

Classical Subjects *Creatively Taught*™

Well- Ordered Language

TEACHER'S EDITION

Level 1A

The Curious Child's Guide to Grammar

REVISED EDITION

Tammy Peters and Daniel Coupland, PhD





Well-Ordered Language:
The Curious Child's Guide to Grammar
Level 1A Teacher's Edition: REVISED EDITION
© Classical Academic Press®, 2021
Version 2.0

ISBN: 978-1-60051-286-5

All rights reserved. This publication may not be reproduced,
stored in a retrieval system, or transmitted, in any form or by any means,
without the prior written permission of Classical Academic Press.

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

www.ClassicalAcademicPress.com

Content editor: Marie Kramb Campbell, PhD
Illustrator: Katharina Drees
Series editor and book designer: Lauraine Gustafson

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 twenty years. A special thanks to Sharon Peterson, Ellen Liebing, and Traci DeBra for their 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.

At a Glance**Book A**

Chapter	Main Topic	Supplemental Topics
1	Four Kinds of Sentences	Eight parts of speech; end punctuation; interjections and punctuation
2	Principal Elements, Part 1— Subject and Predicate	Singular and plural nouns as subjects; suffixes and parts of speech
3	Principal Elements, Part 2— Subject and Predicate Verb	Helping verbs; verb tense; subject-verb agreement; singular and plural subjects with helping verbs
4	Adverbs	<i>Not</i> and <i>never</i> as negative adverbs; placement of adverbs in sentence order
5	Adjectives	Article adjectives; correct usage of articles <i>a</i> and <i>an</i>
6	Direct Objects	Transitive and intransitive verbs; word order in sentences
7	Subject Pronouns	Agreement in person and number: subject pronouns and antecedents; subject pronouns and verbs
8	Interrogative Sentences— Subject Pronouns and Helping Verbs	Contractions: subject pronouns and helping verbs; verbs and the adverb <i>not</i>

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	xi
Chapter 1 Four Kinds of Sentences.	3
Chapter 2 Principal Elements, Part 1—Subject and Predicate	23
Chapter 3 Principal Elements, Part 2—Subject and Predicate Verb.	41
Chapter 4 Adverbs	61
Chapter 5 Adjectives	81
Chapter 6 Direct Objects	101
Chapter 7 Subject Pronouns.	121
Chapter 8 Interrogative Sentences—Subject Pronouns and Helping Verbs	141
The Curious Child’s Literary Appendix	161
Biographies: Meet the Authors.	173
Bibliography: Seek the Sources	183
Glossary of Terms	185
Song Lyrics	191
About the Title	195

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. Therefore, 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 a story emerging from the sentence exercises, featuring 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 see grammar 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 seeing and experiencing 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 video training featuring author Tammy Peters (available at <http://capress.link/wol1att>), downloadable PDF documents (available for purchase), 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 the needs of the teacher, lessons can be modified 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 ◇ Lesson to Learn A	Day One ◇ Ideas to Understand ◇ Terms to Remember ◇ Sentences to Analyze ◇ Lesson to Learn A	Day One ◇ Ideas to Understand ◇ Terms to Remember ◇ Sentences to Analyze ◇ Lesson to Learn A
	Day Two ◇ Lesson to Learn B	Day Two ◇ Lesson to Learn B	Day Two ◇ Lesson to Learn B
	Day Three ◇ Lesson to Learn C	Day Three ◇ Lesson to Learn C	Day Three ◇ Lesson to Learn C
	Day Four ◇ Lesson to Enjoy—Poem <i>or</i> ◇ Sentences for Practice		Day Four ◇ Lesson to Learn D
			Day Five ◇ Quiz (PDF)
Week Two	Day Five ◇ Lesson to Learn D	Day Four ◇ Lesson to Learn D <i>or</i> ◇ Review (PDF)	<div style="border: 1px solid black; padding: 5px;"> <p>From the Sideline: Option C is an accelerated plan for <i>WOL1A</i> and <i>WOL1B</i>. You could consider this option in tandem with a writing curriculum, such as Classical Academic Press’s Writing & Rhetoric series, alternating weeks between grammar and writing</p> </div>
	Day Six ◇ Review (PDF)	Day Five ◇ Review (PDF) <i>or</i> ◇ Lesson to Enjoy—Poem or Fable* ◇ Sentences for Practice	
	Day Seven ◇ Lesson to Enjoy—Fable* ◇ Sentences for Practice—Fable (PDF)	Day Six ◇ Quiz (PDF)	
	Day Eight ◇ Quiz (PDF)		

*The fables for chapters 1, 3, 5, 6, 7, and 8 can be found in the downloadable PDF. The poems for chapters 2 and 4 can be found in the PDF.

Introduction to Students

Do you have a favorite word? Most people have favorite words just as they have favorite numbers or colors. So, what is yours?

Maybe it is an extremely long word that your friends don't know. Maybe you just like the way its sound rolls off your tongue. Maybe you use it as often as you can, or maybe you save it for special occasions.

We want to share one of our favorite words with you. You probably know what it means already, but you may not have thought of it as an exceptional word. Probably few people would name it as a favorite because it seems so ordinary. It is far from ordinary though. The word is . . . *analyze*.

One reason we love the word *analyze* is because it has interesting grandparents. Its roots are Greek: *ana* meaning “up, throughout” and *lisis* meaning “unloose, release, set free.” When you *analyze* something, you break it up into its parts and set them free!

Great thinkers are great analyzers.

Scientists who study bugs are called entomologists. They analyze insects by dissecting them. Sports analysts watch freeze-frames of each motion of a single play in football to make sure the referee applied the rules correctly. Detectives analyze every inch of a crime scene, inspecting it for clues. These great thinkers are curious about what is inside an insect, a play, or even a crime.

Great thinkers are always curious. For them, analysis is an adventure.

You are a curious child, and your adventure in this book will be learning how to *analyze* sentences. You will take them apart, unloose their knots, and set them free. Step-by-step you will learn the special function of each part of language.

Understanding the parts of something—whether you are a student, scientist, sports analyst, or detective—leads to appreciating the whole thing even more. Once you break something apart, it is natural and right that you should put it back together again. If you take apart a clock to see how it works, you will want to reassemble it so you don't miss dinnertime. Learning how to *analyze* sentences makes you more skilled at *constructing* them too, both in your writing and in your speaking.

The parts of language are words, and words are wonderful.



Introduction to Teachers

In the Well-Ordered Language (WOL) series, grammar instruction is focused, practical, and lively. The curriculum is designed so that teachers and students actively engage with grammar concepts through physical movement and song. 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 the school day.

The WOL Marking System—Analyze, Analyze, Analyze

Analysis is the heart and soul of the WOL method. Each chapter includes multiple sentences for students to analyze aloud and on paper, as a class and individually. 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 will help 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 participate by speaking the analysis in chorus. Scripts are provided for you in the teachers' pages in each chapter.
- ◇ The structural analysis uses an innovative marking system that builds incrementally, chapter by chapter, preparing the students for sentence diagramming.
- ◇ The students begin to analyze the sentences themselves, starting with choral analysis and moving to individual analysis.

cal 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 terms by reciting short, inviting songs or chants. Adding movement and hand gestures helps keep the lesson lighthearted and captivating. The book’s glossary includes pertinent definitions of terms found throughout the book. For quick reference, the Song Lyrics section, which starts on page 191, provides in verse form all of the songs and chants, which are also available as a CD or downloadable audio files at ClassicalAcademicPress.com.
- ◇ **Moment for Mechanics (or Pause for Punctuation):** Each chapter has a brief section highlighting a particular rule of mechanics or punctuation. This rule is then reinforced in the lessons. Foundational mechanics lead to the punctuation rules in subsequent WOL levels.
- ◇ **Sentences to Analyze:** This section shows teachers how to guide the 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.

Teaching the Lessons (daily)

Each chapter includes four lessons to reinforce and practice the main grammar principle of that chapter. They are called Lesson to Learn A, B, C, and D. In the teacher’s edition, each of these lessons is preceded by corresponding Well-Ordered Notes, which help the teacher introduce each 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:** To start the lesson, the teacher leads review of the grammar terms. The students sing or chant the definitions along with the CD/audio files. Teachers can lead students in physical movement (e.g., hand motions, marching, bending, and reaching) during the songs to help students absorb and memorize the definitions
 - **Practice It:** Next, the teacher warms up the class for the main task—sentence analysis—with a short activity. This section is provided in the teacher’s edition only to give the students the opportunity to use the new concept in an oral exercise. The exercises are designed to be lighthearted and quick.
 - **Analyze It:** Finally, the lesson climaxes with the students demonstrating the analysis of the grammatical concept, using WOL’s unique marking system. The

teacher models the analysis of the first sentence in the lesson, for which the markings and an analytic script are provided in the teacher's pages. Teachers should expect full participation from the students during choral analysis. The class should complete the analysis vigorously, never allowing it to become monotone or dull.

- ◇ **Lesson to Learn:** After the teacher-directed lesson, the teacher will help the students with the remaining practice sentences on the lesson worksheets. These guided practice sheets should be done as a class, with the choral analysis completed 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, found in the Extra Practice and Assessments PDF, have ten sentences for analysis and can be used as additional practice, a classroom lesson, or enrichment.

Extending the Lessons (weekly options)

In each chapter, a number of options are offered for additional practice and application.

- ◇ **Lesson to Enjoy:** This section provides a poem and a fable 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 fables are accompanied by a practice sheet that provides the grammatical connection. Sentences for Practice—Fable 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. (Note: Many of the fables included in this book can also be found in *Writing & Rhetoric*, Classical Academic Press's writing curriculum.)
- ◇ **Extra Practice & Assessments PDF:** The downloadable PDF (available for purchase at ClassicalAcademicPress.com) provides all the extra fables, poems, and sentences for practice in a convenient printable format. In addition, the PDF includes a review lesson and a quiz for each chapter, which match exactly the format of the answer key that is included in the printed teacher's edition.
- ◇ **Sentence Bank:** Analysis scripts 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 more practice is needed for individual students or the entire class.
- ◇ **Side Panels:** The side panels furnish both the student and the teacher with additional information to stimulate further discussion and learning. There are four types of pan-

els: two for the student (To the Source and Off the Shelf) and two for the teacher that do not appear in the student edition (From the Sideline and Fewer than Five).

- **To the Source** helps the students understand the etymology of various grammar terms.
- **Off the Shelf** provides more information to the students about books mentioned in the chapters and should pique the interest of curious readers.
- **From the Sideline** offers pedagogical tips for teachers from teachers.
- **Fewer than Five** provides alternative activities for class sizes smaller than five students, such as homeschool classrooms, tutoring situations, and co-op learning environments.

Pedagogical Principles and Guidance

The classical tradition has passed down a rich collection of teaching methods that have been successfully used for generations to teach 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://capress.link/prpd>. 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)



From the Sideline: Expect full attention. Teach your students to give full attention to you with both eyes and hands. Don't ever teach without full attention. We say, "Eyes this way!" Then, "Hands on deck!" which means that students' hands are folded on the top of their desk.

^AUse a table or a desk to demonstrate the lesson. Point to the legs and discuss how they function—as supports for the tabletop—and what would happen if they disappeared—the tabletop would fall over. Discuss how these legs (adverbs) support the tabletop (principal elements).

Chapter 4 Adverbs^A

A sentence must have its principal elements. The **simple subject** (*S*) is just the noun that the sentence is about, and the **simple predicate** (*P*) is just the verb or verb phrase that tells us what the subject is doing or being. As you know, most sentences also have other words, **phrases**, or **clauses**. These are called **subordinate**[■] **elements**. Their job in a sentence is to support the principal elements, to explain something about them.

Think of a table. You know the legs hold up the tabletop, but have you ever considered how the tabletop also holds the legs in their places? Well, think of a sentence as being a table. The principal elements (*S* and *P*) form the top of the table. The subordinate elements are like the legs of a table supporting its top. However, the reverse is true too. The legs (or subordinate elements) are able to stand only if the tabletop (or the principal elements) is already in place. The legs are "set in order" (*ordinare*) "under" (*sub*) the tabletop. Without the tabletop, the legs would fall like pick-up sticks. That would make a fine mess!

Subordinate elements are also called **modifier**[■] because they change or limit the meaning of principal elements. There are many kinds of modifiers, so we will focus on single-word modifiers first, learning in this chapter about **adverbs**[■] that modify verbs, and in the next chapter about adjectives that modify nouns.

Ideas to Understand

Adverbs tell how, when, or where the action takes place in the sentence. Adverbs are *added to* verbs, as the Latin root tells us. That's easy to remember since the word *verb* is in the word *adverb*. If you had a pet cat named

To the Source:

■ subordinate

Subordinate comes from the Latin word *subordinatus* (placed in a lower order), which comes from *sub*, meaning "under;" and *ordinare*, meaning "arrange, set in order."

To the Source:

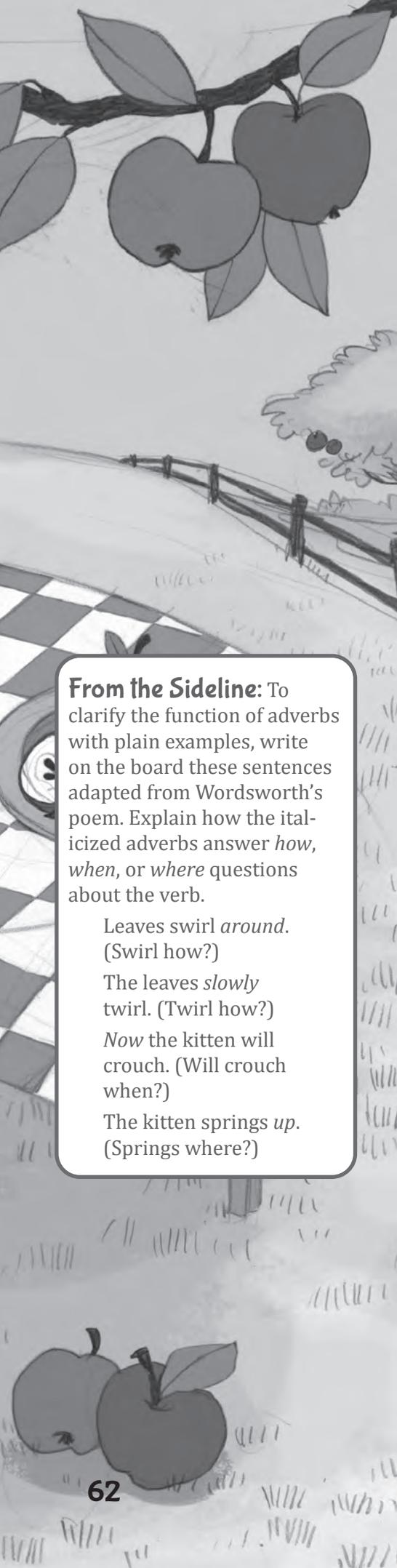
■ modify

The word *modify* comes from the Latin words *modus* for "change" or "limit" and *facio*, which means "make" or "do."

To the Source:

■ adverb

The word *adverb* comes from the Latin words *ad*, which means "to," and *verbum*, which means "word." The Latin word *adverbium* means "added to a verb."



Stripes, you could write a simple sentence about her with only a subject and a predicate: “Stripes jumps.” Imagine Stripes jumping. What happens if you add an adverb to the verb? *How* would she jump? Stripes jumps *playfully*. Stripes jumps *ferociously*. Stripes jumps *sleepily*. Stripes jumps *vertically*. All these different adverbs support or modify the jumping in different ways, making very different meanings and mental images.

A much-loved British poet named William Wordsworth wrote a poem in 1804 about a cat playing with a perfect cat toy—falling leaves in autumn. You can find the entire poem in *The Curious Child’s Literary Appendix*. Before you look at the poem, can you guess how, when, or where Wordsworth’s kitten plays? Can you guess how, when, or where the leaves fall? Those are questions that adverbs can answer.

From the Sideline: To clarify the function of adverbs with plain examples, write on the board these sentences adapted from Wordsworth’s poem. Explain how the italicized adverbs answer *how*, *when*, or *where* questions about the verb.

Leaves swirl *around*.
(Swirl how?)

The leaves *slowly*
twirl. (Twirl how?)

Now the kitten will
crouch. (Will crouch
when?)

The kitten springs *up*.
(Springs where?)

In these lines from the poem “The Kitten Playing with the Falling Leaves,” Wordsworth uses the adverbs *softly* and *slowly* to describe how leaves twirl downward on an autumn day. He also uses the adverb *round* to tell how the leaves are moving as they sink:

Through the calm and frosty air
Of this morning bright and fair
Eddying round and round they sink
Softly, slowly.

When Wordsworth describes the kitten playing with the leaves, he chooses the words *first* and *then* to tell when the kitten pounces at them. Those words are adverbs too.

—But the Kitten, how she starts!
Crouches, stretches, paws, and darts:
First at one, and then its fellow,
Just as light, and just as yellow:
There are many now—now one—
Now they stop and there are none.¹

1. William Wordsworth, “The Kitten Playing with the Falling Leaves,” in *The Golden Treasury of Poetry*, ed. Louis Untermeyer (New York: Golden Press, 1998), 44.

The adverb *now* also tells when. You could ask, *When* are the falling leaves many and when is there only one? The answer is *now*. If the poet had also written, “The kitten springs up,” he would have used the adverb *up* to tell *where* the kitten springs.

Wordsworth uses *softly*, *slowly*, and *round* to describe *how* an action happens. He uses *first*, *then*, and *now* to describe *when* an action happens. He could have used *up* to describe *where* an action happens. Telling how, when, or where is the way adverbs support action verbs—like the way table legs support a tabletop.

Notice that many adverbs (but not all) end with the letters *-ly*. If you find a word that ends in *-ly*, it is probably an adverb that tells you *how* an action happens (such as quickly, easily, stiffly, or carefully). Adverbs often come right after the verbs they modify, though they can be placed in different positions in the sentence. For example, sometimes they can appear before the verb like this: The kitten *softly* walks. When an adverb comes at the beginning of a sentence, it is often followed by a comma: *Softly*, the kitten walks.



Moment for Mechanics

Not and *never* are **negative adverbs**, which means they negate the verb or turn it into its opposite. Sometimes a negative adverb is placed between a helping verb and the action verb.

Adverbs	Sentence	Meaning
not	Acorns do <i>not</i> swirl.	The acorns are not doing the action of swirling.
never	Acorns <i>never</i> swirl.	The acorns will not ever do the action of swirling.

Terms to Remember^B

You have a new term to deposit in your memory bank: *adverbs*. You should practice it along with the other terms you already know. *Where?* Here. *When?* Now, and later too. *How?* Well, cheerfully, actively, tunefully, persistently, and even loudly!

^BFor the lyrics to all of the songs, please see the Song Lyrics section on page 191. Play the appropriate audio tracks and have the students sing/chant along.

Principal Elements (1–3)

Subject and Predicate (1–4)

Noun (1–5)

Verb and Helping Verb (1–6)

NEW! Adverb (1–7)

Sentences to Analyze

From the Sideline:

Remember to mark the sentence as you go without interrupting the choral analysis.

The analysis script is becoming more streamlined as students' understanding evolves. You'll notice similar changes as you proceed through the curriculum. However, principal elements will always be marked above the sentences and modifiers below.

Remember that when you begin analyzing, you identify the words as a sentence, then you identify the kind of sentence it is, and then you identify the principal elements of the sentence. The next step of analysis is to systematically identify all of the modifiers, beginning at the far right of the sentence and moving from right to left. Later, when you analyze longer sentences, finding the modifiers from right to left helps you pay attention to every grammatical detail without missing anything.

As you know, the principal elements are marked with the capital letters *S* and *PV* above sentences. Now, you will mark adverbs with the lowercase letters *adv* below the sentences and then draw lines and arrows to the verbs they modify.

With your teacher's guidance, use the following steps to analyze the two example sentences. Speak with expression the words that are in gray, and pay attention as, at the same time, your teacher marks the sentence on the board according to the directions in parentheses. While the markings on these two sentences are already in your book, in the lessons section you will need to neatly mark the sentences yourself as you analyze them aloud with your classmates.



$$\begin{array}{c} \text{S} \quad \text{PV} \\ \underline{\text{Leaves}} \quad \underline{\text{swirl}} \quad \text{around.} \\ \quad \quad \quad \uparrow \quad \text{adv} \end{array}$$

- a. (First, read the sentence aloud.) “Leaves swirl around.”
- b. “This is a sentence because it is a group of words that expresses a complete thought. It is a declarative sentence because it makes a statement.”
- c. “This sentence is about *leaves*. So, *leaves* is the subject because it is what the sentence is about.” (Since *leaves* is the subject, underline it and place a capital letter *S* above it.)
- d. “This sentence tells us that leaves *swirl*. So, *swirl* is the predicate because it is what the sentence tells us about *leaves*.” (Since the predicate *swirl* tells us something about *leaves*, double underline it and place a capital letter *P* above it.) “It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Since *swirl* shows action, place a capital letter *V* to the right of the letter *P* above the action verb.)
- e. “*Around* tells us *how* leaves swirl.” (To mark adverbs, carefully draw a straight line down from the adverb, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.)
- f. “So, *around* is an **adverbial element** because it modifies a verb. It is an adverb.” (Write *adv* in lowercase letters in the elbow opposite the line with the arrow.)



Well-Ordered Notes A

Review It

Review the following:

What are the eight parts of speech?

What is a noun?

What is a verb?

What are the twenty-three helping verbs?

Practice It

Lead the students in Tell Me More, an activity in which they will add adverbs to sentences using question prompts. Have the students stand next to their desks. Read a short sentence to the first student and ask her *how* the action happened. After she gives her response, she may be seated. Read the same sentence to the next student and ask *when* the action happened. Continue around the room with new subject-verb pairs.

Example: Travelers wait.

Teacher: "How do travelers wait?"

Student 1: "Travelers wait *anxiously*."

Teacher: "When do travelers wait?"

Student 2: "Sometimes, travelers wait."

Teacher: "Where do travelers wait?"

Student 3: "Travelers wait *around*."

Sentences	How	When	Where
Airplanes land.	<i>skillfully</i>	<i>now</i>	<i>there</i>
People are watching.	<i>eagerly</i>	<i>immediately</i>	<i>inside</i>
The lady announced.	<i>loudly</i>	<i>just</i>	<i>here</i>
Passengers were assembling.	<i>orderly</i>	<i>already</i>	<i>nearby</i>
Luggage wheels rolled.	<i>clumsily</i>	<i>next</i>	<i>forward</i>

Analyze It

From the Sideline: Visit <http://capress.link/wol1att> for a video demonstration of analysis.

Now, as a class, analyze the four sentences in the lesson. Here is the script for the first one to help you lead the choral analysis and model the markings on the board. The words in parentheses are like stage directions to guide you and are not to be spoken. The words in gray and enclosed in quotation marks are for you and the students to speak in chorus.

$$\begin{array}{ccccccc} & S & & hv & & PV & \\ & \text{People} & & \text{were} & & \text{moving} & \text{slowly.} \\ & & & & \uparrow & & | \\ & & & & & \text{adv} & \end{array}$$

- a. (First, read the sentence aloud.) “People were moving slowly.”
- b. “This is a sentence because it is a group of words that expresses a complete thought.”
- c. “It is a declarative sentence because it makes a statement.”
- d. “This sentence is about *people*.” (Underline the subject.) “So, *people* is the subject because it is what the sentence is about.” (Place a capital letter *S* above the subject.)
- e. “This sentence tells us that people *were moving*.” (Double underline the predicate.) “So, *were moving* is the predicate because it is what the sentence tells us about *people*.” (Place a capital letter *P* above the action verb.)
- f. “It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Place a capital letter *V* to the right of the *P*.)
- g. “*Were* is the helping verb because it helps the verb.” (Place a lowercase *hv* above the helping verb.)
- h. (Continue the analysis of the sentence, starting at the far right and moving toward the left.) “*Slowly* tells us *how* people were moving.” (Draw a straight line down from the adverb, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.)
- i. “So, *slowly* is an adverbial element because it modifies a verb. It is an adverb.” (Write *adv* in lowercase letters in the elbow opposite the line with the arrow.)

From the Sideline: For extra guided practice, refer to the Sentence Bank at the end of this chapter.

4. Fill in each blank below with an adverb that answers *how* the action is being done. You may choose an adverb from the word bank or think of your own.

Word Bank: gently, suddenly, loudly, eagerly, together, quietly

Answers may vary.

- a. The family was flying together.
- b. Passengers were quietly reading.
- c. Loudly, a man snored.
- d. The attendant spoke gently.
- e. The gentleman suddenly awoke.
5. Imagine that your family was going on a trip, and then write a declarative sentence about your family waiting for an airplane. Include an adverb in your sentence.

My family waited forever.



Well-Ordered Notes B

Review It

Review the following:

What are the principal elements?

What is an adverb?

What is a verb?

What are the twenty-three helping verbs?

Practice It

Lead your students in *Place the Adverb*, an activity reinforcing the versatility of adverbs. Write the following sentences and accompanying adverbs (in parentheses) on the board. Point out that sometimes an adverb is placed directly after the verb, sometimes it is placed before the verb, and sometimes it sounds better at the beginning of the sentence. Where it is placed can create a different emphasis in the sentence. Read each sentence aloud as a class and discuss the possible placements of each adverb and how they might subtly affect the meaning of the sentence. There are no strictly right or wrong answers for this exercise; it demonstrates the versatility of adverbs.

Example: "Rabbits hop." (cautiously)

Option #1: "Cautiously rabbits hop."

Option #2: "Rabbits cautiously hop."

Option #3: "Rabbits hop cautiously."

1. Dad will be mowing. (soon)
2. Mom gardens. (thoughtfully)
3. Rex naps. (lazily)
4. Squirrels are scurrying. (excitedly)
5. Birds could be hunting. (hungrily)
6. Stripes is watching. (eagerly)

Analyze It

Now, as a class, analyze the four sentences in the lesson. Here is the script for the first one to help you lead the choral analysis and model the markings on the board. The words in parentheses are like stage directions to guide you and are not to be spoken. The words in gray and enclosed in quotation marks are for you and the students to speak in chorus.

$$\begin{array}{c} \text{S} \quad \text{PV} \\ \underline{\text{Fritz}} \quad \underline{\text{yelled}} \quad \text{excitedly.} \\ \quad \quad \quad \uparrow \quad \text{adv} \end{array}$$

- a. (First, read the sentence aloud.) “Fritz yelled excitedly.”
- b. “This is a sentence because it is a group of words that expresses a complete thought.”
- c. “It is a declarative sentence because it makes a statement.”
- d. “This sentence is about *Fritz*.” (Underline the subject.) “So, *Fritz* is the subject because it is what the sentence is about.” (Place a capital letter *S* above the subject.)
- e. “This sentence tells us that Fritz *yelled*.” (Double underline the predicate.) “So, *yelled* is the predicate because it is what the sentence tells us about *Fritz*.” (Place a capital letter *P* above the action verb.)
- f. “It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Place a capital letter *V* to the right of the *P*.)
- g. (Continue the analysis of the sentence, starting at the far right and moving toward the left.) “*Excitedly* tells us *how* Fritz yelled.” (Draw a straight line down from the adverb, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.)
- h. “So, *excitedly* is an adverbial element because it modifies a verb. It is an adverb.” (Write *adv* in lowercase letters in the elbow opposite the line with the arrow.)

Lesson to Learn

Adverbs

B

1. Analyze the following sentences.

a. $\overset{\text{S}}{\text{Fritz}} \overset{\text{PV}}{\text{yelled}} \text{ excitedly.}$
 ↑ |
 adv

b. $\overset{\text{S}}{\text{Dad}} \overset{\text{hv}}{\text{was}} \text{ not } \overset{\text{PV}}{\text{listening.}}$
 | ↑
 adv

c. $\text{Suddenly, } \overset{\text{S}}{\text{Fritz}} \overset{\text{PV}}{\text{hollered}} \text{ loudly.}$
 | ↑ |
 adv adv

d. $\overset{\text{S}}{\text{Stripes}} \overset{\text{hv}}{\text{was}} \overset{\text{PV}}{\text{climbing}} \text{ higher.}$
 ↑ |
 adv

2. An adverb answers the questions *how*, *when*, or *where* in a sentence. On the lines provided, list the adverbs from the sentences in exercise 1.

a. _____ **excitedly** _____

b. _____ **not** _____

c. _____ **suddenly** _____

d. _____ **loudly** _____

e. _____ **higher** _____

3. Rewrite sentence *b* from exercise 1 by adding an adverb that tells *how* Dad was not listening. Unfortunately, Dad was not listening.

B

Lesson to Learn Adverbs

4. Fill in each blank below with an adverb that answers *how* the action is being done. You may choose an adverb from the word bank or think of your own.

Word Bank: quickly, steadily, brightly, rapidly, nervously, frantically

Answers may vary.

- a. _____ **Rapidly** _____, the clouds darkened.
- b. Dad was _____ **nervously** _____ mowing.
- c. The sky flashed _____ **brightly** _____.
- d. Fritz was racing _____ **frantically** _____.
- e. Doors _____ **quickly** _____ slammed.
5. Imagine that your family sees a thunderstorm coming, and then write a declarative sentence about your family's response to the storm. Include an adverb in your sentence.

Immediately, my family ran inside.



Well-Ordered Notes C

Review It

Review the following:

What is an adverb?

What are the principal elements?

What is a noun?

What is a verb?

Practice It

Lead the class in Toss It, an interactive activity to reinforce that *not* and *never* are negative adverbs. Read one of the following sentences, toss an object (e.g., a beanbag) to a student, and ask “How?” Have the student answer how by adding either *not* or *never* to the sentence. Remind the students that *not* and *never* are always adverbs and they negate a verb or turn it into its opposite. After a few tosses, choose one of the sentences and analyze it on the board.

Example: “Fishermen swim.”

Toss 1: (How?) “Not: Fishermen do not swim.”

Toss 2: (How?) “Never: Fishermen never swim.”

1. Beachcombers are strolling.
 - a. *Not*: Beachcombers are *not* strolling.
 - b. *Never*: Beachcombers are *never* strolling.
2. Boats will sail.
 - a. *Not*: Boats will *not* sail.
 - b. *Never*: Boats will *never* sail.
3. Shopkeepers are selling.
 - a. *Not*: Shopkeepers are *not* selling.
 - b. *Never*: Shopkeepers are *never* selling.

Analyze It

Now, as a class, analyze the four sentences in the lesson. Here is the script for the first one to help you lead the choral analysis and model the markings on the board. The words in parentheses are like stage directions to guide you and are not to be spoken. The words in gray and enclosed in quotation marks are for you and the students to speak in chorus.

$$\begin{array}{ccccccc} & S & & hv & & & PV \\ \underline{Waves} & & \underline{were} & & not & & \underline{rolling}. \\ & & & & | & & \\ & & & & adv & \uparrow & \end{array}$$

- a. (First, read the sentence aloud.) “Waves were not rolling.”
- b. “This is a sentence because it is a group of words that expresses a complete thought.”
- c. “It is a declarative sentence because it makes a statement.”
- d. “This sentence is about *waves*.” (Underline the subject.) “So, *waves* is the subject because it is what the sentence is about.” (Place a capital letter *S* above the subject.)
- e. “This sentence tells us that waves *were rolling*.” (Double underline the predicate.) “So, *were rolling* is the predicate because it is what the sentence tells us about *waves*.” (Place a capital letter *P* above the action verb.)
- f. “It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Place a capital letter *V* to the right of the *P*.)
- g. “*Were* is the helping verb because it helps the verb.” (Place a lowercase *hv* above the helping verb.)
- h. (Continue the analysis of the sentence, starting at the far right and moving toward the left.) “*Not* tells us *how* waves were rolling.” (Draw a straight line down from the adverb, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.)
- i. “So, *not* is an adverbial element because it modifies a verb. It is an adverb.” (Write *adv* in lowercase letters in the elbow opposite the line with the arrow.)

C

Lesson to Learn Adverbs

4. Fill in each blank below with an adverb that answers *how* the action is being done. You may choose an adverb from the word bank or think of your own.

Word Bank: slowly, tightly, freely, eagerly, slightly, cautiously

Answers may vary.

- a. The barnacles were tightly closed.
- b. Slowly, the tide returned.
- c. Heidi was eagerly searching.
- d. The boys waded cautiously.
- e. Suddenly, a starfish moved slightly.
5. Remember, adverbs can negate a verb, or turn it into its opposite. Imagine a windy day on a beach. Rewrite the following sentences and add the adverb *not* to create the opposite meaning.

a. The kids are playing outside. The kids are not playing outside.

b. Theo will throw high. Theo will not throw high.

c. Now, Lucy will walk backward. Now, Lucy will not walk backward.

d. Heidi is hiding underneath. Heidi is not hiding underneath.

e. Fritz was reaching down. Fritz was not reaching down.

f. Grandpa will come afterward. Grandpa will not come afterward.

Well-Ordered Notes D

Review It

Review the following:

- What is a sentence?
- What are the four kinds of sentences?
- What is an adverb?
- What is a noun?

Practice It

Lead your students in the activity *Show How It Is Done* to reinforce adverbs that answer the question “how?” First, have the students create a list of adverbs on the board, or use the adverbs from the following table. Then write a sentence on the board that can be acted out (e.g., “One guy threw a Frisbee”). Have one student choose an adverb from the list and whisper it to you. Then, the student pantomimes or acts out the sentence as modified by her chosen adverb while the other students try to guess the adverb. Whoever guesses correctly gets the next turn to pantomime the sentence using a different adverb.

Fewer than Five: Adapt the activity by creating adverb cards. Together with your student(s), brainstorm adverbs and write one adverb per card. Have the student(s) read the sentence (e.g., “The boy threw the Frisbee”), select a card (e.g., *creatively*), and then act out the adverb in regard to the sentence (e.g., the student would pantomime doing something creative with an imaginary Frisbee). Let each student draw three cards to act out.

Example:

Sentence: “One guy threw a Frisbee.”

Student 1 whispers her chosen adverb (e.g., *awkwardly*) to you and then acts out a guy throwing a Frisbee *in an awkward way*.

Student 2 guesses the adverb using the adverb chart.

Student 2 whispers his chosen adverb (e.g., *backward*) to you and then acts out a guy throwing a Frisbee *in a backward direction*.

Student 3 guesses the adverb using the adverb chart.

Adverb Chart

angrily	forward	sweetly	cautiously	sadly	patiently
bashfully	gingerly	backward	lately	boldly	slowly
awkwardly	calmly	hopelessly	woefully	joyfully	mournfully
together	heartily	willfully	never	bravely	sternly

Analyze It

Now, as a class, analyze the four sentences in the lesson. Here is the script for the first one to help you lead the choral analysis and model the markings on the board. The words in parentheses are like stage directions to guide you and are not to be spoken. The words in gray and enclosed in quotation marks are for you and the students to speak in chorus.

S
hv
PV
 Yesterday, Frisbees were whirling past.
|adv
↑
↑
|adv

- a. (First, read the sentence aloud.) “Yesterday, Frisbees were whirling past.”
- b. “This is a sentence because it is a group of words that expresses a complete thought.”
- c. “It is a declarative sentence because it makes a statement.”
- d. “This sentence is about *Frisbees*.” (Underline the subject.) “So, *Frisbees* is the subject because it is what the sentence is about.” (Place a capital letter *S* above the subject.)
- e. “This sentence tells us that Frisbees *were whirling*.” (Double underline the predicate.) “So, *were whirling* is the predicate because it is what the sentence tells us about *Frisbees*.” (Place a capital letter *P* above the action verb.)
- f. “It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Place a capital letter *V* to the right of the *P*.)
- g. “*Were* is a helping verb because it helps the verb.” (Place a lowercase *hv* above the helping verb.)
- h. (Continue the analysis of the sentence, starting at the far right and moving toward the left.) “*Past* tells us *where* Frisbees were whirling.” (Draw a straight line down from the adverb, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.)
- i. “So, *past* is an adverbial element because it modifies a verb. It is an adverb.” (Write *adv* in lowercase letters in the elbow opposite the line with the arrow.)
- j. “*Yesterday* tells us *when* Frisbees were whirling.” (Draw a straight line down from the adverb, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.)
- k. “So, *yesterday* is an adverbial element because it modifies a verb. It is an adverb.” (Write *adv* in lowercase letters in the elbow opposite the line with the arrow.)

D

Lesson to Learn Adverbs

3. Rewrite sentence *b* from exercise 1 by adding an adverb that tells *how* Winston was dashing forward. Awkwardly, Winston was dashing forward.
-

4. Fill in each blank below with an adverb that answers *how* the action is being done. You may choose an adverb from the word bank or think of your own.

Word Bank: openly, carefully, tearfully, bravely, warmly, thoroughly

Answers may vary.

- a. The nurse _____ **warmly** _____ welcomes.
- b. Winston is explaining _____ **tearfully** _____.
- c. _____ **Carefully** _____, the doctor examines.
- d. The attendant is _____ **thoroughly** _____ bandaging.
- e. Winston winces _____ **openly** _____.
5. Imagine that a nurse is caring for a person's twisted ankle, and then write a declarative sentence about the nurse helping. Include an adverb in your sentence.

The nurse calmly helped.



Sentences for Practice—Fable

ANSWERS

Adverbs



6. Lightheartedly, Lion will release.
|adv | S hv PV | ↑

7. Lion howls continually.
| S PV | ↑ adv |

8. Mouse eagerly comes.
| S PV | ↑ adv |

9. Quietly, Mouse kindly gnaws.
|adv | S PV | ↑ adv |

10. Lion gratefully smiles.
|adv | S PV | ↑

Lessons to Enjoy—Fable

Adverbs

Sometimes we may think that big and strong people are the best at helping other people and solving problems. This fable, however, shows you that even those who are smaller and weaker can be just the kind of friend we need! You'll see that helpfulness and friendship come in all sizes.

The Lion and the Mouse

by Aesop



timid: lacking courage, fearful

roused: awakened from sleep

spare: decide not to harm or punish

A Lion lay asleep in the shady forest, his great head resting on his paws. A timid little Mouse came upon him unexpectedly, and in her fright and haste to get away, she ran across the Lion's nose. Roused from his nap, the Lion laid his huge paw angrily on the tiny creature to kill her.

“Spare me!” begged the poor Mouse. “Please let me go and someday I will surely repay you.”

The Lion was much amused to think that a Mouse could ever help him. He laughed so hard that the whole ground shook. But as he was a generous Lion, he let the poor creature go.

stalking: quietly approaching

toils: the strings or ropes of a net

Some days later, while stalking his prey in the forest, the Lion was caught in the toils of a hunter's net. Unable to free himself, he filled the forest with his angry roaring. The Mouse knew the voice and quickly found the Lion struggling in the net. Running to one of the great ropes that bound him, she gnawed it until it parted, and soon the Lion was free.

“You laughed when I said I would repay you,” said the Mouse. “Now you see that even a Mouse can help a Lion.”

Moral: Little friends may prove great friends.²



2. Aesop, “The Lion and the Mouse,” taken from *Writing & Rhetoric Book 1: Fable* by Paul Kortepeter (Camp Hill, PA: Classical Academic Press, 2013), 2–3.

Lessons to Enjoy—Fable

Adverbs

Questions to Ponder

1. What happens that makes the Lion angry?
2. What does “caught in the toils of a hunter’s net” mean?
3. Is there more than one meaning for the word “great” in the moral of this fable? What about in the first sentence of the story?

Well-Ordered Notes—Fable

Read

- ◇ Have students enjoy reading the fable aloud while eating your special homemade trail mix. (See recipe on next page.) Why trail mix? Well, what else would you take with you for a journey into the shady forest while reading a fable about lions?
- ◇ Have students sing the definition of a fable (1–14; see page 194 for lyrics).

Retell

- ◇ Use the Questions to Ponder as discussion starters:
 1. **What happens that makes the Lion angry?**
The mouse accidentally runs across the lion’s nose and wakes him up. This is a curious detail in the fable. How is it that the mouse ends up on the lion’s nose? Ask your students to explain how they imagine it happening. Such a discussion tunes them in to the details of the story and allows for some variety in their interpretations. Ask them, “How are mistakes made when someone gets nervous or panicky? Do you blame the lion for being angry? Would you be angry in his place?”
 2. **What does “caught in the toils of a hunter’s net” mean?**
The lion is tangled up in the net. Help the students recognize that the struggle of this large beast would make the tangle worse. Also, point out that in his predicament, the *great* lion has been reduced.
 3. **Is there more than one meaning for the word “great” in the moral of this fable? What about in the first sentence of the story?**
Great has at least two separate meanings: large and important. The whole story turns on the meaning of *great*. At the start, the lion is both large and important. He is the king of the forest, able to kill the mouse or choose to be amused and merciful. When he gets caught in the net, he may still be large, but his size is now a disadvantage. His importance is diminished, and he is at the mouse’s mercy. The mouse is the opposite of great in size—as tiny as she can be. Seemingly, she has no importance, completely at the mercy of the lion. Her nervous, timid actions at the beginning show how *little* she is in both size and importance. But when the lion needs her, she is of utmost importance to him. She saves him. So, *great* also refers to moral character. The lion is great in his generous mercy toward the mouse. The mouse is great in her quick reaction to the problem and wholehearted assistance of the lion.
- ◇ Have the students identify the adverbs in the fable. On the board, make a list of the adverbs as the students say them. (Note that the helpful and polite word *please* is an adverb.) For your convenience, the adverbs have been underlined in the teacher’s edition.

Record

- ◇ Have the students write their own version of the fable using other animals or even humans. Or have them write a story about what happens next for Lion and Mouse.
- ◇ Have students retell the fable using homemade sock puppets and a small net such as one that holds produce. You can make two puppets yourself and allow students to take turns being narrator, mouse, and lion. Or you could have the students make lion and mouse puppets at home. You can find simple instructions for sock puppets at: <http://capress.link/wol1arev0401>.

Lion and Mouse Trail Mix from the kitchen of Tammy Peters

Ingredients:¹

1 16-oz. jar of peanuts (salted or unsalted)

1 10-oz. bag of chocolate chips

1 15-oz. box golden raisins

1 16-oz. bag pretzels

1 6-oz. bag of dried cranberries

1 11-oz bag candy corn

2 3-oz. bags of dried bananas

2 cups of dry cereal, such as Cheerios or Chex

Directions:

In a large bowl, mix all of the ingredients together and serve.

1. Be mindful of children's allergies. If need be, eliminate or substitute ingredients with other options. Feel free to adjust the quantities of the listed ingredients to taste.

Review

Adverbs

ANSWERS

1. Analyze the following sentences.

a. $\begin{array}{ccc} \text{S} & \text{hv} & \text{PV} \\ \text{Clouds} & \text{are rolling} & \text{gently.} \\ & \uparrow & \text{adv} \end{array}$

b. $\begin{array}{ccc} \text{S} & \text{PV} \\ \text{Grandpa} & \text{hikes} & \text{slowly.} \\ & \uparrow & \text{adv} \end{array}$

c. $\begin{array}{ccc} \text{S} & \text{hv} & \text{PV} \\ \text{Fritz} & \text{is munching} & \text{noisily.} \\ & \uparrow & \text{adv} \end{array}$

d. $\begin{array}{ccc} \text{S} & \text{hv} & \text{PV} \\ \text{Rex} & \text{should follow} & \text{obediently.} \\ & \uparrow & \text{adv} \end{array}$

From the

Sideline: The material in the following pages is not included in the student edition. You can find the Review lesson, the Quiz, the extra Sentences for Practice, and the second Lesson to Enjoy in reproducible form in the Extra Practice & Assessments PDF, available for purchase at ClassicalAcademicPress.com.

2. An adverb answers the questions *how*, *when*, or *where* in a sentence. On the lines provided, list the *adverbs* from the above sentences.

a. _____ **gently** _____

b. _____ **slowly** _____

c. _____ **noisily** _____

d. _____ **obediently** _____

3. Rewrite sentence *b* from exercise 1 by adding an adverb that tells **when** *Grandpa hikes*.

Grandpa now hikes slowly.

ANSWERS

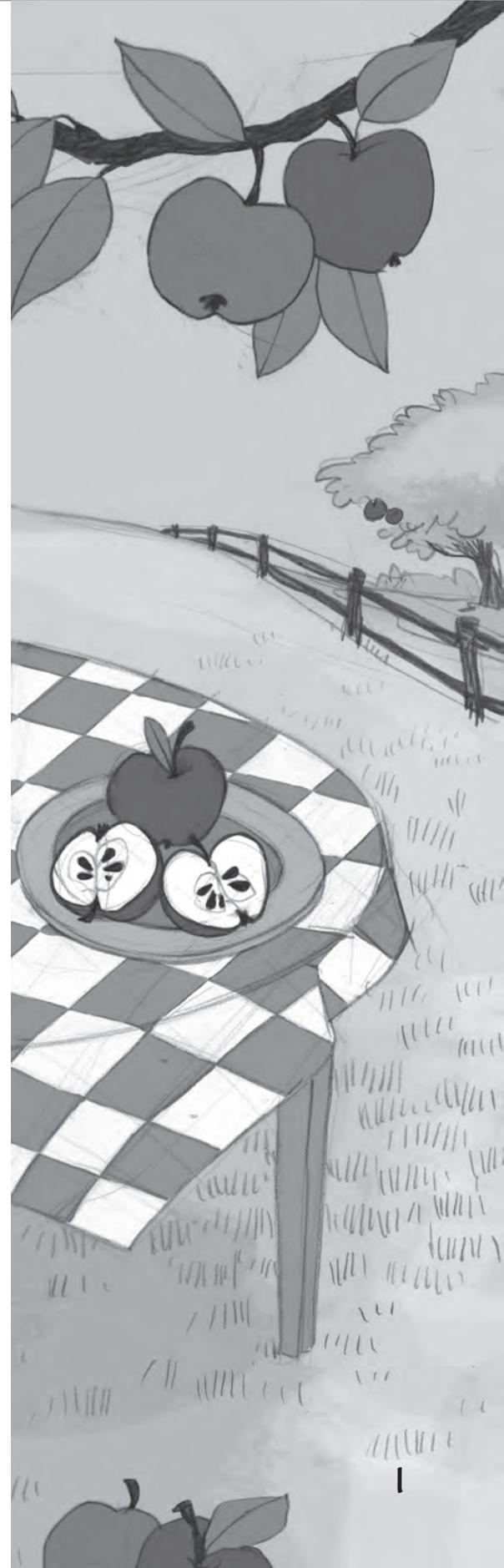
Review Adverbs

4. Fill in each blank below with an adverb that answers how the action is being done. You can choose an adverb from the word bank or think of your own. **Answers may vary.**

Word Bank: around, not, well, suddenly, cautiously, willingly

- a. Cautiously, the friends are following.
- b. The guide is not leading well.
- c. The kids are not cooperating.
- d. Suddenly, the trails end.
- e. The group turns around.
5. Imagine that a guide is getting lost in the woods with a group of people, and then write a declarative sentence about the guide leading them. Include an adverb in your sentence.

The guide foolishly leads.



1. Analyze the following sentences.

a. $\begin{array}{ccc} \text{S} & \text{hv} & \text{PV} \\ \text{Buses} & \text{were stopping} & \text{there.} \\ & \uparrow & \\ & \text{adv} & \end{array}$

b. $\begin{array}{ccc} \text{S} & \text{hv} & \text{PV} \\ \text{Theo} & \text{did} & \text{not wait} \\ & \uparrow & \uparrow \\ & \text{adv} & \text{adv} \end{array}$ patiently.

c. $\begin{array}{ccc} \text{S} & \text{hv} & \text{PV} \\ \text{Soon,} & \text{doors} & \text{were opening.} \\ \uparrow & & \uparrow \\ \text{adv} & & \end{array}$

d. $\begin{array}{ccc} \text{S} & \text{hv} & \text{PV} \\ \text{Suddenly,} & \text{kids} & \text{were rushing} \\ \uparrow & & \uparrow \\ \text{adv} & & \text{adv} \end{array}$ everywhere.

2. An adverb answers the questions *how*, *when*, or *where* in a sentence. On the lines provided, list the adverbs from the sentences in exercise 1.

a. **there**

b. **not**

c. **patiently**

d. **soon**

e. **suddenly**

f. **everywhere**

3. Rewrite sentence *a* from exercise 1 above by adding an adverb that tells *how* buses were stopping there.

Slowly, buses were stopping there.

4. Fill in each blank below with an adverb that answers *how* the action is being done. You can choose an adverb from the word bank or think of your own.

Word Bank: courageously, unexpectedly, fearfully, tightly, nervously, clearly

Answers may vary.

- a. The zookeeper is clearly instructing.
- b. Snakes can constrict tightly.
- c. Courageously, a volunteer holds.
- d. Friends were nervously watching.
- e. Unexpectedly, the snake slithered sideways.
5. Imagine that the zookeeper is telling about the snake, and then write a declarative sentence about what the zookeeper is doing. Include an adverb in your sentence.

The zookeeper skillfully instructs.



Sentences for Practice

Adverbs

ANSWERS

Analyze the following sentences.

1. Flags are waving high.
S hv PV
 ↑ adv

2. Trumpets should be sounding soon.
S hv hv PV
 ↑ adv

3. Veterans stand proudly.
S PV
 ↑ adv

4. Balloons are slowly floating up.
S hv PV
 ↑ adv ↑ adv

5. Cornets blast again.
S PV
 ↑ adv

cornet: a type of horn or trumpet



Lessons to Enjoy—Poem Adverbs

Sir Walter Scott was a writer and poet who wrote about the adventures of heroes and villains from Scotland. In the following short poem, Scott draws contrasting mental pictures, or images, for you of the men who are hunting and the animals who are being hunted. Now that you have analyzed how adverbs modify verbs, you will notice how Scott uses them to create those images vividly.

Hunter's Song

by Sir Walter Scott (1771–1832)

The toils are pitched, and the stakes are set,
Ever sing merrily, merrily;
The bows they bend, and the knives they whet,
Hunters live so cheerily.

It was a stag, a stag of ten,
Bearing its branches sturdily;
He came silently down the glen,
Ever sing hardily, hardily.

It was there he met with a wounded doe,
She was bleeding deathfully;
She warned him of the toils below,
O so faithfully, faithfully!

He had an eye, and he could heed,
Ever sing so warily, warily;
He had a foot, and he could speed—
Hunters watch so narrowly.²

toils: tightly woven nets used by hunters to hide behind; hunting blinds

pitched: set up

stakes: posts

whet: sharpen by grinding

stag: an adult male deer

branches: antlers

sturdily: strongly

glen: small valley

hardily: boldly, courageously

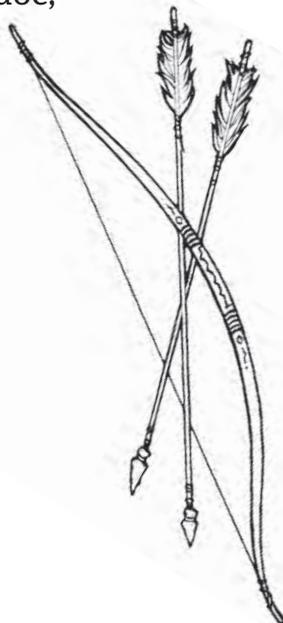
doe: an adult female deer

bleeding deathfully: dying from her wound

heed: give careful attention to

warily: cautiously

narrowly: closely, with great attention



2. Sir Walter Scott, "Hunter's Song," in *Select Works of the British Poets*, ed. John Aikin (Philadelphia: Thomas Wardle, 1838), 702. Available at: <https://books.google.com/books?id=PKgcAAAAMAAJ>.

Lessons to Enjoy—Poem

Adverbs

Questions to Ponder

1. In each stanza of the poem there are four lines. In each stanza, which lines rhyme with each other? How does this pattern make the poem like a song?
2. What does “The bows they bend, and the knives they whet” mean?
3. What happens in the last stanza? What do you think will happen next?

Well-Ordered Notes—Poem

Read

- ◇ Read the poem to the students while listening to a classical piece of music, such as “Royal Hunt and Storm” from Berlioz’s *Les Troyens*. The poem is not a lighthearted one, but students can relish it for its drama and its unusual perspective from the animals’ point of view.
- ◇ Bring in pictures of a hunter’s blind and a majestic-looking stag with a large set of antlers to help the students understand the imagery of the poem.

Retell

- ◇ Use the Questions to Ponder as discussion starters:
 1. **In each stanza of the poem, there are four lines. In each stanza, which lines rhyme with each other? How does this pattern make the poem like a song?**
 In each stanza, lines 1 and 3 rhyme with each other, and lines 2 and 4 rhyme with each other, making for a rhyming pattern of *abab*. Such a rhyming pattern is typical of many songs the students may be familiar with, as varied as “Simple Simon” and “Amazing Grace.” Point out that the rhymes and the title of “Hunter’s Song” suggest that the poem is meant to be sung. Ask for a volunteer to try to sing the words with a made-up melody. Ask them when they think hunters would sing such a song? Hunters might sing it as they prepare for the hunt or as they gather to tell stories of hunting.
 2. **What does “The bows they bend, and the knives they whet” mean?**
 This question focuses the students’ attention on the first stanza. The hunters are preparing for the hunt, sharpening their knives and testing their bows by bending them. The first line of this stanza describes the hunting blinds that the hunters have set up. During their preparations, they are cheerful and they sing. But there is another, darker side to the hunt—the rest of the poem lets us see it through the perspective of the deer.
 3. **What happens in the last stanza? What do you think will happen next?**
 In the last stanza, the bold song of the majestic stag turns wary. Witnessing the doe’s trauma, the stag becomes cautious. He is controlled by instinct—he sees, he heeds, he runs. With the dash at the end of the third line of this stanza, the perspective shifts back to the hunters. They watch closely. The poem is open-ended. We don’t know if they are watching closely enough to succeed in their hunt or if the stag escapes. Allow the students to imagine different endings. No matter how it ends, as a hunter’s song, the poem celebrates the hunter’s respect for the hunted and for the difficulty of the hunt.
- ◇ Have the students reread the poem looking for the adverbs. List the adverbs on the board as they say them. Help the students identify the common suffix *-ly* in most of the adverbs. For your convenience, the adverbs in the poem have been underlined in the teacher’s edition only.

Record

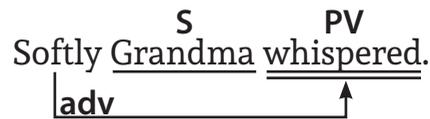
- ◇ Have students write another stanza to the poem, addressing what they think will happen to the stag after being warned by the wounded doe. Will the stag escape the hunters?
- ◇ Have students draw a picture of what is happening in one of the stanzas in the poem. Or, have them draw a picture of the new stanza that they wrote for the poem.

Sentence Bank

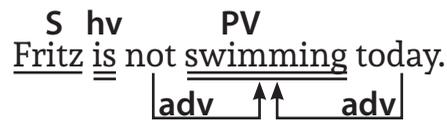
These four additional sentences are for extra practice if needed. The scripts are provided for your reference as you model the marking on the board while the students analyze the sentences aloud.

$$\begin{array}{c} \text{S} \qquad \text{PV} \\ \underline{\text{Fritz}} \quad \underline{\text{laughs}} \quad \text{uncontrollably.} \\ \qquad \qquad \qquad \uparrow \quad \text{adv} \end{array}$$

- a. (First, read the sentence aloud.) “Fritz laughs uncontrollably.”
- b. “This is a sentence because it is a group of words that expresses a complete thought. It is a declarative sentence because it makes a statement.”
- c. “This sentence is about *Fritz*.” (Underline the subject.) “So, *Fritz* is the subject because it is what the sentence is about.” (Place a capital letter *S* above the subject.)
- d. “This sentence tells us that *Fritz laughs*.” (Double underline the predicate.) “So, *laughs* is the predicate because it is what the sentence tells us about *Fritz*.” (Place a capital letter *P* above the action verb.) “It is a predicate verb because it shows action.” (Place a capital letter *V* to the right of the *P*.) “There is no linking verb because predicate verbs do not need linking verbs.”
- e. (Continue the analysis of the sentence, starting at the far right side and moving toward the left.) “*Uncontrollably* tells us how *Fritz laughs*.” (Draw a straight line down from the adverb, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.)
- f. “So, *uncontrollably* is an adverbial element because it modifies a verb. It is an adverb.” (Write *adv* in lowercase letters in the elbow opposite the line with the arrow.)



- a. (First, read the sentence aloud.) “Softly Grandma whispered.”
- b. “This is a sentence because it is a group of words that expresses a complete thought. It is a declarative sentence because it makes a statement.”
- c. “This sentence is about *Grandma*.” (Underline the subject.) “So, *Grandma* is the subject because it is what the sentence is about.” (Place a capital letter *S* above the subject.)
- d. “This sentence tells us that *Grandma whispered*.” (Double underline the predicate.) “So, *whispered* is the predicate because it is what the sentence tells us about *Grandma*.” (Place a capital letter *P* above the action verb.) “It is a predicate verb because it shows action.” (Place a capital letter *V* to the right of the *P*.) “There is no linking verb because predicate verbs do not need linking verbs.”
- e. (Continue the analysis of the sentence, starting at the far right side and moving toward the left.) “*Softly* tells us *how* Grandma whispered.” (Draw a straight line down from the adverb, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.)
- f. “So, *softly* is an adverbial element because it modifies a verb. It is an adverb.” (Write *adv* in lowercase letters in the elbow opposite the line with the arrow.)



- a. (First, read the sentence aloud.) “Fritz is not swimming today.”
- b. “This is a sentence because it is a group of words that expresses a complete thought. It is a declarative sentence because it makes a statement.”
- c. “This sentence is about *Fritz*.” (Underline the subject.) “So, *Fritz* is the subject because it is what the sentence is about.” (Place a capital letter *S* above the subject.)
- d. “This sentence tells us that *Fritz is swimming*.” (Double underline the predicate.) “So, *is swimming* is the predicate because it is what the sentence tells us about *Fritz*.” (Place a capital letter *P* above the action verb.) “It is a predicate verb because it shows action.” (Place a capital letter *V* to the right of the *P*.) “There is no linking verb because predicate verbs do not need linking verbs. *Is* is a helping verb because it helps the verb.” (Place a lowercase *hv* above the helping verb.)
- e. (Continue the analysis of the sentence, starting at the far right side and moving toward the left.) “*Today* tells us *when* Fritz is swimming.” (Draw a straight line down from the adverb, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.)
- f. “So, *today* is an adverbial element because it modifies a verb. It is an adverb.” (Write *adv* in lowercase letters in the elbow opposite the line with the arrow.)
- g. “*Not* tells us *how* Fritz is swimming.” (Draw a straight line down from the adverb, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.)
- h. “So, *not* is an adverbial element because it modifies a verb. It is an adverb.” (Write *adv* in lowercase letters in the elbow opposite the line with the arrow.)

S
hv
PV
Lightning is suddenly flashing.
| adv — ↑

- a. (First, read the sentence aloud.) “Lightning is suddenly flashing.”
- b. “This is a sentence because it is a group of words that expresses a complete thought. It is a declarative sentence because it makes a statement.”
- c. “This sentence is about *lightning*.” (Underline the subject.) “So, *lightning* is the subject because it is what the sentence is about.” (Place a capital letter *S* above the subject.)
- d. “This sentence tells us that lightning *is flashing*.” (Double underline the predicate.) “So, *is flashing* is the predicate because it is what the sentence tells us about *lightning*.” (Place a capital letter *P* above the action verb.) “It is a predicate verb because it shows action.” (Place a capital letter *V* to the right of the *P*.) “There is no linking verb because predicate verbs do not need linking verbs. *Is* is a helping verb because it helps the verb.” (Place a lowercase *hv* above the helping verb.)
- e. “*Suddenly* tells us *how* lightning is flashing.” (Draw a straight line down from the adverb, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.)
- f. “So, *suddenly* is an adverbial element because it modifies a verb. It is an adverb.” (Write *adv* in lowercase letters in the elbow opposite the line with the arrow.)