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Well-Ordered Language

TEACHER'S EDITION

Level 4A

The Curious Student's Guide to Grammar

Tammy Peters and Daniel Coupland, PhD





Well-Ordered Language:
The Curious Student's Guide to Grammar
Level 4A Teacher's Edition
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Content editor: Marie Kramb Campbell, PhD
Illustrator: Katharina Drees
Series editor and book designer: Lauraine Gustafson

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Book A

Chapter	Main Topic	Supplemental Topics
1	Principal Elements & Modifiers	Five forms of a verb (<i>base form, -s form, past-tense form, present-participle form, and past-participle form</i>); regular and irregular verbs; avoiding commas in compound subjects and compound verbs
2	Predicate Verbs, Predicate Nominatives & Predicate Adjectives	Sensory linking verbs; proper use of adverbs and adjectives (<i>good, well, bad, badly</i>); punctuation for titles of short and long works
3	Prepositional Phrases	Placement of adjectival and adverbial prepositional phrases; less common one-word prepositions and multiword prepositions; avoiding incorrect apostrophes with unusual plurals
4	Personal Pronouns	Pronoun case and compound elements; object complements; avoiding vague pronoun references
5	Indirect Objects	Compound sentences with coordinating conjunctions (<i>for, and, nor, but, or, yet, so</i>); object complements; <i>have/of</i> word choice
6	Interrogative Pronouns & Interrogative Adverbs	Compound interrogative pronouns and compound interrogative adverbs; interjections; avoiding unnecessary colons
7	Relative Clauses with Relative Pronouns & Relative Adverbs	Complex sentences; compound relative pronouns and compound relative adverbs; elliptical relative clauses with an implied <i>that, when, or why</i> ; comma usage with essential and nonessential relative clauses; avoiding misplaced clauses
8	Appositives	Appositive phrases; comma usage with essential and nonessential appositives; vocative case (direct address); use of ellipses and brackets

Table of Contents

Well-Ordered Language: A Classical Approach to English Grammar Instruction	vi
Lesson-Planning Options	viii
Introduction to Students	ix
Introduction to Teachers	x
Chapter 1 Principal Elements & Modifiers	3
Chapter 2 Predicate Verbs, Predicate Nominatives & Predicate Adjectives	23
Chapter 3 Prepositional Phrases	43
Chapter 4 Personal Pronouns	67
Chapter 5 Indirect Objects	89
Chapter 6 Interrogative Pronouns & Adverbs	109
Chapter 7 Relative Clauses with Relative Pronouns & Relative Adverbs	129
Chapter 8 Appositives	153
The Curious Student’s Literary Appendix	172
Biographies: Meet the Authors	182
Bibliography: Seek the Sources	194
Glossary of Terms	196
Song Lyrics	212
Diagramming Overview	224
About the Title	233

Well-Ordered Language

A Classical Approach to English Grammar Instruction

Why Study Grammar?

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

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

Learning Grammar, Teaching Grammar

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

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

Effective Teaching Methods

The series employs an innovative choral analysis method that makes learning enjoyable and permanent. With clear guidance from the teacher's edition, instructors will easily be able to lead students through the choral analysis of grammar, and through this analysis, students will understand how grammar is embodied in the sentences they study. In *Well-Ordered Language Level 2* and beyond, the students also learn to diagram, visualizing the grammatical relationships within sentences. The program has been layered concept on concept, an approach that aids students in experiencing and

mapping how a well-ordered language works. As their mastery of grammar develops, students also understand poems and stories more thoroughly and enjoy them more deeply.

Learning with Delight

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

Compelling Need

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

Ongoing Support

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

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

Lesson-Planning Options

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

	Option A (4 times per week)	Option B (3 times per week)	Option C (5 times, one week)
Week One	Day One ◇ Ideas to Understand ◇ Terms to Remember ◇ Sentences to Analyze & Diagram	Day One ◇ Ideas to Understand ◇ Terms to Remember ◇ Sentences to Analyze & Diagram	Day One ◇ Ideas to Understand ◇ Terms to Remember ◇ Sentences to Analyze & Diagram
	Day Two ◇ Lesson to Learn A	Day Two ◇ Lesson to Learn A	Day Two ◇ Lesson to Learn A
	Day Three ◇ Lesson to Learn B	Day Three ◇ Lesson to Learn B	Day Three ◇ Lesson to Learn B
	Day Four ◇ Sentences for Practice		Day Four ◇ Lesson to Learn C
			Day Five ◇ Quiz (PDF)
Week Two	Day Five ◇ Lesson to Learn C	Day Four ◇ Lesson to Learn C	<div style="border: 1px solid black; padding: 10px; width: fit-content; margin: auto;"> <p>From the Sideline: Option C is to be considered in tandem with a writing curriculum, such as Classical Academic Press’s Writing & Rhetoric series.</p> </div>
	Day Six ◇ Extend the Practice (PDF)	Day Five ◇ Sentences for Practice (if needed) <i>or alternatively</i> ◇ Lesson to Enjoy	
	Day Seven ◇ Quiz (PDF)	Day Six ◇ Quiz (PDF)	
	Day Eight ◇ Lesson to Enjoy		

Introduction to Students

Thought[■] and structure[■] work together. Consider an architect[■] who envisions the design of a skyscraper. The idea alone for a skyscraper cannot make the skyscraper. Before the vision can be made into a real building, the architect must create a plan—a blueprint—for a builder to follow. The builder uses the detailed markings of the blueprint to guide the construction. In addition, the builder relies on an established building code, which is a set of safety rules that protect the people who will live or work in the finished skyscraper.

Authors are both the architects and the builders of thought. Their blueprints are sentence types. Their building materials? Words. And the code they follow? It's grammar. A writer's ideas can only be communicated if they are constructed as sentences. Constructing sentences in turn leads to new ideas and more sentences. Thought and structure work together.

Up to this point in Well-Ordered Language, we have learned the foundational building blocks of the eight parts of speech—nouns, verbs, adjectives, adverbs, prepositions, pronouns, conjunctions, and interjections—each with its own form and function. We have also classified the four kinds of sentences—declarative, interrogative, imperative, and exclamatory—each with its own distinct purpose and punctuation. We have identified simple, complex, compound, and compound-complex sentences. Sentence analysis and diagramming have provided the blueprints for understanding how structure communicates thought.

You now can utilize these materials and tools to build ideas. In *Level 4*, as an advanced student of grammar, you are both the architect of thoughts and the builder of sentences. In each lesson, you will analyze sentences with increasingly complex markings and diagrams. Mastering these structures will enable you to build your own ideas into clear, meaningful sentences, making structure and thought work together.

To the Source:

■ thought

Thought is the past-tense form of *think*, which comes from the Old English word *thencan*, which means “imagine, conceive in the mind; consider, meditate, remember; intend, wish, desire.”

To the Source:

■ structure

The word *structure* comes from the Latin *structura*, meaning “a fitting together; a building or mode of building.”

To the Source:

■ architect

The word *architect* comes from the ancient Greek *arhkhi*, meaning “chief,” and *tekton*, meaning “builder.”



Introduction to Teachers

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

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

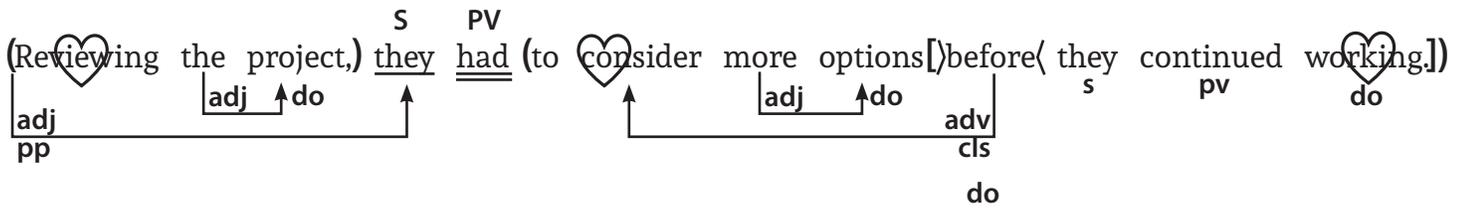
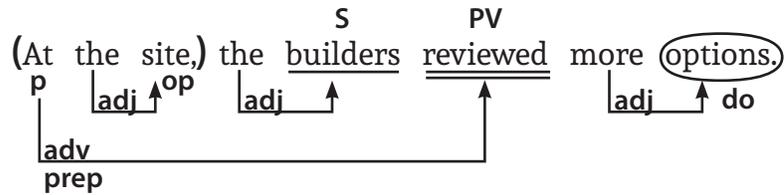
Analysis is the heart and soul of the WOL method. Each chapter includes multiple sentences for students to analyze aloud and on paper. Just as children naturally enjoy taking things apart and putting them back together, your students will learn that understanding how words in a sentence work together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

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

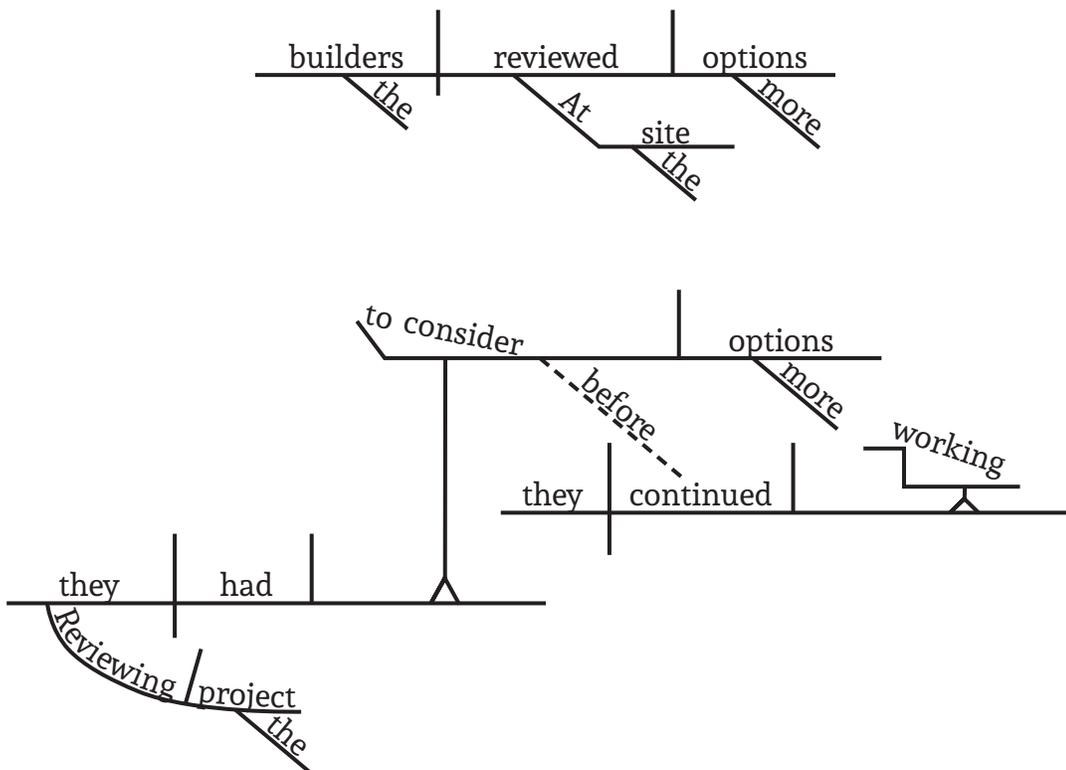
- ◇ The teacher explains the concept to students through active engagement with specific, carefully selected sentences.
- ◇ The teacher models the structural analysis on the board while the students speak the analysis in chorus. The structural analysis uses an innovative marking system that builds incrementally, chapter by chapter.
- ◇ The teacher demonstrates sentence diagramming as the students use lines to draw the language of thought. Diagramming helps students to visualize the function of and relationships among the eight parts of speech and the principal elements of a sentence. (WOL utilizes the traditional Reed-Kellogg model, a proven and well-established method of sentence diagramming.)

- ◇ The students begin to analyze and diagram the sentences, starting with choral analysis and moving to individual analysis and diagramming.

The following are sample sentences—one from the beginning of *WOL Level 4A* and one from the latter part of *WOL Level 4B*—that feature the curriculum’s unique marking system. They show how the students’ analytic skills will develop as the year goes on. What these sentences cannot show, however, is the lively, unfolding *process* of analyzing each sentence orally while marking it. Sentence analysis provides students with the ability to understand the parts of language and articulate their relationships.



After orally analyzing the sentences in each lesson, the students diagram them so that they can *visualize* the relationships of words and ideas in a sentence.



The sentence analysis in WOL allows students to understand how the language works, and the sentence diagramming allows students to map that understanding visually. In addition, *Level 4* highlights applying this understanding in the composition of original sentences.

How to Use This Book: Learn, Memorize, Review

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

Introducing the Chapter (first day)

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

- ◇ **Ideas to Understand:** The opening paragraphs introduce the chapter’s main focus, using as an example an excerpt from fiction. (For enrichment beyond the scope of the grammar lessons, WOL includes a *literary appendix* containing longer passages from the fiction. Appendices containing brief biographical sketches of the authors and bibliographic information for the sources are also included.)
- ◇ **Terms to Remember:** Each chapter introduces new terms and reviews previously encountered terms. Students learn important definitions by reciting short, inviting songs or chants. The book’s *glossary* includes pertinent definitions, many of which are based on the songs the students will learn. (For quick reference, the *song lyrics* section at the back of the book provides in verse form all of the songs and chants, which are also available for purchase at ClassicalAcademicPress.com.)
- ◇ **Pause for Punctuation (or Moment for Mechanics):** Each chapter has a brief section highlighting a rule of punctuation or mechanics. This rule is then reinforced in the lessons.
- ◇ **Sentences to Analyze and Diagram:** This section shows teachers how to guide students through an initial sentence analysis and to explain what happens in each step. At this point in the lesson, students recite together the analysis as the teacher marks the sentence with WOL’s unique marking system. Then, students and teacher diagram the sentence as a group.

Teaching the Lessons (daily)

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

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

Extending the Lessons (Weekly Options)

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

- ◇ **Lessons to Enjoy:** This section provides a poem to read and to discuss as an enrichment activity beyond the daily lessons. This activity usually requires thirty minutes or a whole class period to complete. The material that accompanies the poem 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.



- ◇ **Extend the Practice:** This section, which is included in the Extra Practice & Assessments PDF, is provided for writing applications of each chapter's grammar principle. These activities prompt students to put grammar into action and invent their own sentences, extending the topic developed in the Sentences for Practice, which they would have already analyzed. Extend the Practice usually requires thirty minutes or a whole class period to complete.
- ◇ **Extra Practice & Assessments PDF:** The downloadable PDF (available for purchase at ClassicalAcademicPress.com) provides all the poems and practice sheets (including Extend the Practice) in a convenient printable format. In addition, the PDF includes a **quiz** for each chapter, which matches exactly the format of the answer key that is included in the printed teacher's edition.
- ◇ **Side Panels:** The side panels furnish both the students and the teacher with additional information to stimulate further discussion and learning. There are six types of panels: Off the Shelf, To the Source, On the Map, and From the Writer's Desk, which appear in both the student and teacher's editions, and Fewer than Five and From the Sideline, which are located only in the teacher's edition.
 - ◆ **Off the Shelf** provides more information to the students about the books mentioned in the chapters and should pique the interest of a curious reader.
 - ◆ **To the Source** helps the students understand the etymology of various grammar terms.
 - ◆ **On the Map** guides students to resources on the historical locations referenced in the lessons.
 - ◆ **From the Writer's Desk** provides students with stylistic tips for good sentence writing.
 - ◆ **Fewer than Five** provides alternative activities for class sizes smaller than five students, such as homeschool classrooms, tutoring situations, and co-op learning environments.
 - ◆ **From the Sideline** offers pedagogical tips for teachers from teachers.



Pedagogical Principles and Guidance

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

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



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From the Sideline: Be approachable. Take the time to listen to students. Use body language that shows them that you are engaging with and valuing their ideas.

^ABring in pool table balls or show pictures of a pool table with the balls.

Chapter

Personal Pronouns^A

Have you ever seen or played the game called pocket billiards? You may know it as pool. The game is played on a table with six pockets to collect the billiard balls. Using a pole called a cue to hit a white cue ball, you knock the cue ball into other, numbered balls, trying to sink them into the six pockets along the edges of the table. During your turn, certain balls are not to be pocketed, while others are. Your object may be to sink only the solid-colored balls, while your opponent aims for the striped ones. Knowing how to send just the right ball on just the right trajectory, or best path for the ball, helps you play the game well. Similarly, in English grammar, knowing which of the many personal pronouns[■] to use—subject pronouns, object pronouns, possessive pronouns, and absolute pronouns—and how to use it helps you communicate your ideas well.

Previous levels of Well-Ordered Language have covered the rules of the personal pronoun “game” in terms of *case* (subjective or nominative, objective, and possessive), *number* (singular and plural), and *gender* (masculine, feminine, and neuter). Using pronouns incorrectly in a sentence is like sinking a striped billiard ball in a pocket when you are aiming for only solid-colored balls. Using a personal pronoun without a clear antecedent[■] is like accidentally pocketing the white cue ball itself. That’s called a “scratch” in pool and if you do that you instantly lose the game. In this chapter, we’ll both review the basics of personal pronouns and learn how to avoid breaking the rules. Being able to identify a grammatical “scratch” will help you write winning sentences.

To the Source:

■ pronoun

The word *pronoun* comes from the Latin word *pronomen*, which literally means “in place of a noun.” *Pro* means “in place of” and *nomen* means “name” or “noun.”

To the Source:

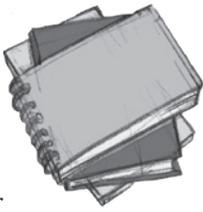
■ antecedent

The word *antecedent* comes from the Latin roots *cede*, meaning “go,” and *ante*, meaning “before” or “in front of.” An antecedent goes before the pronoun that refers to it.

Ideas to Understand

In her novel *Anne of Green Gables*, L.M. Montgomery introduces to the world Anne Shirley, an orphan who was sent by mistake to Matthew and Marilla Cuthbert, an aging brother and sister who wanted a boy to help with their farm

Off the Shelf:



Anne of Green Gables has delighted millions of readers from around the world. The story of Anne Shirley, an eleven-year-old, imaginative, red-headed orphan, unfolds at the Cuthberts' home, Green Gables, in the town of Avonlea on Prince Edward Island in Canada. Anne's passions and romantic view of the world lead to all sorts of adventure. Travel along with Anne while you read your way through this timeless classic. Then, journey on through Montgomery's seven sequels to the original novel.

work. As Matthew silently drives the talkative Anne home, he dreads disappointing her with the truth that they don't want to adopt a girl. In the following excerpt from the book, Montgomery expertly weaves in personal pronouns, which we have italicized:

He felt glad that *it* would be Marilla and not *he* who would have to tell this waif of the world that the home *she* longed for was not to be *hers* after all. *They* drove over Lynde's Hollow, where *it* was already quite dark, but not so dark that [the neighbor] Mrs. Rachel couldn't see *them* from *her* window vantage, and up the hill and into the long lane of Green Gables.¹

This passage includes examples of all the personal pronoun cases: subjective or nominative case (*he, it, she, and they*), objective case (*them*), possessive case (*her*), and absolute possessive case (*hers*). (Note that the second use of *he* is as a predicate nominative following the linking verb *would be*.) A personal pronoun replaces a noun antecedent, reflecting its number and gender. *He* is a singular masculine pronoun; *she, her, and hers* are singular feminine pronouns; and *it* is a singular neuter pronoun. Because *they* and *them* stand in for "Matthew and Anne," these plural pronouns refer to an antecedent that is both masculine and feminine. The pronoun should always agree in number and gender with its antecedent.

As you may remember, the reason all these pronouns are called *personal* is that their forms are different for the first, second, and third persons. The following charts organize the various personal pronouns by person, case, and number:

From the

Sideline: In the passage from *Anne of Green Gables*, *it* is an expletive pronoun, fulfilling a grammatical function as a subject but having no meaning or antecedent. Expletives are covered in *WOLAB*. For now, we simply analyze *it* as being subjective, singular, and neuter.

Review of Personal Pronouns

	Subject Pronouns (Nominative/ Subjective Case)		Object Pronouns (Objective Case)	
	Singular	Plural	Singular	Plural
First Person: The subject is speaking about itself.	<i>I</i>	<i>we</i>	<i>me</i>	<i>us</i>
Second Person: The subject is being spoken to.	<i>you</i>	<i>you</i>	<i>you</i>	<i>you</i>
Third Person: The subject is being spoken about.	<i>he, she, it</i>	<i>they</i>	<i>him, her, it</i>	<i>them</i>

1. L.M. Montgomery, "Matthew Cuthbert Is Surprised," chap. 2 in *Anne of Green Gables* (New York: A Bantam Skylark Book, 1992), 22–23.

	Possessive Pronouns (Possessive Case— Used as Adjectives)		Absolute Possessive Pronouns (Possessive Case)	
	Singular	Plural	Singular	Plural
First Person: The subject is speaking about itself.	<i>my</i>	<i>our</i>	<i>mine</i>	<i>ours</i>
Second Person: The subject is being spoken to.	<i>your</i>	<i>your</i>	<i>yours</i>	<i>yours</i>
Third Person: The subject is being spoken about.	<i>his, her, its</i>	<i>their</i>	<i>his, hers, its</i>	<i>theirs</i>

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

Remember to choose the correct pronoun case—nominative/subjective, objective, or possessive—according to the word’s function in the sentence. Mistakes are often made when subject and object pronouns are mixed up. Here are some examples of correct and incorrect choices:

- ◇ Compound Subject
 - ✗ Matthew and *me* rode along the road together. (incorrect)
 - ✓ Matthew and *I* rode along the road together. (correct)
- ◇ Compound Direct Object
 - ✗ Mrs. Rachel saw Matthew and *I* in the wagon. (incorrect)
 - ✓ Mrs. Rachel saw Matthew and *me* in the wagon. (correct)
- ◇ Compound Object of the Preposition
 - ✗ Marilla waited for you and *I*. (incorrect)
 - ✓ Marilla waited for you and *me*. (correct)
- ◇ Compound Predicate Nominative
 - ✗ I am a *her*, not a *him*. (incorrect)
 - ✓ I am a *she*, not a *he*. (correct)

As you know, predicate nominatives rename a subject, and that is why only subject pronouns are used as predicate nominatives. That is also why, along with predicate adjectives, predicate nominatives are called *subject complements*. They complete the subject. Sometimes, a sentence includes an **object complement**, also known as an objective complement. It is a noun or adjective that completes the meaning of the direct object by renaming or describing it. Object complements always follow a transitive verb and a direct object. Here are some examples of object complements following direct objects that are personal pronouns:

- ◇ Object complement as a *noun*:
 - ◆ Anne never called *him* Uncle Matthew.
(*Uncle Matthew* renames the direct object *him*.)
- ◇ Object complement as an *adjective*:
 - ◆ Matthew considered *her* pleasant.
(*Pleasant* describes the direct object *her*.)

As a test to see if a word is an object complement or not, mentally slipping the words “to be” between the direct object and the object complement won’t alter the meaning. For example, “Anne never called him [to be] Uncle Matthew” and “Matthew considered her [to be] pleasant.” Some of the transitive verbs that often take a direct object followed by an object complement include: *appoint*, *call*, *choose*, *consider*, *create*, *designate*, *elect*, *make*, *name*, and *paint*. The direct object is not always a personal pronoun; it can be a noun. But there must be a direct object if there is an object complement.



Moment for Mechanics

Vague pronoun references: In writing, vague pronoun references happen when a pronoun does not have an antecedent, refers to more than one antecedent, or does not agree in number with its antecedent. The remedy is to reword the sentence, eliminating unhelpful pronouns or clarifying the antecedent.

- ◇ **No antecedent (indefinite references to *they*, *it*, or *you*):**

Vague: The asylum sent the wrong child. *They* must have made a mistake. (*They* doesn’t have an antecedent. Is the asylum a *they*?)

Clear: The asylum sent the wrong child. The case worker must have made a mistake.

- ◇ **More than one possible antecedent:**

Vague: When Matthew finally met the traveler, *he* became confused. (Was Matthew confused or was the traveler confused?)

Clear: Matthew became confused when he finally met the traveler.

- ◇ **Pronoun/antecedent disagreement in number:**

Vague: When a person disembarks from a train, *they* usually know where *they* are going. (*Person* and *they* don’t match. Is *they* singular?)

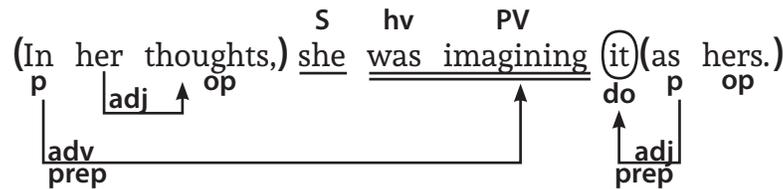
Clear: When *people* disembark from a train, *they* usually know where *they* are going.

Clear: When a *person* disembarks from a train, *he* usually knows where *he* is going.

From the Sideline: It is acceptable to write “he or she” instead of the traditional reference of *he*.



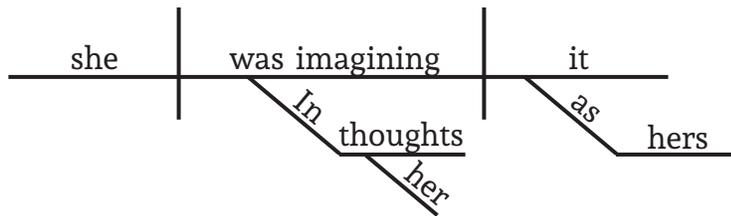
- c. “Are there any prepositional phrases?” (Choral response: “Yes, sir.”)
- d. “*In her thoughts* is a prepositional phrase.” (Place parentheses around the phrase.) “*In* is the preposition.” (Write *p* underneath the preposition.) “*Thoughts* is the object of the preposition.” (Write *op* underneath the object of the preposition.) “*Her* tells us *whose* thoughts. So, *her* is an adjectival element because it modifies a noun. It is an adjective.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)
- e. “*As hers* is a prepositional phrase.” (Place parentheses around the phrase.) “*As* is the preposition.” (Write *p* underneath the preposition.) “*Hers* is the object of the preposition.” (Write *op* underneath the object of the preposition.)



- a. (Read the sentence aloud again.) “In her thoughts, she was imagining it as hers.”
- b. “This is a sentence, and it is declarative.”
- c. “This sentence is about *she*. So, *she* is the subject because it is what the sentence is about.” (Underline the subject and write *S* above it.)
- d. “This sentence tells us *she was imagining*. So, *was imagining* is the predicate because it is what the sentence tells us about *she*. It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Double underline the predicate—both the helping verb and the action verb—and write *PV* above the action verb.) “*Was* is the helping verb because it helps the verb.” (Write *hv* above the helping verb.)
- e. “*It* tells us *what* she was imagining. So, *it* is an objective element because it completes the meaning of the action verb. It is a direct object because it tells us *what* she was imagining.” (Draw a circle around the word and write *do* underneath the direct object.)
- f. “*As hers* tells us *what kind* of it. So, *as hers* is an adjectival element because it modifies a pronoun. It is an adjectival prepositional phrase.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow. Write *prep* underneath the modifier line, directly below the *adj*.)
- g. “*In her thoughts* tells us *how* she was imagining. So, *in her thoughts* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* underneath the modifier line, directly below the *adv*.)

From the

Sideline: Remind the students that an adjective can modify a noun or a pronoun.

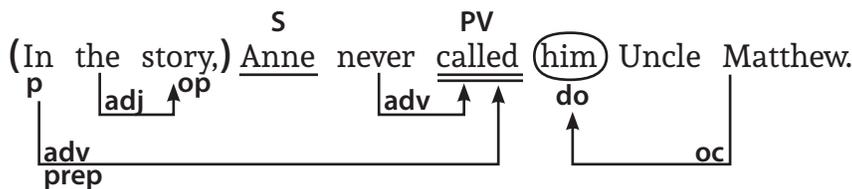


Object Pronouns with Object Complements as a Noun

When you analyze sentences with object complements that are nouns, identify the object complement, draw modifying lines from the object complement to the direct object, and place a lowercase *oc* in the elbow opposite the line with the arrow. State that it is an objective element that completes the meaning of the direct object and that it is an object complement because it renames the direct object.

(In the story,) Anne never called him Uncle Matthew.
 p | adj | op

- (First, read the sentence aloud.) “In the story, Anne never called him Uncle Matthew.”
- “The order of analysis is phrases, clauses, principal elements, modifiers.”
- “Are there any prepositional phrases?” (Choral response: “Yes, sir.”)
- “*In the story* is a prepositional phrase.” (Place parentheses around the phrase.) “*In* is the preposition.” (Write *p* underneath the preposition.) “*Story* is the object of the preposition.” (Write *op* underneath the object of the preposition.) “*The* is an adjective (article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)



- (Read the sentence aloud again.) “In the story, Anne never called him Uncle Matthew.”
- “This is a sentence, and it is declarative.”



- c. “This sentence is about *Anne*. So, *Anne* is the subject because it is what the sentence is about.” (Underline the subject and write *S* above it.)
- d. “This sentence tells us that Anne *called*. So, *called* is the predicate because it is what the sentence tells us about *Anne*. It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Double underline the predicate and write *PV* above the action verb.)
- e. “*Him* tells us *what* Anne called. So, *him* is an objective element because it completes the meaning of an action verb. It is a direct object because it tells us *what* Anne called.” (Draw a circle around the word and write *do* underneath the direct object.)
- f. “*Uncle Matthew* tells us *what* Anne called him. So, *Uncle Matthew* is an objective element because it completes the meaning of the direct object. It is an object complement because it renames *him*.” (Draw the modifying lines to the direct object and write *oc* in the elbow opposite the line with the arrow.)
- g. “*Never* tells us *how* Anne called him. So, *never* is an adverbial element because it modifies a verb. It is an adverb.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow.)
- h. “*In the story* tells us *where* Anne called him. So, *in the story* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* underneath the modifier line, directly below the *adv*.)

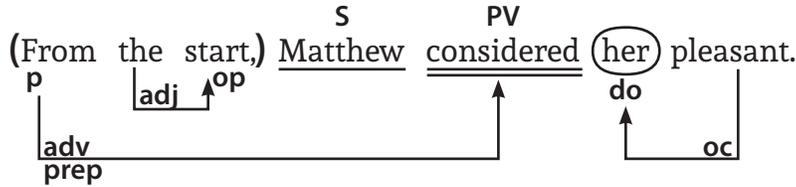
Object Pronouns with Object Complements as an Adjective

When you analyze sentences with object complements as adjectives, identify and mark the object complement as you did when it was a noun. State why it is an objective element and that it describes the direct object.

(From the start,) Matthew considered her pleasant.
 p |adj ↑op

- a. (First, read the sentence aloud.) “From the start, Matthew considered her pleasant.”
- b. “The order of analysis is phrases, clauses, principal elements, modifiers.”
- c. “Are there any prepositional phrases?” (Choral response: “Yes, sir.”)

- d. “*From the start* is a prepositional phrase.” (Place parentheses around the phrase.) “*From* is the preposition.” (Write *p* underneath the preposition.) “*Start* is the object of the preposition.” (Write *op* underneath the object of the preposition.) “*The* is an adjective (article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)



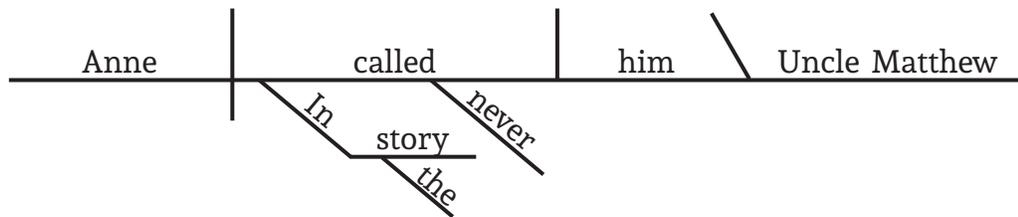
- a. (Read the sentence aloud again.) “From the start, Matthew considered her pleasant.”
- b. “This is a sentence, and it is declarative.”
- c. “This sentence is about *Matthew*. So, *Matthew* is the subject because it is what the sentence is about.” (Underline the subject and write *S* above it.)
- d. “This sentence tells us that *Matthew considered*. So, *considered* is the predicate because it is what the sentence tells us about *Matthew*. It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Double underline the predicate and write *PV* above the action verb.)
- e. “*Her* tells us *what* Matthew considered. So, *her* is an objective element because it completes the meaning of an action verb. It is a direct object because it tells us *what* Matthew considered.” (Draw a circle around the word and write *do* underneath the direct object.)
- f. “*Pleasant* tells us *what* Matthew considered her. So, *pleasant* is an objective element because it completes the meaning of the direct object. It is an object complement because it tells a quality of *her*.” (Draw the modifying lines to the direct object and write *oc* in the elbow opposite the line with the arrow.)
- g. “*From the start* tells us *when* Matthew considered her. So, *from the start* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* underneath the modifier line, directly below the *adv*.)

Diagram

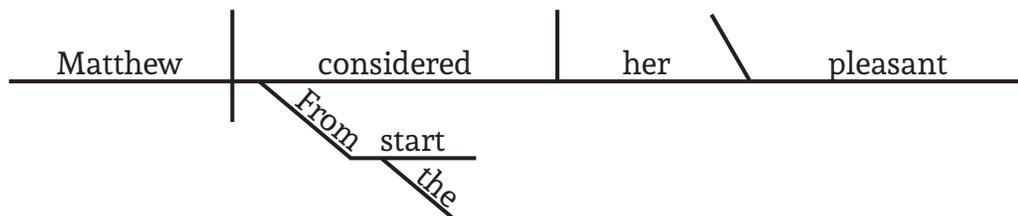
When you diagram a sentence that includes an object complement, the subject, predicate verb, direct object, and object complement all rest on the baseline. The subject is located on the left and is separated from the verb by a vertical line that crosses through the baseline. The predicate verb is between

the subject and the direct object. The direct object rests to the right side of a vertical line that does not cross through the baseline. The third dividing line is made with a diagonal line to the right of the direct object and that slants back toward the direct object. The object complement is placed to the right of that diagonal line. If any modifiers are present, they will be written on diagonal lines under the nouns or verbs they modify.

In the story, Anne never called him Uncle Matthew.



From the start, Matthew considered her pleasant.



On the Map

In this chapter's Lesson to Learn B, the sentences take place near the RiverWalk along the Detroit River in Detroit, Michigan. After several years of renewal, the civic square and plaza, along with the RiverWalk, now attract thousands of people from all over. Many tourists come to ride the Cullen Family Carousel or see the Noguchi Fountain, while others come for the live music and good food. Can you find Detroit, Michigan, and the Detroit River on a map?

From the Sideline: For more information about the RiverWalk in Detroit, Michigan, visit <http://www.detroitriverfront.org/>.

Well-Ordered Notes A

Review It

Review the following:

What are the eight parts of speech?

What is a pronoun?

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

Practice It

Lead the students in the activity Practice the Pronouns. Draw the structure (the lines and the column and row headings) of the following pronoun charts on the board. Have the students say the subject pronoun chant before you give the prompt for volunteers to fill in the missing pronoun (e.g., “Write the first-person, plural, subject pronoun”). Once the subject pronoun portion is completed, repeat the process for the object pronouns, the possessive, and last, the absolute possessive pronouns. Take time to drill the pronouns if the students are not familiar with them.

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

Example:

Teacher: “Write the first-person, plural, subject pronoun.”

Student writes *we* in the appropriate portion of the chart on the board.

Teacher: “Write the third-person, singular, masculine, object pronoun.”

Student writes *him* in the appropriate portion of the chart on the board.

	Subject Pronouns (Nominative/ Subjective Case)		Object Pronouns (Objective Case)	
	Singular	Plural	Singular	Plural
First Person	<i>I</i>	<i>we</i>	<i>me</i>	<i>us</i>
Second Person	<i>you</i>	<i>you</i>	<i>you</i>	<i>you</i>
Third Person	<i>he, she, it</i>	<i>they</i>	<i>him, her, it</i>	<i>them</i>

	Possessive Pronouns (Possessive Case— Used as Adjectives)		Absolute Possessive Pronouns (Possessive Case)	
	Singular	Plural	Singular	Plural
First Person	<i>my</i>	<i>our</i>	<i>mine</i>	<i>ours</i>
Second Person	<i>your</i>	<i>your</i>	<i>yours</i>	<i>yours</i>
Third Person	<i>his, her, its</i>	<i>their</i>	<i>his, hers, its</i>	<i>theirs</i>

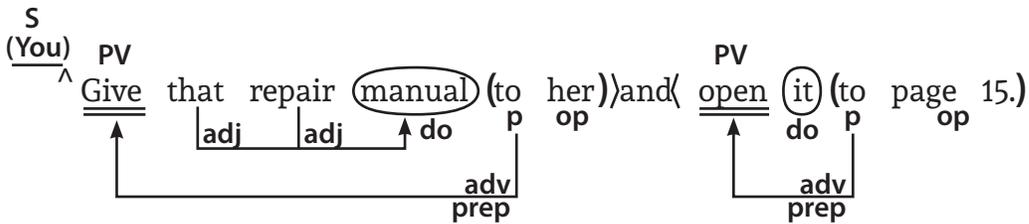
Analyze and Diagram It

Students or teachers who are new to the WOL method of choral analysis can analyze the first sentence using the provided script and then move on. Students who are experienced at choral analysis may silently and independently analyze and diagram the sentences. Then the class should check the analyses together on the board before moving on.

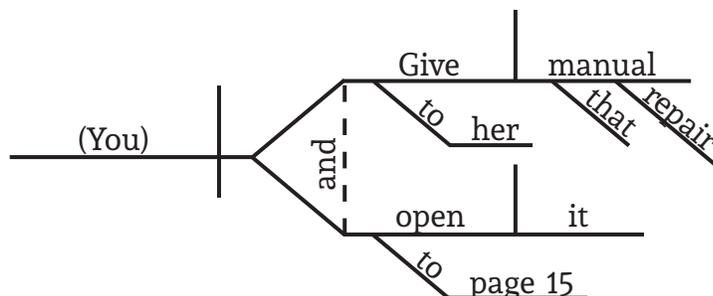
Give that repair manual (to her))and(open it (to page 15.)

$$\begin{array}{c} \text{p} \quad \text{op} \\ \text{p} \quad \text{op} \end{array}$$

- (First, read the sentence aloud.) “Give that repair manual to her and open it to page 15.”
- “Are there any coordinating conjunctions?” (Choral response: “Yes, sir.” Mark the conjunction with angle brackets, or wings.)
- Chant: “The order of analysis is phrases, clauses, principal elements, modifiers.”
- “Are there any prepositional phrases?” (Choral response: “Yes, sir.”)
- “*To her* is a prepositional phrase.” (Place parentheses around the prepositional phrase.) “*To* is the preposition.” (Write *p* underneath the preposition.) “*Her* is the object of the preposition.” (Write *op* underneath the object of the preposition.)
- “*To page 15* is a prepositional phrase.” (Place parentheses around the prepositional phrase.) “*To* is the preposition.” (Write *p* underneath the preposition.) “*Page 15* is the object of the preposition.” (Write *op* underneath the object of the preposition.)



- (Read the sentence aloud again.) “Give that repair manual to her and open it to page 15.”
- “This is a sentence, and it is imperative.”
- “This sentence is about implied *you*. So, *you* is the subject because it is what the sentence is about.” (Draw the caret, write *you*, and place parentheses around it. Underline the subject and write S above it.)
- “This sentence tells us that you *give* and *open*. So, *give* and *open* are the predicate because they are what the sentence tells us about *you*. They are predicate verbs because they show action. There is no linking verb because predicate verbs do not need linking verbs.” (Double underline both predicates and write PV above each action verb.) “And is the conjunction in the compound verb.”
- “*Manual* tells us *what* you give. So, *manual* is an objective element because it completes the meaning of the action verb. It is a direct object because it tells us *what* you give.” (Draw a circle around the word and write *do* underneath the direct object.)
- “*It* tells us *what* you open. So, *it* is an objective element because it completes the meaning of the action verb. It is a direct object because it tells us *what* you open.” (Draw a circle around the word and write *do* underneath the direct object.)
- “*To page 15* tells us *where* you open. So, *to page 15* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* underneath the modifier line, directly below the *adv*.)
- “*To her* tells us *how* you give. So, *to her* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* underneath the modifier line, directly below the *adv*.)
- “*Repair* tells us *what kind* of manual. So, *repair* is an adjectival element because it modifies a noun. It is an adjective.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)
- “*That* tells us *which* manual. So, *that* is an adjectival element because it modifies a noun. It is an adjective.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)

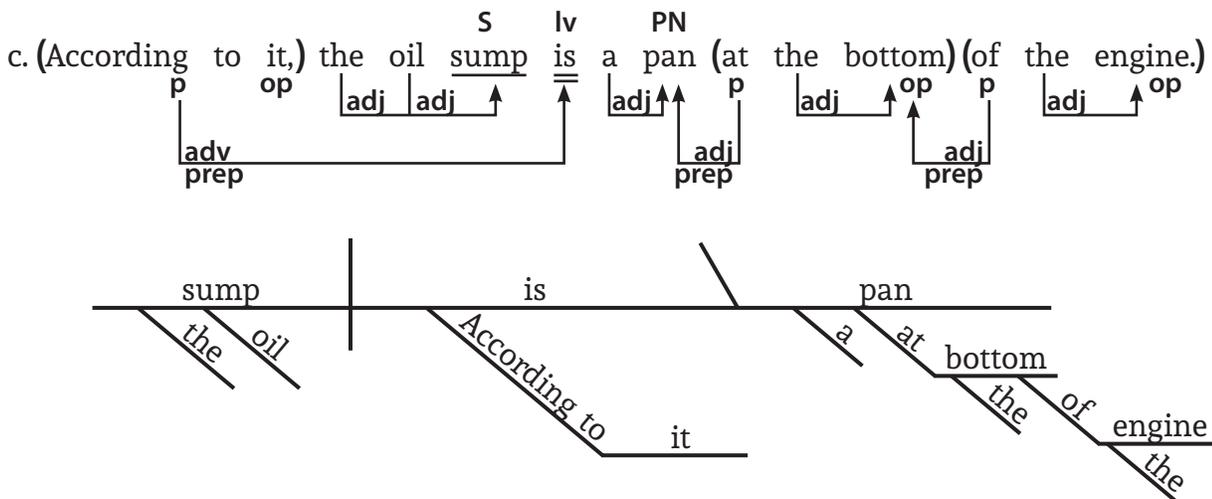
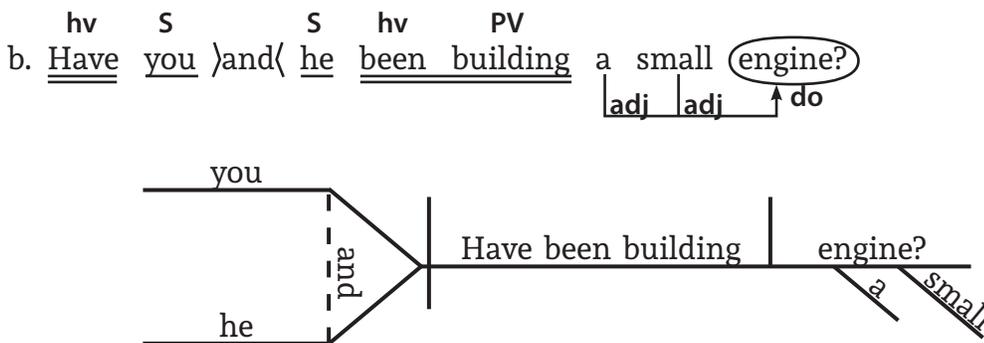
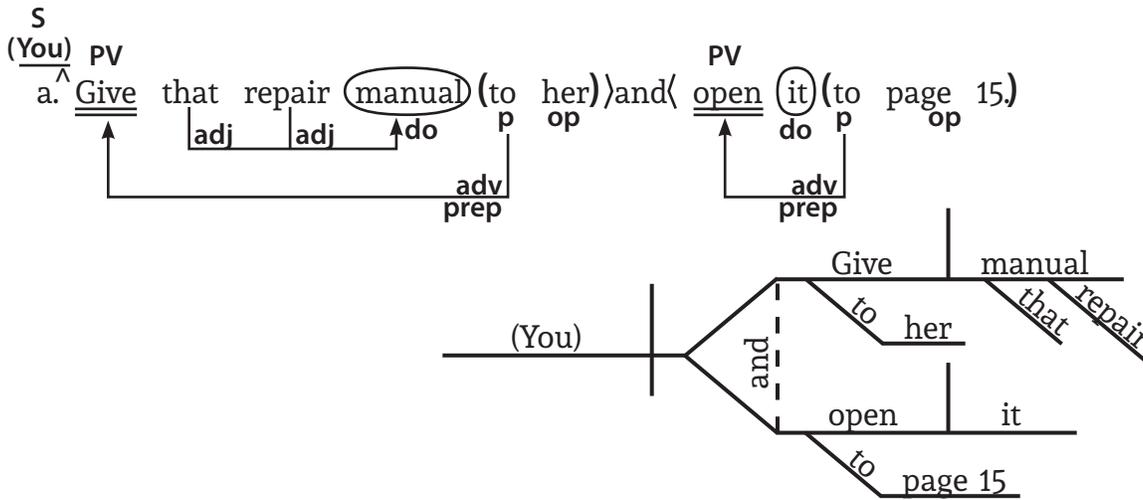


Lesson to Learn

Personal Pronouns



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





Lesson to Learn

Personal Pronouns

2. In the following sentences, fill in the correct form of the first-person singular pronoun and circle the correct case (subjective/nominative = nom; objective = obj; poss = possessive; ab poss = absolute possessive).

- a. You and I have never made a motor. (nom) obj poss ab poss
- b. Will it pinch my fingers? nom obj (poss) ab poss
- c. Now, can you give it to me ? nom (obj) poss ab poss
- d. The other motor parts are mine . nom obj poss (ab poss)

3. On the lines provided, construct a new sentence that adds more detail about the kids using a manual to help them build an engine. Invent an antecedent for the underlined pronoun and use it in your new sentence. **Optional: Use the first sentence as an example to complete as a class.**

- a. Give that repair manual to her and open it to page 15.
Kiko lost her book yesterday and needs one.

- b. Have you and he been building a small engine?
Yes, Clayton and I have been working on it for weeks.

- c. According to it, the oil sump is a pan at the bottom of the engine.
I use that book all the time for all my questions.

4. In the following sentence from *Anne of Green Gables*, underline the three pronouns. Then, on the lines provided, rewrite the sentence three different ways using three different pronouns in each sentence.

- “She opened her eyes and looked about her.”²
- a. He opened his eyes and looked about him.
 - b. They opened their eyes and looked about them.
 - c. We opened our eyes and looked about us.
- _____
- _____
- _____

2. Montgomery, *Anne of Green Gables*, 22.

Well-Ordered Notes B

Review It

Review the following:

What is a pronoun?

What is a noun?

What is a direct object?

What are the object pronouns?

What are the absolute possessive pronouns?

Practice It

Lead the students in the activity Make It Clear. Have the students stand behind their desks. Read one of the following sentences aloud and ask the first student to identify the vague pronoun reference and say why it is vague. If the first student's response is correct, he may be seated; if not, he should remain standing. Then, ask the next student to correct the sentence. Ask the next student if there is another way to correct the sentence. Continue around the room with the other sentences. **Variation:** Before starting the activity, have the students work in pairs and generate sentences with vague pronoun references. Then for the Make It Clear activity use the sentences the students have generated.

Fewer than Five: Write the four sentences on the board. Have the students take turns underlining one vague pronoun and saying why it is vague. Then have a student correct the problem.

Example:

Teacher to Student 1: "Kip eats tacos with Clayton, so these wrappers must be *his*."

Student 1: "*His* is vague because it isn't clear if you mean Kip or Clayton."

Teacher to Student 2: "How could you correct this sentence?"

Student 2: "Kip eats tacos with Clayton, so these wrappers must be *Kip's*."

Teacher to Student 3: "How else could you correct this sentence?"

Student 3: "Kip eats tacos with Clayton, so these wrappers must be *theirs*."

1. *They* ordered new trash receptacles for around the plaza. (The *city council* ordered new trash receptacles for around the plaza. *or* The *Commission of Clean Streets* ordered new trash receptacles for around the plaza.)
2. On each corner, *they* should be chained to posts. (On each corner, *metal baskets* should be chained to posts. *or* On each corner, *trash cans* should be chained to posts.)
3. A recycling bin will be placed near *them*. (A recycling bin will be placed near *each trash can*. *or* Recycling bins will be placed near the *trash cans*.)
4. A volunteer will help weekly, and *they* will pick up trash. (A volunteer will help weekly, and *he* will pick up trash. *or* *Volunteers* will help weekly, and *they* will pick up trash.)

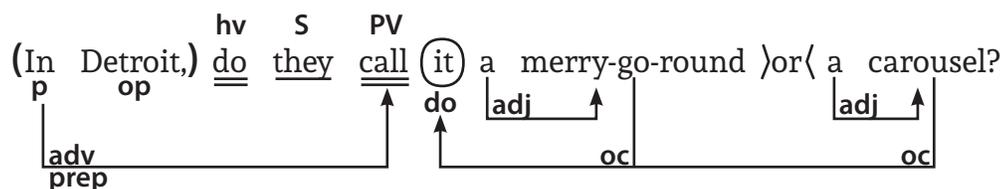
Analyze and Diagram It

Students or teachers who are new to the WOL method of choral analysis can analyze the first sentence using the provided script and then move on. Students who are experienced at choral analysis may silently and independently analyze and diagram the sentences. Then the class should check the analyses together on the board before moving on.

(In Detroit,) do they call it a merry-go-round }or{ a carousel?
 p op

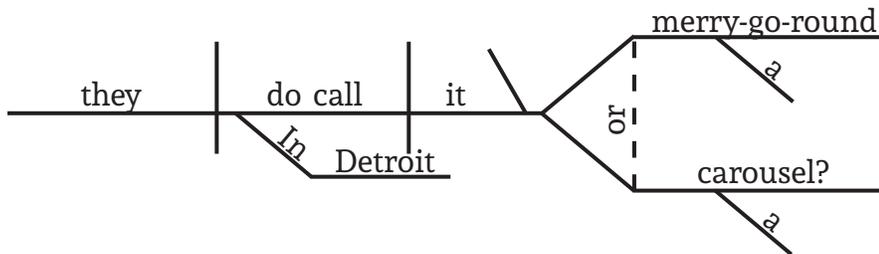
From the Sideline: Point out that not all the antecedents for the pronouns in the three sentences for this lesson are clear. Alas, this vague pronoun reference is the very thing this chapter’s Moment for Mechanics warns against! Challenge your students to rewrite the sentences as a paragraph that includes clear antecedents. For example, in this sentence, *it* could be replaced with *this ride*.

- (First, read the sentence aloud.) “In Detroit, do they call it a merry-go-round or a carousel?”
- “Are there any coordinating conjunctions?” (Choral response: “Yes, sir.” Mark the conjunction with angle brackets, or wings.)
- Chant: “The order of analysis is phrases, clauses, principal elements, modifiers.”
- “Are there any prepositional phrases?” (Choral response: “Yes, sir.”)
- “*In Detroit* is a prepositional phrase.” (Place parentheses around the prepositional phrase.) “*In* is the preposition.” (Write *p* underneath the preposition.) “*Detroit* is the object of the preposition.” (Write *op* underneath the object of the preposition.)



- (Read the sentence aloud again.) “In Detroit, do they call it a merry-go-round or a carousel?”
- “This is a sentence, and it is interrogative.”
- “This sentence is about *they*. So, *they* is the subject because it is what the sentence is about.” (Underline the subject and write *S* above it.)

- d. “This sentence tells us that they *do call*. So, *do call* is the predicate because it is what the sentence tells us about *they*. It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Double underline the predicate and write *PV* above the action verb.) “*Do* is the helping verb because it helps the verb.” (Write *hv* above the helping verb.)
- e. “*It* tells us *what* they do call. So, *it* is an objective element because it completes the meaning of the action verb. It is a direct object because it tells us *what* they do call.” (Draw a circle around the word and write *do* underneath the direct object.)
- f. “*Merry-go-round* or *carousel* tells us *what* they do call it. So, *merry-go-round* and *carousel* are objective elements because they complete the meaning of the action verb. They are object complements because they rename *what* they do call *it*.” (Draw the modifying lines to the direct object and write *oc* in the elbow opposite the line with the arrow.) “*Or* is the conjunction in the compound object complement.”
- g. “*A* is an adjective (article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)
- h. “*A* is an adjective (article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)
- i. “*In Detroit* tells us *where* they do call. So, *in Detroit* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* underneath the modifier line, directly below the *adv*.)



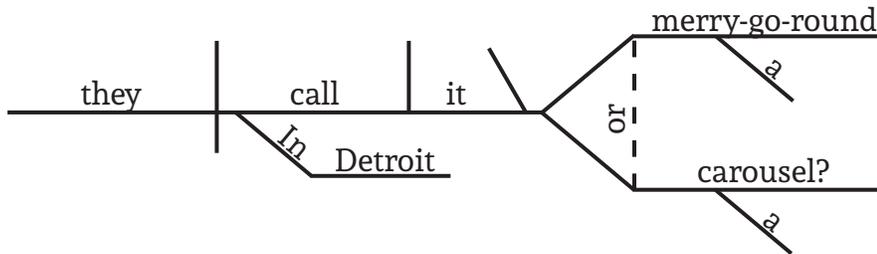
Lesson to Learn

Personal Pronouns

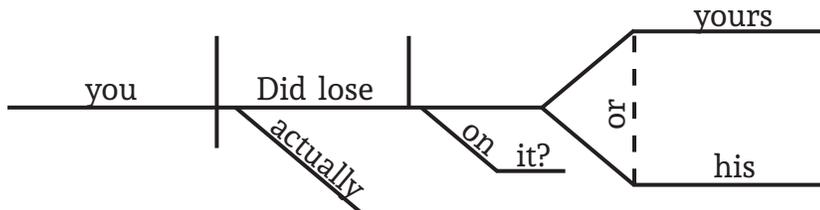


1. Analyze the following sentences, and then diagram them in the space provided. Use a ruler to draw the lines.

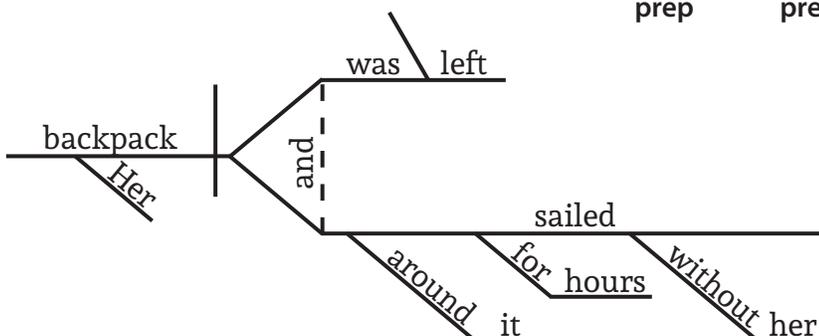
a. (In Detroit,) do they call (it) a merry-go-round)or(a carousel?
 hv S PV
 p op do adj oc adj oc
 adv prep



b. Did you actually lose (yours) or (his) (on it?)
 hv S PV
 adv adv do do p op
 prep



c. Her backpack was left)and(sailed (around it) (for hours) (without her.)
 S hv PA PV
 adj adv p op p op p op
 adv prep adv prep adv prep



B

Lesson to Learn Personal Pronouns

2. On the lines provided, write in your own words the definition of a *pronoun*.

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

3. In each of the following sentences, underline the vague pronoun. Then, on the lines provided, rewrite the sentence by either replacing the vague pronoun with its antecedent or making the antecedent agree in number.

- a. At the plaza, they serve tacos on Saturdays.

At the plaza, the food trucks serve tacos on Saturday.

- b. Even though Clayton and Kip had money, he didn't want to buy lunch.

Even though Clayton and Kip had money, Kip didn't want to buy lunch. or Even though Clayton and Kip had money, they didn't want to buy lunch.

- c. To the boys' surprise, they were giving away sample tacos.

To the boys' surprise, the vendors were giving away sample tacos.

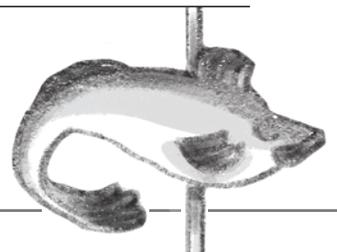
4. In the following sentence from *Anne of Green Gables*, underline the pronouns. Then, on the lines provided, rewrite the sentence three different ways using three different pronouns in each sentence.

"He's been visiting his cousins over in New Brunswick all summer and he only came home Saturday night."³

a. You have been visiting your cousins over in New Brunswick all summer and you only came home Saturday night.

b. We have been visiting our cousins over in New Brunswick all summer and we only came home Saturday night.

c. She has been visiting her cousins over in New Brunswick all summer and she only came home Saturday night.



3. Montgomery, *Anne of Green Gables*, 108.

Well-Ordered Notes C

Review It

Review the following:

What are principal elements?

What is a noun?

What is a verb?

What is a direct object?

What is a preposition?

List the forty-seven prepositions in the List of Prepositions song (1–17).

Practice It

Lead the students in *Lightning*, an activity that requires students to think quickly. Have the students stand beside their desks and be seated when they have constructed a sentence. To begin the activity, say a personal pronoun to the first student. That student has five seconds to use the pronoun in a sentence. If he creates a sentence, he may sit down; if not, he is to wait until you return to him. Mix up the pronouns (listed below), popcorn style, as you prompt each student. *Lightning* is to be fast moving and light.

Example:

Teacher: "You."

Student: "You and I are heading outside."

Subject pronouns: I, you, he, she, it, we, you, they

Object pronouns: me, you, him, her, it, us, you, them

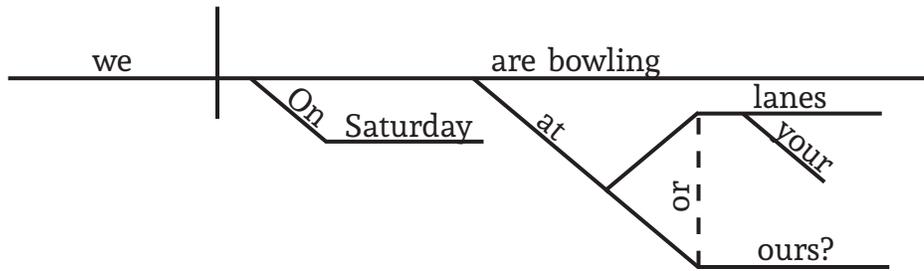
Possessive pronouns: my, your, his, her, its, our, your, their

Absolute possessive pronouns: mine, yours, his, hers, its, ours, yours, theirs

Analyze and Diagram It

Students or teachers who are new to the WOL method of choral analysis can analyze the first sentence using the provided script and then move on. Students who are experienced at choral analysis may silently and independently analyze and diagram the sentences. Then the class should check the analyses together on the board before moving on.

(On Saturday,) are we bowling (at your lanes)or(ours?)
 p op p |adj ↑ op op

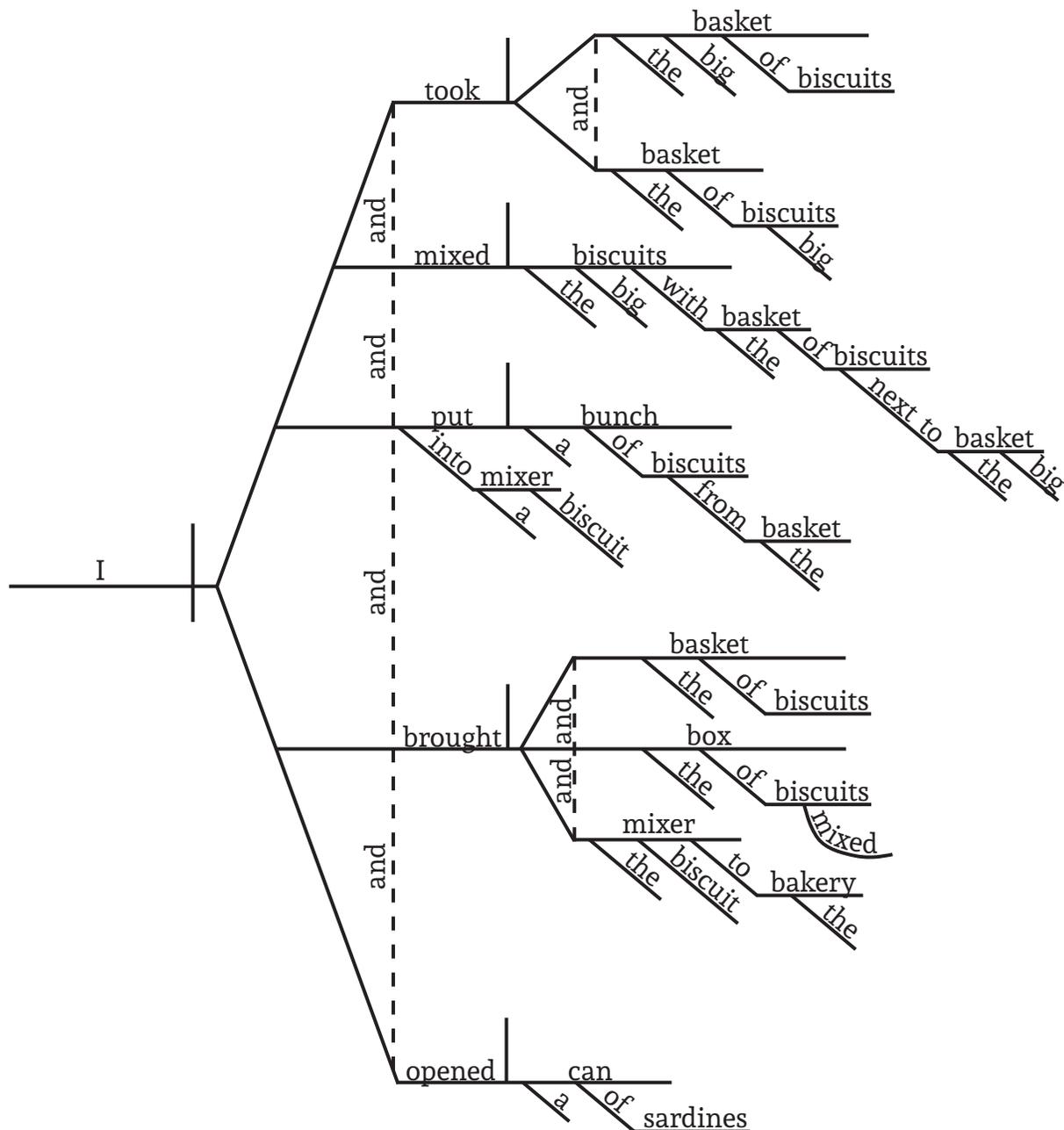


Chapter 4 Challenge Diagram

For a challenge, have the students diagram the following tongue-twisting sentence.

I took the big basket of biscuits and the basket of big biscuits and mixed the big biscuits with the basket of biscuits next to the big basket and put a bunch of biscuits from the basket into a biscuit mixer and brought the basket of biscuits and the box of biscuits and the biscuit mixer to the bakery and opened a can of sardines.

From the Sideline: In the following tongue twister, there is a participle, which is shown on a curved line. Participles were covered in *WOL3B* and will be again in *WOL4B*. If, however, your students have forgotten how to diagram participles, they may diagram the participle on a straight diagonal modifying line.

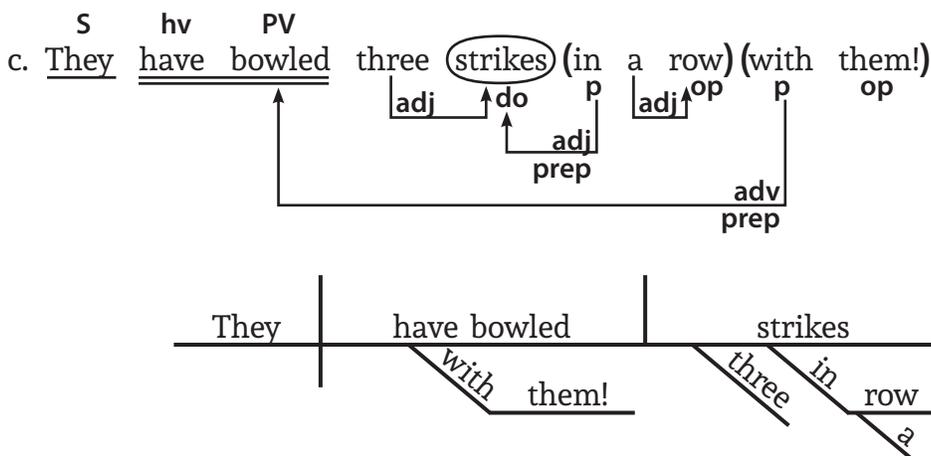
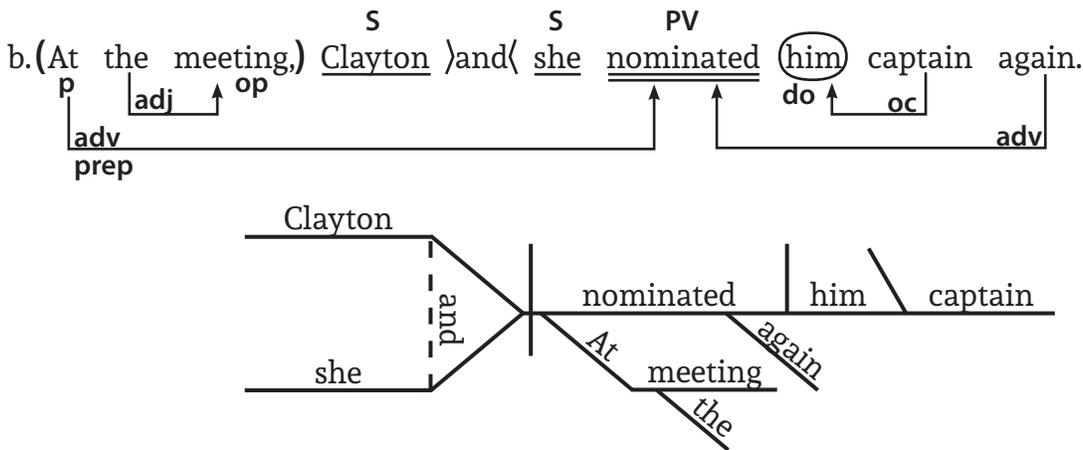
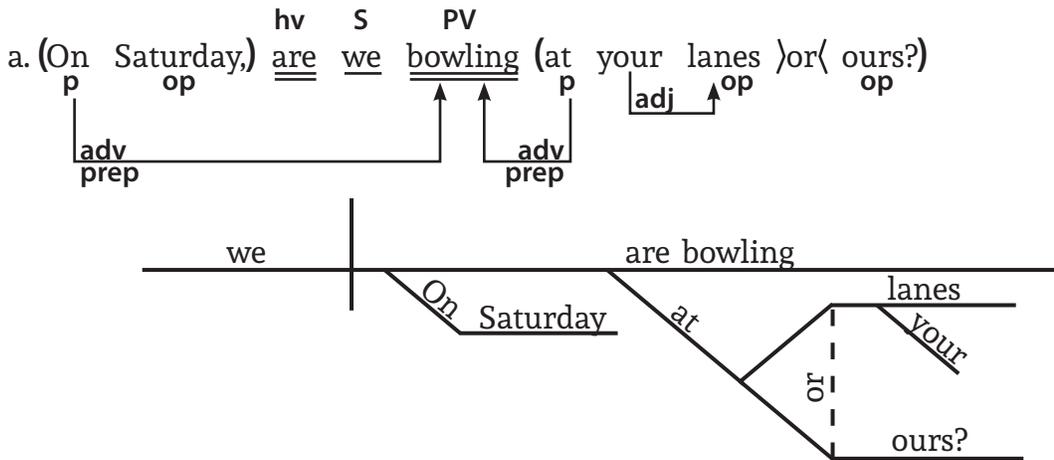


Lesson to Learn

Personal Pronouns



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



C

Lesson to Learn Personal Pronouns

2. In the following sentences, fill in the correct form of the second-person singular pronoun and circle the correct case (subjective/nominative = nom; objective = obj; poss = possessive; ab poss = absolute possessive).

- a. You have bowled for two years. (nom) obj poss ab poss
- b. Is that your brother's ball? nom obj (poss) ab poss
- c. Yours was smaller and orange. nom obj poss (ab poss)
- d. Did he really give it to you ? nom (obj) poss ab poss

3. On the lines provided, construct a new sentence that adds more detail about the kids' bowling club. Invent an antecedent for the underlined pronoun and use it in your new sentence.

- a. At the meeting, Clayton and she nominated Kip captain.

Once again Clayton and Kiko wanted Kip as their captain.

- b. We will be bowling weekly at our lanes and not theirs.

Last time we bowled at their lanes, and the power went out.

- c. Have you ever bowled three strikes in a row with them?

Clayton bowled three strikes with those shoes and won the match!



From the Sideline: For an additional challenge, write on the board the tongue twister from page 1 of Well-Ordered Notes C and have the students diagram it.

Sentences for Practice

Personal Pronouns

Analyze the following sentences.

1. Tonight, they are playing our friend's rival team.

Labels: S (they), hv (are playing), PV (team).
 Annotations: adv (Tonight), adj (they), adj (are), adj (playing), adj (our), adj (friend's), adj (rival), adj (team), do (team).

2. Did Clayton)and(you make them late?

Labels: hv (Did), S (Clayton), S (you), PV (make them).
 Annotations: do (them), oc (them).

3. Our tickets (for the football game) are (at the ticket window.)

Labels: S (tickets), PV (are).
 Annotations: adj (Our), adj (tickets), prep (for), adj (the), adj (football), op (game), adv (are), prep (at), adj (the), adj (ticket), op (window).

4. Did she wear their colors again)or(ours?

Labels: hv (Did), S (she), PV (wear colors).
 Annotations: adj (Did), S (she), hv (wear), adj (their), adj (colors), adv (again), do (ours).

5. Please get our program)and(not theirs.

Labels: S (You), PV (get program).
 Annotations: adv (Please), hv (get), adj (our), adj (program), adv (and), adv (not), do (theirs).

Lesson to Enjoy—Poem

Personal Pronouns

Why does it seem that the most beloved one in the house is the one who does the least? Dogs and cats often rule a home, or at least they might think they do. Ted Hughes writes sarcastically but affectionately about his beloved pet in the poem “Roger the Dog.” This mangy dog doesn’t seem to do much except eat and lie around. How would you describe your pet?

Roger the Dog

Ted Hughes (1930–1998)

Asleep he wheezes at his ease.
He only wakes to scratch his fleas.

He hogs the fire, he bakes his head
As if it were a loaf of bread.

He’s just a sack of snoring dog.
You can lug him like a log.

You can roll him with your foot,
He’ll stay snoring where he’s put.

I take him out for exercise,
He rolls in cowclap up to his eyes.

He will not race, he will not romp,
He saves his strength for gobble and chomp.

He’ll work as hard as you could wish
Emptying his dinner dish,

Then flops flat, and digs down deep,
Like a miner, into sleep.¹



1. Ted Hughes, “Roger the Dog,” from *What Is the Truth?: A Farmyard Fable for the Young* by Ted Hughes and drawings by R.J. Lloyd. Text copyright © 1984 by Ted Hughes. Drawings copyright © 1984 by R.J. Lloyd. Reprinted by permission of HarperCollins Publishers (US).

Lesson to Enjoy—Poem

Personal Pronouns

Questions to Ponder

1. For what two things is the dog willing to wake up?
2. To what does the poet compare the dog by using the words *like* or *as*?
3. How would you describe the speaker's attitude about his dog?

Well-Ordered Notes—Poem

Recite

- ◇ Enjoy reading the poem aloud with the students. Have them bring in pictures of their pets or pets they wish they had. Have them give one-sentence descriptions of their furry friends.
- ◇ Have the students memorize the poem.

Retell

- ◇ Use the Questions to Ponder as discussion starters:
 1. **For what two things is the dog willing to wake up?**
In the second line, the dog “wakes to scratch his fleas.” Otherwise, he “saves his strength” to eat (“gobble and chomp”). Though the poem describes the dog being taken “out for exercise,” he’s been taken out and all he will do is roll in the mud. So, he seems *willing* to wake only to scratch and eat.
 2. **To what does the poet compare the dog by using the words *like* or *as*?**
There are three such comparisons in the poem: “He bakes his head / As if it were a loaf of bread”; “You can lug him *like* a log”; “[He] digs down deep, / *Like* a miner, into sleep.” Point out to your students that these are called *similes*, a comparison between two unlike things using the word *like* or *as*. In this poem, similes are used to add to the humor. Have the students identify the pairs of unlike things: a dog’s head and a loaf of bread; a sleeping dog and a log; and a dog falling asleep and a miner digging down deep. Ask the students to explain what qualities in the dog are revealed through the comparisons. Not only does a loaf of bread get baked, it is dense and unmoving—like the lazy dog’s head by the fire. When carried, a log is solid, oblong, unresisting, and without its own energy or feeling—like the lazy dog when picked up. On the other hand, a miner exhibits a lot of forceful energy and determination, digging for something precious—like the lazy dog, who approaches a nap with similar resolve.
 3. **How would you describe the speaker’s attitude about his dog?**
Explain to the students that this question is about *tone*, which is the literary term for the writer’s attitude toward the subject matter. Ask them what adjectives they would use to describe the tone. Answers will vary, but they may include teasing, sarcastic, or mocking on one hand, yet gentle, affectionate, and tolerant on the other hand. What makes the poem interesting is that even as the speaker pokes fun at his lazy dog, he clearly loves him. Challenge the students to explain how the tone is created. For example, the humorous similes mentioned above contribute to the gentle mockery because the comparisons are not flattering. In addition, the rhyming couplets and regular rhythms make the poem sound lighthearted even as it teases. Overall, the poem contains evidence of the speaker’s affection in the way he is engaged with the dog, caring for it by taking it outside, feeding it, and just noticing its habits.
- ◇ Have the students identify the personal pronouns in the poem. Discuss how they function according to their cases.
 - ◀ Subject pronouns: *he, it, you, I*

- ◀ Object pronouns: *him*
- ◀ Possessive pronouns: *his*
- ◀ Absolute possessive pronouns: not present in the poem
- ◇ Have the students add to the poem one or two stanzas that contain an absolute possessive pronoun. (Note in the example, the additional stanzas follow after “Emptying his dinner dish”:

Example:

He'll work as hard as you could wish
Emptying his dinner dish.

It's clean and then siesta calls
He turns abruptly toward the hall.

Drowsily, he sees his spot
And his they deem the captain's cot.

Then flops flat, and digs down deep,
Like a miner, into sleep.

Record

- ◇ Have the students imagine they are Roger the Dog. Tell them to rewrite the poem, changing the third-person singular masculine references to first-person singular. They may need to change verb forms to match the pronouns. For example: “Asleep he *wheezes* at his ease” becomes “Asleep I *wheeze* at my ease.”

Example:

Asleep I wheeze at my ease.
I only wake to scratch my fleas.

I hog the fire, I bake my head
As if it were a loaf of bread.

I'm just a sack of snoring dog.
You can lug me like a log.

You can roll me with your foot,
I'll stay snoring where I'm put.

You take me out for exercise,
I roll in cowclap up to my eyes.

I will not race, I will not romp,
I save my strength for gobble and chomp.

I'll work as hard as you could wish
Emptying my dinner dish,

Then flop flat, and dig down deep,
Like a miner, into sleep.

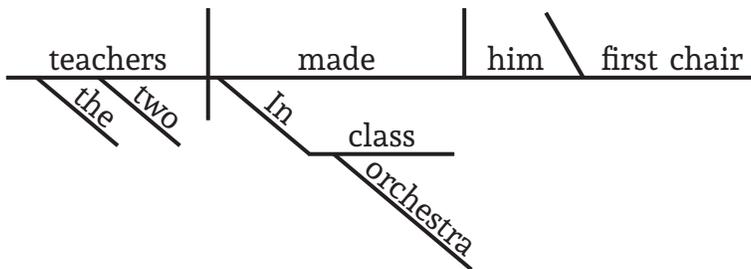
Quiz

Personal Pronouns

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

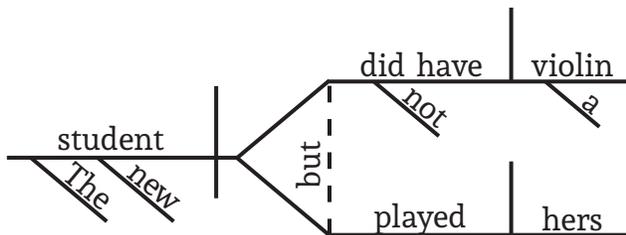
a. (In orchestra class,) the two teachers made (him) first chair.

Diagram labels: p, adv prep, adj, op, adj, adj, S, PV, do, oc



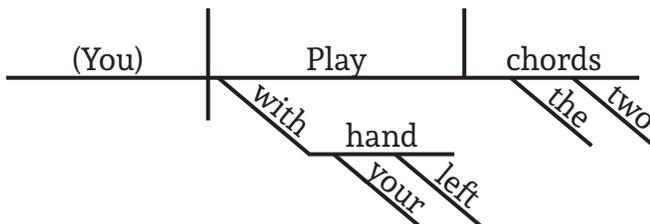
b. The new student did not have a (violin) but played (hers).

Diagram labels: S, hv, PV, PV, adj, adj, adv, adj, do, do



c. Play the two (chords) (with your left hand.)

Diagram labels: S, PV, adv prep, adj, adj, do, p, adj, adj, op



2. In the following sentences, fill in the correct form of the first-person singular pronoun (*I*) and circle the correct case (subjective/nominative = nom; objective = obj; poss = possessive; ab poss = absolute possessive).

a. _____ I _____ always wanted a violin. (nom) obj poss ab poss

b. In college, _____ my _____ aunt played the violin. nom obj (poss) ab poss

c. She gave the violin to _____ me _____. nom (obj) poss ab poss

d. Now, the violin is _____ mine _____. nom obj poss (ab poss)

3. On the lines provided, construct a new sentence that adds more detail about the orchestra class. Invent an antecedent for the underlined pronoun and use it in your new sentence.

a. In orchestra class, the two teachers made him first chair. **Optional: Use the first sentence as an example to complete as a class.**
Duncan had been playing the violin for three years already.

b. The new student did not have a violin but played hers.
The teacher's extra violin was specifically for new students.

c. Play the two chords with your left hand.
You are a new violin student, and your left fingers must work quickly.

4. In the following sentence from *Anne of Green Gables*, underline the pronouns. Then, on the lines provided, rewrite the sentence three different ways using four different pronouns in each sentence.

“She lifted her head and stepped lightly along, her eyes fixed on the sunset sky and an air of subdued exhilaration about her.”⁴

a. You lifted your head and stepped lightly along, your eyes fixed on the sunset sky and an air of subdued exhilaration about you.

b. We lifted our heads and stepped lightly along, our eyes fixed on the sunset sky and an air of subdued exhilaration about us.

c. They lifted their heads and stepped lightly along, their eyes fixed on the sunset sky and an air of subdued exhilaration about them.

4. Montgomery, *Anne of Green Gables*, 73.

Extend the Practice

Personal Pronouns

Imagine the football game described in this chapter's Sentences for Practice. After each of the following sentences, construct a new sentence that adds more detail about the players and fans at the school football game. Let the original ten sentences guide, but not restrict, your sentence constructions. Underline any pronouns that you use. **Answers will vary.**

1. Tonight, they are playing our friend's rival team.

The Bulldogs are the hardest team we play.

2. Did Clayton and you make them late?

Last time, the two of you couldn't get a ride and were late.

3. Our tickets for the football game are at the ticket window.

We ordered them last night.

4. Did she wear their colors again or ours?

The colors of the Bulldogs are gold and blue, and ours are green and white.

5. Please get our program and not theirs.

Our program has our football team roster.



Extend the Practice

Personal Pronouns

6. The coaches named his brother captain!

He was named the captain before.

7. Did he leave my jacket in the van with yours?

Would you mind getting it?

8. Kindly sit down and watch it now.

Didn't you come to watch the game?

9. During halftime, he talked seriously with them.

The coach was pretty upset about their first half.

10. Afterward, our team made him and us proud.

Our school has finally beat the Bulldogs.

