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Well- Ordered Language

TEACHER'S EDITION

Level 3B

The Curious Student's Guide to Grammar

Tammy Peters and Daniel Coupland, PhD





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

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

Book B

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

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 Adverbial Elements	3
Chapter 2 Adverbial Clauses	23
Chapter 3 Reflexive Pronouns	43
Chapter 4 Verbals—Participles	61
Chapter 5 Verbals—Gerunds	81
Chapter 6 Verbals—Infinitives	99
Chapter 7 Verbals—Review	117
Chapter 8 Types of Sentences: Simple, Compound, Complex, and Compound-Complex	137
The Curious Student’s Literary Appendix	156
Biographies: Meet the Authors	168
Bibliography: Seek the Sources	180
Glossary of Terms	182
Song Lyrics	200
Diagramming Overview	212
About the Title	216

Well-Ordered Language

A Classical Approach to English Grammar Instruction

Why Study Grammar?

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

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

Learning Grammar, Teaching Grammar

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

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

Effective Teaching Methods

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

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

Learning with Delight

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

Compelling Need

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

Ongoing Support

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

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

Lesson-Planning Options

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

	Option A (4 times per week)	Option B (3 times per week)	Option C (5 times, one week)
Week One	Day One ◇ Ideas to Understand ◇ Terms to Remember ◇ Sentences to Analyze & Diagram	Day One ◇ Ideas to Understand ◇ Terms to Remember ◇ Sentences to Analyze & Diagram	Day One ◇ Ideas to Understand ◇ Terms to Remember ◇ Sentences to Analyze & Diagram
	Day Two ◇ Lesson to Learn A	Day Two ◇ Lesson to Learn A	Day Two ◇ Lesson to Learn A
	Day Three ◇ Lesson to Learn B	Day Three ◇ Lesson to Learn B	Day Three ◇ Lesson to Learn B
	Day Four ◇ Lesson to Enjoy—Poem		Day Four ◇ Lesson to Learn C
			Day Five ◇ Quiz (PDF)
Week Two	Day Five ◇ Sentences for Practice	Day Four ◇ Lesson to Learn C	<p>From the Sideline: Option C is an accelerated plan for teachers who want to finish both <i>WOL3A</i> and <i>WOL3B</i> in one semester.</p> <p>A teacher may consider using WOL in tandem with a writing curriculum, such as Classical Academic Press’s Writing & Rhetoric series, with alternating weeks devoted to each curriculum.</p>
	Day Six ◇ Lesson to Learn C	Day Five ◇ Sentences for Practice (if needed) and/or Lesson to Enjoy—Poem <i>alternative</i> ◇ Sentences for Practice—Tale and/or Lesson to Enjoy—Tale	
	Day Seven ◇ Sentences for Practice—Tale ◇ Lesson to Enjoy—Tale	Day Six ◇ Quiz (PDF)	
	Day Eight ◇ Quiz (PDF)		
			<p>*The tales for chapters 1, 3–6, and 8 can be found in the downloadable PDF. The poems for chapters 2 and 7 can be found in the PDF.</p>

Introduction to Students

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

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

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

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

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

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

To the Source:

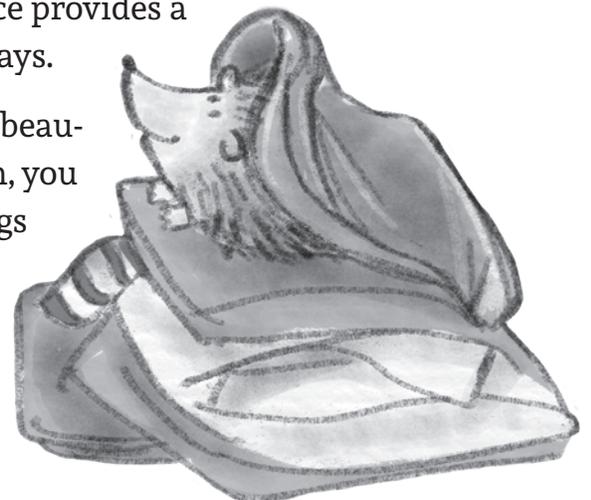
■ topography

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

To the Source:

■ kaleidoscope

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



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

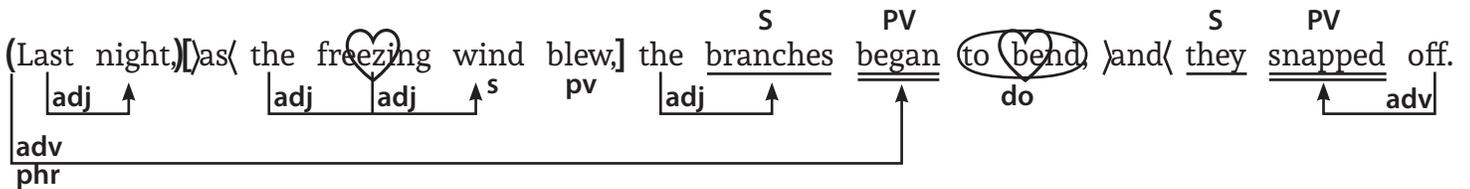
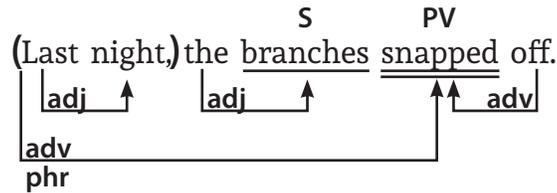
Analysis is the heart and soul of the WOL method. Each chapter includes multiple sentences for students to analyze aloud and on paper. Just as children naturally enjoy taking things apart and putting them back together, your students will learn that understanding how words in a sentence work together 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:

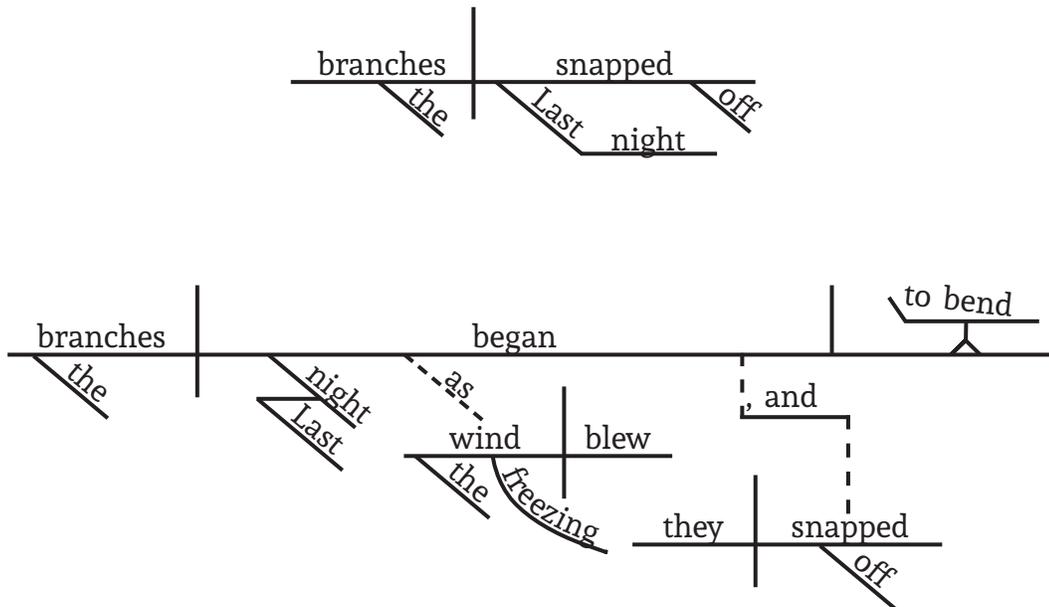
- ◇ The teacher explains the concept to students through active engagement with specific, carefully selected sentences.
- ◇ The teacher models the structural analysis on the board while the students speak the analysis in chorus. The structural analysis uses an innovative marking system that builds incrementally, 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 and 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.

Here are sample sentences—one from the beginning of *WOL Level 3* and one from later—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.

How to Use This Book: Learn, Memorize, Review

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

Introducing the Chapter (first day)

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

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

Teaching the Lessons (daily)

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

- ◇ **Well-Ordered Notes:** These fifteen-minute teacher-directed lessons consist of three parts. They employ a variety of instructional methods and often include interactive activities.
- ◆ **Review It:** The teacher leads a review of the grammar terms to start the lesson. The students sing or chant the definitions along with the CD/audio files. Teachers can use physi-

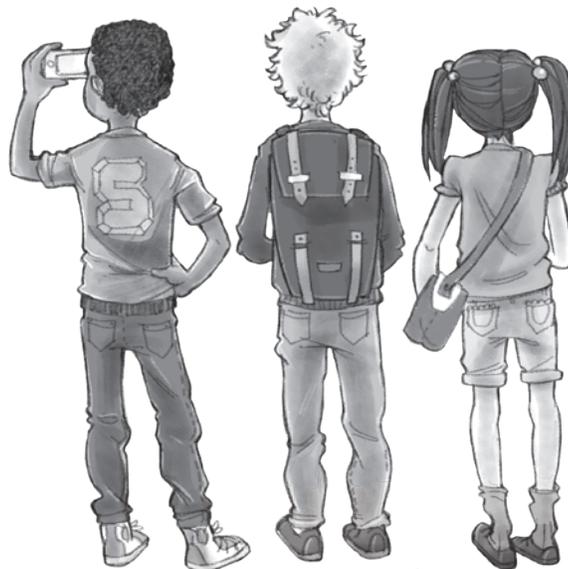
cal movement (e.g., hand motions, marching, bending, and reaching) during the songs to help students absorb and memorize the definitions.

- ◆ **Practice It:** The teacher warms up the class for the main task—sentence analysis—with a short activity. This section is provided only in the teacher’s edition to give the students the opportunity to use the new concept in an oral exercise. The exercises are lighthearted and quick.
- ◆ **Analyze and Diagram It:** The teacher uses WOL’s unique marking system to model the analysis of the first sentence in the lesson. Finally, the teacher and the students diagram the sentence. (The markings, analytic script, and diagram answer key are provided in the teacher’s pages.)
- ◆ **Lessons to Learn:** After the teacher-directed lesson, the teacher will help the students with the remaining practice sentences on the lesson worksheets, or *guided* practice sheets. This portion of the lesson should be done as a class, and the choral analysis should be done in unison. The teacher guides the class through the three sentences that comprise the first part of the worksheet while the rest is done independently. The optional **Sentences for Practice** worksheets have ten sentences for analysis and can be used as additional practice, a classroom lesson, or enrichment.

Extending the Lessons (weekly options)

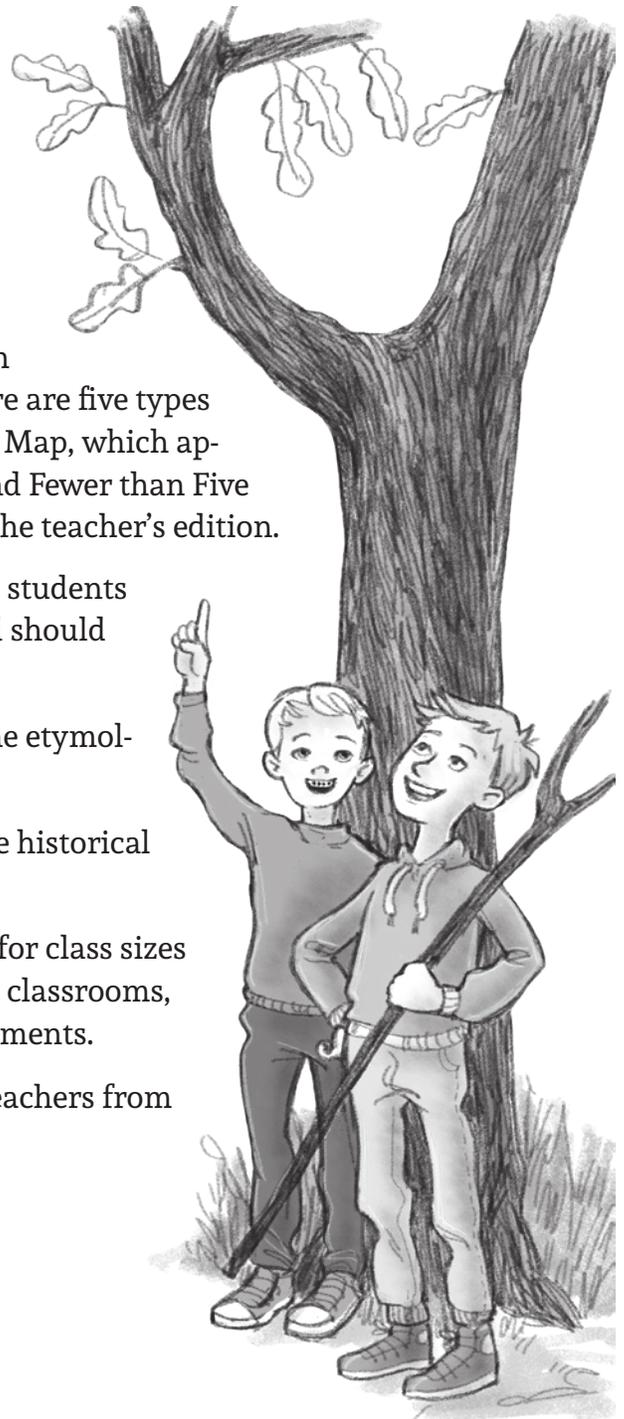
A number of alternatives are offered in each chapter for additional practice and application.

- ◆ **Lessons to Enjoy:** This section provides a poem and a tale to read and to discuss as enrichment activities beyond the daily lessons. These activities usually require thirty minutes or a whole class period to complete. If the student edition contains a poem, then both the downloadable PDF and the teacher’s edition include a tale as an alternative, and vice versa. The material that accompanies the literary excerpt not only draws attention to grammar in action but also provides a range of activity suggestions to help foster the students’ love of language. Each poem itself exemplifies the grammatical principle covered in the chapter,



while the tales are accompanied by a practice sheet that provides the grammatical connection. **Sentences for Practice—Tale** is a synopsis of the narrative written as ten sentences for analysis. Teachers may use these practice sentences either to introduce the tale or to conclude the discussion of it.

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



Pedagogical Principles and Guidance

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

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



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From the Sideline: Wait and scan. Stop and assess where your students are in a lesson. Regroup and reteach if needed. It is not how fast you get through material, but how well your students learn. We say, “Stop, regroup, and reteach.”

^ABring in an athletic bag filled with a variety of hats: baseball caps, cowboy hats, berets, stocking caps, turbans, or anything else that is a hat.

Chapter

Verbals—Participles^A

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

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

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

To the Source:

■ participle

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

To the Source:

■ verbal

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



Ideas to Understand

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

From the Sideline: Regular and irregular verb forms, including past and present participles, will be covered in more detail in *WOL Level 4*.

From the Sideline: Misplaced modifiers and dangling modifiers—words, phrases, or clauses incorrectly separated from the words they modify—will be covered further in *WOL Level 4*.



II Pause for Punctuation

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

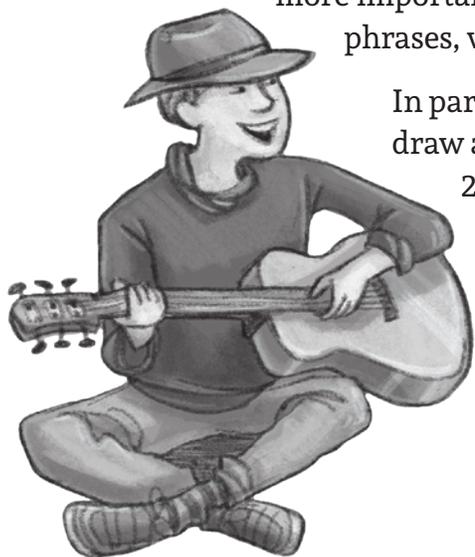
- ◇ **Active voice:** the subject *performs* the action of the verb. In the active voice, the receiver of the action is the object of the verb (direct object).
 - ◆ The dog wagged his tail.
- ◇ **Passive voice:** the subject *receives* the action of the verb. The passive voice always has two parts: the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

Terms to Remember

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

Sentences to Analyze and Diagram

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



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

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

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

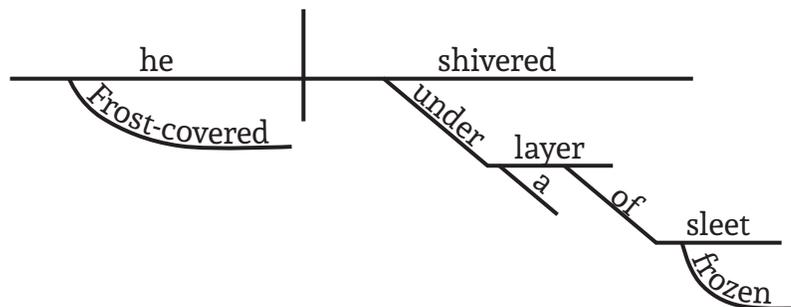
Frost-covered, he shivered (under a layer)(of frozen sleet.)

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

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

Participle as an Attributive Adjective

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

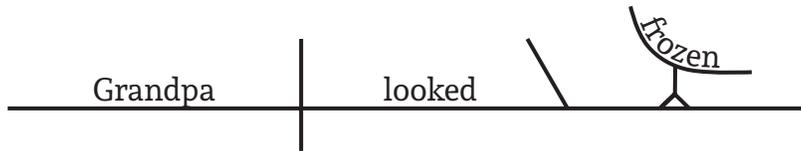


From the

Sideline: A few sentences diagrammed previously in the WOL series have included participles functioning as adjectives. We have not distinguished them from other adjectives in our diagramming instruction. However, now that students are learning about verbals, they should begin to diagram them as verbals.

Participle as a Predicate Adjective

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



On the Map

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

From the Sideline: For more information on Devils Tower, visit www.nps.gov/deto/index.htm.



Well-Ordered Notes A

Review It

Review the following:

What is a relative clause?

List the relative pronouns.

What is a verbal?

What is a participle?

Practice It

Lead the students in the activity *Restate It*. Have the students stand behind their desks. Say a noun phrase containing a relative clause to each student in turn and have him restate the noun using a participle. The goal is to have each student restate the relative clause that is modifying a noun as a participle that modifies the same noun.

Example:

Teacher: "A bird that sings."

Student: "A *singing* bird."

1. A baby that cries (a crying baby)
2. A star that twinkles (a twinkling star)
3. A pool that you swim in (a swimming pool)
4. Winds that howl (howling winds)
5. A dog that barks (a barking dog)
6. Pines that whisper (whispering pines)
7. A river that flows (a flowing river)
8. Snowflakes that twirl (twirling snowflakes)
9. A hound that snoozes (a snoozing hound)
10. A minstrel that wanders (a wandering minstrel)
11. A bell that clangs (a clanging bell)
12. A pig that squeals (a squealing pig)

Variation: Say a relative clause to the first student and have him construct a sentence with the noun using a participle.

Example:

Teacher: "A bird that sings."

Student: "A *singing* bird fills the air with sound."

Analyze and Diagram It

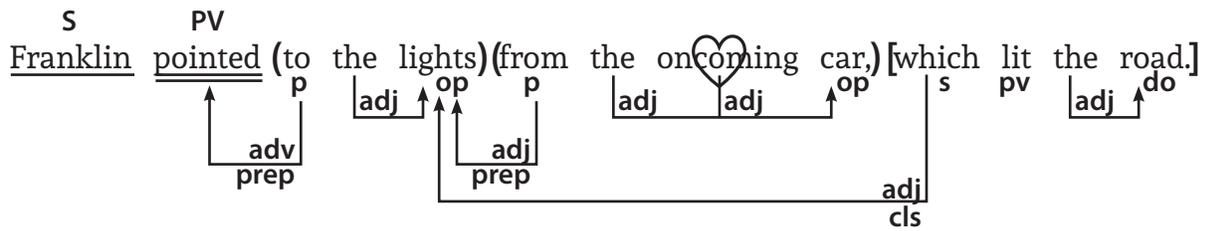
Now, the class should analyze and diagram the three sentences in Lesson to Learn A. Here is the script for the first one to help you lead the choral analysis and model the markings on the board.

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

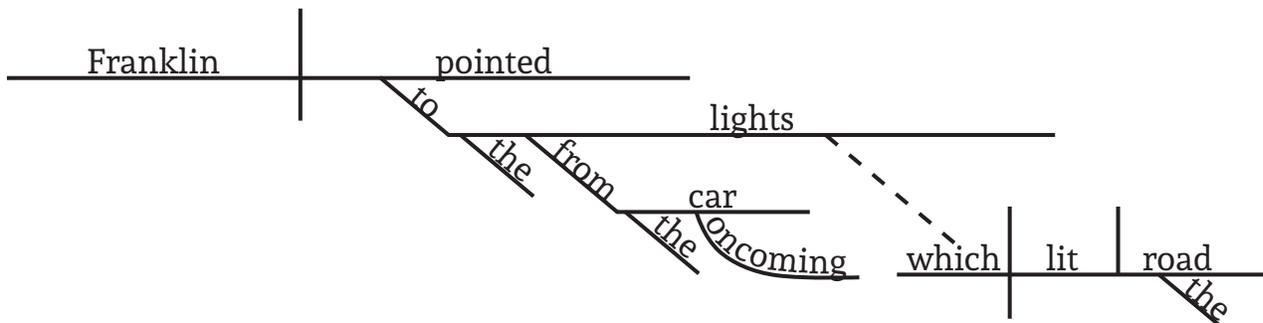
Franklin pointed (to the lights)(from the oncoming car,)[which lit the road.]

$\underset{p}{\text{to}}$ $\underset{adj}{\text{the}}$ $\underset{op}{\text{lights}}$ $\underset{p}{\text{from}}$ $\underset{adj}{\text{the}}$ $\underset{adj}{\text{oncoming}}$ $\underset{op}{\text{car,}}$ $\underset{s}{\text{which}}$ $\underset{pv}{\text{lit}}$ $\underset{adj}{\text{the}}$ $\underset{do}{\text{road.}}$

- a. (First, read the sentence aloud.) “Franklin pointed to the lights from the oncoming car, which lit the road.”
- b. Chant: “The order of analysis is phrases, clauses, principal elements, modifiers.”
- c. “Are there any prepositional phrases?” (Choral response: “Yes, sir.”)
- d. “*To the lights* is a prepositional phrase.” (Place parentheses around the prepositional phrase.) “*To* is the preposition.” (Write *p* underneath the preposition.) “*Lights* 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.)
- e. “*From the oncoming car* is a prepositional phrase.” (Place parentheses around the prepositional phrase.) “*From* is the preposition.” (Write *p* underneath the preposition.) “*Car* is the object of the preposition.” (Write *op* underneath the object of the preposition.) “*Oncoming* tells us *what kind* of car. So, *oncoming* is an adjectival element because it modifies a noun. It is an adjective and it is a verbal because the heart of *oncoming* is a verb.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow. Draw a heart over the verbal.) “*The* is an adjective (article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)
- f. “Are there any subordinate clauses?” (Choral response: “Yes, sir.”)
- g. “*Which lit the road* is a clause.” (Place square brackets around the clause.) “This clause is about *which*. So, *which* is the subject because it is what the clause is about.” (Write *s* underneath the subject of the clause.) “This clause tells us that *which* *lit*. So, *lit* is the predicate because it is what the clause tells us about *which*. It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Write *pv* underneath the predicate verb.) “*Road* tell us *what* *which* lit. So, *road* is an objective element because it completes the meaning of the action verb. It is a direct object because it tells us *what* *which* lit.” (Write *do* underneath the direct object.) “*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.) “Franklin pointed to the lights from the oncoming car, which lit the road.”
- “This is a sentence, and it is declarative.”
- “This sentence is about *Franklin*. So, *Franklin* is the subject because it is what the sentence is about.” (Underline the subject and write *S* above it.)
- “This sentence tells us that Franklin *pointed*. So, *pointed* is the predicate because it is what the sentence tells us about *Franklin*. It is a predicate verb because it shows actions. There is no linking verb because predicate verbs do not need linking verbs.” (Double underline the predicate and write *PV* above the action verb.)
- “*Which lit the road* tells us *what kind* of lights. So, *which lit the road* is an adjectival element because it modifies a noun. It is an adjectival clause.” (Draw the modifying lines from the relative pronoun and write *adj* in the elbow opposite the line with the arrow. Write *cls* underneath the modifier line, directly below the *adj*.)
- “*From the oncoming car* tells us *what kind* of lights. So, *from the oncoming car* is an adjectival element because it modifies a noun. 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*.)
- “*To the lights* tells us *where* Franklin pointed. So, *to the lights* 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*.)

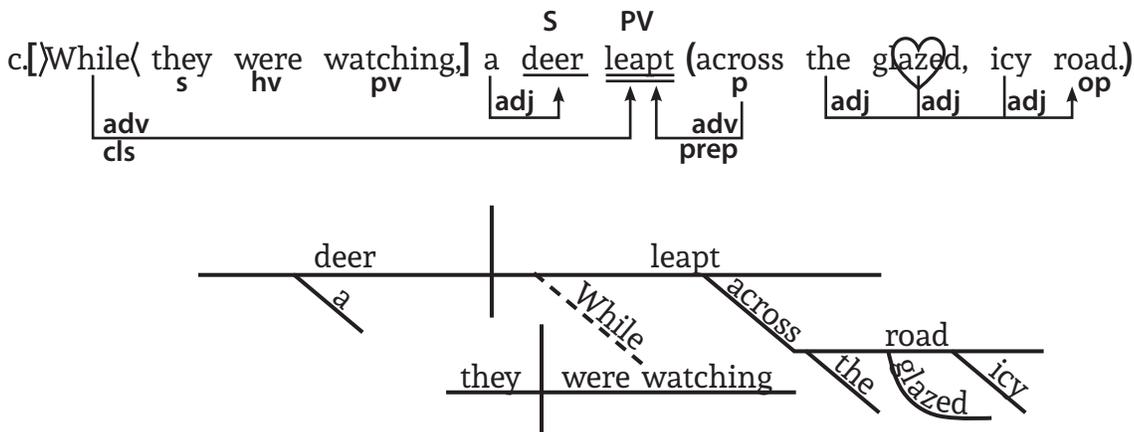
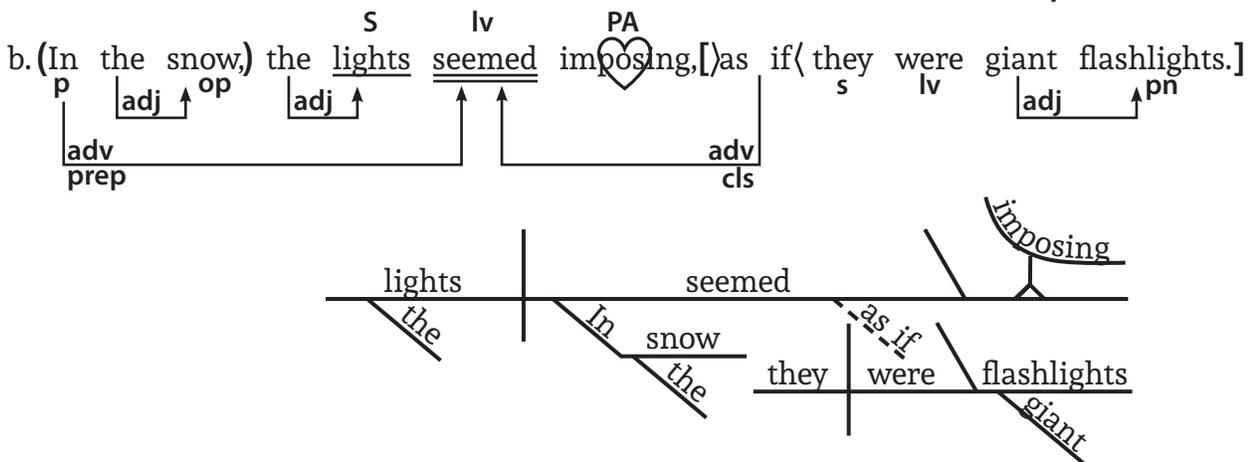
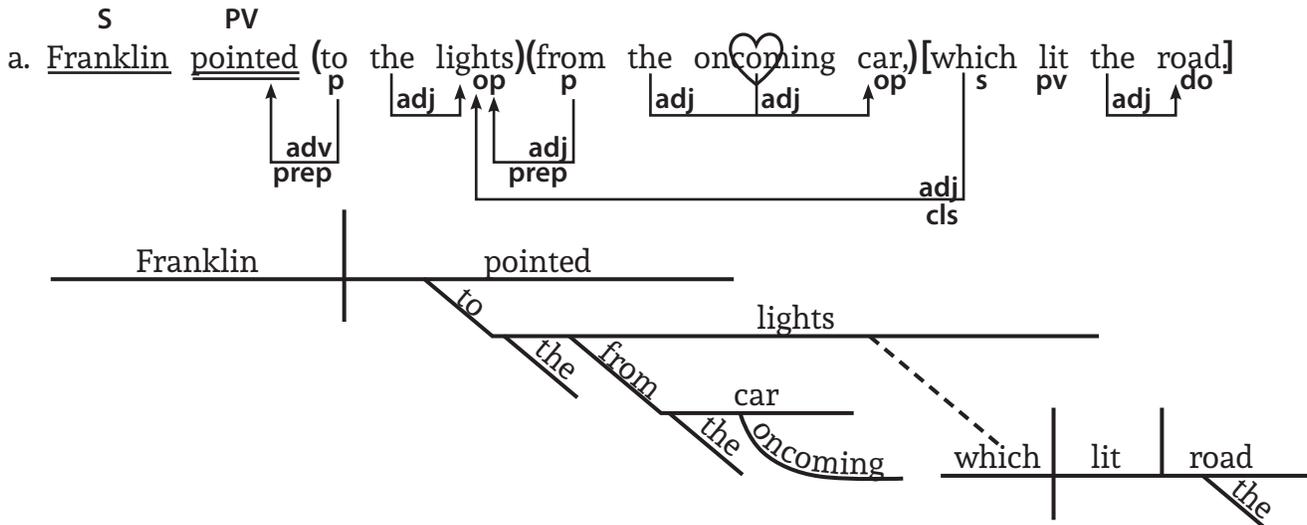


Lesson to Learn

Verbals—Participles



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



A

Lesson to Learn Verbals—Participles

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

A verbal is a form of a verb that is used as an adjective, noun, or adverb in a sentence.

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

A participle is a verbal that is used as an adjective ending in -ed, -en, -t, -ing.

4. On the lines provided, rewrite the following sentences, changing the *passive voice* to *active voice*. (Answers will vary.)

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

The Norse enemy conquered the flourishing village.

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

The crashing waves drove the Viking ship westward.

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

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

You will never believe it! Last night after the game, we were heading home. Driving, my dad slowly crept along the snowy road. All at once a crazy deer sprang in front of our car. My dad swerved and missed it as it dashed into the frozen forest.



Well-Ordered Notes B

Review It

Review the following:

What is an adjective?

What are adverbial elements?

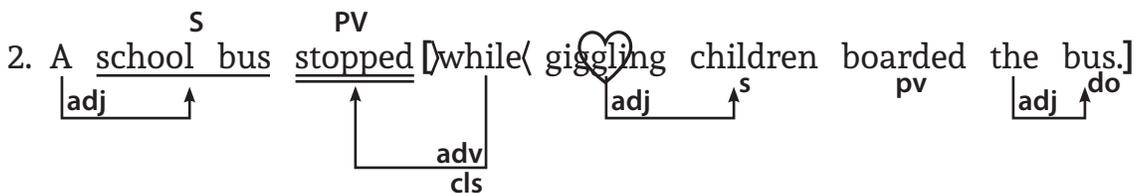
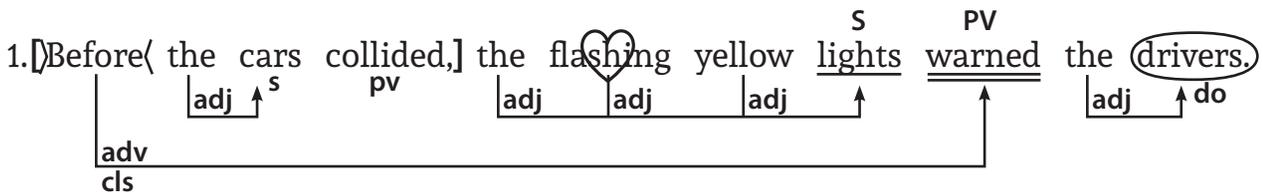
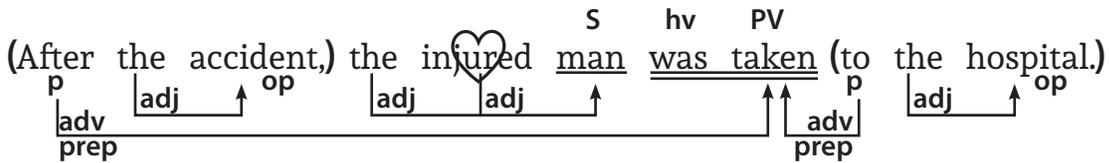
What is a verbal?

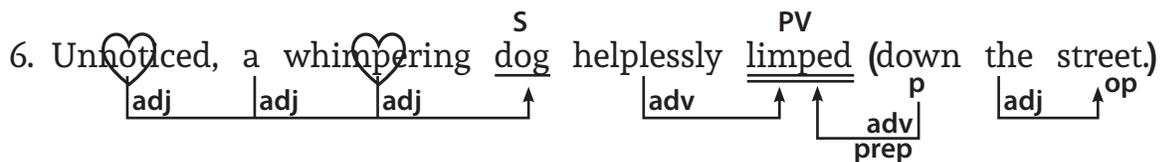
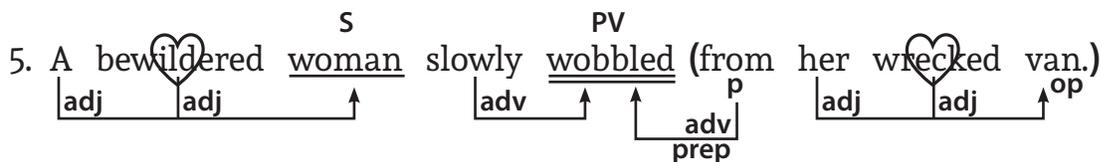
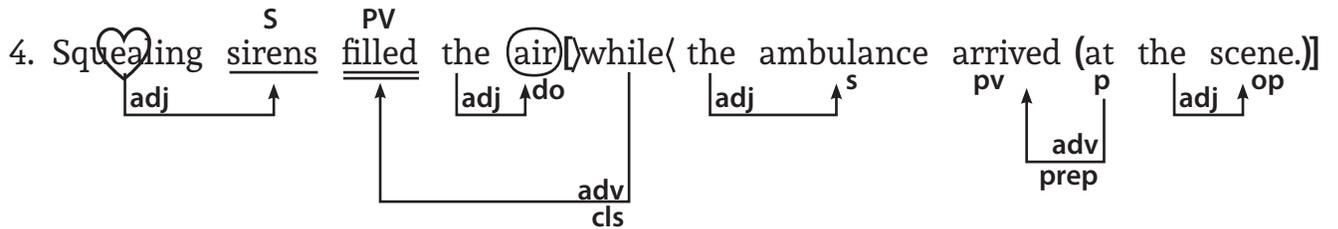
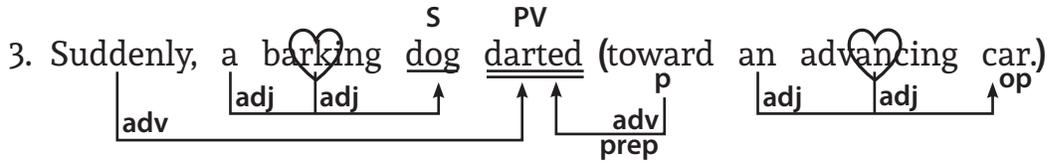
What is a participle?

Practice It

Lead the students in Analyze It. Write each of the following six sentences on an index card and pass one sentence card to each student. (Depending on the size of your class, you may have several students analyzing the same sentence.) Then, have each student analyze one of the sentences using a mini whiteboard. Have a few volunteers share their sentence analysis on the board.

Example: After the accident, the *injured* man was taken to the hospital.





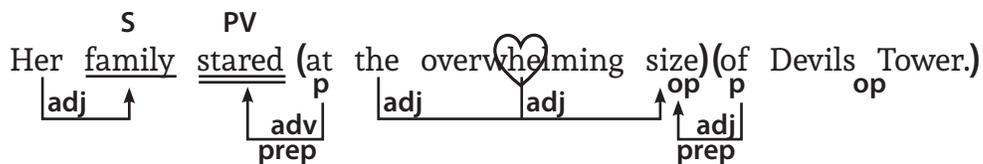
Analyze and Diagram It

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

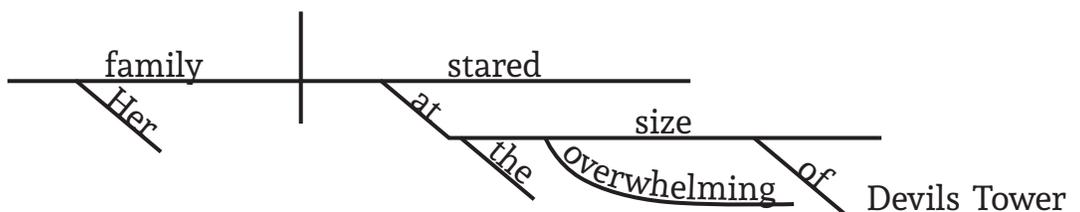


- (First, read the sentence aloud.) “Her family stared at the overwhelming size of Devils Tower.”
- Chant: “The order of analysis is phrases, clauses, principal elements, modifiers.”
- “Are there any prepositional phrases?” (Choral response: “Yes, sir.”)

- d. “*At the overwhelming size* is a prepositional phrase.” (Place parentheses around the prepositional phrase.) “*At* is the preposition.” (Write *p* underneath the preposition.) “*Size* is the object of the preposition.” (Write *op* underneath the object of the preposition.) “*Overwhelming* tells us *what kind* of size. So, *overwhelming* is an adjectival element because it modifies a noun. It is an adjective and it is a verbal because the heart of *overwhelming* is a verb.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow. Draw a heart over the verbal.) “*The* is an adjective (article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)
- e. “*Of Devils Tower* is a prepositional phrase.” (Place parentheses around the prepositional phrase.) “*Of* is the preposition.” (Write *p* underneath the preposition.) “*Devils Tower* is the object of the preposition.” (Write *op* underneath the object of the preposition.)
- f. “Are there any subordinate clauses?” (Choral response: “No, sir.”)



- a. (Read the sentence aloud again.) “Her family stared at the overwhelming size of Devils Tower.”
- b. “This is a sentence, and it is declarative.”
- c. “This sentence is about *family*. So, *family* 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 family *stared*. So, *stared* is the predicate because it is what the sentence tells us about *family*. 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. “*Of Devils Tower* tells us *what kind* of size. So, *of Devils Tower* is an adjectival element because it modifies a noun. 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*.)
- f. “*At the overwhelming size* tells us *where* family stared. So, *at the overwhelming size* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* underneath the modifier line, directly below the *adv*.)
- g. “*Her* tells us *whose* family. 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.)

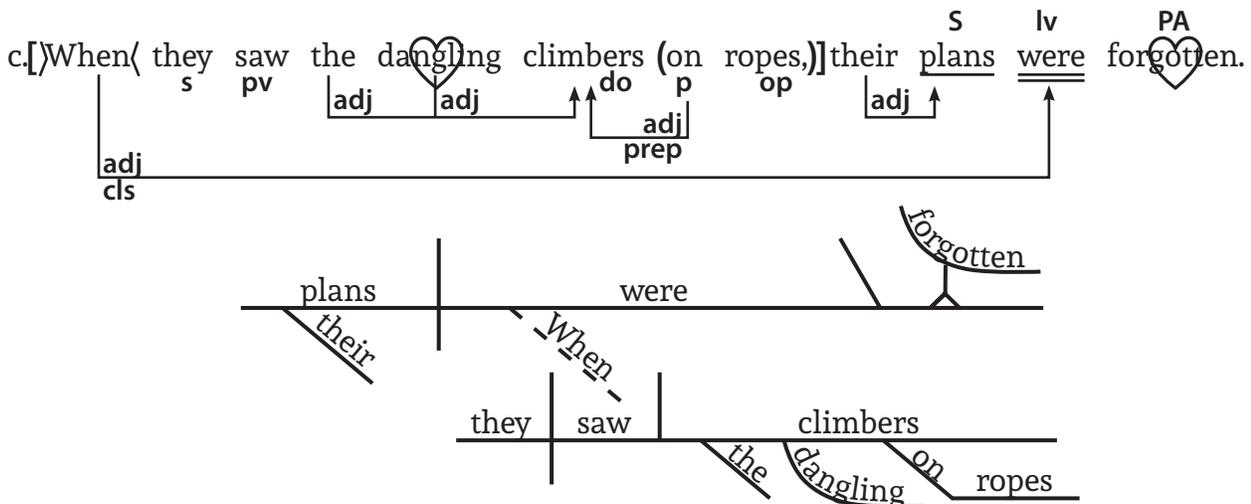
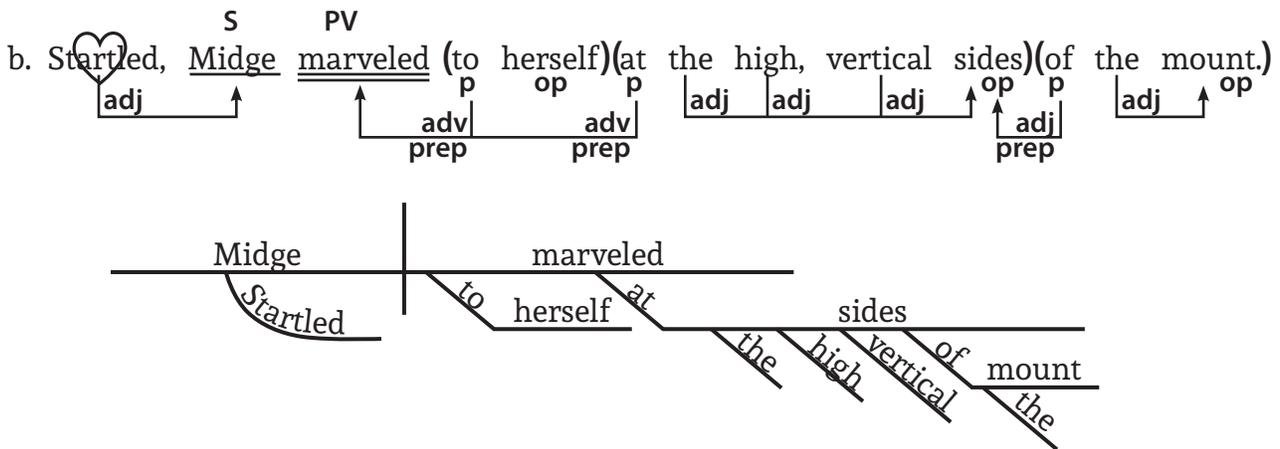
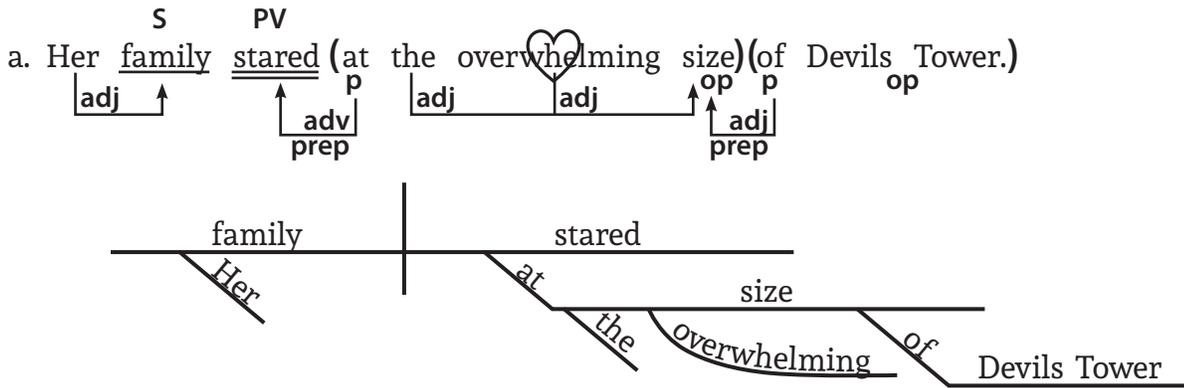


Lesson to Learn

Verbals—Participles

B

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



B

Lesson to Learn Verbals—Participles

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

A participle is a verbal that is used as an adjective ending in -ed, -en, -t, -ing.

3. On the lines provided, rewrite the following sentences, changing the *passive voice* to *active voice*. (Answers will vary.)

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

While the fluttering butterflies flew about, they were gathering pollen.

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

Those giggling hikers picked the wildflowers for their wreaths.

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

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

When Mom told me about our trip to Devils Tower, I didn't know anything about it. It may be in Wyoming, but I didn't realize that it stands like a giant tree stump in the middle of rolling hills. With ropes and harnesses, daring climbers go up and down the steep walls. Someday, I want to climb it.



Well-Ordered Notes C

Review It

Review the following:

What are the eight parts of speech?

What are adverbial elements?

What is a verb?

What is a verbal?

What is a participle?

Practice It

Using a beanbag as the “potato,” lead the students in the activity Hot Potato. Use the list below to generate participles to describe nouns. Toss the beanbag to the first student and say a participle. The student says the participle and an appropriate noun and then passes the beanbag back. Then, toss the beanbag to the next student and so on.

For example:

Teacher: (tosses the beanbag) “*Amazing.*”

Student 1: (catches the beanbag) “*Amazing sunsets.*” (tosses the beanbag back)

Teacher: (tosses the beanbag to the next student) “*Shocked.*”

Student 2: (catches the beanbag) “*Shocked player.*” (tosses the beanbag back)

1. amuse (amused, amusing)
2. thrill (thrilled, thrilling)
3. broke (broken, breaking)
4. charm (charmed, charming)
5. depress (depressed, depressing)
6. annoy (annoyed, annoying)
7. twist (twisted, twisting)
8. burn (burnt, burning)
9. excite (excited, exciting)
10. fall (fallen, falling)

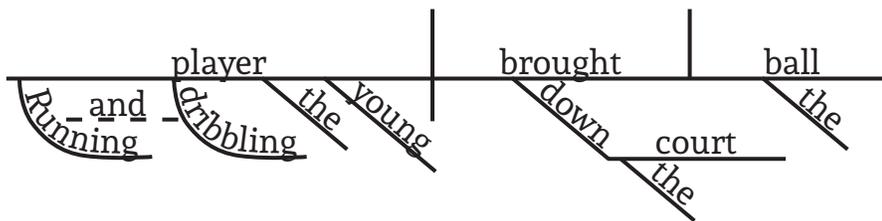
Variation: Say a participle out loud and then have each student use the participle in a sentence.

Example:

Teacher: (tosses the beanbag) “*Amazing.*”

Student 1: (catches the beanbag) “*That was an amazing sunset.*” (tosses the beanbag back)

- e. “*Ball* tells us *what* player brought. So, *ball* is an objective element because it completes the meaning of the action verb. It is a direct object because it tells us *what* player brought.” (Draw a circle around the word and write *do* beneath the direct object.)
- f. “*Down the court* tells us *where* player brought. So, *down the court* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* underneath the modifier line, directly below the *adv*.)
- g. “*The* is an adjective (article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)
- h. “*Young* tells us *what kind* of player. So, *young* 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.)
- i. “*The* is an adjective (article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)
- j. “*Running and dribbling* tells us *what kind* of player. So, *running* and *dribbling* are adjectival elements because they modify a noun. They are adjectives and they are verbals because the hearts of *running* and *dribbling* are verbs.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow. Draw a heart over the verbals.) “*And* is the conjunction in the compound adjective.”

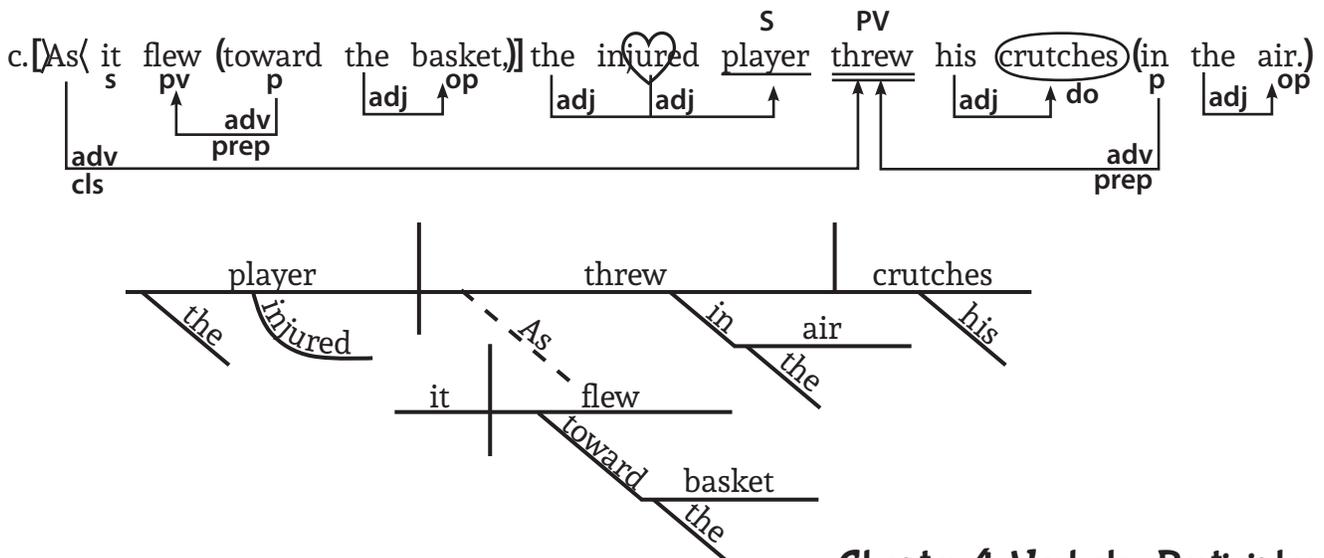
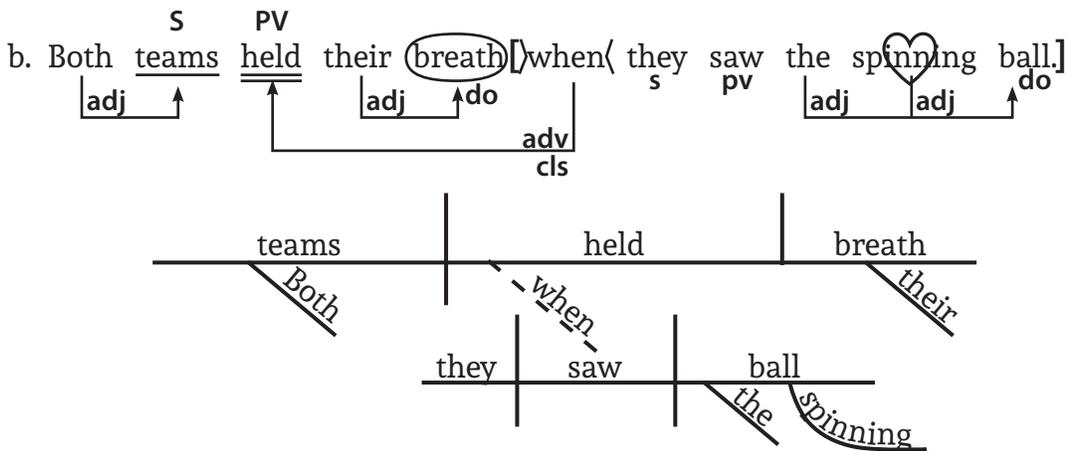
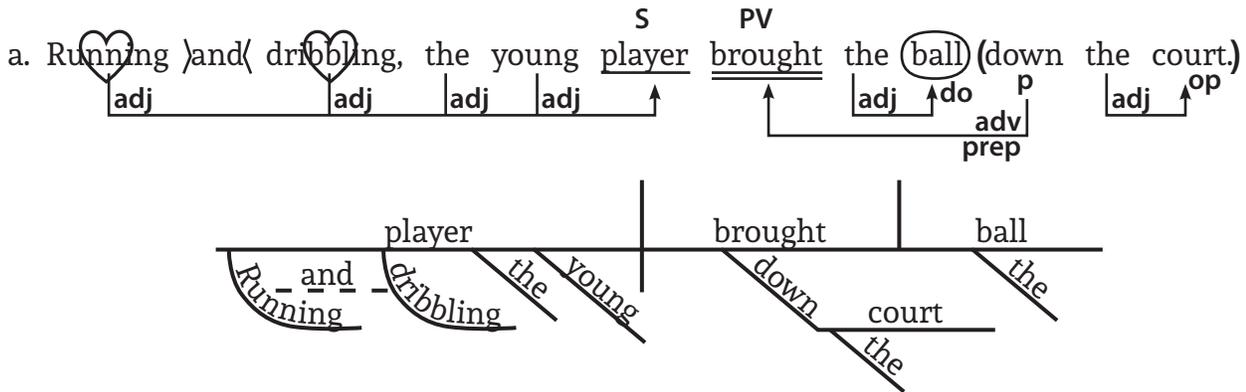


Lesson to Learn

Verbals—Participles



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





Lesson to Learn

Verbals—Participles

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

A verbal is a form of a verb that is used as an adjective, noun, or adverb in a sentence.

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

A participle is a verbal that is used as an adjective ending in -ed, -en, -t, -ing.

4. On the lines provided, rewrite the following sentences, changing the *passive voice* to *active voice*. (Answers will vary.)

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

The boy, who is from the west side of town, leads the diving team.

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

His foolish, self-centered attitude weakens his character.

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

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

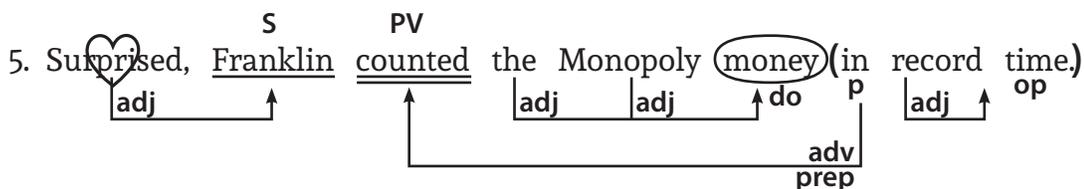
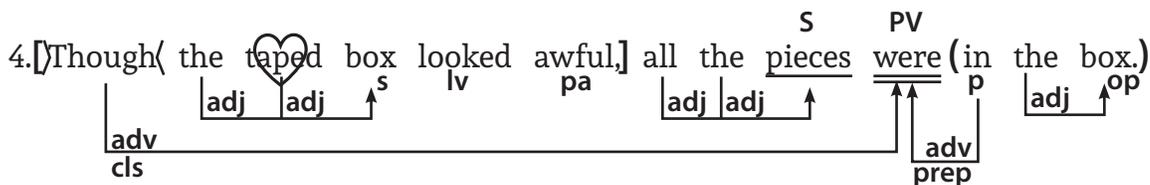
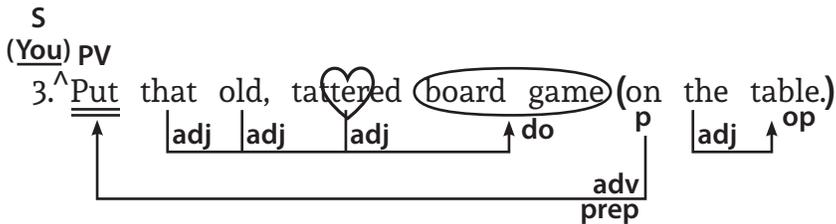
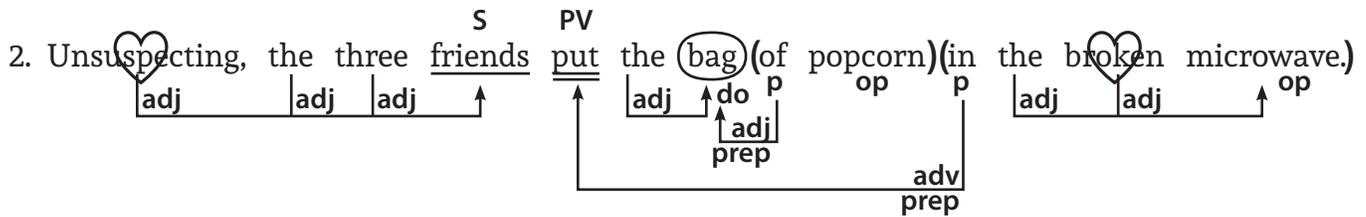
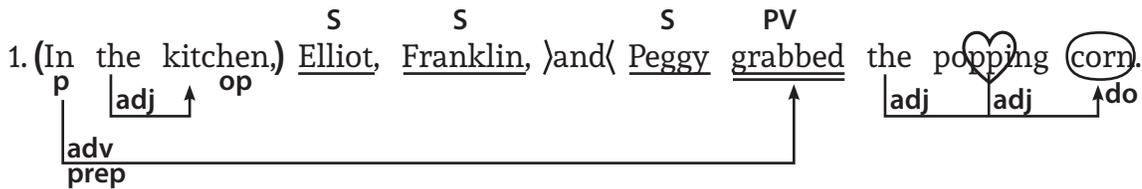
Who would have guessed it? We haven't played the Highlanders since they hired Coach Stein. Watching, I wondered about that new player. He is shorter than his teammates, but he is fast. Jumping and dribbling, he has full control of the ball. As I watched the winning shot swish the net, I was amazed. We will get them next time.



Sentences for Practice

Verbals—Participles

Analyze the following sentences.



Sentences for Practice

Verbals—Participles

6. [While (the popcorn popped,)] smoke came (from the overheating microwave.)

Diagram: "While" is an adverb (adv) and a clause (cls). "the popcorn popped" is a subject (S) with "popped" as a participle (pv). "smoke" is the subject of the main clause. "came" is the main verb (PV). "from the overheating microwave" is a prepositional phrase (p) with "from" as a preposition (prep), "the" as an article (adv), and "overheating microwave" as an adjective (adj) and a noun (op).

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

Diagram: "Screaming" is an adjective (adj). "the three friends" is a subject (S) with "the" as an article (adv), "three" as an adjective (adj), and "friends" as a noun (op). "pulled" is the main verb (PV). "the smoking bag" is a prepositional phrase (p) with "the" as an article (adv), "smoking" as an adjective (adj), and "bag" as a noun (op). "(from it)" is a prepositional phrase (p) with "from" as a preposition (prep) and "it" as an adverb (adv).

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

Diagram: "Franklin" is the subject (S) of the first clause, and "opened" is the main verb (PV). "the window" is a prepositional phrase (p) with "the" as an article (adv) and "window" as a noun (op). "and" is a conjunction. "wide-eyed" is an adjective (adj). "Peggy" is the subject (S) of the second clause, and "opened" is the main verb (PV). "the door" is a prepositional phrase (p) with "the" as an article (adv) and "door" as a noun (op).

9. [After (the smoke lifted,)] Elliot poured the smoldering popcorn (into a bowl.)

Diagram: "After" is an adverb (adv) and a clause (cls). "the smoke lifted" is a subject (S) with "the" as an article (adv), "smoke" as a noun (op), and "lifted" as a participle (pv). "Elliot" is the subject of the main clause. "poured" is the main verb (PV). "the smoldering popcorn" is a prepositional phrase (p) with "the" as an article (adv), "smoldering" as an adjective (adj), and "popcorn" as a noun (op). "(into a bowl)" is a prepositional phrase (p) with "into" as a preposition (prep) and "a bowl" as an adjective (adv) and a noun (op).

10. Disgusted, the two (of them) watched him [as (he ate the burnt popcorn.)]

Diagram: "Disgusted" is an adjective (adj). "the two" is a subject (S) with "the" as an article (adv) and "two" as an adjective (adj). "(of them)" is a prepositional phrase (p) with "of" as a preposition (prep) and "them" as a pronoun (adv). "watched" is the main verb (PV). "him" is a prepositional phrase (p) with "him" as a pronoun (adv). "[as (he ate the burnt popcorn.)]" is a prepositional phrase (p) with "as" as a preposition (prep), "he" as a pronoun (adv), "ate" as a verb (pv), and "the burnt popcorn" as an adjective (adv) and a noun (op).

Lesson to Enjoy—Poem

Verbals—Participles

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

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

by Robert Southey (1774–1843)

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

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

anon: immediately

store: extra

vocation: profession

laureate: an officially honored poet

Lesson to Enjoy—Poem

Verbals—Participles

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

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

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

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



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

Lesson to Enjoy—Poem

Verbals—Participles

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

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

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

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

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

Lesson to Enjoy—Poem

Verbals—Participles

Questions to Ponder

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

Well-Ordered Notes—Poem

Recite

- ◇ Instead of reading the poem aloud, show the students this musical version, filmed at the waterfall featured in the poem: <http://capress.link/wol3b0401>.
- ◇ Use a map to find Lodore Falls in the Lake District of Derwentwater or show the students pictures of the famous Lodore Falls.

Retell

- ◇ Use the Questions to Ponder as discussion starters:
 1. **Why do you think the poem was written?**
Answers will vary. One answer is in the first stanza of the poem itself. The speaker says that his son and daughters not only asked how the waters fall but also challenged him to answer with rhyming words. He writes the poem to entertain them. Just as the king might commission him as poet laureate to write a poem, so do his children. Other answers will be more speculative. As a poet, Southey relished words and playing around with them. He probably enjoyed finding as many *-ing* words as he possibly could to describe the waters falling.
 2. **Give examples of *onomatopoeia* (the use of words that sound like the thing they mean) from the poem.**
First, make sure the students understand what *onomatopoeia* is by providing them with some clear examples, such as *buzz*, *boom*, *ring*, *pow*, *fizz*—words that sound like the meaning they express. Almost all of the *-ing* words in the poem are onomatopoeic, especially when taken together. Reading parts of the poem very quickly enhances the effect of sounding like a waterfall. The rhymes and repetitions in each line add to the cascading sounds of the words themselves.
 3. **What does “And so never ending, but always descending” mean?**
One of the fascinating things about a waterfall is that it is continuous—it never ends. The water never stops. Yet each drop that descends makes its way downstream—always moving forward and down. The sound does not turn off, and the motion is relentless. The poem imitates this in its length and repetition.
- ◇ Have the class read the poem aloud. Assign one student as the narrator, who reads the lines that do not contain *-ing* words. Have the rest of the students divide up the remaining lines and read them in turn. Encourage them to keep up the rhythm and even increase the speed as they go.

Example:

Narrator: “The Cataract strong / Then plunges along . . .”

Student 1: “Rising and leaping,”

Student 2: “Sinking and creeping,”

Student 3: “Swelling and sweeping,”

Student 4: “Showering and springing,” etc.

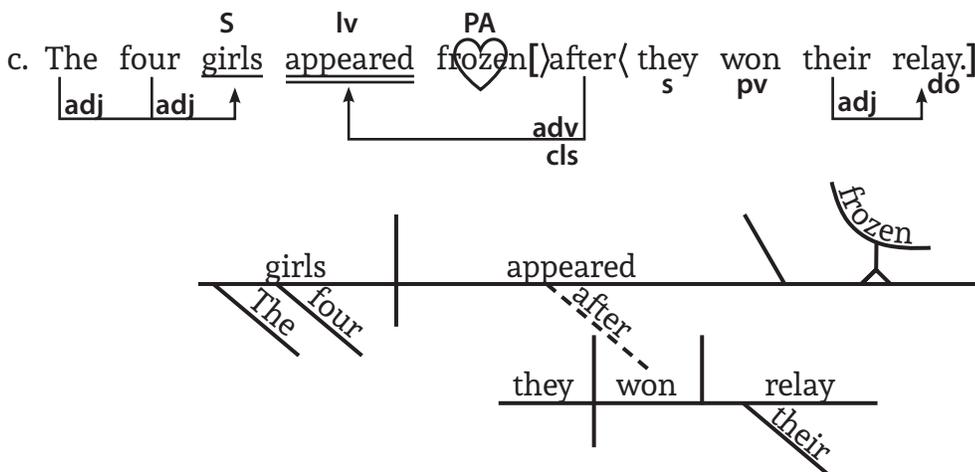
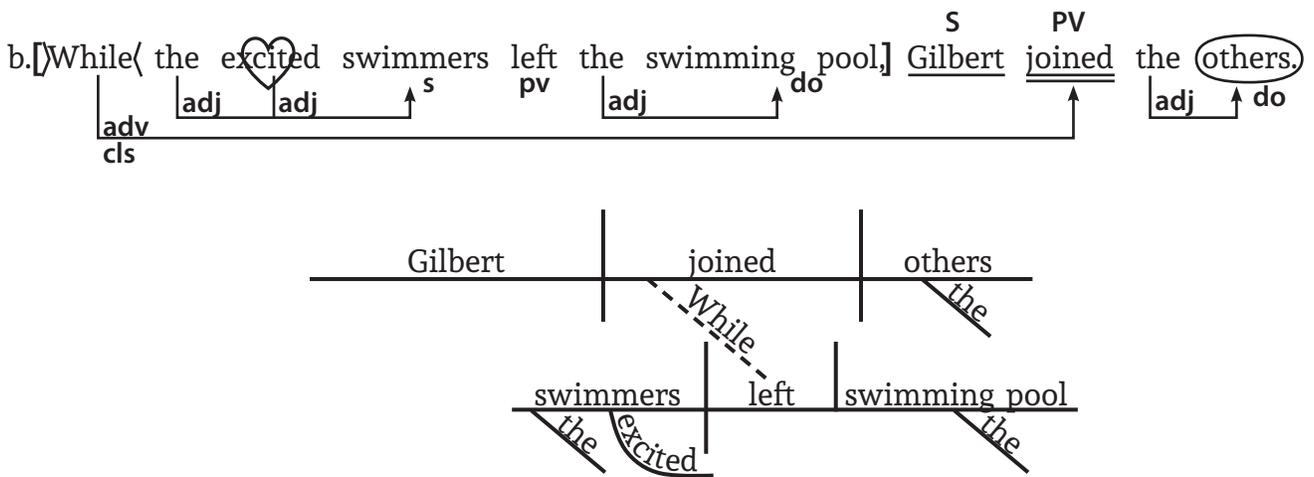
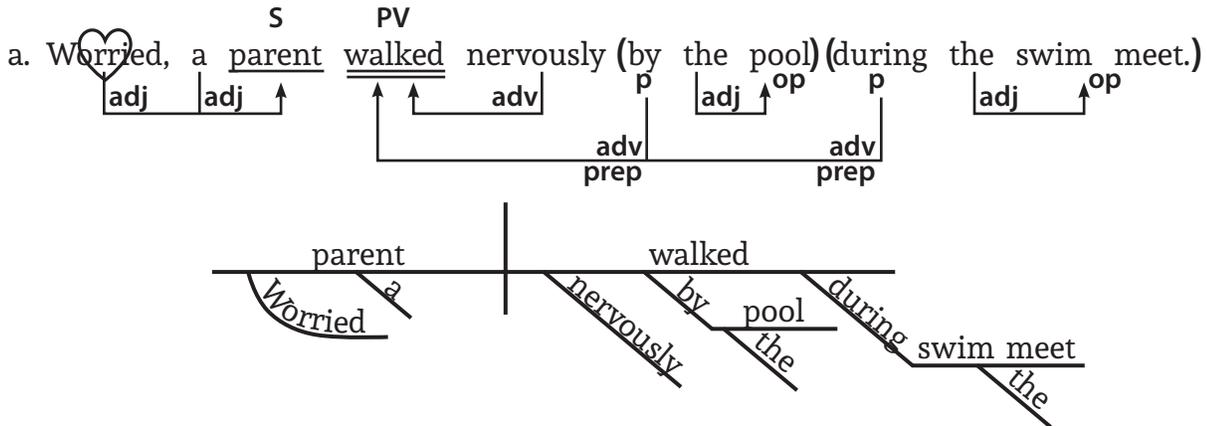
Record

- ◇ Divide the students into several groups and have each group memorize a section of the poem and then recite it in order.
- ◇ Have the students write the poem out on poster board, organizing the lines to visually look like a river flowing into a waterfall.

Quiz

Verbals—Participles

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



Quiz

Verbals—Participles

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

A verbal is a form of a verb that is used as an adjective, noun, or adverb in a sentence.

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

A participle is a verbal that is used as an adjective ending in *-ed*, *-en*, *-t*, *-ing*.

4. On the lines provided, rewrite the following sentences, changing the *passive voice* to *active voice*. (Answers will vary.)

- a. Our neighbor's lawn is framed by that tall wooden fence.

That tall wooden fence frames our neighbor's lawn.

- b. Many houses nearby were built by the same guy, who built their fence.

The same guy, who built their fence, built many nearby houses.

5. Imagine that Peggy is writing to a friend about her win at the swim meet. Rewrite her sentences using the proper punctuation and capitalization.

we had a swim meet on saturday at the ymca i have never felt such freezing water
when i dove into the swimming pool my heart nearly stopped as soon as i started i felt
like a fish and swam as hard as i could we won our relay

We had a swim meet on Saturday at the YMCA. I have never felt such freezing water.

When I dove into the swimming pool, my heart nearly stopped. As soon as I started, I

felt like a fish and swam as hard as I could. We won our relay!

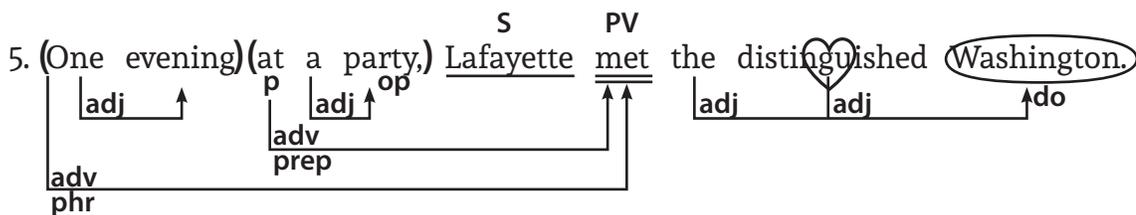
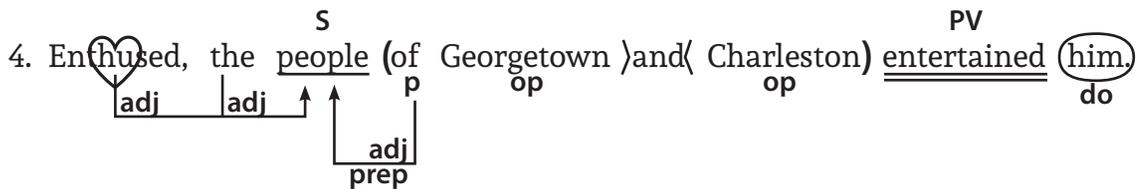
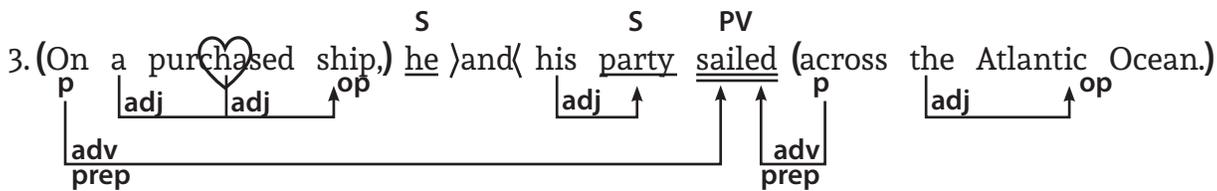
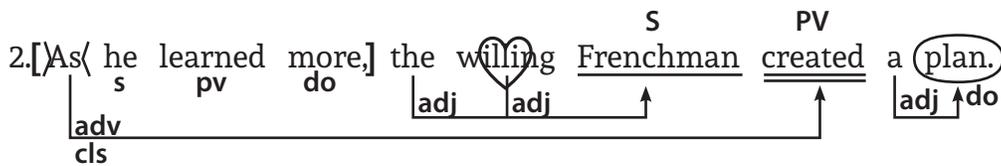
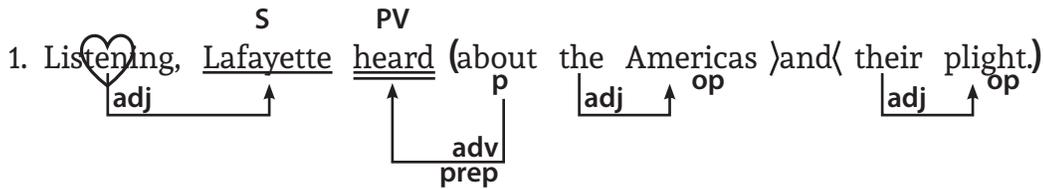


Sentences for Practice—Tale

Verbals—Participles

From the Sideline: These extra practice sentences are a synopsis of the tale “How Lafayette Came to America.” The tale and the extended lesson notes are on the following pages.

Analyze the following sentences.



Sentences for Practice—Tale

Verbals—Participles

6. The two dignified men talked (of liberty) and (freedom.)

Diagram: S (The two dignified men) and PV (talked (of liberty) and (freedom.)).
 Labels: The (adj), two (adj), dignified (adj), men (n). talked (v), (of) (p), liberty (op), and (p), (freedom) (op).
 Arrows: From 'men' to 'talked'. From '(of)' to 'talked'. From 'liberty' to 'talked'. From 'and' to 'talked'. From '(freedom)' to 'talked'. From 'talked' to 'S' and 'PV'.

7. Encouraged, Washington asked (Lafayette) (for help) (with his army.)

Diagram: S (Encouraged, Washington) and PV (asked (Lafayette) (for help) (with his army.)).
 Labels: Encouraged (adj), Washington (n). asked (v), (Lafayette) (do), (for) (p), help (op), (with) (p), his (adj), army (op).
 Arrows: From 'Washington' to 'asked'. From '(Lafayette)' to 'asked'. From '(for)' to 'asked'. From 'help' to 'asked'. From '(with)' to 'asked'. From 'his' to 'asked'. From 'army' to 'asked'. From 'asked' to 'S' and 'PV'.

8. [Although (he was young)] dedicated Lafayette served (with Washington.)

Diagram: S ([Although (he was young)] dedicated Lafayette) and PV (served (with Washington.)).
 Labels: [Although (he was young)] (adv cls), dedicated (v), Lafayette (n), served (v), (with) (p), Washington (op).
 Arrows: From 'dedicated' to 'served'. From 'Lafayette' to 'served'. From '(with)' to 'served'. From 'Washington' to 'served'. From 'dedicated' to 'S' and 'PV'. From 'served' to 'S' and 'PV'.

9. Forgiven, Lafayette asked the (French) (for aid) (for America.)

Diagram: S (Forgiven, Lafayette) and PV (asked the (French) (for aid) (for America.)).
 Labels: Forgiven (adj), Lafayette (n). asked (v), the (adj), (French) (do), (for) (p), aid (op), (for) (p), America (op).
 Arrows: From 'Lafayette' to 'asked'. From 'the' to 'asked'. From '(French)' to 'asked'. From '(for)' to 'asked'. From 'aid' to 'asked'. From '(for)' to 'asked'. From 'America' to 'asked'. From 'asked' to 'S' and 'PV'.

10. Washington honored the devoted (Lafayette) (throughout his life.)

Diagram: S (Washington) and PV (honored the devoted (Lafayette) (throughout his life.)).
 Labels: Washington (n). honored (v), the (adj), devoted (adj), (Lafayette) (do), (throughout) (p), his (adj), life (op).
 Arrows: From 'Washington' to 'honored'. From 'the' to 'honored'. From 'devoted' to 'honored'. From '(Lafayette)' to 'honored'. From '(throughout)' to 'honored'. From 'his' to 'honored'. From 'life' to 'honored'. From 'honored' to 'S' and 'PV'.

Lesson to Enjoy—Tale

Verbals—Participles

When you read about the great achievements of the founders of the United States, you will probably learn of the French general, Marquis de Lafayette, who helped establish American liberty. As a young nineteen-year-old nobleman devoted to equality and freedom, he desired to see America become a nation. The author Lawton Evans tells of Lafayette’s sacrifice as he journeyed to the west. Why do you think Lafayette wanted to go to America?

How Lafayette Came to America

by Lawton B. Evans (1862–1934), adapted from *American First: 100 Stories from Our Own History*

One day at dinner, Lafayette heard someone talking about the Americans and the Declaration of Independence. He listened very attentively and then said, “If what you say of those colonies is true, they deserve their liberty, and I, for one, would like to help them.”

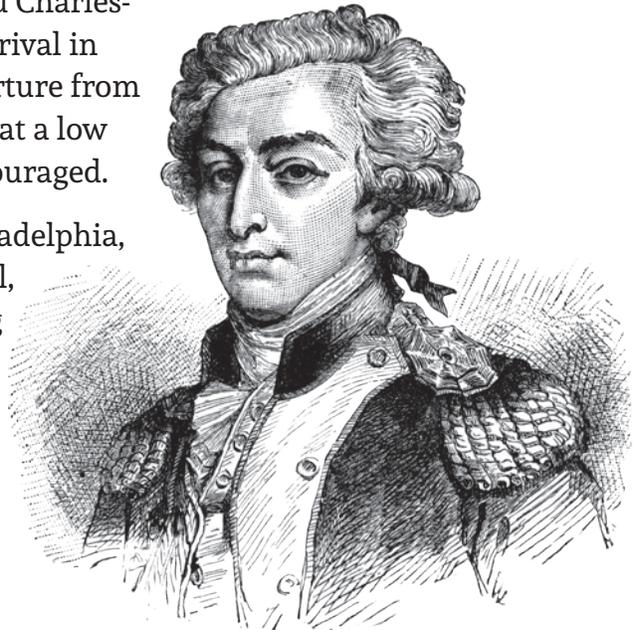
Shortly after this, he heard of the American victories at Trenton and Princeton, and, hastening to the American agents in Paris, he said to them, “I desire to aid America in her fight for freedom. I am willing to go in person, if you can find a way to send me.” He was only nineteen years of age and belonged to the French nobility.

His preparations were made secretly, for fear the king of France would forbid his going on account of France’s existing friendship with England. At his own expense, Lafayette purchased a ship and fitted it out for the voyage.

The journey by sea was long and stormy, but at last Lafayette and his party arrived one night near Georgetown, South Carolina. At first they were taken for the enemy, but, as soon as it was known who they were, the people of Georgetown and Charleston entertained them with great hospitality. Their arrival in America created a greater sensation than their departure from Europe, for the fortunes of the American army were at a low ebb just at this time, and the people were much discouraged.

Lafayette and his party proceeded by land to Philadelphia, where Congress was then in session. Upon his arrival, he wrote a letter to the president of that body, asking leave to enter the army as a volunteer and to serve without pay. But Congress had no idea of letting so brave a man take such a low position; he was at once given the rank of major general.

at a low ebb: at a low point; in a state of weakness



Lesson to Enjoy—Tale

Verbals—Participles

Lafayette was only one month short of being twenty years old. Those who saw him at the time described him as tall and slender, very graceful in his movements, and gracious in his manners. He talked rapidly, with many gestures, and, when he spoke of liberty for the colonies in America, his eyes shone very brightly and his face expressed his great emotion.

Soon after he had been appointed to his new position, Lafayette met Washington at a dinner party in Philadelphia. The two men looked at each other with interest. Washington was tall, dignified, and forty-five years of age. Lafayette was hardly more than a college boy, slender and enthusiastic. After the dinner was over, Washington took him aside and said, “Sir, I thank you for the sacrifice you are making for the cause of America. I shall be glad to have you a member of my military family.”

Thus began the intimacy between these two great men, which was never for a moment interrupted. Washington loved Lafayette as a son and learned to trust him as a general of ability and courage. Lafayette went on to serve in many battles with distinguished gallantry.

When Lafayette went back to France to seek more aid for America, he was forgiven for running away, and was received everywhere with great enthusiasm. France became the ally of America in the War for Independence, and Lafayette raised large sums of money for the colonists.

Thanks to his friendship with Washington and his bravery in battle, Lafayette helped to secure American freedom. To this day in Mount Vernon, Washington’s home, there is a portrait of the young Lafayette hanging in a bedroom upstairs.¹

gallantry: noble-minded heroism

Questions to Ponder

1. What caught Lafayette’s ear that caused him to want to help America?
2. What are some descriptive details about the Marquis de Lafayette that are included in the narrative?
3. How did George Washington feel about Lafayette?

1. “How Lafayette Came to America,” adapted from *America First: 100 Stories from Our Own History* by Lawton B. Evans in *Writing & Rhetoric Book 6: Commonplace* by Paul Kortepeter (Camp Hill, PA: Classical Academic Press, 2015), 103–105.

Well-Ordered Notes—Tale

Read

- ◇ After reading the tale, show the students a picture of the portrait of Lafayette that is in Mount Vernon or watch as a class the video about the painting (<http://capress.link/wol3b0402>).
- ◇ Read the tale while listening to fife and drum music from Colonial Williamsburg, such as “Movements from Handel’s Water Music: Hornpipe/Bouree” by The Colonial Williamsburg Fifes and Drums (<http://capress.link/wol3b0403>).

Retell

- ◇ Use the Questions to Ponder as discussion starters:
 1. **What caught Lafayette’s ear that caused him to want to help America?**

He heard someone talking about the Declaration of Independence and decided that the Americans deserved freedom from England. Depending on their knowledge of the Declaration, your students may be able to infer that he was persuaded by the Declaration’s list of injustices suffered by the colonists under the rule of King George. He also believed in the ideal of equality and the rights of life, liberty, and the pursuit of happiness.
 2. **What are some descriptive details about the Marquis de Lafayette that are included in the narrative?**

Lafayette is described as

 - ◀ nineteen years of age
 - ◀ belonging to the French nobility
 - ◀ brave
 - ◀ a major general
 - ◀ tall and slender
 - ◀ very graceful in his movements
 - ◀ gracious in his manners
 - ◀ talking rapidly, with many gestures
 - ◀ eyes shining and face expressing great emotion
 - ◀ being hardly more than a college boy
 - ◀ slender and enthusiastic
 - ◀ having fought with distinguished gallantry
 3. **How did George Washington feel about Lafayette?**

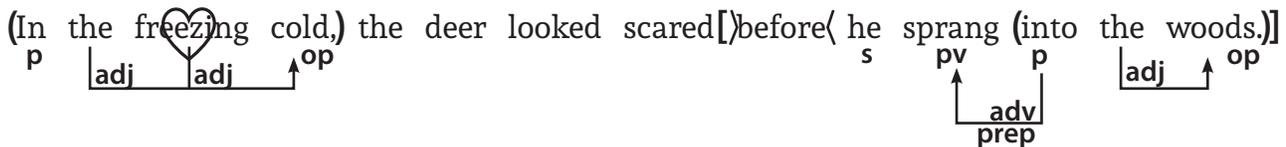
The narrative tells us that Washington came to love Lafayette like a son. From the moment they met, they were interested in each other. Washington felt gratitude for Lafayette’s willingness to help the American cause at a moment when the rebels were discouraged. Washington was impressed by Lafayette’s bravery and success in battle. Although Lafayette was very young, Washington seemed to have found in him a true friend.

Record

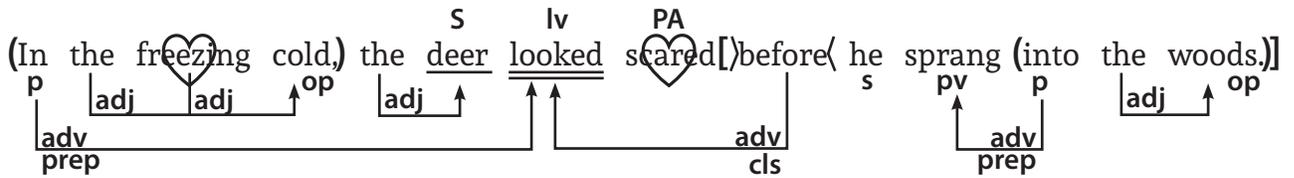
- ◇ Have the students draw a map of the places mentioned in the story that the Marquis de Lafayette traveled when he came to America. (Maps should include Georgetown, Charleston, Philadelphia, and Mount Vernon.)
- ◇ Have the students write a letter as if they were George Washington writing to his wife, Martha, telling about this young man named Lafayette whom he met in Philadelphia.

Sentence Bank

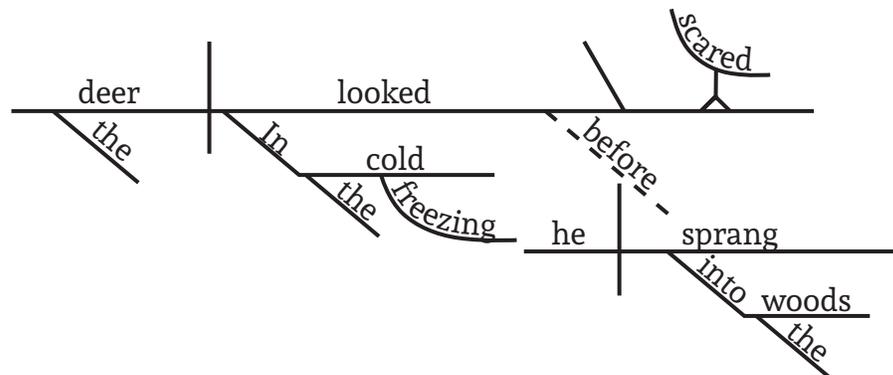
If needed, here are extra sentences for analyzing and diagramming.

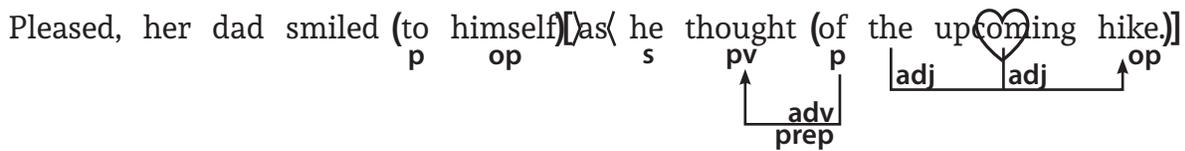


- (First, read the sentence aloud.) “In the freezing cold, the deer looked scared before he sprang into the woods.”
- Chant: “The order of analysis is phrases, clauses, principal elements, modifiers.”
- “Are there any prepositional phrases?” (Choral response: “Yes, sir.”)
- “*In the freezing cold* is a prepositional phrase.” (Place parentheses around the prepositional phrase.) “*In* is the preposition.” (Write *p* underneath the preposition.) “*Cold* is the object of the preposition.” (Write *op* underneath the object of the preposition.) “*Freezing* tells us *what kind* of cold. So, *freezing* is an adjectival element because it modifies a noun. It is an adjective and it is a verbal because the heart of *freezing* is a verb.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow. Draw a heart over the verbal.) “*The* is an adjective (article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)
- “*Into the woods* is a prepositional phrase.” (Place parentheses around the prepositional phrase.) “*Into* is the preposition.” (Write *p* underneath the preposition.) “*Woods* 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.)
- “Are there any subordinate clauses?” (Choral response: “Yes, sir.”)
- “*Before he sprang into the woods* is a clause.” (Place square brackets around the clause.) “This clause is about *he*. So, *he* is the subject because it is what the clause is about.” (Write *s* underneath the subject of the clause.) “This clause tells us that he *sprang*. So, *sprang* is the predicate because it is what the clause tells us about *he*. It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Write *pv* underneath the predicate verb.) “*Into the woods* tells us *where* he sprang. So, *into the woods* 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*.) “*Before* is the subordinating conjunction that joins the clause to the word it modifies.” (Place angle brackets, or wings, on either side of the subordinating conjunction.)

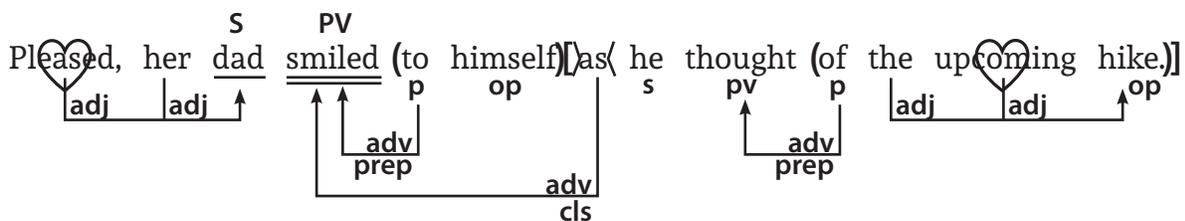


- (Read the sentence aloud again.) “In the freezing cold, the deer looked scared before he sprang into the woods.”
- “This is a sentence, and it is declarative.”
- “This sentence is about *deer*. So, *deer* is the subject because it is what the sentence is about.” (Underline the subject and write *S* above it.)
- “This sentence tells us that the deer *looked scared*. So, *looked scared* is the predicate because it is what the sentence tells us about *deer*. It is a predicate adjective because it describes a quality of the subject. It is a verbal because the heart of *scared* is a verb.” (Double underline the linking verb, draw a heart over the verbal, and write *PA* above the adjective.)
- “*Looked* is the linking verb because it joins the subject to the predicate.” (Write *lv* above the linking verb.)
- “*Before he sprang into the woods* tells us *when* the deer looked scared. So, *before he sprang into the woods* is an adverbial element because it modifies a verb. It is an adverbial clause.” (Draw the modifying lines from the subordinating conjunction to the word it modifies. Write *adv* in the elbow opposite the line with the arrow and write *cls* underneath the modifier line, directly below the *adv*.)
- “*The* is an adjective (article).” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow.)
- “*In the freezing cold* tells us *where* the deer looked scared. So, *in the freezing cold* 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*.)



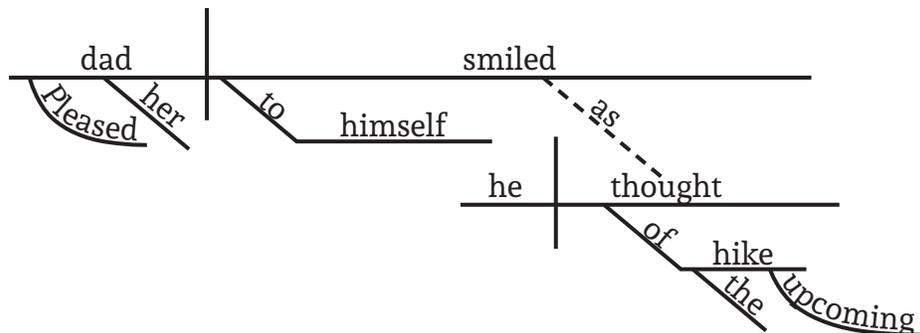


- (First, read the sentence aloud.) “Pleased, her dad smiled to himself as he thought of the upcoming hike.”
- Chant: “The order of analysis is phrases, clauses, principal elements, modifiers.”
- “Are there any prepositional phrases?” (Choral response: “Yes, sir.”)
- “*To himself* is a prepositional phrase.” (Place parentheses around the prepositional phrase.) “*To* is the preposition.” (Write *p* underneath the preposition.) “*Himself* is the object of the preposition.” (Write *op* underneath the object of the preposition.)
- “*Of the upcoming hike* is a prepositional phrase.” (Place parentheses around the prepositional phrase.) “*Of* is the preposition.” (Write *p* underneath the preposition.) “*Hike* is the object of the preposition.” (Write *op* underneath the object of the preposition.) “*Upcoming* tells us *what kind* of hike. So, *upcoming* is an adjectival element because it modifies a noun. It is an adjective and it is a verbal because the heart of *upcoming* is a verb.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow. Draw a heart over the verbal.) “*The* is an adjective (article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)
- “Are there any subordinate clauses?” (Choral response: “Yes, sir.”)
- “*As he thought of the upcoming hike* is a clause.” (Place square brackets around the clause.) “This clause is about *he*. So, *he* is the subject because it is what the clause is about.” (Write *s* underneath the subject of the clause.) “This clause tells us that he *thought*. So, *thought* is the predicate because it is what the clause tells us about *he*. It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Write *pv* underneath the predicate verb.) “*Of the upcoming hike* tells us *how* he thought. So, *of the upcoming hike* 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*.) “*As* is the subordinating conjunction that joins the clause to the word it modifies.” (Place angle brackets, or wings, on either side of the subordinating conjunction.)



- (Read the sentence aloud again.) “Pleased, her dad smiled to himself as he thought of the upcoming hike.”

- b. “This is a sentence, and it is declarative.”
- c. “This sentence is about *dad*. So, *dad* 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 dad *smiled*. So, *smiled* is the predicate because it is what the sentence tells us about *dad*. 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. “*As he thought of the upcoming hike* tells us *when* dad smiled. So, *as he thought of the upcoming hike* is an adverbial element because it modifies a verb. It is an adverbial clause.” (Draw the modifying lines from the subordinating conjunction to the word it modifies. Write *adv* in the elbow opposite the line with the arrow and write *cls* underneath the modifier line, directly below the *adv*.)
- f. “*To himself* tells us *how* he smiled. So, *to himself* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* underneath the modifier line, directly below the *adv*.)
- g. “*Her* tells us *whose* dad. 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.)
- h. “*Pleased* tells us *which* dad. So, *pleased* is an adjectival element because it modifies a noun. It is an adjective and it is a verbal because the heart of *pleased* is a verb.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow. Draw a heart over the verbal.)



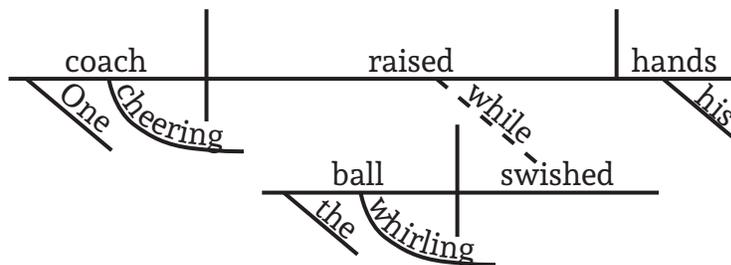
One cheering coach raised his hands [while (the whirling ball swished.]

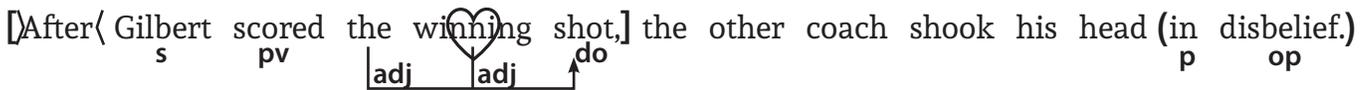
- (First, read the sentence aloud.) “One cheering coach raised his hands while the whirling ball swished.”
- Chant: “The order of analysis is phrases, clauses, principal elements, modifiers.”
- “Are there any prepositional phrases?” (Choral response: “No, sir.”)
- “Are there any subordinate clauses?” (Choral response: “Yes, sir.”)
- “*While the whirling ball swished* is a clause.” (Place square brackets around the clause.) “This clause is about *ball*. So, *ball* is the subject because it is what the clause is about.” (Write *s* underneath the subject of the clause.) “This clause tells us that *ball swished*. So, *swished* is the predicate because it is what the clause tells us about *ball*. It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Write *pv* underneath the predicate verb.) “*Whirling* tells us *what kind* of ball. So, *whirling* is an adjectival element because it modifies a noun. It is an adjective and it is a verbal because the heart of *whirling* is a verb.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow. Draw a heart over the verbal.) “*The* is an adjective (article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.) “*While* is the subordinating conjunction that joins the clause to the word it modifies.” (Place angle brackets, or wings, on either side of the subordinating conjunction.)

One cheering coach raised his hands [while (the whirling ball swished.]

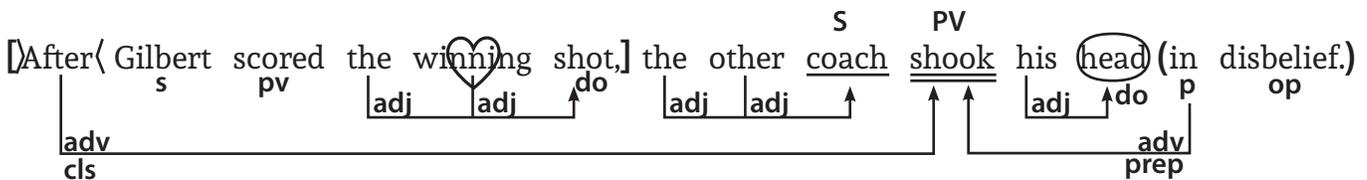
- (Read the sentence aloud again.) “One cheering coach raised his hands while the whirling ball swished.”
- “This is a sentence, and it is declarative.”
- “This sentence is about *coach*. So, *coach* is the subject because it is what the sentence is about.” (Underline the subject and write *S* above it.)
- “This sentence tells us that *coach raised*. So, *raised* is the predicate because it is what the sentence tells us about *coach*. 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. “*Hands* tells us *what* coach raised. So, *hands* is an objective element because it completes the meaning of the action verb. It is a direct object because it tells us *what* coach raised.” (Draw a circle around the word and write *do* beneath the direct object.)
- f. “*While the whirling ball swished* tells us *when* the coach raised. So, *while the whirling ball swished* is an adverbial element because it modifies a verb. It is an adverbial clause.” (Draw the modifying lines from the subordinating conjunction to the word it modifies. Write *adv* in the elbow opposite the line with the arrow and write *cls* underneath the modifier line, directly below the *adv*.)
- g. “*His* tells us *whose* hands. So, *his* is an adjectival element because it modifies a noun. It is an adjective.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)
- h. “*Cheering* tells us *what kind* of coach. So, *cheering* is an adjectival element because it modifies a noun. It is an adjective and it is a verbal because the heart of *cheering* is a verb.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow. Draw a heart over the verbal.)
- i. “*One* tells us *how many* coaches. So, *one* 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.)





- (First, read the sentence aloud.) “After Gilbert scored the winning shot, the other coach shook his head in disbelief.”
- Chant: “The order of analysis is phrases, clauses, principal elements, modifiers.”
- “Are there any prepositional phrases?” (Choral response: “Yes, sir.”)
- “*In disbelief* is a prepositional phrase.” (Place parentheses around the prepositional phrase.) “*In* is the preposition.” (Write *p* underneath the preposition.) “*Disbelief* is the object of the preposition.” (Write *op* underneath the object of the preposition.)
- “Are there any subordinate clauses?” (Choral response: “Yes, sir.”)
- “*After Gilbert scored the winning shot* is a clause.” (Place square brackets around the clause.) “This clause is about *Gilbert*. So, *Gilbert* is the subject because it is what the clause is about.” (Write *s* underneath the subject of the clause.) “This clause tells us that *Gilbert scored*. So, *scored* is the predicate because it is what the clause tells us about *Gilbert*. It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Write *pv* underneath the predicate verb.) “*Shot* tells us *what* he scored. So, *shot* is an objective element because it completes the meaning of the action verb. It is a direct object because it tells us *what* Gilbert scored.” (Write *do* underneath the direct object.) “*Winning* tells us *what kind* of shot. So, *winning* is an adjectival element because it modifies a noun. It is an adjective and it is a verbal because the heart of *winning* is a verb.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow. Draw a heart over the verbal.) “*The* is an adjective (article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.) “*After* is the subordinating conjunction that joins the clause to the word it modifies.” (Place angle brackets, or wings, on either side of the subordinating conjunction.)



- (Read the sentence aloud again.) “After Gilbert scored the winning shot, the other coach shook his head in disbelief.”
- “This is a sentence, and it is declarative.”
- “This sentence is about *coach*. So, *coach* 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 coach *shook*. So, *shook* is the predicate because it is what the sentence tells us about *coach*. It is a predicate verb because it shows action. There is no linking verb because predicate verbs do need linking verbs.” (Double underline the predicate and write *PV* above the action verb.)
- e. “*Head* tells us *what* coach shook. So, *head* is an objective element because it completes the meaning of the action verb. It is a direct object because it tells us *what* coach shook.” (Draw a circle around the word and write *do* beneath the direct object.)
- f. “*In disbelief* tells us *how* coach shook. So, *in disbelief* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* underneath the modifier line, directly below the *adv*.)
- g. “*His* tells us *whose* head. So, *his* is an adjectival element because it modifies a noun. It is an adjective.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)
- h. “*Other* tells us *which* coach. So, *other* 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.)
- i. “*The* is an adjective (article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)
- j. “*After Gilbert scored the winning shot* tells us *when* coach shook. So, *after Gilbert scored the winning shot* is an adverbial element because it modifies a verb. It is an adverbial clause.” (Draw the modifying lines from the subordinating conjunction to the word it modifies. Write *adv* in the elbow opposite the line with the arrow and write *cls* underneath the modifier line, directly below the *adv*.)

