

Classical Subjects *Creatively Taught*™

Well- Ordered Language

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: REVISED EDITION
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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>

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Well-Ordered Language

A Classical Approach to English Grammar Instruction

Why Study Grammar?

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

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

Learning Grammar, Teaching Grammar

We have designed Well-Ordered Language (WOL) with the understanding that many teachers who will use this book don't know grammar as well as they would like. 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)	
	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.





Chapter 4 Adverbs

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:

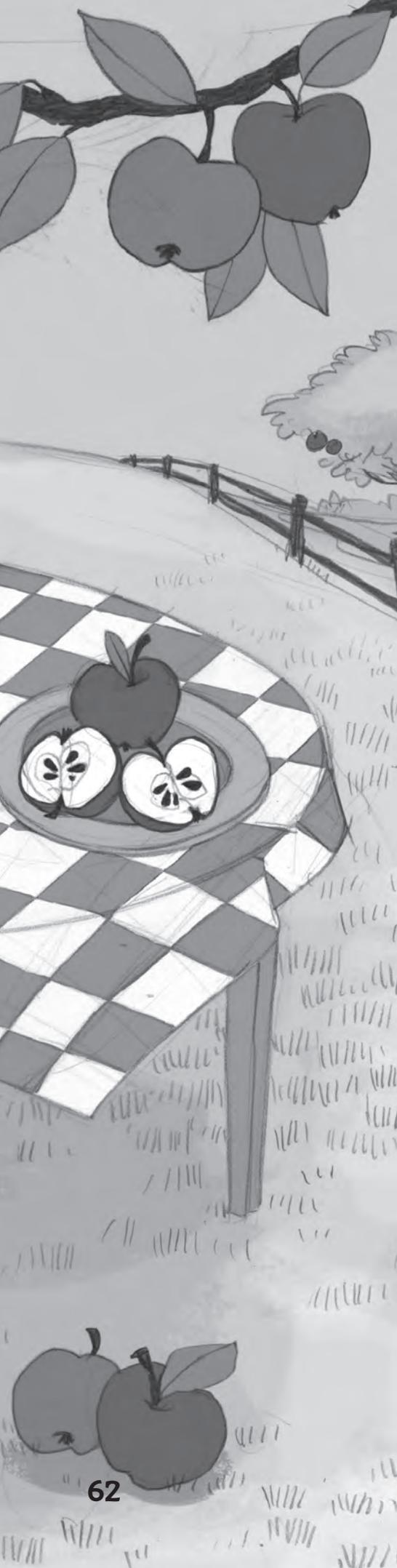
■ modify

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.

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

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!

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

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.)



- h. “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.)
- i. “*Everywhere* tells us *where* leaves are swirling.” (To mark an adverb, carefully draw a straight line down from the adverb, then a horizontal line toward the word that it modifies. Connect this modifier line with the modifier line for *today* since both of the adverbial elements are modifying *swirling*.)
- j. “So, *everywhere* 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.)

If a sentence has adverbs both before and after the verb, the modifier lines are distinct and separate. They are not to be joined even if they are both modifying the same verb.

S
hv
PV
 Everywhere, leaves are swirling today.
|adv
↑↑
|adv

A carefully chosen adverb modifying a verb adds precision and color to your sentences. That is why learning to analyze adverbs is not only an important step in your training but also an enjoyable one. When you write about Stripes, you can make her jump in as many interesting ways as you choose. For you as a writer, Stripes will jump *obediently*!



Look again at the illustration at the beginning of this chapter. Why do you think Fritz is under the table? Why do you think Rex (the dog) is on top of the table? What do you think will happen next?

Lesson to Learn

Adverbs



1. Analyze the following sentences.

a. People were moving slowly.

b. Fritz was impatiently standing.

c. Lines snake around.

d. Travelers are heading somewhere.

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. _____

b. _____

c. _____

d. _____

3. Rewrite sentence *b* from exercise 1 by adding an adverb that tells *when* Fritz was impatiently standing. _____

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

- a. The family was flying _____.
- b. Passengers were _____ reading.
- c. _____, a man snored.
- d. The attendant spoke _____.
- e. The gentleman _____ 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.



Lesson to Learn

Adverbs

B

1. Analyze the following sentences.

a. Fritz yelled excitedly.

b. Dad was not listening.

c. Suddenly, Fritz hollered loudly.

d. Stripes was climbing higher.

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. _____

b. _____

c. _____

d. _____

e. _____

3. Rewrite sentence *b* from exercise 1 by adding an adverb that tells *how* 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

- a. _____, the clouds darkened.
- b. Dad was _____ mowing.
- c. The sky flashed _____.
- d. Fritz was racing _____.
- e. Doors _____ 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.



Lesson to Learn

Adverbs

C

1. Analyze the following sentences.

a. Waves were not rolling.



b. Quietly, Theo watched.

c. Seabirds were not circling together.

d. Gulls sometimes soar alone.

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. _____

b. _____

c. _____

d. _____

e. _____

f. _____

3. Rewrite sentence *a* from exercise 1 by adding an adverb that tells *when* the waves were not rolling. _____

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

- a. The barnacles were _____ closed.
- b. _____, the tide returned.
- c. Heidi was _____ searching.
- d. The boys waded _____.
- e. Suddenly, a starfish moved _____.
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. _____

- b. Theo will throw high. _____

- c. Now, Lucy will walk backward. _____

- d. Heidi is hiding underneath. _____

- e. Fritz was reaching down. _____

- f. Grandpa will come afterward. _____

Lesson to Learn

Adverbs



1. Analyze the following sentences.
 - a. Yesterday, Frisbees were whirling past.
 - b. Winston was dashing forward.
 - c. Rex followed behind too.
 - d. Unfortunately, Winston never catches.

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. _____
 - b. _____
 - c. _____
 - d. _____
 - e. _____
 - f. _____
 - g. _____

D

Lesson to Learn Adverbs

3. Rewrite sentence *b* from exercise 1 by adding an adverb that tells *how* 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

a. The nurse _____ welcomes.

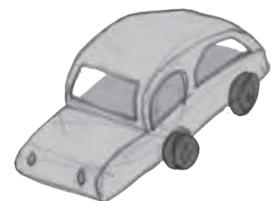
b. Winston is explaining _____.

c. _____, the doctor examines.

d. The attendant is _____ bandaging.

e. Winston winces _____.

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.



Sentences for Practice—Fable

Adverbs

Analyze the following sentences, which are based on “The Lion and the Mouse.”

1. Lion stretches out.
2. Later, Lion was sleeping.
3. Mouse quickly sprints past.
4. Lion snatches furiously.
5. Mouse woefully cries.



Sentences for Practice—Fable

Adverbs



6. Lightheartedly, Lion will release.

7. Lion howls continually.

8. Mouse eagerly comes.

9. Quietly, Mouse kindly gnaws.

10. Lion gratefully smiles.

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?