

Classical Subjects *Creatively Taught*™

Well- Ordered Language

TEACHER'S EDITION

Level 3A

The Curious Student's Guide to Grammar

Tammy Peters and Daniel Coupland, PhD





Well-Ordered Language:
The Curious Student's Guide to Grammar
Level 3A Teacher's Edition
© Classical Academic Press, 2018
Version 1.0

ISBN: 978-1-60051-319-0

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Classical Academic Press
515 S. 32nd Street
Camp Hill, PA 17011
www.ClassicalAcademicPress.com

Content editor: Marie Kramb Campbell
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Acknowledgments

Tammy Peters

I am deeply indebted to Mars Hill Academy in Cincinnati, Ohio. I give a sincere thanks to the students, families, and teachers who have supported me and contributed to this work over the last fifteen years. A special thanks to Ellen Liebing for her constant encouragement.

With a grateful heart, I thank Dr. Dan Coupland for his insights and love of language. It has been a privilege to coauthor *Well-Ordered Language* with him. I also thank Dr. Marie Campbell, our content editor, for her expertise and precision in the English language. She is a joy and a friend. I greatly appreciate Dr. Chris Perrin, Laurie Gustafson, and the whole Classical Academic Press staff for their vision and professionalism.

There are not enough words to express my gratitude to my family for their constant support. My heartfelt appreciation is to the love of my life, Hud Peters, who has prayerfully supported me through it all.

Daniel Coupland, PhD

I am grateful for the *grammarphiles* in my life: Mrs. Linda Tiarks, my elementary school teacher who showed me how to study and love the English language; Dr. Bryan Coupland, my father, who appreciates a well-crafted sentence; and Mrs. Tammy Peters, my coauthor, who is the most talented (and most energetic) grammar teacher I have ever seen. I am also thankful for Marie, our talented content editor, who has helped to make the *Well-Ordered Language* program even better. And of course, I appreciate Chris, Laurie, and the entire Classical Academic Press team for their tireless effort to get this program in print.

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

Table of Contents

Well-Ordered Language: A Classical Approach to English Grammar Instruction	vi
Lesson-Planning Options	viii
Introduction to Students	ix
Introduction to Teachers	x
Chapter 1 Four Kinds of Sentences, Principal Elements, Adjectives & Adverbs	3
Chapter 2 Predicate Verbs, Predicate Nominatives & Predicate Adjectives	33
Chapter 3 Prepositional Phrases	61
Chapter 4 Personal Pronouns	85
Chapter 5 Sensory Linking Verbs	107
Chapter 6 Indirect Objects	125
Chapter 7 Interrogative Pronouns	143
Chapter 8 Relative (Adjectival) Clauses	163
The Curious Student's Literary Appendix	188
Biographies: Meet the Authors	200
Bibliography: Seek the Sources	210
Glossary of Terms	212
Song Lyrics	224
Diagramming Overview	234
About the Title	240

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

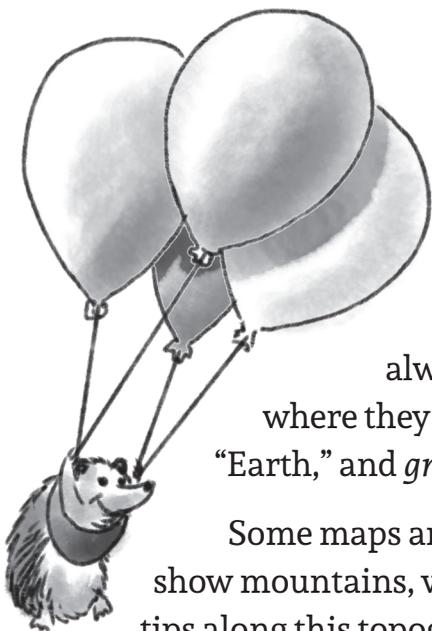
We have created not only a series of texts but also a constellation of products that will help teachers to use WOL effectively. Visit our website at ClassicalAcademicPress.com for additional support for using WOL, including downloadable PDF documents for printing and copying and other resources.

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	<div style="border: 1px solid black; padding: 5px;"> <p>From the Sideline: Option C is an accelerated plan for teachers who want to finish both <i>WOL3A</i> and <i>WOL3B</i> in one semester. A teacher using Option A or B might find it useful to switch to Option C for a single chapter that is mastered quickly.</p> </div>
	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)		
			<div style="border: 1px solid black; padding: 5px;"> <p>*The tales for chapters 1, 3, 4, 5, 6, and 8 can be found in the downloadable PDF. The poems for chapters 2 and 7 can be found in the PDF.</p> </div>



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, 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. A diagram shows the relationships among words and among the parts of sentences. A diagram maps meaning.

On a map, the landmasses and oceans are laid out on the lines of latitude and longitude. In a sentence diagram, the eight parts of speech are laid out on horizontal, vertical, and diagonal lines.

A map has a legend (list) 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 key 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.”

Introduction to Teachers

In the Well-Ordered Language (WOL) series, grammar instruction is focused, practical, and lively. The curriculum encourages teachers and students to actively engage with grammar concepts. Students will use all four language skills—reading, writing, listening, and speaking—to develop a better understanding of English grammar. Your students will find that the thirty to forty minutes devoted to grammar instruction are among the most dynamic of their school day.

The WOL Marking System— Analyze, Analyze, Analyze . . . Then Diagram

Analysis is the heart and soul of the WOL method. Each chapter includes multiple sentences for students to analyze aloud and on paper. Just as children naturally enjoy taking things apart and putting them back together, your students will learn that understanding how words in a sentence work together to convey meaning is intriguing and enjoyable. Students will see analysis as a stimulating activity of a curious mind.

The unique WOL marking system helps students identify the function of words and the relationship between words in a sentence. In *Level 2* and above, WOL teaches classical diagramming alongside this analysis, but the analytic approach in all the levels is extraordinary:

- ◇ The teacher explains the concept to students through active engagement with specific, carefully selected sentences.
- ◇ The teacher models the structural analysis on the board while the students speak the analysis in chorus. The structural analysis uses an innovative marking system that builds incrementally, chapter by chapter.
- ◇ The teacher demonstrates sentence diagramming as the students use lines to draw the language of thought. Diagramming helps students to visualize the function of

The sentence analysis in WOL allows students to understand how the language works, and the sentence diagramming allows students to map that understanding visually.

How to Use This Book: Learn, Memorize, Review

Well-Ordered Language offers a wealth of material—perhaps even more than some teachers will need. When teaching students to analyze, mark, and diagram sentences with enthusiastic competence, teachers can creatively modify the curriculum, adapting it to meet the needs of particular students. The following is an explanation of the book’s structure, including a suggestion of a possible daily instructional approach. The Lesson-Planning Options chart on page viii suggests a variety of ways to fit the curriculum into your weekly plan. To assist lesson planning, each chapter of WOL is organized into three main sections:

Introducing the Chapter (first day)

The opening text of each chapter acquaints students with grammatical concepts and important terms. Then, the students will be ready to participate in a choral analysis of a sentence.

- ◇ **Ideas to Understand:** The opening paragraphs introduce the chapter’s main focus, using as an example an excerpt from poetry or fiction. (For enrichment beyond the scope of the grammar lessons, WOL includes a *literary appendix* containing the complete poems and longer passages from the fiction. Appendices containing brief biographical sketches of the authors and bibliographic information for the sources are also included.)
- ◇ **Terms to Remember:** Each chapter introduces new terms and reviews previously encountered terms. Students learn important definitions by reciting short, inviting songs or chants. We suggest you add movement and hand gestures to help keep the lesson lighthearted and captivating. The book’s *glossary* includes pertinent definitions, many of which are based on the songs students will learn. For quick reference, the *song lyrics* section at the back of the book provides in verse form all of the songs and chants, which are also available as a CD or downloadable audio files at ClassicalAcademicPress.com.
- ◇ **Pause for Punctuation (or Moment for Mechanics):** Each chapter has a brief section highlighting a rule of punctuation or mechanics. This rule is then reinforced in the lessons.
- ◇ **Sentences to Analyze and Diagram:** This section shows teachers how to guide students through an initial sentence analysis and to explain what happens in each step.

At this point in the lesson, students recite together the analysis as the teacher marks the sentence with WOL's unique marking system. Then, students and teacher diagram the sentence as a group.

Teaching the Lessons (daily)

Each chapter includes three lessons to reinforce and practice the main grammar principle of that chapter. They are called Lesson to Learn A, B, and C. The teacher's edition also includes corresponding Well-Ordered Notes A, B, and C to help the teacher introduce the lesson.

- ◇ **Well-Ordered Notes:** These fifteen-minute teacher-directed lessons consist of three parts. They employ a variety of instructional methods and often include interactive activities.
 - ◆ **Review It:** The teacher leads a review of the grammar terms to start the lesson. The students sing or chant the definitions along with the CD/audio files. Teachers can introduce physical movement (e.g., hand motions, marching, bending, and reaching) during the songs to help students absorb and memorize the definitions.
 - ◆ **Practice It:** The teacher warms up the class for the main task—sentence analysis—with a short activity. This section is provided only in the teacher's edition to give the students the opportunity to use the new concept in an oral exercise. The exercises are lighthearted and quick.
 - ◆ **Analyze and Diagram It:** The teacher uses WOL's unique marking system to model the analysis of the first sentence in the lesson. Finally, the teacher and the students diagram the sentence. (The markings, analytic script, and diagram answer key are provided in the teacher's pages.)
- ◇ **Lessons to Learn:** After the teacher-directed lesson, the teacher will help the students with the remaining practice sentences on the lesson worksheets, or *guided* practice sheets. This portion of the lesson should be done as a class, and the choral analysis should be done in unison. The teacher guides the class through the sentences that comprise the first part of the worksheet while the rest is done independently. The optional **Sentences for Practice** worksheets have ten sentences for analysis and can be used as additional practice, a classroom lesson, or enrichment.

Extending the Lessons (weekly options)

A number of alternatives are offered in each chapter for additional practice and application.

- ◇ **Lessons to Enjoy:** This section provides a poem and a tale to read and to discuss as enrichment activities beyond the daily lessons. These activities usually require thirty

minutes or a whole class period to complete. If the student edition contains a poem, then both the downloadable PDF and the teacher's edition include a tale as an alternative, and vice versa. The material that accompanies the literary excerpt not only draws attention to grammar in action but also provides a range of activity suggestions to help foster the students' love of language. Each poem itself exemplifies the grammatical principle covered in the chapter, while the tales are accompanied by a practice sheet that provides the grammatical connection. **Sentences for Practice—Tale** is a synopsis of the narrative written as ten sentences for analysis. Teachers may use these practice sentences either to introduce the tale or to conclude the discussion of it.

- ◇ **Extra Practice and Assessments PDF:** The downloadable PDF (available for purchase at ClassicalAcademicPress.com) provides all the extra tales, poems, and practice sheets in a convenient printable format. In addition, the PDF includes a **quiz** for each chapter, which matches exactly the format of the answer key that is included in the printed teacher's edition.
- ◇ **Sentence Bank:** Analysis scripts and diagram answer keys for extra sentences are located at the end of each chapter in the teacher's edition. Teachers can use these sentences for extra guided practice if individual students or the entire class needs more practice.
- ◇ **Side Panels:** The side panels furnish both the students and the teacher with additional information to stimulate further discussion and learning. There are five types of panels: Off the Shelf, To the Source, and On the Map, which appear in both the student and teacher's editions, and Fewer than Five and From the Sideline, which are located only in the teacher's edition.
 - ◆ **Off the Shelf** provides more information to the students about the books mentioned in the chapters and should pique the interest of a curious reader.
 - ◆ **To the Source** helps the students understand the etymology of various grammar terms.
 - ◆ **On the Map** guides students to resources on the historical locations referenced in the lessons.
 - ◆ **Fewer than Five** provides alternative activities for class sizes smaller than five students, such as homeschool classrooms, tutoring situations, and co-op learning environments.
 - ◆ **From the Sideline** offers pedagogical tips for teachers from teachers.

Pedagogical Principles and Guidance

The classical tradition has passed down a rich collection of successful methods for teaching children well. We encourage teachers of WOL to become familiar with and employ these methods while teaching grammar. Below is a list of some key pedagogical principles that come to us from the classical tradition of education. A video overview of the principles of classical pedagogy is available at <http://www.classicalu.com/course/principles-of-classical-pedagogy/>. A subscription to ClassicalU.com will grant you access not only to additional videos that cover the nine essential principles in more detail, but also to scores of other online training videos for classical educators.

- ◇ *Festina Lente* (Make Haste Slowly)
- ◇ *Multum Non Multa* (Much Not Many)
- ◇ *Repetitio Mater Memoriae* (Repetition Is the Mother of Memory)
- ◇ Embodied Learning
- ◇ Songs, Chants, and Jingles
- ◇ Wonder and Curiosity
- ◇ Educational Virtues
- ◇ *Scholé*, Contemplation, Leisure
- ◇ *Docendo Discimus* (By Teaching We Learn)



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A Note Regarding Foundational Review in *Well-Ordered Language Level 3*

The first chapters of *WOL Level 3* provide the fundamental building blocks of English grammar, WOL's analytical approach, and classic sentence diagramming. If your students are new to the program, then take your time in the initial chapters and lay the foundation. Don't rush. But, if your students have completed *Levels 1* and *2*, then the foundation has already been laid and you can spend less time on the first chapters. Don't skip them altogether, though, or you risk holes in the infrastructure. Foundational review leads to increased confidence and competence. You are the master teacher. You know the strengths and weaknesses of your students, and you know when they are ready to build to more advanced concepts.



From the Sideline: Establish a procedure. Have an efficient procedure for passing back papers. Use a mailbox system to expedite the process. We say, “Keep it simple and smart.”

Chapter

^ABring in a variety of umbrellas or pictures of umbrellas on a rainy day and beach umbrellas on a sunny day. Point out the umbrellas in this chapter’s illustration.

Personal Pronouns^A

During the rainy soccer season, the sidelines of soccer fields are often dotted with colorful, wet umbrellas as spectators try to stay dry while watching the game. During the summer, the beach is often hidden by a multitude of sun-bleached umbrellas as beachgoers seek a shady spot away from the bright summer sun.

Umbrellas are a common sight in so many different settings, and they all have a number of similarities: they have a shaft, ribs, and canopy and are foldable, portable shelters used to protect you from the weather. Just as umbrellas all have features in common, so do personal pronouns. Subject pronouns, object pronouns, and possessive pronouns all have noun antecedents.

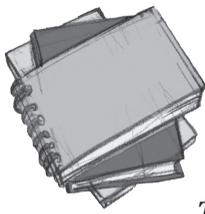
While umbrellas do have similarities, there are also different types of umbrellas that can be used for different purposes. For instance, a sturdy umbrella with a strong wooden handle could be used as a walking stick. Or a pretty umbrella made of lightweight material or paper could be hung as a decoration. In a pinch, an umbrella could even be used as a back scratcher! Just as you choose an umbrella depending on what you need it for, you also choose a pronoun according to its function in a sentence.

This chapter will put some new umbrellas in your umbrella stand of personal pronouns: **absolute** [■] **possessive pronouns**. As you might remember, the various pronouns take various forms depending on how they are used in a sentence, and that grammatical function is known as *case*. Pronouns in the subjective or nominative case (*I, you, he, she, it, we, you, they*) are always used as subjects in sentences, and pronouns in the objective case (*me, you, him, her, it, us, you, them*) function in sentences as direct objects, objects of the preposition, or as you’ll learn in a later chapter, indirect objects. In *WOL Level 2*, you learned that some pronouns in the possessive case (*my, your, his, her, its, our, your, their*) substitute for possessive nouns and function as adjectives, showing ownership. In this chapter, you will learn about other pronouns that are also in the possessive case. Absolute possessive pronouns (*mine, yours, his, hers, its, ours, yours, theirs*) function as nouns in a sentence, referring to both the possessor and the

To the Source:

■ absolute

The word *absolute* comes from the Latin word *absolvere*, with *ab* meaning “away from” or “off” and *solvere* meaning “to loosen or detach.”



Off the Shelf:

The

Horse and His

Boy is the fifth book in the Chronicles of Narnia series and introduces a whole set of new characters. Escaping from the cruel land of the Calormen, Shasta and Aravis search for Narnia, accompanied by their talking horses Bree and Hwin. Their adventure takes them deep into danger and intrigue through harsh deserts, up high mountain trails, and even into battle. Along the way, they encounter King Lune, who cries, “Further up and further in!” Are you curious to find out who this sovereign is and what surprise turn of events will forever change Shasta’s life? Check it out—right there on the shelf.

From the

Sideline: Some grammarians refer to the possessive pronouns *my, your, his, her, its, our, your,* and *their* as possessive adjectives.

thing possessed. While a possessive pronoun stands next to the noun it modifies, an absolute possessive pronoun stands apart.

Ideas to Understand

In *The Horse and His Boy*, one of the books in C.S. Lewis’s Chronicles of Narnia, the hero Shasta and his horse Bree, along with Princess Aravis and her horse Hwin, have an incredible adventure in saving Narnia from an invasion of the Calormenes. Near the end of the book, the talking horses, Bree and Hwin, meet the great lion Aslan. Note the personal pronouns as the majestic Aslan greets them:

“Dearest daughter,” said Aslan, planting a lion’s kiss on her twitching, velvet nose, “I knew you would not be long in coming to me. Joy shall be yours.”¹

Can you identify all the personal pronouns in this brief passage?

“Dearest daughter,” said Aslan, planting a lion’s kiss on *her* [possessive pronoun] twitching, velvet nose, “*I* [subject pronoun] knew *you* [object pronoun] would not be long in coming to *me* [object pronoun]. Joy shall be *yours* [absolute possessive pronoun].”

A subject pronoun (i.e., a pronoun in the subjective or nominative case) is a pronoun doing the action in a sentence. It is what the sentence is about. Aslan says, “*I* knew.” An object pronoun (i.e., a pronoun in the objective case) is a pronoun that can receive the action in the sentence as a direct object: “Aslan knew *you*.” Object pronouns also can function as objects of prepositions: “to *me*.” A possessive pronoun (i.e., a pronoun in the possessive case) that functions as an adjective—“*her* nose”—behaves like a possessive noun in that it shows ownership and modifies other nouns.

As you may remember, all these pronouns are called personal because they have different forms for the three persons: in first person, the subject speaks about itself; in second person, the subject is being spoken to; in third person, the subject is being spoken about. All personal pronouns also agree with their antecedent nouns in number (singular or plural) and in gender (masculine, feminine, or neuter.)



1. C.S. Lewis, chapter 13, “The Fight at Anvard,” in *The Horse and His Boy* (New York: Collier Books, 1954), 193.

Review of Personal Pronouns

	Subjective Case		Objective Case		Possessive Case (Used as Adjectives)	
	Singular	Plural	Singular	Plural	Singular	Plural
First Person	I	we	me	us	my	our
Second Person	you	you	you	you	your	your
Third Person	he, she, it	they	him, her, it	them	his, her, its	their

In addition to possessive pronouns that function as adjectives, there are some that function as nouns. They are the *absolute possessive pronouns*. Aslan uses one when he says, “Joy shall be *yours*.” The interesting thing about absolute possessive pronouns is they are both possessors and the things possessed. They stand in for a noun that is being possessed at the same time they indicate which person possesses it. In “Joy shall be yours,” the pronoun *yours* stands in for the noun *joy* at the same time it shows second-person possession: the joy shall be *your joy*. In other words, the antecedent for *yours* is really “your joy.”

Absolute possessive pronouns are used in sentences just as nouns are used—as subjects, predicate nominatives, direct objects, or objects of the preposition. Here are all the absolute possessive pronouns, sorted by person and number:

Absolute Possessive Pronouns

	Singular	Plural
First Person (the subject is speaking about itself)	mine	ours
Second Person (the subject is being spoken to)	yours	yours
Third Person (the subject is being spoken about)	his, hers, its	theirs

You don’t want to get caught in a heavy rainstorm with a flimsy paper umbrella, so remember to choose the correct pronoun case—subjective, objective, or possessive—according to the word’s function in the sentence. Pronoun case can be especially tricky when there are compound elements in the sentence. Here are some examples of correct and incorrect pronoun case choices:

Compound Subject

- ✗ Franklin and *me* brought the umbrellas. (incorrect)
- ✓ Franklin and *I* brought the umbrellas. (correct)

Compound Direct Object

- ✗ Gilbert saw Midge and *she* in the waves. (incorrect)
- ✓ Gilbert saw Midge and *her* in the waves. (correct)

Compound Object of the Preposition

- ✗ Elliot threw the sunscreen at you and *he*. (incorrect)
- ✓ Elliot threw the sunscreen at you and *him*. (correct)

For a quick way to check to see if you are using the correct pronoun in a compound subject or object, drop the first part of the compound and read the sentence again. For instance, which one makes more sense to you: “I brought the umbrella,” or “Me brought the umbrella”?

II Pause for Punctuation

One use of an *apostrophe* (') is to indicate possession. When compound possessive nouns show ownership, the apostrophe's placement depends on whether the nouns are acting separately or together.

- ◇ Two nouns are acting together: Elliot and Porter's umbrella (both boys own the same umbrella together)
- ◇ Two nouns are acting separately: Elliot's and Porter's umbrellas (both boys have an umbrella but different ones)

Remember that apostrophes are *never* used with possessive pronouns. If you see the word *it's*, you are seeing the contraction for *it is*, not the possessive pronoun *its*. It's important not to mix them up!

- ◇ **Possessive pronouns:** my, your, his, her, its, our, your, their. *No apostrophes!*
- ◇ **Absolute possessive pronouns:** mine, yours, his, hers, its, ours, yours, theirs. *No apostrophes!*

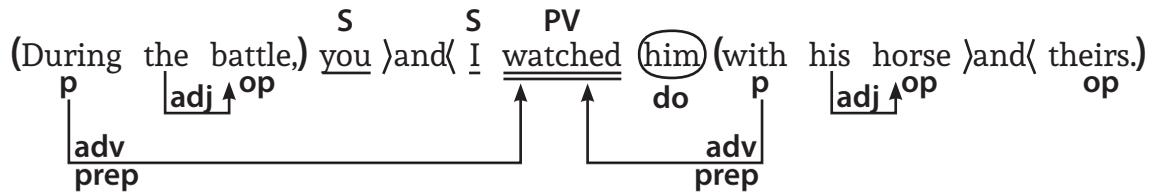
Terms to Remember

- ◇ Pronoun (1–11)
- ◇ Subject Pronouns (1–12)
- ◇ Object Pronouns (1–15)
- ◇ Possessive Pronouns (2–8)
- ★ **NEW!** Absolute Possessive Pronouns (3–2)

Song Lyrics:

The numbers in parentheses refer to the track/audio file number for each song. For the lyrics to all of the songs in *WOL3A*, please see the Song Lyrics section starting on p. 224.

- k. "Horse and theirs are the objects of the preposition." (Since *horse* and *theirs* are connected to the preposition, write *op* underneath each of the objects of the preposition.)
- l. "And is the conjunction in the compound object of the preposition."
- m. "His tells us whose horse. So, *his* is an adjectival element because it modifies a noun. It is an adjective." (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)

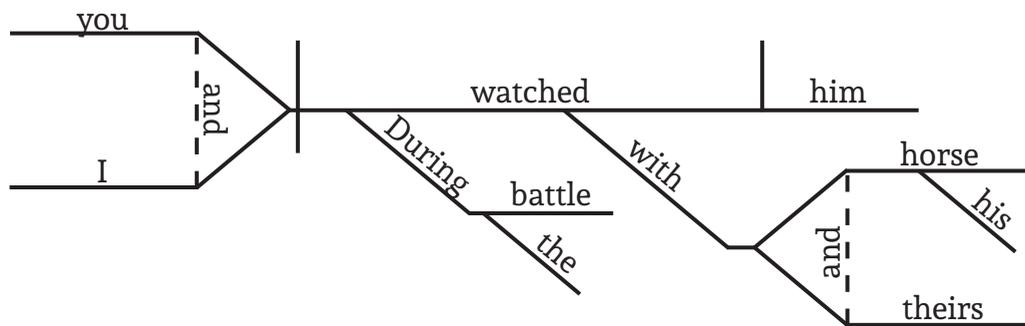


- a. (Read the sentence aloud again.) "During the battle, you and I watched him with his horse and theirs."
- b. "This is a sentence, and it is declarative."
- c. "This sentence is about *you* and *I*. So, *you* and *I* are the subjects because they are what the sentence is about." (Since *you* and *I* are the subjects, underline them and write *S* above each subject.) "And is the conjunction in the compound subject."
- d. "This sentence tells us that you and I *watched*. So, *watched* is the predicate because it is what the sentence tells us about *you* and *I*." (Since *watched* tells us something about *you* and *I*, double underline the predicate and write *P* above it.)
- e. "It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs." (Since *watched* shows action, write *V* to the right of the *P*.)
- f. "*Him* tell us *what* you and I watched." (Draw a circle around the word.) "So, *him* is an objective element because it completes the meaning of the action verb. It is a direct object because it tells us *what* you and I watched." (Write *do* underneath the direct object.)
- g. "*With his horse and theirs* tells us *how* you and I watched." (Since *with his horse and theirs* tells us *how* you and I watched, draw a straight line down from the letter *p* that's under the preposition, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to *watched*.)
- h. "So, *with his horse and theirs* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase." (Since the prepositional phrase is behaving like an adverb, write *adv* in the elbow opposite the



line with the arrow. Since the phrase is a prepositional phrase, write *prep* underneath the modifier line, directly below the *adv.*)

- i. “*During the battle* tells us *when* you and I watched.” (Since *during the battle* tells us *when* you and I watched, draw a straight line down from the letter *p* that is under the preposition, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to *watched*.)
- j. “So, *during the battle* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase.” (Since the prepositional phrase is behaving like an adverb, write *adv* in the elbow opposite the line with the arrow. Since the phrase is a prepositional phrase, write *prep* underneath the modifier line, directly below the *adv.*)



On the Map

In Lesson to Learn C, you’ll encounter the Tomb of the Unknown Soldier at Arlington National Cemetery near Washington, DC. Buried there are the unidentified remains of American soldiers from both world wars, the Korean War, and the Vietnam War. Twenty-four hours a day, 365 days a year, they are guarded and honored by an elite regiment of the Army. Can you find Arlington National Cemetery on a map?

From the Sideline: You can find more information about Arlington National Cemetery at: <http://capress.link/wol3a0401>

Well-Ordered Notes A

Review It

Review the following:

What are the eight parts of speech? What is a pronoun?

List the subject pronouns, object pronouns, possessive pronouns, and absolute possessive pronouns.

Practice It

Lead the students in the activity Pronoun Practice. Draw the structures of the following pronoun charts on the board. Have the students say the subject pronoun chant aloud before you have volunteers fill in the missing pronouns for that chart. Identify the pronoun you wish each student to write by saying the person, number, gender, and case of the pronoun. Give the students their prompts in random order. Once the first chart is completed, repeat the process for the object pronouns, and then the adjectival possessive pronouns. Last, chant the absolute possessive pronouns with the students, and prompt individuals to write in each pronoun. Take time to drill the pronouns if the students are not familiar with them.

From the Sideline: Some grammarians organize the nouns and pronouns into properties in order to parse them. If you would like to teach your students the order of parsing, teach them the following chant: "The properties of a pronoun are person, number, gender, case." (This is optional.)

Example:

Teacher: "Write the first-person plural subject pronoun."

Student writes *we*.

Teacher: "Write the third-person singular masculine object pronoun."

Student writes *him*.

<i>Subject</i>	Singular	Plural
First Person	I	we
Second Person	you	you
Third Person	he, she, it	they

<i>Object</i>	Singular	Plural
First Person	me	us
Second Person	you	you
Third Person	him, her, it	them

<i>Possessive</i>	Singular	Plural
First Person	my	our
Second Person	your	your
Third Person	his, her, its	their

<i>Absolute Possessive</i>	Singular	Plural
First Person	mine	ours
Second Person	yours	yours
Third Person	his, hers, its	theirs

Analyze Diagram It

From the Sideline: In the teacher’s edition, the Sentence Bank at the end of each chapter includes scripts for analyzing additional sentences as well as answer keys for the diagrams.

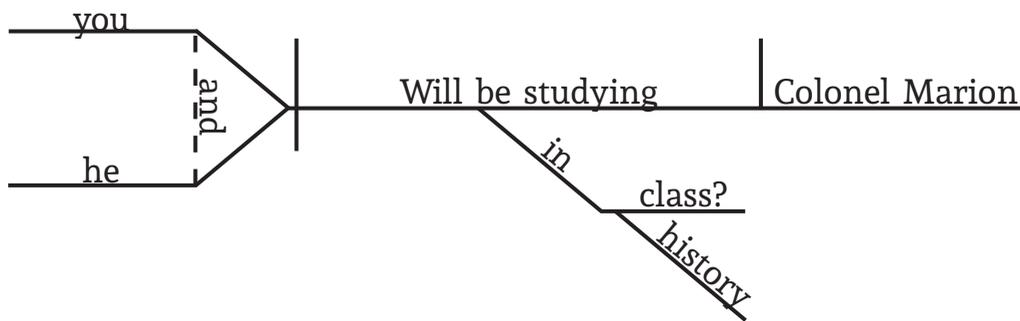
Now, the students should analyze and diagram the three sentences in Lesson to Learn A. Here is the script for the first one to help you lead the choral analysis and model the markings on the board.

“Will you }and{ he be studying Colonel Marion (in history class?)”

- (First, read the sentence aloud.) “Will you and he be studying Colonel Marion in history class?”
- “Are there any conjunctions?” (Choral response: “Yes, sir.” Mark the conjunction with angle brackets, or wings.)
- Chant: “The order of analysis is phrases, clauses, principal elements, modifiers.”
- “Are there any prepositional phrases?” (Choral response: “Yes, sir.”)
- “*In history class* is a prepositional phrase.” (Place parentheses around the prepositional phrase.) “*In* is the preposition.” (Write *p* underneath the preposition.) “*Class* is the object of the preposition.” (Write *op* underneath the object of the preposition.) “*History* tells us *what kind* of class. So, *history* is an adjectival element because it modifies a noun. It is an adjective.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)

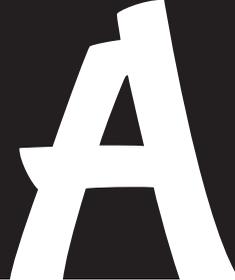
- (Read the sentence aloud again.) “Will you and he be studying Colonel Marion in history class?”
- “This is a sentence, and it is interrogative.”
- “This sentence is about *you* and *he*. So, *you* and *he* are the subjects because they are what the sentence is about.” (Underline the subjects and write *S* above each of them.) “*And* is the conjunction in the compound subject.”
- “This sentence tells us that you and he *will be studying*. So, *will be studying* is the predicate because it is what the sentence tells us about *you* and *he*. It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Double underline the predicate and write *PV* above the action verb.)

- e. "Will be are the helping verbs because they help the verb." (Write *hv* above each helping verb.)
- f. "Colonel Marion tells us *whom* you and he will be studying. So, *Colonel Marion* is an objective element because it completes the meaning of the action verb. It is a direct object because it tells us *whom* you and he will be studying." (Draw a circle around the word and write *do* underneath the direct object.)
- g. "In *history class* tells us *where* you and he will be studying. So, *in history class* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase." (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* underneath the modifier line, directly below the *adv*.)



Lesson to Learn

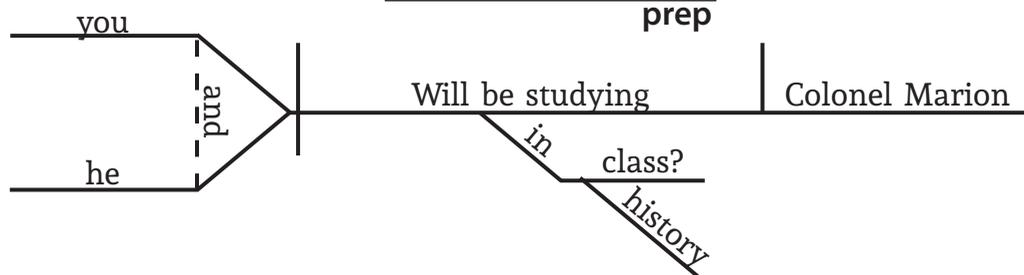
Personal Pronouns



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

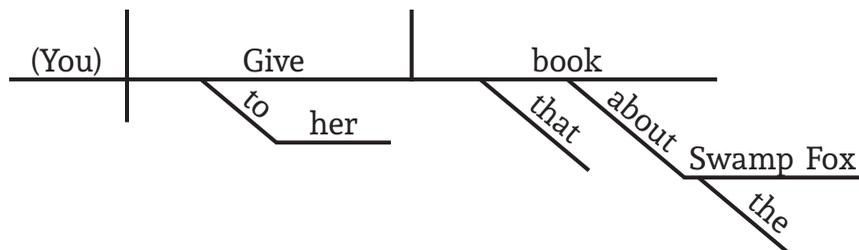
a. ^{hv} Will ^S you)and(^S he ^{hv} be ^{PV} studying Colonel Marion (in history class?)

do
adv prep
adj op



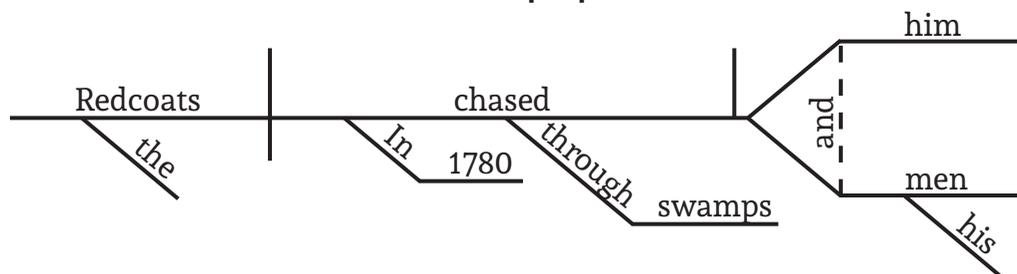
b. ^S (You) ^{PV} Give that book (about the Swamp Fox) (to her.)

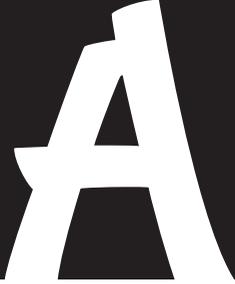
adj do
adv prep
adj op
adv prep
p op



c. (In 1780,) the redcoats chased him)and(his men (through swamps.)

adv prep
p op
adj
adv prep
adv prep
p op





Lesson to Learn Personal Pronouns

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

A pronoun is a part of speech used in place of a noun or nouns.

3. In the following tables, fill in the missing pronouns. Don't forget to use the correct person, number, and case.

<i>Subject</i>	Singular	Plural
First Person	<u>I</u>	<u>we</u>
Second Person	<u>you</u>	<u>you</u>
Third Person	<u>he, she, it</u>	<u>they</u>

<i>Object</i>	Singular	Plural
First Person	<u>me</u>	<u>us</u>
Second Person	<u>you</u>	<u>you</u>
Third Person	<u>him, her, it</u>	<u>them</u>

4. Imagine you have to write three sentences about the Revolutionary War for a history assignment. Follow the instructions given, and make sure you use proper punctuation and capitalization!

- a. Write a declarative sentence about the *Revolutionary War*. Include a *subject pronoun* in your sentence.

He fought in the Revolutionary War.

- b. Write an interrogative sentence about *Colonel Marion*. Include an *object pronoun* in your sentence.

Did Colonel Marion capture them?

- c. Write an exclamatory sentence about *Colonel Marion's soldiers*. Include a *possessive pronoun* in your sentence.

What amazing men the Swamp Fox and his soldiers were!



Well-Ordered Notes B

Review It

Review the following:

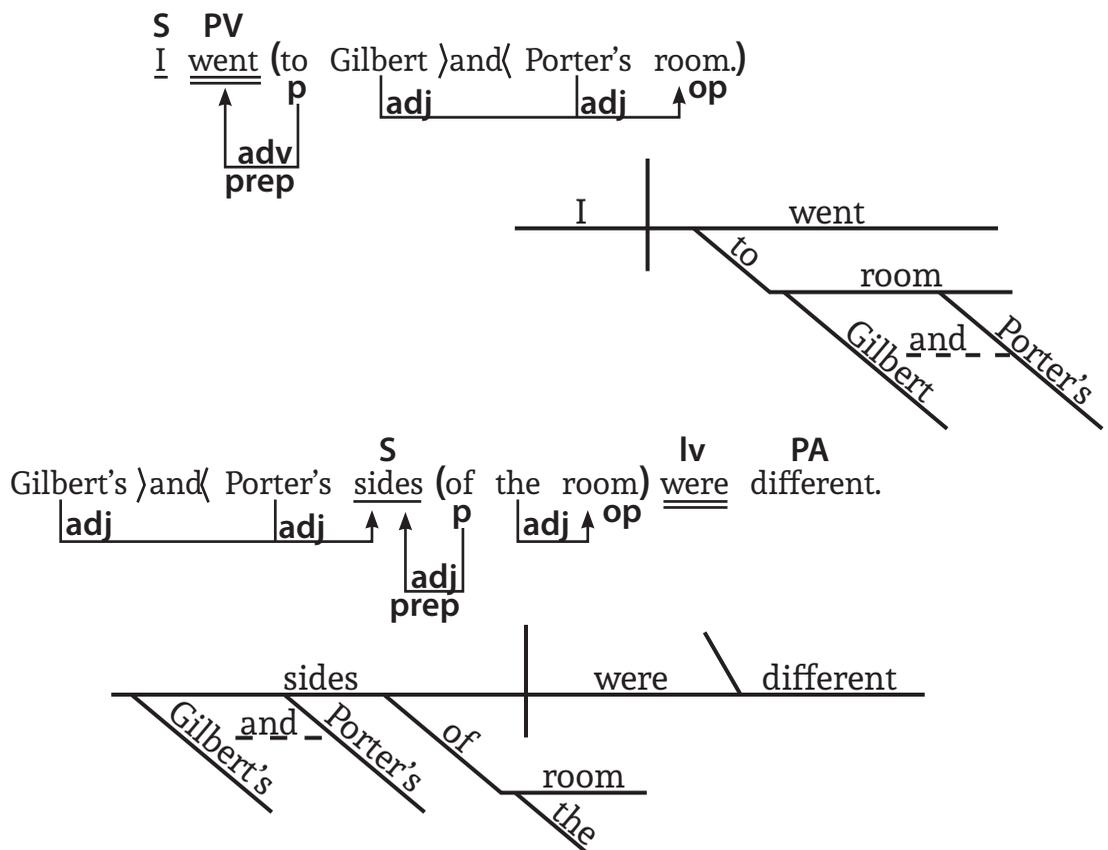
What is a pronoun? What is a noun? What is a direct object?

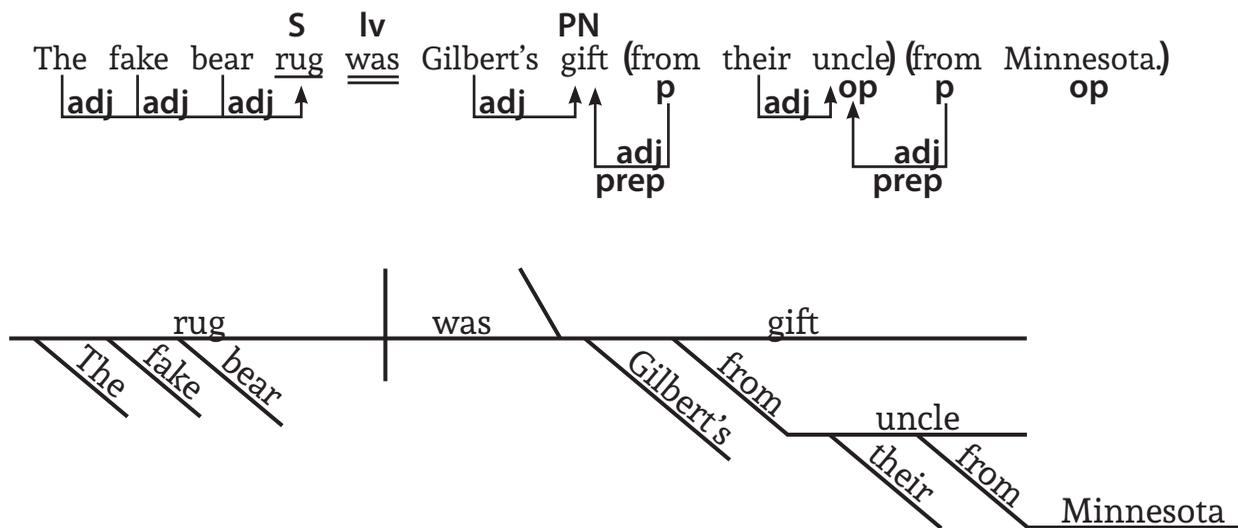
What are the object pronouns? What are the absolute possessive pronouns?

Practice It

Lead the students in the activity Show Me. Review and sing the definition of possessive nouns (2–4). Divide students into pairs. Ask them to analyze and diagram each of the following sentences, using mini whiteboards or scratch paper. Have a volunteer from each pair share their diagram on the board.

From the Sideline: If you don't have mini whiteboards, make them using card stock and laminate. Use whiteboard markers on them. Marks can be wiped off with a tissue.





Analyze and Diagram It

Now, the students should analyze and diagram the three sentences in Lesson to Learn B. Here is the script for the first one to help you lead the choral analysis and model the markings on the board.

Are his crayfish freshwater lobsters }or{ mudbugs?

- (First, read the sentence aloud.) “Are his crayfish freshwater lobsters or mudbugs?”
- “Are there any conjunctions?” (Choral response: “Yes, sir.” Mark the conjunction with angle brackets, or wings.)
- Chant: “The order of analysis is phrases, clauses, principal elements, modifiers.”
- “Are there any prepositional phrases?” (Choral response: “No, sir.”)

Lesson to Learn

Personal Pronouns

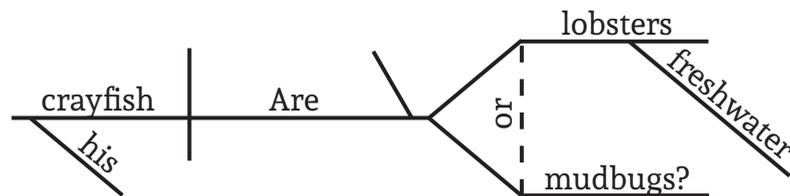
B

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

a. Are his crayfish freshwater lobsters)or(mudbugs?

Labels: Are (Iv), his (S), crayfish (S), freshwater (PN), lobsters (PN),)or((PN), mudbugs? (PN)

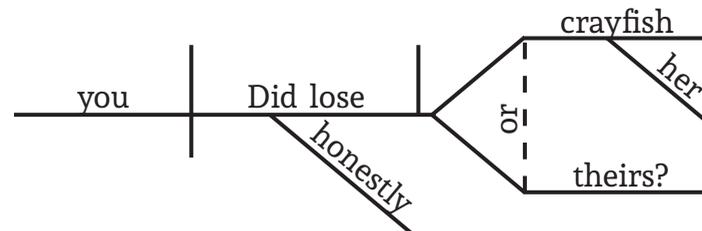
Annotations: his (adj) ↑ crayfish (adj) ↑



b. Did you honestly lose her crayfish)or(theirs?

Labels: Did (hv), you (S), honestly (PV), lose (PV), her (S), crayfish (S),)or((PN), theirs (S)

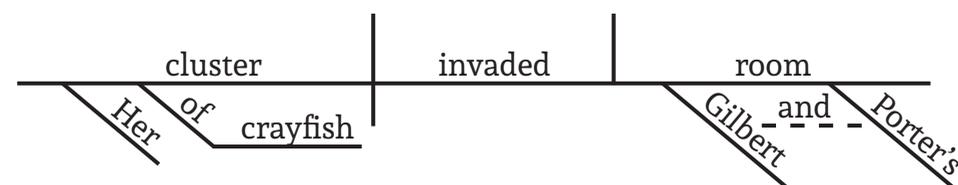
Annotations: honestly (adv) ↑ lose (adv) ↑ crayfish (adj) ↑ do (do) ↑ theirs (do) ↑



c. Her cluster (of crayfish) invaded Gilbert)and(Porter's room!

Labels: Her (S), cluster (S), (of (p), crayfish (S), invaded (PV), Gilbert (S),)and((PN), Porter's (S), room (S)

Annotations: cluster (adj) ↑ crayfish (adj) ↑ of (prep) ↑ invaded (adv) ↑ room (adj) ↑ do (do) ↑



B

Lesson to Learn Personal Pronouns

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

A pronoun is a part of speech used in place of a noun or nouns.

3. In the following table, fill in the missing possessive pronouns that function as adjectives modifying nouns.

<i>Possessive</i>	Singular
First Person	<u>my</u>
Second Person	<u>your</u>
Third Person	<u>his, her, its</u>

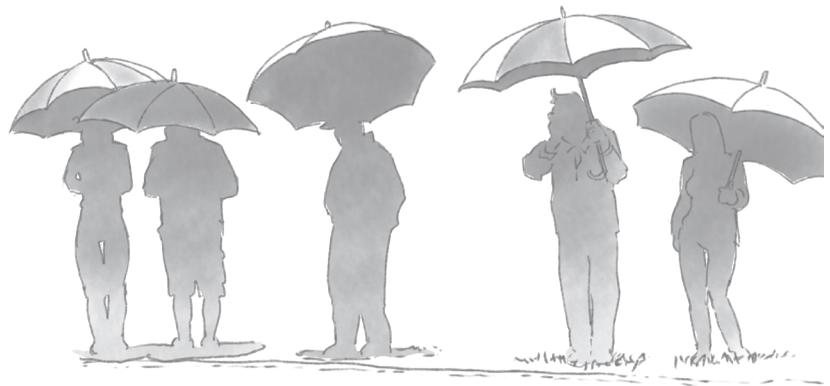
4. For each of the following sentences, circle the letter that represents the correct case of the *italicized* pronoun (*N* for nominative, *O* for objective, and *P* for possessive).

- a. Gilbert and *he* surprised the class with crayfish. N O P
- b. Will Porter pick up one of *them*? N O P
- c. Suddenly *its* claws opened really wide! N O P
- d. The tiny crayfish captured *his* thumb. N O P

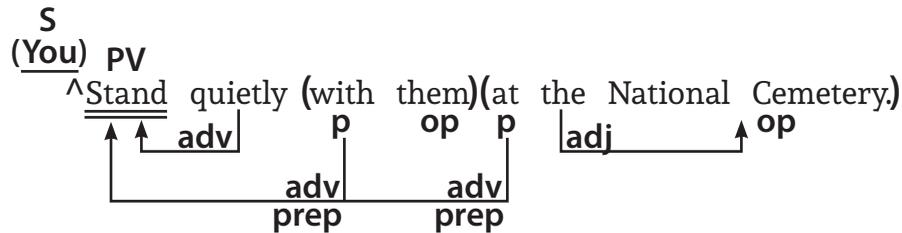
5. Rewrite the following sentences using proper punctuation and capitalization. Be mindful of the placement of apostrophes.

i put gilbert and franklins crayfish in peggy and midges new freshwater aquarium in our classroom its comfortable in its new habitat

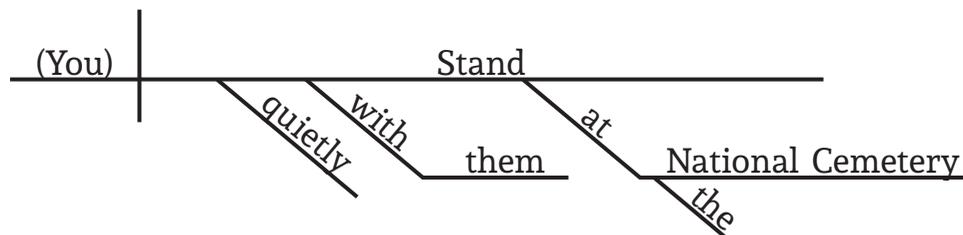
I put Gilbert and Franklin's crayfish in Peggy and Midge's new freshwater aquarium in our classroom. It's comfortable in its new habitat.



- d. “*With them* is a prepositional phrase.” (Place parentheses around the prepositional phrase.) “*With* is the preposition.” (Write *p* underneath the preposition.) “*Them* is the object of the preposition.” (Write *op* underneath the object of the preposition.)
- e. “*At the National Cemetery* is a prepositional phrase.” (Place parentheses around the prepositional phrase.) “*At* is the preposition.” (Write *p* underneath the preposition.) “*National Cemetery* is the object of the preposition.” (Write *op* underneath the object of the preposition.) “*The* is an adjective (or article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)



- a. (Read the sentence aloud again.) “Stand quietly with them at the National Cemetery.”
- b. “This is a sentence, and it is imperative.”
- c. “This sentence is about implied *you*. So, *you* is the subject because it is what the sentence is about.” (Draw the caret, write *you*, and place parentheses around it. Underline the subject and write *S* above it.)
- d. “This sentence tells us that you *stand*. So, *stand* is the predicate because it is what the sentence tells us about *you*. It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Double underline the predicate and write *PV* above the action verb.)
- e. “*At the National Cemetery* tells us *where* you stand. So, *at the National Cemetery* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* underneath the modifier line, directly below the *adv*.)
- f. “*With them* tells us *how* you stand. So, *with them* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* underneath the modifier line, directly below the *adv*.)
- g. “*Quietly* tells us *how* you stand. So, *quietly* is an adverbial element because it modifies a verb. It is an adverb.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow.)

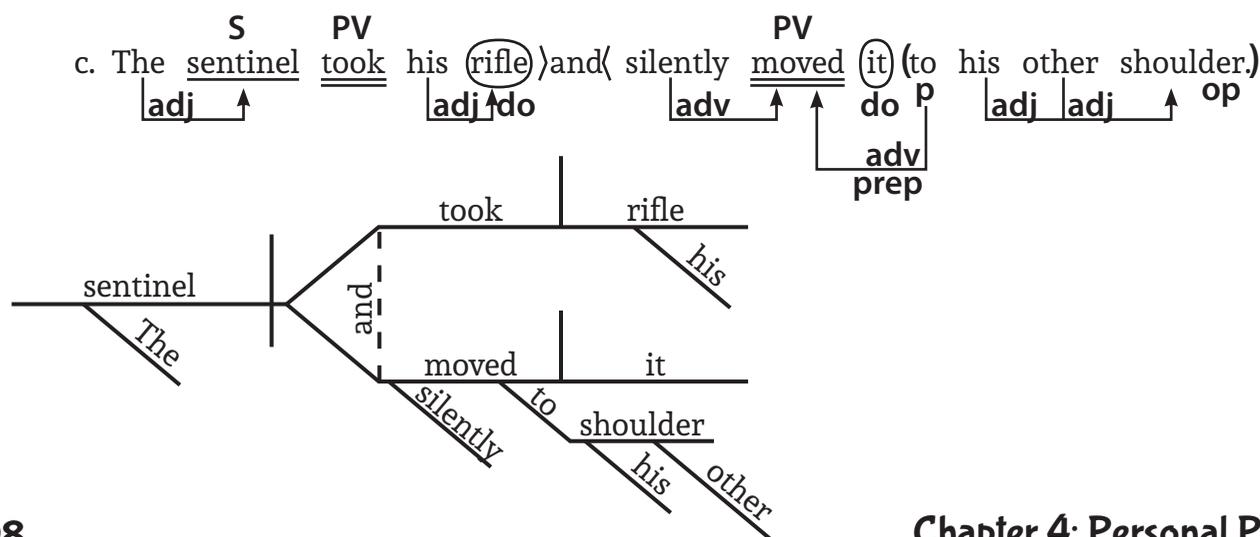
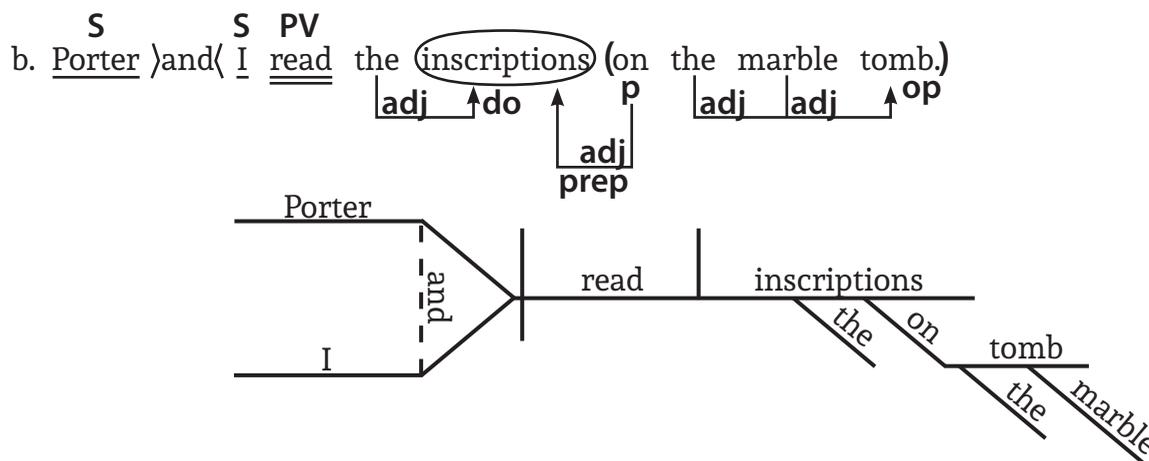
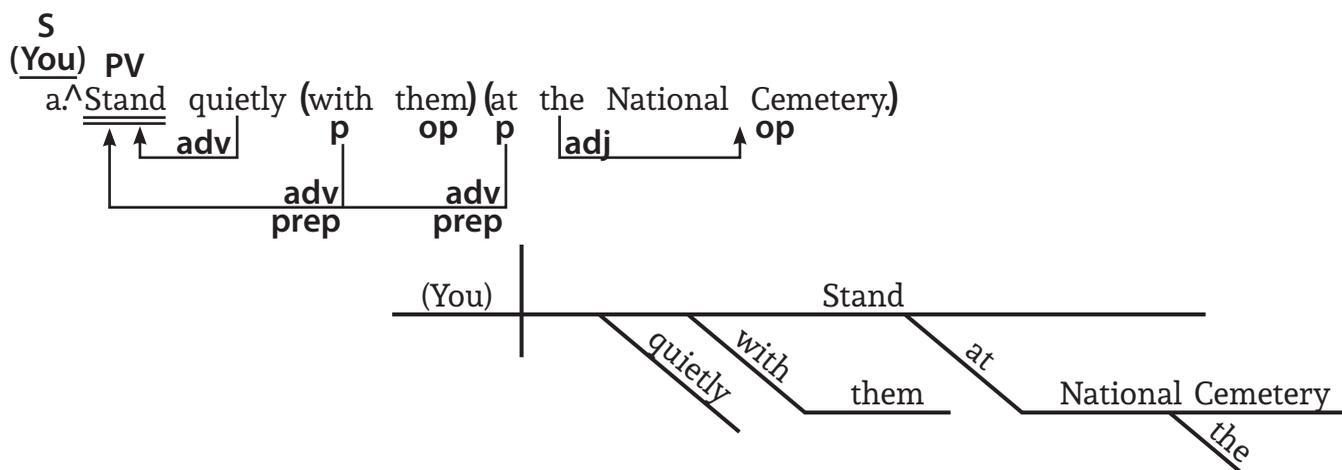


Lesson to Learn

Personal Pronouns



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



C

Lesson to Learn Personal Pronouns

2. In the following table, fill in the missing pronouns. Don't forget to use the correct person, number, and case.

<i>Absolute Possessive</i>	Singular	Plural
First Person	<u>mine</u>	<u>ours</u>
Second Person	<u>yours</u>	<u>yours</u>
Third Person	<u>his, hers, its</u>	<u>theirs</u>



3. For each of the following sentences, circle the letter that represents the correct case of the *italicized* pronoun (*N* for nominative, *O* for objective, and *P* for possessive).
- Incredible, the sentinels never leave *it*! N O P
 - Do *their* legs get wobbly? N O P
 - They* stand so still and walk so straight. N O P
 - The crowd takes pictures of *them*. N O P
4. Imagine you are watching the sentinel at the Tomb of the Unknown Soldier. Using the following prompts, write three sentences about it. **Answers will vary.**
- Write a declarative sentence that contains a *subject pronoun*.

I watched the sentinel for an hour.

- Write an interrogative sentence that contains an *object pronoun*.

Did the soldier salute it?

- Write an imperative sentence that contains a *possessive pronoun*.

Please show respect to our flag.

5. Rewrite the following sentence using proper punctuation and capitalization. Be mindful of apostrophes and proper nouns.

gilbert and porters map directed them through arlington national cemetery to the tomb of the unknown soldier

Gilbert and Porter's map directed them through Arlington National Cemetery to the Tomb of the Unknown Soldier.

Sentences for Practice

Personal Pronouns

Analyze the following sentences.

1. ^S Elliot)and(^S I ^{PV} have a wooden chess set (with clay pieces.)
 |adj| |adj| |adj| ↑do p |adj| ↑op
 |adj| prep

2. Actually, our chessboard is theirs.
 |adv| |adj| ↑ |lv| PA
 |adv| prep

3. The origins (of chess) are unknown (to us.)
 |adj| ↑ |p| op |lv| PA |p| op
 |adj| prep |adv| prep

^S (You) ^{PV} Set your eight pawns (across the second row.)
 |adj| |adj| ↑do p |adj| |adj| ↑op
 |adv| prep

5. ^{hv} Does this white square ^{PV} belong (in this corner?)
 |adj| |adj| ↑ |p| |adj| ↑op
 |adv| prep

6. The king ^{lv} is your most important piece.
 |adj| ↑ |adj| |adj| |adj| ↑ PN

Sentences for Practice

Personal Pronouns

7. ^S (You) ^{PV} Please remove your knight (from my side) (of the board.)

Diagram labels: remove (adv), knight (adj), do (do), (from my side) (p), (of the board.) (adv), (prep), (prep), (adv), (op)

8. ^{hv} Did ^S you ^{PV} put my king (into checkmate?)

Diagram labels: put (adv), king (adj), do (do), (into checkmate?) (p), (op)

9. Now, ^S Elliot)and(^S she ^{hv} are playing ^{PV} a match together.

Diagram labels: Now, (adv), Elliot)and((adv), she (adv), are playing (adv), a (adv), match (adj), together. (adv)

10. (During their game,) ^{hv} did ^S he ^{PV} knock it over again?

Diagram labels: (During their game,) (p), (adv), (prep), (adv), (op), did (adv), he (adv), knock (adv), it (adv), over (adv), again? (adv)



Lesson to Enjoy—Poem

Personal Pronouns

One of the great heroes of the Revolutionary War was General Francis Marion (1732–1795). While George Washington was fighting in the north, Marion dispatched his small band of men from the forests and swamps of South Carolina to help secure our nation’s liberty. They were known for surprise attacks, which gave them much success in battle even though greatly outnumbered by the British. Marion became known as the “Swamp Fox” for his cunning military tactics. Nearly a hundred years after Marion’s birth, William Cullen Bryant wrote this poem in honor of him.

Song of Marion’s Men

by William Cullen Bryant (1794–1878)

Our band is few, but true and tried,
Our leader frank and bold;
The British soldier trembles
When Marion’s name is told.
Our fortress is the good greenwood,
Our tent the cypress-tree;
We know the forest round us,
As seamen know the sea;
We know its walks of thorny vines,
Its glades of reedy grass,
Its safe and silent islands
Within the dark morass.

morass: a swamp



Lesson to Enjoy—Poem

Personal Pronouns

Woe to the English soldiery
That little dread us near!
On them shall light at midnight
A strange and sudden fear;
When waking to their tents on fire,
They grasp their arms in vain,
And they who stand to face us
Are beat to earth again;
And they who fly in terror deem
A mighty host behind,
And hear the tramp of thousands
Upon the hollow wind.

arms: weapons

deem: think

Then sweet the hour that brings release
From danger and from toil;
We talk the battle over,
And share the battle's spoil.
The woodland rings with laugh and shout,
As if a hunt were up,
And woodland flowers are gathered
To crown the soldier's cup.
With merry songs we mock the wind
That in the pine-top grieves,
And slumber long and sweetly
On beds of oaken leaves.

Well knows the fair and friendly moon
The band that Marion leads—
The glitter of their rifles,
The scampering of their steeds.
'Tis life to guide the fiery barb
Across the moonlight plain;
'Tis life to feel the night-wind
That lifts his tossing mane.
A moment in the British camp—
A moment—and away
Back to the pathless forest,
Before the peep of day.

barb: a breed of horse originally
from Barbary in North Africa

Lesson to Enjoy—Poem

Personal Pronouns

Grave men there are by broad Santee,
Grave men with hoary hairs;
Their hearts are all with Marion,
For Marion are their prayers.
And lovely ladies greet our band
With kindest welcoming,
With smiles like those of summer,
And tears like those of spring.
For them we wear these trusty arms,
And lay them down no more
Till we have driven the Briton,
Forever, from our shore.²

Santee: the Santee River in North Carolina
hoary: white with age

Questions to Ponder

1. What is the fortress of Marion's men?
2. Who are Marion's men fighting in the forest?
3. When do Marion's men attack?

2. William Cullen Bryant, "Song of Marion's Men," in *A Treasury of the Familiar*, ed. Ralph L. Woods (New York: Grolier, 1942), 126–127.

Well-Ordered Notes—Poem

Recite

- ◇ Enjoy reading the poem with the students. Listen to the song “Marion’s Men” by Bobby Horton (*Homespun Songs of the Patriots in the American Revolution*) available at: <http://capress.link/wol3a0402>.
- ◇ Have the students memorize the poem, or assign five groups to memorize one stanza each and then have the groups recite the stanzas in order.

Retell

- ◇ Use the Questions to Ponder as discussion starters:
 1. **What is the fortress of Marion’s men?**

While other revolutionary troops used enclosed forts as a base or camped together in cleared areas, the “good greenwood” is identified in the poem as the fortress of Marion’s men. They sleep under the cypress trees rather than in tents. They are completely at home within the various terrains of the “pathless forest”—among “thorny vines,” “reedy grass,” and “the dark morass” (muddy swamps).
 2. **Who are Marion’s men fighting in the forest?**

They are fighting “the English soldiery,” the redcoats, to gain independence from Britain. Encourage the students to notice how the British are described in the poem: as trembling at the name of Marion, as completely unprepared for the attack, as beaten to the earth, as fleeing in terror, and as cowardly imagining their outnumbered attackers as “a mighty host” of thousands. The English army was highly trained and polished for traditional battles. They were unprepared for the kind of guerilla warfare that Marion pioneered.
 3. **When do Marion’s men attack?**

Marion’s men attack the British soldiers at night while they sleep in their tents: “On them shall light at midnight / A strange and sudden fear.” The moon shines on the rebels as they surprise their enemy, strike quickly, and scamper away “Back to the pathless forest, / Before the peep of day.”
- ◇ Have the students identify the personal pronouns in the poem. Discuss how they function according to case.
 - ◀ Subject pronouns: we, they, it (as part of the contraction *'tis*)
 - ◀ Object pronouns: us, them
 - ◀ Possessive pronouns: its, our, their, his
 - ◀ Absolute possessive pronouns: there are none in the poem. Ask, “How could you rewrite a sentence from the poem to include one?” For example: “Their hearts are all with Marion” could be changed to “*Theirs* are all with Marion.”

Record

- ◇ Have the students write their favorite stanza of the poem in their copybook.
- ◇ Divide the class into five groups, one for each stanza. Have each group write a sentence or two to explain what happens in the assigned stanza.



Notes



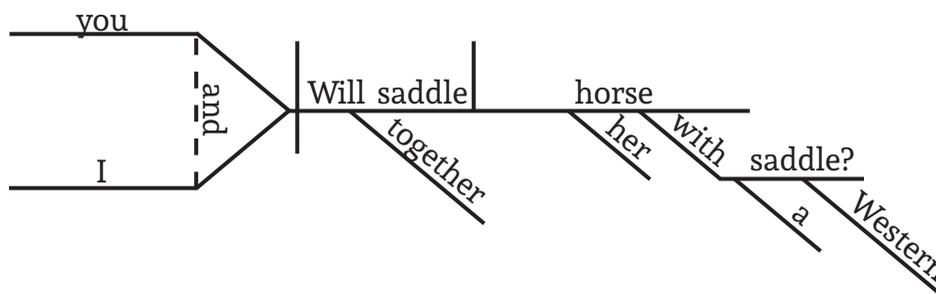
Quiz

Personal Pronouns

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

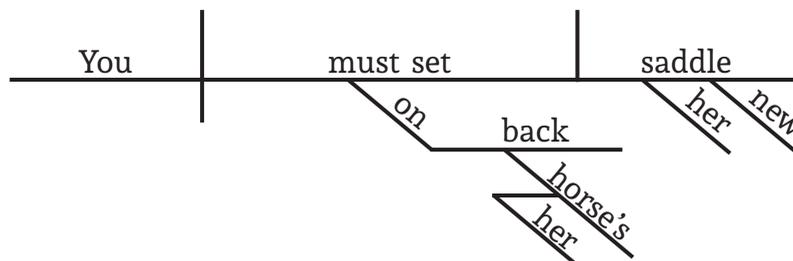
a. Will you)and(I together saddle her horse (with a Western saddle?)

Labels: hv, S, S, PV, adv, adj, do, p, adv, prep, op



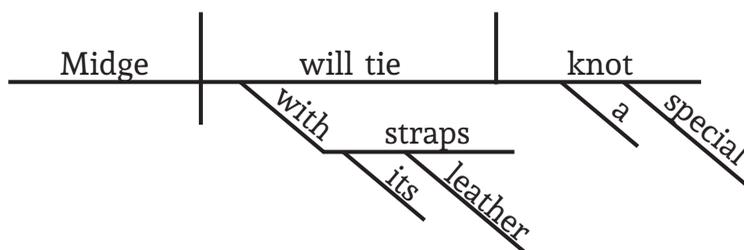
b. You must set her new saddle (on her horse's back.)

Labels: S, hv, PV, adv, prep, op



c. Midge will tie a special knot (with its leather straps.)

Labels: S, hv, PV, adv, prep, op



Quiz

Personal Pronouns

2. In the following table, fill in the missing pronouns. Don't forget to use the correct person, number, and case.

Object	Singular	Plural
First Person	<u>me</u>	<u>us</u>
Second Person	<u>you</u>	<u>you</u>
Third Person	<u>him, her, it</u>	<u>them</u>

3. For each of the following sentences, circle the letter that represents the correct case of the *italicized* pronoun (*N* for nominative, *O* for objective, and *P* for possessive).
- a. Is *his* horse an herbivore or carnivore? N O **P**
- b. *It* preferably likes grasses from the pastures. **N** O P
- c. Yikes, that horse devours *them*! N **O** P
- d. Does a salt block or loose salt help *its* diet? N O **P**
4. Imagine that you're visiting a horse ranch and are watching as several people work with horses—grooming them, feeding them, and putting saddles on them. With that in mind, write the following sentences.

- a. Write an interrogative sentence that contains a *possessive pronoun*.

Is his horse that gray horse?

- b. Write a declarative sentence that contains a *subject pronoun*.

Actually, it eats hay from the other trough.

- c. Write an imperative sentence that contains an *object pronoun*.

Please groom him with the horse brush.

5. Rewrite the following sentence using proper punctuation and capitalization. Be mindful of apostrophes and an introductory comma.

unfortunately midges horses saddle was too heavy for midge and her horse

Unfortunately, Midge's horse's saddle was too heavy for Midge and her horse.

Sentences for Practice—Tale

Personal Pronouns

Analyze the following sentences, which retell “King Canute and the Sea.”

From the

Sideline: These extra practice sentences are a synopsis of the tale “King Canute and the Sea.” The tale and the extended lesson notes are on the following pages.

1. King Canute was the king (of England) and (of Denmark.)

Diagram: King Canute (S) was (Iv) the king (PN) (of England) (op) and (op) (of Denmark.) (op).
 Labels: King Canute (S), was (Iv), the king (PN), (of England) (op), and (op), (of Denmark.) (op).
 Arrows: was → the king (PN); (of England) (op) → the king (PN); (of Denmark.) (op) → the king (PN); (of England) (op) → and (op); (of Denmark.) (op) → and (op); (of England) (op) → (of Denmark.) (op).
 Additional labels: (of England) (op) → prep; (of Denmark.) (op) → prep; and (op) → prep.

2. The great men's and ladies' voices zealously flattered him.

Diagram: The great men's and ladies' voices (S) zealously (adv) flattered (PV) him (do).
 Labels: The great men's (adj), and (conj), ladies' (adj), voices (S), zealously (adv), flattered (PV), him (do).
 Arrows: The great men's (adj) → and (conj); and (conj) → ladies' (adj); ladies' (adj) → voices (S); voices (S) → flattered (PV); zealously (adv) → flattered (PV); flattered (PV) → him (do).
 Additional labels: The great men's (adj) → prep; and (conj) → prep; ladies' (adj) → prep; voices (S) → prep; flattered (PV) → prep; him (do) → prep.

3. King Canute wisely saw their foolishness.

Diagram: King Canute (S) wisely (adv) saw (PV) their foolishness (do).
 Labels: King Canute (S), wisely (adv), saw (PV), their foolishness (do).
 Arrows: King Canute (S) → saw (PV); wisely (adv) → saw (PV); saw (PV) → their foolishness (do).
 Additional labels: King Canute (S) → prep; wisely (adv) → prep; saw (PV) → prep; their foolishness (do) → prep.

4. Am I the greatest man (in the world?)

Diagram: Am I (Iv S) the greatest man (PN) (in the world?) (op).
 Labels: Am I (Iv S), the greatest man (PN), (in the world?) (op).
 Arrows: Am I (Iv S) → the greatest man (PN); the greatest man (PN) → (in the world?) (op).
 Additional labels: the greatest man (PN) → prep; (in the world?) (op) → prep.

5. They willingly answered yes (to him.)

Diagram: They (S) willingly (adv) answered (PV) yes (do) (to him.) (op).
 Labels: They (S), willingly (adv), answered (PV), yes (do), (to him.) (op).
 Arrows: They (S) → answered (PV); willingly (adv) → answered (PV); answered (PV) → yes (do); yes (do) → (to him.) (op).
 Additional labels: answered (PV) → prep; yes (do) → prep; (to him.) (op) → prep.

6. (On the shoreline,) he set his throne.

Diagram: (On the shoreline,) he (S) set (PV) his throne (do).
 Labels: (On the shoreline,) (adv), he (S), set (PV), his throne (do).
 Arrows: (On the shoreline,) (adv) → he (S); he (S) → set (PV); set (PV) → his throne (do).
 Additional labels: (On the shoreline,) (adv) → prep; he (S) → prep; set (PV) → prep; his throne (do) → prep.

Sentences for Practice—Tale

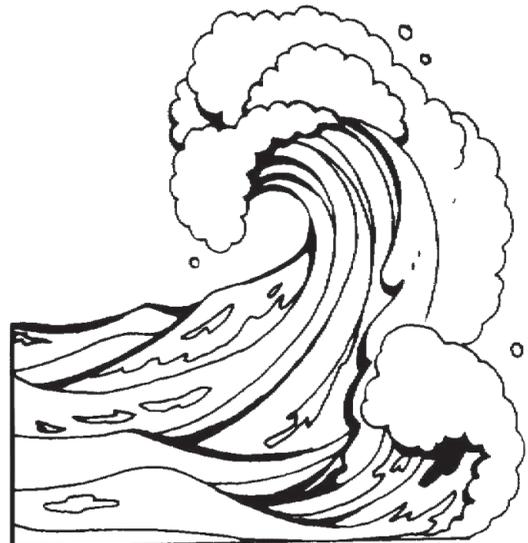
Personal Pronouns

7. ^S (You) ^{PV} Stop, waves,) and ^{hv} do not ^{PV} touch my feet!”
 do adv ↑ adj ↑ do

8. Rebelliously, the ^S waves ^{PV} lapped (around his royal chair.)
 adv adj ↑ ↑ adv prep

9. ^{hv} Did ^S they ^{PV} learn the foolishness (of flattery?)
 adj do ↑ adj prep

10. ^S Theirs ^{lv} was a good lesson (for all.)
 adj adj ↑ ↑ adj prep



Lesson to Enjoy—Tale

Personal Pronouns

“You’re infallible!” “You’re stupendous!” “You’re invincible!” When you hear such words of praise, you can’t help but wonder who is saying them and why. If you are sensible, you will not believe such outlandish praise. But how can you stop foolish flattery? King Canute, a Viking king from the eleventh century, taught a lesson to his flatterers who were too quick to shower him with praise. Read to see how he silenced their folly.

King Canute and the Sea

from *Fifty Famous Stories Retold* by James Baldwin

A hundred years or more after the time of Alfred the Great, there was a king of England named Canute. King Canute was a Dane. The Danes were not so fierce and cruel then as they had been when they were at war with King Alfred.

The great men and ladies who were around King Canute were always praising him. “You are the greatest man who ever lived,” one would say.

Then another would say, “O king, there can never be another man so mighty as you.”

And another would say, “Great Canute, there is nothing in the world that dares to disobey you.”

The king was a man of sense, and he grew very tired of hearing such foolish speeches. One day he was by the seashore, and his officers were with him. They were praising him, as they were in the habit of doing. He thought that now he would teach them a lesson, and so he bade them set his chair on the beach close by the edge of the water.

“Am I the greatest man in the world?” he asked.

“O king!” they cried, “There is no one so mighty as you.”



Lesson to Enjoy—Tale

Personal Pronouns

“Do all things obey me?” he asked.

“There is nothing that dares to disobey you, O king!” they said. “The world bows before you and gives you honor.”

“Will the sea obey me?” he asked, and he looked down at the little waves that were lapping the sand at his feet.

The foolish officers were puzzled, but they did not dare to say, “No.” “Command it, O king, and it will obey,” said one.

“Sea,” cried Canute. “I command you to come no farther! Waves, stop your rolling, and do not dare to touch my feet!”

But the tide came in, just as it always did. The water rose higher and higher. It came up around the king’s chair and wet not only his feet but also his robe. His officers stood about him, alarmed and wondering whether he was not mad.

With a stern face, Canute turned to his officers and said, “Learn how feeble is the power of earthly kings.”¹

Questions to Ponder

1. How does King Canute respond to empty flattery?
2. How does King Canute teach the flatterers a lesson?
3. What does “Learn how feeble is the power of earthly kings” mean?

1. “King Canute and the Sea,” adapted from James Baldwin, *Fifty Famous Stories Retold in Writing & Rhetoric Book 4: Creia & Proverb* by Paul Kortepeter (Camp Hill, PA: Classical Academic Press, 2014), 93–94.

Well-Ordered Notes—Tale

Read

- ◇ Read the tale to the students, and listen to *Le Onde* (The Waves) by Ludovico Einaudi, available at <http://capress.link/wol3a0403>.
- ◇ Have the students sing the definition of a Legend (2–9)

Retell

- ◇ Use the Questions to Ponder as discussion starters:
 1. **How does King Canute respond to empty flattery?**

He does not believe it, not for a moment. He is “a man of sense,” so the meaningless compliments grow tiresome to him. Point out to the students how he is surrounded by flatterers who insist on his greatness, yet he retains an accurate, humble sense of self. Ask the students if they could do the same.
 2. **How does King Canute teach the flatterers a lesson?**

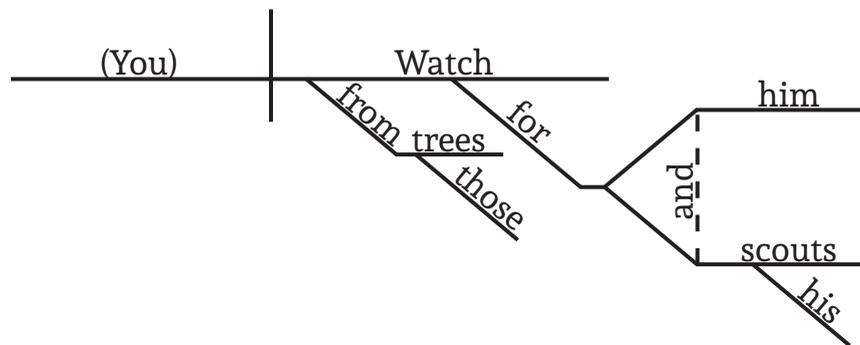
He tricks them into a statement about his greatness that can easily be proved false. First, he orders them to set his chair on the edge of the sea. Then, he asks them if all things will obey him. To stay consistent with their previously outlandish statements about him, they must say *yes*. Of course, the sea does not obey his order to stay away from his feet. The flatterers are left alarmed and wondering if he has lost his mind.
 3. **What does “Learn how feeble is the power of earthly kings” mean?**

This is the lesson that King Canute teaches his flatterers. A king may be powerful compared to other men, but in the face of the might of something as powerful as the sea, the king’s power is nothing. Canute’s humility is the source of his authority. If he had accepted the flattery, he would have proved himself foolish. Instead, he demonstrates his wisdom and worth as a ruler.

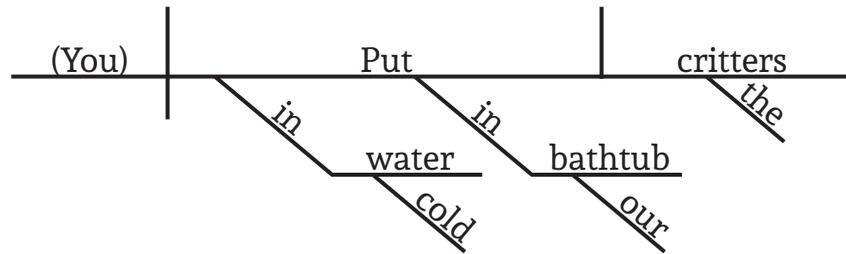
Record

- ◇ Have the students write the story of King Canute into a play, scripting parts for King Canute, the men and ladies of the court, and the narrator. Have the students then present their skits to you, younger students, or parents.
- ◇ Read to the students Aesop’s “The Fox and the Crow,” in which a wily fox uses flattery to trick a crow into dropping some cheese from its beak. Ask them to write a moral about flattery for the story of King Canute and for the fable. Then, discuss how the tales compare. The following are some suggested morals for both tales:
 - ◀ Flattery is a dangerous weapon in the hands of the enemy.
 - ◀ Flattery is not proof of admiration.

- d. "This sentence tells us that you *watch*. So, *watch* is the predicate because it is what the sentence tells us about *you*. It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs." (Double underline the predicate and write *PV* above the action verb.)
- e. "*For him and his scouts* tells us *why* you watch. So, *for him and his scouts* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase." (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* underneath the modifier line, directly below the *adv*.)
- f. "*From those trees* tells us *where* you watch. So, *from those trees* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase." (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* underneath the modifier line, directly below the *adv*.)



- g. “*In cold water* tells us *where* you put. So, *in cold water* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* underneath the modifier line, directly below the *adv*.)
- h. “*The* is an adjective (or article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)

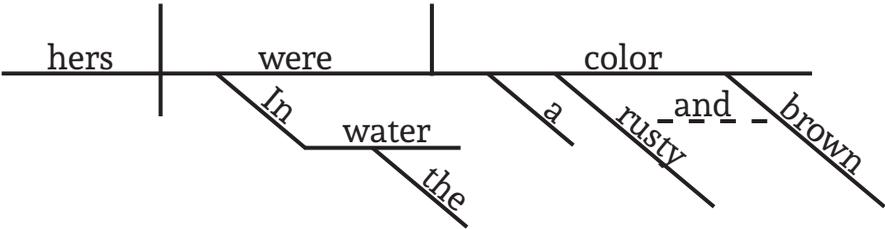


(In the water,) hers were a rusty and brown color.
 p \boxed{adj} \uparrow op

- (First, read the sentence aloud.) “In the water, hers were a rusty and brown color.”
- “Are there any conjunctions?” (Choral response: “Yes, sir.” Mark the conjunctions with angle brackets, or wings.)
- Chant: “The order of analysis is phrases, clauses, principal elements, modifiers.”
- “Are there any prepositional phrases?” (Choral response: “Yes, sir.”)
- “*In the water* is a prepositional phrase.” (Place parentheses around the prepositional phrase.) “*In* is the preposition.” (Write *p* underneath the preposition.) “*Water* is the object of the preposition.” (Write *op* underneath the object of the preposition.) “*The* is an adjective (or article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)

(In the water,) hers were a rusty and brown color.
 p \boxed{adj} \uparrow op S lv PN
 \boxed{adv} \uparrow \boxed{adj} \boxed{adj} \uparrow \boxed{adj} \uparrow
 $prep$

- (Read the sentence aloud again.) “In the water, hers were a rusty and brown color.”
- “This is a sentence, and it is declarative.”
- “This sentence is about *hers*. So, *hers* is the subject because it is what the sentence is about.” (Underline the subject and write *S* above it.)
- “This sentence tells us that *hers were color*. So, *were color* is the predicate because it is what the sentence tells us about *hers*. It is a predicate nominative because it renames the subject.” (Double underline just the linking verb and write *PN* above the noun.)
- “*Were* is the linking verb because it joins the subject to the predicate.” (Write *lv* above the linking verb.)
- “*Rusty* and *brown* tell us *which* color. So, *rusty* and *brown* are adjectival elements because they modify a noun. They are adjectives.” (Draw the modifying lines and write *adj* in both of the elbows opposite the line with the arrow.) “*And* is the conjunction that joins the compound adjective.”
- “*A* is an adjective (or article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)
- “*In the water* tells us *where* hers were color. So, *in the water* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* underneath the modifier line, directly below the *adv*.)



- g. “*With their cameras* tells us *how* the crowds took pictures. So, *with their camera* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* underneath the modifier line, directly below the *adv*.)
- h. “*The* is an adjective (or article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)
- i. “*The* is an adjective (or article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)

