Lesson 9

# Story of Daedalus and Icarus

## from The Story of the Greeks by Helene Guerber

Among all those mortals who grew so wise that they learned the secrets of the gods, none was more cunning than Daedalus.

He once built, for King Minos of Crete, a wonderful Labyrinth of winding ways so cunningly tangled up and twisted around that, once inside, you could never find your way out again without a magic clue. But the king's favor veered with the wind, and one day he had his master architect imprisoned in a tower. Daedalus managed to escape from his cell; but it seemed impossible to leave the island, since every ship that came or went was well guarded by order of the king.

At length, watching the sea-gulls in the air,—the only creatures that were sure of liberty,—he thought of a plan for himself and his young son Icarus, who was captive with him.

Little by little, he gathered a store of feathers great and small. He fastened these together with thread, moulded them in with wax, and so fashioned two great wings like those of a bird. When they were done, Daedalus fitted them to his own shoulders, and after one or two efforts, he found that by waving his arms he could winnow the air and cleave it, as a swimmer does the sea. He held himself aloft, wavered this way and that with the wind, and at last, like a great fledgling, he learned to fly.

Without delay, he fell to work on a pair of wings for the boy Icarus, and taught him carefully how to use them, bidding him beware of rash adventures among the stars. "Remember," said the father, "never to fly very low or very high, for the fogs about the earth would weigh you down, but the blaze of the sun will surely melt your feathers apart if you go too near."

For Icarus, these cautions went in at one ear and out by the other. Who could remember to be careful when he was to fly for the first time?

Are birds careful? Not they! And not an idea remained in the boy's head but the one joy of escape.

The day came, and the fair wind that was to set them free. The father bird put on his wings, and, while the light urged them to be gone, he waited to see that all was well with Icarus, for the two could not fly hand in hand. Up they rose, the boy after his father. The hateful ground of Crete sank beneath them; and the country folk, who caught a glimpse of them when they were high above the tree-tops, took it for a vision of the gods,—Apollo, perhaps, with Cupid after him.

At first there was a terror in the joy. The wide vacancy of the air dazed them,—a glance downward made their brains reel. But when a great wind filled their wings, and Icarus felt himself sustained, like a halcyon-bird in the hollow of a wave, like a child uplifted by his mother, he forgot everything in the world but joy. He forgot Crete and the other islands that he had passed over: he saw but vaguely that winged thing in the distance before him that was his father Daedalus. He longed for one draught of flight to quench the thirst of his captivity: he stretched out his arms to the sky and made towards the highest heavens.

Alas for him! Warmer and warmer grew the air. Those arms, that had seemed to uphold him, relaxed. His wings wavered, drooped. He fluttered his young hands vainly,—he was falling,—and in that terror he remembered. The heat of the sun had melted the wax from his wings; the feathers were falling, one by one, like snowflakes; and there was none to help.

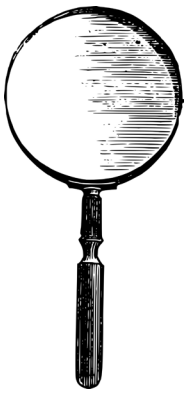
He fell like a leaf tossed down the wind, down, down, with one cry that overtook Daedalus far away. When he returned, and sought high and low for the poor boy, he saw nothing but the bird-like feathers afloat on the water, and he knew that Icarus was drowned.

The nearest island he named Icaria, in memory of the child; but he, in heavy grief, went to the temple of Apollo in Sicily, and there hung up his wings as an offering. Never again did he attempt to fly.

Lesson 9.1

# Prose & Poetry

## A LOOK AT LITERARY ELEMENTS IN THE NARRATIVE



1 **Read**

- Listen carefully as your teacher reads the selection aloud. **Delight** in the story.

2 **Inquire**

- Does the **title** give any hint as to the content or message of the story? If this story was published by the author in a larger book or an anthology, does that title give any hint?
- Discuss the meaning of these words in the context of the story: *mortals, cunning, labyrinth, architect, captive, aloft, cautions, halcyon,* and any unfamiliar words

3 **Observe** the **Content**

- **Setting** When and where does this story take place?
- **Characters** Who is (are) the main character(s) in this story?
- **Conflict** What is the main problem or crisis for the character(s)?
- **Resolution** Is the problem solved? If so, how? If not, why not?
- **Figures** Can you identify any examples of simile or onomatopoeia in this narrative?

4 **Investigate** the **Context** The story of Daedalus and Icarus comes to us from Ovid, the ancient author who chronicled the lives of the Greek gods. The famous Labyrinth of Daedalus figures prominently in several famous stories from ancient Greece. Thomas Bulfich tells this tale as a sequel to the one you just read:

> Daedalus was so proud of his achievements that he could not bear the idea of a rival. His sister had placed her son Perdix under his charge to be taught the mechanical arts. He was an apt scholar and gave striking evidences of ingenuity. Walking on the seashore he picked up the spine of a fish. Imitating it, he took a piece of iron and notched it on the edge, and thus invented the saw. He, put two pieces of iron together, connecting them at one end with a rivet, and sharpening the other ends, and made a pair of compasses. Daedalus

> was so envious of his nephew's performances that he took an opportunity, when they were together one day on the top of a high tower to push him off. But Minerva, who favours ingenuity, saw him falling, and arrested his fate by changing him into a bird called after his name, the Partridge. This bird does not build his nest in the trees, nor take lofty flights, but nestles in the hedges, and mindful of his fall, avoids high places.
> — Thomas Bulfinch, *Bulfinch's Mythology*

The retelling of Daedalus and Icarus we have used for this lesson comes from nineteenth century British historian Helene Adeline Guerber (1859-1929) in her *Story of the Greeks*, a wonderful narrative history for grammar-school students. The illustration above is taken from her text.

5 **Connect** the thoughts

- Does this story remind you of other stories with similar plots, messages, or characters?
- Does this story remind you of any fables?
- Does this story remind you of any proverbs or other well-known quotations? If so, enter these in your Commonplace Book.
- The story of Daedalus and Icarus inspired a beautiful and famous Dutch painting by Pieter Brueghel the Elder called "Landscape with the Fall of Icarus. You can view this painting in the Pieter Brueghel the Elder Picture Study PDF on the Cottage Press website: cottagepresspublishing.net.

6 **Profit** and **Delight**

- **Delight** – What are the sources of delight in this story?
- **Wisdom** – What wisdom does this story furnish?
- **Read** the narrative aloud to your teacher with expression and with proper pauses.

## SCENES

**Scenes** are smaller subdivisions of action set in a larger narrative. Thus far, most of our narratives have had only one scene. This narrative has several scenes, along two other segments which are not technically scenes, but give important context for the story. The opening two paragraphs **set up** the main action of the story; they give the background information on the main character and his current situation. Paragraphs three through ten give us the main action of the narrative. The final paragraph **wraps up** the story.

We have divided the main action into four scenes. Scene divisions are based on changes in

Theon's elements—most often in person, action, time, and place—as the narrative progresses. Dividing a narrative into scenes is not an exact science, and there may be several good schemes of scene divisions for any given narrative. In later lessons, you will begin to determine your own scene divisions for the narratives we will study and imitate.

Quickly read through the narrative once more. In the margin of the narrative at the beginning of this lesson, number the paragraphs, and then mark the story as follows:

A. Beside the first paragraph, write **Set-up**

B. Beside the third paragraph, write **Scene 1**.

C. Beside the fifth paragraph, write **Scene 2**.

D. Beside the seventh paragraph, write **Scene 3**.

E. Beside the ninth paragraph, write **Scene 4**.

F. Beside the final paragraph, write **Wrap-up**

In your Writer's Journal, write down your own observation of "The Story of Daedalus and Icarus" using Theon's Six. Use Theon's questions for Person, Action, Place, and Time as a guide, but do not worry if you cannot answer each. Remember they are just there to get you thinking. Under Action, make note of what happens in Scene 1, what happens in Scene 2, and what happens in Scene 3.

# Language Logic

## GRAMMAR TERMS & DEFINITIONS

Review all flashcards according to tabs.

## GRAMMAR PRACTICE AND REVIEW

In your Writer's Journal, copy these sentences. Analyze each sentence by marking the simple subject (who or what the sentence is about) with a single underline, and the verb or verb phrase with a double underline. Write D.O. over the direct object, or L.V. over the

linking verb; write PA over a predicate adjective and PN over a predicate nominative. Put parentheses around each prepositional phrase. Then diagram the sentence. Refer to *Sentence Sense* as needed.

1. The king's favor veered with the wind.
2. Daedalus held himself aloft.
3. The father cautioned the son against rash adventures among the stars.
4. The fogs about the earth would weigh you down.
5. The heat of the sun had melted the wax from his wings.

# Eloquent Expression

COPIA OF WORDS: VOCABULARY STUDY

Conduct a vocabulary study for "The Story of Daedalus and Icarus."

A. Choose at least two unfamiliar words to study. If you need suggestions, see the list under Read and Comprehend in Literary Elements above. Work in your Writer's Journal.

B. Complete Vocabulary Study steps A-G for each word (see Appendix).

# Commonplace

NARRATIVE

Session one of three commonplace sessions for this lesson. Literary selection: "The Story of Daedalus and Icarus."

Set your timer and begin copying. When you finish, check your work carefully, word by word, against the original.

Lesson 9.2

# Prose & Poetry

## PLOT OBSERVATION – THEON'S SIX

In your Writer's Journal, write down your own observation of "Daedalus and Icarus" for Theon's Six. Use Theon's questions as a guide, but do not worry if you cannot answer each. Remember they are just there to get you thinking. Under Action, make note of what happens in Scene 1, what happens in Scene 2, what happens in Scene 3, and what happens in Scene 4.

## PLOT OBSERVATION — MANNER AND CAUSE

The final two elements of Theon's Six are **Manner** and **Cause**. Manner and Cause are a bit more challenging because they are not always answered directly, but must be gleaned from a careful and informed reading of the narrative.

MANNER How was the action done? Was it done willingly or unwillingly?
- ✓ If unwillingly – was it done in ignorance, by accident, or from necessity?
- ✓ If willingly – was it done by force, by deceit, or in secret?

CAUSE Why was the action done?
- ✓ To acquire goods?
- ✓ To escape evil?
- ✓ From friendship?
- ✓ Because of relationship: wife, husband, children, father, mother, friend, etc.?
- ✓ Out of the passions: love, hate, envy, pity, drunkenness, etc.?

Once more, this list of questions is simply meant to get you thinking and to remind you of all the possibilities for that element.

Returning to our model, "The Frogs Desiring a King," we could add these details to our observation, based on the questions for Manner and Cause:

### Narrative Observation of The Frogs Desiring a King

Manner

Frogs – willingly

Jove – unwillingly, but with a purpose in mind

Cause

Frogs – wanted to do things "properly;" they were discontent

Jove – gave the Log as a joke; gave the Stork in anger

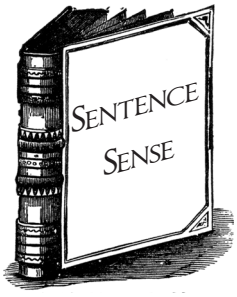
Discuss Manner and Cause with your teacher. Then, in your Journal, copy the sections Manner and Cause from Theon's Six into your Writer's Journal on the page entitled *Theon's Six Narrative Elements* below the questions for Person, Action, Place, and Time.

In your Writer's Journal, add your own observation of Manner and Cause for "The Story of Daedalus and Icarus" using Theon's Six to the observation you did in Lesson 9.2 for Person, Action, Place, and Time. Use Theon's questions as a guide, but do not worry if you cannot answer each. Remember they are just there to get you thinking.

# Language Logic

CONJUNCTIONS

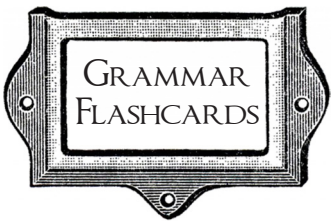
Study and discuss the lessons in *Sentence Sense* with your teacher as indicated below.




I. Etymology – The Conjunction
- 7.0 Oral Exercise *Read this entire exercise, but we will only be dealing with coordinate conjunctions in this lesson.*
- 7.1 Conjunction Definition

V. Exercises
- Oral exercise: Identify each conjunction in *Harvey's* 148, Sentences 1, 3, 6, 7, 9, and 12.

Move the flashcards that you have mastered backwards in your file system. Leave any that you have not mastered behind the **Daily** tab. Add these flashcards to your box behind the Daily tab, and begin to memorize them:




- Conjunctions

Review all flashcards according to tabs.

# Classical Composition

PLOT OBSERVATION – ORAL NARRATION

Without reading "The Story of Daedalus" again, retell the **plot** orally to your teacher. Refer to your Theon's Six notes if needed.

# Commonplace

NARRATIVE

Session two of three commonplace sessions for this lesson. Literary selection: "The Story of Daedalus and Icarus."

Set your timer and begin copying. When you finish, check your work carefully, word by word, against the original. Check spelling, capitalization, and punctuation for accuracy.

## Lesson 9.3

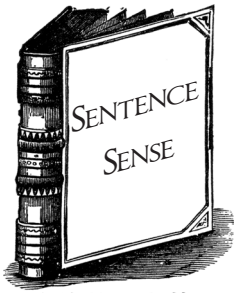
# Language Logic

GRAMMAR TERMS & DEFINITIONS

Review all flashcards according to tabs.

SENTENCE DIAGRAMMING: COMPOUNDS

Read and discuss the following sections in *Sentence Sense* with your teacher.




III. Sentence Diagrammming – Compounds

- 19.1 Compound Subjects
- 19.2 Compound Verbs
- 19.3 Compound Direct Objects
- 19.6 Compound Objects of Prepositions

In your Writer's Journal, copy these sentences. Analyze each sentence by marking the simple subject (who or what the sentence is about) with a single underline, and the verb or verb phrase with a double underline. Write LV over the linking verb; write PA over a predicate adjective and PN over a predicate nominative. Put parentheses around each prepositional phrase. Then diagram the sentence. Refer to *Sentence Sense* as needed. You should be able to diagram each word in the sentence now.

1. Daedalus thought of a plan for himself and his young son.

2. He could winnow the air and cleave it.

3. The father bird and his son put on their wings.

4. He forgot Crete and the other islands.

# Eloquent Expression

SENTENCE STYLE – COPIA OF CONSTRUCTION: COMPOUND ELEMENTS I

When you retell a narrative, it is often necessary to refer to a given character, event, object, etc. repeatedly. Consider these **simple** sentences:

> Erasmus received a letter from a friend. Erasmus read the letter many times. Erasmus wrote a reply. Erasmus sent the reply to his friend.

Of course, you already know one way to improve this series of sentences—substitute other nouns and pronouns, and add even adjectives, to avoid too much repetition.

> Erasmus received a letter from a friend. He read it many times. The delighted scholar wrote a reply. He sent it to his friend.

You could also combine these sentences using conjunctions and compounds. Because each sentence has the same subject, you could combine them by creating a **compound predicate**:

> Erasmus received a letter from a friend, read it many times, wrote a reply, and sent it to his friend.

Any elements of a sentence can be compounded in this way: **subjects**, **objects**, **adjectives**, **adverbs.** Consider these simple sentences:

> The friend sent kind greetings. He related interesting news. He promised to visit.

Erasmus was filled with joy.

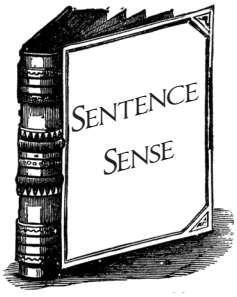
These could be combined by creating a **compound subject**:

Kind greetings, interesting news, and the promise of a visit brought Erasmus great joy.

or **compound object of a preposition**:

Erasmus was filled with great joy by the kind greetings, the interesting news, and the promise of a visit.

Study the following section in *Sentence Sense* regarding the proper use of commas when writing a series of nouns, verbs, adjectives, etc.




II. Syntax – Capitalization and Punctuation

- 11.3C The Comma, Rule I Commas and Words In a Series

Complete these exercises in your Writer's Journal.

Paraphrase each series of sentences into one simple sentence with compound elements using commas and conjunctions.

1. Daedalus gathered a great store of feathers. He fastened the feathers with thread. He molded them with wax.

2. Daedalus rose in the air. Icarus rose in the air.

# Classical Composition

## NARRATIVE RETELLING – FIRST DRAFT

You will have two days to work on this retelling. Begin here, and plan to finish in Lesson 5.5. As you write your retelling, do your best to use proper grammar and spelling, but keep in mind that you will have opportunity to edit before you finalize it.

Retell "The Story of Daedalus and Icarus " in writing, keeping the same characters, setting, and sequence of action. Refer to your plot observation of the narrative with Theon's Six, but do not review the original narrative before you write. Include:

- a heading, properly formatted
- at least one simile
- at least one onomatopoeic word

## Lesson 9.4

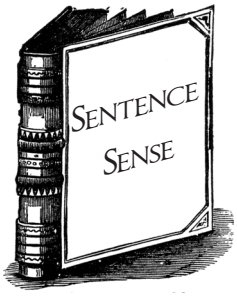
# Language Logic

### GRAMMAR TERMS & DEFINITIONS

Review all flashcards according to tabs.

### SENTENCE DIAGRAMMING: COMPOUNDS

Read and discuss the following sections in *Sentence Sense* with your teacher.




III. Sentence Diagrammming – Compounds

- 19.4 Compound Adjectives
- 19.5 Compound Adverbs

In your Writer's Journal, copy these sentences. Analyze each sentence by marking the simple subject (who or what the sentence is about) with a single underline, and the verb or verb phrase with a double underline. Write LV over the linking verb; write PA over a predicate adjective and PN over a predicate nominative. Put parentheses around each prepositional phrase. Then diagram the sentence. Refer to *Sentence Sense* as needed. You should be able to diagram each word in the sentence now.

1. Daedalus gathered a store of feathers great and small.
2. They should not fly too high or too low.
3. The slithy toves did gyre and gimble in the wabe.
4. Dionysius lived in a fine palace with many beautiful and costly things.
5. The other slaves laughed and mocked Aesop.

# Eloquent Expression

SENTENCE STYLE – COPIA OF WORDS: STRONG VERBS AND FITTING NOUNS

For each of the following verbs from "The Story of Daedalus and Icarus":

- List several substitutions that fit the context. Make your verbs strong and fitting. Use a thesaurus for synonyms if you wish.
- Paraphrase the sentence. Use different verbs, and add adverbs to help clarify or intensify the action.

1. He once built, for King Minos of Crete, a wonderful Labyrinth.
2. Every ship that came or went was well guarded by order of the king
3. When he returned, and sought high and low for the poor boy, he saw nothing but the bird-like feathers afloat on the water, and he knew that Icarus was drowned.

Find substitutes for nouns from "The Story of Daedalus and Icarus." Also find adjectives you could pair with the nouns you have chosen. For each noun in the list below:

- List all the other nouns and pronouns used to refer to the same thing in the fable.
- List more nouns and pronouns that could be substituted, keeping the context in mind. Check a thesaurus for synonyms. For a person, consider his or her moral character in

choosing synonyms.

- List any adjectives used to describe these nouns in the selection, then list others that fit the context of the fable. Check a thesaurus for synonyms.
- Write down several of your favorite adjective-noun combinations.

1. Icarus 2. cautions

# Classical Composition

NARRATIVE RETELLING – FINISH FIRST DRAFT

Finish the first draft of your narrative retelling. Review the instructions in Lesson 9.3 as needed.

# Commonplace

NARRATIVE

Session three of three commonplace sessions for this lesson. Literary selection: "The Story of Daedalus and Icarus."

Set your timer. Begin where you stopped in the last session. When you finish, check your work carefully against the original for accuracy.

## Lesson 9.5

# Prose & Poetry

POETRY APPRECIATION

Read and enjoy a few poems in your poetry anthology. Identify rhyme schemes and stanza forms of one or two. Look for poems with iambic meter. Look for figures of speech and figures of description in the poems you read, and make note of any you find for future

Commonplace Book entries. Read one or two poems aloud with expression and proper pauses. Pause at punctuation, but not necessarily at the ends of lines.

# Language Logic

## GRAMMAR TERMS & DEFINITIONS

Ask your teacher to quiz you with the grammar flashcards. Alternately, use the test feature in the Cottage Press *Bards & Poets I* Quizlet Classroom for an online or printed quiz for Lesson 9.

## DICTATION: NARRATIVE PASSAGE

Work in your Writer's Journal. Write as your teacher dictates a passage to you from your Commonplace Book. When you are done, check your work carefully, word by word, against the original. Check for accurate spelling, capitalization, and punctuation.

# Eloquent Expression

## PARAGRAPH STYLE – PARAPHRASE WITH COPIA

To paraphrase means "to tell in other words" (from the Greek *paraphrazein*). This is what you have already been doing in the Sentence Style exercises. Now you will paraphrase an entire paragraph using the copia devices you have learned.

In your Writer's Journal, paraphrase this paragraph. Change the verb tense to future tense (except inside the quotation). Change one sentence to another classification by use. Reposition the dialogue tag. Use synonym substitution for the dialogue tag and as many other words as you can. Make notes on the paragraph below before you begin.

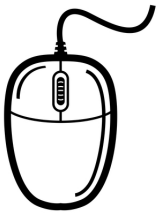
Without delay, he fell to work on a pair of wings for the boy Icarus, and taught him carefully how to use them, bidding him

beware of rash adventures among the stars. "Remember," said the father, "never to fly very low or very high, for the fogs about the earth would weigh you down, but the blaze of the sun will surely melt your feathers apart if you go too near."

# Classical Composition

NARRATIVE RETELLING: TYPE FINAL DRAFT

Type your retelling on the computer with spell-check turned off, or ask your writing mentor to type it exactly as you wrote it. Save, print and file this first draft in your writing binder.



# Commonplace

FROM YOUR READING

Find selections in a book or poem to add to your Commonplace Book. Include the name of the book or poem, properly formatted. Label the entry with the grammar or poetry feature, the figure of speech, or as a favorite passage. Aim for a minimim of three entries, with at least one from each category.

Grammar Features (choose any)

- A sentence that has an interesting or descriptive noun, a strong and fitting verb, a well-chosen adjective, and/or a vivid adverb
- A sentence with one or more prepositional phrases
- A sentence that has a conjunction to join words, phrases, or clauses
- An interesting dialogue tag (add to your Dialogue Tags list)
- An interrogative, exclamatory, or imperative sentence

Figure of Speech (choose any)

- A simile
- An example of onomatopoeia

Poetry Features (choose any)

- Rhyme (note name of the rhyme scheme)
- Iambic (note name of the meter)
- Stanza (note name of stanza form)

Favorite Passage: Add at least one passage of one to three sentences or several lines of poetry that captured your attention in your reading this week. It may be something you found beautiful, thought-provoking, funny, or interesting.

Lesson 10

# The New England Boy's Song About Thanksgiving Day

Over the river, and through the wood,
To grandfather's house we go;
The horse knows the way
To carry the sleigh
Through the white and drifted snow.

Over the river, and through the wood—
Oh, how the wind does blow!
It stings the toes
And bites the nose
As over the ground we go.

Over the river, and through the wood,
To have a first-rate play.
Hear the bells ring
"Ting-a-ling-ding",
Hurrah for Thanksgiving Day!

Over the river, and through the wood
Trot fast, my dapple-gray!
Spring over the ground,
Like a hunting-hound!
For this is Thanksgiving Day.

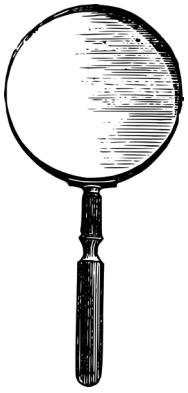
Over the river, and through the wood,
And straight through the barn-yard gate.
We seem to go
Extremely slow,—
It is so hard to wait!

Over the river and through the wood—
Now grandmother's cap I spy!
Hurrah for the fun!
Is the pudding done?
Hurrah for the pumpkin-pie!

— LYDIA MARIA CHILD

Lesson 10.1

# Prose & Poetry



## A LOOK AT LITERARY ELEMENTS IN THE POEM

1 **Read**

- Follow along and listen carefully as the poem is read aloud, OR read it aloud yourself. Read it at least two or three times. **Delight** in the meter, the rhyme, and the images.

2 **Inquire**

- Does the **title** give any hint as to the content or message of the poem?
- Are there any other unfamiliar persons, places, or things mentioned in the poem? Discuss these with your teacher.
- Discuss the meaning of these words in the context of the story: *sleigh, Thanksgiving, dapple, extremely, spy, hurrah,* and any unfamiliar words.
- Was there any part of the poem you did not understand? If so, discuss this with your

teacher and classmates.

3 **Observe** the **Content**

- **Lyrical Elements** What does the poet describe?
  - What does the poet describe?
  - Does the poet make you see, hear, smell, taste, or touch anything?
  - Does the poet compare something in the poem to some other thing?
- **Narrative Elements** Does this poem tell a story? If so, observe the
  - **Setting** When and where does this story take place?
  - **Characters** Who is (are) the main character(s) in this story?
  - **Conflict** What is the main problem or crisis for the character(s)?
  - **Resolution** Is the problem solved? If so, how? If not, why not?
- **Figures** Can you identify any examples of simile or onomatopoeia in this poem?

4 **Investigate** the **Context** Lydia Maria Child (1802-1880) was an American teacher, author, and journalist with strong ties to the the abolitionist and women's suffrage movements of the mid-nineteenth century. The *American Frugal Housewife* was her most successful book, but "The New England Boy's Song About Thanksgiving Day," often called "Over the River and Through the Wood" after the poem's first line, was her most famous work. It was published in Volume II of an anthology of stories and poems for children called *Flowers for Children*.

5 **Connect** the thoughts

- Does this poem remind you of other poems, or of stories with similar plots, messages, or characters?
- Does this poem remind you of any proverbs or other well-known quotations? If so, enter these in your Commonplace Book.

6 **Profit** and **Delight**

- **Delight** – What are the sources of delight in this poem?
- **Wisdom** – What wisdom does this poem furnish?
- **Read** the poem aloud to your teacher with expression and with proper pauses.
- **Memorize** this poem and **recite** it before an audience.

# Language Logic

## GRAMMAR TERMS & DEFINITIONS

Review all flashcards according to tabs.

## GRAMMAR PRACTICE AND REVIEW

In your Writer's Journal, copy these sentences. Analyze each sentence by marking the simple subject (who or what the sentence is about) with a single underline, and the verb or verb phrase with a double underline. Write D.O. over the direct object, or L.V. over the linking verb; write PA over a predicate adjective and PN over a predicate nominative. Put parentheses around each prepositional phrase. Then diagram the sentence. Refer to *Sentence Sense* as needed.

1. Over the river, and through the wood, to grandfather's house we go.
2. It stings the toes and bites the nose.
3. They sailed and sailed.
4. He was unjust and cruel, and everyone hated him, so he was always in dread for his life.
5. In Samos, the little slave soon was known for his wisdom and courage.

# Eloquent Expression

## COPIA OF WORDS: VOCABULARY STUDY

Conduct a vocabulary study for "Thanksgiving Day."

A. Choose at least two unfamiliar words to study. If you need suggestions, see the list under Read and Comprehend in Literary Elements above. Work in your Writer's Journal.

B. Complete Vocabulary Study steps A-G for each word (see Appendix).

# Classical Composition

EDITOR'S PEN – THE BIG PICTURE

Edit your retelling:

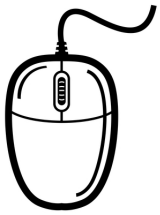
### Editor's Pen – The Big Picture

- ✓ All important plot elements included
- ✓ All characters represented correctly
- ✓ Sequence: *same as the original*
- ✓ Length: similar to the original
- ✓ Figure of Speech: *simile, onomatopoeia*
- ✓ Figure of Description: *anemographia* (will be added in Lesson 10.3)

A. Read aloud exactly what you have written—not what you THINK you have written! Mark any corrections on your first draft.

B. Next, work through the Big Picture checklist above with your writing mentor.

C. Transfer all additions and corrections from your print copy of the retelling to your file on the computer. Print and file this edited version in your binder along with your marked-up editing copy of the first draft.



# Commonplace

POETRY

Session one of three commonplace sessions for this lesson. Literary selection: "Thanksgiving Day."

Set your timer and begin copying. When finished, check your work carefully against the original for accuracy.

## Lesson 10.2

# Prose & Poetry

### RHYME SCHEME AND STANZA FORM

Mark the end rhyme in the stanzas below.

Over the river, and through the wood,
To grandfather's house we go;
The horse knows the way
To carry the sleigh
Through the white and drifted snow.

Over the river, and through the wood—
Oh, how the wind does blow!
It stings the toes
And bites the nose
As over the ground we go.

Over the river, and through the wood,
To have a first-rate play.
Hear the bells ring
"Ting-a-ling-ding",
Hurrah for Thanksgiving Day!

Over the river, and through the wood
Trot fast, my dapple-gray!
Spring over the ground,
Like a hunting-hound!
For this is Thanksgiving Day.

Over the river, and through the wood,
And straight through the barn-yard gate.
We seem to go
Extremely slow,—
It is so hard to wait!

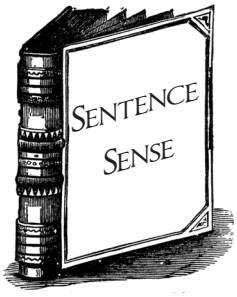
Over the river and through the wood—
Now grandmother's cap I spy!
Hurrah for the fun!
Is the pudding done?
Hurrah for the pumpkin-pie!

Name the predominant rhyme scheme and the stanza form of this poem.

# Language Logic

## INTERJECTIONS

Study and discuss the lessons in *Sentence Sense* with your teacher as indicated below.




I. Etymology – The Interjection

- 8.1 Interjection Definition

V. Exercises

- Oral exercise: Identify each interjection in *Harvey's* 151.

Move the flashcards that you have mastered backwards in your file system. Leave any that you have not mastered behind the **Daily** tab. Add these flashcards to your box behind the Daily tab, and begin to memorize them:

- Interjections

Review all flashcards according to tabs.

# Eloquent Expression

## FIGURES OF DESCRIPTION

Figures of description bring a scene to life "before the eyes" of your reader or hearer. We will learn several figures of description that the ancient Greeks identified and that are used very often in narrative writing, and then you will practice using them in your own retellings.

## FIGURE OF DESCRIPTION – ANEMOGRAPHIA

Anemographia (an **Ā** m**ō** graf i a) is a vivid description of the wind. In Greek, the word *anemographia* literally means "writing about the wind."

Figures of speech are often used to produce figures of description. Look for **simile** in these examples of **astrothesia** from literature:

> It came clear and cold, with a touch in the air like frost, and a northerly wind that blew the clouds away and made the stars bright. — Robert Louis Stevenson, *Kidnapped*

> The night was dark, and a cold wind blew, driving the clouds, furiously and fast, before it. There was one black, gloomy mass that seemed to follow him: not hurrying in the wild chase with the others, but lingering sullenly behind, and gliding darkly and stealthily on. He often looked back at this, and, more than once, stopped to let it pass over; but, somehow, when he went forward again, it was still behind him, coming mournfully and slowly up, like a shadowy funeral train. — Charles Dickens, *Nicholas Nickleby*

> The winds drove the raft to and fro—the South wind tossed it to the North to bear along, and the East wind tossed it to the West to chase. — Padraic Colum, *The Children's Homer*

Study and practice the figure of anemographia with your teacher.

A. Discuss the examples of anemographia with your teacher.

B. Look in this week's poem for examples of anemographia. Discuss this with your teacher. Look through your poetry anthology, or in stories you are reading, for more examples of anemographia. Make note of some that you may wish to copy into your Commonplace Book.

C. In your Writer's Journal, write a sentence or two of your own anemographia, vividly describing the wind as Daedalus and Icarus flew. If you prefer, imitate one of the the literary excerpts above, adapting it to fit this narrative.

D. Add your figure of anemographia to the narrative retelling by writing it in the appropriate place on your print copy of our current draft.

# Classical Composition

## EDITOR'S PEN – ZOOM 5X: PARAGRAPHS

Now that the Big Picture is set, begin to zoom in for a close look at the paragraph(s) in your retelling with your writing mentor.

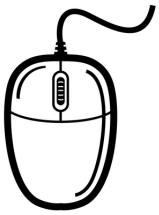
Editor's Pen – Zoom 5x: Paragraphs

✓ Formatting: *proper indentation*
✓ Length: *neither too wordy nor too short*

✓ Sentence class by use: *effective use*
✓ Dialogue: *effective use*
✓ Verb Tense: *consistent (do not jump between present and past tense in storytelling; dialogue may use present tense)*

A. Read aloud your most recently edited version. Check each item in the Editor's Pen checklist to identify possible changes. Mark these on your print copy.

B. Transfer all additions and corrections from your print copy to the computer file. Print this version and file it in your binder along with your other versions.



## Lesson 10.3

# Prose & Poetry

### SCANSION – DACTYLIC METER

A **dactyl** is a foot with three beats: stress-unstress-unstress. Say these dactylic words aloud to get a feel for the rhythm: *elephant, buffalo, merrily, alphabet, poetry*. Can you think of any other dactylic words?

**Dactylic meter** is not very common in English poetry, but is common in ancient epic poetry, like Homer's *Iliad* and *Odyssey*. Because this meter is not so natural to the English language, you will often find variations in the meter when it is used. Here is the first line of our selection for this lesson, scanned with the first two feet following the dactylic meter stress-unstress-unstress pattern.

| / ◡ ◡ | / ◡ ◡ | / ◡ | /
O ver the riv er and through the wood

The third foot is missing the second unstressed syllable, but if you read it aloud as it is marked,

you will probably read it with a pause on *through* that makes up that missing beat. Also, notice the stressed syllable at the end of the line all by itself with no unstressed syllables. This is a typical variation in lines of dactylic meter, both in English and in the ancient languages. Say this line in a sing-song way, and you will understand why Child used this meter for this line. You can actually hear the galloping hoofbeats in the meter!

A dactyl has three syllables in its pronunciation as well as in its pattern. A good way to remember both is the pronounce the word emphasizing its associated pattern, putting the stress on the first syllable: **DAC tyl ic**.

Now, let's take a look at the other lines in the first stanza. They scan like this:

|∪ / ∪ ∪ | / ∪ | / |

To grand fath er's house we go;

|∪ / ∪ ∪ | / |

The horse knows the way

|∪ / ∪ ∪ | / |

To car ry the sleigh

| ∪ / ∪ ∪ | / ∪ | / |

Through the white and drift ed snow.

Notice in the final line, you read *the* with a stress, and the line then repeats the meter of line two. There are several other metrical patterns going on in this stanza; you do not need to learn the names of these just yet. For now, you will just mark the stressed and unstressed syllables, and divide the lines into feet; we will give you lots of helps to accomplish this. You will also find quite a few iambic lines in the middle four stanzas.

Scan these stanzas, following the three steps you have learned.

**Step 1** Mark each syllable as either stressed (′) or unstressed (∪). Say the line aloud several times to "get" the meter. Next, say the line aloud emphasizing the stresses as you mark the stresses only. Then go back and mark the unstressed syllables, saying the line aloud once more to check your work.

**Step 2** Insert dividers (|) to mark off the feet. Remember that you will only have one stress in each foot for this poem. In both stanzas, scan line one as in the dactylic example above. Stanza two (first one below): lines two through four are iambic lines. The final line is

scanned like the final line of the first stanza. Stanza three (second one below): line two is iambic; lines three and four follow a very regular patter, with just two syllables in each of the two feet. Mark those according to the natural stresses you hear when you say it out loud.

**Step 3** Name the meter of each line ONLY IF it is iambic or dactylic:

Over the river, and through the wood—

Oh, how the wind does blow!

It stings the toes

And bites the nose

As over the ground we go.

Over the river, and through the wood,

To have a first-rate play.

Hear the bells ring

"Ting-a-ling-ding",

Hurrah for Thanksgiving Day!

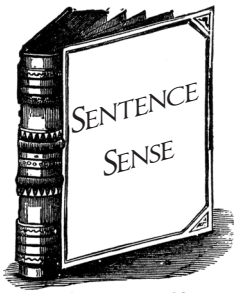
# Language Logic

GRAMMAR TERMS & DEFINITIONS

Review all flashcards according to tabs.

SENTENCE DIAGRAMMING: SENTENCE CLASS BY USE

Read and discuss the following sections in *Sentence Sense* with your teacher.




III. Sentence Diagrammming – Sentence Class By Use

- 22.1 Declarative Senences
- 22.3 Exclamatory Sentences
- 22.4 Imperative Sentences
- 24.2 Interjections

In your Writer's Journal, copy these sentences. Analyze each sentence by marking the simple subject (who or what the sentence is about) with a single underline, and the verb or verb phrase with a double underline. Write LV over the linking verb; write PA over a predicate adjective and PN over a predicate nominative. Put parentheses around each prepositional phrase. Then diagram the sentence. Refer to *Sentence Sense* as needed. You should be able to diagram each word in the sentence now.

1. Oh, how the wind does blow!
2. Trot fast, my dapple-gray!
3. Spring over the ground, like an Irish hound!
4. Now Grandmother's cap I spy!
5. Sail on!

# Classical Composition

EDITOR'S PEN – ZOOM 10X: SENTENCES

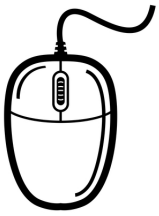
Now it is time to zoom in even closer as you check the sentences in your retelling. Work with your writing mentor.

### Editor's Pen – Zoom 10x: Sentences

✓ Complete thought expressed
✓ Subject and predicate agree in number
✓ Correct capitalization and punctuation
- Commas correcly used for words in a series

A. Read aloud your your most recently edited version. Use the Editor's Pen checklist to identify changes you need to make. Mark all changes on your print copy.

B. Transfer all additions and corrections from your print copy to the computer file. Print this version and file it in your binder along with your other versions.



# Eloquent Expression

SENTENCE STYLE – YOUR STYLE!

Craft copia for sentences from your own retelling using Sentence Style devices we have studied.

A. Work with your writing mentor to choose three sentences from your retelling that could be improved.

B. Copy the first in your Writer's Journal. Underline every word in the sentence and jot down synonyms for each.

C. Use the list of Sentence Style devices below as you write several new versions of the sentence. New devices from this lesson are listed in bold type. You may use more than one device in each sentence.

D. Repeat the instructions above for the second and third sentences.

E. Choose your favorite paraphrase of each sentence. Replace the original sentences in your retelling before you edit again.

COPIA OF WORDS

- ✓ Synonyms and Antonyms
- ✓ Dialogue Tags - synonyms for *said*
- ✓ Nouns – varied and descriptive
  - ◆ switch noun/pronouns
- ✓ Verbs – strong and fitting
- ✓ Modifiers
  - ◆ add adjective
  - ◆ add adverb

COPIA OF CONSTRUCTION

- ✓ Sentence class by use
- ✓ Dialogue
  - ◆ Tag line position
- ✓ Verb Tense
- ✓ **Sentence Combination**
  - ◆ **compound elements**

# Commonplace

POETRY

Session two of three commonplace sessions for this lesson. Literary selection: "Thanksgiving Day."

Set your timer. Begin where you stopped in the last session. When you finish, check your work carefully against the original for accuracy.

## Lesson 10.4

# Prose & Poetry

SCANSION

Here is the scansion for stanza three:

| / ∪ ∪ | / ∪ ∪ | / ∪| /
O ver the riv er and through the wood

|∪ / ∪ ∪ | / ∪ |
Trot fast, my dap ple - gray!

| ∪ / ∪ ∪ | / |
Spring o ver the ground,

| ∪ ∪ / |∪ / |
Like a hunt ing-hound!

|∪ / ∪ ∪ |/ ∪| / |
For this is Thanks giv ing Day.

There are several other metrical patterns going on in this stanza, and we are not going to require you to learn the names of these just yet. For now, you will just mark the stressed and unstressed syllables, and divide the lines into feet; we will give you lots of helps to accomplish this. You will also find quite a few iambic lines in the middle four stanzas.

Scan these stanzas, following the three steps you have learned.

**Step 1** Mark each syllable as either stressed (′) or unstressed (◡). Say the line aloud several times to "get" the meter. Next, say the line aloud emphasizing the stresses as you mark the stresses only. Then go back and mark the unstressed syllables, saying the line aloud once more to check your work.

**Step 2** Insert dividers (|) to mark off the feet. Remember that you will only have one stress in each foot for this poem. In both stanzas, scan line one as in the dactylic example above. Also, line two in both stanzas is scanned like line two of the first stanza (see Lesson 10.3). Stanza five (first one below): lines three and four have two feet, the first with three syllables, the second with only one. You will recognize the meter in the final line. Stanza six (second one below): lines three and four have two feet, the first with three syllables, the second with only one. In line three, you will need to stress the word *the* to make the meter work. Mark those according to the natural stresses you hear when you say it out loud.

**Step 3** Name the meter of each line ONLY IF it is iambic or dactylic:

Over the river, and through the wood,

And straight through the barn-yard gate.

We seem to go

Extremely slow,—

It is so hard to wait!

Over the river and through the wood—

Now grandmother's cap I spy!

Hurrah for the fun!

Is the pudding done?

Hurrah for the pumpkin-pie!

And now, you have scanned the whole poem, challenging as the meter is! Go back and read the entire poem once more. You can see how all those variations in meter actually help us imagine

this scene. At times, the horse and sleigh glide along regularly, but other times, you experience bumps and starts and fits as the way takes you up hill, down hill, through the wood, and over the river. The meter communicates as well as the words.

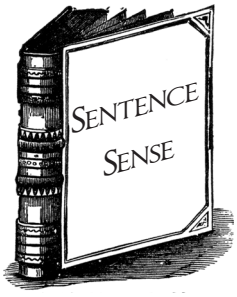
# Language Logic

## GRAMMAR TERMS & DEFINITIONS

Review all flashcards according to tabs.

## SENTENCE DIAGRAMMING: SENTENCE CLASS BY USE

Read and discuss the following sections in *Sentence Sense* with your teacher.




III. Sentence Diagrammming – Sentence Class By Use

- 22.2 Interrogative Sentences

In your Writer's Journal, copy these sentences. Analyze each sentence by marking the simple subject (who or what the sentence is about) with a single underline, and the verb or verb phrase with a double underline. Write LV over the linking verb; write PA over a predicate adjective and PN over a predicate nominative. Put parentheses around each prepositional phrase. Then diagram the sentence. Refer to *Sentence Sense* as needed. You should be able to diagram each word in the sentence now.

1. Is the pudding done?
2. Are birds careful?
3. And hast thou slain the Jabberwock?
4. Why should that sword trouble you?
5. Will you go with me into the garden?

# Eloquent Expression

PARAGRAPH STYLE – PARAPHRASE WITH COPIA

Paraphrase the paragraph below, choosing from all of the copia devices you have learned so far. See the copia chart in Lesson 10.3. New devices are in bold type.

In your Writer's Journal, paraphrase this paragraph. Change each sentence opener, and change at least one sentence class by use and one sentence class by form. Use as many synonym substitutions as possible. Use as many of the other copia devices as you are able. Make notes on the paragraph below before you begin.

The day came, and the fair wind that was to set them free. The father bird had put on his wings, and, while the light urged them to be gone, he waited to see that all was well with Icarus, for the two could not fly hand in hand. Up they rose, the boy after his father. The hateful ground of Crete sank beneath them; and the country folk, who caught a glimpse of them when they were high above the tree-tops, took it for a vision of the gods.

# Classical Composition

EDITOR'S PEN – FINE FOCUS: WORDS

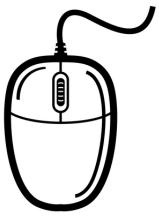
The final checks dwell on the details of your word usage. The list below includes things that you have studied. These will become a natural part of your writing over time. But remember this—even the best writers often have a personal editing checklist to check for particular errors they commonly make before they submit any final work. Come to grips with this fact: we never outgrow our need for editing!

### Editor's Pen – Fine Focus: Words

- ✓ Word choices varied; word meanings clear
  - Verbs: *strong, fitting; appropriate adverbs if needed*
  - Nouns: *clear, descriptive; appropriate adjectives if needed*
  - Dialogue: *dialogue tags varied if appropropriate*
- ✓ Correct spelling
- ✓ Final read-through

A. Read aloud your most recent version. Identify changes you need to make with the Editor's Pen checklist. Mark these on your print copy.

B. Transfer all additions and corrections from your print copy to the computer file. Print this final version and file it in your binder along with your other versions.



# Commonplace

POETRY

Session three of three commonplace sessions for this lesson. Literary selection: "Thanksgiving Day."

Set your timer and begin copying. When you finish, check your work carefully against the original for accuracy.

## Lesson 10.5

# Prose & Poetry

POETRY APPRECIATION

Read and enjoy a few poems in your poetry anthology. Try to find one of each kind of stanza. Read one or two poems aloud with expression and proper pauses. Perhaps you can even spot one with some dactylic lines. Look for figures of speech and figures of description in the poems you read, and make note of any you find for future Commonplace Book entries. Finally, choose a rhyming poem with iambic meter to observe.

- In your Writer's Journal, write the title of the poem and the author. Make note of its meter, rhyme scheme, and stanza form.
- Write the rhyming words from the poem in two lists: one list for those spelled the same, and one list for those spelled differently.
- Choose one of the rhyming words from the spelled differently list, and try to come up with several additional rhymes. Look especially for varied spellings.

# Language Logic

## GRAMMAR TERMS & DEFINITIONS

Ask your teacher to quiz you with the grammar flashcards. Alternately, use the test feature in the Cottage Press *Bards & Poets I* Quizlet Classroom for an online or printed quiz for Lesson 10.

## DICTATION: POETRY

Work in your Writer's Journal. Write as your teacher dictates a passage to you from your Commonplace Book. When you are done, check your work carefully, word by word, against the original. Check for accurate spelling, capitalization, and punctuation.

# Classical Composition

## POETRY

In your Writer's Journal, write two to four rhyming lines that summarize the action of "The Story of Daedalus and Icarus." If you wish, include a poetic **moral** at the end. Consider including them at the end of your retelling as a brief summary of the story. You may find it easiest to imitate the rhyme and meter of a few

lines of the poetic selection for this lesson or a previous lesson.

### NARRATIVE RETELLING – FINAL DRAFT

Read over the final version of your retelling one last time and make any needed changes. Save it on your computer; print and file with all the other drafts in your writing binder.

# Commonplace

### FROM YOUR READING

Find selections in a book or poem to add to your Commonplace Book. Include the name of the book or poem, properly formatted. Label the entry with the grammar or poetry feature, the figure of speech, or as a favorite passage. Aim for a minimim of three entries, with at least one from each category.

Grammar Features (choose any)

- A sentence that has an interesting or descriptive noun, a strong and fitting verb, a well-chosen adjective, and/or a vivid adverb
- A sentence with one or more prepositional phrases
- A sentence that has a conjunction to join words, phrases, or clauses
- An interesting dialogue tag (add to your Dialogue Tags list)
- An interrogative, exclamatory, or imperative sentence

Figures (choose any)

- Figures of Speech: simile and/or onomatopoeia
- Figures of Description: anemographia

Poetry Features (choose any)

- Rhyme (note name of the rhyme scheme)
- Iambic or dactylic meter (note name of the meter)
- Stanza (note name of stanza form)

Favorite Passage: Add at least one passage of one to three sentences or several lines of poetry that captured your attention in your reading this week. It may be something you found beautiful, thought-provoking, funny, or interesting.