

Classical Subjects *Creatively Taught*™

Well- Ordered Language

Level 3B

The Curious Student's Guide to Grammar

Tammy Peters and Daniel Coupland, PhD





*Well-Ordered Language:
The Curious Student's Guide to Grammar
Level 3B*
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Book A

Chapter	Main Topic	Supplemental Topics
1	Four Kinds of Sentences, Principal Elements, Adjectives & Adverbs	Six tenses of verbs (<i>present, past, future, present perfect, past perfect, and future perfect</i>); subject-verb agreement with helping verbs; end marks within quotation marks
2	Predicate Verbs, Predicate Nominatives & Predicate Adjectives	Collective, concrete, and abstract nouns; proper nouns and proper adjectives
3	Prepositional Phrases	Subject-verb agreement when a prepositional phrase is between the subject and verb, including collective nouns; the use of <i>between</i> and <i>among</i>
4	Personal Pronouns	Compound subjects and objects using personal pronouns; use of an apostrophe to indicate possession with compound subjects
5	Sensory Linking Verbs	Choosing <i>well</i> versus <i>good</i> and other adverbs versus adjectives; use of a colon with items in a series and with quotations
6	Indirect Objects	Punctuating quotations with speaker's tag in the middle
7	Interrogative Pronouns	Compound interrogative sentences; use of a hyphen to form certain compound words
8	Relative (Adjectival) Clauses	Use of commas with nonessential relative clauses and no commas with essential relative clauses

Book B

Chapter	Main Topic	Supplemental Topics
1	Adverbial Elements: Adverbs, Interrogative Adverbs, Adverbial Prepositional Phrases, Adverbial Noun Phrases	Adverbial nouns; classes of adverbs (<i>time, manner, cause, place, and degree</i>); avoiding misplaced prepositional phrases
2	Adverbial Clauses	Subordinating conjunctions; correcting comma splices
3	Reflexive Pronouns	Rewriting sentence fragments into simple, compound, or complex sentences
4	Verbals—Participles	Avoiding misplaced modifiers; active and passive voice
5	Verbals—Gerunds	Using homonyms, homophones, and homographs
6	Verbals—Infinitives	Using dashes and slashes in sentences
7	Verbals—Review	Interjections; five useless commas
8	Types of Sentences: Simple, Compound, Complex, Compound-Complex	Phrasal verbs

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Well-Ordered Language

A Classical Approach to English Grammar Instruction

Why Study Grammar?

We study grammar because we wish to master language, and language cannot be easily mastered without grammar. Grammar is the study of what makes language work—the way letters form words, the way words form sentences, the way sentences express human thought.

An educated person wants to understand the rich variety of human thought enshrined in language of all sorts—books from yesterday and the last millennium, books in English and books in other languages as well. An educated person also yearns to express himself clearly, accurately, and completely. It is the study of grammar that yields the capacity to do this, and the student who sees the connection between the study of grammar and the mastery of language will study grammar with zeal.

Learning Grammar, Teaching Grammar

We have designed Well-Ordered Language (WOL) with the understanding that many teachers who will use this book don't know grammar as well as they would like. As a result, we have created a rich teacher's edition that will enable teachers to review and deepen their own understanding of grammar even as they teach students.

We have also worked to provide a clear, incremental presentation of grammar in this series that includes plenty of illustrations, practice, and review. For example, in each chapter, students will memorize through song clear definitions of relevant grammatical concepts. Helpful analogies and attractive graphical illustrations at the beginning of each chapter introduce and complement the concepts in the chapter. Students also will discover emerging from the sentence exercises a story that features characters who appear throughout the text and in the graphical illustrations.

Effective Teaching Methods

The series employs an innovative choral analysis method that makes learning enjoyable and permanent. With clear guidance from the teacher's edition, instructors will easily

be able to lead students through the choral analysis of grammar, and through this analysis, students will understand how grammar is embodied in the sentences they study. In *Well-Ordered Language Level 2* and beyond, the students also learn to diagram, visualizing the grammatical relationships within sentences. The program has been layered concept on concept, an approach that aids students in experiencing and mapping how a well-ordered language works. As their mastery of grammar develops, students also understand poems and stories more thoroughly and enjoy them more deeply.

Learning with Delight

We think that the right study of grammar should lead to delight. The traditional study of grammar should be more than mere rote memorization of rules; it must also include opportunities for students to engage language in works of literature and human expression. As students acquire a greater capacity to understand language and use it effectively themselves, they will experience joy and delight. This is one reason we have included for grammatical study beautiful poetry and excerpts from great literature. Students will see that their ongoing study of grammar will open up a deeper understanding of beautiful literature that both instructs and delights.

Compelling Need

In this cultural moment, there is a desperate need for language that is well ordered. Today's discourse is often filled with ambiguity, equivocation, and crudeness. Those who have mastered a well-ordered language not only will stand out as eloquent and clear but also will be able to say well what they mean and to say what others will heed. It will be those with a command of language who will be able to mine the wisdom of the past and to produce eloquence in the future.

Ongoing Support

We have created not only a series of texts but a constellation of products that will help teachers to use WOL effectively. Visit our website at ClassicalAcademicPress.com for additional support for using WOL, including downloadable PDF documents that are available for purchase as well as other resources.

Thank you for joining us in this most important work of restoring a well-ordered language for the next generation!

Lesson-Planning Options

The Well-Ordered Language series is designed to be flexible, adaptable, and practical. Depending on her needs, the teacher can modify lessons to meet particular classroom expectations. The following options for teaching each chapter assume a 30–40 minute period.

	Option A (4 times per week)	Option B (3 times per week)	Option C (5 times, one week)
Week One	Day One ◇ Ideas to Understand ◇ Terms to Remember ◇ Sentences to Analyze & Diagram	Day One ◇ Ideas to Understand ◇ Terms to Remember ◇ Sentences to Analyze & Diagram	Day One ◇ Ideas to Understand ◇ Terms to Remember ◇ Sentences to Analyze & Diagram
	Day Two ◇ Lesson to Learn A	Day Two ◇ Lesson to Learn A	Day Two ◇ Lesson to Learn A
	Day Three ◇ Lesson to Learn B	Day Three ◇ Lesson to Learn B	Day Three ◇ Lesson to Learn B
	Day Four ◇ Lesson to Enjoy—Poem		Day Four ◇ Lesson to Learn C
			Day Five ◇ Quiz (PDF)
Week Two	Day Five ◇ Sentences for Practice	Day Four ◇ Lesson to Learn C	
	Day Six ◇ Lesson to Learn C	Day Five ◇ Sentences for Practice (if needed) and/or Lesson to Enjoy—Poem <i>alternative</i> ◇ Sentences for Practice—Tale and/or Lesson to Enjoy—Tale	
	Day Seven ◇ Sentences for Practice—Tale ◇ Lesson to Enjoy—Tale	Day Six ◇ Quiz (PDF)	
	Day Eight ◇ Quiz (PDF)		

Introduction to Students

Maps have existed since ancient times. It seems that people have always wanted to draw where they are, where they have been, and where they want to go. The word *geography* comes from the Greek *geo*, meaning “earth,” and *graph*, meaning “writing.” Maps are earth writing.

Some maps are incredibly detailed, even including texture to show mountains and valleys, rivers, and lakes. You can run your fingertips along this topography[■] and touch the heights and depths of the world. Some maps frame the boundaries of nations and continents with beautiful, varied colors. As you peer into this kaleidoscope[■] of colors and lines, you can almost taste the foods and hear the languages of the different cultures of all those nations.

Maps show relationships between locations, so when we read maps, we better understand the world and the people who inhabit it. In a similar way, a sentence diagram is a sort of map—a grammar map—that shows the relationships among words and among the parts of sentences. A diagram maps meaning.

The vertical longitude and horizontal latitude lines you see on many maps help you determine the exact location of things like oceans, landmasses, countries, and cities. Similarly, sentence diagrams use vertical, horizontal, and diagonal lines to indicate both the parts of speech and the relationships of words in a sentence.

A map has a legend (list or key) that explains its symbols; a scale that tells how the distances measure up; and a compass rose that marks north, south, east, and west. Similarly, in Well-Ordered Language, an analyzed and marked sentence provides a legend for understanding *how* the sentence says what it says.

In *WOL Level 3*, we’d like to travel with you through the beautiful structure of language using such maps. In each lesson, you will analyze sentences with increasingly complex markings and diagrams. You can run your fingertips along your work, and you can peer into the kaleidoscope of sentences to better understand our well-ordered language.

To the Source:

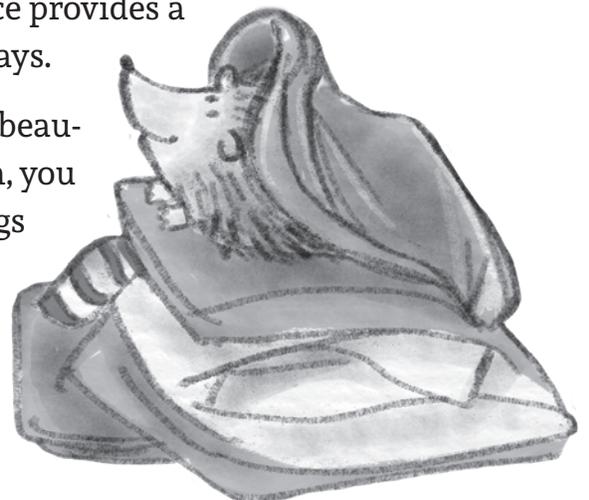
■ topography

The word *topography* comes from the Greek *topo*, meaning “place,” and *graphia*, meaning “description of.” Topography is a description you can feel.

To the Source:

■ kaleidoscope

The word *kaleidoscope* also comes from Greek: *kal*, meaning “beautiful”; *eido*, meaning “shape”; and *skop*, meaning “to look at.”





4

Verbals—Participles

Think of as many types of hats as you can: baseball caps, cowboy hats, berets, stocking caps, and fedoras. The list goes on and on. They can all be used to cover your head. While the reasons you might need to cover your head may vary from needing protection from the sun to making a fashion statement, the basic function of a hat is the same. But is it always? There are other ways to use hats, such as to carry things or to collect money at a fund-raiser. In a similar way, there are words that usually function as one part of speech but sometimes function as another. **Participles**, for example, are forms of verbs that can function as adjectives.

When you see a word that ends in *-ing* or *-ed*, you probably recognize it as a verb, as in “I *am draping* (or *have draped*) the scarf around my head like a turban.” The *-ing* form of the verb is the **present participle**,[■] and it shows that an action is happening now. The *-ed* form of the verb is the **past participle**, and it shows that an action happened in the past. Some verbs are called **irregular verbs** because their past participles are not formed with the regular *-ed* ending: “I *have taken* my hat”; “I *have lost* my hat”; “I *have shrunk* my hat in the wash.”

In addition to acting as verbs, both present or past participles often function as adjectives modifying nouns, as in “He wore a *draped* turban.” You can think of participles such as *draped* in “draped turban” as words that *participate*, or share, in the behavior and nature of adjectives, yet they have the form of verbs. When a verb functions as another part of speech, it is called a **verbal**.[■] There are three different kinds of verbals: participles; **gerunds**, which function as nouns; and **infinitives**, which can function as nouns, adjectives, or adverbs. In this chapter we focus on participles, and in the next two, on gerunds and infinitives. For all of them, we say that *the heart of a verbal is a verb*.

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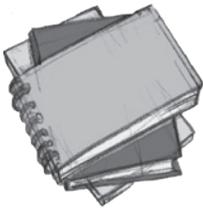
■ participle

Participle is from the Latin word *participium*, which literally means “a sharing” or “partaking.” A participle partakes in the characteristics of both a verb and an adjective at the same time.

To the Source:

■ verbal

Verbal comes from the Latin word *verbalis*, meaning “consisting of words, relating to verbs.”



Ideas to Understand

Where the Red Fern Grows has long been remembered as a tale of extraordinary loyalty and sacrifice. Billy Colman, a young boy growing up in the Ozark Mountains in Oklahoma during the Great Depression, works hard to buy, with the help of his grandfather, two coonhound puppies. Billy succeeds in raising two of the finest hound dogs in the region and enters them in the championship coon hunt. The dogs, Old Dan and Little Ann, tree three raccoons, but it's in the middle of a snowstorm and Billy and the men hunting with him have lost the dogs. As the storm turns into a full-blown blizzard, Billy refuses to abandon his dogs. Then, Billy's grandfather has a terrible accident. Will his grandfather live? Will Billy win the competition? What about the dogs? Hunt down the book at the library to find out.

One of the most endearing tales of friendship between a boy and his dogs is *Where the Red Fern Grows* by Wilson Rawls. At the climax of the story, Billy Colman and his dogs, Old Dan and Little Ann, have become finalists in the championship coon hunt. When a blizzard strikes during the hunt, Billy's dogs and his grandfather are separated from the group and nearly freeze. In describing the suspenseful scene, Rawls uses some verbals functioning as adjectives, some of which we have italicized:

I slid off the bank and ran to [Old Dan]. His back was covered with a layer of *frozen* sleet. His *frost-covered* whiskers stood out straight as porcupine quills. . . .

I couldn't hold back the tears. My grandfather was *lost* and wandering in that white jungle of cane. Screaming for him, I started back. . . .

Grandpa lay as he had fallen, face down in the icy sleet. His right foot was wedged in the fork of a *broken* box elder limb. When the ankle had twisted, the *searing* pain must have made him unconscious.¹

The participle *frozen* is an adjective modifying the noun *sleet*, and at the heart of the word *frozen* is a form of the verb *freeze*. The participle *frost-covered* modifies *whiskers*, and at its heart is the verb *cover*. Similarly, *broken* and *searing* modify the nouns *limb* and *pain* and contain in their hearts the verbs *break* and *sear*. All of these verbals—*frozen*, *frost-covered*, *broken*, and *searing*—are used as attributive adjectives, placed before the nouns they modify. However, the participle *lost* is different from the others. It is used as a predicate adjective, rather than as an attributive adjective: “My grandfather was *lost*.” The past participle *lost* follows the linking verb *was* and modifies the subject of the sentence, which is the noun *grandfather*.

Let's look more closely at the verbs that are at the heart of these participles. Past participles for regular verbs, such as *cover*, end in *-ed*: *covered*. Past participles for irregular verbs, such as *freeze*, *lose*, and *break*, can have a number of endings, among them *-en* and *-t*: *frozen*, *lost*, and *broken*. When they function as verbs, they follow a helping verb, as in this sentence: “The sleet *had frozen* on the dog's fur.” When functioning as an adjective, though, the past participle modifies a noun:

- ◇ He licked his *frost-covered* whiskers.
- ◇ The grandfather was *lost*.

1. Excerpt from Wilson Rawls, *Where the Red Fern Grows* (New York: Bantam Books, 1962), 202–204, copyright © 1961 by Sophie S. Rawls, Trustee, or successor Trustee(s) of the Rawls Trust, dated July 31, 1991. Copyright © 1961 by The Curtis Publishing Company. Used by permission of Delacorte Press, an imprint of Random House Children's Books, a division of Penguin Random House LLC. All rights reserved. Interested parties must apply directly to Penguin Random House LLC for permission.

A present participle, such as the word *searing*, always ends in *-ing*. When functioning as a verb, it follows a helping verb (one of the Be Verbs): “The cook *is searing* (or *was searing*) the meat over the campfire.” When functioning as an adjective, though, the present participle modifies a noun. In all of the following examples, *searing* modifies *pain*, either as an attributive adjective or a predicate adjective:

- ◇ The *searing* pain made him unconscious.
- ◇ The pain was *searing*.
- ◇ The pain seems *searing*.

As you see, Be Verbs can sometimes make it tricky to determine if a participle is functioning as a verb or as an adjective. You must analyze whether the Be Verb is a helping verb or a linking verb. If it is a helping verb, the participle that follows it is an action verb. If it is a linking verb, the participle that follows it is an adjective—a verbal. For example, notice how *was distressing* functions differently in these two sentences:

- ◇ The blizzard was distressing the hunters.
(helping verb and participle functioning as an action verb)
- ◇ Old Dan’s howl was distressing.
(linking verb and participle functioning as an adjective)

When participles are used as attributive adjectives, they can stand either before or after a noun, like this:

- ◇ They could see the dog’s *trembling* body.
- ◇ They could see the dog’s body *trembling*.

Sometimes commas are used with the participle, especially when it is placed at the beginning of a sentence or when it is a nonessential element:

- ◇ *Frost-covered*, Old Dan shivered with cold.
- ◇ The boy, *shivering* and *sobbing*, searched for his grandfather.

Make sure that the participle always stands near the word it modifies, or it will modify the wrong word, which is a type of grammatical error called a **misplaced modifier**. For example, if “shivering and sobbing” were placed at the end of the sentence—“The boy searched for his grandfather, shivering and sobbing”—then the compound participle is modifying *grandfather* and not *boy*. The writer should place the participle near the noun that it is meant to modify; otherwise, it will mean something very different than intended. If the writer means that the boy is shivering and sobbing, then the participle goes either directly before or after *the boy*.



II Pause for Punctuation

In English grammar, **voice** is the term used to tell whether the subject of a sentence performs the action or receives it.

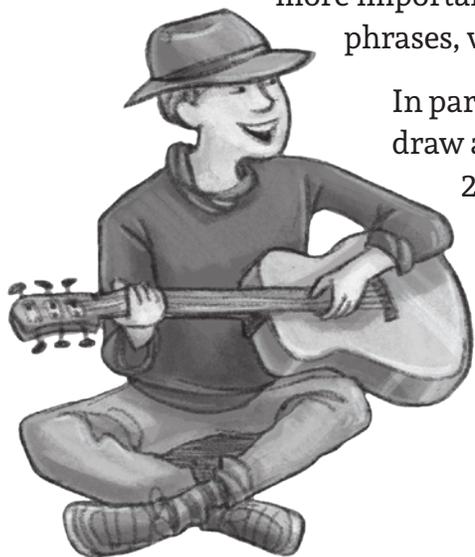
- ◇ **Active voice:** the subject *performs* the action of the verb. In the active voice, the receiver of the action is the object of the verb (direct object).
 - ◆ The dog wagged his tail.
- ◇ **Passive voice:** the subject *receives* the action of the verb. The passive voice always has two parts: the Be Verb + past participle. In the passive voice, the receiver of the action is the subject and there isn't a direct object. In formal writing, passive voice should be used only occasionally for emphasis because it adds unnecessary words.
 - ◆ The tail was wagged by the dog.

Terms to Remember

- ◇ Adjective (1–8)
- ◇ Adverbial Elements (3–1)
- NEW!** Verbal (3–9)

Sentences to Analyze and Diagram

Analyzing participles is similar to analyzing adjectives in that the modifying lines connect the participle to the noun or pronoun that it modifies. The only difference is that participles are verbals, and therefore they have a heart drawn around them. Remember, the heart of every verbal is a verb. (This will become more important in *WOL Level 4*, when you learn to analyze participial phrases, which include objects and/or modifiers.)



In part 1 of your analysis, when you identify phrases and clauses, draw a heart over any verbal within the phrases and clauses. In part 2 of your analysis, when you identify principal elements and modifiers, draw a heart over any remaining verbals. Notice how in the analysis of the following sentence the participle *frozen* is identified with a heart in part 1, while the other participle—*frost-covered*—is identified later in part 2.

Frost-covered, he shivered (under a layer)(of frozen sleet.)

- (First, read the sentence aloud.) “Frost-covered, he shivered under a layer of frozen sleet.”
- Chant: “The order of analysis is phrases, clauses, principal elements, modifiers.”
- “Are there any prepositional phrases?” (Choral response: “Yes, sir.”)
- “*Under a layer* is a prepositional phrase.” (Since *under a layer* is a prepositional phrase, put parentheses around the phrase.) “*Under* is the preposition.” (Since *under* is the preposition, write *p* underneath the preposition.) “*Layer* is the object of the preposition.” (Since *layer* is the object of the preposition, write *op* underneath the object of the preposition.) “*A* is an adjective (article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)
- “*Of frozen sleet* is a prepositional phrase.” (Since *of frozen sleet* is a prepositional phrase, put parentheses around the phrase.) “*Of* is the preposition.” (Since *of* is a preposition, write *p* underneath the preposition.) “*Sleet* is the object of the preposition.” (Since *sleet* is the object of the preposition, write *op* underneath the object of the preposition.) “*Frozen* tells us *what kind* of sleet. So, *frozen* is an adjectival element because it modifies a noun. It is an adjective.” (Since *frozen* is an adjective, draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.) “It is a verbal because the heart of *frozen* is a verb.” (Since *frozen* is a verbal, draw a heart over the word.)
- “Are there any subordinate clauses? (Choral response: “No, sir.”)

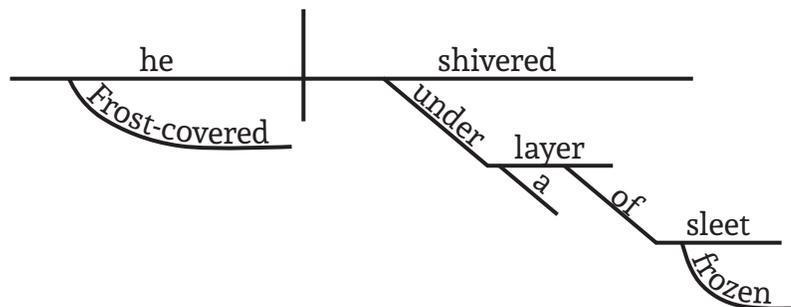
Frost-covered, he shivered (under a layer)(of frozen sleet.)

- (Read the sentence aloud again.) “Frost-covered, he shivered under a layer of frozen sleet.”
- “This is a sentence, and it is declarative.”
- “This sentence is about *he*. So, *he* is the subject because it is what the sentence is about.” (Since *he* is the subject, underline the subject and write *S* above it.)

- d. “This sentence tells us that he *shivered*. So, *shivered* is the predicate because it is what the sentence tells us about *he*.” (Since *shivered* tells us something about *he*, double underline the predicate and write *P* above the predicate.)
- e. “It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Since *shivered* shows action, write *V* to the right of the letter *P*.)
- f. “*Of frozen sleet* tells us *what kind* of layer. So, *of frozen sleet* is an adjectival element because it modifies a noun. It is an adjectival prepositional phrase.” (Since *of frozen sleet* tells us *what kind* of layer, draw a straight line down from the preposition and then a straight line with an arrow pointing to *layer*. Write *adj* in the elbow opposite the line with the arrow, and write *prep* underneath the modifier line, directly below the *adj*.)
- g. “*Under a layer* tells us *where* he shivered. So, *under a layer* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase.” (Since *under a layer* tells us *where* he shivered, draw a straight line down from the preposition and then a straight line with an arrow pointing to *shivered*. Write *adv* in the elbow opposite the line with the arrow, and write *prep* underneath the modifier line, directly below the *adv*.)
- h. “*Frost-covered* tells us *what kind* of he. So, *frost-covered* is an adjectival element because it modifies a noun. It is an adjective.” (Since *frost-covered* is an adjective, draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.) “It is a verbal because the heart of *frost-covered* is a verb.” (Since *frost-covered* is a verbal, draw a heart over the word.)

Participle as an Attributive Adjective

Verbals are diagrammed in a slightly different manner than nouns, adjectives, or adverbs, even though they behave in the same way. When diagramming a participle that is functioning as a descriptive adjective, draw a curved line beneath the noun or pronoun that it is modifying. Write the participle along the curved line.



Participle as a Predicate Adjective

When diagramming a participle that is functioning as a predicate adjective, draw a curved line that rests on a pedestal (or “feet”), which is placed on the horizontal line. Write the participle along the curved line.



On the Map

In Lesson to Learn B, you'll discover Devils Tower, a 1,267-foot-tall butte in the Bear Lodge Mountains in Wyoming. This amazing geological feature is located in the northeast corner of Wyoming, surrounded by rolling prairies. Hundreds of hikers and climbers are drawn each year to this national park. The Northern Plains Indians and other tribes consider this land sacred. Can you find Devils Tower on a map?



Lesson to Learn

Verbals—Participles



1. Analyze the following sentences, and then diagram them in the space provided. Use a ruler to draw the lines.

a. Franklin pointed to the lights from the oncoming car, which lit the road.

b. In the snow, the lights seemed imposing, as if they were giant flashlights.

c. While they were watching, a deer leapt across the glazed, icy road.

A

Lesson to Learn Verbals—Participles

2. On the lines provided, write the definition of a *verbal*.

3. On the lines provided, write the definition of a *participle*.

4. On the lines provided, rewrite the following sentences, changing the *passive voice* to *active voice*.

a. The flourishing village was conquered by the Norse enemy.

b. The Viking ship was being driven westward by the crashing waves.

5. Imagine that Franklin is sending a note to Gilbert about nearly hitting a deer while driving home with his family. Rewrite his sentences using the proper punctuation and capitalization.

you will never believe it last night after the game we were heading home driving my dad slowly crept along the snowy road all at once a crazy deer sprang in front of our car my dad swerved and missed it as it dashed into the frozen forest



Lesson to Learn

Verbals—Participles

B

1. Analyze the following sentences, and then diagram them in the space provided. Use a ruler to draw the lines.

a. Her family stared at the overwhelming size of Devils Tower.

b. Startled, Midge marveled to herself at the high, vertical sides of the mount.

c. When they saw the dangling climbers on ropes, their plans were forgotten.

B

Lesson to Learn Verbals—Participles

2. On the lines provided, write the definition of a *participle*.

3. On the lines provided, rewrite the following sentences, changing the *passive voice* to *active voice*.

a. While the fluttering butterflies flew about, the pollen was being gathered by them.

b. The wildflowers were picked by those giggling hikers for their wreaths.

4. Imagine that Midge is entering a note in her journal about her visit to Devils Tower. Rewrite her sentences using the proper punctuation and capitalization.

when mom told me about our trip to devils tower i didnt know anything about it it may be in wyoming but i didnt realize that it stands like a giant tree stump in the middle of rolling hills with ropes and harnesses daring climbers go up and down the steep walls someday i want to climb it



Lesson to Learn

Verbals—Participles



1. Analyze the following sentences, and then diagram them in the space provided. Use a ruler to draw the lines.

a. Running and dribbling, the young player brought the ball down the court.

b. Both teams held their breath when they saw the spinning ball.

c. As it flew toward the basket, the injured player threw his crutches in the air.

2. On the lines provided, write the definition of a *verbal*.

3. On the lines provided, write the definition of a *participle*.

4. On the lines provided, rewrite the following sentences, changing the *passive voice* to *active voice*.

- a. The diving team is led by a boy, who is from the west side of town.

- b. His character is weakened by his foolish, self-centered attitude.

5. Imagine that the coach of the losing basketball team is writing a note to a friend after the game. Rewrite his sentences using the proper punctuation and capitalization.

who would have guessed it we havent played the highlanders since they hired coach stein watching i wondered about that new player he is shorter than his teammates but he is fast jumping and dribbling he has full control of the ball as i watched the winning shot swish the net i was amazed we will get them next time



Sentences for Practice

Verbals—Participles

Analyze the following sentences.

1. In the kitchen, Elliot, Franklin, and Peggy grabbed the popping corn.
2. Unsuspecting, the three friends put the bag of popcorn in the broken microwave.
3. Put that old, tattered board game on the table.
4. Though the taped box looked awful, all the pieces were in the box.
5. Surprised, Franklin counted the Monopoly money in record time.

Sentences for Practice

Verbals—Participles

6. While the popcorn popped, smoke came from the overheating microwave.

7. Screaming, the three friends pulled the smoking bag from it.

8. Franklin opened the window, and wide-eyed Peggy opened the door.

9. After the smoke lifted, Elliot poured the smoldering popcorn into a bowl.

10. Disgusted, the two of them watched him as he ate the burnt popcorn.

Lesson to Enjoy—Poem

Verbals—Participles

Have you ever heard a waterfall—truly listened to the falling water? How would you use words to capture those sounds? Could you describe the motion of the water to someone else? Would it be possible to arrange your words on the page to resemble a waterfall? The Romantic poet Robert Southey does all that in “The Cataract of Lodore,” a poem about a waterfall (*cataract* is an old word for waterfall) in England’s Lake District. He accomplishes it with an overflow of participles, choosing them because these verbals are both descriptive and active. Watch as Southey playfully stirs participles into rapids and as his *-ing* words swirl and twirl in cascades.

The Cataract of Lodore: Described in *Rhymes for the Nursery*

by Robert Southey (1774–1843)

“How does the Water
Come down at Lodore?”
My little boy ask’d me
Thus, once on a time;
And moreover he task’d me
To tell him in rhyme.
Anon at the word,
There first came one daughter
And then came another,
To second and third
The request of their brother,
And to hear how the Water
Comes down at Lodore,
With its rush and its roar.
As many a time
They had seen it before.
So I told them in rhyme,
For of rhymes I had store;
And ’t was in my vocation
For their recreation
That so I should sing;
Because I was Laureate
To them and the King.

From its sources which well
In the Tarn of the fell;
From its fountains
In the mountains,
It’s rills and it’s gills;
Through moss and through brake,
It runs and it creeps
For awhile, till it sleeps
In its own little Lake.
And thence at departing,
Awakening and starting,
It runs through the reeds
And away it proceeds,
Through meadow and glade,
In sun and in shade,
And through the wood-shelter,
Among crags in its flurry,
Helter-skelter,
Hurry-scurry.
Here it comes sparkling,
And there it lies darkling;
Now smoaking and frothing
It’s tumult and wrath in,

anon: immediately

store: extra

vocation: profession

laureate: an officially honored poet

Lesson to Enjoy—Poem

Verbals—Participles

Till in this rapid race
On which it is bent,
It reaches the place
Of its steep descent.

The Cataract strong
Then plunges along,
Striking and raging
As if a war waging
Its caverns and rocks among:
Rising and leaping,
Sinking and creeping,
Swelling and sweeping,
Showering and springing,
Flying and flinging,
Writhing and ringing,
Eddying and whisking,
Sprouting and frisking,
Turning and twisting,
Around and around
With endless rebound;
Smiting and fighting,
A sight to delight in;
Confounding, astounding,
Dizzying and deafening the ear with its sound.

Collecting, projecting,
Receding and speeding,
And shocking and rocking,
And darting and parting,
And threading and spreading,
And whizzing and hissing,
And dripping and skipping,
And hitting and splitting,

And shining and twining,
And rattling and battling,
And shaking and quaking,
And pouring and roaring,
And waving and raving,
And tossing and crossing,
And flowing and going,
And running and stunning,
And foaming and roaming,
And dinning and spinning,
And dropping and hopping,
And working and jerking,
And guggling and struggling,
And heaving and cleaving,
And moaning and groaning;



tarn: mountain lake **fell:** a pasture high in the mountains **brake:** an overgrown thicket
glade: grove of trees **crag:** steep, rough rocks **helter-skelter:** disordered or haphazard
darkling: growing dark **smoking:** archaic form of *smoking* **tumult:** turbulence
eddy: whirling **smiting:** hitting **dinning:** making a lot of noise **guggling:** gurgling

Lesson to Enjoy—Poem

Verbals—Participles

And glittering and frittering,
And gathering and feathering,
And whitening and brightening,
And quivering and shivering,
And hurrying and skurrying,
And thundering and floundering;

Dividing and gliding and sliding,
And falling and brawling and sprawling,
And driving and riving and striving,
And sprinkling and twinkling and wrinkling,
And sounding and bounding and rounding,
And bubbling and troubling and doubling,
And grumbling and rumbling and tumbling,
And clattering and battering and shattering;

Retreating and beating and meeting and sheeting,
Delaying and straying and playing and spraying,
Advancing and prancing and glancing and dancing,
Recoiling, turmoiling and toiling and boiling,
And gleaming and streaming and steaming and beaming,
And rushing and flushing and brushing and gushing,
And flapping and rapping and clapping and slapping,
And curling and whirling and purling and twirling,
And thumping and plumping and bumping and jumping,
And dashing and flashing and splashing and clashing;
And so never ending, but always descending,
Sounds and motions for ever and ever are blending,
All at once and all o'er, with a mighty uproar,
And this way the Water comes down at Lodore.²

frittering: squandering **floundering:** struggling clumsily **riiving:** splitting
purling: rippling

2. Robert Southey, "The Cataract of Lodore: Described in Rhymes for the Nursery," in *The Poetical Works of Robert Southey: Collected by Himself*, vol. 3 (London: Longman, 1849), 73–77. Available at: <https://books.google.com/books?id=-q88AAAAAYAAJ>.

Lesson to Enjoy—Poem

Verbals—Participles

Questions to Ponder

1. Why do you think the poem was written?
2. Give examples of *onomatopoeia* (the use of words that sound like the thing they mean) from the poem.
3. What does “And so never ending, but always descending” mean?