grown up in a family of sixteen children. Besides her own brothers and sisters, young girls from noble families had been brought to the palace to be raised with her. Grandmama Empress believed that it was important for royal children to learn to share with others, so that they would not grow up thinking they were the center of the universe. Maman shared this belief. Also, she thought it made for a happier childhood to be surrounded by many siblings, as she herself had been. It was better than being alone and coddled.

Elena Maria Vidal, *Trianon*

### A Wilderness of Books

I suspect the real attraction of visiting her aunt's house was a large library of fine books, which was left to dust and spiders since Uncle March died. Jo remembered the kind old gentleman, who used to let her build railroads and bridges with his big dictionaries, tell her stories about the queer pictures in his Latin books, and buy her cards of gingerbread whenever he met her in the street. The dim, dusty room, with the busts staring down from the tall bookcases, the cozy chairs, the globes, and, best of all, the wilderness of books, in which she could wander where she liked, made the library a region of bliss to her. The moment Aunt March took her nap, or was busy with company, Jo hurried to this quiet place, and curling herself up in the easy chair, devoured poetry, romance, history, travels, and pictures, like a regular bookworm. But, like all happiness, it did not last long; for as sure as she had just reached the heart of the story, the sweetest verse of the song, or the most perilous adventure of her traveler, a shrill voice called, and she had to leave her paradise to wind yarn, wash the poodle, or read Belsham's essays by the hour together.

Louisa May Alcott, *Little Women*

## PARTS OF SPEECH ~ NOUN INFLECTION; GENDER, NUMBER & NOMINATIVE CASE
(§5-9; 15; 18; 27-29 [1-3, 4a-b]; 39-40; 42)

Briefly remind the children about the notion of inflection, and point out the three kinds of inflection for nouns (gender, number, case, §5).

Review noun case (§27-28) and in particular the uses (or offices) of nominative case, §29(1-3, 4a-b; mention c).

Review the order of parsing (§42) by pointing out that class, gender and number may be said to describe the word itself, its nature and form, while person (§39-40), office and case are grouped as describing a noun's relation to other words in the sentence.

If the students need more review, the explanation of noun gender is in §6-9. (You may point out that neither abstract nouns nor common nouns of the material subclass have a plural form, as a general rule, §18.) Noun number is explained in §15.

*The real attraction of visits to her aunt's house was a large library of fine books.*
*The kind old gentleman, her uncle, told stories to Laura about the queer pictures in his Latin books.*
*That word is pronounced differently, Laura.*

## PARTS OF SPEECH ~ VERB MOOD
(§139-140; 146-147; 148-150; 154-155; 165)

Present the notion of the **mood** of verbs, §154, mentioning the three moods but reviewing only the indicative, §155, in the indefinite form, all tenses, both voices, using the synopsis of speak, §165, omitting the definite form (§146-147, §150). Review the notions of **conjugation** (§163-164) and **synopsis** (§149) using the verbs below.

As the need arises with any example sentences, do not hesitate to discuss aspects of grammar which the children have learned in the past but not yet reviewed this year. Omit or simplify a sentence if you know it will simply confuse the students.

*Maman had been raised in a family of sixteen children.*
*Therese's adopted sisters were lively and pretty little girls, about her own age, whom Maman and Papa had adopted.*
*They were treated exactly like Therese herself.*
*In the afternoon, Laura tapped at the door of her uncle's workshop.*

## ANALYSIS ~ REVIEW OF PREPOSITIONAL PHRASES
(§228-229; 231-232; 263)

Phrases: Practice identifying prepositions and phrases, §228; consider the classes of prepositions, §229. Point out that sometimes a preposition is two words, 231. Review the parsing of prepositions, §233. Present and practice phrase charts, labeling Nature (adjective or adverbial), Form (prepositional), and Office or Function ([adverb class,] modifies...). The teacher may refer to §263 for further clarification.

Throughout the year, use this topic to expand the children's vocabulary of adverb classes by meaning, though adverbs as parts of speech will be studied later in the year.

*Grandmama, the Empress, had adopted young girls from noble families as siblings for the royal children.*
*The large library of fine books was left to dust and spiders after the death of Uncle March.*

/ TO / BOOK: THEME: Family (cultural tradition)

## READING

## GUIDED COMMENTARY

**The Spell of the Road**

There are primal things which move us. Fire has the character of a free companion that has travelled with us from the first exile; only to see a fire, whether he need it or no, comforts every man. Again, to hear two voices outside at night after a silence, even in crowded cities, transforms the mind. A Roof also, large and mothering, satisfies us here in the north much more than modern necessity can explain; so we built in beginning: the only way to carry off our rains and to bear the weight of our winter snows. A Tower far off arrests a man's eye always: it is more than a break in the sky-line; it is an enemy's watch or the rallying of a defense to whose aid we are summoned. We craved these things – the camp, the refuge, the sentinels in the dark, the hearth – before we made them; they are part of our human manner, and when this civilization has perished they will reappear.

Of these primal things the least obvious but the most important is The Road. It does not strike the sense as do those others I have mentioned; we are slow to feel its influence. We take it so much for granted that its original meaning escapes us. Men, indeed, whose pleasure it is perpetually to explore even their own country on foot, feel a meaning in it; it grows to suggest the towns upon it, it explains its own vagaries, and it gives a unity to all that has arisen along its way. But for the mass The Road is silent; it is the humblest and the most subtle, but the greatest and the most original of the spells which we inherit from the earliest pioneers of our race.

Hilaire Belloc, *The Old Road*

**(Questions in bold are to be given to advanced students only.)**

- ► What "primal things" does the author name?
- ► What effect does each of these things have on man, in the author's view? Why?
- ► Why is the road silent for most men? **What does it "grow to suggest"?**
- ► **Explain what the author may mean in calling the road a "spell."** Have you ever felt a road's "spell"?

## POEM ~ *A Vagabond Song*, by Bliss Carmen

There is something in the Autumn that is native to my blood –
Touch of manner, hint of mood;
And my heart is like a rhyme,
With the yellow and the purple and the crimson keeping time.

The scarlet of the maples can shake me like a cry
Of bugles going by.
And my lonely spirit thrills
To see the frosty asters like smoke upon the hills.

There is something in October sets the gipsy blood astir;
We must rise and follow her,
When from every hill of flame
She calls and calls each vagabond by name.

## COMPOSITION TOPICS

*Only to see a fire, whether he need it or no, comforts every man.*

H. Belloc

Why?

*The Road is the humblest and the most subtle, but the greatest of the spells which we inherit from the earliest pioneers of our race..*

H. Belloc

Have you ever felt the spell of the road? Take us with you.

*It was all well beloved; the still dusk falling over the curved roofs, the candles beginning to gleam in the rooms, the voices of children and the soft sound of their cloth shoes upon the tiles...*

P. Buck

Continue the story.

## GRAMMAR ASSIGNMENT

1. Analyze and diagram: *The still dusk was falling over the curved roofs and the candles were gleaming in the rooms.*

2. Parse: *still, was falling* and *rooms*.

3. Give a synopsis of *to fall* in the 2nd person singular active voice in all the forms of the indicative.

4. Find a synonym for the noun *dusk* and use it in a beautiful sentence.

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

### An Old Chinese Home

One night, after I had been home for seven days, I sat idly in the doorway that opened into the large courtyard. The servants were bustling about the evening meals. It was just at the late edge of twilight and in the courtyard the chrysanthemum plants were heavy with promise. The love of home and of old surroundings was warm within me. I laid my hand, I remember, upon the very carving of the door panel, loving it, feeling safe there where my childhood had passed so gently that, before I was aware, it was gone. It was all well beloved; the still dusk falling over the curved roofs, the candles beginning to gleam in the rooms, the spicy smell of food, and the voices of children and the soft sound of their cloth shoes upon the tiles. Ah, I am the daughter of an old Chinese home, with old customs, old furniture, old well-tried relationships, safe, sure!

Pearl Buck, *East Wind: West Wind*

### With Father on the Road

"My faith," said Adam, "look at the road."

It stretched ahead of them across a long, level field and up a hill so far away that the men and horses on it looked like chessmen. For the first time since they had started, Adam really knew that he was sitting behind his father on a great war horse, with Nick at his heels and the world before him.

"The Romans made this road hundreds and hundreds of years ago," said Roger. "It will be here hundreds and hundreds of years after we're gone." He turned in the saddle so that he could see his boy's face while he talked. Adam looked away from the road and into his father's keen, kindly eyes so close to him.

"A road's a kind of holy thing," Roger went on. "That's why it's a good work to keep a road in repair, like giving alms to the poor or tending the sick. It's open to the sun and wind and rain. It brings all kinds of people and all parts of England together. And it's home to a minstrel, even though he may happen to be sleeping in a castle."

It was, somehow, a solemn moment. Four wild swans flew overhead just then, and made it so that Adam never forgot what his father had said and how he looked when he said it.

Elizabeth Janet Gray, *Adam of the Road*

## PARTS OF SPEECH – OBJECTIVE CASE OF NOUNS
(§30 [1-4, 6]; 269 [1-3]; 270 [3])

Uses of objective case (§30[1-4, 6]). Notice that predicate objective is a form of complement; this and apposition are difficult, relatively new concepts. Reinforce this study of case by relating it to the analysis section (§269 [subject/object 1-3 and complement 1-3] and §270 [3]), referring back to the summary of elements of a sentence, p. 14.

*I remember my love for the house, an old Chinese home.*
*The Romans made their roads straight.*
*Roger told stories of the road to Adam, his son,*
*Our ancestors gave us fire.*

## PARTS OF SPEECH ~ DEFINITE FORM OF VERBS
(§148-149; 152; 165)

Integrate the definite (or progressive) form into the synopsis of the indicative mood the six tenses, active and passive voice, using §148-149, §152 and §165.

*Finally Adam was sitting behind his father on a great war horse, with Nick at his heels and the world before him.*
*Four wild swans were flying overhead and Adam never forgot the words of his father or the look in his eyes.*

## ANALYSIS ~ COMPOUND ELEMENTS AND COMPOUND SENTENCES; COORDINATE CONJUNCTIONS
(§51; 206; 216-218; 222[1]-223, 274; 284)

As you study phrases, expand the children's vocabulary for adverb class by meaning, §206 with NOTE; §281 may be useful for the teacher.

Present compound elements: subject, predicate, or object, §274, and compound sentences, including the definition of a clause, §51, and the definition of compound sentence, §218 and §284(1), simple sentences united.

At the same time present coordinate conjunctions, §216 (all), classes and subclasses, §217(1-4), and the first example of coordinate conjunctions, §222(1), with parsing, §223.

*Adam looked away from the road and into his father's keen, kindly eyes.*
*A road brings all kinds of people and all parts of England together.*
*The love of home and of old surroundings kept us warm.*

/ TO / BOOK: THEME: Family (opening to beauty)

## READING

## GUIDED COMMENTARY

**Hearing Her Parents' Duet**

When I was young enough to still spend a long time buttoning my shoes in the morning, I'd listen toward the hall: Daddy upstairs was shaving in the bathroom and Mother downstairs was frying the bacon. They would begin whistling back and forth to each other up and down the stairwell. My father would whistle his phrase, my mother would hum hers back. It was their duet. I drew the buttonhook in and out and listened to it – I knew it was "The Merry Widow." The difference was, their song almost floated with laughter: how different from the record, which growled from the beginning, as if the Victriola were only slowly being wound up. They kept it running between them, up and down the stairs where I was now just about ready to run clattering down and show them my shoes.

Eudora Welty, *One Writer's Beginnings*

► What clues does this passage give us about the narrator and about the time-period of the scene she is describing? (The passage is from an autobiography.)
► What does this daily routine tell us about the narrator's parents?
► Why perhaps did her parents' song "almost float with laughter"?

## POEM

*A Song for St. Cecilia's Day*, by John Dryden (1st stanza only)

From harmony, from heavenly harmony
This universal frame began:
When Nature underneath a heap
Of jarring atoms lay,
And could not heave her head,
The tuneful voice was heard from high:
"Arise, ye more than dead."
Then cold, and hot, and moist, and dry,
In order to their stations leap,
And music's power obey.
From harmony, from heavenly harmony
This universal frame began:
From harmony to harmony
Through all the compass of the notes it ran,
The diapason closing full in man.

## COMPOSITION TOPICS

*I'd listen toward the hall: my father would whistle his phrase, my mother would hum hers back. It was their duet...*

E. Welty

Bring the scene to life and sing us their song.

*Because of the war our diversions were rare, but our mother took us to the Capitole to hear comic operas: Carmen, the Marriage of Figaro, the Tales of Hoffmann.*

G. de Galard

Have you ever attended a musical concert or other performance? Let us discover an opera or concert that you have heard!

*The floor near the gate was covered with crimson velvet and gold. There was silence and a stir.*

K. Burton

Continue.

## GRAMMAR ASSIGNMENT

1. Analyze and diagram: *The yellowness glistened like golden hair, the wind shook it, and bits of gold spun down upon the grass.*

2. Parse: *yellowness, golden* and *gold.*

3. Give the principal parts of each of the verbs in the sentence.

4. Compose another simile to describe autumn.

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

### Mountain of Fire

You would think Maple Mountain was on fire.

In every direction the trees were red and yellow. When the sun struck them suddenly, flying through windy clouds, the brightness was almost more than Marly could bear. The redness seemed to come from inside each tree in a wonderful way; it was the red she saw through her hand when she held it against the sun. The yellowness glistened like golden hair, the wind shook it, and bits of gold spun down upon the grass.

What a lovely world! Every morning on Maple hill, Marly woke in the very middle of a scarlet and golden miracle.

Marly and Margie built a leaf house on the hill, with a red room and a yellow room and piles of leaves for chairs and davenports and tables. By and by, the leaves began falling more every day, and some of the trees had begun to show their skeletons, twiggy and brown. Marly could see birds' nests that she had not dreamed were there. Then, one night in October everything froze and left every plant as black, Daddy said, as the Ace of Spades.

Virginia Sorensen, *Miracles on Maple Hill*

### Protestants at St. Peter's for Tenebrae with the Pope

The floor near the gate was covered with crimson velvet and gold, and over this was set a prie-dieu, likewise covered. There was silence and a stir. Cardinals in violet robes preceded and followed the Pope, in white silk with red shoes and red mantle and a white cap, looking grave and yet kingly, thought Mrs. Hawthorne. He blessed the crowd with a gracious majestic gesture. Everyone knelt; even the Concorde Hawthornes dropped to their knees as if it had been an accustomed gesture. The silence was deep about them. The children saw the lips of the people all around them moving.

They attended Tenebrae for the first time. The children were awed by the lights extinguished one by one until the last was carried behind the altar, and the great building was dark and silent. Then one voice rose in the night, clear and high and sad. "Miserere, Miserere," it wept. And when they went out into the Roman night, Una's eyes were full of tears, to her father's dismay.

K. Burton, *Sorrow Built a Bridge*

## PARTS OF SPEECH ~ NOUN POSSESSIVE CASE, DECLENSION; PERSONAL PRONOUNS
(§31-34; 38; 270[2]; 49-51; 55-57; 5-62; 105; 107)

Review the use of possessive case of nouns, §31-32, introducing double possessives and idiomatic uses, merely reading together or the teacher summarizing §33-34. Relate this section to analysis (§270[2]). Declension of nouns: §38.

Review personal pronouns, §49-50, present the declension chart, §55, and review the question of gender of pronouns §56-57. Introduce poetic form, §59, merely reading the book together or summarizing the section. Review antecedent, §51 & §107, pointing out §60-62 (a-b). The parsing is like that of nouns, adding antecedent, §105.

*My father would whistle his phrase, my mother would hum her phrase back to him.*
*The leaves began falling and Marly could see birds' nests.*
*I drew the buttonhole in and out and listened to it.*
*The silence was deep about them.*
*The redness came from inside each tree in a wonderful way; it was the red she saw through her hand when she held it against the sun.*

## PARTS OF SPEECH ~ IMPERATIVE MOOD OF VERBS; STRONG AND WEAK VERBS; PRINCIPAL PARTS
(§156; 167; 170)

Present the imperative mood in all of its forms, §156, including emphatic and negative §166. Do not parse forms of the imperative with "let."

Present strong, weak, and weak irregular verbs, §167 (using charts as necessary).

Present principal parts, §170; have the children learn principal parts of various verbs as they arise in dictations.

*Sing me that song, "The Merry Widow"!*
*The song ran between them and I came clattering down the stairs.*
*The great building was dark and silent, yet one clear voice rose in the night.*

## ANALYSIS ~ COMPOUND SENTENCES; COORDINATE CONJUNCTIONS
(§30; 266; 271(3))

Continue working with compound sentences; present §217(3-4), alternative and causal subclass of coordinate conjunctions; present correlative conjunctions consisting of two or more coordinate conjunctions, §222(1) only, with the parsing, §223.

*Either my mother was singing or my father was whistling.*
*Their song almost floated with laughter and I loved listening.*
*Cardinals in violet robes preceded and followed the Pope, in white silk with red shoes and red mantle and a white cap.*

/ TO / BOOK: THEME: Family (opening to wonder)

## READING

## GUIDED COMMENTARY

**From Home to the Eternal Light**

The moon was high and clear by now, and Chris watched that steady shining shield go up the sky, and the familiar view of lawns and water and trees, ghostly and mystical now in the pale light.

The Court was silent as he passed through it near midnight, as the household had long been in bed; the flaring link had been extinguished two hours before, and the shadows of the tall chimneys lay black and precise at his feet across the great whiteness on the western side of the yard. Again the sense of smallness of himself and his surroundings, of the vastness of all else, poured over his soul; these little piled bricks and stones, the lawns and woods round about, even England and the world itself, he thought, as his mind shot out toward the stars and the unfathomable spaces – all these were but very tiny things, negligible quantities, when he looked at them in the eternal light.

Robert Hugh Benson, *The King's Achievement*

- ► What does this passage tell us about Chris and where he is?
- ► Why does the time add to the mystery of the scene?
- ► Why does Chris feel "a sense of smallness"?
- ► Is the title of this piece appropriate? Would you have chosen another title? Why?

## POEM

*Descend, Ye Nine!* from *Ode on St. Cecilia's Day*, by Alexander Pope

Descend, ye Nine! descend and sing;
The breathing instruments inspire,
Wake into voice each silent string,
And sweep the sounding lyre!
In a sadly-pleasing strain
Let the warbling lute complain:
Let the loud trumpet sound,
'Till the roofs all around
The shrill echoes rebound:
While in more lengthen'd notes and slow,
The deep, majestic, solemn organs blow.
Hark! the numbers soft and clear,
Gently steal upon the ear;
Now louder, and yet louder rise
And fill with spreading sounds the skies;
Exulting in triumph now swell the bold notes,
In broken air, trembling, the wild music floats;
'Till, by degrees, remote and small,
The strains decay,
And melt away,
In a dying, dying fall.

## COMPOSITION TOPICS

*From the two back windows of the kitchen, I received the most intense of my earliest impressions – the enfolding beauty of the external world.*

W. Chambers

Beauty can be seen from... (Continue.)

*or:*

Have you ever stood in a certain spot and been struck by "the enfolding beauty of the external world"? Bring us there.

*The Court was silent as he passed through it near midnight...*

R.H. Benson

Who is he and where is he going? Let us follow...

*On autumn nights of sudden cold, Papa would call you out of the house to stand with him and watch...*

W. Chambers

Bring us into this autumn scene (in poetry or prose).

## GRAMMAR ASSIGNMENT

1. Analyze and diagram: *I stood at the window for an hour and stared at the view in a breathless stupor.*

2. Parse: *stood, window* and *stupor.*

3. Give the principal parts of both verbs used here.

4. In one or two well-constructed sentences, describe the most beautiful view that you have seen.

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

### Farm Kingdom

The farm was your kingdom, and the world lay far beyond the protecting walls thrown up by work and love. You grew in the presence of eternal wonders.

Sometimes of a spring evening, Papa would hear that distant honking that always makes his scalp tingle, and we would all rush out to see the wild geese, in lines of hundreds, steer up from the southwest, turn over the barn as over a landmark, and head into the north. Or on autumn nights of sudden cold, Papa would call you out of the house to stand with him in the now celebrated pumpkin patch and watch the northern lights flicker in electric clouds on the horizon, mount, die down, fade and mount again till they filled the whole northern sky with ghostly light in motion.

Thus, as children, you experienced two of the most important things men ever know – the wonder of life and the wonder of the universe, the wonder of life within the wonder of the universe. More important, you knew them not from books, not from lectures, but simply from living among them. Most important, you knew them with reverence and awe.

Whitaker Chambers, *Witness*

### Brother Tagging Along

The kitchen was the only really warm room in the house. It was heated by a big, black, nickel-trimmed coal range in which the steady warmth could be seen as well as felt through the cracks of the draught doors and the glow beneath the grate. I have never overcome the feeling that central heat is a poor substitute for the parlor stove and the kitchen range.

Yet our old kitchen in Lynbrook was only the anteroom of my world. It was from its two back windows that I received the most intense of my earliest impressions – the enfolding beauty of the external world. Imagine a view, unimpeded by house or tree for as many miles as a child's eye could gaze, in which there was almost nothing but a sea of goldenrod and a foam of the small, white, starlike asters called Michaelmas daisies. I would stand at the window for half an hour, staring out in a kind of breathless stupor. Sometimes, my brother Richard also stood at the window beside me. But he was not looking at the asters. He was looking out because I was looking out. He tagged after me everywhere to my great annoyance.

Whitaker Chambers, *Witness*

## PARTS OF SPEECH ~ PRONOUN CLASS: PERSONAL PARSING, ANTECEDENT & CASES
(§63 [1-4]; 64 [1-4]; 65; 269 [3; 2]; 270 [2])

Review personal pronouns, especially the uses of nominative and objective cases, §63(1-4), §64(1-4), referring at the same time to §269 and §270, as for nouns. You will see absolute use of the nominative later, §63(5), but may mention it now.

Discuss the possessive case, including absolute personal pronouns, which are always possessive in case but nominative or objective in use, §65.

*On autumn nights of sudden cold, Papa brought you with him to the pumpkin patch and together you watched the northern lights flickering on the horizon.*
*Every man has a kingdom; the farm was mine.*
*We rushed out and saw the wild geese; they steered up from the southwest, turned over the bard, and headed into the north.* [These could be written as two sentences if they are too difficult.]

## PARTS OF SPEECH ~ SUBJUNCTIVE MOOD OF VERBS
(§157; 159; 161 [1a-b, 3])

Present the subjunctive mood of verbs, with the most common uses, §157, §159, §161(1a-b, 3). Do not diagram §161(1b) until the end of the year. In 6th grade, the students only saw the subjunctive of a wish in an independent clause, §161(1a). Do not expect them to grasp this concept completely in this lesson; it is important that they learn by heart the definition of the subjunctive mood, which is not a particular form but a manner of considering an action: as merely thought of or imagined, not as a real occurrence.

Practice parsing with the children.

*May your children experience the wonder of life and the wonder of the universe.*
*May you know them not from books but simply from living among them.*
*The farm be your kingdom!*

## ANALYSIS ~ REVIEW OF ELEMENTS OF A SENTENCE & COMPOUND SENTENCES

Make sure the children have a clear understanding of 1) the order of the elements of a sentence, 2) the role of phrases as adjective or adverbial modifiers, and 3) the difference between compound elements and compound sentences.

The last example is a "condition contrary to fact" complex sentence using "if" to introduce an adverbial subordinate clause, §281(8) and §220(8), and it should be omitted if it seems too difficult for your students; if you do study it, present it as another use of subjunctive mood,§161(2), although this kind of adverbial clause will be studied later.

*The farm was your kingdom, and the world lay far beyond its protecting walls.*
*The steady warmth from the stove was felt through the cracks of the draught doors and seen in the glow beneath the grate.*
*If the autumn nights were suddenly cold, the northern lights appeared on the horizon.*

/ TO / BOOK: THEME: Family (childhood home)

## READING

## GUIDED COMMENTARY

**An Evening of Stories**

I know the look of an apple that is roasting and sizzling on a hearth on a winter's evening, and I know the comfort that comes of eating it hot, along with some sugar and a drench of cream. I know the delicate art and mystery of so cracking hickory-nuts and walnuts on a flatiron with a hammer that the kernels will be delivered whole, and I know how the nuts, taken in conjunction with winter apples, cider and doughnuts, make old people's tales and old jokes sound fresh and crisp and enchanting, and juggle an evening away before you know what went with the time.

I can hear Uncle Dan'l telling the immortal tales which Uncle Remus Harris was to gather into his books and charm the world with, by and by; and I can feel again the creepy joy which quivered through me when the time for the ghost-story of the “Golden Arm” was reached – and the sense of regret, too, which came over me, for it was always the last story of the evening, and there was nothing between it and the unwelcome bed.

Mark Twain, *Boyhood on a Missouri Farm*

► What is the tone of this passage? What is the author describing?

► Who are the people present, and what are their different activities?

► How does the author allow the reader almost to taste the various foods mentioned in the passage? *or*

What "juggles the evening away"? Why, do you suppose?

► What does the author mean by "creepy joy"? Why does the ghost-story bring both joy and regret?

## POEM

From *The Deserted Village*, by Oliver Goldsmith

Sweet was the sound, when oft, at evening's close,
Up yonder hill the village murmur rose:
There, as I past with careless steps and slow,
The mingling notes came softened from below;
The swain responsive as the mild-maid sung,
The sober herd that lowed to meet their young;
The noisy geese that gabbled o’er the pool,
They playful children just let loose from school:
The watchdog’s voice that bayed the whispering wind,
And the loud laugh that spoke the vacant mind,
These all in sweet confusion sought the shade,
And filled each pause the nightingale had made.

## COMPOSITION TOPICS

*I can hear Uncle Dan'l telling the immortal tales which Uncle Remus Harris was to gather into his books and charm the world with, by and by.*

M. Twain

Bring us around the family hearth and allow us to listen to Uncle Dan'l's tale.

*I can call back the solemn twilight and mystery of the deep woods, the sheen of rain-washed foliage, the rattling clatter of drops when the wind shook the trees – I can call it all back and make it as real as it ever was, and as blessed.*

M. Twain

What experience of nature's beauty can you "*call back*" and "*make real*" for us?

*The shortest and quickest route through London was by boat, and the river was never empty.*

M. Chute

Imagine a boat ride through Chaucer's London (or...).

## GRAMMAR ASSIGNMENT

1. Analyze and diagram: *The shortest and quickest route through London was by boat and the river was never empty.*

2. Parse: *London, was* and *and*.

3. Why do you think curiosity and a "*quick eye for detail*" made Geoffrey Chaucer an "*ideal child to grow up in a lively medieval London*"?

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

### Mark Twain's childhood visits to the farm

I spent some part of every year at the farm until I was twelve or thirteen years old. The life which I led there with my cousins was full of charm, and so is the memory of it yet. I can call back the solemn twilight and mystery of the deep woods, the earthy smells, the faint odors of the wild flowers, the sheen of rain-washed foliage, the rattling clatter of drops when the wind shook the trees – I can call it all back and make it as real as it ever was, and as blessed. I can call back the prairie, and its loneliness and peace, and a vast hawk hanging motionless in the sky, with his wings spread wide and the blue of the vault showing through the fringe of their end-feathers.

I can see the woods in their autumn dress, the oaks purple, the hickories washed with gold, the maples and the sumacs luminous with crimson fires, and I can hear the rustle made by the fallen leaves as we ploughed through them. I can see the blue clusters of wild grapes hanging amongst the foliage of the saplings, and I remember the taste of them and the smell.

Mark Twain, *Boyhood on a Missouri Farm*

### Chaucer's home street

If Geoffrey Chaucer the boy was anything like Geoffrey Chaucer the man, he must have had a delightful time in the streets around his home. His curiosity, his quick eye for detail, and his warm, uncritical love for all sorts and conditions of people should have made him an ideal child to grow up in a city as varied, as lively and as sociable as medieval London.

The Thames, for instance, was almost at his front door and the Thames was the main street of the city. The shortest and quickest route through London was by boat, and the river was never empty. Around Christmas time and again at Easter a fleet returned to England, heavily convoyed and full of familiar faces, and if Geoffrey Chaucer was not underfoot on the docks during this period he was a most unusual small boy.

Marchette Chute, *Geoffrey Chaucer of England*

## PARTS OF SPEECH ~ ABSOLUTE USE OF NOMINATIVE CASE & ADVERBIAL OBJECTIVE
(§29[4c]-30[5]; 63[5]-64[4]; 271[6]-272[4])

Present the absolute use of the nominative case of nouns (§29[4c]) and pronouns (§63[5]) with a participle in a phrase independent of the rest of the sentence, tying in §272(4) from the analysis section of the book. This is a new notion and will take practice. If the students are familiar with Latin, they may understand nominative absolutes by comparing them to ablative absolutes.

Present also the adverbial objective of nouns (§30[5]), tying in §271(6), as well as the use of objective pronouns in exclamations (§64[4]).

*Every year he spent summer at the farm with his cousins.*
*The wind shaking the trees, I heard the rattling clatter of drops.*
*I remember the prairie, and its loneliness and peace.*
*Cider sparkling in our mugs, the old people's tales and jokes sounded fresh and enchanting.*

## PARTS OF SPEECH ~ VERBS REVIEW

Practice working with verbs.

*Chaucer's curiosity and his quick eye for detail gave him a love for medieval London.*
*May you learn the delicate art and mystery of so cracking hickory-nuts on a flatiron with a hammer.*
*The solemn twilight and the mystery of the deep woods were fondly remembered.*

## ANALYSIS ~ COMPLEX SENTENCES
(§51, 96, 276)

Practice working with sentences and reviewing. Review the definition of a clause, §51, and learn the definition of an independent clause, a subordinate clause and a complex sentence, §96. Review the notion of a complex sentence using §276 in preparation for next week, when students will begin reviewing adjective clauses in particular.

*The life which I led on the farm with my cousins was full of charm.*
*I can feel again the creepy joy which quivered through me at the ghost-story, the "Golden Arm."*
*At Christmas time and at Easter a fleet which was full of familiar faces returned to England.*

/ TO / BOOK: THEME: Family (books and home)

## READING

## GUIDED COMMENTARY

**Virgil consoling for England**

Virgil had often consoled Robert Herrick in his hunger. He would study it, as he lay with tightened belt on the floor of the old calaboose, seeking favorite passages and finding new ones only less beautiful because they lacked the consecration of remembrance. Or he would pause on random country walks; sit on the path side, gazing over the sea on the mountains of Eimeo; and dip into the Aeneid, seeking *sortes*. And if the oracle (as is the way of oracles) replied with no very certain nor encouraging voice, visions of England at least would throng upon the exile's memory: the busy schoolroom, the green playing-fields, holidays at home, and the perennial roar of London, and the fireside, and the white head of his father. For it is the destiny of those grave, restrained and classic writers, with whom we make enforced and often painful acquaintanceship at school, to pass into the blood and become native in the memory; so that a phrase of Virgil speaks not so much of Mantua or Augustus, but of English places and the student's own irrevocable youth.

Robert Louis Stevenson, *The Ebb Tide*

- ► Where is Robert Herrick? What seems to be his situation?
- ► What did Robert Herrick seek in Virgil?
- ► What did he find there? What is meant by "the consecration of remembrance"?
- ► What is the "destiny of classical writers"? Why is this so, do you suppose?

*Herrick is in Pape'ete, the capital of the Polynesian island of Tahiti. A calaboose is a jail, from the Spanish word for dungeon, calabozo. Eimeo (or Mo'orea) is an island about 9 miles from the port of Pape'ete, with high, dramatic mountains.* Sortes *is Latin for omens. Mantua was Virgil's home, which he described in his pastoral poetry; Augustus Caesar was the first emperor of Rome, who reigned during Virgil's lifetime and whom Virgil praised in his writings.*

## POEM

From *Essay on Criticism*, by Alexander Pope

A little learning is a dangerous thing;
Drink deep, or taste not the Pierian spring:
There shallow draughts intoxicate the brain,
And drinking largely sobers us again.
Fired at first sight with what the Muse imparts,
In fearless youth we tempt the heights of arts,
While from the bounded level of our mind,
Short views we take, nor see the lengths behind,
But more advanced, behold with strange surprise
New, distant scenes of endless science rise!
So pleased at first, the towering Alps we try,
Mount o'er the vales, and seem to tread the sky;
The eternal snows appear already past,
And the first clouds and mountains seem the last;
But those attained, we tremble to survey
The growing labors of the lengthened way,
The increasing prospect tires our wandering eyes,
Hills peep o'er hills, and Alps on Alps arise!

## COMPOSITION TOPICS

*At this time – I must have been a little more than thirteen – my father made me a royal gift.*

R. Maritain

Continue.

*Visions of England would throng upon the exile's memory: the busy schoolroom, the green playing-fields, holidays at home, and the fireside...*

R.L. Stevenson

What visions of home would throng upon your memory, if you were far away?

*I had come to Stratford on a poetical pilgrimage. My first visit was to the house where Shakespeare was born...*

W. Irving

Describe a "poetical pilgrimage" which you would like to take, to visit the home of your favorite poet (or author, or artist...).

## GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Robert Herrick would pause on random country walks and gaze over the sea on the mountains of Eimeo.*

2. Parse: *walks, over* and *Eimeo.*

3. What time is expressed by the verbs, *would pause* and *[would] gaze*?

4. Write a beautiful sentence describing what Robert Herrick might have seen on his "*random country walks*."

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

### Gift of Books from Father

At this time – I must have been a little more than thirteen – my father made me a royal gift. He bought me the complete works of Victor Hugo: ten or twelve great volumes bound in red. What an incomparable treasure, and what a discovery in the very essence of poetry, were these poems that shone like suns from the fire of their countless images! How many grand new words, and what a variety of poetic forms! So little did he appear to me to be a creature of our own flesh and blood that later when his great-grandson, the painter Jean Victor Hugo, entered our circle of acquaintances and became our friend, it seemed to me as extraordinary and as marvelous as though we saw in real life some character from Snow White or the Sleeping Beauty.

Raissa Maritain, *We Have Been Friends Together*

### Shakespeare's Home

I had come to Stratford on a poetical pilgrimage. My first visit was to the house where Shakespeare was born, and where, according to tradition, he was brought up to his father's craft of wool-combing. It is a small, mean-looking edifice of wood and plaster, a true nestling-place of genius, which seems to delight in hatching its offspring in by-corners. The walls of its squalid chambers are covered with names and inscriptions in every language, by pilgrims of all nations, ranks, and conditions, from the prince to the peasant; and present a simple, but striking instance of the spontaneous and universal homage of mankind to the great poet of nature.

The most favorite object of curiosity in the house is Shakespeare's chair. It stands in the chimney nook of a small gloomy chamber, just behind what was his father's shop. Here he may many a time have sat when a boy, watching the slowly revolving spit with all the longing of an urchin; or of an evening, listening to the cronies and gossips of Stratford, dealing forth churchyard tales and legendary anecdotes of the troublesome times of England. In this chair it is the custom of every one that visits the house to sit: whether this be done with the hope of imbibing any of the inspiration of the bard I am at a loss to say, I merely mention the fact.

Washington Irving, *Stratford on Avon*

## PARTS OF SPEECH ~ RELATIVE CLASS OF PRONOUNS (§51; 76-83; 89; 105)

Present relative pronouns, §51, 76-79, simple only (neither *what* as a double relative, nor indefinite/compound relatives). These should be very familiar to the children after working strongly with them throughout 6th grade. Use examples of the relatives *who*, §80, *which*, §81, and *that*, §82 in the nominative case primarily, but also as direct object; the review lesson §83 may also be useful.

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

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

The exercises on pages 70-73 may be useful, omitting difficult examples.

*Young Shakespeare surely listened to the cronies and gossips of Stratford, who told churchyard tales and legendary anecdotes.* [*Listened to* may be considered a complete verb, followed by a direct object. See the bottom of p. 229, in §230.]
*Robert Herrick sought favorite passages and found beautiful new ones which only lacked the consecration of remembrance.*

## PARTS OF SPEECH ~ DEFECTIVE VERBS (§173; 183[1a]; 190)

Review defective verbs, §173, explaining the parsing order, §190, with the explanations of the role of the infinitive in defective verbs, §183(1a).

*Shakespeare must have sat in that chair and watched the slowly revolving spit.*
*According to custom, everyone that visits the house should sit in this chair.*
*Herrick would pause on random country walks and sit on the path side, gazing over the sea.*

## ANALYSIS ~ COMPLEX SENTENCES; ADJECTIVE CLAUSES INTRODUCED BY A RELATIVE PRONOUN (§218, 284 (1))

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

Practice examples of adjective clauses.

*My father bought me the complete works of Victor Hugo: ten or twelve great volumes which were bound in red leather.*
*I found an incomparable treasure in these poems that shone like suns from the fire of their countless images.*
*We later had a friend who was the great-grandson of Victor Hugo.*

/ TO / BOOK: THEME: Family (Thanksgiving and games)

## READING

## GUIDED COMMENTARY

**Home for Thanksgiving**

The November wind swooshing and shrilling around Boston Common fairly took Nathaniel Currier off his feet. He shivered, for his jacket was none too thick. He knotted his wool tippet closer and pulled down the earlaps of his cap. He was waiting for the stage that would take him home to Roxbury for Thanksgiving. It had been months since he had been allowed to leave his work at Mr. Pendleton's lithographing firm in Boston. Mr. Pendleton's was the first firm to turn out printed pictures successfully in our country and Nathaniel, fifteen years old, was proud to be one of his apprentices. Still, that had not kept him from being hungry for his grandmother's ginger cookies, his mother's apple pies.

Home for Thanksgiving! Nathaniel squared his shoulders, whistled above the gale and saw the home farm in imagination precisely as it would look.

Massachusetts country was bitter in November but the snow would be piled in fluffy drifts around the home fences and barn. The air would be icy clear and as an open sleigh drawn by a spirited horse brought his aunt and uncle to the door, the sleigh bells would ring a lovely tinkling tune. On the porch his grandmother and grandfather would welcome the company. Just behind them, in the doorway, his mother in her cooking apron, a shawl put on hastily and the little ones clinging to her, would smile a greeting too. Good old dog Rover, a bit lame but still the guardian of the sheep, would bark and wag his tail. He, Nathaniel, would be doing the chores, easy now in comparison with his Boston job. Smoke would trail from the chimney and from the opened door would flow the scents of Thanksgiving, spicy cake, rich mincemeat, fruit pies, and the roasting turkey. They would all sit down to the feast and his grandfather, at the head of the table, would ask the blessing, giving thanks.

C.S. Bailey

- ► Where is Nathaniel in this passage? What do we find out about his situation?
- ► Why do you think he "squared his shoulders, whistled above the gale"?
- ► Who await Nathaniel? How has the author revealed their qualities? Explain.
- ► Most of all, what draws Nathaniel home?

## POEM

*My lost Youth*, by Henry Wadsworth Longfellow
(Select two stanzas, or learn as a class, dividing stanzas among the children)

## COMPOSITION TOPICS

*The air would be icy clear and as an open sleigh drawn by a spirited horse brought his aunt and uncle to the door, the sleigh bells would ring a lovely tinkling tune.*

C.S. Bailey

Bring us into this family festival of olden days.

*When the children wanted skating they went north of the city to Moorfields, where the great shallow marches froze early.*

M. Chute

You are one of those children. Let us come with you!

*Mr. Pendleton's was the first firm to turn out printed pictures successfully in our country and Nathaniel, fifteen years old, was proud to be one of his apprentices.*

C.S. Bailey

To what trade would you want to be apprenticed? Tell us why, or let us follow you as you learn.

## GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Good old dog Rover, who was partially lame, would bark and wag his tail.*

2. Parse: *Rover, who* and *lame.*

3. Give the principal parts of the verb *was.*

4. Write a pleasant and lively sentence describing Rover.

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

### Coaching youngsters in football

Kitted out in boots a size too small and a suspicious looking whistle, I jogged out to referee the under-twelves. Earlier that week it had been mild and on occasions quite sunny but by Wednesday the weather had turned bitterly cold. By Thursday afternoon ragged clouds scudded across an iron-grey sky and thin icy rain like umbrella spokes began to fall.

At the sound of the whistle, there was no stopping the two sides. The youngsters, like nests of frantic rabbits, raced around the field after the ball, moving at a frightening speed. Many of them were felled like trees but would not stay down and jumped to their feet again, racing and dodging, leaping and weaving. Then the sleet began to fall in earnest. Puddles formed on the pitch, my shorts and socks became sodden and sticky and it was difficult to identify which boy played for which side so caked they were in mud. But the players were undeterred. At the sound of the whistle they formed themselves into a steaming, panting heap and were soon off again swirling and scuffling, with the ball bobbling muddily in a flurry of shouts.

Gervase Phinn, *The Other Side of the Dale*

### Games in Chaucer's London

For all its weight of traffic the Thames was an unhurried sort of river. There were still swans around London Bridge, and salmon could be caught in midstream. It was a cool place for the boys to swim on summer evenings and a meeting place for the women who brought their washing down to the public stairs between the wharfs. Once a year there were water games, mock tournaments played on the river with an audience lining the shore and the bridge to laugh when anyone fell in.

When the boys wanted skating they went north of the city to Moorfields, where the great shallow marches froze early. Some of them slid on chunks of ice and some had real skates made of bone. All of them had sticks and they evolved a variety of rough games that must have made their mothers tremble.

In summer there were all kinds of sports, of which one of the most popular was football. Once it had been played in the fields outside the city, by teams composed of boys from the schools and boys from the trades with their proud fathers riding out on horseback. But the practice had been banned about forty years before Chaucer was a boy because too much excitement had been generated.

Games were played everywhere and with great enthusiasm, and there was even an ordinance to keep youngsters from playing prisoner's base within the halls of Westminster when Parliament was in session. There was also a rule against playing ball in St. Paul's Cathedral, but on the whole the city permitted games to be played anywhere, provided that the area was not too crowded or the occupation did not start a fight.

M. Chute, *Geoffrey Chaucer of England*

## PARTS OF SPEECH – DOUBLE RELATIVE PRONOUN
(§79; 84)

Present examples of adjective clauses with the pronoun in the possessive case.

Begin presenting the double relative *what* as equivalent to *that which*, §79 and §84; give a few examples, but do not ask the children to diagram these sentences (*what* as *that which* includes a noun clause, which is still too difficult for the children).

The first two sentences below should be read together as illustrations only, without full analysis.

*I can guess what is baking in the oven.*
*Nathaniel knew what each member of his family was probably doing.*

*Mr. Pendleton, whose firm printed pictures, was proud of his apprentice.*
*Rover, whose legs were slightly lame, was still the guardian of the sheep.*
*The most popular game was football, which had been played in the fields outside the city.*
*The youngsters, who raced around the field after the ball, looked like nests of frantic rabbits.*
*The ball which they were kicking bobbled muddily in a flurry of shouts.*

## PARTS OF SPEECH ~ DEFECTIVE VERBS
(§173; 183 [1a]; 190)

Review defective verbs, §173. The parsing of these verbs is not always easy because their tense depends more on usage than on form, as explained in §190 and §191. §183(1a) clarifies the role of the infinitive in defective verb phrases.

*The boys who fell would not stay down but jumped to their feet again.*
*The boys in London may play sports inside the city, but not in the halls of Westminster.*
*Swans still floated around London Bridge, and salmon could be caught in midstream.*

## ANALYSIS ~ COMPLEX SENTENCES: ADJECTIVE CLAUSES

Continue adjective clauses introduced by a relative pronoun. Continue to use fairly simple examples, using only nominative or objective case of the pronoun, or nominative only, if the class is having difficulty. Use any of the sentences in the lessons above, in addition to the sentences below.

*The November wind, which was swooshing and shrilling around Boston Common, fairly took Nathaniel Currier off his feet.*
*In the doorway, his mother in her cooking apron, the little ones clinging to her, would smile a greeting.*

/ TO / BOOK: THEME: Homeland (home away from home)

## READING

## GUIDED COMMENTARY

**Shall I Not Take Mine Ease in Mine Inn?**

To a homeless man, who has no spot on this wide world which he can truly call his own, there is a momentary feeling of something like independence and territorial consequence, when, after a weary day's travel, he kicks off his boots, thrusts his feet into slippers, and stretches himself before an inn fire. Let the world without go as it may; let kingdoms rise or fall, so long as he has the wherewithal to pay his bill, he is, for the time being, the very monarch of all he surveys. The arm-chair is his throne, the poker his sceptre, and the little parlor, some twelve feet square, his undisputed empire. It is a morsel of certainty, snatched from the midst of the uncertainties of life; it is a sunny moment gleaming out kindly on a cloudy day: and he who has advanced some way on the pilgrimage of existence, knows the importance of husbanding even morsels and moments of enjoyment. "Shall I not take mine ease in mine inn?" thought I, as I gave the fire a stir, lolled back in my elbow-chair, and cast a complacent look about the little parlor of the Red Horse, at Stratford-on-Avon.

The words of sweet Shakespeare were just passing through my mind as the clock struck midnight from the tower of the church in which he lies buried. There was a gentle tap at the door, and a pretty chambermaid, putting in her smiling face, inquired, with a hesitating air, whether I had rung. I understood it as a modest hint that it was time to retire. My dream of absolute dominion was at an end; so abdicating my throne, like a prudent potentate, to avoid being deposed, and putting the Stratford Guide-Book under my arm, as a pillow companion, I went to bed, and dreamt all night of Shakespeare, the jubilee, and David Garrick.

Washington Irving, *Stratford-on-Avon*

- ► What can we glean about the narrator and his reasons for being at the inn?
- ► Explain the images he uses to describe a "homeless man" before an inn fire.
- ► Why does he "abdicate his throne"?
- ► What is the tone of this passage?

## POEM

*Solitude*, by Alexander Pope

1. Happy the man, whose wish and care
   A few paternal acres bound,
   Content to breathe his native air,
   In his own ground.

2. Whose herds with milk, whose fields with bread,
   Whose flocks supply him with attire,
   Whose trees in summer yield him shade,
   In winter fire.

3. Blest! who can unconcern'dly find
   Hours, days, and years slide soft away,
   In health of body, peace of mind,
   Quiet by day,

4. Sound sleep by night; study and ease
   Together mix'd; sweet recreation,
   And innocence, which most does please,
   With meditation.

5. Thus let me live, unseen, unknown;
   Thus unlamented let me die;
   Steal from the world, and not a stone
   Tell where I lie.

## COMPOSITION TOPICS

*Putting the Stratford Guide-Book under my arm, as a pillow companion, I went to bed, and dreamt all night of Shakespeare.*

W. Irving

What is your bedside reading, or who is your favorite author? Tell us why.

*I wish my readers could imagine the old fellow lolling in a huge arm-chair, holding a curiously twisted tobacco-pipe, his head cocked on one side, and a whimsical cut of the eye occasionally as he related the following story.*

W. Irving

Continue.

*My ear was now and then struck with bursts of laughter which seemed to proceed from the kitchen.*

W. Irving

Follow the laughter to the kitchen.

## GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Their mirth was occasioned by a little Frenchman who was giving anecdotes of his adventures.*

2. Parse: *mirth*, *little,* and *his.*

3. Conjugate *give* in the perfect tenses of the indicative, active voice.

4. Rewrite the sentence using synonyms for *mirth* and *anecdotes.*

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

**The Inn Kitchen**

*(Divide into two dictations; omit or simply read what is in italics)*

During a journey that I once made through the Netherlands, I had arrived one evening at the Pomme d'Or, the principal inn of a small Flemish village. It was after the hour of the table d'hote, so that I was obliged to make a solitary supper from the relics of its ampler board. The weather was chilly; I was seated alone in one end of a great gloomy dining-room, and, my repast being over, I had the prospect before me of a long dull evening, without any visible means of enlivening it. As I sat dozing over an old Paris newspaper, my ear was now and then struck with bursts of laughter which seemed to proceed from the kitchen.

I threw aside the newspaper and explored my way to the kitchen, to take a peep at the group that appeared to be so merry. It was composed partly of travelers who had arrived some hours before in a diligence, and partly of the usual attendants and hangers-on of inns. They were seated round a great burnished stove. It was covered with various kitchen vessels of resplendent brightness, among which steamed and hissed a huge copper tea-kettle. A large lamp threw a strong mass of light upon the group, bringing out many odd features in strong relief. *Its yellow rays partially illumined the spacious kitchen, dying duskily away into remote corners, except where they settled in mellow radiance on the broad side of a flitch of bacon or were reflected back from well-scoured utensils that gleamed from the midst of obscurity.*

Many of the company were furnished with pipes, and most of them with some kind of evening potation. I found their mirth was occasioned by anecdotes which a little swarthy Frenchman, with a dry weazen face and large whiskers, was giving of his adventures. As I had no better mode of getting through a tedious blustering evening, I took my seat near the stove, and listened to a variety of travelers' tales, some very extravagant and most very dull. All of them, however, have faded from my treacherous memory except one, which I will endeavor to relate. I fear, however, it derived its chief zest from the manner in which it was told, and the peculiar air and appearance of the narrator.

He was a corpulent old Swiss, who had the look of a veteran traveller. *He was dressed in a tarnished green travelling-jacket, with a broad belt round his waist, and a pair of overalls with buttons from the hips to the ankles. He was of a full rubicund countenance, with a double chin, aquiline nose, and a pleasant twinkling eye. His hair was light, and curled from under an old green velvet travelling-cap stuck on one side of his head. He was interrupted more than once by the arrival of guests or the remarks of his auditors, and paused now and then to replenish his pipe.*

I wish my readers could imagine the old fellow lolling in a huge arm-chair, one arm a-kimbo, the other holding a curiously twisted tobacco-pipe formed of genuine ecume de mer, decorated with silver chain and silken tassel, his head cocked on one side, and a whimsical cut of the eye occasionally as he related the following story.

Washington Irving, The Inn Kitchen

## PARTS OF SPEECH ~ ADJECTIVES & ARTICLES
(§115-177 [1-4]; 121-128; 134-136, 138)

Present a review of adjectives through the parsing order, §128. Present all of the classes, §115-116, focusing on descriptive adjectives this week, with their subclasses, §117 (1-4), ignoring the a-b distinction (participles and participial adjectives will be studied more deeply later).

Present the number and comparison of adjectives, §121-125. Integrate the examples in §126-127 over the course of the year, in dictations.

Remind students of the three positions of an adjective, attributive, appositive, predicate, §128. Appositive is relatively new and may take extra time.

Review articles, §134-136; §138.

*He was dressed in a tarnished green travelling-jacket, with a broad belt round his waist, and a pair of overalls with buttons from the hips to the ankles.*
*The arm-chair is his throne, the poker his sceptre, and the little parlor, his undisputed empire.*
*The yellow light of the lamp, mellow, radiant, partially illumined the spacious kitchen.*

## PARTS OF SPEECH ~ DEFECTIVE VERBS
(§173-176)

Continue presenting some of the nuances of defective verbs, §173-174, simplifying for the children. Present §175-176; it is best to review these ideas in dictations as they arise.

*Shall I not take mine ease in mine inn?*
*The tales have faded from my treacherous memory except one, which I will here relate.*
*You can imagine the old fellow lolling in a huge arm-chair, one arm a-kimbo, holding a curious tobacco pipe.*

## ANALYSIS ~ COMPLEX SENTENCES: ADJECTIVE CLAUSES

Continue studying sentences with adjective clauses.

*My ear was now and then struck with bursts of laughter which proceeded from the kitchen.*
*A large lamp threw a strong mass of light upon the group, which brought out many odd features in strong relief.*
*I gave the fire a stir, lolled back in my elbow-chair, and cast a complacent look about the little parlor of the Red Horse, at Stratford-on-Avon.*
*The tower of the church in which Shakespeare lies buried struck midnight.*

/ TO / BOOK: THEME: Homeland (discovery of America)

## READING

## GUIDED COMMENTARY

**Columbus' First View of America**

We do not read of the discovery of this continent, without feeling something of a personal interest in the event; without being reminded how much it affected our own fortunes and our existence. It would be still more unnatural for us, therefore, than for others, to contemplate with unaffected minds that interesting, I may say that most touching and pathetic scene, when the great discoverer of America stood on the deck of his shattered bark, the shades of night falling on the sea, yet no man sleeping; tossed on the billows of an unknown ocean, yet the stronger billows of alternate hope and despair tossing his own troubled thoughts; extending forward his harassed frame, straining westward his anxious and eager eyes, till Heaven at last granted him a moment of rapture, an ecstasy, in blessing his vision with the sight of the unknown world.

Daniel Webster, *The Bunker Hill Monument*

- ► To whom is the author addressing his words, in this passage? What event does he describe?
- ► How does the author's description make the scene "touching" and "pathetic"?
- ► Does this text change our way of imagining Christopher Columbus?

## POEM

*A Wanderer's Song*, by John Masefield

A wind's in the heart of me, a fire's in my heels,
I am tired of brick and stone and rumbling wagon-wheels;
I hunger for the sea's edge, the limits of the land,
Where the wild old Atlantic is shouting on the sand.

Oh, I'll be going, leaving the noises of the street,
To where a lifting foresail-foot is yanking at the sheet;
To a windy, tossing anchorage where yawls and ketches ride,
Oh, I'll be going, going, until I meet the tide.

And first I'll hear the sea-wind, the mewing of the gulls,
The clucking, sucking of the sea about the rusty hulls,
The songs at the capstan in the hooker warping out,
And then the heart of me'll know I'm there or thereabout.

Oh, I am tired of brick and stone, the heart of me is sick,
For windy green, unquiet sea, the realm of Moby Dick;
And I'll be going, going, from the roaring of the wheels,
For a wind's in the heart of me, a fire's in my heels.

## COMPOSITION TOPICS

*The great discoverer of America stood on the deck of his shattered bark, the shades of night falling on the sea, yet no man sleeping.*

D. Webster

Imagine you were a sailor with Columbus. Let us follow you on his voyage of discovery.

*The streets of Barcelona were almost impassable from the countless multitude; the windows and balconies were crowded with the fair; the very roofs were covered with spectators.*

W. Irving

Bring us into the solemnity as you watch – or participate in – Columbus' triumphant arrival.

*The explorer leaned forward his harassed frame, straining westward his anxious and eager eyes, till Heaven at last granted him a moment of rapture, in blessing his vision with the sight of...*

W. Irving

Have you ever dreamt of being an explorer? What destination would you seek?

## GRAMMAR ASSIGNMENT

*(This week's sentence is offered as a challenge and should probably not be given as a test but as an assignment; you may wish to begin it with the students.)*

1. Analyze and diagram: *The sublimity of the event mingled a solemn feeling with the public joy, as Columbus rode triumphantly along the streets of the noble city.*

2. Parse: *mingled, as* and *triumphantly.*

3. Give the principal parts of both verbs.

4. Why would Columbus' return inspire such strong and varied reactions?

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

**Return of Columbus**
*(Divide into two dictations.)*

About the middle of April Columbus arrived at Barcelona, where every preparation had been made to give him a solemn and magnificent reception. The beauty and serenity of the weather in that genial season and favored climate contributed to give splendor to this memorable ceremony. As he drew near the place, many of the more youthful courtiers and hidalgos, together with a vast concourse of the populace, came forth to meet and welcome him.

His entrance into this noble city has been compared to one of those triumphs which the Romans were accustomed to decree to conquerors. First were paraded the Indians, painted according to their savage fashion, and decorated with their national ornaments of gold; after these were borne various kinds of live parrots, together with stuffed birds and animals of unknown species, and rare plants supposed to be of precious qualities. Great care was taken to make a conspicuous display of Indian coronets, bracelets, and other decorations of gold, which might give an idea of the wealth of the newly discovered regions. After this followed Columbus on horseback, surrounded by a brilliant cavalcade of Spanish chivalry.

The streets of Barcelona were almost impassable from the countless multitude; the windows and balconies were crowded with the fair; the very roofs were covered with spectators. It seemed as if the public eye could not be sated with gazing on these trophies of an unknown world, or on the remarkable man by whom it had been discovered. There was a sublimity in this event that mingled a solemn feeling with the public joy. It was looked upon as a vast and signal dispensation of Providence in reward for the piety of the monarchs; and the majestic and venerable appearance of the discoverer, so different from the youth and buoyancy generally expected from roving enterprise, seemed in harmony with the grandeur and dignity of his achievement.

Washington Irving, *The Return of Columbus*

## PARTS OF SPEECH ~ ADVERBS
(§203; 205-206 [1-5] 208, 212; 271)

Review the definition of adverbs, §203. Review class by use §205, simple adverbs and interrogative adverbs in simple sentences; review class by meaning, §206. §206(5), "Assertion," is a new notion.

The number of adverb classes by meaning is not limited to five, as students will have seen already in assigning adverb class to prepositional phrases. Relate this section to §271, which discusses adverbial elements.

Review the parsing of adverbs, §212.

*Columbus rode solemnly through Barcelona, which had made every preparation for his arrival.*
*Indian coronets and bracelets of gold gave an idea of the wealth of the newly discovered regions.*
*Why was the event so splendid?*

## PARTS OF SPEECH ~ VERB REVIEW

Review verbs, especially mood, tying in voice and form.

*May the beauty and serenity of the weather bring splendor to this memorable ceremony.*
*The public eye could not be sated with gazing on these trophies of an unknown world.*
*Heaven at last granted Columbus a moment of rapture, an ecstasy, in blessing his vision with the sight of the unknown world.*

## ANALYSIS ~ COMPLEX SENTENCES: ADVERBIAL CLAUSES OF TIME, PLACE & MANNER
(§220 [1-3]; 281 [1-3])

Complex sentences: Present adverbial clauses of time, place and manner, introduced by a subordinate conjunction, §281(1-3) and §220(1-3). Show that these clauses modify the verb, acting as adverbs, §277. Emphasize the fact that the meaning and use determine the nature of the clause, not the conjunction itself.

Integrate adverbial phrases as well, wherever possible.

*When Columbus arrived in Barcelona, he was given a solemn and magnificent reception.*
*A brilliant cavalcade of Spanish knights surrounded Columbus where he rode.*
*The discoverer had a majestic and venerable appearance, as a man worthy of the grandeur and dignity of his achievement.*

/ TO / BOOK: THEME: Homeland (parts of America)

## READING

## GUIDED COMMENTARY

**City of the Night**

The city had never seemed so beautiful as it looked that night. Even the very skies that framed New York, the textures of the night itself, seemed to have the architecture and the weather of the city's special quality. Here, compared with the qualities of night in London or Paris, which were rounder, softer, of more drowsy hue, the night was vertical, lean, immensely cliff-like, steep and clear. Here everything was sharp. It burned so brightly, yet it burned sweetly, too. There was always in these nights somehow, even in nights of clear and bitter cold, not only the structure of lean steel, but a touch of April too.

Here in this sky-hung faëry of the night, the lights were sown like flung stars. Suddenly he got a vision of the city that was overwhelming in its loveliness. It seemed to him all at once that there was nothing there but the enchanted architecture of the dark, star-sown with a million lights. All of a sudden the buildings did not seem to exist, to be there at all. Darkness itself seemed to provide the structure for the stardust of those million lights, they were flung there against the robe of night like jewels spangled on the gown of the dark Helen that is burning in man's blood for evermore.

And the magic of it was incredible. Light blazed before him, soared above him, mounted in linkless chains, was sown there upon a viewless wall, soared to the very pinnacles of dark.

Thomas Wolfe, *The Web and the Rock*

- ► What is the "city's special quality" which is echoed by the night?
- ► What may the author mean by "a touch of April... even in nights of clear and bitter cold"?
- ► How does the second paragraph make it seem that the city and the night sky are one?
- ► Explain the expression, "overwhelming in its loveliness."

## POEM

*Calling to Me*, by John O'Brien

## COMPOSITION TOPICS

*The city had never seemed so beautiful as it looked that night.*

T. Wolfe

Continue, with your own nighttime description of a city, town or countryside.

*The sky over all is soft and hazy, and there is a feeling in the air that winter is coming.*

G. Taber

What are the signs of winter where you live? In poetry or prose, bring us to your state or hometown.

*I never saw a country that changed so rapidly, and because I had not expected it, everything I saw brought a delight.*

J. Steinbeck

Describe or imagine your own delight in discovering a new part of your own country.

## GRAMMAR ASSIGNMENT

1. Analyze and diagram: *The shades of the winter wheat appear more visibly when the November autumn lights the hills.*

2. Put the verb in this sentence into all the tenses of the indicative mode: *November autumn lights the hills.*

3. Parse: *shades, more* and *autumn.*

4. Write a beautiful sentence describing an autumn landscape which you have seen.

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

### Connecticut Fall

There is an elusive quality about November sunlight. The Connecticut hills are beautiful with a special beauty. At night, little faraway houses, never seen in summer, suddenly prick the dark with their lamps. Fields of winter wheat appear, visible now the leaves are down. All the browns, a thousand browns, come out. The contour of the sky is evident, fold and hills and valleys. The sky over all is soft and hazy, and there is a feeling in the air that winter is coming. The shadows look different, sloping across the pale grass. This is a peaceful serene land, with the crops in, wood piled high, houses snugged down, brooks running slow with leaves. The days grow shorter. Dusk comes before we are finished with the day.

Gladys Taber, *The Book of Stillmeadow*

### Wisconsin

I never saw a country that changed so rapidly, and because I had not expected it, everything I saw brought a delight. I don't know how it is in other seasons, but the summers may reek and rock with heat, the winters may groan with dismal cold, but when I saw it for the first and only time in early October, the air was rich with butter-colored sunlight, not fuzzy but crisp and clear so that every frost-gray tree was set off, the rising hills were not compounded, but alone and separate. There was a penetration of the light into solid substance so that I seemed to see into things, deep in, and I've seen that kind of light elsewhere only in Greece. I remembered now that I had been told Wisconsin is a lovely state, but the telling had not prepared me. It was a magic day.

John Steinbeck, *Travels with Charley*

## PARTS OF SPEECH ~ ADVERB COMPARISON (§210-211)

Continue working with adverbs, distinguishing classes. Present the comparison of adverbs, §210-211. These adverb phrases are parsed as a single adverb.

*I never saw a country that changed more rapidly.*
*Night in the city burns more brightly, yet it burns sweetly.*
*This land is so peacefully serene.*

## PARTS OF SPEECH ~ VERBALS (§140, 182)

Review the definition of a verbal, §140, naming the three kinds. Simple and perfect infinitives, active and passive, §182, and identify objects of active infinitives.

*New York seemed to have the architecture and the weather of the city's special quality.*
*I was delighted to have seen the changes in the countryside.*
*At night, little faraway houses, never seen in summer, begin to prick the dark with their lamps.*
*This is a peaceful serene land, with the crops in the barn, wood piled high, houses snugged down, and brooks running slow with leaves.*
*Darkness itself seemed to provide a structure for the stardust of those million lights.*

## ANALYSIS ~ COMPLEX SENTENCES: ADVERBIAL CLAUSES OF TIME, PLACE & MANNER

Continue studying adverbial clauses of time, place and manner, incorporating phrases.

*When I saw Wisconsin for the first and only time in early October, the air was rich with butter-colored sunlight.*
*The city had never seemed so beautiful as it looked that night.*
*Dusk comes before we are finished with the day.*
*The Connecticut hills are most beautiful where the shadows slope across the pale grass.*

/ TO / BOOK: THEME: Homeland (beauty of the land)

## READING

## GUIDED COMMENTARY

**First Exploration of the Grand Canyon**

Many years have passed since the exploration, and those who were boys with me in the enterprise are – ah, most of them are dead, and the living are gray with age. Their bronzed, hardy, brave faces come before me as they appeared in the vigor of life; their lithe but powerful forms seem to move around me; and the memory of the men and their heroic deeds, the men and their generous acts, overwhelms me with a joy that almost seems a grief. I was a maimed man; my right arm was gone; and these brave men, these good men, never forgot it. In every danger my safety was their first care, and in every waking hour some kind service was rendered me, and they transfigured my misfortune into a boon.

John Powell, *The Colorado River and Its Canyons,*
Memoirs of the Powell Geographic Expedition of 1869

► What is the situation of the author in this text? What is the tone?
► How do we know that some disaster had struck the expedition? How did these men "transfigure [Powell's] misfortune into a boon"?
► How may "a joy almost seem a grief"?

## POEM

*The Snow Storm*, by Ralph Waldo Emerson

(The following is only an extract because the free form of the poem makes it difficult to memorize; the full text is readily available, however, and could serve for a choral recitation, with lines distributed throughout the class.)

Announced by all the trumpets of the sky,
Arrives the snow, and, driving o'er the fields,
Seems nowhere to alight: the whited air
Hides hills and woods, the river, and the heaven,
And veils the farm-house at the garden's end.
The sled and traveller stopped, the courier's feet
Delayed, all friends shut out, the housemates sit
Around the radiant fireplace, enclosed
In a tumultuous privacy of storm.

## COMPOSITION TOPICS

*Many years have passed since the exploration, and those who were boys with me in the enterprise...*
J. Powell

What exploration? Allow us to relive it.

*There is a savage grandeur in this coast, carved by eternal conflict with storms and glaciers, bergs and grinding ice-fields.*

R. Peary

Have you ever seen a landscape of "savage grandeur"? Draw us into its beauty.

*Chanuka's canoe seemed to be the only moving thing in the cool silence.*

C. Meigs

Was Chanuka really alone in the silence? Tell his adventure.

## GRAMMAR ASSIGNMENT

1. Analyze and diagram: *As there was so little breeze, the tall reeds stood perfectly still, knee-deep in the quiet water.*

2. Parse: *As, little*, and *water.*

3. Give the principal parts of *stood.*

4. Write a beautiful sentence about a time you went out on the water and admired the scene.

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

### Savage Grandeur

There is a savage grandeur in this coast, carved by eternal conflict with storms and glaciers, bergs and grinding ice-fields; but behind the frowning outer mask nestle in summer many grass-carpeted, flower-sprinkled, sun-kissed nooks. Between the towering cliffs are glaciers which launch at intervals their fleets of bergs upon the sea; before the cliffs lies the blue water dotted with masses of glistening ice of all shapes and sizes; behind the cliffs is the great Greenland ice cap, silent, eternal, immeasurable.

But in the long sunless winter this whole region – cliffs, oceans, glaciers – is covered with a pall of snow that shows a ghastly gray in the wan starlight. When the stars are hidden, all is black, void, and soundless. When the wind is blowing, if a man ventures out he seems to be pushed backwards by the hands of an invisible enemy, while a vague, unnameable menace lurks before and behind him. It is small wonder the Eskimos believe that spirits walk upon the wind.

Robert E. Peary, *The North Pole*

### Indian Canoe

Chanuka's canoe seemed to be the only moving thing in the cool silence. There was so little breeze that the tall reeds stood perfectly still, knee-deep in the quiet water. The Indian boy was not hunting today; nor was he watching for any enemy, that he moved so silently. It was only his unwillingness to break the spell of quiet that made him guide his light canoe so noiselessly across the narrow stretches of open water. He liked to feel that he was the only human being within miles, that he and the fish and the water birds had to themselves all this stretch of lake and marsh and river which lay to the southward of the hunting grounds of his tribe.

Cornelia Meigs, *Young Americans*

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

Review adjectives of quantity, §118, with all subclasses.

*In the long sunless winter this whole region – cliffs, oceans, glaciers – is covered with a pall of snow.*
*Behind the cliffs is the great Greenland ice cap, silent, eternal, immeasurable.*
*Three decades have passed and I have not seen those hardy, brave men again.*
*In every danger my safety was their first care, and in every waking hour some kind service was rendered me.*

## PARTS OF SPEECH ~ VERBALS: INFINITIVES (§185; 270 [5])

Present infinitives and infinitive phrases used as adjectives, §185, first part. Tie this discussion to §270 (5), which discusses infinitive phrases as modifiers, subordinate, adjective elements of sentences.

It is important to note that infinitive phrases (like participial phrases) are composed of an infinitive and an object; simple modifiers of an infinitive do not constitute a phrase.

*Chanuka had no desire to break the spell of quiet.*
*In 1869, the Grand Canyon was yet to be explored.*
*The young Indian was the only human being to have glided in his canoe through these narrow stretches of open water.*

## ANALYSIS ~ COMPLEX SENTENCES: ADVERBIAL CLAUSES OF CAUSE OR REASON (§220 [4]; 281 [4])

Present adverbial clauses of cause or reason, §281(4), with §220(4), conjunctions of cause or reason.

It is important to differentiate between clauses of cause or reason, and clauses of purpose. Purpose clauses tell the goal or intention of an action or event; cause or reason tell what circumstance or event actually originated the action. Avoid purpose clauses for the moment.

*Because he was unwilling to break the spell of quiet, he guided his light canoe noiselessly.*
*Since I was a maimed man and my right arm was gone, my safety was the first care of these brave men, these good men.*
*Their bronzed, hardy, brave faces come before me as they appeared in the vigor of life.*
*When the wind is blowing, a man who ventures onto the frozen void is pushed backwards by the hands of an invisible enemy.*
*As the whole region is covered with a pall of snow, it shows a ghostly gray in the wan starlight.*

## GUIDED COMMENTARY

### Nathan Hale: Schoolmaster and Wartime Hero

American wartime heroes are well documented in history, but the quiet men who taught in pioneer schools were often greater heroes without mention. Patriotic and dedicated, with little or no thought of proper salary, some teachers asked no more than room and board for their services.

One young American graduated from Harvard at eighteen and decided to embark on a teacher's career. His first employment was in a tiny one-room schoolhouse at East Haddam, Connecticut, where at that time, in the fall of 1773, five dollars a month was considered fair pay as a schoolmaster's salary. He was so well liked that when he left the second year for another school in nearby New London, his students gave him a "school treat." This was a sort of send-off party at the end of the term, celebrated with a cider-and-molasses-and-water-and-vinegar drink called switchel. It was also the time when students brought in the cornmeal and produce of the farm that made up much of the schoolmaster's salary.

"I'll miss you," the departing schoolmaster said in a short speech, "and I wish that part of me could stay back here in East Haddam with you. I do regret there is only one of me!" He was quoting from a Greek classic which had been part of the school lessons during the year.

Shortly afterward as he stood on the gallows ready to be executed by the British as a spy, he made a similar remark. "I do regret," he said, "that I have only one life to give for my country." The secret military plans of the British had been found written in Latin and Greek, hidden in his shoe.

Hale's little schoolhouse still stands at East Haddam today.

Eric Sloane, *The Little Red Schoolhouse*

► Why does the author say that the early schoolmasters "were often greater heroes" than the soldiers on the battlefield?

► What details do we learn about the schoolmaster and the historical time period in which he lives?

► In this text, what interesting detail can you find about the education given at that time?

► How do Nathan Hale's two "similar remarks" both reveal the same quality in him? How are they the key to his heroism?

## COMPOSITION TOPICS

*One young American graduated from Harvard at eighteen and decided to embark on a teacher's career.*

E. Sloane

Imagine a pioneer school and a young American's first days teaching.

*Instantly a man, famous for his quick eye and prodigious voice, lifts up the cry, "S-t-e-a-m-boat a-comin!" and the scene changes! All in a twinkling the dead town is alive and moving.*

M. Twain

Place yourself in this 19th century scene and bring the excitement to life.

*Judge then how surprised I was the other evening as I came down one road to see a man, who to my own unfamiliar eyes and in the dusk looked for all the world like myself.*

R. Frost

If the author had advanced toward the mysterious stranger rather than letting the mirror image pass by, imagine the meeting.

## GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Those pioneer teachers were patriotic and dedicated, and some asked only room and board for their services.*

2. Parse: *Those*, *patriotic* and *some*.

3. Give three synonyms for the verb *asked*.

4. Tell in one or two sentences why the action of those men could be called patriotic.

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

### Source for "The Road Not Taken."

Two lonely cross-roads that themselves cross each other I have walked several times this winter without meeting or overtaking so much as a single person on foot or on runners. The practically unbroken condition of both for several days after a snow or a blow proves that neither is much travelled. Judge then how surprised I was the other evening as I came down one to see a man, who to my own unfamiliar eyes and in the dusk looked for all the world like myself, coming down the other, his approach to the point where our paths must intersect being so timed that unless one of us pulled up we must inevitably collide. I felt as if I was going to meet my own image in a slanting mirror. Or say I felt as we slowly converged on the same point with the same noiseless yet laborious stride as if we were two images about to float together with the uncrossing of someone's eyes. I verily expected to take up or absorb this other self and feel the stronger by the addition for the three-mile journey home. But I didn't go forward to the touch. I stood still in wonderment and let him pass by; and that, too, with the fatal omission of not trying to find out by a comparison of lives and immediate and remote interests what could have brought us by crossing paths to the same point in a wilderness at the same moment of nightfall. Some purpose I doubt not, if we could but have made out. I like a coincidence almost as well as an incongruity.

Letter from Robert Frost to Susan Hayes Ward, Feb. 10, 1912

### Arrival of the Steamboat

Once a day a boat arrived from St. Louis. Before this event, the day was glorious with expectancy; after it, the day was a dead and empty thing. Not only the boys, but the whole village felt this. After all these years I can picture that old time to myself now, just as it was then: the white town drowsing in the sunshine of a summer's morning; the streets empty; the great Mississippi, rolling its mile-wide tide along, shining in the sun. Presently a film of dark smoke appears. Instantly a man, famous for his quick eye and prodigious voice, lifts up the cry, "S-t-e-a-m-boat a-comin!" and the scene changes! All in a twinkling the dead town is alive and moving.

Mark Twain, *Life on the Mississippi*

## PARTS OF SPEECH ~ ADJECTIVE CLASS: DEMONSTRATIVE (§119)

Review demonstrative adjectives, §119, all types.

*Two lonely cross-roads I have walked several times this winter and have not met a single person on foot or on runners.*
*We were like two mirror images as we slowly converged on the same point with the same noiseless yet laborious stride.*
*Nathan Hale's first employment was in a tiny one-room schoolhouse at East Haddam, Connecticut. In the fall of 1773, five dollars for a month's work was considered fair pay for a schoolmaster.*

## PARTS OF SPEECH ~ INFINITIVES USED AS ADVERBS: PURPOSE AND RESULT (§271 [5])

Present infinitives and infinitive phrases used as adverbs of purpose and result, §271(5). Purpose is synonymous with goal or intention:

*Her eyes hurried over the ship to catch some wished-for face.*

Result is rather what comes of an action or immediately follows as a consequence:

*They started from their beds, to be swallowed by the waves.*

These examples may be analyzed, as well as those below. The first sentence of this week's analysis lesson also contains an adverbial phrase of result.

*The whole village ran to see the steamboat arrive.*
*I came down to see a man who looked like myself.*
*I was walking to meet my own image in a slanting mirror.*
*I did not go forward to speak to the stranger.*

## ANALYSIS ~ COMPLEX SENTENCES: ADVERBIAL CLAUSES

Continue working with adverbial clauses of time, place, manner, and cause or reason. Do not hesitate to include adjective clauses.

*I came down one road to see a man, who to my own unfamiliar eyes and in the dusk looked exactly like myself.*
*Instantly the scene changes when a man who is famous for his quick eye and prodigious voice lifts up the cry, "S-t-e-a-m-boat!"*
*After all these years I can picture that old time to myself now, just as it was then.*

/ TO / BOOK: THEME: Homeland (travel adventures)

## READING

## GUIDED COMMENTARY

**Bidding Good Night to My Native Land**

"With all my imperfections on my head," I joined the crew, and we hauled out into the stream, and came to anchor for the night. We remained there through the next day and a part of the night. About midnight the wind became fair, and, having summoned the captain, I was ordered to call all hands. How I accomplished this I do not know, but I am quite sure that I did not give the true hoarse boatswain call of A-a-ll ha-a-a-nds! Up anchor, a-ho-oy!" In a short time everyone was in motion, the sails loosed, the yards braced, and we began to heave up the anchor, which was our last hold upon Yankee land. There was a such a hurrying about, and such an intermingling of strange cries and stranger actions, that I was completely bewildered. There is not so helpless and pitiable an object in the world as a landsman beginning a sailor's life. At length those peculiar, long-drawn sounds which denote that the crew are heaving at the windlass began, and in a few minutes we were underway. The noise of the water thrown from the bows was heard, the vessel leaned over from the damp night breeze, and rolled with the heavy ground swell, and we had actually begun our long, long journey. This was literally bidding good night to my native land.

Richard Henry Dana, Jr., *Two Years before the Mast*

► What do we know about the narrator of this tale? What is about to occur?

► What is the responsibility of the narrator on the boat? How well does he perform his duties?

► How does the narrator give us an idea of his state of mind as he began the "long, long journey"?

## POEM

*The Long Voyage*, by Malcolm Cowley

Not that the pines were darker there,
nor mid-May dogwood brighter there,
nor swifts more swift in summer air;
it was my own country,

having its thunder-clap of spring,
its long midsummer ripening,
its corn hoar-stiff at harvesting,
almost like any country,

yet being mine; its face, its speech,
its hills bet low within my reach,
its river birch and upland beech
were mine, of my own country.

Now the dark waters at the
fold back, like earth against the plow;
foam brightens like the dogwood now
at home, in my own country.

## COMPOSITION TOPICS

*The noise of the water thrown from the bows was heard, the vessel leaned over from the damp night breeze, and rolled with the heavy ground swell, and we had actually begun our long, long journey.*

R.H. Dana

What country will be the destination? Tell us about its people, monuments or traditions.

*In a short time everyone was in motion, the sails loosed, the yards braced, and we began to heave up the anchor, which was our last hold upon Yankee land.*

R.H. Dana

Imagine yourself a sailor or passenger on the sailing ship, setting of on its "long, long journey.".

*Who can tell, when he sets forth to wander, whither he may be driven by the uncertain currents of existence; or when he may return; or whether it may be ever his lot to revisit the scenes of his childhood?*

W. Irving

If you could "set forth to wander," whither would you hope to go?

*As I saw the last blue line of my native land fade away like a cloud in the horizon, it seemed as if I had closed one volume of the world and its concerns, and had time for meditation, before I opened another.*

W. Irving

Bring us into this traveler's meditation, in whatever form you choose.

## GRAMMAR ASSIGNMENT

1. Analyze and diagram: *I joined the crew and we hauled out into the stream to anchor the ship.*

2. Parse: *crew* and *to anchor.*

3. Change the verbs in this sentence to past progressive (definite) tense.

4. Tell what the new sailor may have been thinking as he joined the rest of the crew for the long voyage.

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

**Travel from home – an American visiting Europe**
*(Divide into two dictations.)*

To an American visiting Europe, the long voyage he has to make is an excellent preparative. The temporary absence of worldly scenes and employments produces a state of mind peculiarly fitted to receive new and vivid impressions. The vast space of waters that separates the hemispheres is like a blank page in existence. There is no gradual transition by which, as in Europe, the features and population of one country blend almost imperceptibly with those of another. From the moment you lose sight of the land you have left, all is vacancy, until you step on the opposite shore, and are launched at once into the bustle and novelties of another world.

In travelling by land there is a continuity of scene, and a connected succession of persons and incidents, that carry on the story of life, and lessen the effect of absence and separation. We drag, it is true, “a lengthening chain” at each remove of our pilgrimage; but the chain is unbroken; we can trace it back link by link; and we feel that the last of them still grapples us to home. But a wide sea voyage severs us at once. It makes us conscious of being cast loose from the secure anchorage of settled life, and sent adrift upon a doubtful world. It interposes a gulf, not merely imaginary, but real, between us and our homes; a gulf, subject to tempest, and fear, and uncertainty, that makes distance palpable, and return precarious.

Such, at least, was the case with myself. As I saw the last blue line of my native land fade away like a cloud in the horizon, it seemed as if I had closed one volume of the world and its concerns, and had time for meditation, before I opened another. That land, too, now vanishing from my view, which contained all that was most dear to me in life; what vicissitudes might occur in it, what changes might take place in me before I should visit it again! Who can tell, when he sets forth to wander, whither he may be driven by the uncertain currents of existence; or when he may return; or whether it may be ever his lot to revisit the scenes of his childhood?

Washington Irving, "The Voyage," from *The Sketchbook of Geoffrey Crayon, Gent.*

Ships, ships, I will descrie you
  Amidst the main,
I will come and try you,
What you are protecting,
And projecting,
  What's your end and aim.
One goes abroad for merchandise and trading,
Another stays to keep his country from invading,
A third is coming home with rich and wealthy lading.
Hallo! my fancie, whither wilt thou go?

Old poem, quoted at the head of Irving's essay. You may prefer it as this week's poem, or as an inspiration for a composition.

## PARTS OF SPEECH ~ GENERAL REVIEW

Review nouns, pronouns, adjectives, and adverbs, targeting weaknesses.

*In travel by land, a continuity of scene, and a connected succession of persons and incidents, lessen the effect of absence and separation.*
*A wide sea voyage interposes a gulf between us and our homes.*
*We are subject to tempest, and fear, and uncertainty; distance becomes palpable, and return seems precarious.*
*The vast space of waters that separates the hemispheres is like a blank page in existence.*

## PARTS OF SPEECH ~ INFINITIVES USED AS ADVERBS: PURPOSE AND RESULT(§271 [5])

Continue working with infinitives and infinitive phrases used as adverbs of purpose and result, §271(5).

*When a man sets forth to wander, he little knows his final destination.*
*I turned to see the land which I was leaving.*
*Then all was vacancy, until I stepped on the opposite shore, to be launched into the novelties of another world.*

## ANALYSIS ~ COMPLEX SENTENCES: ADVERBIAL CLAUSES OF PURPOSE AND RESULT (§220[6-7]; 281[6-7])

Present adverbial clauses of purpose and result, 281 (6-7), with subordinate conjunctions of purpose and result, 220 (6-7). See the lesson on infinitive phrases of purpose and result, week 15 above.

Notice that "lest" is a conjunction used to introduce purpose clauses; its meaning might be expressed as, "so that something might not happen."

If necessary, take time to distinguish the various uses and meanings of "that" (demonstrative adjective, demonstrative pronoun, relative pronoun, or conjunction, introducing a purpose or result clause or – as students will see later – introducing a noun clause). Remind the students often that the meaning of a word and its classification depend on its use in a sentence; the same word may convey several different ideas depending on context, so it is important to understand the meaning of an entire sentence before parsing any member of it.

*Strange cries were so intermingled with stranger actions that I was completely bewildered.*
*A wide sea voyage severs us from our home, so that we are conscious of being cast loose from the secure anchorage of settled life.*
*I stood on the deck so that I might see the last blue line of my native land.*

/ TO / BOOK: THEME: Homeland (culture of home)

## READING

## GUIDED COMMENTARY

**The Center of the World**

The Jarlsted was the center of Frytha's world. The great Hearth Hall where the fire never quite went out, even in the hottest weather, and where the High Seat was made from timbers of the Viking ship whose snarling figurehead had led the Jarl's foreganger west over-seas in the days of Harald Fairhair. The bower and byres and barns clustered round the Hall, the kalegarth and apple-garth where the beeskeps stood. That was the center; and the rest of the world opened from it, little by little, like the petals opening slowly from the heart of a flower, until at last it took in the whole dale, from the strong place of Crumbeck Water to the little stone-built chapel at the head of Buthersmere where Storri Sitricson went up every Sunday and rang the bell that hung from the rowan tree and preached the Word of God to all who came to hear.

Rosemary Sutcliff, *The Shield Ring*

► What is the author describing?
► What details does the author give about the interior of the Hearth Hall? Why do you think she mentions these two objects in particular?
► Why does this little world seem both familiar and foreign for the reader?
► Explain the image of the "flower" used to describe the entire scene. Why does it seem appropriate?

**Vocabulary**: *Sted* is from the Middle English word for *place* or *spot*; the author is describing the Cumberland homestead of Jarl Buthar, a legendary figure mentioned in Norman documents from the 12th century. A *foreganger* is from the Old English *foregangare*, *to go before*, thus, *one who goes before*; here, it means the first ship of the Viking force which came to England, or the forefather of the settlers. Harald Fairhair was the first king of Norway, reigning from 872-930. A *bower* is from the Middle English *bour*, and probably means a peasant cottage or other shelter; *byre* is also Middle English and means a *cattle barn*. *Garth* means *yard* or *garden*, so that *kalegarth* (also *kailyard* or *calgarth*) is a *cabbage garden* and *applegarth* is an orchard. A *beeskep* (or *bee skep*) is a cone-shaped hive made of straw. *Buthersmere* (now *Buttermere*) and *Crumbeck Water* (now *Crummock Water*) are twin lakes in the north of England in what is called the Lake District, an area was settled by Norsemen. *Mere* means *lake*; *beck* means *stream*.

## POEM

*Tales of a Wayside Inn, Prelude,* by Henry Wadsworth Longfellow
*(Suggested excerpts are given in the dictation section.)*

## COMPOSITION TOPICS

*Around the fireside at their ease*
*There sat a group of friends, entranced*
*With the delicious melodies...*
*Each had his tale to tell...*
*And while the sweet musician plays,*
*Let me in outline sketch them all.*

H.W. Longfellow

Sketch the friends around the fire.

*The great Hearth Hall where the fire never quite went out, and where the High Seat was made from timbers of the Viking ship whose snarling figurehead had led the Jarl's foreganger west overseas in the days of Harald Fairhair...*

R. Sutcliff

Imagine one of the legends told around the fire in this Viking hall.

*It is the sight that has been seen in England since England was a land; and the smell of wood smoke coming up in an autumn evening: that wood smoke just like that of our ancestors, ten thousands of years ago.*

S. Baldwin

Are there sights, sounds and smells of today or yesteryear that will always represent your land? Allow us to savor them.

## GRAMMAR ASSIGNMENT

1. Analyze and diagram: *What is the one eternal sight of England?*

2. Parse: *What*, *eternal* and *England*.

3. Give the principal parts of the verb *to be* and the verb *to see*.

4. What would you answer, if asked this question about your homeland?

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

### English Abbey

Padraig knew that the gray stone buildings were part of an abbey. Years before, a company of twelve monks and a Prior had come there to found a religious house. They brought from England an arklike chest containing some manuscript books, and relics, chalices, candlesticks and other treasures, and little else except their long black robes, leather belts and sandals. These monks, working in an orderly and diligent fashion under their superior's direction, had built a chapel, a dormitory, a dining-hall, store-houses, barns – and the community grew. The building was done first of rough stone and wattle-work after the manner of the country, but later of good cut stone. Half the countryside had been employed there when the chapel was being built. They had drained the marsh for their meadow-land, their young trees were growing finely, their vineyard was thriving in a sunny selected nook, and their sheep flecked the hills all about them.

Louise Lamprey, *Masters of the Guild*

### Home is England

To me, England is the country, and the country is England. And when I ask myself what I mean by England when I am abroad, England comes to me through my various senses — through the ear, through the eye and through certain imperishable scents. The sounds of England, the tinkle of the hammer on the anvil in the country smithy, the corncrake on a dewy morning, the sound of the scythe against the whetstone, and the sight of a plough team coming over the brow of a hill, the sight that has been seen in England since England was a land: the one eternal sight of England. The wild anemones in the woods in April, and the smell of wood smoke coming up in an autumn evening: that wood smoke just like that of our ancestors, ten thousands of years ago.

Stanley Baldwin, "On England" (1924)

**Vocabulary**: A corncrake or landrail is a bird which builds its nests in fields; it is called a *Crex crex* in the Greek terms, because of its peculiar, repetitive, grating call, which can be heard one mile away.

Suggested excerpts from *Tales of a Wayside Inn* (This would be a good poem to split among the class.)

One Autumn night, in Sudbury town,
Across the meadows bare and brown,
The windows of the wayside inn
Gleamed red with fire-light through the leaves
Of woodbine, hanging from the eaves
Their crimson curtains rent and thin.

As ancient is this hostelry
As any in the land may be,
Built in the old Colonial day,
When men lived in a grander way,
With ampler hospitality;
A kind of old Hobgoblin Hall,
Now somewhat fallen to decay,
With weather-stains upon the wall,
And stairways worn, and crazy doors,
And creaking and uneven floors,
And chimneys huge, and tiled and tall.

But from the parlor of the inn
A pleasant murmur smote the ear,
Like water rushing through a weir:
Oft interrupted by the din
Of laughter and of loud applause,
And, in each intervening pause,
The music of a violin.
The fire-light, shedding over all
The splendor of its ruddy glow,
Filled the whole parlor large and low;
It gleamed on wainscot and on wall…

Around the fireside at their ease
There sat a group of friends, entranced
With the delicious melodies
Who from the far-off noisy town
Had to the wayside inn come down,
To rest beneath its old oak-trees.
The fire-light on their faces glanced,
Their shadows on the wainscot danced,
And, though of different lands and speech,
Each had his tale to tell, and each
Was anxious to be pleased and please.
And while the sweet musician plays,
Let me in outline sketch them all,
Perchance uncouthly as the blaze
With its uncertain touch portrays
Their shadowy semblance on the wall.

## PARTS OF SPEECH ~ REVIEW OF RELATIVE AND PERSONAL PRONOUNS; INTERROGATIVE PRONOUNS (§52; 67-75; 90; 105)

Review personal and relative pronouns. Basing your explanation on what the children know of pronouns, and contrasting with the relative pronouns which are identical in form, introduce interrogative pronouns, §67-75, using only examples from simple sentences.

The Analysis lesson for this week also deals with interrogative sentences, so spread this lesson over the entire week.

Explain that interrogative pronouns help ask a question, and that they do not have an antecedent but a subsequent, which would be the answer to the question, §67. The explanations in §68 may be helpful in illustrating this use. The parsing of interrogative pronouns does not require the naming of the subsequent, but only as much information as is contained in the pronoun itself (see the parsing examples after §75). §69-74 present the use of *who*, *which* and *what* respectively.

You may find the Exercise after §68 useful, but only use the simplest questions (2, 3, 5-7). Notice that questions (1) and (4) use interrogative adjectives rather than pronouns (see §120[1]). It is best not to confuse the children with these sentences, but if they make the mistake when writing their own sentences, point out the difference. The Exercises after §75 may also be useful.

It is important to use only simple sentences in the beginning, to avoid confusion with subordinate conjunctions introducing adverbial clauses and to keep interrogative pronouns distinct from relative.

*A company of twelve monks and a Prior had come to the valley to found a religious house.*
*The monks had drained the marsh for their meadow-land, their young trees were growing finely, their vineyard was thriving in a sunny selected nook, and their sheep flecked the hills about them.*
*To you, what is home?*
*Who built this abbey?*
*Which of these sounds reminds you most of your country?*
*Who is driving the plough team over the brow of that hill?*
*What noise does a scythe make against the whetstone?*

## PARTS OF SPEECH ~ INFINITIVES USED AS NOUNS (§184; 263)

Present infinitives used as nouns, §184(1-4). However, (3) would have you present Parsing Example 3 after §182; do not do so, but only give examples of complements of intransitive verbs (predicate nominatives). The sentences below include examples of infinitives used as adjectives and adverbs, as well.

Notice that infinitives used as nouns may take objects, but noun-infinitive and object do not make up a "noun phrase" and should not be put in parentheses when students analyze. There are no noun phrases, properly speaking, since every phrase is a modifier. The explanation in the NOTE after §263 explains this idea for the teacher.

*The monks chose to build their abbey with rough stone and wattle-work at first.*
*The people of the countryside asked to help in the building of the monastery.*
*To see a plough team coming over the brow of a hill suddenly brings me back to my youth in England.*

## ANALYSIS ~ SIMPLE INTERROGATIVE SENTENCES

This lesson should be combined with the Parts of Speech pronoun lesson for this week.

/ TO / BOOK: THEME: Homeland (home of the soul)

## READING

## GUIDED COMMENTARY

**"Rosemary" of the Romans**

"Rosemary… why do we call it so, my son?"

Startled, the boy's glance caught and hung on the other's. But without waiting for an answer, by the tide of his own talk Father Serano was borne along.

"*Ros marinus*, sea dew – that's what the fisher-folk said when they noticed its million little flowers soft as mist upon the cliffs. It is to the humble we owe our finest fancies, to those who till the soil and fare the sea and watch the ways of Nature. Roman lords of yore liked better to title it incense-flower because they burned it on altars and wove it into festive garlands, aping the fashions of yet more ancient Athens."

"Why should we be forever going backward for our speech?" interjected Marcel with a flash of scorn. "Is not our own Provençal good enough? Sea dew…" he slid the syllables over his tongue, smoothly, as a pair of little pears slides over a waxed string. "A white name to be sure! But truer on my ear rings *roumanieou* – a word, like myself, belonging to Provence. *Roumanieou*," he repeated, tossing up his chin with an air of pride, "Yes, to me that sounds best. I am a true Marseillais!"

"Oh, ho! So you are a true Marseillais! Now may I ask what is that?" The eyes of Father Serano in turn commenced to flash.

"On this very spot there have been five, six, seven – St. Stanislas alone can count how many cities! Are you Greek or Goth, Latin or Arab, or did your sires come from Carthage maybe, my dear jackanapes? … Many races have made Marseilles, poured their blood into Provence. For my part, I am thankful for a grandfather from Assisi, even as St. Francis was, no doubt, grateful for his Provençal mother.

"My son, you are right to have pride in your city, the oldest and greatest of Provence. Only do not let pride become a dust which blinds your sight. Every new nation is fed by the peoples before it. For hundreds of lifetimes Latin has been the upper speech of all Europe. *Provincia*, a province, our very name, Provence, grew out of it, was bestowed by Rome, even as our first alphabet was given us by Greece."

Lucy Embury, *Painted Saints*

1. What sparks the conversation between Fr. Serano and Marcel? What becomes the topic?
2. How does the author make the word "sea dew" delightful to the reader?
3. Why does Marcel prefer the word "roumanieou"?
4. Why does Fr. Serano call Marcel a "jackanapes"? What is "a true Marseillais"?
5. How has your nation been enriched by the people before it?

## POEM

The children may enjoy learning as a class the "Loud and Final Poem" at the end of Hilaire Belloc's *Path to Rome*, beginning, "In these boots, and with this staff / Two hundred leaguers and a half..."

## COMPOSITION TOPICS

*As I slept, Rome, Rome still beckoned me, and I woke in a struggling light as though at a voice calling, and slipping out I could not but go on to the end.*

H. Belloc

You, too, arrive at the end of a long journey to a far-off city. What is your quest?

*Many races have made Marseilles, poured their blood into Provence. For my part, I am thankful for a grandfather from Assisi, even as St. Francis was, no doubt, grateful for his Provençal mother.*

L. Embury

Many races have made America... I am thankful for... Continue.

*"I will assay, then," said the knight, "a ballad composed by a Saxon gleeman, whom I knew in the Holy Land."*

W. Scott

Sing us the ballad of the knight minstrel, or tell us his own tale.

## GRAMMAR ASSIGNMENT

1. Analyze and diagram: *The Tiber was a tumbling, swelling confusion of water, running fast beneath the bridge.*

2. Parse: *Tiber, fast*, and *which* (from question 4).

3. Find two other participles to describe a river.

4. Turn the following direct question into an indirect question: *Which river do we see beneath the bridge?*

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

### Rome Beckons

As I slept, Rome, Rome still beckoned me, and I woke in a struggling light as though at a voice calling, and slipping out I could not but go on to the end.

The small square paving of the Via Cassia, all even like a palace floor, rang under my steps. The road climbed a little slope where a branch went off to the left, and where there was a house and an arbor under vines. It was now warm day; trees of great height stood shading the sun; the place had taken on an appearance of wealth and care. The mist had gone before I reached the summit of the rise. There, from the summit, between the high villa walls on either side – at my very feet I saw the City.

I prepared to enter the city, and I lifted up my heart. A bridge was immediately in front. Beneath the bridge there tumbled and swelled and ran fast a great confusion of yellow water: it was the Tiber. Far on the right, the Dome of St. Peter's rose and looked like something newly built. It was of a delicate blue, but made a metallic contrast against the sky. Then I went on for several hundred yards, having the old wall of Rome before me all the time, till I came right under it at last; and with the hesitation that befits all great actions, I entered.

Hilaire Belloc, *Path to Rome*

### Downright English Am I

The knight found it no easy matter to bring the harp into harmony.

"Methinks," said he to the hermit, "the instrument wants one string, and the rest have been somewhat misused."

The knight brought the strings into some order and, after a short prelude, asked his host whether he would choose a *sirvente* in the language of *oc*, or a *lai* in the language of *oui*, or a *virelai*, or a ballad in the vulgar English.

"A ballad − a ballad," said the hermit, "against all the *ocs* and *ouis* of France. Downright English am I, Sir Knight, and downright English was my patron St. Dunstan, and scorned *oc* and *oui*, as he would have scorned the parings of the devil's hoof; downright English alone shall be sung in this cell."

"I will assay, then," said the knight, "a ballad composed by a Saxon gleeman, whom I knew in the Holy Land."

It speedily appeared that, if the knight was not a complete master of the minstrel art, his taste for it had at least been cultivated under the best instructors. The knight threw into the notes now a degree of spirit, and now of plaintive enthusiasm, which gave force and energy to the verses which he sung.

Sir Walter Scott, *Ivanhoe*

**Vocabulary**: A *sirvente* is a medieval song composed by a troubadour and supposedly sung by a servant, or member of the lower class, satirizing moral or political vices. The languages of *oc* and *oui* were two versions of French, based on the word for "yes": *oc* in southern France (cf. *Languedoc*) and *oui* in northern France. A *virelai* is a form of poetry used in French medieval songs (*ballade* and *rondeau* are the two other set forms of poetry often used in French medieval music). A *gleeman* was a professional singer, juggler, bard, or other entertainer, from the Old English *gleoman*.

## PARTS OF SPEECH ~ ADJECTIVE CLASS: PRONOMINAL; INTERROGATIVE SENTENCES (§90-91; 120[1-3])

Present the pronominal class of adjectives §120, which only concerns the words *which* and *what*; these are normally pronouns but may be used in three different ways as modifiers. The three uses make up the subclasses of relative, interrogative and exclamatory. Parsing order is §128; examples follow §120.

For the sake of clarity, you may want to review briefly with the children the other classes of adjectives (descriptive, quantitative and demonstrative, §115-119). The following sentences may be for review:

*I walked three-hundred yards with the old wall of Rome before me.*
*I prepared to enter that city, and I lifted up my heart.*

Present the three subclasses of pronominal adjectives using (1-3).

Pronominal adjectives often introduce a noun clause, modifying the subject or object of the verb in the noun clause and at the same time linking to the principal clause. Because they do not rename but modify, they are never truly *relative*, with an antecedent.

When presenting (1), use simple sentences where possible, rather than examples (a-c) in the book. (Moreover, example [1c] contains an interrogative pronominal adjective rather than a simple relative adjective.) Those given below have reduced the implicit noun clause to an infinitive for simplicity, and so that the children do not encounter noun clauses at this point.

*I pondered what path to follow. [I pondered what path I should follow* is the full expression.]
*The knight selected which ballad to sing.*

Spend more time this week on the interrogative subclass. Discuss direct and indirect questions, §90, so that the children understand the difference in spoken language, but do not analyze grammatically any indirect questions; §91 may be helpful to the teacher, but be careful not to use sentences with noun clauses.

*Which ballad shall I sing?*
*What races made Marseilles?*
*What pride Marcel had in Provence!*
*Which language would he like?*
*What voice had called me out of sleep?*
*What course will he pursue*?

## PARTS OF SPEECH ~ VERBALS: PARTICIPLES (§140; 179-81; 190)

Review the definition of a verbal, §140, and teach about participles, §179-181. The children should be able to recognize and name the imperfect active and the perfect passive forms only (*writing* and *written* or *having been written*). The parsing of participles is in §190.

Present the differences between *pure participial adjectives* (true participles, with verbal force) and *faded participles* (words which are no longer truly verbals but adjectives ending in -*ing*). Use (1-3), p. 172.

*As I slept, Rome still beckoned me, and I woke in a struggling light.*
*Slipping out of my lodgings, I walked on to the end.*
*Far on the right, the Dome of St. Peter's rose and looked like something newly built.*

/ TO / BOOK: THEME: Homeland (explorers to America)

## READING

## GUIDED COMMENTARY

**The Wonder of a New World**

When the Old World had ceased to be a mystery, the New World was discovered. When the old waterways had grown familiar, Columbus crossed the Atlantic, Vasco de Gama doubled the Cape of Good Hope, and Balboa discovered the Pacific. Here, indeed, were fresh fields of adventure. Here were seas for hardy navigators, lands of promise for intrepid exiles, freedom and space for the rover, wealth for the covetous, and souls to be saved for the missionary. How can we conceive the wonder which thrilled Europe when all these possibilities dawned upon its vision? How can we conceive the experience of sighting a new continent or a new ocean – the suffocating rapture of that moment, the trembling awe?

Wherever there is space to spare in the early American maps, we find Indians firing arrows, or bears strolling ominously. Fishes of terrifying aspect swim the seas. They are huge enough to swallow at a gulp the little ships with curly sails like the ships in illuminated manuscripts. On every side there is a suggestion of the peril that was the daily portion of the exile. If there were freedom for all, it was paid for with audacity and endurance. Everybody had a chance to live dangerously and to die valorously.

The vast scale on which nature had built this strange New World was overwhelming and terrifying to the pioneers. They came from the neighborly towns of Europe to boundless stretches of wilderness and black savage mountains. They exchanged the lovely little rivers which carried no hint of danger for fierce wide waters running they knew not whither. To all dangers and privations the adventurers opposed a dauntless courage and a steady purpose. These men set forth, untroubled because undismayed. The lure of the unknown drew them on.

Agnes Repplier, *Père Marquette: Priest, Pioneer and Adventurer*

- ► Why might the Old World have "ceased to be a mystery"?
- ► What is the wonder that "thrilled Europe"?
- ► What aspect of the New World do the maps emphasize? Why might this be?
- ► Does the author help us understand why men nonetheless ventured to cross the seas?

## POEM

*Where Lies the Land?* by Arthur Hugh Clough (*Given in the dictation section.*)

If it was not learned in 6th grade, this would be an excellent week for
*On First Looking into Chapman's Homer*, by John Keats

## COMPOSITION TOPICS

*Here, in the New World, were fresh fields of adventure. Here were seas for hardy navigators, lands of promise for intrepid exiles, freedom and space for the rover, wealth for the covetous...*

A. Repplier

Imagine a thrilling adventure of a navigator, an exile, a missionary, or....

*How can we conceive the experience of sighting a new continent or a new ocean – the suffocating rapture of that moment, the trembling awe?*

A. Repplier

Let us share the rapture of a discovery...

*These men set forth, untroubled because undismayed. The lure of the unknown drew them on.*

A. Repplier

Who are these men and what awaits them in their quest?

## GRAMMAR ASSIGNMENT

1. Analyze and diagram: *How did the great silver disk of Count Roger of Sicily finally vanish forever?*

2. Parse: *How, Sicily*, and *forever*.

3. Give a synomym and an antomym for *vanish*.

4. Write a few sentences imagining your own answer to the question.

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

### The Lure of the Unknown

When those mystery-laden words, *Terra Incognita* and *Terra Inhabitabile*, disappeared from the maps of the world, geography lost its charm and traveling its most audacious inspiration. There are ancient globes in the library of the Vatican which show us in every dim line what chances of discovery lay in wait for the hardy voyager of the Middle Ages. Fleets of tiny ships sail over uncharted seas. Boreas blows gales from his swollen cheeks. Lions and elephants stroll through vast tracts of land, indicating by their presence the absence of more civilized inhabitants. A sense of spaciousness and wonder pervades these representations of what is today a familiar and congested earth. Small wonder that the adventurous boy who gazed at them six hundred years ago was consumed by the same spirit which now sends scientists to the jungle and aviators to the Pole.

Agnes Repplier, *Père Marquette: Priest, Pioneer and Adventurer*

### Wonderful, Entrancing Maps

And the maps, the wonderful, entrancing maps! The Hereford map, sacredly guarded in Hereford Cathedral, dates from 1280. It was deemed of surpassing value, and was faithfully copied for two hundred years. It puts Jerusalem in the center of the world, the place of honor; with the Terrestrial Paradise, beautifully battlemented, on a circular island near India, and the Tower of Babel midway between the two. A crude map of the Ninth Century (one of the treasures of the Strasburg library) places Eden east of India, and an early Icelandic map fits it snugly into Ceylon.

Nearly two hundred years before the Hereford map was outlined, Roger of Sicily, the redoubtable "Great Count" – warrior, ruler, and something of a scholar as well – caused a map of the world to be engraved on a disk of silver which weighed four hundred pounds. Here were plainly marked the countries, inhabited or uninhabited, of the known earth; coast lines and table lands, seas, gulfs, and rivers. The Roman roads, or what was left of them, were measured by miles; and the distance by water from port to port was adroitly guessed at. It is to be forever regretted that this triumph of Eleventh Century scholarship should have been made of silver. A baser metal might have survived to this day; but Sicily was fought over for a thousand years, and the great disk was stolen by invaders, or melted down to pay for arms and soldiers.

Agnes Repplier, *Père Marquette: Priest, Pioneer and Adventurer*

*Where Lies the Land*, by Arthur Hugh Clough (1819–61)

Where lies the land to which the ship would go?
Far, far ahead, is all her seamen know.
And where the land she travels from? Away,
Far, far behind, is all that they can say.

On sunny noons upon the deck's smooth face,
Link'd arm in arm, how pleasant here to pace!
Or o'er the stern reclining, watch below
The foaming wake far widening as we go

On stormy nights, when wild northwesters rave,
How proud a thing to fight with wind and wave!
The dripping sailor on the reeling mast
Exults to bear, and scorns to wish it past.

Where lies the land to which the ship would go?
Far, far ahead, is all her seamen know.
And where the land she travels from? Away,
Far, far behind, is all that they can say.

## PARTS OF SPEECH ~ ADVERBS: INTERROGATIVE (§205; 208)

Remind the children that adverbs are divided into classes by use (simple, interrogative and conjunctive - they have only studied simple so far) and classes by meaning (classes which occur in every use of adverb), §205. Present the interrogative class by use in simple sentences only, with the five classes by meaning of time, place, manner, reason and degree. While simple adverbs only modify, interrogative adverbs both modify and ask a question. The example after §208 may be used, as well as examples below.

*When did those mystery-laden words,* Terra Incognita *and* Terra Inhabitabile*, disappear from the maps of the world?*
*Why is the boy suddenly consumed by the spirit of adventure?*
*Where do bears stroll ominously?*
*How distant was Jerusalem from the Tower of Babel, on the old map in Hereford Cathedral?*

## PARTS OF SPEECH ~ VERBALS: PARTICIPLES (§270[6]; 271[4])

Continue studying participles, looking more specifically at participial phrases. Just as participles modify like adjectives, so also participial phrases modify as adjective elements, §270(6).

As §271(4) illustrates, some participles and participial phrases may be considered adverbial elements. Certainly participles are primitively adjective elements and may always be analyzed as associated with a noun or pronoun; yet, in some cases, participles or participial phrases may be more naturally analyzed as modifying the verb. You may prefer to omit discussion of this exception for simplicity's sake, or use clearly adjectival examples.

(Note that the examples given in §270[6] and §271[4] do not constitute participial phrases properly speaking but are mere participles, modified by an adverb.)

*Lions and elephants stroll through vast tracts of land, indicating by their presence the absence of more civilized inhabitants.*
*Early American maps featured Indians firing arrows and bears strolling ominously.*
*Fishes of terrifying aspect swim the seas, swallowing the little ships with curly sails like the ships in illuminated manuscripts.*
*Invaders stole the great silver disk, melting it to pay for arms and soldiers.*

## ANALYSIS ~ GENERAL REVIEW

Choose sentences which best focus on students' weak areas.

*The Hereford map puts Jerusalem in the center of the world, and the Terrestrial Paradise, beautifully battlemented, on a circular island near India.*
*The map was deemed of surpassing value, and was faithfully copied for two hundred years.*
*A sense of spaciousness and wonder pervades these ancient representations of the earth.*
*If there were freedom for all, it was paid for with audacity and endurance.*
*Everybody had a chance to live dangerously and to die valorously.*
*The pioneers exchanged the lovely little rivers which carried no hint of danger for fierce wide waters running to unknown horizons.*

/ TO / BOOK: THEME: Homeland (missionaries to America)

## READING

## GUIDED COMMENTARY

**The Cruciform Tree**

One afternoon in the autumn of 1851 a solitary horseman, followed by a pack-mule, was pushing through an arid stretch of country somewhere in central New Mexico. As far as he could see, on every side, the landscape was heaped up into monotonous red sand-hills, not much larger than haycocks, and very much the shape of haycocks. He must have travelled through thirty miles of these conical red hills, winding his way in the narrow cracks between them, and he had begun to think that he would never see anything else.

He closed his eyes to rest them from the intrusive omnipresence of the triangle. When he opened his eyes again, his glance immediately fell upon one juniper which differed in shape from the others. It was not a thick-growing cone, but a naked, twisted trunk, perhaps ten feet high, and at the top it parted into to lateral, flat-lying branches, with a little crest of green in the center, just above the cleavage. Living vegetation could not present more faithfully the form of the Cross.

The traveler dismounted, drew from his pocket a much worn book, and baring his head, knelt at the foot of the cruciform tree.

A young priest, at his devotions; and a priest in a thousand, one knew at a glance. His bowed head was not that of an ordinary man, – it was built for the seat of a fine intelligence. His brow was open, generous, reflective, his features handsome and somewhat severe. Everything showed him to be a man of gentle birth – brave, sensitive, courteous. His manners, even when he was alone in the desert, were distinguished. He had a kind of courtesy toward himself, toward his beasts, toward the juniper tree before which he knelt, and the God whom he was addressing.

Willa Cather, *Death Comes for the Archbishop*

► Present the scene. Does the author make the journey of the solitary horseman seem pleasant, in the first paragraph?

► Why did the priest close his eyes, at the beginning of the second paragraph, and what did he see when he opened them? What effect did this have on him?

► How may an observer know "at a glance" that this young priest was "a priest in a thousand"?

► Explain what the author may mean by "courtesy." Why might the author have chosen to emphasize this quality in particular?

## POEM

*The Song of Hiawatha*, by H.W. Longfellow, especially XXII: "Hiawatha's Departure": for example, from "*O'er the water floating, flying...*" to "*Coming nearer, nearer, nearer*" and from "*It was neither goose nor diver...*" to "*For the heart's right hand we give you.*"

## COMPOSITION TOPICS

*Sleeping on the snow and in the open may sound uncomfortable to those accustomed to soft mattresses and warm rooms, but never was there a greater mistake.*

P. De Smet

Sing the praises of outdoor living for a skeptical friend.

*The traveler dismounted, drew from his pocket a much worn book, and...*

W. Cather

Who is this traveler? Tell his story.

*Père Marquette went into the wilderness to accomplish greater things than he had dreamed of in his long years of study and desire.*

A. Repplier

Bring a favorite missionary or explorer to life? How did he "*accomplish greater things than he had dreamed of in his long years of study and desire*"?

*The savages showed a lively interest in all the appurtenances of civilization, in the magnets, the prisms, and the magnifying glass."*

A. Repplier

Write a humorous letter telling your friends in the Old World about the Indians' lively reactions.

## GRAMMAR ASSIGNMENT

1. Analyze and diagram: *The young priest must have traveled through thirty miles of these conical red hills, winding his way in the narrow cracks between them.*

2. Parse: *thirty, winding*, and *narrow.*

3. Tell the mood of the verb in this sentence. Write the verb in another mood and justify it.

4. Use *adroit* in a sentence showing that you grasp its meaning.

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

### Père Brébeuf and the Chieftain of the Day

The savages showed a lively interest in all the appurtenances of civilization; in the little hand-mills which the Jesuits had brought with them into the wilderness, and which ground the parched corn into fine meal; in the mysterious clocks, the magnets, the prisms, and the magnifying glasses. Père Brébeuf writes that the Hurons called his clock the "Chieftain of the Day." They would squat before it for an hour, and sometimes for several hours, that they might enjoy the supreme delight of hearing it strike. They asked him what it said, and he told them that at noon it said "Time for dinner," and at four o'clock, "Go away." This they remembered; and if, after the Indian custom, they helped to eat his scanty meal, they obediently arose and departed at the stroke of four, leaving him in peace.

Agnes Repplier, *Père Marquette: Priest, Pioneer and Adventurer*

### Courage and Courtesy

Such were the snowy wastes for which Père Marquette had yearned as for the promised land, and such were the savages whom he ardently hoped to convert to Christianity. He had qualities which promised a fair measure of success – courage, intelligence, sympathy, and a talent for friendliness. The Indians had qualities which responded to adroit and generous treatment. "The populous and stationary tribes," says Parkman, "had their code of courtesy, whose requirements were rigid and exact."

Meeting courage with courage and courtesy with courtesy, establishing and maintaining friendly relations with Hurons, Ottawas, and Algonquins, young, ardent, and adventurous, Père Marquette went into the wilderness to accomplish greater things than he had dreamed of in his long years of study and desire.

Agnes Repplier, *Père Marquette: Priest, Pioneer and Adventurer*

### Wilderness Travels of a Missionary

After tramping thirty miles the first day, we made our camp. We cut pine branches, which we laid on the snow for our beds. Sleeping on the snow and in the open may sound uncomfortable to those accustomed to soft mattresses and warm rooms, but never was there a greater mistake. Come and breathe the pure air of the mountains, where coughs and colds are unknown, and where condiments are not needed to excite the appetite! Come and try a nomad's life and see how the fatigues of a long day's journey are forgotten; come and experience the joy of health and sound sleep, wrapped in a buffalo hide, lying upon pine branches beside a crackling fire!

From a letter of Fr. Pierre De Smet, in E. Laveille, *The Life of Fr. De Smet, S.J.*

**Biographical notes**: Jean de Brébeuf was born in France in 1593, came to Canada as a Jesuit missionary in 1625, worked among the Hurons in "New France," and was martyred during an Iroquois attack in 1649.
Jacques Marquette was born in France in 1637 and died in Michigan in 1675. He was a Jesuit missionary to the Hurons in particular, working in what is now Michigan, Wisconsin and Illinois. In 1673 he and the explorer Louis Jolliet became the first Europeans to map the northern portion of the Mississippi River.
Pierre-Jean (Pieter-Jan) De Smet was born in Belgium in 1802 and died in St. Louis, MO, in 1873. He traveled 180,000 miles in his years as a missionary in the American midwest and northwest. Iroquois converts from missionary work centuries before had spoken to the Flathead Indians (northwestern United States) of the religion of the "black robes," and delegates were sent 3,000 miles to St. Louis to beg for a missionary. It was Fr. De Smet who was first sent to open this missionary field. He was a friend of the Sioux chief Sitting Bull and worked strongly for peace among the tribes and between the Indians and the American settlers. He was the first to map in detail the Missouri River Valley between Platte River and the Big Sioux River.
Francis Parkman (1823-1893) was an American historian who wrote *The Jesuit Missionaries in North America in the Seventeenth Century*, second volume of *France and England in North America*, a seven-volume history (written from 1865-1892; volume 2 was first published in 1867). For a time he was a professor of horticulture at Harvard University.

## PARTS OF SPEECH ~ INTERROGATIVE PRONOUNS, ADJECTIVES, & ADVERBS

Review the interrogative words which have been studied in lessons 17, 18 and 19, comparing in order to clarify and solidify the notions for the children. You may use complex or compound sentences, but be careful not to use any noun clauses to ask questions, either direct or indirect.

*What did the Hurons call Père Brébeuf's clock?*
*What order did it give them at four o'clock?*
*How may the fatigues of a long day's journey be forgotten?*
*Who is the solitary horseman?*
*Where is the young priest riding?*
*Which appurtenances of civilization most fascinated the Indians?*

## PARTS OF SPEECH ~ VERBALS: PARTICIPLE & INFINITIVE REVIEW

Continue working with participles and infinitives, alone and introducing phrases.

*One afternoon a solitary horseman, followed by a pack-mule, was pushing through an arid stretch of country somewhere in central New Mexico.*
*The traveler dismounted, drew from his pocket a much worn book, and removing his hat, knelt at the foot of the cruciform tree.*
*Meeting courage with courage and courtesy with courtesy, young, ardent, and adventurous, Père Marquette went into the wilderness to accomplish great things.*
*Come and experience the joy of health and sound sleep, wrapped in a buffalo hide, lying upon pine branches beside a crackling fire!*

## ANALYSIS ~ COMPLEX SENTENCES: ADVERBIAL CLAUSES OF CONDITION (§220[8] & 281[8])

Review or introduce adverbial clauses of condition, §281(8), along with subordinate conjunctions of condition, §220(8).

*If the Indians are approached with generosity, they respond with eagerness.*
*If the clock strikes four, the Indians rise and leave Père Brébeuf in peace.*
*If you come and try a nomad's life, you will not mind the fatigue!*

/ TO / BOOK: THEME: Work (Soldiers)

## READING

## GUIDED COMMENTARY

**Struggling for the Flag**

Within him, as he hurled himself forward, was born a love, a despairing fondness for this flag which was near him. It was a creation of beauty and vulnerability. It was a goddess, radiant, that bended its form with an imperious gesture to him. It was a woman, red and white, hating and loving, that called him with the voice of his hopes. Because no harm could come to it he endowed it with power. He kept near, as if it could be a saver of lives, and an imploring cry went from his mind. In the mad scramble he was aware that the color sergeant flinched suddenly, as if struck by a bludgeon. He faltered, and then became motionless, save for his quivering knees. He made a spring and a clutch at the pole. At the same instant, his friend grabbed it from the other side. The youth and his friend had a small scuffle over the flag. “Give it to me!” “No, me keep it!” Each felt bound to declare, by an offer to carry the emblem, his willingness to further risk himself. The youth roughly pushed his friend away. He himself felt that daring spirit! He was capable of profound sacrifices, a tremendous death. There were subtle flashes of joy within him that thus should be his mind.

Stephen Crane, *Red Badge of Courage*

► What is the situation in this text?

► Explain the images which the author uses to describe the flag. In what sense could it truly be "a saver of lives"?

► Why do the two friends "scuffle over the flag" and push one another away?

► Explain the last sentence of the text.

## POEM

*Concord Hymn*, by Ralph Waldo Emerson

By the rude bridge that arched the flood,
Their flag to April's breeze unfurled,
Here once the embattled farmers stood,
And fired the shot heard round the world.

The foe long since in silence slept;
Alike the conqueror silent sleeps;
And Time the ruined bridge has swept
Down the dark stream which seaward creeps.

On this green bank, by this soft stream,
We set today a votive stone;
That memory may their deed redeem,
When, like our sires, our sons are gone.

Spirit, that made those heroes dare
To die, and leave their children free,
Bid Time and Nature gently spare
The shaft we raise to them and thee.

The poem was sung April 19, 1836 at the dedication of a stone monument in Concord, Massachusetts, commemorating the battles of Concord and Lexington, April 18-19, 1775, at the spot near the North Bridge over the Concord River where Minutemen faced down British army regulars sent from Boston to confiscate rebel ammunition.

## COMPOSITION TOPICS

*Upon a certain day King Arthur proclaimed a high feast, which was held at Carleon upon Usk. Many noble guests were bidden.*

H. Pyle

What was the special occasion? Which noble guests were bidden to join the King? Why?

*The youth himself felt that daring spirit! He was capable of profound sacrifices, a tremendous death. There were subtle flashes of joy within him that thus should be his mind.*

S. Crane

Let us meet this youth and follow his adventure.

*"Certes," quoth he to himself, "it is wonderful how this reign of mine hath knit men together in kindness and good fellowship!" And because of such thoughts as these, his spirit took wings like unto a bird and sang within him.*

H. Pyle

What is the song of Arthur? Sing it for us, in poetry or prose.

## GRAMMAR ASSIGNMENT

1. Analyze and diagram: *The young King looked about him and beheld peace and amity among all these noble lords where, aforetime, had been discord and ill-regard.*

2. Parse: *young, lords*, and *aforetime.*

3. Give the principal parts of the verb *beheld*, and give a synonym.

4. Tell in a few sentences what may have changed the "*discord and ill-regard"* of Arthur's knights into "*peace and amity*."

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

### We Shall Never Surrender

I have, myself, full confidence that if all do their duty, if nothing is neglected, and if the best arrangements are made, as they are being made, we shall prove ourselves once again able to defend our Island home, to ride out the storm of war, and to outlive the menace of tyranny, if necessary for years, if necessary alone. At any rate, that is what we are going to try to do. That is the resolve of His Majesty's Government – every man of them. That is the will of Parliament and the nation. The British Empire and the French Republic, linked together in their cause and in their need, will defend to the death their native soil, aiding each other like good comrades to the utmost of their strength. Even though large tracts of Europe and many old and famous States have fallen or may fall into the grip of the Gestapo and all the odious apparatus of Nazi rule, we shall not flag or fail. We shall go on to the end, we shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our Island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender, and even if, which I do not for a moment believe, this Island or a large part of it were subjugated and starving, then our Empire beyond the seas, armed and guarded by the British Fleet, would carry on the struggle, until, in God's good time, the New World, with all its power and might, steps forth to the rescue and the liberation of the old.

Winston Churchill, Speech of June 4th, 1940, before the House of Commons.
*He was speaking after the Battle of Dunkirk and the successful evacuation of British and allied troops from the French coast, as the Germans invaded France.*

### Good Fellowship

Now, upon a certain day King Arthur proclaimed a high feast, which was held at Carleon upon Usk. Many noble guests were bidden, and an exceedingly splendid Court gathered at the King's castle. At that feast sat seven kings and five queens in royal state, and there were high lords and beautiful ladies of degree; and there were a multitude of those famous knights who were reckoned the most renowned in arms in all of Christendom. Of all this great gathering, not one man looked askance at his neighbor, but all were united in good fellowship. Wherefore, when the young King looked about him and beheld such peace and amity among all these noble lords where, aforetime, had been discord and ill-regard: "Certes," quoth he to himself, "it is wonderful how this reign of mine hath knit men together in kindness and good fellowship!" And because of such thoughts as these, his spirit took wings like unto a bird and sang within him.

Howard Pyle, *The Story of King Arthur and His Knights*

## PARTS OF SPEECH ~ GENERAL REVIEW: NOUNS, PRONOUNS, ADJECTIVES & ADVERBS

Use this week to solidify any notions which are unclear for the students.

*We shall go on to the end, we shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our Island. Of all this great gathering, not one man looked askance at his neighbor, but all were united in good fellowship.*
*The British Empire and the French Republic, linked together in their cause and in their need, will defend to the death their native soil.*

## PARTS OF SPEECH ~ REVIEW OF INFINITIVES & PARTICIPLES

*At the banquet was a multitude of those famous knights who were reckoned the most renowned in arms in all of Christendom.*
*Even if this Island or a large part of it were subjugated and starving, then our Empire beyond the seas, armed and guarded by the British Fleet, would carry on the struggle.*
*Each declared his willingness to risk himself and strove to grasp the flag.*
*The New World shall step forth to rescue the Old.*
*Within him, as he hurled himself forward, was born a love, a despairing fondness for this flag which was near him.*

## ANALYSIS ~ COMPLEX SENTENCES: ADVERBIAL CLAUSES OF DEGREE OR COMPARISON (§220 [5]; 281 [5])

Present adverbial clauses of degree or comparison, §281(5), with conjunctions of condition, §220(5). A clause of manner simply introduces a description of the manner of being or doing which is expressed in the principal clause; a clause of comparison develops some image or idea in the principal clause, establishing a relation of likeness or degree between things in each clause. The following sentences are examples for teacher understanding, but may be for class analysis:

*After leaving the whole party under the table, he goes away as if nothing had happened.* [The final clause describes the manner of his going away, introducing a new idea, "*as if nothing had happened*."]
*Master Simon was in as chirping a humor as a grasshopper filled with dew [is].* [The final clause describes the humor of Master Simon by developing the same idea of humor, comparing it with the humor of a grasshopper.]

Degree and comparison are grouped together as a single class, because clauses of comparison express a relation of more, of less or of equality with regard to a certain idea within the two clauses. (For the teacher: The names are nearly interchangeable. Conjunctions of comparison or degree are often *as* or *than*. Sometimes there is no clear subordinate conjunction, but two clauses are introduced by *the*, as in the third example in §281(5); in the analysis, the two articles are considered as a kind of correlative conjunction (§222); the first clause is usually subordinate.)

*The King's spirit took wings and sang within him as a bird sings.* [comparison]
*In the mad scramble he was aware that the color sergeant flinched suddenly, as if he had been struck by a bludgeon.* [manner]
*The knights at the high feast were more renowned in arms than were any others in the kingdom.* [degree]

/ TO / BOOK: THEME: Work (Soldiers)

## READING

## GUIDED COMMENTARY

**Finest Hour**

What General Weygand called the Battle of France is over. I expect that the Battle of Britain is about to begin. Upon this battle depends the survival of Christian civilization. Upon it depends our own British life, and the long continuity of our institutions and our Empire. The whole fury and might of the enemy must very soon be turned on us. Hitler knows that he will have to break us in this Island or lose the war. If we can stand up to him, all Europe may be free and the life of the world may move forward into broad, sunlit uplands. But if we fail, then the whole world, including the United States, including all that we have known and cared for, will sink into the abyss of a new Dark Age made more sinister, and perhaps more protracted, by the lights of perverted science. Let us therefore brace ourselves to our duties, and so bear ourselves that, if the British Empire and its Commonwealth last for a thousand years, men will still say, "This was their finest hour."

Winston Churchill, June 18, 1940 to the House of Commons

► Simply from reading this text, what do we know about the context, the speaker and his purpose in speaking?

► What impending dangers does the speaker describe?

► How does Winston Churchill present the two possible outcomes of the present danger? Upon what does the final outcome depend?

► What would probably be the overall effect of Churchill's speech on the listener?

## POEM

*Shiloh: A Requiem (April 1862)*, by Herman Melville

Skimming lightly, wheeling still,
  The swallows fly low
Over the fields in clouded days,
  The forest-field of Shiloh—
Over the field where April rain
Solaced the parched one stretched in pain
Through the pause of night
That followed the Sunday fight
  Around the church of Shiloh—
The church so lone, the log-built one,
That echoed to many a parting groan
  And natural prayer
Of dying foemen mingled there—
Foemen at morn, but friends at eve—
Fame or country least their care:
(What like a bullet can undeceive!)
  But now they lie low,
While over them the swallows skim,
And all is hushed at Shiloh.

## COMPOSITION TOPICS

*Long did Edward kneel beside the remains of the king his uncle, with his face hidden and thoughts beyond our power to trace.*

C. Yonge

Trace the prince's memories of his uncle as far as you can.

*Let us therefore brace ourselves to our duties, and so bear ourselves that, if our nation last for a thousand years, men will still say, "This was their finest hour."*

W. Churchill

Give us a glimpse of this "finest hour."

*Entering the doorway of a court, where a fountain sparkled in the midst of a marble pavement, they saw the richly latticed stone doorway of the house guarded by two figures in armor like iron statues.*

C. Yonge

What are the knights guarding? Tell the tale.

## GRAMMAR ASSIGNMENT

1. Analyze and diagram: *Long did Edward kneel beside the remains of his uncle, with his face hidden and with thoughts beyond our power to trace.*

2. Parse: *Edward, hidden* and *to trace.*

3. Give the principal parts of the verbs *to hide* and *to trace.* Give synonyms *hidden* and *to trace* as they are used in this sentence.

4. Name and explain the tone of this sentence.

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

### Old Soldiers

Mr. President, Mr. Speaker, and Distinguished Members of the Congress:

I stand on this rostrum with a sense of deep humility and great pride – humility in the wake of those great American architects of our history who have stood here before me; pride in the reflection that this forum of legislative debate represents human liberty in the purest form yet devised. Here are centered the hopes and aspirations and faith of the entire human race.

I am closing my 52 years of military service. When I joined the Army, even before the turn of the century, it was the fulfillment of all of my boyish hopes and dreams. The world has turned over many times since I took the oath on the plain at West Point, but I still remember the refrain of one of the most popular barrack ballads of that day which proclaimed most proudly that "old soldiers never die; they just fade away."

And like the old soldier of that ballad, I now close my military career and just fade away, an old soldier who tried to do his duty as God gave him the light to see that duty.

Good Bye.

Gen. Douglas MacArthur, Farewell Speech to Congress, April 19, 1951.

### Guarding the Crusader King

A Moorish house in the midst of a once well-laid-out garden, now trampled and destroyed, was the place to which the Provençal knight led the English Prince. Entering the doorway of a court, where a fountain sparkled in the midst of a marble pavement, they saw the richly latticed stone doorway of the house guarded by two figures in armor like iron statues. Full in the midst of the room lay a coffin, covered with the lilied banner, and the standard of the Cross; the crowned helmet, good sword, knightly spurs, and cross-marked shield lying upon it; solemn forms in armor guarded it, and priests knelt and chanted prayers and psalms around it.

Long did Edward kneel beside the remains of his uncle, with his face hidden and thoughts beyond our power to trace. Richard's heart was full of that strange question "Wherefore?" Wherefore should the best and purest schemes planned by the highest souls fall over like a crested wave and become lost? So it had been, he would have said, with the Round Table under Arthur, so with England's rights beneath his own noble father, so with the Crusade under such leaders as Edward of England and Louis of France. Surely the errors of deed or of judgment were washed away, and their true purpose was accepted, both waiting the harvest when their works should follow them, and it should have been made manifest that the effect of what they had been and had suffered had told for more on future generations than what they had wrought out in their own lifetime.

Charlotte Yonge, *The Prince and the Page*

## PARTS OF SPEECH ~ ADJECTIVE PRONOUN REVIEW (§53; 98-101)

Review adjective pronouns, words which are normally adjectives but may be used as pronouns (§53 & §98). They are divided into three classes, demonstrative, distributive and numeral (§99), but study especially the demonstrative subclass (§100-101). The parsing of pronouns is in §105.

The final sentence below is an optional class challenge sentence, to be worked together.

*Upon this battle depends our own British life and that of our Empire.*
*In the midst of the room lay a coffin; solemn forms in armor guarded this, and priests knelt and chanted prayers and psalms around it.*
*A crowned helmet, good sword, knightly spurs, and cross-marked shield: these lay upon the royal coffin.*

*I stand on this rostrum with a sense of deep humility and great pride – the former, in the wake of those great American architects of our history who have stood here before me; the latter, because this forum of legislative debate represents human liberty in the purest form which has yet been devised.*

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

Introduce gerunds in all of their forms, active and passive voice, and study their use as subject or object, §186-188 (1-2). The children worked with gerunds in 6th grade, but not in great detail. The parsing of gerunds is in §190.

*Upon this battle depends the surviving of Christian civilization.*
*The planning of the best and purest schemes by the highest souls may fall to nought in the eyes of men.*
*Joining the Army, before the turn of the century, was the fulfilling of all of my boyish hopes and dreams.*

## ANALYSIS ~ COMPLEX SENTENCES: ADVERBIAL CLAUSES OF DEGREE OR COMPARISON (§209; 220 [5]; 281 [5])

Continue working with adverbial clauses of degree or comparison. The students have not studied conjunctive adverbs, §209(2), and the pairs "more...than" and "as...as" may confuse them, as in the analysis of the second sentence below. In fact, the first word of the pair is merely an adverb but may be considered of the *conjunctive class* since it helps the second word in its role as a subordinate conjunction. True conjunctive adverbs (§209[1]) will not be studied until the students are familiar with noun clauses.

*The best and purest schemes planned by the highest souls may fall over as a crested wave falls and is lost.*
*The Crusade was as noble under Edward of England and Louis of France as the Round Table had been under Arthur.*
*The old soldier tried to do his duty as God gave him the light to see that duty.*

/ TO / BOOK: THEME: Work (Pilots)

## READING

## GUIDED COMMENTARY

**Fighting Dragons**

In 1926 I was enrolled as student airline pilot by the Latécoère Company, the predecessors of Aéropostale (now Air France) in the operation of the line between Toulouse, in southwestern France, and Dakar, in French West Africa. I was learning the craft, undergoing an apprenticeship served by all young pilots before they were allowed to carry the mails. We took ships up on trial spins, made meek little hops between Toulouse and Perpignan, and had dreary lessons in meteorology in a freezing hangar. We lived in fear of the mountains of Spain, over which we had yet to fly, and in awe of our elders.

These veterans were to be seen in the field restaurant. When one of them landed, rain-soaked and behind schedule, from Alicante or Casablanca, and one of us asked humble questions about his flight, the very curtness of his replies on these tempestuous days was matter enough out of which to build a fabulous world filled with snares and pitfalls, with cliffs suddenly looming out of fog and whirling air-currents of a strength to uproot cedars. Black dragons guarded the mouths of the valleys and clusters of lightning crowned the crests. But from time to time one or another of them, eternally to be revered, would fail to come back.

In that dismal restaurant, surrounded by the simple government clerks who sat there repairing the wear and tear of their humble daily tasks, my broad-shouldered messmates seemed to me strangely noble; beneath their rough hide I could discern the angel who had vanquished the dragon.

Antoine de St-Exupéry, *Wind, Sand and Stars*

- What apprenticeship is described in this text? What characterizes the life of an apprentice?
- How does the author build a contrast between the apprentices and the veterans? Why are the students "in awe of their elders"?
- Why are "the very curtness of his replies matter enough to build a fabulous world" of danger?
- What contrast does the author create in the final paragraph?

## POEM

*High Flight,* by John Gillespie Magee, Jr. (1922-1941; Spitfire pilot in the Royal Canadian Air Force)

Oh! I have slipped the surly bonds of Earth
And danced the skies on laughter-silvered wings;
Sunward I've climbed, and joined the tumbling mirth
Of sun-split clouds, — and done a hundred things
You have not dreamed of — wheeled and soared and swung
High in the sunlit silence. Hov'ring there,
I've chased the shouting wind along, and flung
My eager craft through footless halls of air....

Up, up the long, delirious burning blue
I've topped the wind-swept heights with easy grace
Where never lark, or ever eagle flew —
And, while with silent, lifting mind I've trod
The high untrespassed sanctity of space,
Put out my hand, and touched the face of God.

## COMPOSITION TOPICS

*Black dragons guarded the mouths of the valleys and clusters of lightning crowned the crests. But from time to time one or another of our colleagues, eternally to be revered, would fail to come back.*

A. de St-Exupéry

Tell of this dangerous trade and of one of its heroes.

*Sunward I've climbed, and joined the tumbling mirth*
*of sun-split clouds ... wheeled and soared and swung*
*High in the sunlit silence.*

J. Magee

What do you discover in the sunlit silence of your first solo flight?

*I was learning the craft, undergoing an apprenticeship served by all young pilots before they were allowed to carry the mails. We lived in fear of the mountains of Spain, over which we had yet to fly, and in awe of our elders.*

A. de St-Exupéry

Bring us into the apprenticeship of the noble trade which you would choose to learn.

## GRAMMAR ASSIGNMENT

1. Analyze: *When one of the veteran pilots landed, rain-soaked and behind schedule, from Alicante or Casablanca, the apprentice pilots would ask humble questions about his flight.*

2. Parse: *When, one,* and *rain-soaked.*

3. Rewrite this sentence giving a synonym for each of the verbs or verbals.

4. How does the author contrast the veterans and the apprentices?

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

### Noble Knights of the Air

The struggle was protracted and fierce. Suddenly the scene has cleared, the crash and thunder has for the moment died away. A miracle of deliverance, achieved by valor, by perseverance, by perfect discipline, by faultless service, by resource, by skill, by unconquerable fidelity, is manifest to us all. The enemy was hurled back by the retreating British and French troops. He was so roughly handled that he did not hurry their departure seriously. The Royal Air Force engaged the main strength of the German Air Force, and inflicted upon them losses of at least four to one; and the Navy, using nearly 1,000 ships of all kinds, carried over 335,000 men, French and British, out of the jaws of death and shame, to their native land and to the tasks which lie immediately ahead. We must be very careful not to assign to this deliverance the attributes of a victory. Wars are not won by evacuations. But there was a victory inside this deliverance, which should be noted. It was gained by the Air Force.

I will pay my tribute to these young airmen. May it not also be that the cause of civilization itself will be defended by the skill and devotion of a few thousand airmen? There never has been, I suppose, in all the world, in all the history of war, such an opportunity for youth. The Knights of the Round Table, the Crusaders, all fall back into the past – not only distant but prosaic; these young men, going forth every morn to guard their native land and all that we stand for, holding in their hands these instruments of colossal and shattering power, of whom it may be said that

Every morn brought forth a noble chance
And every chance brought forth a noble knight,

deserve our gratitude, as do all the brave men who, in so many ways and on so many occasions, are ready, and continue ready to give life and all for their native land.

Churchill, June 4, 1940, House of Commons. He quotes Tennyson's *Morte d'Arthur*.

### A Pilot's Home

It was cold at the airport, and dark. The Simoon was wheeled out of her hangar. I walked round my ship, stroking her wings with the back of my hand in a caress that I believe was love. Eight thousand miles I had flown in her, and her engines had not skipped a beat; not a bolt in her had loosened.

Friends had turned up. Every long flight starts in the same atmosphere, and nobody who has experienced it once would ever have it otherwise: the wind, the drizzle at daybreak, the engines purring quietly as they are warmed up; this instrument of conquest gleaming in her fresh coat of lacquer – all of it goes straight to the heart.

Already one has a foretaste of the treasures about to be garnered on the way – the green and brown and yellow lands promised by the maps; the rosary of resounding names that make up the pilot's beads; the hours to be picked up one by one on the eastward flight into the sun.

There is a particular flavor about the tiny cabin in which, still only half awake, you stow away your thermos flask and odd parts and over-night bag; in the fuel tanks heavy with power; and best of all, forward, in the magical instruments set like jewels in their panel and glimmering like a constellation in the dark of night. The mineral glow of the artificial horizon, these stethoscopes designed to take the heartbeat of the heavens, are things a pilot loves. The cabin of a plane is a world unto itself, and to the pilot it is home.

Antoine de St-Exupéry, *Wind, Sand and Stars*

## PARTS OF SPEECH ~ ADJECTIVE PRONOUNS: DISTRIBUTIVE & NUMERAL (§99; 102-103; 105)

**P**resent the distributive subclass of adjective pronouns, *each, either, neither*, §99 & §102. These single out and stand for one thing among several referred to in the context. They are often used as adjectives, so be sure to choose only examples of pronoun use. For the sake of simplicity, skip reciprocals, *one another, each other*, unless an example comes up in reading and you wish to explain it. Use the sentences below and §102(2-3) to illustrate.

Present the numeral subclass, §99 & §103. The examples below and §103(1-5) may illustrate; in sentence §103(5), the numeral pronoun is *one*.

Parsing is in §105.

*From time to time one or another of them, eternally to be revered, would fail to come back.*
*I will pay my tribute to these young airmen; each defended the cause of civilization, by his devotion and skill.*
*All lived in fear of the mountains of Spain, [over which we would one day fly,] and in awe of our elders.* [You may choose to omit the relative clause.]
*The Royal Air Force engaged the main strength of the enemy, and the Navy carried over 335,000 men out of the jaws of death and shame; both achieved this miracle of our deliverance; neither failed in discipline or valor.*

## PARTS OF SPEECH ~ GERUNDS (§186-188[1-2])

Continue working with gerunds.

*Retreating is not winning, yet there was a victory inside this deliverance.*
*Wars are not won by evacuating, yet our withdrawal was achieved by valor, by skill, and by unconquerable fidelity.*
*I was undergoing an apprenticeship, served by all young pilots before they were allowed to carry the mails.*
*The veteran pilot, replying so curtly, built for us a fabulous world of snares and pitfalls, with the looming of cliffs and the whirling of air-currents strong enough to uproot cedars.*

## ANALYSIS ~ COMPLEX SENTENCES

Continue to work with complex sentences of all sorts. The last sentence is a challenge sentence.

*The mineral glow of the artificial horizon, these stethoscopes designed to take the heartbeat of the heavens, are things which a pilot loves.*
*The enemy was so roughly handled that he did not hurry their departure seriously.*
*These young men, going forth every morn to guard their native land and all that we stand for, deserve our gratitude.*

*Every long flight starts in the same atmosphere: the wind, the drizzle at daybreak, the quiet purring of the engines as they are warmed up; this instrument of conquest gleaming in her fresh coat of lacquer – all of it goes straight to the heart.*

/ TO / BOOK: THEME: Work (Doctors and Nurses)

## READING

## GUIDED COMMENTARY

**Making the Rounds**

The day after Genevieve came, she said to me, "But where are the rest of the wounded?"

"There are some everywhere," I told her.

"Can I go and see them?"

"Yes, but you're only to visit the wounded with the Second Airborne, which is next to us. You'll let me know how they are."

It was nearly two hours before she came back, flushed and out of breath, covered with mud and, to judge from her face, in the best of spirits, on top of the world. "I saw the wounded with the Second Airborne," she told me.

"You've taken your time about it."

"Yes, I took the opportunity of going on to the Thai Group and the Ninth Group; then I went to the supply column and the Airborne Commandos – and the Eighth Assault."

She had almost made a complete circuit of the main camp. Shells had been falling all the time, and she had to take a very complicated route, going out of the trenches across paths in the open under fire, jumping over shell holes, and forcing a way through barbed wire.

"And you didn't think what would happen if a shell had exploded in front of you?"

"Oh, no! If only you could have seen how happy they were and how pleased I was! Everywhere they were saying, 'Mademoiselle, who are you? A nurse – that's marvelous… You must come and see us often.'"

When they saw her they were all the same – white, black, yellow, and North African troops – they all emerged for a moment from the evil dream which existence had become for them.

"All the same, you could very easily have been wounded," I told her, "and brought back here on a stretcher."

"Oh no – you see, I had my helmet with me…"

It was then I realized that she was entitled to a place in the great procession of extraordinary young women which went on without a break for more than eight years in Indochina.

Major Paul Grauwin, A *Doctor at Dien Bien Phu*

- Situate the text. Why does the doctor only send Genevieve to the nearest ward?
- Why is Genevieve "in the best of spirits, on top of the world"?
- Why were the wounded soldiers "all the same" when they saw Genevieve?
- What is the doctor's reaction to Genevieve's disobeying orders?

## POEM

*A Psalm of Life*, by Henry Wadsworth Longfellow (Choose several stanzas, or learn all.)

## COMPOSITION TOPICS

*Each of my corpsmen had six or seven such young assistants. The badge of honor was a white sailor hat. A retinue of them followed me around day and night, sometimes to my embarrassment.*
T. Dooley

Bring us into the small crowd of children assisting the American doctor.

*When the wounded saw Mademoiselle they were all the same – white, black, yellow, and North African troops – they all emerged for a moment from the evil dream which existence had become for them.*

Maj. Grauwin

Continue.

*In the weeks that followed, Rose grew very fond of Mrs. Watson, who was the joy of the ward. Women who would die before the month was out could laugh at her antics until the tears came.*
K. Burton

Let us meet Mrs. Watson.

## GRAMMAR ASSIGNMENT

1. Analyze: *I hope that the Personnel Department of the Navy will be understanding when it hears about my unusual recruiting service.* [The children must have seen the dictation from this week, *My Young Assistants*.]

2. Parse: *hope, that,* and *recruiting.*

3. Change the verb in the principal clause to the past tense and then rewrite the sentence, changing all verb forms to the proper tense.

4. Explain the tone of this sentence.

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

### My Young Assistants

The children of Vietnam became old very young. They are mature and grave while still in early adolescence, and they are often very brave.

A number of them worked for us in the camps, staying on for months. They did adult work, accepted adult responsibilities. Yet they were only eight, or ten or twelve years old.

Each of my corpsmen had six or seven such young assistants. The badge of honor was a white sailor hat. A retinue of them followed me around day and night, sometimes to my embarrassment. They might come to me and lead me to a feeble old woman who could not leave her tent, or take me to see a man who was crippled. They would run errands for me, fetch things I wanted, boil water for the sick-call tent. Sometimes they did my laundry, but on such occasions they were apt to wash the clothes in a rice paddy, and the wrong paddy at that, so I discouraged this. And sometimes they would ride my truck just for the fun of it, as children should.

When one of my assistants would leave for the south we would hold a little ceremony. Various ships' officers had given me their Ensigns' bars. So, on the official day, the Quan Hi, or Lieutenant, would commission his assistant a Quan Mot or Ensign in the U.S. Navy. A bar was pinned on him and his sense of self-importance increased so you could notice it. I hope the Personnel Department of the Navy will be understanding when it hears about my unusual recruiting service.

Dr. Tom Dooley, *Deliver Us from Evil*

### Rose's First Patient

Rose Lathrop packed her books and her clothing and stored them. She bought the necessary hospital wear and went up to present herself at the doors of the New York Cancer Hospital and began there the three months' practical nursing course they were allowing her to take.

The head of the hospital led her to the door of a long circular room. "This is the room where you will be at work," she told her and left her to the nurse in charge of the ward.

There was one patient left which had not yet been taken care of. The nurses always left her until the last because she was a face cancer case of particular unpleasantness.

"You'll help me?" asked the nurse.

The patient waited smiling. Above her eyes and below them were stretched pieces of adhesive tape. The eyes twinkled from these white bars, and they were blue and gay. She came toward them with the air of one about to do them a favor, as if she were welcoming this newcomer to her ward.

With this gaiety before her, with the tapes still covering the ravages of the disease, Rose was entirely unprepared for the horror that confronted her when the tapes were pulled away to disclose a face half eaten away by the disease. She shivered as if with a chill, but the nurse was watching her, evidently all ready for this rank outsider who dared invade a professional field. And the eyes of Mrs. Watson, the patient, were on her too, silently begging her not to admit how terrible it really was. Rose opened the eyes she had closed in involuntarily shrinking; then she went to work, as the nurse directed her. She did not flinch until it was completed. No doubt later dressings were as bad, but she could keep her eyes open on them after that first case.

In the weeks that followed, Rose grew very fond of Mrs. Watson, who was the joy of the ward, giving it its laughs by her Irish cleverness. Women who would die before the month was out could laugh at her antics until the tears came.

Katherine Burton, *Sorrow Built a Bridge*

**Biographical notes**: The Battle of Dien Bien Phu in Vietnam (1954) was the decisive last stand of the French military against the communist forces of Ho Chi Minh. Genevieve de Galard (1925- ) was a French military nurse; she arrived as part of a flight ambulance crew but the intensification of the siege left her stranded. She was the only woman in the camp for the final two months of the seige. Dr. Thomas Dooley (1927-1961) participated in the US Navy efforts to evacuate of refugees from North Vietnam as the same conflict heightened and American forces became involved; in 1956 he began organizing medical clinics in Laos and Vietnam; he died of cancer at 34. Rose Hawthorne Lathrop (1851-1926) was the daughter of Nathaniel Hawthorne; she converted to Catholicism after her marriage and when she was widowed she founded a congregation of Dominican sisters for the care of destitute and incurable cancer patients.

## PARTS OF SPEECH ~ INDEFINITE PRONOUNS (§104; 105)

Present indefinite pronouns, §104, which stand for an indefinite number or quantity of persons or things (*somebody, everyone*) but are never used as adjectives (as would the adjective pronoun *some*). These often consist of more than one word (*no one, someone else*) but should be treated as a single pronoun. The parsing order is in §105, with examples given at the end of §104.

The last example sentence includes elements from the other two lessons, below.

*Genevieve had almost made a complete circuit of the main camp and seen everybody in the wards.*
*Rose Lathrop shivered at the sight, but something in Mrs. Watson's eyes calmed her.*
*No one else wanted to care for the cancer patients, because everyone believed that the disease might be contagious.*

## PARTS OF SPEECH ~ VERBAL: GENERAL REVIEW

Review and work with all forms of verbals.

*The patient waited smiling.*
*She came back after two hours, flushed and winded, covered with mud and in the best of spirits.*
*Sometimes the children did my laundry, but on such occasions they were apt to wash the clothes in a rice paddy, so I discouraged this.*
*The boys might come to me and lead me to a feeble old woman who could not leave her tent, or take me to see a man who was crippled.*
*The Vietnamese children loved to ride along in my truck for the fun of it, as children should.*

## ANALYSIS ~ COMPLEX SENTENCES: NOUN CLAUSES (§277; 279)

Present dependent noun clauses (§277), beginning with noun clauses as object of a sentence, introduced by the subordinate conjunctions *if*, *that* and *whether* (§279). These are often indirect statements. Be sure to point out that *if* may be used to introduce adverbial clauses while *that* may be used as a subordinate conjunction introducing an adverbial clause, a relative pronoun, or a demonstrative adjective or pronoun; only attention to meaning will avoid and resolve confusion.

*The other nurse waited to see whether Rose would shrink from the sight of Mrs. Watson's cancer wound.*
*On the day after Genevieve came, she asked me if she might visit the other wounded.*
*At that moment, I realized that she was entitled to a place in the great procession of extraordinary young women.*

/ TO / BOOK: THEME: Work (Doctors and Nurses)

## READING

## GUIDED COMMENTARY

**Distinguished Service Under Fire**

"Doc," the Colonel said, "you must write a few lines about Genevieve and we'll see what can be done…"

That evening, in my shelter, I applied myself to this – but how difficult it is to find words which are worthy of the men, of all those I saw daily around me. How commonplace the phrases are: it is so much simpler and more "military" to add nothing to the magnificent and concise phrase which has the ring of a bugle call: "For distinguished service under fire."

I knew that some sort of decoration was being considered, but I was caught unawares when, one evening, she was away some time and reappeared, smiling as ever, but now flushed and radiant: "Oh, just look what they have given me; really, you know, it's too much, I simply haven't deserved it…"

I saw the red ribbon of the Legion of Honor bright against the green of her blouse. Beside it was the Croix de Guerre with a palm of gold. The matter had been settled in less than an hour over the radio to Hanoi.

The medal was a first attempt to repay a little of what we owed her. She had given so much, not only her very presence there, which was itself a consolation, but all the pains she had taken, all the thousand and one little sacrifices she had made and had passed off with an unaffected laugh, all the immense weariness which her ceaseless activity cost her, her devotion, which was endless, and all that she had to endure – and then there was the tenderness of a woman which appeared in her lightest gesture.

I urged her to show herself to the wounded with the decorations themselves pinned on, not just the ribbons, but she refused: "No, I've been given all that, but what have they had? When they get their reward, then I'll be able to stand in line with them and show my decorations."

I had ten bottles of champagne in reserve. Soon the ten corks had popped in the air, and she herself took every wounded man his share in the festivity. It was a splendid evening!

Major Grauwin, *A Doctor at Dien Bien Phu*

- What is the purpose of the "few lines" which the Colonel asks Dr. Grauwin to write?
- How does the author indicate the importance of the medal which Genevieve receives?
- What precisely is the medal rewarding? Why is it only "a first attempt to repay" what she has done?
- How does the author show us even more about Genevieve by her reaction to honors? Why was it "a splendid evening"?

## POEM

*Hymn to God, My God, in My Sickness* by John Donne (Choose four stanzas, or learn all.)

## COMPOSITION TOPICS

*I could add nothing to the magnificent and concise phrase which has the ring of a bugle call: "For distinguished service under fire."*

Maj. Grauwin

Tell us a story of "distinguished service" using this sentence as the last line.

*When our ship was close enough for the refugees to make out our flag, a heart-warming thing happened. Recognizing us as friends and not as foes, they hoisted on a broken spar their own drenched flag; a flag they had hidden for years... their symbol, their emblem, their heraldry.*

Dr. Dooley

Tell the tale, as the boats meet.

*When the day was over, Rose would sit by the fire and sip something hot while her patient, doing a bit of mending by the lamp, told fairy tales of Ireland.*

K. Burton

Bring us into this quiet evening.

## GRAMMAR ASSIGNMENT

1. Analyze: *When the refugees saw that we were friends and not foes, they hoisted on a broken spar their own drenched flag; a flag which they had hidden for years... their symbol, their emblem, their heraldry.*

2. Parse: *When, drenched,* and *emblem.*

3. Give two synonyms for "*hoisted.*"

4. Explain in a small paragraph why a flag is called "*their symbol, their emblem, their heraldry.*"

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

### Escape from North Vietnam

We arrived in the bay at noon. It was absolutely silent, this strange place with its bare rocks jutting high - no foliage, no vegetation, just barren grey stones. They were like giant stalagmites piercing the water's surface, needling toward the sky.

The sampans had sailed into the bay, one behind the other. They were huddled together. Several of the boats were lashed end to end. As we headed toward them, we observed them closely through our binoculars. The brilliant noonday sun on the clear water made this a storybook fairyland, but what we saw was hardly a storybook sight.

Jammed onto these fourteen sampans were more than a thousand refugees who had sailed an unbelievable two hundred miles in the turbulent South China Sea. They did this in these small fishing junks, risking all dangers, against all odds, accomplishing the near-impossible. Though they were in the warm sun, they were drenched and cold. The sea had made them deathly sick. We could feel the misery of their situation before we touched them.

When our LSM was close enough for the refugees to make out the French flag, a heart-warming thing happened. Recognizing us as friends and not as foes, they hoisted on a broken spar their own drenched flag; a flag they had hidden for years... their symbol, their emblem, their heraldry.

To the top of their highest mast they hauled the Papal banner, a yellow and gold flag displaying the Pope's tiara and the keys of Saint Peter.

As we pulled alongside, eager French hands reached down to help these people into the well-deck of the LSM.

Dr. Tom Dooley, *Deliver Us from Evil*

*LSM is the acronym for a Landing Ship Medium, a transport vessel used in amphibious assaults.*

### A Valuable Patient

The first thing for Rose to do was to find Mrs. Watson; the kind old woman had been sent away from the hospital the moment it was absolutely certain there was no chance of cure, as was the hospital rule. Rose was going to bring her old friend home and make her comfortable until she died.

She found her very much changed, thin and pale. Rose gave her the address on Water Street and bade her be there within the hour.

Meantime she looked in her purse and saw exactly one dollar and a half. Half of that she spent at the druggist's. Then, at home, she prepared a bed and hot water for her guest, who arrived well within the stipulated hour.

"Mrs. Watson," she greeted her, "perhaps I shouldn't have let you come. Perhaps I won't have any money for fires when it gets cold, or there may not be enough to eat. You know you are welcome to what I have, but it is so little I have to offer you."

Mrs. Watson took off the big hat and the veil, showing dirty dressings under them. "Dearie," she said, with some of the old charm in her voice, "we were good friends in the hospital, and we'll be good friends here, and it will be a real pleasure to starve and freeze with you, that it will."

She proved herself as much helper as patient in a short time. Rose was so young at the work that Mrs. Watson's background proved a valuable one. When Rose came in from sick calls that had worn her out, Mrs. Watson had tea ready. When someone knocked on the door, Mrs. Watson answered, ponderously and importantly. And when the day was over, and if Rose had no calls for evening dressings, she would sit by the fire and sip something hot while her patient, doing a bit of mending by the lamp, told fairy tales of Ireland, done with dramatic verve, even though sometimes interrupted by a groan of pain which could not be quite muffled.

But there was much less time for stories as the tale grew of the place where a beautiful lady dressed cancer wounds for nothing, if you didn't have the money to pay the doctor.

Katherine Burton, *Sorrow Built a Bridge*

## PARTS OF SPEECH ~ PRONOUNS: COMPOUND PERSONAL (§66)

Reflexive or compound personal pronouns are a subclass of personal pronouns. These are often used reflexively (the pronoun renames as object the same person or thing as the subject), but may be used only for emphasis; yet they are always composed of a personal pronoun and a form of *self*. For this reason, the name *reflexive* is less appropriate than *compound personal*. An example of parsing is given after §66.

The example sentences in §66 may be useful, as would the Exercise. The last two examples below are challenge sentences.

*That evening, in my shelter, I applied myself to finding words which might be worthy of her.*
*Soon the ten corks had popped in the air, and Genevieve herself took every wounded man his share in the festivity.*
*Jammed onto these fourteen sampans were a thousand refugees who had brought themselves an unbelievable two hundred miles through the turbulent South China Sea.*
*Genevieve had given her very presence there, which was itself a consolation; I remembered all the pains she had taken, all the thousand and one little sacrifices she had made and had passed off with an unaffected laugh – all with the tenderness of a woman which appeared in her lightest gesture.*

## PARTS OF SPEECH ~ VERB REVIEW: TENSE & VOICE

Review verb tense and voice this week. The final example below is a challenge sentence.

*We could feel the misery of their situation before we touched them.*
*Several of the boats were lashed end to end.*
*Doc, you must write a few lines about Genevieve and we'll see what can be done.*
*The first thing for Rose to do was to find Mrs. Watson; the kind old woman had been sent away from the hospital when it was absolutely certain there was no chance of cure, as was the hospital rule.* [You may prefer to omit the final clause.]

## ANALYSIS ~ COMPLEX SENTENCES: NOUN CLAUSES

Continue working with straightforward noun clauses, introduced by *if, that* or *whether*. The last example is a challenge sentence, showing a noun clause as a direct quote.

When our LSM was close enough, the refugees could finally recognize whether we were friends or foes.

There was much less time for stories as the tale grew that a beautiful lady dressed cancer wounds for nothing, if you didn't have the money to pay the doctor.

Mrs. Watson, I don't know if I will have any money for fires when it gets cold, or if there will be enough to eat.

"Dearie," she said, with the old charm in her voice, "we were good friends in the hospital, and we'll be good friends here, and it will be a real pleasure to starve and freeze with you, indeed it will."

/ TO / BOOK: THEME: Work (Sailors)

## READING

## GUIDED COMMENTARY

**Sea Travels**

I said, that at sea all is vacancy; I should correct the expression. To one given to day dreaming, and fond of losing himself in reveries, a sea voyage is full of subjects for meditation; but then they are the wonders of the deep and of the air, and rather tend to abstract the mind from worldly themes. I delighted to loll over the quarter-railing or climb to the main-top, of a calm day, and muse for hours together on the tranquil bosom of a summer's sea; to gaze upon the piles of golden clouds just peering above the horizon; fancy them some fairy realms, and people them with a creation of my own; to watch the gentle undulating billows, rolling their silver volumes, as if to die away on those happy shores.

There was a delicious sensation of mingled security and awe with which I looked down, from my giddy height, on the monsters of the deep at their uncouth gambols: shoals of porpoises tumbling about the bow of the ship; the grampus, slowly heaving his huge form above the surface; or the ravenous shark, darting, like a spectre, through the blue waters. My imagination would conjure up all that I had heard or read of the watery world beneath me: of the finny herds that roam its fathomless valleys; of the shapeless monsters that lurk among the very foundations of the earth, and of those wild phantasms that swell the tales of fishermen and sailors.

Sometimes a distant sail, gliding along the edge of the ocean, would be another theme of idle speculation. How interesting this fragment of a world, hastening to rejoin the great mass of existence! What a glorious monument of human invention; that has thus triumphed over wind and wave; has brought the ends of the world into communion; has established an interchange of blessings, pouring into the sterile regions of the north all the luxuries of the south; has diffused the light of knowledge, and the chanties of cultivated life; and has thus bound together those scattered portions of the human race, between which nature seemed to have thrown an insurmountable barrier.

Washington Irving, "The Voyage," from *The Sketch-Book of Geoffrey Crayon*

- How does the author spend his time on board ship? In what sense is all not vacancy?
- What causes in the author "a delicious sensation of mingled security and awe"?
- Explain the expression "fragment of a world." What thoughts does the sight of a distant ship inspire in the author?
- Could this passage have been written by a traveler today?

## POEM

*Birds of Passage, Flight the First: The Discoverer of the North Cape*, by H.W Longfellow
(Choose several stanzas, or learn as a class.)

## COMPOSITION TOPICS

*My imagination would conjure up all that I had heard or read of the watery world beneath me: of the finny herds that roam its fathomless valleys; of the shapeless monsters that lurk among the very foundations of the earth, and of those wild phantasms that swell the tales of fishermen and sailors.*

W. Irving

Bring us to the fireside of an old sailor, to hear a tale of the deep.

*So all night long and in the dawning, the ship cut her way.*

Homer

Begin or end you tale with this line.

*We glimpsed at last a distant sail, gliding along the edge of the ocean...*

W. Irving

Bring us into the adventure.

## GRAMMAR ASSIGNMENT

1. Analyze: *My imagination would conjure up all that I had heard or read of the watery world beneath me.*

2. Parse: *imagination*, *had heard* and *me.*

3. Give a synonym for *conjure up*.

4. Allow your imagination to *conjure up a watery world beneath* you in a short paragraph.

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

### Launching into the Deep

With these words Athena led the way briskly, and Telemachos followed in her footsteps. And when they came to the ship and the seaside, there he found the bushy-headed boys on the beach, and he spoke to them, full of dignity and strength.

"This way, friends, let us fetch the provisions; they are all ready and waiting in the house. My mother knows nothing about it, nor any of the servants, but only one single soul has heard our plan."

So he led the way, and they went with him. They carried all the stuff down to the ship and put it on board, as Telemachos told them to do. Telemachos himself went on board following Athena; she took her seat on the stern, and he sat beside her. The others cast off the hawsers and themselves came on board. Athena with her bright eyes glinting sent them a following wind, right from the west, piping over the purple sea. Then Telemachos called to the men and told them to put a hand to the rigging. They lifted the mast and settled it in its hollow box, and hauled up the white sail. The wind blew full into the bellying sail, and the dark wave boomed about the stern of the ship as she went on her way. When they had made snug all the rigging about the ship, they set before them brimming bowls of wine, and poured libations to the gods, immortal and everlasting, but most of all to the bright-eyed daughter of Zeus. So all night long and in the dawning, the ship cut her way.

Homer, *The Odyssey*

### The Bucking Bronco

A seat in this boat was not unlike a seat upon a bucking bronco, and by the same token a bronco is not much smaller. The craft pranced and reared and plunged like an animal. As each wave came, and she rose for it, she seemed like a horse making at a fence outrageously high. The manner of her scramble over those walls of water is a mystic thing, and, moreover, at the top of them were ordinarily those problems in white water, the foam racing down from the summit of each wave requiring a new leap, and a leap from the air. Then, after scornfully bumping a crest, she would slide and race and splash down a long incline, and arrive bobbing and nodding in front of the next menace.

A singular disadvantage of the sea lies in the fact that after successfully surmounting one wave you discover that there is another behind it just as important and just as nervously anxious to do something effective in the way of swamping boats.

Steven Crane, *The Open Boat*

## PARTS OF SPEECH ~ COMPOUND PERSONAL PRONOUNS

Continue studying compound personal pronouns.

*Telemachos himself went on board following Athena; she took her seat on the stern, and he sat beside her.*
*The others cast off the hawsers and themselves came on board.*
*To one given to day dreaming, and fond of losing himself in reveries, a sea voyage is full of subjects for meditation.*

## PARTS OF SPEECH ~ VERB REVIEW: TENSE & VOICE

General review of tense and voice.

*Athena with her bright eyes glinting sent them a following wind, right from the west, piping over the purple sea.*
*When they had made snug all the rigging about the ship, they set before them brimming bowls of wine, and poured libations to the gods, immortal and everlasting, but most of all to the bright-eyed daughter of Zeus.*
*As each wave came, and she rose for it, she seemed like a horse making at a fence outrageously high.*
*Then, after scornfully bumping a crest, she would slide and race and splash down a long incline, and arrive bobbing and nodding in front of the next menace.*

## ANALYSIS ~ COMPLEX SENTENCES: NOUN CLAUSES (§91)

Present noun clauses introduced by interrogative pronouns, §91. Use the sentence pairs in §91 to show how to distinguish between relative pronouns, introducing adjective clauses, and interrogative pronouns, introducing noun clauses in indirect questions. (*We knew the **man who** stood beside them* [relative pronoun, with an antecedent, introducing an adjective clause] vs. *We knew **who** stood behind them* [interrogative pronoun introducing a noun clause, object of "*knew*," as a form of indirect question].)

The students have already studied indirect questions without analyzing them.

Noun clauses will be covered more thoroughly in 8th grade. Avoid clauses beginning with interrogative adjectives and adverbs.

*I marveled that human invention had thus triumphed over wind and wave and had brought the ends of the world into communion.*
*We pondered what might lurk among the very foundations of the earth.*
*The passengers idly speculated who was sailing on the horizon, gliding along the edge of the ocean.*
*I said, that at sea all is vacancy; I should correct the expression.*

/ TO / BOOK: THEME: Work (Sailors)

## READING

## GUIDED COMMENTARY

**The Brotherhood of the Sea**

It would be difficult to describe the subtle brotherhood of men that was here established on the seas. No one said that it was so. No one mentioned it. But it dwelt in the boat, and each man felt it warm him. They were a captain, an oiler, a cook, and a correspondent, and they were friends – friends in a more curiously iron-bound degree than may be common. The hurt captain, lying against the water-jar in the bow, spoke always in a low voice and calmly, but he could never command a more ready and swiftly obedient crew than the motley three of that dinghy. It was more than a mere recognition of what was best for the common safety. There was surely in it a quality that was personal and heart-felt. And after this devotion to the commander of the boat, there was this comradeship, that the correspondent, for instance, who had been taught to be cynical of men, knew even at the time was the best experience of his life. But no one said that it was so. No one mentioned it.

Stephen Crane, *The Open Boat*

- What can we divine about the situation of the men in the boat?
- What is it that "warms" each man?
- Why could the captain "never command a more ready and swiftly obedient crew"?
- Why might each man know that this time in the boat was "the best experience of his life"? Why does no one mention it?

## POEM

*Sea-Blown*, by Joaquin Miller
(Provided in supplement.)

## COMPOSITION TOPICS

*"And now the land," said Othere,*
*"Bent southward suddenly,*
*And I followed the curving shore*
*And ever southward bore*
*Into a nameless sea.*

H.W. Longfellow

What does Othere discover beyond the "nameless sea"?

*It would be difficult to describe the subtle brotherhood of men that was here established on the seas. ... They were a captain, an oiler, a cook, and a correspondent, and they were friends – friends in a more curiously iron-bound degree than may be common.*

S. Crane

What has bound this crew together?

*We one day descried some shapeless object drifting at a distance. At sea, everything that breaks the monotony of the surrounding expanse attracts attention.*

W. Irving

Vividly continue this entry into the ship's daily log.

## GRAMMAR ASSIGNMENT

1. Analyze: *It would be difficult to describe the subtle brotherhood of men that was here established on the seas.*

2. Parse: *subtle*, *to describe* and *here.*

3. Rewrite this sentence, replacing "*would*" with "*will.*" Explain the difference in mood and in meaning.

4. Why would such a thing be difficult to describe?

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

### The Terrible Grace of the Waves

None of the men in the boat knew the color of the sky. Their eyes glanced level, and were fastened upon the waves that swept toward them. These waves were of the hue of slate, save for the tops, which were of foaming white, and all of the men knew the colors of the sea. The horizon narrowed and widened, and dipped and rose, and at all times its edge was jagged with waves that seemed thrust up in points like rocks.

Many a man ought to have a bathtub larger than the boat which here rode upon the sea. These waves were most wrongfully and barbarously abrupt and tall and each froth-top was a problem in small-boat navigation… As each slaty wall of water approached, it shut all else from the view of the men in the boat, and it was not difficult to imagine that this particular wave was the final outburst of the ocean, the last effort of the grim water. Yet there was a terrible grace in the move of the waves, and they came in silence, save for the snarling of the crests.

Steven Crane, *The Open Boat*

### Shipwreck

We one day descried some shapeless object drifting at a distance. At sea, everything that breaks the monotony of the surrounding expanse attracts attention. It proved to be the mast of a ship that must have been completely wrecked; for there were the remains of handkerchiefs, by which some of the crew had fastened themselves to this spar, to prevent their being washed off by the waves. There was no trace by which the name of the ship could be ascertained. The wreck had evidently drifted about for many months; clusters of shell-fish had fastened about it, and long sea-weeds flaunted at its sides. But where, thought I, is the crew? Their struggle has long been over – they have gone down amidst the roar of the tempest – their bones lie whitening among the caverns of the deep. Silence, oblivion, like the waves, have closed over them, and no one can tell the story of their end. What sighs have been wafted after that ship; what prayers offered up at the deserted fireside of home! All that shall ever be known, is that she sailed from her port, “and was never heard of more!”

Washington Irving, "The Voyage," from *The Sketch-Book of Geoffrey Crayon*

## PARTS OF SPEECH ~ PRONOUN REVIEW

Review all classes and subclasses of pronouns.

*There was a terrible grace in the move of the waves, and they came in silence, save for the snarling of the crests.*
*At sea, everything that breaks the monotony of the surrounding expanse attracts attention.*
*None of the men in the boat knew the color of the sky.*
*The shapeless object was the mast of a ship that must have been completely wrecked; [for there were the remains of handkerchiefs, by which some of the crew had fastened themselves to this spar, to prevent their being washed off by the waves.]* [The segment between brackets may be included for a challenge sentence.]

## PARTS OF SPEECH ~ VERB REVIEW: MOOD

Review verb mood.

*Silence, oblivion, like the waves, have closed over them, and no one can tell the story of their end.*
*One could never perfectly express the subtle brotherhood of men that was here established on the seas.*
*The hurt captain, lying against the water-jar in the bow, spoke always in a low voice and calmly, but he could never command a more ready and swiftly obedient crew.*

## ANALYSIS ~ COMPLEX SENTENCES: NOUN CLAUSES

Continue working with noun clauses.

*It was not difficult to imagine that this particular wave was the final outburst of the ocean, [the last effort of the grim water].* [Include the segment in brackets for a challenge sentence.]
*The correspondent knew that this comradeship was the best experience of his life. But no one said that it was so.*
*No one saw whether the name of the ship could be ascertained.*

/ TO / BOOK: THEME: Work (Steamboatmen and Frontiersmen)

## READING

## GUIDED COMMENTARY

**"Alouette!"**

Waving their caps, the voyageurs shouted goodbyes; looking back, they took a last glimpse of Church spires with gilded crosses, rooftops, smoke curling from chimneys, and people going about their business. Then looking ahead, they let their eyes wander over the river, the distant forests, the rich world of fur trade.

Paddles cut the water, and the canoe was on its way. When they sang, they all sang together; when they were silent, they were all silent together. A canoe was no place for talk, but talk would have its place when they made camp for the night.

As they got nearer to port, they could see people coming down to the shore to welcome the brigade. Guillaume began to sing one of the bravest and gayest and best-known of all the songs, "Alouette!" One canoe after another picked up the refrain, and soon all of the men were singing. So singing, a hundred and forty voices strong, so paddling, a hundred and forty red-tipped paddles flashing in unison, they came into port.

Elizabeth Yates

- Situate the text. What contrast does the author establish in the first paragraph?
- How does the author show the spirit among the voyageurs, in the second paragraph?
- Why might the voyageurs sing?

### Alternate Dictation

(could be developed into a guided commentary text)

**Permanent Ambition**

When I was a boy, there was but one permanent ambition among my comrades in our village on the west bank of the Mississippi River. That was, to be a steamboatman. We had transient ambitions of other sorts, but they were only transient. When a circus came and went, it left us all burning to become clowns; the first minstrel show that ever came to our section left us all suffering to try that kind of life; now and then we had a hope that, if we lived and were good, God would permit us to be pirates. These ambitions faded out, each in its turn; but the ambition to be a steamboatman always remained.

Mark Twain, *Life on the Mississippi*

## POEM

*Kit Carson*, by Joaquin Miller (1st stanza only - provided in supplement.)

## COMPOSITION TOPICS -

(Choose three to offer students)

*They did not talk any more, but sat together while the pink in the sky turned to red and then to yellow sunlight. Some day Sam, although he knew it so little then, was going to make books, great books, out of all that he was seeing then: the water dappled with silver, the bending willows, and the great, sliding river.*

C. Meigs

Bring to life the world you would put in such a book.
*or* Awaken one unknown page of Sam's "*great book*."

*There is, perhaps, no class of men on the face of the earth, says Captain Bonneville, who lead a life of more continued exertion, peril, and excitement, and who are more enamored of their occupations, than the free trappers of the West.*

W. Irving

Let us meet such a "Robin Hood" of the American West.

*When I was a boy, there was but one permanent ambition among my comrades in our village on the west bank of the Mississippi River. That was, to be a steamboatman.*

M. Twain

*The one permanent ambition among my comrades was...* Continue in an interesting way.

*Thus backed and provided, Captain Bonneville undertook his expedition into the Far West, and was soon beyond the Rocky Mountains. Year after year elapsed without his return. He was considered virtually dead or lost and his name was stricken from the army list.*

*It was in the autumn of 1835...*

W. Irving

Tell the tale.

## GRAMMAR ASSIGNMENT

1. Analyze: *These ambitions faded out in their turn; but the ambition to be a steamboatman always remained.*
2. Parse: *These* and *their*.
3. Give a synopsis of *to remain* in the 2nd person singular of all six tenses, all three moods, active voice.
4. What is your "permanent ambition"?

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

### Mark Twain: Steamboat Pilot

"You might make a good pilot some day." Captain Howard almost seemed to be thinking aloud. "You notice things and remember them; that is what a man has to do who is to learn the river mile by mile. We'll find a way to send word to your family, and I'll speak to somebody about taking you up, and by and by we'll see about making a pilot out of you. Give my good wishes to your mother. She's my idea of a brave woman."

"Yes," said Sam. "I will."

They did not talk any more, but sat together while the pink in the sky turned to red and then to yellow sunlight. Some day Sam, although he knew it so little then, was going to make books, great books, out of all that he was seeing then: the water dappled with silver, the bending willows, and the great, sliding river. Tom Blankenship, renamed Huck Finn, was to come into those books; so were Will Bowen and many of the things that happened in Hannibal, Missouri – larger things, so Sam was to find, than they seemed to be when he lived among them. He knew nothing of all that; he only knew that all he was seeing and learning at this moment was making him happy, and that through it all there seemed to run strange music in the long ringing call: "Quarter less twain! By the mark! M-a-ark twain!"

Cornelia Meigs, *Mark Twain*

### Robin Hood of the American West

In the old times of the great Northwest Company, when the trade in furs was pursued chiefly about the lakes and rivers, the expeditions were carried on in batteaux and canoes.

A totally different class has now sprung up: "the Mountaineers," the traders and trappers that scale the vast mountain chains, and pursue their hazardous vocations amidst their wild recesses. They move from place to place on horseback. The equestrian exercises, therefore, in which they are engaged, the nature of the countries they traverse, vast plains and mountains, pure and exhilarating in atmospheric qualities, seem to make them physically and mentally a more lively and mercurial race than the fur traders and trappers of former days, the self-vaunting "men of the north." A man who bestrides a horse must be essentially different from a man who cowers in a canoe. We find them, accordingly, hardy, lithe, vigorous, and active; extravagant in word, and thought, and deed; heedless of hardship; daring of danger; prodigal of the present, and thoughtless of the future.

There is, perhaps, no class of men on the face of the earth, says Captain Bonneville, who lead a life of more continued exertion, peril, and excitement, and who are more enamored of their occupations, than the free trappers of the West. No toil, no danger, no privation can turn the trapper from his pursuit. In vain may the most vigilant and cruel savages beset his path; in vain may rocks and precipices and wintry torrents oppose his progress; let but a single track of a beaver meet his eye, and he forgets all dangers and defies all difficulties. At times, he may be seen with his traps on his shoulder, buffeting his way across rapid streams, amidst floating blocks of ice: at other times, he is to be found with his traps swung on his back clambering the most rugged mountains, scaling or descending the most frightful precipices, searching, by routes inaccessible to the horse, and never before trodden by white man, for springs and lakes unknown to his comrades, and where he may meet with his favorite game. Such is the mountaineer, the hardy trapper of the West; and such, as we have slightly sketched it, is the wild, Robin Hood kind of life, with all its strange and motley populace, now existing in full vigor among the Rocky Mountains.

Washington Irving, *The Adventures of Captain Bonneville*

## PARTS OF SPEECH ~ PRONOUN REVIEW

Continue reviewing all classes and subclasses of pronouns.

*We'll find a way to send word to your family, and by and by we'll see about making a pilot of you. Give my good wishes to your mother. She is my idea of a brave woman."*
*He knew nothing of all that; he only knew that everything that he was seeing and learning at this moment was making him happy.*
*One canoe after another picked up the refrain, and soon all of the men were singing.*

## PARTS OF SPEECH ~ VERB REVIEW: MOOD

Continue reviewing mood.

*You might make a good pilot some day.*
*As they got nearer to port, they could see people coming down to the shore to welcome the brigade.*
*Such is the mountaineer, the hardy trapper of the West, and such, as we have slightly sketched it, is the wild, Robin Hood kind of life.*
*In vain may the most vigilant and cruel savages beset his path; in vain may rocks and precipices and wintry torrents oppose his progress; [let a single track of a beaver meet his eye, and he forgets all dangers and defies all difficulties.] [omit from analysis what is in brackets]*

The following sentence is for the discussion of mood only:

*Now and then we had a hope that, if we lived and were good, God would permit us to be pirates.*

## ANALYSIS ~ COMPLEX SENTENCES: ADJECTIVE CLAUSES

Review adjective clauses.

*There is, perhaps, no class of men on the face of the earth who lead a life of more continued exertion, peril, and excitement, and who are more enamored of their occupations.*
*A totally different class has now sprung up: "the Mountaineers" that scale the vast mountain chains, and pursue their hazardous vocations amidst their wild recesses.*
*Some day Sam was going to make books, great books, out of all that he was seeing then: the water dappled with silver, the bending willows, and the great, sliding river.*

/ TO / BOOK: THEME: Work (Artisans)

## READING

## GUIDED COMMENTARY

**Ebenezer the Clock-Maker**

Ebenezer the clock-maker had more orders than he could fill, for each clock that left his hands was perfect of its kind: smooth-running, beautiful in its carved or painted figures, and a time-keeper that would outlive him.

He reached in the great pocket of his apron and took from it a small, beautifully formed hammer, the wooden handle as smooth as satin from usage, and the steel hand gleaming like silver. He held it for a moment as if he loved it. “This was given me by my master, Bogardus, the clock-maker of New York,” he told the boys. “True hammering is a great qualification in our trade and it happens that, after a long time, the skill of our hands is transferred to the tools with which we work. Not that I discredit hand skill,” he warned them, “but a good man makes a good tool, and this hammer is one of the best of its kind.” He held it out to Macock Ward. “Take this hammer, lad, and work beside Abel at the anvil.”

So Macock, at twelve years, began to make clocks in old Connecticut. As he held the little hammer in his hands, he was happy and proud. Bent low over the tiny brass wheels that he sawed and hammered, Macock saw in a dream the kitchen clocks, school clocks, tower clocks, ships’ clocks that he would make. He decided to learn every part of the trade, which would take many years of work."

Carolyn Sherwin Bailey, "The Clockmaker's Apprentice," in *Children of the Handcrafts*

- How does the author give us respect for Ebenezer from the very first line?
- What does the hammer represent for Ebenezer, and for Macock?
- What is it that draws Macock to learn "every part of the trade"?

## POEM

*The Tyger*, by William Blake

## COMPOSITION TOPICS

*Ebenezer the clock-maker had more orders than he could fill, for each clock that left his hands was perfect of its kind: smooth-running, beautiful in its carved or painted figures, and a time-keeper that would outlive him.*

C.S. Bailey

In a lively way, bring Master Ebenezer to life while he creates one special clock.

*True hammering is a great qualification in our trade and it happens that, after a long time, the skill of our hands is transferred to the tools with which we work.*

C.S. Bailey

How may "*the skill of our hands [be] transferred to the tools with which we work*"? Describe such a tool made noble by use.

*He took a bit of parchment which had once been written upon and had been scraped clean enough to use again, and made some queer marks upon it with his pen dipped in black fluid. That was the first time Padraig had ever seen anyone write.*

L. Lamprey

Describe this artist at work under Padraig's attentive eye.

*As his pupil gazed, Kaspar transformed the familiar sight of an ordinary mountain goat into a textbook of composition. With a waving pipe-stem he sculpted a phantom chamois in the air and taught his pupil what to look for: mass first, then the curves, lines of character next, details and shadows last.*

E. Walsh

Continue.

## GRAMMAR ASSIGNMENT

1. Analyze the part of the sentence in brackets: *[Ebenezer the clock-maker had more orders than he could fill, for each clock that left his hands was perfect of its kind]: smooth-running, beautiful in its carved or painted figures, and a time-keeper that would outlive him.*

2. Parse: *more*, *than* and *could fill.*

3. In a short paragraph, bring out and discuss the different ways *time* appears in this sentence.

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
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## DICTATIONS

### Padraig of the Scriptorium

One day, Brother Sebastian, the head shepherd, sent Padraig to a part of the buildings he had not before seen. The long stone-walled, stone-floored room had little stalls down one side, each with its wooden bench and reading-desk. On one of these desks lay open the first book Padraig had ever seen.

It was not printed, but written, each letter carefully drawn with a quill pen. The initials of the chapters, and the border around each page, had been painted in an ornamental design like a tangle of leaves and vines, in bright red, green, yellow, brown, black, and blue. Twisted vines bore fruits, flowers, tiny animals and birds, here and there a saint, angel or cherub. The monk who was doing this illuminating was too much absorbed in his work to know that anyone had come in, at first. When he looked up and saw Padraig standing there he smiled very kindly. His name was Brother Basil. When he saw the bundle of especially fine sheepskins that Padraig had brought his face lit up so that it seemed as if the sun had come into the cloister. "Good!" he said. "I will give you a note to carry back."

He took a bit of parchment which had once been written upon and had been scraped clean enough to use again, and made some queer marks upon it with his pen dipped in black fluid. That was the first time Padraig had ever seen anyone write.

It did not take long for Brother Basil to find out how fascinated the herd-boy was with the work of the scriptorium. Before anyone knew it Padraig was learning to read and write. Writing was great fun, but he liked the making of colors even better than writing. In the twelfth century painters could not buy paints wherever they might chance to be. They had to make them. Brother Basil had studied in Constantinople, or Byzantium as he called it, the treasure-house of books and of learning, with its great libraries and its marvelous old parchments illuminated in colors too precious to be used except for the Gospels or some rare volume of the Church. As time went on Padraig learned all that Brother Basil could teach him.

Louise Lamprey, *Masters of the Guild*

### Artist of Nature

"Draw me what you see, yonder," Kaspar said one evening at sundown, pointing to the opposite side of the valley where a sure-footed chamois was skipping nervously from peak to peak. Reaching a jutting crag, it paused, the four feet bunched on a single stone, and gazed unperturbed along the topmost ridge, exploring its further way. There was poise, alertness and a wild grace of contour frozen into a vibrant immobility that was capable however of flashing instantaneously into action at the first suspicious sound. As his pupil gazed, Kaspar transformed the familiar sight of an ordinary mountain goat into a textbook of composition. With a waving pipe-stem he sculpted a phantom chamois in the air and taught his pupil what to look for: mass first, then the curves, lines of character next, details and shadows last.

Edmund A. Walsh, *The Woodcarver of Tyrol*

## PARTS OF SPEECH ~ GENERAL REVIEW

Use the example sentences to review all parts of speech.

*The long stone-walled, stone-floored room had little stalls down one side, each with its wooden bench and reading-desk. On one of these desks lay the first book which Padraig had ever seen. The initials of the chapters, and the border around each page, had been painted in an ornamental design [like a tangle of leaves and vines, in bright red, green, yellow, brown, black, and blue].*
[You may want to include the segment in brackets for a challenge.]
*"I do not discredit hand skill," he warned them, "but a good man makes a good tool, and this hammer is one of the best of its kind."*

## PARTS OF SPEECH ~ VERB & VERBALS GENERAL REVIEW

Use example sentences to review all aspects of verbs and verbals.

*True hammering is a great qualification in our trade and after a long time the skill of our hands is transferred to the tools with which we work.*
*As his pupil gazed, Kaspar transformed the familiar sight of an ordinary mountain goat into a textbook of composition.*
*The book was not printed, but written; each letter was carefully drawn with a quill pen.*
*Writing was great fun, but he liked the making of colors even better than he liked writing.*

## ANALYSIS ~ COMPLEX SENTENCES: ADVERB CLAUSES

Review adverb clauses.

*The monk who was doing this illuminating was too much absorbed in his work to know that anyone had come in.*
*"Draw me what you see, yonder," Kaspar said one evening at sundown, pointing to the opposite side of the valley.*
*Brother Basil had studied in Constantinople, the treasure-house of books and of learning, with its great libraries and its marvelous old parchments.*

/ TO / BOOK: THEME: Work (Authors)

## READING

## GUIDED COMMENTARY

**Memorial to a Poet**

(Alternate guided commentary text and questions are in the Dictation section.)

Chaucer was buried in the cloister of Westminster Abbey in the place now called Poets' Corner, not because he was one of the greatest poets England would ever know but because he had been a tenant of the Abbey grounds.

An admirer of Chaucer's poetry put up a small memorial to him in stone. It has since been lost. Stone is not a very permanent substance, as any Clerk knows. Chaucer built his own best memorial, for he was a careful workman building in a stronger medium than stone; and although the three kings whom he served lie under tombs of marble and alabaster, Chaucer has a better monument than theirs.

This would have surprised Chaucer. He had no reason to expect immortality for his poetry. Chaucer wrote of English men and women and wrote in the English tongue. He did not do it for approval or for money or for fame. He did it for love, and there is the evidence of six centuries to show that a love like that is not betrayed.

Marchette Chute, *Geoffrey Chaucer of England*

- Why is Chaucer buried in Westminster Abbey? Why is this reason ironic?
- How did Chaucer build "in a stronger medium than stone"?
- Explain the last sentence of the text.

## POEM

*Sonnet 65*, by William Shakespeare

Since brass, nor stone, nor earth, nor boundless sea,
But sad mortality o'er-sways their power,
How with this rage shall beauty hold a plea,
Whose action is no stronger than a flower?
O, how shall summer's honey breath hold out
Against the wreckful siege of battering days,
When rocks impregnable are not so stout,
Nor gates of steel so strong, but Time decays?
O fearful meditation! where, alack,
Shall Time's best jewel from Time's chest lie hid?
Or what strong hand can hold his swift foot back?
Or who his spoil of beauty can forbid?
O, none, unless this miracle have might,
That in black ink my love may still shine bright.

## COMPOSITION TOPICS

*For many years Chaucer had been meeting people of all classes and all types, and he had been watching them with so fascinated and affectionate an interest that he knew them better than they knew themselves.*

M. Chute

Whom did Chaucer happen upon in his beloved London?

*Well may posterity be grateful to his memory; for he has left it an inheritance of whole treasures of wisdom, bright gems of thought, and golden veins of language.*

W. Irving

You, too, were left such an inheritance. To what author or artist are you most grateful?

*He did not do it for approval or for money or for fame. He did it for love, and there is the evidence of six centuries to show that a love like that is not betrayed.*

M. Chute

Paint the portrait of such a man, ending with these sentences.

## GRAMMAR ASSIGNMENT

1. Analyze: *A kinder and fonder feeling takes the place of that cold curiosity or vague admiration with which they gaze on the splendid monuments of the great and the heroic.*

2. Parse: *kinder, place* and *that.*

3. Give two synonyms for gaze, and state briefly the nuance in meaning between the three words.

4. If you could visit the tomb of a famous author or a great hero, whose would it be? Tell us why.

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
|---|---|---|---|---|
| | | | | |

## DICTATIONS

### Chaucer's Inspiration

No one knows when Chaucer began to write The Canterbury Tales. Perhaps he thought of it suddenly one day when he was among the crowd of travelers that used the busy road between London and Canterbury. For many years Chaucer had been meeting people of all classes and all types, and he had been watching them with so fascinated and affectionate an interest that he knew them better than they knew themselves. He knew the furniture in their houses and the cut of their clothes, the turn of their speech and the very color of their minds. He knew them all – the rowdy ones and the quiet ones, the fools and the innocent. He knew and loved them for the one quality they all had in common, the fact that they were alive.

Marchette Chute, *Geoffrey Chaucer of England*

### Poet's Corner – Passing on a Heritage

I passed some time in Poet's Corner, which occupies an end of one of the aisles of the abbey. Shakespeare and Addison have statues erected to their memories. I have always observed that the visitors to the abbey remain longest about these memorials. A kinder and fonder feeling takes the place of that cold curiosity or vague admiration with which they gaze on the splendid monuments of the great and the heroic. They linger about these as about the tombs of friends and companions; for indeed there is something of companionship between the author and the reader. The author has lived for his fellow-men more than for himself. Well may posterity be grateful to his memory; for he has left it an inheritance of whole treasures of wisdom, bright gems of thought, and golden veins of language.

Washington Irving, *Westminster Abbey*

- Why may "visitors to the abbey remain longest" in Poet's Corner?
- How are author and reader "companions"?
- In what way has an author "lived for his fellow-men more than for himself"?

## PARTS OF SPEECH ~ GENERAL REVIEW

Continue reviewing all parts of speech.

*Chaucer knew the furniture in their houses and the cut of their clothes, the turn of their speech and the very color of their minds.*
*He knew them all – the rowdy ones and the quiet ones, the fools and the innocent.*
*Well may posterity be grateful to his memory; for he has left it an inheritance of whole treasures of wisdom, bright gems of thought, and golden veins of language.*

## PARTS OF SPEECH ~ VERB & VERBAL GENERAL REVIEW

Continue reviewing verbs.

*For many years Chaucer had been meeting people of all classes and all types.*
*He had been watching them with so fascinated and affectionate an interest that he knew them better than they knew themselves.*
*Although the three kings whom he served lie under tombs of marble and alabaster, Chaucer has a better monument than they have.*

## ANALYSIS ~ COMPLEX SENTENCES: REVIEW ALL CLAUSES

Review adjective, adverb and noun clauses.

*He knew and loved them for the one quality which they all had in common, the fact that they were alive.*
*I have always observed that the visitors to the abbey remain longest about these memorials.*
*I passed some time in Poet's Corner, which occupies an end of one of the aisles of the abbey.*
*Visitors linger about these tombs as they would linger about the tombs of friends and companions; for indeed there is something of companionship between the author and the reader.*
*Perhaps he thought of it suddenly one day when he was among the crowd of travelers that used the busy road between London and Canterbury.*

# *Suggested 30 Week Progression, 7th Grade*

*Lessons correspond to **Classical Grammar 2**. The teacher is encouraged to draw upon simplified dictation sentences. Punctuation, principal parts of verbs, and word-study should be integrated over the course of the year, particularly as they appear in dictation texts. Word-study includes: synonyms, antonyms, homonyms, root words, prefixes, suffixes.*

<table>
<tr><th>Wk</th><th colspan="2">Parts of Speech</th><th>Analysis</th></tr>
<tr><td>1</td><td colspan="3">Introduction: The focus in 7th grade will be on adverbial clauses, which the students already encountered toward the end of 6th grade. This first week, work as a class through the Introduction, p. 1-15, reviewing elements in a way that gives students an overview in grammar, without insisting on great detail. The following outline may help:<br>The students should review or learn by heart the definition of a sentence, of grammar and of parts of speech, p. 1; of parsing, 41, and then of analysis on p. 2 and syntax, 43.<br>Review the principal and subordinate elements using the chart on p. 14. Even if certain aspects of grammar were not well understood in 6th grade, do not try to reteach them here; it will be seen of over the course of the year. However, if the children are struggling, take two weeks for the present introductory review.<br>Phrases will also be reviewed in greater detail in the next weeks, but review this week the definition of a phrase and practice identifying prepositional phrases as adjective or adverbial.<br>Do not spend time on participles, infinitives or gerunds this week, unless the children have a very good level.<br>The following sections may help with review: nouns (p. 2, and the definition that a noun is a name; it may name a person, place or thing; parsing §42), verbs (§139, parsing §190), personal pronouns (§49; parsing §105), descriptive adjectives (p. 103, parsing §128) with articles (§136), adverbs (§203 or §204, parsing §212), conjunctions (§216-217 [1-2], copulative and adversative only, parsing § 223), prepositions (§ 228, parsing § 233), interjections (§ 238), analysis (§ 260).<br>Also review briefly the classification of sentences: classification by forms (§ 261); classification by number of statements; simple sentence (§ 262). (The explanations in § 263 may help the teacher but would be difficult for the students.)</td></tr>
<tr><td>2</td><td>Nouns: Present nouns particularly as principal or subordinate elements of a sentence, that is, as subject, direct object (receiving the action), indirect object (a modifier of the predicate, telling the direction of the action), or complement of an intransitive verb. Use the chart on p. 14. Good, simple examples are given in §29 (1-3) and §30 (1, 3), §267 (1st series of examples), §269 (1 in the first two lists), and §270(3).<br>Review using parsing order §42, if review is needed. Classes of nouns, §1-4, including the list at the end of §4. Emphasize abstract nouns.</td><td>Verbs: Present the verb particularly as the predicate of a sentence, that which allows a statement, §139-140. To the discussion of §139(3), add §231, “Some prepositions are used to complete the meaning of verbs and verbals, and may be considered a part of them.”<br>Point out §145 on the inflection of verbs and their expressive power, with parsing order, §190.<br>Present in particular the various classes of verbs: by form (strong, weak, irregular, merely mentioning this form) and by use: transitive or intransitive, §141-142, with voice, §151-152. Compare these distinctions with that between auxiliary and notional (or principal) verbs, §143-144; this last classification does not enter the parsing order but helps distinguish elements of a verb phrase.</td><td>Elements of a sentence: Review principal elements: simple subject & simple predicate, §264-265; and subordinate elements, direct and indirect objects, §266, as well as complements, §267 (predicate nominative and adjective only).<br>Discuss phrases as subordinate elements, modifiers, §228. Review he different forms of phrases, prepositional, infinitive and participial, (§270 [4-6] and § 271 [2, 4-5]) and mention independent, with a brief illustration (§272 [3-4]). There are no noun phrases, as explained in §263, though the reasons may be too difficult for the children.<br>Point out that an indirect object is the equivalent of a prepositional phrase of reference; it is adverbial, a modifier of the predicate, rather than truly receiving the action of the verb (§271[3]). (Notice that an indirect object will always modify a transitive verb, though a prepositional phrase of reference need not.)</td></tr>
<tr><td>3</td><td>Continue last week’s lesson.</td><td>Continue last week’s lesson.</td><td>Continue last week’s lesson.</td></tr>
</table>

| | | | |
|---|---|---|---|
| ***4*** | **Nouns**: Three kinds of noun inflection (gender, number, case, §5). Noun case (§27-28) and in particular the uses of nominative case, §29(1-3, 4a-b; mention c). Review the order of parsing, §42: gender and number describe the word itself, its nature and form; person (§39-40), office and case describe a noun's relation. Noun gender, §6-9. (Abstract and common [material] nouns have no plural, §18.) Number, §15. | **Verbs**: Present the notion of the mood of verbs, §154, mentioning the three moods but reviewing only the indicative, §155, in the indefinite form, all tenses, both voices, using the synopsis of speak, §165, omitting the definite form (§146-147, §150). Review the notions of conjugation (§163-164) and synopsis (§149) using the verbs below. | **Phrases**: Practice identifying prepositions and phrases, §228; consider the classes of prepositions, §229. Point out that sometimes a preposition is two words, 231. Review the parsing of prepositions, §233. Present and practice phrase charts, labeling Nature (adjective or adverbial), Form (prepositional), and Office or Function ([adverb class,] modifies…). The teacher may refer to §263 for further clarification. |
| ***5*** | **Nouns:** Uses of objective case (§30[1-4, 6]). Notice that predicate objective is a form of complement. Relating to the analysis section (§269 [subject/ object 1-3 and complement 1-3] and §270 [3]), summary of elements of a sentence, p. 14. | **Verbs**: Integrate the definite (or progressive) form into the synopsis of the indicative mood the six tenses, active and passive voice, using §148-149, §152 and §165. | **Compound elements**: Subject, predicate, or object, §274; present compound sentences, with definition of a clause, §51, and of compound sentence, §218 and §284(1). Coordinate conjunctions, §216 (all), classes and subclasses, §217(1-4), with §222(1). Parsing, §223. |
| ***6*** | **Nouns**: Possessive case, §31-32, double possessives and idiomatic uses, §33-34). Relate to analysis (§270[2]). Declension: §38. **Pronouns**: Personal, §49-50, present the declension chart, §55, and review gender of pronouns §56-57. Poetic form, §59. Antecedent, §51 & §107, §60-62 (a-b). Parsing, §105. | **Verbs**: Present the imperative mood in all of its forms, §156, including emphatic and negative §166. Present strong, weak, and weak irregular verbs, §167 (using charts as necessary). Present principal parts, §170. | **Compound sentences:** clause, §51; definition of compound sentence, § 218 and § 284 (1), simple sentences united. Begin using the chart for clauses. |
| ***7*** | **Pronouns**: Personal, use of nominative and objective cases, § 63 (1-4), § 64 (1-4), referring to §269 and §270, as for nouns. Mention absolute use of the nominative, §63(5). Possessive case, §65, and absolute personal pronouns: possessive case but nominative or objective use. | **Verbs**: Present the subjunctive mood of verbs, with the most common uses, §157, §159, §161(1a-b, 3). Do not diagram §161(1b) until the end of the year. | **Compound sentences:** Continue. Make sure the children have a clear understanding of 1) the order of the elements of a sentence, 2) the role of phrases as adjective or adverbial modifiers, and 3) the difference between compound elements and compound sentences. |
| ***8*** | **Nouns and pronouns**: Absolute use of the nominative case of nouns, §29(4c) and pronouns, §63(5), with §272(4). Adverbial objective of nouns, §30(5), §271(6). Objective case pronouns in exclamations, §64(4). | **Verbs**: Review. | **Sentence review**: Practice working with sentences and reviewing. Review the definition of a clause, §51, and learn the definition of an independent clause, a subordinate clause and a complex sentence, §96. Review the notion of a complex sentence using §276 in preparation for next week. |
| ***9*** | **Pronouns**: Relative, §51, 76-79, simple only. Study who, §80, which, §81, and that, §82, with §83. Parsing, §105, §89. | **Verbs**: Defective Verbs, §173, parsing §190 and §183(1a). | **Complex sentences:** Present adjective clauses introduced by a relative pronoun, §280(1). |

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| ***10*** | **Pronouns**: Present examples of adjective clauses with the pronoun in the possessive case. Begin presenting the double relative *what* as equivalent to *that which*, §79 and §84, without diagramming. | **Verbs**: Review defective verbs, §173. The parsing of these verbs is not always easy because their tense depends more on usage than on form, as explained in §190 and §191. §183(1a) clarifies the role of the infinitive in defective verb phrases. | **Complex sentences**: Continue working with adjective clauses. |
| ***11*** | **Adjectives**: Review adjectives through parsing order, §128. Present classes, §115-116, focusing on descriptive with subclasses, §117(1-4), ignoring the a-b distinction. Number and comparison of adjectives, §121-125. Integrate §126-127 over the course of the year. Three positions of an adjective, attributive, appositive, predicate, §128. Articles, §134-136; §138. | **Verbs:** Continue presenting some of the nuances of defective verbs, §173-174, simplifying for the children. Present §175-176. | **Complex sentences:** Continue studying sentences with adjective clauses. |
| ***12*** | **Adverbs**: Definition, §203, class by use, §205, simple only and interrogative in simple sentences, and class by meaning, §206. Parsing, §212. Compare §271, adverbial elements. | **Verbs**: Review mood, tying in voice and form. | **Complex sentences**: Adverbial clauses of time, place and manner, introduced by a subordinate conjunction, §281(1-3) and §220(1-3), with §277. |
| ***13*** | **Adverbs**: Continue working with adverbs, distinguishing classes. Present the comparison of adverbs, §210-211. These adverb phrases are parsed as a single adverb. | **Verbals**: Review the definition of a verbal, §140, naming the three kinds. Present infinitives, §182, all forms, both voices, and identify objects of active infinitives. | **Complex sentences:** Continue adverbial clauses of time, place and manner. |
| ***14*** | **Adjectives**: Review adjectives of quantity, §118, with all subclasses. | **Verbals**: Infinitives and infinitive phrases used as adjectives, §185, first part. Tie this discussion to §270(5). | **Complex sentences:** Present adverbial clauses of cause or reason, §281(4), with §220(4), conjunctions of cause or reason. |
| ***15*** | **Adjectives**: Review demonstrative adjectives, §119, all types. | **Verbals**: Present infinitives and infinitive phrases used as adverbs of purpose and result, §271(5). | **Complex sentences**: Continue working with adverbial clauses of time, place, manner, and cause or reason. Include adjective clauses. |
| ***16*** | **General Review** | **Verbals**: Continue working with infinitives as adverbs of purpose and result. | **Complex sentences:** Present adverbial clauses of purpose and result, §281(6-8) and §220(5-8). |
| ***17*** | **Pronouns**: Review personal and relative pronouns. Present interrogative pronouns in simple sentences only, §52, §67-75. Subsequent. Parsing, §105. Recognize direct and indirect questions, §90. | **Verbals**: Present infinitives used as nouns, §184 (all). Note that none of these uses constitutes an infinitive noun phrases, even if the infinitive has an object, as explained in §263. | **Interrogative sentences**: Present simple sentences with interrogative pronouns. Distinguish interrogative pronouns from relative pronouns and from subordinate conjunctions introducing adverbial clauses. |

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| ***18*** | **Adjectives:** Pronominal, §120(1) simple relative. Do not analyze or diagram; (2) interrogative adjectives used in direct questions; (3) exclamatory adjectives. Avoid all noun clauses. | **Verbals**: Review the definition of a verbal, §140, and present participles, §179-181. The children should be able to recognize and name the imperfect active and perfect passive forms only (*writing* and *written* or *having been written*). Present the differences between pure participial adjectives, faded participles in §179, but this is a difficult topic which will be considered over the course of the year. Do not yet consider participial phrases. Parsing of participles, §190. | **Interrogative sentences**: Present sentences using pronominal adjectives. Continue recognizing direct and indirect questions. |
| ***19*** | **Adverbs**: Interrogative, class by use §205, and the various classes by meaning, §208, (time, place, manner, reason, and degree), in simple sentences only (i.e., avoiding *when, how*, etc., as subordinate conjunctions). | **Verbals:** Present participial phrases, §179-181 and §270(6), first list, and (4), second list. Explain that most participial phrases are adjectival, but some may be considered adverbial because they seem clearly to modify the action more than the agent. | **General Review.** |
| ***20*** | **Review of interrogative words:** Interrogative pronouns, pronominal adjectives, and interrogative adverbs. | **Verbals**: Continue working with participial and infinitive phrases. | **Complex sentences:** Review or present adverbial clauses of condition, §281(8), with conjunctions of condition, §220(8). |
| ***21*** | **General Review of Nouns, Pronouns, Adjectives, and Adverbs.** | **Verbals**: Continue working with infinitives and participles. | **Complex sentences:** Continue working with adverbial clauses of comparison. |
| ***22*** | **Pronouns:** Review adjective pronouns, §53, §98, especially demonstrative subclass, §99 & §100-101. Parsing §105. | **Verbals**: Present gerunds, used as subject or object, §186-188 (1-2). | **Complex sentences:** Introduce adverbial clauses of degree or comparison, §281(5), with subordinate conjunctions of degree, §220(5). |
| ***23*** | **Pronouns: Introduce** adjective pronouns of the distributive subclass, §99 & §102 (skip reciprocals).<br>Numeral subclass, §99 & §103. Parsing §105. | **Verbals**: Continue working with gerunds. | **Complex sentences:** Continue working with adverbial and adjective clauses. The teacher should be aware of the notion of concession, §281(9), §220(9), to clarify should there be a be need, but the class need not see them. |
| ***24*** | **Pronouns**: Indefinite, §104, with parsing, §105. | **Verbals**: Continue working with infinitives, gerunds and participles. | **Complex sentences:** Present noun clauses, definition §277. Begin with nouns clauses introduced by *if*, *that* and *whether*, §279; these are often indirect statements (We do not believe that he left the man; She said that the child is a smart boy; I do not know whether he passed the exam). |
| ***25*** | **Pronouns**: Compound personal / reflexive, §66 (a subclass of personal). | **Verbs**: General review of tense and voice. | **Complex sentences:** Continue working with noun clauses. |

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|---|---|---|---|
| ***26*** | **Pronouns:** Continue reflexive pronouns. | **Verbs**: General review of tense and voice. | **Complex sentences:** Present noun clauses introduced by interrogative pronouns, §91 (We knew who stood behind them). |
| ***27*** | **Pronouns:** Review all classes and subclasses: indefinite, adjective, relative, interrogative, personal. | **Verbs**: General review of mood. §174 may be very helpful. | **Complex sentences:** Continue working with noun clauses. |
| ***28*** | **Pronouns:** Review all classes and subclasses: indefinite, adjective, relative, interrogative, personal. | **Verbs**: General review of mood. §174 may be very helpful. | **Complex sentences:** Review adjective clauses. |
| ***29*** | **General Review** | **Verbs and Verbals**: General review. | **Complex sentences:** Review adverbial clauses**.** |
| ***30*** | **General Review** | **Verbs and Verbals**: General review. | **Review all forms of subordinate clauses.** |

# *Steps for Logical Analysis of Sentences*

*nota bene*: These guidelines, as well as the Grammatical Progression Chart, are intended as preliminary resources for teachers who are eager to implement the Classical Grammar series before its publication and have already led their students through Classical Grammar I. They are not intended to be definitive in every detail but will point teachers in the right direction and allow them already to align their students' grammar work with the Language Arts reform currently underway.
Teachers are encouraged to take from these guidelines what they are able to apply - even within the grammar system actually in use in their 5-8 classroom - but should be careful not to introduce notions which remain unclear to them, in order to avoid confusion for the students.

1. Copy the sentence.
2. Handling clauses:
   a. Underline the subjects once and the verbs twice for every clause.
   b. Write D.O. over the direct object of any verbs in the clauses.
   c. Draw a cross under coordinate conjunctions linking independent (or principal) clauses. Frame with a box all subordinate conjunctions, relative pronouns or other conjunctive elements introducing clauses.
   d. Put the clauses into brackets, nesting subordinate clauses within their principal clauses. Exclude from clause brackets coordinate conjunctions connecting independent (or principal) clauses. Include subordinate conjunctions or relative pronouns within clause brackets.
   e. Label each clause with a Roman numeral, above and slightly to the right of the opening bracket.
3. Handling phrases:
   a. Put the phrases into parentheses, nesting phrases which modify elements of another phrase.
   b. Label each phrase with a lowercase letter, above and slightly to the right of the opening parenthesis.
4. State the form (simple, complex, compound) and use (declarative, interrogative, imperative, exclamatory) of the entire sentence, and whether the compound sentence unites simple sentences, complex sentences, or simple and complex sentences.
5. Analyze the clauses and then the phrases in a chart specifying Nature, Form and Office of the clause or phrase, using the labels given in the sentence.
6. Diagram the sentence.
7. Parse any simple element within the sentence according to its parsing order.

I a II III b
[The posture (of her head) was high,] and [her body, [ which was visibly informed (by an immortal
+
c D.O. IV
spirit,)] had (in its carriage) a large, a regal, an uplifted bearing [ which turns common every other

V DO
sight [ that has encountered me.] ]

This is a compound declarative sentence, uniting a simple and a complex sentence.

# *Logical Analysis Chart*

| *Clause* | *Nature* | *Form* | *Office / Function* | |
|---|---|---|---|---|
| *(I, II...)* | Independent or Principal* | - | - | |
| | Subordinate Noun Clause | Introduced by... | subject of...<br>object of...<br>complement of...<br>in apposition with...<br>object of the preposition... | |
| | Subordinate Adjective Clause | Introduced by the relative pronoun...<br>Introduced by the subordinate conjunction... | modifies the noun or pronoun... | |
| | Subordinate Adverbial Clause | Introduced by the subordinate conjunction...<br>(*may less commonly be introduced by:*<br>indefinite relative pronoun;<br>indefinite relative adjective;<br>conjunctive adverb...) | *[class:]*<br>time<br>place<br>manner<br>cause/reason<br>degree/comparison<br>purpose<br>result<br>condition<br>concession<br>(other ...) | modifies the verb or verbal, adjective, or adverb... |

| *Phrase* | *Nature* | *Form* | *Office / Function* | |
|---|---|---|---|---|
| *(a, b, c...)* | Adjective Phrase | Infinitive, Prepositional or Participial | modifies the noun... | |
| | Adverbial Phrase | Infinitive, Prepositional or Participial | *[class:]*<br>time<br>place<br>manner<br>cause/reason<br>degree/comparison<br>purpose<br>result<br>condition<br>concession | modifies the verb, adjective or verbal... |
| | Independent Phrase | Infinitive, prepositional or participial, direct address, exclamatory | Absolute use; conjunctive use within context... | |

* A principal clause is an independent clause which has one or more subordinate clauses dependent upon it.

| ADVERB CLASS | DESCRIPTION | EXAMPLES |
|---|---|---|
| **TIME** | tells time of action: time when or within which an action takes place, the duration of time of an action; answers the questions "when?" "within what time frame?" "for how long?" | *He left* ***at the third hour*** *(time when); We shall leave* ***within three hours*** *(time within which); He toiled* ***throughout the years*** *(duration of time);* ***today, following the sermon, when he finishes his cereal,*** *etc.* |
| **PLACE** | tells place of action: the place where, the place from which, the place to which; answers the questions "where?" "from which?" "to which?" | *He is staying* ***in the city*** *(place where)****;*** *We are sailing* ***from the island*** *(place from which)****; They are coming to the town*** *(place to which);* ***here, over the hill, where the red fern grows, towards the sun,*** *etc.* |
| **-Origin** | answers the question "where or what did it come from?" (can indicate the source, as in parentage or station) | *He inherited his skill* ***from a race of dreamers;*** *He was born* ***of reputable parents;*** *She was born* ***of nobility.*** |
| **MANNER** | tells manner of action; answers the question "in what manner?" or "how?" | *He cut his son's hair* ***as he would have cut the grain;*** *He received the gift* ***with great joy;*** *She speaks* ***with dignity; quickly, with great caution,*** *etc.* |
| **-Accompaniment** | tells that a thing accompanies another | *He traveled* ***with the boys;*** *She sang* ***with many voices;*** *I came* ***with my friend.*** |
| **-Agency** | tells by whom a thing is done or accomplished | *This was done* ***by Caesar;*** *The fence was painted* ***by many industrious boys;*** *Classical music should be loved* ***by the young as well as the old.*** |
| **-Assertion** | tells speaker's belief or disbelief in a statement, or extent of belief or disbelief; answers the question "how certainly?" | ***perhaps, probably, certainly, without a doubt*** |
| **-Condition** | as in "if this condition existed" or "if this were the case" (NB: with adverbs of condition, nothing is implied contrary to fact - compare to adverbs of concession) | *You would think we won,* ***to hear his version; If you go to Rome,*** *you will see the Tiber;* ***If he were there,*** *I would kill him;* ***If we tire of the saints****, . . . ;* ***Were goddesses mortal*** *. . . ;* |
| **-Circumstance (can also be under CAUSE)** | indicates the circumstances surrounding or accompanying an action | *The city was founded* ***under good auspices;*** ***When we see such things,*** *we are frightened.* |
| **CAUSE or Reason** | answers the question "why?"; could begin with "because . . . " or "for this reason: " | *He closed the windows,* ***as he needed to take a nap;*** *I froze* ***at the sound;*** *I rejoiced* ***at the good fortune*** *of my friend; The baby leapt* ***for joy*** *; She lost her mind* ***for lack of sleep*** *; He died* ***of cancer;*** *She was pleased* ***with the finished dress.*** |
| **-Purpose** | very like cause or reason, but with a view to the goal of the action; "that one might . . . " (indicates the end toward which an action is directed, or the direction in which it tends) | *He worked for months* ***that he might win the prize;*** *The children set out* ***to find acorns;*** *These things are useful* ***for war.*** |
| **-Result or Consequence (can also be under DEGREE)** | some action occurs "that this happened" or "because this happened" | ***To our great delight,*** *she sang the entire aria****;*** *He agreed to the terms* ***so that all was accomplished;*** *He returned* ***to find the ship wrecked;*** *Hang the idiot,* ***to bring me such stuff;*** *He so lived* ***that everyone praised him;*** *Hers was the immortalizing touch which changes dust* ***into gems.*** |

| ADVERB CLASS | DESCRIPTION | EXAMPLES |
|---|---|---|
| **DEGREE or Comparison** | tells degree of adjective or adverb, tells the degree of difference between things; answers the questions "to what extent?" or "how much?" | ***many, few, slightly,*** *Prosecuted* ***to the fullest extent of the law;*** *He was as nervous* ***as a long-tailed cat in a room full of rockers;*** *She is happier* ***than you are*** *; They cooked food enough* ***to feed an army;*** *His portion was smaller* ***by a half;*** *An angel is* ***like you, Kate.*** |
| **-Number** | tells how many regarding an adjective or adverb | ***once, singly, two-by-two*** |
| **-Specification** | tells "in respect to which" | *The river is twenty feet* ***in depth;*** *The Helvetians surpassed all the Gauls* ***in valor.*** |
| **REFERENCE** | means "with regard to" or "as to" or "respecting" or "about" or "concerning" (indicates to whom a statement refers, of whom it is true, to whom it is of interest) | ***For the rest,*** *sleep is the cure; He dreamed* ***of the hour*** *; She boasted* ***of her skills*** *; Do not write* ***on that topic*** *; This is a great sorrow* ***to me.*** |
| **MEANS OR INSTRUMENT** | tells by what a thing is done or accomplished | *He gave up his weapon* ***of his own free will; By great effort*** *he finally reached the shore; The boys lifted the log* ***with a crowbar;*** *I busy myself* ***with duty;*** *They praise the gods* ***in many languages.*** |
| **SEPARATION** | tells that a thing is separate or apart from another | *All arrived in time* ***except the lost*** *; The spot was cleared* ***of branches;*** *They took away the honor* ***from the man.*** |
| **CONCESSION** | this is the case "even though . . . " (NB: states one thing is true in spite of something else; there is an adversative relationship - compare to adverbs of condition) | *He had never really studied them,* ***though he had seen them many times before; However good she may be,*** *she will never become a champion* ***; For a fool,*** *thou hast considered wisely; He won the race* ***in spite of the obstacles; Although all virtue attracts us,*** *yet justice does so especially.* |
| **MATERIAL** | tells that a thing is made of or done with a certain material | *A chalice crafted* ***of the finest gold;*** *Sandals made* ***of boar's hide*** |

# PUNCTUATION RULES

## 1. END MARKS

a. **Declarative and Imperative Sentences.** Use periods at the end of declarative and imperative sentences.
   i. Declarative
      1. *Necessity is the mother of invention.*
      2. *The mill stands by the little creek.*
   ii. Imperative (expressing a command, an entreaty, or a polite request)
      1. *Go to the ant, thou sluggard.*
      2. *Friends, Romans, countrymen, lend me your ears.*
      3. *Will the accused please rise.*

b. **Questions/Interrogative Sentences**. Questions, including sentences which are made questions by the speaker's intonation, end with a question mark.
   i. *Who can count the stars?*
   ii. *You were there at the beginning?*

c. **Exclamation Points**. Use exclamation points at the end of expressions denoting strong emotion - exclamatory sentences, exclamatory words, and interjections.
   i. *How are the mighty fallen!* [exclamatory declarative sentence]
   ii. *Strike for your altars and your fires!* [exclamatory imperative sentence]
   iii. *Oh death! Where is thy sting!* [exclamatory interrogative sentence]
   iv. *"Horror! horror!" exclaimed I.* [after exclamatory words]
   v. *Alas! Is it not too true, what we said?* [after interjections]

d. **Abbreviations**. Use periods for most standard abbreviations. Some abbreviations, especially acronyms of organizations ("SSPX"), do not use periods.
   i. *H. G. Wells, Jr.*
   ii. *Pg. 27*
   iii. *Thurs., Dec. 26th*
   iv. *221 Baker St., Apt. B*

## 2. COMMAS

a. **Series**. Use commas to separate items in a series. (It is also acceptable to omit the comma following the item before the conjunction, as long as that comma is not needed for clarity: *Mother set places at the table for Jonathan, James and Michael*. See example iii, where the comma after "green" is necessary.)
   i. *Success depends upon our acting prudently, steadily, and vigorously.*
   ii. *The wagon flew over the road, across the bridge, and behind the burning fortress.*
   iii. *She chose ribbons of red and blue, yellow and green, and white and gold.*

b. **Compound sentences**. Use commas to separate main clauses of a compound sentence when the clauses are separated by a conjunction.
   i. *The Christmas play had ended, so the ladies began to serve the food.*
   ii. *He was not fond of the technical language of metaphysics, but he had grappled with its most formidable problems.*

iii. *The man certainly did utter the jest, though who it was that he stole it from is another question.*
iv. *He sang and she played. [comma may be omitted if the two clauses are short]*

c. **Introductory expressions**. Use commas after certain expressions that introduce sentences or main clauses.
   i. Single words
      1. *Well, there is good beef and carrot at two o'clock.*
      2. *My, what a strange man you are!*
      3. *Indeed, he was the idol of the younger part of the company.*
   ii. Phrases
      1. *In either case, we should decide in favor of clarity.*
      2. *Till about twelve o'clock in the morning, these needy persons know not what they shall say.*
   iii. Adverb clauses
      1. *Since thou owns't that praise, I spare thee mine.*
      2. *Although they had various success, the advantage remained with the challengers.*

d. **Interrupting expressions**. Use commas to set off interrupting expressions as follows:
   i. **Direct address**
      1. *Courage, father, fight it out!*
      2. *Take, O boatman, thrice thy fee!*
   ii. **Appositives**
      1. *This fell sergeant, Death, is strict in his arrest.*
      2. *The butterfly, child of the summer, flutters in the sun.*
   iii. **Parenthetical expressions**
      1. *Integrity is, no doubt, the first requisite.*
      2. *A fine day, however, with a tranquil sea and favoring breeze, soon put these dismal reflections to flight.*
   iv. **Questions**
      1. *It is a fact, isn't it, that you just tilled the soil yesterday?*
      2. *Something can be done, can't it, to check the storm-flight of these maniacal horses?*
   v. **Negating expressions**
      1. *There should be joy, not sorrow, following the events of this day.*
      2. *Strong proofs, not a loud voice, produce conviction.*
   vi. **Nonrestrictive adjective phrases**
      1. *The children, with packages in tow, were sent off to the station.*
      2. *Miss Charlotte's students, in their Sunday best, assembled on the stage.*
   vii. **Nonrestrictive adjective clauses**
      1. *On hearing their plan, which was to go over the Cordilleras, she agreed to join the party.*
      2. *A few barons, whose names ought to be clear to their country, joined Bruce in his attempt.*

e. **Dates**. Use commas for dates as follows:
   i. Day and date
      *It was Thursday, January 12th, when the package was delivered.*

ii. Date and year

*It was March 19th, 1872, when the fighting ceased.*

iii. Month and year – no comma used

*It was March 1872 when the treaty was signed.*

iv. Date as adjective – no comma is used after the date

*The March 20, 1872 edition of the London Times printed the story.*

f. **Addresses**. Use commas for addresses included in sentences (not as used to address an envelope) as follows:

i. Street and city

*He lived at 221B Baker Street, London, at the time.*

ii. City and state

*He lived in London, England, at the time.*

iii. City, state, and zip code – consider the zip code as part of the state, do not put a comma between the state and zip code.

*The headquarters were moved to 11485 N. Farley Rd., Platte City, Missouri 64079, in the spring of last year.*

## 3. SEMICOLONS

a. **Compound sentences – without conjunctions.** Use semicolons to separate main clauses in a compound sentence when the clauses are not joined by a conjunction.

i. *He had not left his resting place; their steps on the soundless snow he could not hear.*

ii. *The peasants take off their hats as you pass; you sneeze, and they cry, "God bless you!"*

b. **Compound sentences – with conjunctions.** Semicolons are also used to separate main clauses in compound sentences even when there is a conjunction between the clauses, if the clauses are particularly long or contain commas within them.

i. *When the play was over, the children left the stage and the men set up the tables; so the ladies quickly prepared the dinner plates.*

ii. *A third day came, and whether it was on that or the fourth I do not recollect; but on one or the other, there came a welcome gleam of hope.*

iii. *Few enough, and scattered enough, were these abbeys, so as in no degree to disturb the deep solitude of the region; yet they were many enough to spread a network or awning of Christian sanctity over what else might have seemed a heathen wilderness.*

c. **Items in a series.** If there are any commas within items in a series, separate the items by semicolons rather than commas.

i. *Present were William, the president; Johann, the vice-president; and Isaac, the treasurer.*

ii. *The cities that she dreamed of visiting included Paris, France; London, England; and Lisbon, Portugal.*

d. **Appositives at the end of a sentence.** Use a semicolon before an appositive which is placed at the end of a sentence and is introduced by words or phrases like *that is, for example, for instance, namely, to wit,* etc.

i. *There are four seasons; namely, spring, summer, autumn, and winter.*

ii. *It is a graminivorous quadruped with forty teeth; to wit, twenty-four grinders, four eye-teeth, and twelve incisive.*

## 4. COLONS

a. **Formal list**. Use a colon before a formal list at the end of a sentence.
   i. *Pronominal adjectives fall under these subclasses: relative, interrogative, or exclamatory.*
   ii. *Every man who rises above the common level has received two educations: the first from his teachers; the second, more personal and important, from himself.*

b. **Emphasized statement.** Use a colon before a statement that is the subject of particular focus.
   i. *The most important lesson they learned was this: keep your eye on the ball!*
   ii. *But there is this difference: whereas the simple sentence always has a word or phrase for subject, object, complement, and modifier, the complex sentence has another statement or clause for one of these elements.*
   iii. *It is evident, to those who have studied the language historically, that it is very hazardous to make rules in grammar: what is at present regarded as correct may not be so twenty years from now, even if our rules are founded on the keenest scrutiny of the "standard" writers of our time.*

c. **Quotations requiring full stop.** Use a colon before quotations which are preceded by an introduction and do not flow readily from that introduction.
   i. *The headmaster sternly gave this warning: "Any young men who choose to participate in these unseemly behaviors will be summarily dismissed."*
   ii. *The headmaster said, "Such behavior will not be tolerated." [no colon needed]*

d. **Appositives that are complete statements**. Use a colon before an appositive which is placed at the end of a sentence if the appositive is a complete statement.
   i. *He could issue only one final command: Take the castle!*

e. **With certain numerical combinations**. Use a colon to separate the following:
   i. Hours from minutes – *6:30 p.m.*
   ii. Numbers in a ratio – *3:1*
   iii. Bible chapters from verses – *John 3:16*
   iv. Volume number from page number – *Harpers 203:37*

## 5. DASHES/HYPHENS

a. **Compound words and expressions.** Use dashes to join parts of compound words and expressions.
   i. *Gentlemen, welcome your commander-in-chief.*
   ii. *They spent the afternoon gathering forget-me-nots from the lush meadows.*

b. **Division of words into syllables, including after a syllable at the end of a line when the rest of the word is carried to the next line.** Use dashes to divide words into syllables. If a word is divided between two lines of text, end the line with a dash.
   i. *Truth-ful*
   ii. *A suffix is a syllable added at the end of a word; as, truth-ful, kind-ness. A pre-fix is a syllable added at the beginning of a word; as un-truth, mis-spell.*

c. **Break in thought**. Use dashes to indicate a major break in thought.
   i. *Even the sound of the waifs – rude as may be their minstrelsy – breaks upon the mid-watches of a winter night with the effect of perfect harmony.*

ii. *I might fill a volume with the reveries of a sea voyage – with me it is almost a continual reverie – but it is time to get to shore.*

d. **Items in a series in the middle of a sentence.** Use dashes before and after a series of three or more items in the middle of a sentence.
   i. *I am not that being – cold, insensate, and morose – which I have seemed to be.*
   ii. *Verbals – participles, infinitives, and gerunds – are words that express action or being in a general way, but do not limit the action to any time, do not assert it of any subject, and cannot be used as predicates.*

e. **Emphasized or dramatic appositives at the end of a sentence**. Use a dash before an appositive which is placed at the end of a sentence for added emphasis or dramatic effect.
   i. *She forwarded to the English leaders a touching invitation – to unite with the French.*
   ii. *At last the fog lifted enough to reveal the shape beside the gate – a small child!*

f. **Appositives in the middle of a sentence which include words or phrases such as *that is, for example, for instance, namely, to wit,* etc.** Use dashes before and after these appositives.
   i. *Some of the horses – the larger ones especially – were able to carry the packages without difficulty.*
   ii. *One great desire – namely, to express symmetrically and abundantly – is shared by the painter, the sculptor, the composer, the epic rhapsodist, the orator.*
   iii. *If we were not perfectly convinced that Hamlet's father died before the play began, there would be nothing more remarkable in his taking a stroll at night, in an easterly wind, upon his own ramparts, than there would be in any other middle-aged gentleman rashly turning out after dark in a breezy spot – say St. Paul's Churchyard, for instance – literally to astonish his son's weak mind.*

6. **UNDERLINING** (italics in print)

**Titles**. Underline titles of books, newspapers, magazines, full-length movies and plays, works of art, airplanes, ships, and trains. [For printed materials, underline those which would normally be published as an individual work. For those which would not be published separately – short stories, newspaper articles, individual poems, etc. – their titles should be enclosed by quotation marks.]

   i. *Charles Dickens' A Christmas Carol is performed on stage every December.*
   ii. *The New York Times published the story.*
   iii. *Winston Churchill's portrait graced the cover of the 1940 issue of Time.*
   iv. *The St. Mary's Theatre production of Macbeth was a tremendous success.*
   v. *Young school boys marveled over the paintings of the USS Merrimack, the first frigate with steam power, constructed in 1854.*

**7. QUOTATION MARKS**

a. **Direct quotations.** Use quotation marks to enclose a direct quotation.
   i. *Between every pause was heard the voice of the heralds exclaiming, "Fight on, brave knights!"*
   ii. *The lessons which these observations convey is, "Be, and not seem."*

b. **Titles of written works**. Use quotation marks to enclose the titles of written works which would not be printed in a separate publication.
    i. *Rudyard Kipling's poem "If" was published in his 1910 collection of children's stories, <u>Rewards and Fairies</u>, as a companion piece to "Brother Square Toes."*
    ii. *The traditional structure of the fourteen-line Italian sonnet is exemplified in John Keats' "On First Looking Into Chapman's Homer."*
c. **Single quotation marks.** Use single quotation marks to enclose a quotation within a quotation.
    i. *"I like the old custom," said the butler, "especially when the children shout, 'come out, come out!' "*
    ii. *"The tall man then ran into the street," she recounted excitedly, "calling after the girl, 'Halloa! Stop! Where are you going?' It was quite a scene!"*
d. **Other punctuation marks used with quotation marks**
    i. **Commas for quoted sentence.** If the quotation is a complete sentence, put a comma at every break between it and the encompassing sentence.
        1. *After he said, "I'm afraid I must leave immediately," he left by the side door.*
        2. *"What were you doing," she asked, "when the horses ran out of the barn?"*
    ii. **Placement of commas and periods.** Commas and periods always go inside closing quotation marks, whether they are single or double quotation marks.
    iii. **Placement of semicolons and colons.** Semicolons and colons always go outside closing quotation marks.
    iv. **Question mark/exclamation point – when quotation is a sentence.** If the quotation is a question or an exclamatory sentence, put the question mark or exclamation mark inside the closing quotes, even if it is in the middle of the encompassing sentence.
        1. *"The tall man then ran into the street," she recounted excitedly, "calling after the girl, 'Halloa! Stop! Where are you going?' It was quite a scene!"*
    v. **Question mark/exclamation point – when quotation is not a sentence.** If the quotation is not a question, but the encompassing sentence is, use a question mark to end the encompassing sentence, and place it outside the closing quotes. (This rule is the same for exclamatory sentences.)
        **1.** *Why did you say, "I have no butter"?*

## 8. PARENTHESES

a. Parenthetical expressions within a sentence should consist of words which may be omitted without changing the meaning of the sentence.

    *My gun was on my arm (as it always is in that district), but I let the weasel kill the rabbit.*
b. Place end marks (period, question mark, or exclamation point) inside the parentheses if the enclosed expression is meant to stand alone as a sentence.

    *If the quotation is not a question, but the encompassing sentence is, use a question mark to end the encompassing sentence, and place it outside the closing quotes. (This rule is the same for exclamatory sentences.)*
c. Other punctuation marks (commas, semicolons, etc.) may be placed within the parentheses if these punctuation marks are part of the parenthetical expression (as they are, for example, in this sentence).

## 9. APOSTROPHES

a. **Contractions** – Use an apostrophe to show where one or more letters have been omitted.
   i. *Isn't*
   ii. *Weren't*
   iii. *Who's, It's* (which mean *who is* or *who has*, and *it is* or *it has*; be careful not to confuse with *whose* and *its*, which are the possessive forms of *who* and *it*.)
      1. *Who's sounding the alarm? Who's been to Long Island?*
      2. *Whose books are on the desk?*
      3. *It's a beautiful morning. It's been a long day.*
      4. *The horse shook its mane.*

b. **Plurals of letters**
   i. Use an apostrophe for the plural of lower-case letters.
      **1.** *p's and q's*
   ii. Most upper-case letters do not need an apostrophe for their plural forms. However, for clarity, use an apostrophe for the plurals of the following upper-case letters:
      **1.** *I's* (to distinguish from *Is*)
      **2.** *U's* (to distinguish from *Us*)
      **3.** *A's* (to distinguish from *As*)
      **4.** *M's* (to distinguish from *Ms*, which is an abbreviation)
         ***a.*** Sorting through the drawers, the printer found eleven *M's*.
         ***b.*** *Ms.* Jamison waited patiently in the corridor.

c. **Possession of nouns**
   i. Use an apostrophe to show possession in nouns.
      **1.** *Michael's*
      **2.** *student's* (singular), *students'* (plural)
   ii. If the word ends in *s* or an "s" sound, add an apostrophe only.
      **1.** *He reviewed each of the clerks' books from the accounting department.*
      **2.** *The men completed five days' work in less than twenty-four hours.*
   iii. If you would add an extra syllable when you pronounce the possessive form, add an apostrophe and an *s* even if the word ends in *"s."*
      **1.** *Margaret was the boss's daughter.*
      **2.** *James's horse was the victor, by a nose!*

d. **Possession of personal pronouns**
   i. Apostrophes are never used to show possession in personal pronouns.
   ii. The words *yours, hers, ours,* and *theirs* are already possessive in form; the words "*your's, yours', her's, hers', our's, ours', their's, theirs*" are always incorrect.

# 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 2$^{nd}$ grade through 12$^{th}$, asking him to develop a theme from literature or class discussion which is increasingly broad and increasingly abstract as the child progresses. *Text-Analysis compositions*, appearing in different forms depending on the grade level, ask the child to analyze a particular, brief literary selection and comment on it with increasing detail and maturity.

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

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

# *Topic Compositions*

## *General Guidelines for Creating Composition Topics*

### *Precise*

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

### *Universal*

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

### *Uplifting*

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

### *Objective*

In order for composition to continue the formation of mind and heart, topics should be as objective as possible, drawing the child out of himself to reflect on the world around him. Topics which ask for first person narrative are appropriate for 2$^{nd}$ and 3$^{rd}$ grade, but by 4$^{th}$ 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 $10^{th}$ 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.

/ TO / BOOK: THEME: Christmas traditions

## READING

## GUIDED COMMENTARY

**Ringing out the Old Year**

In the midst of this season between Christmas and Twelfth Day comes the ceremony of the New Year, and this is how it is observed:

On New Year's Eve, at about a quarter to twelve o'clock at night, the master of the house and all that are with him go about from room to room opening every door and window, however cold the weather be, for thus, they say, the old year and its burdens can go out and leave everything new for hope and for the youth of the coming time.

This also is a superstition, and of the best. Those who observe it trust that it is as old as Europe, and with roots stretching back into forgotten times.

While this is going on the bells in the church hard by are ringing out the old year, and when all the windows and doors have thus been opened and left wide, all those in the house go outside, listening for the cessation of the chimes, which comes just before the turn of the year. There is an odd silence for a few minutes, and watches are consulted to make certain of the time (for this house detests wireless and has not even a telephone), and the way they know the moment of midnight is by the boom of a gun, which is fired at a town far off, but can always be heard.

At that sound the bells of the church clash out suddenly in new chords, the master of the house goes back into it with a piece of stone or earth from outside, all doors are shut, and the household, all of them, rich and poor, drink a glass of wine together to salute the New Year.

Hilaire Belloc, "A Remaining Christmas"

► What seems to be the setting for this text?

► What is "the ceremony of the New Year" described in the second paragraph? Why does the author say it is "a superstition, and of the best"?

► How does the author in the last two paragraphs help us share the different emotions of the people in the text?

► Why do you think the people of this house – and of the surrounding village – continue to perform these ceremonies year after year?

## POEM

*Make It Snow*, by George Wither

*(Excerpts are suggested at the end of the Grammar Review page.)*

## COMPOSITION TOPICS

*The whole family turned out with sleds and hatchets and ropes to get a fine tree. They cut a lusty round one and helped drag it home to the house. It smelled cold and spicy and delicious as they carried it up the steps of the back porch to wait for the great day.*

C. Meigs

Continue the story.

*Sliding on the ice in winter was another joy. Not on the big slide, which was as smooth as glass and reached the whole length of the pond. That was for the strong, fighting spirits who could keep up the pace, and when tripped up themselves would be up in a moment and tripping up the tripper.*

F. Thompson

What do you call winter enjoyment?

*It is about five o'clock that the guests and the children come into the house, and at that hour in England, at that date, it has long been quite dark; so they come into a house all illuminated with the Christmas tree shining like a cluster of many stars seen through a glass.*

H. Belloc

Let us share in your Christmas traditions.

## GRAMMAR ASSIGNMENT

1. Analyze: *On New Years' Eve, at the stroke of midnight, a gun booms in a far-off town and then the bells of the church clash out suddenly in new chords.*

2. Parse: *midnight*, *booms* and *far-off*.

3. Give the principal parts of *strike*, *boom* and *clash*.

4. Rewrite this sentence using a synonym for *booms* and for *clash out*.

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
|---|---|---|---|---|
| | | | | |

## DICTATIONS

**Christmas at the Manor** (To be divided into two or more dictations.)

On Christmas Eve a great quantity of holly and of laurel is brought in from the garden and from the farm (for this house has a farm of 100 acres attached to it and an oak wood of ten acres). This greenery is put up all over the house in every room just before it becomes dark on that day. Then there is brought into the hall a young pine tree, about twice the height of a man, to serve for a Christmas tree, and on this innumerable little candles are fixed, and presents for all the household and the guests and the children of the village.

It is about five o'clock that these last come into the house, and at that hour in England, at that date, it has long been quite dark; so they come into a house all illuminated with the Christmas tree shining like a cluster of many stars seen through a glass.

The first thing done after the entry of these people from the village and their children (the children are in number about fifty) is a common meal, where all eat and drink their fill. Then the children come in to the Christmas tree. They are each given a silver piece one by one, and one by one, their presents. After that they dance in the hall and sing songs, which have been handed down to them for I do not know how long. These songs are game-songs, and are sung to keep time with the various parts in each game, and the men and things and animals which you hear mentioned in these songs are all of that countryside. Indeed, the tradition of Christmas here is what it should be everywhere, knit into the very stuff of the place; so that I fancy the little children, when they think of Bethlehem, see it in their minds as though it were in the winter depth of England, which is as it should be.

These games and songs continue for as long as they will, and then they file out past the great fire in the hearth to a small piece adjoining where a crib has been set up with images of Our Lady and St. Joseph and the Holy Child, the Shepherds, and what I will call, by your leave, the Holy Animals. Here, again, tradition is so strong in this house that these figures were never new-bought, but are as old as the oldest of the children of the family, now with children of their own. On this account, the donkey has lost one of its plaster ears, and the old ox which used to be brown is now piebald, and of the shepherds, one actually has no head. But all that is lacking is imagined. There hangs from the roof of the crib over the Holy Child a tinsel star grown rather obscure after all these years, and much too large for the place. Before this crib the children sing their carols, and mixed with their voices is the voice of the miller (for this house has a great windmill attached to it). The miller is famous in these parts for his singing, having a very deep and loud voice which is his pride. When these carols are over, all disperse, except those who are living in the house, but the older ones are not allowed to go without more good drink for their viaticum, a sustenance for Christian men.

Then the people of the house, when they have dined, and their guests, with the priest who is to say Mass for them, sit up till near midnight. There is brought in a very large log of oak. This log of oak is the Christmas or Yule log and the rule is that it must be too heavy for one man to lift; so two men come, bringing it in from outside, the master of the house and his servant. They cast it down upon the fire in the great hearth of the dining room, and the superstition is that, if it burns all night and is found still smouldering in the morning, the home will be prosperous for the coming year.

With that they all go up to the chapel and there the three night Masses are said, one after the other, and those of the household take their Communion.

Next morning they sleep late, and the great Christmas dinner is at midday. It is a turkey; and plum pudding, with holly in it and everything conventional, and therefore satisfactory, is done. Crackers are pulled, the brandy is lit and poured over the pudding til the holly crackles in the flame, and the curtains are drawn a moment that the flames may be seen. This Christmas feast is so great that it may be said almost to fill the day.

Hilaire Belloc, *A Remaining Christmas*

## GENERAL REVIEW

Review any parts of speech that have posed a difficulty for the children. Review all forms of sentences: simple, interrogative, compound, complex, with adjective and adverbial clauses. Select the sentences below which are best at the children's level.

*On Christmas Eve, holly and laurel are brought from the garden and from the farm.*

*This greenery is placed throughout the house in every room before dark on that day.*

*A young pine tree, about twice the height of a man, is brought into the hall to be the Christmas tree.*

*Innumerable little candles are fixed on the tree, and presents for all the household and the guests and the children of the village are placed under it.*

*At five o'clock, after night has fallen, the guests come into the house, which is all illuminated with the Christmas tree shining like a cluster of many stars seen through a glass.*

*These songs are game-songs, and they are sung to keep time with the various parts in each game.*

*The men and things and animals which are mentioned in these songs are all of that countryside.*

*Indeed, the tradition of Christmas here is knit into the life of the village.*

*The little children, when they think of Bethlehem, imagine it in the winter depth of England.*

*The miller is famous in these parts for his singing, having a very deep and loud voice which is his pride.*

*A very large log of oak, called the Christmas or Yule log, is brought into the house.*

*The master of the house and his servant cast it down upon the fire in the great hearth of the dining room.*

*At the Christmas dinner, crackers are pulled, the brandy is lit and poured over the pudding til the holly crackles in the flame.*

*Make It Snow,* by George Wither

*So now is come our joyful feast,*
*Let every man be jolly;*
*Each room with ivy leaves is dressed,*
*And every post with holly.*
*Though some churls at our mirth repine,*
*Round your foreheads garlands twine,*
*Drown sorrow in a cup of wine,*
*And let us all be merry.*

*Now all our neighbors' chimneys smoke,*
*And Christmas blocks are burning;*
*Their ovens they with baked meats choke,*
*And all their spits are turning.*
*Without the door let sorrow lie,*
*And if for cold it hap to die,*
*We'll bury it in a Christmas pie,*
*And evermore be merry.*

# Christmas Supplement Key

1. Analyze and (diagram):

   **I** **a** **b** **c** **d**

   [(On New Year's Eve), (at the stroke) (of midnight), a gun booms (in a far-off town)] and

   **+**

   **II** **e** **f**

   [then the bells (of the church) clash out suddenly (in new chords).]

   This is a compound, declarative sentence.

| Cl/Phr | Nature | Form | Office/Function |
|---|---|---|---|
| I | independent | - - - | - - - |
| II | independent | - - - | - - - |
| a | adverbial phrase | prepositional | time, modifies the verb "booms" |
| b | adverbial phrase | prepositional | time, modifies the verb "booms" |
| c | adjectival phrase | prepositional | modifies the noun "stroke" |
| d | adverbial phrase | prepositional | place, modifies the verb "booms" |
| e | adjectival phrase | prepositional | modifies the noun "bells" |
| f | adverbial phrase | prepositional | manner, modifies the verb "clash out" |

2. Parse midnight, booms, far-off

   midnight: noun, common (class), neuter, singular, third person, object of the preposition "of," objective case

   booms: verb, weak, intransitive, active, indicative, present, subject is "gun," 3rd person, singular

   far-off: adjective, descriptive (compound), positive degree of comparison, modifies the noun "town"

3. Give the principal parts of strike, boom, clash

| Present | Past | Participle |
|---|---|---|
| strike | struck | struck (or stricken) |
| boom | boomed | boomed |
| clash | clashed | clashed |

4. Rewrite this sentence using a synonym for "booms" and for "clash out."

# General Review

1. **I** **a** **b** **c**
*[(On Christmas Eve), holly and laurel are brought (from the garden) and (from the farm).]*
+ +

*This is a simple, declarative sentence.*

***I** is an independent clause.*
***a** is an adverbial prepositional phrase of time, modifying the verb "are brought."*
***b** is an adverbial prepositional phrase of place, modifying the verb "are brought."*
***c** is an adverbial prepositional phrase of place, modifying the verb "are brought."*

2. **I** **a** **b** **c** **d**
*[This greenery is placed (throughout the house) (in every room) (before dark) (on that day).]*

*This is a simple, declarative sentence.*

***I** is an independent clause.*
***a** is an adverbial prepositional phrase of place, modifying the verb "is placed."*
***b** is an adverbial prepositional phrase of place, modifying the verb "is placed."*
***c** is an adverbial prepositional phrase of time, modifying the verb "is placed."*
***d** is an adverbial prepositional phrase of time, modifying the verb "is placed."*

3. **I** **a** **b** **c**
*[A young pine tree, about twice the height (of a man), is brought (into the hall) (to be the*

*Christmas tree).]*

*This is a simple, declarative sentence.*

***I** is an independent clause.*
***a** is an adjectival prepositional phrase modifying the noun "height."*
***b** is an adverbial prepositional phrase of place, modifying the verb "is brought."*
***c** is an adverbial infinitive phrase of purpose, modifying the verb "is brought."*

4. **I** **a** **II** **b**
*[Innumerable little candles are fixed (on the tree),] and [presents (for all the household and*
+ +

**c** **d**
*the guests and the children) (of the village) are placed (under it).]*
+

*This is a compound, declarative sentence.*

*I is an independent clause.*
*II is an independent clause.*
*a is an adverbial prepositional phrase of place, modifying the verb "are fixed."*
*b is an adjectival prepositional phrase modifying the noun "presents."*
*c is an adjectival prepositional phrase modifying the noun "children."*
*d is an adverbial prepositional phrase of place, modifying the verb "are placed."*

5. I a II b III
[(At five o-clock), [after night has fallen], the guests come (into the house), [which is
c d e
all illuminated (with the Christmas tree) shining (like a cluster) (of many stars) seen
f
(through a glass).]]

This is a complex, declarative sentence.

*I is a principal clause.*
*II is a subordinate adverb clause of time, introduced by the subordinate conjunction "after," modifying the verb "come."*
*III is a subordinate adjective clause, introduced by the relative pronoun "which," modifying the noun "house."*
*a is an adverbial prepositional phrase of time, modifying the verb "come."*
*b is an adverbial prepositional phrase of place, modifying the verb "come."*
*c is an adverbial prepositional phrase of means, modifying the verb "is illuminated."*
*d is an adverbial prepositional phrase of manner or comparison, modifying the participle "shining."*
*e is an adjectival prepositional phrase modifying the noun "cluster."*
*f is an adverbial prepositional phrase of manner, modifying the participle "seen."*

6. I PN II a b
[These songs are game songs,] and [they are sung (to keep time) (with the various parts)
+
c
(in each game).]

This is a compound, declarative sentence.

*I is an independent clause.*
*II is an independent clause.*
*a is an adverbial infinitive phrase of purpose, modifying the verb "are sung."*
*b is an adverbial prepositional phrase of accompaniment, modifying the infinitive "to keep."*
*c is an adjectival prepositional phrase modifying the noun "parts."*

7. I II a
*[The men and things and animals [which are mentioned (in these songs)] are all*
+ +
b
*(of that countryside).]*

*This is a complex, declarative sentence.*

*I is a principal clause.*
*II is a subordinate adjective clause, introduced by the relative pronoun "which," modifying the nouns "men," "things," and "animals."*
*a is an adverbial prepositional phrase of place, modifying the verb "are mentioned."*
*b is an adverbial prepositional phrase of origin, modifying the verb "are";*
*or an adjectival prepositional phrase modifying the nouns "men," "things," and "animals."*

8. I a b c
*[Indeed, the tradition (of Christmas) here is knit (into the life) (of the village).*

*This is a simple, declarative sentence.*

*I is an independent clause.*
*a is an adjectival prepositional phrase modifying the noun "tradition."*
*b is an adverbial prepositional phrase of manner or place, modifying the verb "is knit."*
*c is an adjectival prepositional phrase modifying the noun "life."*

9. I II a DO b
*[The little children, [when they think (of Bethlehem)], imagine it (in the winter depth)*
c
*(of England).]*

*This is a complex, declarative sentence.*

*I is a principal clause.*
*II is a subordinate adverb clause of circumstance (or time is acceptable), introduced by the subordinate conjunction "when," modifying the verb "imagine."*
*a is an adverbial prepositional phrase of reference, modifying the verb "think."*
*b is an adjectival prepositional phrase modifying the pronoun "it."*
*c is an adjectival prepositional phrase modifying the noun "depth."*

10. I a b c
*[The miller is famous (in these parts) (for his singing), (having a very deep and loud voice)*
+
II DO
*[which is his pride.]]*

*This is a complex, declarative sentence.*

***I** is a principal clause.*
***II** is a subordinate adjective clause, introduced by the relative pronoun "which," modifying the noun "voice."*
***a** is an adverbial prepositional phrase of place, modifying the adjective "famous."*
***b** is an adverbial prepositional phrase of cause, modifying the adjective "famous."*
***c** is an adjectival participial phrase modifying the noun "miller."*

11. **I** **a** **b** **c**
*[A very large log (of oak), (called the Christmas or Yule log), is brought (into the house).]*

*This is a simple, declarative sentence.*

***I** is an independent clause.*
***a** is an adjectival prepositional phrase modifying the noun "log."*
***b** is an adjectival participial phrase modifying the noun "log."*
***c** is an adverbial prepositional phrase of place, modifying the verb "brought."*

12. **I** **a** **DO** **b** **c**
*[The master (of the house) and his servant cast it down (upon the fire) (in the great hearth)*
**d**
*(of the dining room.)]*

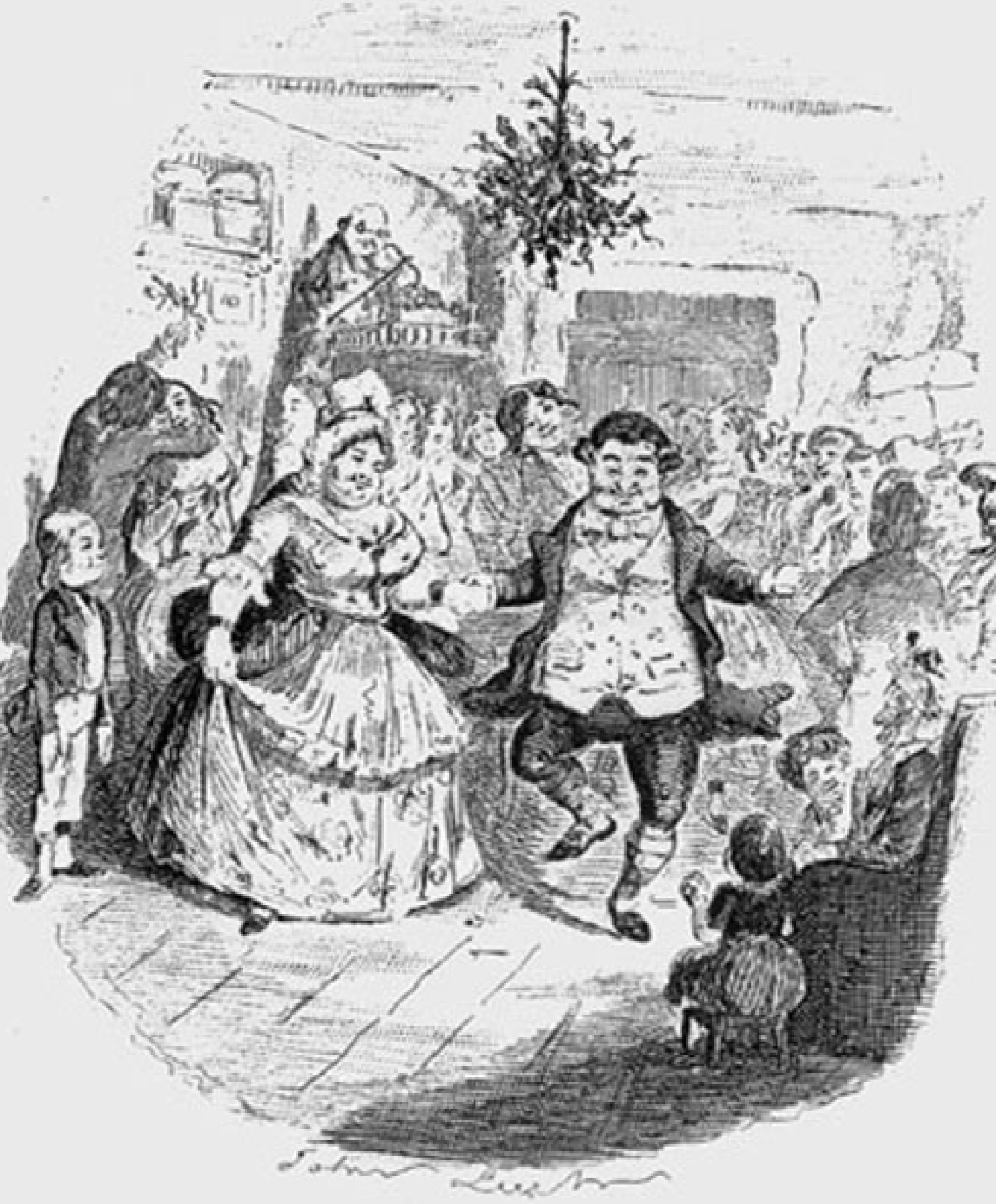
*This is a simple, declarative sentence.*

***I** is an independent clause.*
***a** is an adjectival prepositional phrase modifying the noun "master."*
***b** is an adverbial prepositional phrase of place, modifying the verb "cast."*
***c** is an adjectival prepositional phrase modifying the noun "fire."*
***d** is an adjectival prepositional phrase of modifying the noun "hearth."*

13. **I** **a** **II** **b**
*[(At the Christmas dinner), crackers are pulled,] [the brandy is lit and poured (over the*
**III** **c**
*pudding) [til the holly crackles (in the flame.)]]*

*This is a complex, declarative sentence.*

***I** is an independent clause.*
***II** is a principal clause*
***III** is a subordinate adverb clause of result or time, introduced by the subordinate conjunction "til," modifying the verbs "pulled," "lit," and "poured."*
***a** is an adverbial prepositional phrase of place, modifying the verbs "pulled," "is lit," and "poured" (**a** modifies the verbs in clause **II**, even though it is not inside clause **II**)*
***b** is an adverbial prepositional phrase of place, modifying the verb "poured."*
***c** is an adverbial prepositional phrase of cause or place, modifying the verb "poured."*



## English Christmas

Of all the old festivals, that of Christmas awakens the strongest and most heartfelt associations. There is a tone of solemn and sacred feeling that blends with our conviviality, and lifts the spirit to a state of hallowed and elevated enjoyment.

There is something in the very season of the year that gives a charm to the festivity of Christmas. At other times we derive a great portion of our pleasures from the mere beauties of nature. Our feelings sally forth and dissipate themselves over the sunny landscape, and we "live abroad and everywhere." But in the depth of winter, when nature lies despoiled of every charm, and wrapped in her shroud of sheeted snow, we turn for our gratifications to moral sources. The dreariness and desolation of the landscape, the short gloomy days and darksome nights, while they circumscribe our wanderings, shut in our feelings also from rambling abroad, and make us more keenly disposed for the pleasures of the social circle. Heart calleth unto heart; and we draw our pleasures from the deep wells of living kindness, which lie in the quiet recesses of our bosoms: and which when resorted to, furnish forth the pure element of domestic felicity.

The pitchy gloom without makes the heart dilate on entering the room filled with the glow and warmth of the evening fire. The ruddy blaze diffuses an artificial summer and sunshine through the room, and lights up each countenance into a kindlier welcome. Where does the honest face of hospitality expand into a broader and more cordial smile—where is the shy glance of love more sweetly eloquent—than by the winter fireside? and as the hollow blast of wintry wind rushes through the hall, claps the distant door, whistles about the casement, and rumbles down the chimney, what can be more grateful than that feeling of sober and sheltered security with which we look around upon the comfortable chamber and the scene of domestic hilarity?

Washington Irving, “Old Christmas”

### Guided Commentary

► Why is Christmas different from other old festivals, according to the author?
► How does "the very season of the year" add to this quality of Christmas? Explain the last sentence of the second paragraph.
► Why is the fireside so important to the "heartful associations" of Christmas? How does the author help us feel the "glow and warmth" of the Christmas fireside?
► How do the last lines bring the reader even more deeply into the scene which the author creates? With what final image does he leave us?

### Composition Topic

*Of all the old festivals, that of Christmas awakens the strongest and most heartfelt associations.*

*There is a tone of solemn and sacred feeling at Christmas-time that blends with our conviviality, and lifts the spirit to a state of hallowed and elevated enjoyment.*

*There is something in the very season of the year that gives a charm to the festivity of Christmas.*

W. Irving

Choose one sentence above, and continue, in any way you like.

## Country Dance

On our way homeward the Squire's heart seemed overflowing with generous and happy feelings. As we passed over a rising ground which commanded something of a prospect, the sounds of rustic merriment now and then reached our ears.

We had been long home when the sound of music was heard from a distance. A band of country lads, without coats, their shirt-sleeves fancifully tied with ribands, their hats decorated with greens, and clubs in their hands, were seen advancing up the avenue, followed by a large number of villagers and peasantry. They stopped before the hall door, where the music struck up a peculiar air, and the lads performed a curious and intricate dance, advancing, retreating, and striking their clubs together, keeping exact time to the music; while one, whimsically crowned with a fox's skin, the tail of which flaunted down his back, kept capering around the skirts of the dance, and rattling a Christmas-box with many antic gesticulations.

After the dance was concluded, the whole party was entertained with brawn and beef, and stout home-brewed. The Squire himself mingled among the rustics, and was received with awkward demonstrations of deference and regard.

Washington Irving, "Old Christmas"

## Composition Topic

*"We had not been long home when the sound of music was heard from a distance..."*

W. Irving

Imagine the rest of the story.

***Minstrels***, by William Wordsworth (1170-1850)

The minstrels played their Christmas tune
To-night beneath my cottage-eaves;
While, smitten by a lofty moon,
The encircling laurels, thick with leaves,
Gave back a rich and dazzling sheen,
That overpowered their natural green.

Through hill and valley every breeze
Had sunk to rest with folded wings:
Keen was the air, but could not freeze,
Nor check, the music of the strings;
So stout and hardy were the band
That scraped the chords with strenuous hand.

And who but listened?--till was paid
Respect to every inmate's claim,
The greeting given, the music played
In honour of each household name,
Duly pronounced with lusty call,
And "Merry Christmas" wished to all.

**School Holiday**

In the course of a December tour in Yorkshire, I rode for a long distance in one of the public coaches, on the day preceding Christmas. The coach was crowded, both inside and out, with passengers, who, by their talk, seemed principally bound to the mansions of relations or friends to eat the Christmas dinner. It was loaded also with hampers of game, and baskets and boxes of delicacies; and hares hung dangling their long ears about the coachman's box, – presents from distant friends for the impending feast. I had three fine rosy-cheeked schoolboys for my fellow passengers inside, full of the buxom health and manly spirit which I have observed in the children of this country. They were returning home for the holidays in high glee, and promising themselves a world of enjoyment. It was delightful to hear the gigantic plans of pleasure of the little rogues, and the impracticable feats they were to perform during their six weeks' emancipation from the abhorred thraldom of book, birch, and pedagogue. They were full of anticipations of the meeting with the family and household, down to the very cat and dog; and of the joy they were to give their little sisters by the presents with which their pockets were crammed; but the meeting to which they seemed to look forward with the greatest impatience was with Bantam, which I found to be a pony, and, according to their talk, possessed of more virtues than any steed since the days of Bucephalus. How he could trot! how he could run! and then such leaps as he would take – there was not a hedge in the whole country that he could not clear.

My little travelling companions had been looking out of the coach-windows for the last few miles, recognizing every tree and cottage as they approached home, and now there was a general burst of joy – "There's John! and there's old Carlo! and there's Bantam!" cried the happy little rogues, clapping their hands.

At the end of a lane there was an old sober-looking servant in livery waiting for them: he was accompanied by a superannuated pointer, and by the redoubtable Bantam, a little old rat of a pony, with a shaggy mane and long, rusty tail, who stood dozing quietly by the roadside, little dreaming of the bustling times that awaited him.

I was pleased to see the fondness with which the little fellows leaped about the steady old footman, and hugged the pointer, who wriggled his whole body for joy. But Bantam was the great object of interest; all wanted to mount at once; and it was with some difficulty that John arranged that they should ride by turns, and the eldest should ride first.

Off they set at last; one on the pony, with the dog bounding and barking before him, and the others holding John's hands; both talking at once, and overpowering him by questions about home, and with school anecdotes. I looked after them with a feeling in which I do not know whether pleasure or melancholy predominated: for I was reminded of those days when, like them, I had neither known care nor sorrow, and a holiday was the summit of earthly felicity. We stopped a few moments afterward to water the horses, and on resuming our route, a turn of the road brought us in sight of a neat country seat. I could just distinguish the forms of a lady and two young girls in the portico, and I saw my little comrades, with Bantam, Carlo, and old John, trooping along the carriage road. I leaned out of the coach-window, in hopes of witnessing the happy meeting, but a grove of trees shut it from my sight.

Washington Irving, "The Stage-coach"

**Guided Commentary**

► How does the author bring the reader into the scene with him? What is happening? Where?
► Why was it delightful for the author to hear the "little rogues" planning their Christmas holidays?
► What more do we learn about these boys when the coach finally arrives at their home? How does the scene affect the reader? Why are the details about the pony amusing?
► What is the tone of the last paragraph? With what image in our mind does the author leave us?

**Composition Topic**

*Off the boys set at last; one on the pony, with the dog bounding and barking before him, and the others holding John's hands; both talking at once, and overpowering him by questions about home, and with school anecdotes.*

W. Irving

Let us meet these boys and spend Christmas with their family. *[This topic is for younger students.]*

**Portrait of Charles Dickens as a Young Man**

Very different was his face in those days from that which photography has made familiar to the present generation. A look of youthfulness first attracted you, and then a candor and openness of expression which made you sure of the qualities within. The features were very good. He had a capital forehead, a firm nose with full wide nostril, eyes wonderfully beaming with intellect and running over with humor and cheerfulness, and a rather prominent mouth strongly marked with sensibility. The head was altogether well formed and symmetrical, and the air and carriage of it were extremely spirited. The hair so scant and grizzled in later days was then of a rich brown and most luxuriant abundance, and the bearded face of his last two decades had hardly a vestige of hair or whisker; but there was in that face as I first recollect it which no time could change, and which remained implanted on it unalterably to the last. This was the quickness, keenness, and practical power, the eager, restless, energetic outlook on each several feature, that seemed to tell so little of a student or writer of books, and so much of a man of action and business in the world. Light and motion flashed from every part of it. It was as if made of steel, was said of it, four or five years after the time to which I am referring, by a most original and delicate observer, the late Mrs. Carlyle. "What a face is his to meet in a drawing-room!" wrote Leigh Hunt to me, the morning after I made them known to each other. "It has the life and soul in it of fifty human beings." In such sayings are expressed not alone the restless and resistless vivacity and force of which I have spoken, but that also which lay beneath them of steadiness and hard endurance.

John Forster (English biographer and critic and a friend of Charles Dickens),
*The Life of Charles Dickens*

**Guided Commentary**

► Present the text. Why would "the present generation" not know the youthful face of Charles Dickens?
► How does the author of this passage introduce the reader to the personality of Dickens? What in "the features" indicated the character of the man?
► What was "in that face... which no time could change"? What images does the author use to emphasize this fundamental quality?
► How do the statements of Mrs. Carlyle and Leigh Hunt add to our understanding of Charles Dickens?

**Composition Topic**

*A look of youthfulness first attracted you, and then a candor and openness of expression which made you sure of the qualities within.*

J. Forster

Choose a person whom you admire from literature and paint a portrait in words.

**Note for Teacher Interest:** Jane Welsh Carlyle (1801-1866) was the wife of Scottish philosopher Thomas Carlyle and a literary figure in her own right, as a letter-writer; James Henry Leigh Hunt (1784-1859) was an English poet and writer in the same literary circle. His poem "Jenny Kissed Me" is about Jane Welsh Carlyle.

Jenny kissed me when we met,
Jumping from the chair she sat in;
Time, you thief, who love to get
Sweets into your list, put that in!

Say I'm weary, say I'm sad,
Say that health and wealth have missed me,
Say I'm growing old, but add
Jenny kissed me.

John Forster describes "the fascinating influence of that sweet and noble nature. With some of the highest gifts of intellect, and the charm of a most varied knowledge of books and things, there was something 'beyond, beyond.' No one who knew Mrs. Carlyle could replace her loss when she had passed away."

## Portrait of Scrooge as an Old Man

Oh! But he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often "came down" handsomely, and Scrooge never did.

Charles Dickens, *A Christmas Carol*

### Guided Commentary

► What is the effect on the reader of the first sentence of this passage? Why?
► What analogies does the author use to introduce the reader to Scrooge?
► How does the author use the extended analogy of weather to give the reader a clearer idea of Scrooge's personality? Why are these images appropriate?
► What is the tone of this passage? What does the last sentence add to the tone?

### Grammar Exercise

This text is full of participial adjectives and may serve as a source of identification exercises. If the teacher feels comfortable with the distinction between participles and participial adjectives, he may want to make a small exercise out of this amusing text and spend a little time having the children modify the sentences, to take the participial adjectives and turn them into pure participles. For example, "...spoke out shrewdly in his grating voice" could become, "he spoke out shrewdly, his voice grating," or "No falling snow was more intent upon its purpose" could become, "No snow falling to the ground was more intent upon its purpose." The students could then see more clearly that participles attribute action but do not describe a quality inherent in the thing, as participial adjectives do.

This exercise would also bring out fossil participles, such as "self-contained," which cannot be turned into a pure participle since it has lost all verbal force. Likewise, "tight-fisted" appears as not any form of participle at all because there is no verb form, but just an idiomatic use of the participle form for the description of features, like "blonde-haired."

## Christmas Eve in London

The fog and darkness thickened so, that the people ran about with flaring links, proffering their services to go before horses in carriages, and conduct them on their way. The ancient tower of a church, whose gruff old bell was always peeping slily down at Scrooge out of a gothic window in the wall, became invisible, and struck the hours and quarters in the clouds, with tremulous vibrations afterwards as if its teeth were chattering in its frozen head up there. The cold became intense. In the main street at the corner of the court, some labourers were repairing the gas-pipes, and had lighted a great fire in a brazier, round which a party of ragged men and boys were gathered: warming their hands and winking their eyes before the blaze in rapture. The brightness of the shops where holly sprigs and berries crackled in the lamp heat of the windows, made pale faces ruddy as they passed. Poulterers' and grocers' trades became a splendid joke: a glorious pageant with which it was next to impossible to believe that such dull principles as bargain and sale had anything to do. The Lord Mayor, in the stronghold of the mighty Mansion House, gave orders to his fifty cooks and butlers to keep Christmas as a Lord Mayor's household should.

Foggier yet, and colder! Piercing, searching, biting cold. If the good Saint Dunstan had but nipped the Evil Spirit's nose with a touch of such weather as that, instead of using his familiar weapons, then indeed he would have roared to lusty purpose. The owner of one scant young nose, gnawed and mumbled by the hungry cold as bones are gnawed by dogs, stooped down at Scrooge's keyhole to regale him with a Christmas carol: but at the first sound of

"God bless you, merry gentleman!
May nothing you dismay!"

Scrooge seized the ruler with such energy of action, that the singer fled in terror, leaving the keyhole to the fog and even more congenial frost.

Charles Dickens, *A Christmas Carol*

### Guided Commentary

► How does the author give his reader a sense of being present in London on Christmas Eve? What is the tone in the beginning of the passage?
► What images next come as a contrast? Does the tone change?
► How does the author more than once bring the reader's attention to Scrooge himself? Explain the images used to describe the caroler.
► How does the final sentence suddenly change the tone? With what image does the author leave us? [Judging from what we know of Scrooge and also what you know of the story that follows, tell what is ironic in the scene of the Christmas caroler.] *[This last part may be given to older students.]*

### Composition Topic

*The cold became intense. In the main street at the corner of the court, some labourers were repairing the gas-pipes, and had lighted a great fire in a brazier, round which a party of ragged men and boys were gathered: warming their hands and winking their eyes before the blaze in rapture.*

Ch. Dickens

Continue.

*or*

Tell the tale of one of these London boys.

**Biographical Note**: St. Dunstan (909-988), monk, abbot of Glastonbury and later Archbishop of Canterbury, lived for some time as a hermit in a cave next to the church of Glastonbury; when the devil came to tempt him, St. Dunstan kept him away by holding his face with his fire-tongs.

## The Ball at Mr. Fezziwig's

"Hilli-ho!" cried old Fezziwig, skipping down from the high desk, with wonderful agility. "Clear away, my lads, and let's have lots of room here!"

Clear away! There was nothing they wouldn't have cleared away, or couldn't have cleared away, with old Fezziwig looking on. It was done in a minute. Every movable was packed off, as if it were dismissed from public life for evermore; the floor was swept and watered, the lamps were trimmed, fuel was heaped upon the fire; and the warehouse was as snug, and warm, and dry, and bright a ball-room, as you would desire to see upon a winter's night.

In came a fiddler with a music-book, and went up to the lofty desk, and made an orchestra of it, and tuned like fifty stomach-aches. In came Mrs. Fezziwig, one vast substantial smile. In came the three Miss Fezziwigs, beaming and lovable. In came the six young followers whose hearts they broke. In came all the young men and women employed in the business. In came the housemaid, with her cousin, the baker. In came the cook, with her brother's particular friend, the milkman. In came the boy from over the way, who was suspected of not having board enough from his master; trying to hide himself behind the girl from next door but one, who was proved to have had her ears pulled by her mistress. In they all came, one after another; some shyly, some boldly, some gracefully, some awkwardly, some pushing, some pulling; in they all came, anyhow and everyhow. Away they all went, twenty couple at once; hands half round and back again the other way; down the middle and up again; round and round in various stages of affectionate grouping; old top couple always turning up in the wrong place; new top couple starting off again, as soon as they got there; all top couples at last, and not a bottom one to help them! When this result was brought about, old Fezziwig, clapping his hands to stop the dance, cried out, "Well done!" and the fiddler plunged his hot face into a pot of porter, especially provided for that purpose. But scorning rest, upon his reappearance, he instantly began again, though there were no dancers yet, as if the other fiddler had been carried home, exhausted, on a shutter, and he were a bran-new man resolved to beat him out of sight, or perish.

Then old Fezziwig stood out to dance with Mrs. Fezziwig. Top couple, too; with a good stiff piece of work cut out for them; three or four and twenty pair of partners; people who were not to be trifled with; people who would dance, and had no notion of walking.

Charles Dickens, *A Christmas Carol*

## Remembering Mr. Fezziwig

But if they had been twice as many—ah, four times—old Fezziwig would have been a match for them, and so would Mrs. Fezziwig. As to her, she was worthy to be his partner in every sense of the term. If that's not high praise, tell me higher, and I'll use it. A positive light appeared to issue from Fezziwig's calves. They shone in every part of the dance like moons. You couldn't have predicted, at any given time, what would have become of them next. And when old Fezziwig and Mrs. Fezziwig had gone all through the dance; advance and retire, both hands to your partner, bow and curtsey, corkscrew, thread-the-needle, and back again to your place; Fezziwig "cut"—cut so deftly, that he appeared to wink with his legs, and came upon his feet again without a stagger.

When the clock struck eleven, this domestic ball broke up. Mr. and Mrs. Fezziwig took their stations, one on either side of the door, and shaking hands with every person individually as he or she went out, wished him or her a Merry Christmas. When everybody had retired but the two 'prentices, they did the same to them; and thus the cheerful voices died away, and the lads were left to their beds; which were under a counter in the back-shop.

Charles Dickens, *A Christmas Carol*

**The Home of Scrooge's Clerk**

It was a remarkable quality of the Ghost (which Scrooge had observed at the baker's), that notwithstanding his gigantic size, he could accommodate himself to any place with ease; and that he stood beneath a low roof quite as gracefully and like a supernatural creature, as it was possible he could have done in any lofty hall.

And perhaps it was the pleasure the good Spirit had in showing off this power of his, or else it was his own kind, generous, hearty nature, and his sympathy with all poor men, that led him straight to Scrooge's clerk's; for there he went, and took Scrooge with him, holding to his robe; and on the threshold of the door the Spirit smiled, and stopped to bless Bob Cratchit's dwelling with the sprinkling of his torch. Think of that! Bob had but fifteen "Bob" a-week himself; he pocketed on Saturdays but fifteen copies of his Christian name; and yet the Ghost of Christmas Present blessed his four-roomed house!

Then up rose Mrs. Cratchit, Cratchit's wife, dressed out but poorly in a twice-turned gown, but brave in ribbons, which are cheap and make a goodly show for sixpence; and she laid the cloth, assisted by Belinda Cratchit, second of her daughters, also brave in ribbons; while Master Peter Cratchit plunged a fork into the saucepan of potatoes, and getting the corners of his monstrous shirt collar (Bob's private property, conferred upon his son and heir in honour of the day) into his mouth, rejoiced to find himself so gallantly attired, and yearned to show his linen in the fashionable Parks. And now two smaller Cratchits, boy and girl, came tearing in, screaming that outside the baker's they had smelt the goose, and known it for their own; and basking in luxurious thoughts of sage and onion, these young Cratchits danced about the table, and exalted Master Peter Cratchit to the skies, while he (not proud, although his collars nearly choked him) blew the fire, until the slow potatoes bubbling up, knocked loudly at the saucepan-lid to be let out and peeled.

Charles Dickens, *A Christmas Carol*

**The Pudding**

But now, the plates being changed by Miss Belinda, Mrs. Cratchit left the room alone—too nervous to bear witnesses—to take the pudding up and bring it in.

Suppose it should not be done enough! Suppose it should break in turning out! Suppose somebody should have got over the wall of the back-yard, and stolen it, while they were merry with the goose—a supposition at which the two young Cratchits became livid! All sorts of horrors were supposed.

Hallo! A great deal of steam! The pudding was out of the copper. A smell like a washing-day! That was the cloth. A smell like an eating-house and a pastrycook's next door to each other, with a laundress's next door to that! That was the pudding! In half a minute Mrs. Cratchit entered—flushed, but smiling proudly—with the pudding, like a speckled cannon-ball, so hard and firm, blazing in half of half-a-quartern of ignited brandy, and bedight with Christmas holly stuck into the top.

Oh, a wonderful pudding! Bob Cratchit said, and calmly too, that he regarded it as the greatest success achieved by Mrs. Cratchit since their marriage. Mrs. Cratchit said that now the weight was off her mind, she would confess she had had her doubts about the quantity of flour. Everybody had something to say about it, but nobody said or thought it was at all a small pudding for a large family. It would have been flat heresy to do so. Any Cratchit would have blushed to hint at such a thing.

Charles Dickens, *A Christmas Carol*

**Guided Commentary**

► What is happening in this scene? How does Dickens create importance around the pudding?
► How does the tone change as soon as the pudding arrives, intact?
► Why might the pudding have been a weight on Mrs. Cratchit's mind?
► How do the last three sentences tell us more, not only about the pudding but about the family?

**The Cratchit Family Circle**

At last the dinner was all done, the cloth was cleared, the hearth swept, and the fire made up. The compound in the jug being tasted, and considered perfect, apples and oranges were put upon the table, and a shovel-full of chestnuts on the fire. Then all the Cratchit family drew round the hearth, in what Bob Cratchit called a circle, meaning half a one; and at Bob Cratchit's elbow stood the family display of glass. Two tumblers, and a custard-cup without a handle.

These held the hot stuff from the jug, however, as well as golden goblets would have done; and Bob served it out with beaming looks, while the chestnuts on the fire sputtered and cracked noisily.

Bob Cratchit told them how he had a situation in his eye for Master Peter, which would bring in, if obtained, full five-and-sixpence weekly. The two young Cratchits laughed tremendously at the idea of Peter's being a man of business; and Peter himself looked thoughtfully at the fire from between his collars, as if he were deliberating what particular investments he should favour when he came into the receipt of that bewildering income. Martha, who was a poor apprentice at a milliner's, then told them what kind of work she had to do, and how many hours she worked at a stretch, and how she meant to lie abed to-morrow morning for a good long rest; to-morrow being a holiday she passed at home. Also how she had seen a countess and a lord some days before, and how the lord "was much about as tall as Peter;" at which Peter pulled up his collars so high that you couldn't have seen his head if you had been there. All this time the chestnuts and the jug went round and round; and by-and-bye they had a song, about a lost child travelling in the snow, from Tiny Tim, who had a plaintive little voice, and sang it very well indeed.

Charles Dickens, *A Christmas Carol*

**Guided Commentary**

► How does the Christmas meal end for the Cratchit family? How is this a fitting conclusion?
► What is the "family display of glass"? What does its contents tell us about the family situation?
► What does the family do as they sit around the hearth? How does their conversation tell us more about them? Why does Peter "pull up his collars so high"?
► How does the evening end? What is the tone of the last sentence?

**General Composition Topics for *A Christmas Carol***

*"Spirit," said Scrooge, with an interest he had never felt before, "tell me if Tiny Tim will live."*

Imagine what does become of Tiny Tim.

*"I will live in the Past, the Present, and the Future!" Scrooge repeated, as he scrambled out of bed.*

What does Scrooge mean by these words?

*Dickens is a creator of characters that live in the reader's memory and that become more real even than many persons we meet in daily life.*

Brother Leo

What characters from *A Christmas Carol* will live on in your memory? Why do they seem so real?

*The genius of Dickens consists in seeing in somebody, whom others might call merely prosaic, the germ of a sort of prose poem...*

G.K. Chesterton

In agreement with Chesterton, you illustrate this statement with some examples taken from *A Christmas Carol*.

*The beauty and the real blessing of the story, A Christmas Carol, do not lie in the repentance of Scrooge, they lie in the great furnace of real happiness that glows through Scrooge and everything round him.*

G.K. Chesterton.

What is "the great furnace of real happiness"? Allow us to catch a glimpse of its beauty throughout this work.

***The House of Christmas,*** by G.K. Chesterton

There fared a mother driven forth
Out of an inn to roam;
In the place where she was homeless
All men are at home.
The crazy stable close at hand,
With shaking timber and shifting sand,
Grew a stronger thing to abide and stand
Than the square stones of Rome.

For men are homesick in their homes,
And strangers under the sun,
And they lay on their heads in a foreign land
Whenever the day is done.
Here we have battle and blazing eyes,
And chance and honour and high surprise,
But our homes are under miraculous skies
Where the yule tale was begun.

A Child in a foul stable,
Where the beasts feed and foam;
Only where He was homeless
Are you and I at home;
We have hands that fashion and heads that know,
But our hearts we lost - how long ago!
In a place no chart nor ship can show
Under the sky's dome.

This world is wild as an old wives' tale,
And strange the plain things are,
The earth is enough and the air is enough
For our wonder and our war;
But our rest is as far as the fire-drake swings
And our peace is put in impossible things
Where clashed and thundered unthinkable wings
Round an incredible star.

To an open house in the evening
Home shall men come,
To an older place than Eden
And a taller town than Rome.
To the end of the way of the wandering star,
To the things that cannot be and that are,
To the place where God was homeless
And all men are at home.

***Gloria in Profundis,*** by G.K. Chesterton

There has fallen on earth for a token
A god too great for the sky.
He has burst out of all things and broken
The bounds of eternity:
Into time and the terminal land
He has strayed like a thief or a lover,
For the wine of the world brims over,
Its splendour is spilt on the sand.

Who is proud when the heavens are humble,
Who mounts if the mountains fall,
If the fixed stars topple and tumble
And a deluge of love drowns all-
Who rears up his head for a crown,
Who holds up his will for a warrant,
Who strives with the starry torrent,
When all that is good goes down?

For in dread of such falling and failing
The fallen angels fell
Inverted in insolence, scaling
The hanging mountain of hell:
But unmeasured of plummet and rod
Too deep for their sight to scan,
Outrushing the fall of man
Is the height of the fall of God.

Glory to God in the Lowest
The spout of the stars in spate-
Where thunderbolt thinks to be slowest
And the lightning fears to be late:
As men dive for sunken gem
Pursuing, we hunt and hound it,
The fallen star has found it
In the cavern of Bethlehem.

***New Prince, New Pomp,*** by Robert Southwell (1561-1595, priest and martyr)

Behold a silly tender Babe, in freezing winter night;
In homely manger trembling lies, alas a piteous sight:
The inns are full, no man will yield this little Pilgrim bed,
But forced He is with silly beasts, in crib to shroud His head.
Despise Him not for lying there, first what He is enquire:
An orient pearl is often found, in depth of dirty mire;
Weigh not His crib, His wooden dish, nor beasts that by Him feed:
Weigh not His mother's poor attire, nor Joseph's simple weed.
This stable is a Prince's court, the crib His chair of state:
The beasts are parcel of His pomp, the wooden dish His plate.
The persons in that poor attire, His royal liveries wear,
The Prince Himself is come from heaven, this pomp is prized there.
With joy approach, O Christian wight, do homage to thy King,
And highly prize this humble pomp, which He from heaven doth bring.

from George Wither's ***Juvenilia*** (1588-1667)

Lo, now is come the joyful'st feast!
Let every man be jolly,
Eache roome with yvie leaves is drest,
And every post with holly.
Now all our neighbours' chimneys smoke,
And Christmas blocks are burning;
Their ovens they with bak't meats choke,
And all their spits are turning.
Without the door let sorrow lie,
And if, for cold, it hap to die,
We'll bury't in a Christmas pye,
And evermore be merry.

***Old Christmas Carol***

"Now Christmas is come,
Let us beat up the drum,
And call all our neighbours together;
And when they appear,
Let us make them such cheer
As will keep out the wind and the weather,"

from ***Poor Robin's Almanack***, 1684.

"Now trees their leafy hats do bare,
To reverence Winter's silver hair;
A handsome hostess, merry host,
A pot of ale now and a toast,
Tobacco and a good coal fire,
Are things this season doth require."

from ***Hamlet***, by William Shakespeare

"Some say that ever 'gainst that season comes
Wherein our Saviour's birth is celebrated,
This bird of dawning singeth all night long:
And then, they say, no spirit dares stir abroad;
The nights are wholesome—then no planets strike,
No fairy takes, no witch hath power to charm,
So hallow'd and so gracious is the time."

From the choral poem, ***In the Holy Nativity of Our Lord***, by Richard Crashaw (1613-1649)

We saw Thee in Thy balmy nest,
Young Dawn of our eternal day!
We saw Thine eyes break from Their East
And chase the trembling shades away.
We saw Thee; and we blessed the sight,
We saw Thee by Thine own sweet light.

Welcome, all Wonders in one sight!
Eternity shut in a span.
Summer to winter, day in night,
Heaven in earth, and God in man.
Great little One! Whose all-embracing birth
Lifts earth to heaven, stoops heaven to earth.

To Thee, meek Majesty! soft King
Of simple graces and sweet loves.
Each of us his lamb will bring,
Each his pair of silver doves;
Till burnt at last in fire of Thy fair eyes,
Ourselves become our own best sacrifice.

***Moonless Darkness Stands Between***, by Gerard Manley Hopkins, S.J.

Moonless darkness stands between.
Past, the Past, no more be seen!
But the Bethlehem-star may lead me
To the sight of Him Who freed me
From the self that I have been.
Make me pure, Lord: Thou art holy;
Make me meek, Lord: Thou wert lowly;
Now beginning, and alway:
Now begin, on Christmas day

***Christmas Cheer***, by Thomas Tusser (1524-1580)

Good husband and housewife, now chiefly be glad,
Things handsome to have, as they ought to be had.
They both do provide, against Christmas do come,
To welcome their neighbors, good cheer to have some.

Good bread and good drink, a good fire in the hall,
Brawn, pudding, and souse, and good mustard withal.
Beef, mutton, and pork, and good pies of the best,
Pig, veal, goose, and capon, and turkey well drest,
Cheese, apples and nuts, and good carols to hear,
As then in the country is counted good cheer.

What cost to good husband, is any of this?
Good household provision only it is:
Of other the like, I do leave out a many,
That costeth the husband never a penny.

***The Three Kings, A Christmas Poem***
by Henry Wadsworth Longfellow

(This would be a good poem for choral recitation by the class, or even the basis of a small skit by younger students.)

Three Kings came riding from far away,
Melchior and Gaspar and Baltasar;
Three Wise Men out of the East were they,
And they travelled by night and they slept by day,
For their guide was a beautiful, wonderful star.

The star was so beautiful, large and clear,
That all the other stars of the sky
Became a white mist in the atmosphere,
And by this they knew that the coming was near
Of the Prince foretold in the prophecy.

Three caskets they bore on their saddle-bows,
Three caskets of gold with golden keys;
Their robes were of crimson silk with rows
Of bells and pomegranates and furbelows,
Their turbans like blossoming almond-trees.

And so the Three Kings rode into the West,
Through the dusk of the night, over hill and dell,
And sometimes they nodded with beard on breast,
And sometimes talked, as they paused to rest,
With the people they met at some wayside well.

"Of the child that is born," said Baltasar,
"Good people, I pray you, tell us the news;
For we in the East have seen his star,
And have ridden fast, and have ridden far,
To find and worship the King of the Jews."

And the people answered, "You ask in vain;
We know of no King but Herod the Great!"
They thought the Wise Men were men insane,
As they spurred their horses across the plain,
Like riders in haste, who cannot wait.

And when they came to Jerusalem,
Herod the Great, who had heard this thing,
Sent for the Wise Men and questioned them;
And said, "Go down unto Bethlehem,
And bring me tidings of this new king."

So they rode away; and the star stood still,
The only one in the grey of morn;
Yes, it stopped --it stood still of its own free will,
Right over Bethlehem on the hill,
The city of David, where Christ was born.

And the Three Kings rode through the gate and the guard,
Through the silent street, till their horses turned
And neighed as they entered the great inn-yard;
But the windows were closed, and the doors were barred,
And only a light in the stable burned.

And cradled there in the scented hay,
In the air made sweet by the breath of kine,
The little child in the manger lay,
The child, that would be king one day
Of a kingdom not human, but divine.

His mother Mary of Nazareth
Sat watching beside his place of rest,
Watching the even flow of his breath,
For the joy of life and the terror of death
Were mingled together in her breast.

They laid their offerings at his feet:
The gold was their tribute to a King,
The frankincense, with its odor sweet,
Was for the Priest, the Paraclete,
The myrrh for the body's burying.

And the mother wondered and bowed her head,
And sat as still as a statue of stone,
Her heart was troubled yet comforted,
Remembering what the Angel had said
Of an endless reign and of David's throne.

Then the Kings rode out of the city gate,
With a clatter of hoofs in proud array;
But they went not back to Herod the Great,
For they knew his malice and feared his hate,
And returned to their homes by another way.

## OPTIONAL DICTATIONS (TRADES – FEMININE)

### Slender Thread

Women – be they of what earthly rank they may, however gifted with intellect or genius, or endowed with awful beauty – have always some little handiwork ready to fill the tiny gap of every vacant moment. A needle is familiar to the fingers of them all. A queen, no doubt, plies it on occasion; the woman poet can use it as adroitly as her pen; the woman's eye, that has discovered a new star, turns from its glory to send the polished little instrument gleaming along the hem of her kerchief, or to darn a casual fray in her dress. The slender thread of silk or cotton keeps them united with the small, familiar, gentle interests of life. A vast deal of human sympathy runs along this electric line, stretching from the throne to the wicker chair of the humblest seamstress, and keeping high and low in a species of communion with their kindred beings. Methinks it is a token of healthy and gentle characteristics when women of high thoughts and accomplishments love to sew; especially as they are never more at home with their own hearts than while so occupied.

Nathaniel Hawthorne, *The Marble Faun*

### Portrait of Antonia

Antonia had always been one to leave images in the mind that did not fade - that grew stronger with time. In my memory there was a succession of such pictures, fixed there like the old woodcuts of one's first primer: Antonia kicking her bare legs against the sides of my pony when we came home in triumph with our snake; Antonia in her black shawl and fur cap, as she stood by her father's grave in the snowstorm; Antonia coming in with her work-team along the evening sky-line. She lent herself to immemorial human attitudes which we recognize by instinct as universal and true. I had not been mistaken. She was a battered woman now, not a lovely girl; but she still had that something which fires the imagination, could still stop one's breath for a moment by a look or gesture that somehow revealed the meaning in common things. She had only to stand in the orchard, to put her hand on a little crab tree and look at the apples, to make you feel the goodness of planting and tending and harvesting at last. All the strong things of her heart came out in her body, that had been so tireless in serving generous emotions.

It was no wonder that her sons stood tall and straight. She was a rich mine of life, like the founders of early races.

Willa Cather, *My Antonia*

## PASSIONTIDE POEM

*The Donkey*, by G. K. Chesterton

When fishes flew and forests walked
  And figs grew upon thorn,
Some moment when the moon was blood
  Then surely I was born.

With monstrous head and sickening cry
  And ears like errant wings,
The devil's walking parody
  On all four-footed things.

The tattered outlaw of the earth,
  Of ancient crooked will;
Starve, scourge, deride me: I am dumb,
  I keep my secret still.

Fools! For I also had my hour;
  One far fierce hour and sweet:
There was a shout about my ears,
  And palms before my feet.

## OPTIONAL DICTATION (TRADES – DOCTOR)

**Learning the Trade** *(week 24 option)*

In the spring of 1939 I was not yet twenty-five. Thursday was the day for operations in the hospital where I was a student, and it was on this day that Professor Swynghedauw of Lille said to me, "Now, Grauwin, here's the knife. Operate. I'll help you." I was seized with a trembling which I was unable to control. I had only to do a simple appendectomy – but might I not clumsily puncture the large intestine? Would I be able to nip the little artery which always spurts the moment one cuts through the peritoneum? Would my stitches and my sutures hold?

I felt that the whole staff of the operating room had their eyes fixed on me; I also felt the chief's eyes, which were steel blue and severe behind his glasses. I raised my own eyes… No, his were gentle and kindly, and I guessed that there was a smile behind the white mask. Then all went well.

It was he who taught me to set about such an operation without losing my way in the maze of the abdominal cavity and to examine rapidly the most inaccessible corners; to make strong and equal overcast stitches, on three layers. And even today when I find an open abdomen in front of me and hesitate over the decision to be made, I think, "What would the chief have done?"

Major Grauwin, *A Doctor at Dien Bien Phu*

# A Psalm of Life

by Henry Wadsworth Longfellow

TELL me not, in mournful numbers,
  Life is but an empty dream!—
For the soul is dead that slumbers,
  And things are not what they seem.

Life is real! Life is earnest!
  And the grave is not its goal;
Dust thou art, to dust returnest,
  Was not spoken of the soul.

Not enjoyment, and not sorrow,
  Is our destined end or way;
But to act, that each to-morrow
  Find us farther than to-day.

Art is long, and Time is fleeting,
  And our hearts, though stout and brave,
Still, like muffled drums, are beating
  Funeral marches to the grave.

In the world's broad field of battle,
  In the bivouac of Life,
Be not like dumb, driven cattle!
  Be a hero in the strife!

Trust no Future, howe'er pleasant!
  Let the dead Past bury its dead!
Act,—act in the living Present!
  Heart within, and God o'erhead!

Lives of great men all remind us
  We can make our lives sublime,
And, departing, leave behind us
  Footprints on the sands of time;

Footprints, that perhaps another,
  Sailing o'er life's solemn main,
A forlorn and shipwrecked brother,
  Seeing, shall take heart again.

Let us, then, be up and doing,
  With a heart for any fate;
Still achieving, still pursuing,
  Learn to labor and to wait.

# Hymn to God, My God, in My Sickness

By John Donne

Since I am coming to that holy room,
Where, with thy choir of saints for evermore,
I shall be made thy music; as I come
I tune the instrument here at the door,
And what I must do then, think here before.

Whilst my physicians by their love are grown
Cosmographers, and I their map, who lie
Flat on this bed, that by them may be shown
That this is my south-west discovery,
*Per fretum febris*, by these straits to die,

I joy, that in these straits I see my west;
For, though their currents yield return to none,
What shall my west hurt me? As west and east
In all flat maps (and I am one) are one,
So death doth touch the resurrection.

Is the Pacific Sea my home? Or are
The eastern riches? Is Jerusalem?
Anyan, and Magellan, and Gibraltar,
All straits, and none but straits, are ways to them,
Whether where Japhet dwelt, or Cham, or Shem.

We think that Paradise and Calvary,
Christ's cross, and Adam's tree, stood in one place;
Look, Lord, and find both Adams met in me;
As the first Adam's sweat surrounds my face,
May the last Adam's blood my soul embrace.

So, in his purple wrapp'd, receive me, Lord;
By these his thorns, give me his other crown;
And as to others' souls I preach'd thy word,
Be this my text, my sermon to mine own:
"Therefore that he may raise, the Lord throws down."

## A Leaf from King Alfred's Orosius

Othere, the old sea-captain,
  Who dwelt in Helgoland,
To King Alfred, the Lover of Truth,
Brought a snow-white walrus-tooth,
  Which he held in his brown right hand.

His figure was tall and stately,
  Like a boy's his eye appeared;
His hair was yellow as hay,
But threads of a silvery gray
  Gleamed in his tawny beard.

Hearty and hale was Othere,
  His cheek had the color of oak;
With a kind of laugh in his speech,
Like the sea-tide on a beach,
  As unto the King he spoke.

And Alfred, King of the Saxons,
  Had a book upon his knees,
And wrote down the wondrous tale
Of him who was first to sail
   Into the Arctic seas.

"So far I live to the northward,
  No man lives north of me;
To the east are wild mountain-chains;
And beyond them meres and plains;
  To the westward all is sea.

"So far I live to the northward,
  From the harbor of Skeringes-hale,
If you only sailed by day,
With a fair wind all the way,
  More than a month would you sail.

"I own six hundred reindeer,
  With sheep and swine beside;
I have tribute from the Finns,
Whalebone and reindeer-skins,
  And ropes of walrus-hide.

"I ploughed the land with horses,
  But my heart was ill at ease,
For the old seafaring men
Came to me now and then,
  With their sagas of the seas;--

"Of Iceland and of Greenland,
  And the stormy Hebrides,
And the undiscovered deep;--
Oh I could not eat nor sleep
  For thinking of those seas.

"To the northward stretched the desert,
  How far I fain would know;
So at last I sallied forth,
And three days sailed due north,
  As far as the whale-ships go.

"To the west of me was the ocean,
  To the right the desolate shore,
But I did not slacken sail
For the walrus or the whale,
  Till after three days more.

"The days grew longer and longer,
  Till they became as one,
And northward through the haze
I saw the sullen blaze
  Of the red midnight sun.

"And then uprose before me,
  Upon the water's edge,
The huge and haggard shape
Of that unknown North Cape,
  Whose form is like a wedge.

"The sea was rough and stormy,
  The tempest howled and wailed,
And the sea-fog, like a ghost,
Haunted that dreary coast,
  But onward still I sailed.

"Four days I steered to eastward,
  Four days without a night:
Round in a fiery ring
Went the great sun, O King,
  With red and lurid light."

Here Alfred, King of the Saxons,
  Ceased writing for a while;
And raised his eyes from his book,
With a strange and puzzled look,
  And an incredulous smile.

But Othere, the old sea-captain,
  He neither paused nor stirred,
Till the King listened, and then
Once more took up his pen,
  And wrote down every word.

"And now the land," said Othere,
  "Bent southward suddenly,
And I followed the curving shore
And ever southward bore
  Into a nameless sea.

"And there we hunted the walrus,
  The narwhale, and the seal;
Ha! 't was a noble game!
And like the lightning's flame
  Flew our harpoons of steel.

"There were six of us all together,
  Norsemen of Helgoland;
In two days and no more
We killed of them threescore,
  And dragged them to the strand!"

Here Alfred the Truth-Teller
  Suddenly closed his book,
And lifted his blue eyes,
With doubt and strange surmise
  Depicted in their look.

And Othere the old sea-captain
  Stared at him wild and weird,
Then smiled, till his shining teeth
Gleamed white from underneath
  His tawny, quivering beard.

And to the King of the Saxons,
  In witness of the truth,
Raising his noble head,
He stretched his brown hand, and said,
  "Behold this walrus-tooth!"

# SAVED A POET'S LIFE

## *STORY TOLD BY W. S. JAMESON OF PUGET SOUND.*

### HE CUT THE ARROW FROM JOAQUIN MILLER'S NECK AT THE BATTLE OF CASTLE ROCK—STORY OF THE CONFLICT—A STRANGE MEETING.

SEATTLE, Washington, March 2.—For nearly a year the following paragraph has been going the rounds of the press:

"Joaquin Miller, two or three years ago, was walking with ex-Gov. Semple in Tacoma when a curious thing took place. A man walked up and, placing his finger on the *left side of* Miller's face, said: 'Yes, you are the boy.' It turned out that this man had saved the poet's life at the battle of Castle Rocks, fought years ago in California. He had drawn an arrow from Miller's neck when he was pretty far gone. And now the poet is very anxious to learn where the man can be found, for he forgot both the address and the name soon afterward."

The man for whom the California poet is looking is W. S. Jameson of Port Gamble, one of the little villages on Puget Sound. For thirty years he has been in the lumber business in this State, and he is well known to all of the older settlers. His life has been an adventurous one, for, as gold digger, Indian fighter, hunter, steamboat man, guide, and trapper, he has wanderd up and down the whole Pacific coast.

"When in this city on a visit a day or two ago, he told the correspondent of THE TIMES the story of the battle in which Joaquin Miller took a part.

"My old home," said Mr. Jameson, "is in Minnesota, but in 1854 I came to California. I joined a prospecting party which went North, and finally, in the early Summer of 1855, we struck gold at *Hazel Creek*, in the headwaters of the Sacramento River. This was the first discovery of gold in that part of the country, and we were in high spirits, for though we had had months and months of hard luck, we miners were very rich.

"But we were not allowed to work the diggings in peace, because the Indians soon began to give us trouble. The hostiles were the Modocs and *other renegades, who robbed us and* destroyed our property whenever they got a chance. In a short time the Rogue River Indian war broke out just across the line in Oregon, and then the savages in Northern California, growing more confident and oppressive, killed a man not far from our camp.

"That was too much for us to stand, and so we raised a company of twenty-five whites and fourteen friendly Indians and prepared for a little war on our own hook. Capt. Gibson, who, I believe, is still living on the Sacramento River, was in command, and one of our band was Joaquin Miller.

"He was then a bright boy, apparently not over sixteen years old, and he was living on a claim covering the Soda Springs on one of the foothills of Mount Shasta. All the trains from Portland to San Francisco stop at those very springs now, and the passengers get out and drink the water.

drink the water.

"It was in July, 1855, that we set out after the redskins, and we followed them west between the headwaters of the Sacramento and the Trinity. The country was terribly rough and game was plentiful. I remember that on our first night out we camped on a hillside which was fairly alive with rattlesnakes. Never before nor since have I seen so many of the reptiles. We were so afraid for our lives that we climbed into the scrub oak trees, and, tying ourselves fast, got what little sleep we could.

"After another day of hard climbing and marching we came about the middle of the afternoon to a tableland of scrub oak near Castle Rock. From the condition of the trail we judged that the Indians were near, and Capt. Gibson called for volunteer scouts to find out exactly where they were. Two of the Indians, one white man, and I started out. Suddenly we came upon two strange Indians and I, supposing they were hostile, was about to shoot, but one of the Indians with us held my hand and told me the strangers were friends. So it proved, for they led us to a point where we saw our enemies camping in a little open space.

"We brought back our report, and our whole company moved forward. When we came upon the savages they tried at first to use the guns they had stolen and picked up at one place and another, but the firearms were soon thrown away for the bows and arrows with which they were more familiar. They sent a shower of arrows, so that the air seemed to be filled, and we were driven back a little way.

"I remember at the beginning of the skirmish, when we closed in, that one renegade at the front had his rifle aimed at a big Missourian named Budd. The Indian was working the triggers, but the rifle wouldn't go. Budd saw the devil, and shot him dead before he could get at his bow and quiver. This fellow, as we afterward learned, was one of the worst Indians in the whole country, and everybody was glad he was put out of the way.

"By and by the attack of our enemies weakened, and before we knew it they had entirely disappeared. We were afraid they were laying an ambush for us, and so another scouting party was sent out—Lane, Whitney, Joaquin Miller, and myself. We started around the chaparral, and, like fools, we were standing up when we came upon half a dozen of the hostiles. They let fly their arrows, and shot out one of Lane's eyes. Whitney had his gunstock split in two, and then Miller suddenly fell. An arrow had struck him in the left side of the chin, had gone through the flesh, and the flint head had come out of the back of his neck. The wound was painful, but, boy though he was, he stood it like a man.

"We all knelt down so that we should not be quite such fine targets. I drew my knife, cut off the head of the arrow, and drew the shaft back through Miller's chin. He bled profusely, but we bound up the wound, and he soon regained strength. I noticed as he was kneeling down there that he was hunting in the leaves and grass for something.

"'What have you lost?' said I.

"'I want to save that arrowhead,' he replied, but he couldn't find it.

"Well, the end of it all was that we drove the Indians out of that region. After the campaign —if I can call it such—had ended, I did not see Joaquin Miller again for thirty-five years, and then I met him in Tacoma. He was pointed out to me, but I think I should have recognized him anywhere."

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The New York Times
Published: March 3, 1892

## Sea-Blown

***by Joaquin Miller (1841-1913)***

AH! there be souls none understand;
Like clouds, they cannot touch the land.
Unanchored ships, they blow and blow,
Sail to and fro, and then go down
In unknown seas that none shall know,
Without one ripple of renown.

Call these not fools, the test of worth
Is not the hold you have of earth.
Ay, there be gentlest souls sea-blown
That know not any harbor known.
Now it may be the reason is,
They touch on fairer shores than this.

## Kit Carson’s Ride

***by Joaquin Miller***

*Room! room to turn round in, to breathe and be free.*
*To grow to be giant, to sail as at sea*
*With the speed of the wind on a steed with his mane*
*To the wind, without pathway or route or a rein.*
*Room! room to be free where the white border'd sea*
*Blows a kiss to a brother as boundless as he;*
*Where the buffalo come like a cloud on the plain.*
*Pouring on like the tide of a storm-driven main,*
*And the lodge of the hunter to friend or to foe*
*Offers rest; and unquestion'd you come or you go—*
*My plains of America! Seas of wild lands!*
*From a land in the seas in a raiment of foam*
*That has reached to a stranger the welcome of home,*
*I turn to you, lean to you, lift you my hands.*