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Learning Language Arts Through Literature

Student Activity Book

3rd Edition

GRAY

The *Learning Language Arts Through Literature* series:

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∞ Our thanks to Debbie Ward for her work on the 3rd edition of this book. ∞

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Message to the Student



Welcome to *Learning Language Arts Through Literature*. This is *The Gray Student Activity Book* where you will record your answers to the questions in *The Gray Teacher Book*. Throughout your *Student Activity Book* you will find blank *Notes* pages. Use these pages to record skills which need to be reviewed.

You will enjoy learning language arts as you read good books and practice your writing skills in fun and creative ways. Remember, any skill may seem difficult at first, but as you complete each day's work, you will get better.

Enjoy yourself this year while *Learning Language Arts Through Literature*.



Teacher's Note

This *Gray Student Activity Book* is a companion to *The Gray Teacher Book* from the *Learning Language Arts Through Literature* series. Not intended to be used independently, the complete information, material, and answer keys you need to teach are found in *The Gray Teacher Book*, also sold by Common Sense Press. Look for these and other Common Sense Press products at book stores or online at www.commonensepress.com.

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c. Vocabulary Builder - brands

Write a dictionary sounding definition for this word using the context clues and your own knowledge.

Look it up in the *Glossary* and then write a sentence using the word.

d. Nouns are usually made plural by adding *s* to the base word. Find an example of this in the literature passage. Not all nouns are made plural in this way.e. Read the following *Plural Rules*. Write the plural form of the following nouns:

- | | | | |
|-----------|-------|-----------|-------|
| 1) tomato | _____ | 11) roof | _____ |
| 2) story | _____ | 12) glove | _____ |
| 3) glass | _____ | 13) hutch | _____ |
| 4) man | _____ | 14) bush | _____ |
| 5) sheep | _____ | 15) deer | _____ |
| 6) floor | _____ | 16) piano | _____ |
| 7) lunch | _____ | 17) life | _____ |
| 8) stereo | _____ | 18) ferry | _____ |
| 9) knife | _____ | 19) hero | _____ |
| 10) goose | _____ | 20) fox | _____ |

Plural Rules

- 1) To most nouns, just add s.
Ex: chairs, phones, boys
- 2) To nouns ending in s, sh, ch, z, and x, add es.
Ex: kiss - kisses; ash - ashes; bunch - bunches; buzz - buzzes; box - boxes;
- 3) To nouns ending in a consonant and y, change the y to i and add es.
Ex: daisy - daisies
- 4) To nouns ending in a vowel and y, just add s.
Ex: monkey - monkeys
- 5) To most nouns ending in a vowel and o, just add s.
Ex: studio - studios
- 6) To most nouns ending in a consonant and o, add es.
Ex: potato - potatoes
Exceptions: photo - photos; piano - pianos
- 7) To most musical nouns ending in o, just add s.
Ex: piano - pianos; solo - solos; soprano - sopranos
- 8) To most nouns ending in f or fe, add s.
Ex: chief - chiefs; roof - roofs
To some nouns ending in f or fe, change the f to v and add es.
Ex: wife - wives; hoof - hooves
- 9) Some nouns have irregular plural forms.
Ex: tooth - teeth; mouse - mice; appendix - appendices
- 10) Some nouns have the same form in both the singular and plural. Ex:
moose - moose
- 11) Symbols, letters, and words named as words usually form their plurals by adding an 's. Do not use an apostrophe to form plural years (1990s).
Ex: &'s, p's and q's, and's, 8's

Day 2

- a. Review the list of prepositions in Lesson 14. Put parentheses around all the prepositional phrases in the literature passage. Remember, in order for a word to be a preposition it must have an object. The object will always be a noun or pronoun.
- b. The word *to* can be a preposition when it has an object, but in each place where *to* is used in this literature passage, it is followed by a verb. Underline each *to* and the verb following it. The verb following the word *to* is a kind of verbal called an infinitive. **Verbals** are words that are formed from verbs, but are used as other parts of speech. They are never used as verbs in a sentence, even though they can show action and be modified by adverbs.

Infinitives can act as adjectives, adverbs, or nouns, but most commonly act as nouns.

Ex: He has always wanted *to sing*.
(*To sing* is a noun acting as a direct object.)

This is the place *to be*.
(*To be* is an adjective modifying *place*.)

He ran in the race *to win*.
(*To win* is an adverb modifying *ran*.)

- c. An **infinitive phrase** is a phrase with an infinitive and any modifiers or complements that accompany it. An infinitive phrase can act as a noun, adjective, or adverb.
- Ex: *To know me* is to love me.
(*To know me* is the subject. *To love me* is the predicate nominative.)

Lindsey will give you the money *to go to lunch*.
(*To go to lunch* is an adjective modifying *money*.)

She ran *to pick up the baby*.
(*To pick up the baby* is an adverb modifying *ran*.)

- d. Underline the infinitive phrases in each of these sentences:
- 1) Jack Horner had to sit in the corner to eat his Christmas pie.
 - 2) He was delighted to put in his thumb and pull out a plum.
 - 3) He decided to enjoy his plum right then.
 - 4) His mother was pleased to see him so well-behaved.
 - 5) To be a good boy is always desirable.

- e. Two more facts to know about infinitives:
 - 1) To check if an infinitive is acting as an adverb, insert the words *in order* before it. This will usually make sense.
Ex: She ran *in order* to pick up the baby.
 - 2) Sometimes the word *to* will be omitted from an infinitive. This is common after these verbs: *feel, see, dare, need, watch, help, make, let, and hear.*
- f. Write the infinitive phrases found in the literature passage. Indicate if they are nouns, adjectives, or adverbs.

- g. There are three phrases beginning with *to* in the literature passage in Lesson 3. Find them and indicate if they are prepositional phrases or infinitive phrases. If it is a prepositional phrase, name the object of the preposition.

Day 3

- a. Review verb tenses in Lesson 3. Underline all the action verbs in this week’s literature passage. (Do not include the verbs acting as infinitives.)
- b. In what tense is this literature passage written - past, present, or future?

- c. Rewrite the literature passage in the present tense.
Ex: Dawn comes, and daylight. The fire is burning low...

d. Now rewrite the literature passage as if the action will take place tomorrow (future tense).

Ex: Dawn will come, and daylight. The fire will burn low...

What word did you have to use often as a helping verb? _____

e. Write a sentence telling what you think might happen next in this story.

Day 4

a. Make a list of the action verbs you underlined in **3a**. Write the infinitive, the present participle, past, and past participle form of each verb. Indicate whether the verb is regular (**R**) or irregular (**IR**).

Infinitive	Present Participle	Past	Past Participle
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

b. You have already underlined the verbs in the literature passage. Adverbs modify verbs, adjectives, and other adverbs. Ask the following adverb questions about each verb to find the adverbs: How? When? Where? To what extent or degree? Circle the adverbs.

c. In **2b**, we learned that infinitives are a kind of verbal. Another kind of verbal is a participle. A **participle** is a verb form that is used as an adjective.

Ex: The *cheering* fans jumped to their feet.

The word *cheering* is formed from the verb *cheer* and acts as an adjective modifying the noun *fans*.

Ex: The pirates found the *hidden* treasure.

The word *hidden* is formed from the verb *hide* and acts as an adjective modifying the noun *treasure*.

Find two participles in the literature passage. What noun does it modify?

d. Find the participle in the literature passage in Lesson 4. What noun does it modify?

e. There is one other type of verbal - the gerund. A **gerund** is a verbal with an **-ing** ending that is used as a noun.

Ex: *Keeping* a journal is a good way to express your thoughts.

In the literature passage in Lesson 12, you read this phrase: “it could not be expected to have the power of smelling.” *Of smelling* is a prepositional phrase, *of* being the preposition and *smelling* the noun acting as the object of the preposition. *Smelling* is a gerund here.

- f. Since gerunds are nouns, use the possessive form of nouns and pronouns before a gerund.

Ex: (Incorrect) I was happy about Matt winning the race.

(Correct) I was happy about *Matt's* winning the race.

(Incorrect) It was hard to take him teasing me.

(Correct) It was hard to take *his* teasing me.

Underline the gerunds in the following sentences:

- 1) Flying was Orville and Wilbur's dream.
- 2) Many people had designed vehicles for soaring above the clouds.
- 3) The brothers tried building a glider.
- 4) Playing hard, they were soon exhausted.
- 5) They were congratulated for being successful.

Day 5

- a. Take a spelling test of the words you misspelled this week.

- b. Read the list of verbs you made in **4a**. It is a list of strong action verbs. They help convey the tension and excitement of this scene. Notice that although the infinitives are acting as nouns, they suggest action, too, making this truly an action packed scene.

Using the sentence you wrote in **3e**, continue writing what you think might happen next. Continue to use strong verbs and infinitives.

- c. There are many different types of analogies. Review the ones covered in the preceding lessons: synonym, antonym, part/whole, object/function, cause/effect, tool/worker, degree/characteristic. Write an illustration of each type.

d. Choose skills from the *Review Activities*.

e. Enrichment

Read each word below. Write two meanings for each word.

Example: arms – part of the body weapons

1. bank _____

2. ring _____

3. jam _____

4. saw _____

5. chow _____

6. down _____



Review Activities

1. Write the plural form of these nouns:

a. girl _____

b. dish _____

c. butterfly _____

d. key _____

e. rodeo _____

f. hero _____

g. handkerchief _____

h. loaf _____

i. hoof _____

2. Read the following literature passage from *White Fang* by Jack London. Underline the word *to* every time it is used. Above each *to*, indicate if it is used in an infinitive (**I**) or in a prepositional phrase (**PP**).

The cub came upon it suddenly. It was his own fault. He had been careless. He had left the cave and run down to the stream to drink. It might have been that he took no notice because he was heavy with sleep. (He had been out all night on the meat trail, and had but just then awakened.) And his carelessness might have been due to the familiarity of the trail to the pool. He had traveled it often, and nothing had ever happened on it.

3. Are the underlined words in these sentences from *White Fang* participles, gerunds, or verbs?
- a. He suppressed the whimper for fear that it might attract the attention of the lurking dangers. _____
 - b. By the middle of the third day, he had been running continuously for thirty hours. _____
 - c. The ropes of varying length prevented the dogs attacking from the rear those that ran in front of them. _____
 - d. But a still greater cunning lurked in the recesses of the Indian mind.

 - e. Thus, White Fang was kept in training. _____



Pausing an instant, we made a bandage for my wounded finger, which was bleeding freely and ached severely, the bone being much bruised. Then we rode on, asking of our good horses all that was in them. The excitement of the fight and of our great resolve died away, and we rode in gloomy silence. Day broke clear and cold. We found a farmer just up, and made him give us sustenance for ourselves and our horses. I, feigning a toothache, muffled my face closely. Then ahead again, till Strelsau lay before us. It was eight o'clock or nearing nine, and the gates were open, as they always were save when the duke's caprice or intrigues shut them.

The Prisoner of Zenda by Anthony Hope

Day 1 a. Write the literature passage from dictation. Correct any errors. Add any misspelled words to your *Personal Spelling List*.

- b. Take a spelling test of the next ten words from the *Commonly Misspelled Words List*. If you miss any words, add them to your *Personal Spelling List* and study them this week.

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

- c. Practice locating prepositional phrases by putting parentheses around them in the literature passage. What two words in the literature passage, acting as adverbs, can be prepositions when they have an object?

Day 2

- a. Vocabulary Builder - resolve, sustenance, feigning, caprice, intrigues

Write a dictionary sounding definition for each of these words using the context clues and your own knowledge.

After looking them up in the *Glossary*, write a sentence using each word.

- b. The literature passage contains six words ending in the suffix **-ing**. Read the literature passage, and circle them.
- c. Each of these **-ing** words is followed by one or two words that complete the phrase. Underline these words.
- d. You should have the following phrases marked. Place a check (✓) beside the phrases that contain a participle. These are called **participial phrases**. Review Lesson 21 if you need help.

- pausing an instant
- bleeding freely
- being much bruised
- asking of our good horses
- feigning a toothache
- nearing nine

Day 3

- a. Review Lesson 20 about complements. Verbals, even though acting as nouns, adjectives, and adverbs, can have complements just as verbs do. The following chart summarizes the types of verbs and their complements.

Verb	Complement
transitive action verb	— direct object, indirect object
intransitive action verb	— none
linking verb	— predicate adjective, predicate nominative

- b. The first participial phrase in the literature passage is *pausing an instant*. *Pausing* is a transitive action verb. To find out if a transitive verb has a direct object, ask the question *who* or *what*. If there is a noun or pronoun which answers the question, it is the direct object. *Pausing* what? *Instant* is the direct object.
- c. Verbs and verbals can have indirect objects. An indirect object is a noun or pronoun that comes before the direct object and tells *to whom* or *for whom* the action of the verb is done.
Ex: Uncle Jim built the children a tree fort.

Uncle Jim built what? *Fort* is the direct object receiving the action *built*. *The children* tells *for whom* the fort was built. *Children* is the indirect object.

Hint
If the sentence does not have a direct object, it will not have an indirect object.

The same information that an indirect object gives can be given by a prepositional phrase. In that case, the noun or pronoun would be the object of the preposition not an indirect object.

Ex: Uncle Jim built a fort for the children.

For the children is a prepositional phrase. *Children* is the object of the preposition *for*.

d. Underline the direct object in each of the following sentences. If the sentence also has an indirect object, circle it.

1) The bedraggled princess banged the door with the knocker.

2) A servant opened the door.

3) She gave her a warm drink.

4) The princess climbed the ladder to the top of an unusually high bed.

5) She did not close her eyes all night.

6) In the morning, the princess found a pea under her mattress.

e. Using this list of verbs found in this week's literature passage, decide if each verb is an action verb or a linking verb. If action, does it have an object? If so, write the direct object. If it has a direct object, is there an indirect object? If so write the indirect object.

Ex: Terri wrote Mary a letter.

wrote - action verb

letter - direct object

Mary - indirect object

1) made _____

2) was bleeding _____

3) ached _____

- 4) being _____
- 5) rode _____
- 6) was _____
- 7) died _____
- 8) broke _____
- 9) found _____
- 10) made _____
- 11) give _____
- 12) muffled _____
- 13) lay _____
- 14) were _____
- 15) shut _____

Day 4

- a. Let's analyze these phrases containing the linking verbs you labeled in 3e.

that was in them

it was eight o'clock or nearing nine

as they always were

- 1) that was in them

That is the subject; *was* is the verb. What is *in them*? *In them* is a prepositional phrase acting as an adverb telling *where*.

- 2) it was eight o'clock or nearing nine

What is the subject of this sentence? The pronoun *it* is the subject and identified by two predicate nominatives connected by the conjunction *or*. This is an example of a compound predicate nominative.

- 3) as they always were

They is the subject and *were* the verb. *Always* is an adverb telling *to what extent*.

- b. In Lesson 20, **4a** you learned about predicate nominatives. Predicate nominatives are nouns or pronouns that identify or rename the subject. Linking verbs may also be followed by adjectives that tell about the subject. Look at this phrase:

the gates were open

What does *open* tell you about the subject *gates*? *Open* is an adjective telling what kind of gates, *open gates*.

- c. Most adjectives and adverbs can indicate differing degrees such as *soft*, *softer*, or *softest*. By changing the form you can compare the degree of softness.

The **positive degree** is the base form of the adjective or adverb.

Ex: (adjective) kind
(adverb) close

The **comparative degree** is used when comparing two things. Generally, **-er** is added to one or two-syllable modifiers. *More* is used with modifiers of three or more syllables. Two-syllable modifiers may use *more* if it is less awkward than the **-er** ending. Some words are acceptable either way.

Ex: (adjective) kinder
(adverb) closer
(adjective) courteous, more courteous
(adverb) carefully, more carefully

Hint

Never use **-er** with *more*.
Ex: more darker (This is incorrect.)

Hint

Adverbs ending in **-ly** usually use the word *more* in the comparative degree.
Ex: more patiently

- d. The **superlative degree** is used when comparing three or more of something. It is formed by adding **-est** or by using the word *most*, following the same general rules as using **-er** or *more* in the comparative degree.
- Ex: (adjective) kindest, most courteous
(adverb) closest, most carefully

- e. *Less* and *least* can also be used when comparing decreasing degrees of a quality. *Less, least, more, and most* all act as adverbs modifying the adjective or adverb compared.
- f. Adjectives and adverbs whose comparative and superlative degrees are formed by adding **-er, -est**, or *more, most* are called **regular comparisons**. There is a small group of modifiers whose comparative and superlative degrees are formed differently. These are called **irregular comparisons**.

Positive	Comparative	Superlative
good	better	best
bad	worse	worst

- g. Write the comparative and superlative degree of these modifiers found in this week’s literature passage:

	Comparative	Superlative
1) severely	_____	_____
2) good	_____	_____
3) great	_____	_____
4) gloomy	_____	_____
5) clear	_____	_____
6) cold	_____	_____
7) closely	_____	_____

- h. Read the following Comparison Tips:

Comparison Tips

- 1) Do not make double comparisons.
 Ex: This cake is more better than that cake. (incorrect)
 This cake is better than that cake. (correct)
- 2) When comparing two things, use the comparative degree.
- 3) When comparing three or more things, use the superlative degree.
- 4) Make clear comparisons.
 Ex: I like hamburgers more than Tim. (unclear)
 I like hamburgers more than Tim likes hamburgers. (clear)

- i. Two pairs of adjectives and adverbs that are frequently confused are *good/well* and *bad/badly*. *Good* is always an adjective. *Good* should never be used as an adverb.

Ex: (Incorrect) Michael Jordan plays basketball *good*.

(Correct) Michael Jordan is a *good* basketball player.

Well can be used as an adjective meaning *healthy* but is usually used as an adverb meaning *in a good or proper way*.

Ex: The pediatrician was glad to see a *well* child. (adjective)

Eric plays piano *well*. (adverb)

Good / well is the positive form. The comparative and superlative degrees for both words are the same: better, best.

Ex: John is a *good* basketball player. (positive adjective)

Jill is a *better* basketball player than John. (comparative adjective)

Of all the players, Chad is the *best* basketball player. (superlative adjective)

Ex: John plays basketball *well*. (positive adverb)

Jill plays basketball *better* than John. (comparative adverb)

Out of all the players, Chad plays *best*. (superlative adverb)

Bad is always an adjective. *Badly* is always an adverb.

Ex: (Incorrect) He performed bad in the play.

(Correct) He performed badly in the play.

Bad / badly is the positive form. The comparative and superlative degrees for both words are the same: worse, worst.

Day 5

- a. Take a spelling test of the words you misspelled this week.

- b. There are three pairs of verbs which are sometimes confusing because they look similar and their meanings are similar. One of these pairs is *lay / lie*.

The sentence in our literature passage reads:

Then ahead again, till Strelsau lay before us.

The word *lay* in the literature passage uses a verb form of *lie*. *Lie* means *to rest* or *to recline* or *to remain in a certain state or position*. *Lie* is an intransitive verb. It does not take an object.

Ex: Our cat *lies* in the sun all day.

Lay means *to put something or to place something*. *Lay* is a transitive verb needing an object.

Ex: The nurse *has laid* the baby down.

Look at the principal parts of *lie* and *lay*.

Infinitive	Present Participle	Past	Past Participle
lie	(be) lying	lay	(have) lain
lay	(be) laying	laid	(have) laid

The confusion usually occurs when using a form of *lay* when a form of *lie* is correct. Here are a couple of guidelines to help you decide which verb you should use:

- 1) Does the verb in the sentence take an object? If so, you need to use a form of *lay*.
- 2) If you can replace the verb with *put* and it makes sense, use a form of *lay*.

c. Fill in the blanks in the following sentences with a form of *lie* or *lay*.

- 1) The book was _____ open on the table. (*lying, laying*)
- 2) She _____ the money on the counter. (*lay, laid*)
- 3) The children _____ in the shade after the picnic. (*lay, laid*)
- 4) If you become tired, _____ down and rest. (*lie, lay*)
- 5) Mother _____ the children's pajamas out. (*laid, lay*)
- 6) After having _____ down for a nap, he felt better. (*lain, laid*)
- 7) Be careful not to _____ the blame on the wrong person. (*lie, lay*)
- 8) Dad is _____ tiles in the bathroom. (*lying, laying*)

d. Another pair of verbs that can be confusing is *rise* and *raise*. *Rise* means *to go to a higher position*. *Rise* is an intransitive verb. It does not take an object.

Ex: Everyone will *rise* when the bride appears.

Raise means *to lift something or to increase something*. *Raise* is a transitive verb needing an object.

Ex: Will you *raise* the flag?

Look at the principle parts of *rise* and *raise*:

Infinitive	Present Participle	Past	Past Participle
rise	(be) rising	rose	(have) risen
raise	(be) raising	raised	(have) raised

Try replacing the verb *rise* or *raise* with *lift* in the sentence. If it makes sense, use a form of *raise*.

- e. Fill in the blanks in these sentences with a form of the verbs *rise* or *raise*.
- 1) When the cannon sounded, the American flag was _____.
(*risen, raised*)
 - 2) Is the bread _____ properly? (*rising, raising*)
 - 3) The guest speaker _____ from his seat. (*raised, rose*)
 - 4) Our family has _____ corn for generations. (*raised, rose*)
 - 5) The soprano's voice should _____ at the end of the song.
(*rise, raise*)
 - 6) The cost of living has _____ this year. (*risen, raised*)
 - 7) We will be _____ before dawn to go fishing.
(*rising, raising*)
 - 8) Then an important question was _____. (*raised, risen*)
- f. The final set of confusing verbs is *sit* and *sat*. *Sit* means *to assume an upright sitting position*. *Sit* is an intransitive verb and does not take an object.
Ex: She always *sits* there.

Set means *to place something*. *Set* is transitive and takes an object.

Ex: The children *set* their books on the bench.

Look at the principal parts of *sit* and *set*:

Infinitive	Present Participle	Past	Past Participle
sit	(be) sitting	sat	(have) sat
set	(be) setting	set	(have) set

g. Fill in the following blanks in these sentences with a form of the verbs *sit* or *set*.

1) The children could not _____ still for long.

(*sit, set*)

2) We _____ the pie out to cool. (*sat, set*)

3) The teacher had been _____ down too long.

(*sitting, setting*)

4) Please _____ down your packages. (*set, sit*)

5) We tried _____ still. (*sitting, setting*)

6) Dad always _____ his keys on the mantle. (*sits, sets*)

7) After _____ the timer, Mom put the cookies in the oven. (*sitting, setting*)

8) I felt I had been _____ there for hours.

(*sitting, setting*)

h. Write the comparative and superlative form of these modifiers taken from the literature passage used in Lesson 6.

Comparative

Superlative

1) broad _____

2) few _____

3) common _____

4) large _____

5) raggedly _____

6) long _____

7) hollow _____

8) exceedingly _____

9) bright _____

- 10) dark _____
- 11) confused _____
- 12) white _____
- 13) naturally _____
- 14) yellow _____

i. Choose skills from the *Review Activities*.

j. Enrichment

Acronyms are words made from the initials of words in the name, such as POW means “Prisoner of War.” What do the following acronyms mean?

1. RAM _____
2. COD _____
3. MIA _____
4. IRS _____
5. SCUBA _____
6. TLC _____
7. AARP _____
8. VIP _____

Do you know any more acronyms?



Review Activities

1. Copy this paragraph from *The Prisoner of Zenda* by Anthony Hope. Put parentheses around the prepositional phrases.

We went in and reached the dressing-room. Flinging open the door, we saw Fritz von Tarlenheim stretched, fully dressed, on the sofa. He seemed to have been sleeping, but our entry woke him. He leapt to his feet, gave one glance at me, and with a joyful cry, threw himself on his knees before me.

2. Underline the participial phrases. If the participial phrase has a direct object, circle it.
3. Underline the verb in each of these sentences. Circle the direct object, and draw a box around the indirect object.
 - a. Androcles ran away from his master.
 - b. He lived in a cave with a friendly lion.
 - c. The lion brought him food.
 - d. Androcles was captured.
 - e. He was taken to Rome.
 - f. He faced a hungry lion in the Coliseum.
 - g. He hugged his old friend.
 - h. The crowd cheered.

4. Write the comparative and superlative degree of these modifiers:

	Comparative	Superlative
a. tall	_____	_____
b. helpful	_____	_____
c. far	_____	_____
d. popular	_____	_____
e. shy	_____	_____
f. slow	_____	_____
g. sternly	_____	_____
h. gently	_____	_____

5. Fill in the blank with the correct word:

- a. His socks were _____ on the bed. (*lying, laying*)
- b. Gina watched the smoke _____. (*raising, rising*)
- c. Please don't _____ your glass on this table. (*sit, set*)
- d. Jenny enjoyed reading the _____ book. (*well, good*)
- e. After the superb performance, the audience _____ as one, wildly applauding. (*rose, raised*)
- f. Sara felt _____ about what she said. (*bad, badly*)
- g. She could not _____ the book down. (*lay, lie*)
- h. David _____ in the seat by the window. (*sat, set*)
- i. Sam could write _____. (*well, good*)
- j. Andrew played his violin _____ at the audition. (*bad, badly*)

6. What is the rhyme scheme of this verse of the “Star Spangled Banner?” _____

Oh, say can you see by the dawn’s early light
What so proudly we hailed at the twilight’s last gleaming?
Whose broad stripes and bright stars thru the perilous fight,
O’er the ramparts we watched were so gallantly streaming?
And the rocket’s red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there.
Oh, say does that star-spangled banner yet wave
O’er the land of the free and the home of the brave?

7. What are the four types of sentences?

8. Write an alliterative sentence.

Notes



So he sent and brought him in. Now he was ruddy, with beautiful eyes and a handsome appearance. And the Lord said, "Arise, anoint him for this is he." Then Samuel took the horn of oil and anointed him in the midst of his brothers; and the Spirit of the Lord came mightily upon David from that day forward. And Samuel arose and went to Ramah.

I Samuel 16:12-13 (NASB)

Day 1

- a. Do you remember when to use quotation marks? Review by looking back at Lesson 11. There is a direct quote in this literature passage. Listen as your teacher reads the passage. Did you hear the direct quote? It was the Lord saying, "Arise, anoint him, for this is he."
- b. Write the literature passage from dictation. Compare with the model and make corrections. Add any misspelled words to your *Personal Spelling List*.

- c. Take a spelling test of the next ten words from the *Commonly Misspelled Words List*. Add any words you misspell to your *Personal Spelling List* to be studied this week.

d. Vocabulary Builder - ruddy, anoint

Write a dictionary sounding definition for each word using the context clues and your own knowledge.

Look up the words in the *Glossary*, and then write a sentence using each one.

Day 2

- a. There are seven personal pronouns in the literature passage. Circle them. Look back at Lesson 2 to review pronouns if needed.
- b. You will remember that pronouns can be plural or singular. They can also show person (1st, 2nd, 3rd) and possession. Look at the pronouns you circled in **2a**. Find the possessive pronoun. What is it possessing?
-
- c. Pronouns can also act as subjects or objects in a sentence. Find the two pronouns circled which act as subjects of the sentence.
-

Pronouns that act as subjects are called **subjective pronouns**. Pronouns which act as objects are called **objective pronouns**. Find an example of an objective pronoun in the first sentence.

Him is the direct object of the verb *brought*. What kinds of objects are the other two objective pronouns in the literature passage?

- d. Find an example of a predicate nominative and a predicate adjective in the literature passage. Refer to Lesson 20, **4a-b** if you need a review.

predicate nominative _____

predicate adjective _____

Is an objective or subjective pronoun used when acting as a predicate nominative? _____

Why? _____

- e. Choose the correct objective or subjective pronoun to complete the following sentences:

1) Is that present for (*he, him*)?

2) (*She, Her*) and Shelly are taking it to the party.

3) (*He, Him*) also invited Jason and (*I, me*).

4) You and (*they, them*) should go together.

5) Either (*she, her*) or (*I, me*) will pick you up.

6) Mother asked Jane and (*I, me*) if (*we, us*) had a good time.

- f. A demonstrative pronoun points out a particular person or thing. Find the demonstrative pronoun in the literature passage.

It is in the singular form. What would be the plural form?

Day 3

- a. Find the imperative sentence in the literature passage. Refer to Lesson 20, **2b** if you need a review.

- b. The word *conjunction* comes from the Latin words *con* meaning together and *jungere* meaning *to join*. Conjunctions are little words that connect other words or groups of words. Refer to Lesson 4, **3d** about conjunctions if you need a review.

Coordinating conjunctions link the same kinds of words or sentence parts together. *And*, *but*, and *or* are the most commonly used coordinating conjunctions. Underline the word *and* every time it is used in the literature passage. Indicate what kind of words or groups of words are joined together by each *and*.

The word *for* may also be a coordinating conjunction, used to join two independent clauses. Underline the conjunction *for* in the literature passage.

- c. Fill in this pronoun chart.

Subjective	Objective	Possessive
you	_____	_____
it	_____	_____
I	_____	_____
he	_____	_____
she	_____	_____
we	_____	_____
they	_____	_____

Day 4

- Look at the literature passage. With a red pencil, box in the adverbs. Refer to Lesson 11, **3c-e** if you need a review.
- With a blue pencil, box in the three adjectives found in the literature passage. (Do not box in the articles.) Refer to Lesson 6 if you need a review.

- c. Prepositional phrases can act as either adjectives or adverbs. When a prepositional phrase is modifying a noun or pronoun it is acting as an adjective. When a prepositional phrase is modifying a verb, adjective, or adverb it acts as an adverb. When a prepositional phrase follows another prepositional phrase, it may be modifying that prepositional phrase.
Ex: adjective prepositional phrase: The lemonade *in the glass* had become watery.
adverb prepositional phrase: The moon rose *over the bay*.
prepositional phrase modifying another prepositional phrase: The basket of flowers *on the table* is beautiful.

- d. List all the prepositional phrases found in the literature passage.

- 1) _____
- 2) _____
- 3) _____
- 4) _____
- 5) _____
- 6) _____
- 7) _____
- 8) _____

- e. Using the list of the prepositional phrases, indicate if they are acting as an adjective (**Adj**) or an adverb (**Adv**), and write the words they modify.

Day 5

- a. Take a spelling test of the words you misspelled this week.

- b. Find the prepositional phrases in the literature passage in Lesson 5. Write the prepositional phrases and indicate if they are adjective (**Adj**) or adverb (**Adv**) phrases.

- 1) _____
- 2) _____
- 3) _____
- 4) _____
- 5) _____
- 6) _____
- 7) _____
- 8) _____
- 9) _____
- 10) _____
- 11) _____

- c. Next week you will be writing a biography of a famous person. Choose someone who interests you and discuss with your teacher why you chose this person. Why is he or she important?

- d. *Review Activities* for Lesson 23 are coupled with Lesson 24.

Day 1 Take a spelling test of the next ten words from the *Commonly Misspelled Words List*. Add any words you misspell to your *Personal Spelling List*.

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Day 2 Using the library or the Internet, research the life of a famous person who interests you. As you read information, use a pencil and paper to record important facts and events that occurred in his life. Keep things in chronological order. Most biographies begin at the beginning of someone’s life, but another technique is to start at a later point and then flashback to fill in the details of earlier life. We discussed flashbacks in Lesson 16, **3c**.

Day 3 After you have read the material and made notes of important facts and events, divide the information into an outline. This will help you organize your final paper. For example, if you were writing about Helen Keller, your outline might be:

- I. Keller’s early life
- II. Keller’s schooling
- III. Keller’s social activism
- IV. Keller’s legacy

Place facts and events under each main heading. You now have your information organized in a natural flow. Look at the example below:

- I. Helen Keller’s early life
 - A. Event
 - 1. Fact
 - 2. Fact
 - B. Event
 - 1. Fact
 - 2. Fact
- II. Helen Keller’s schooling, etc.

b. Take a spelling test of the words you misspelled this week.

c. Choose skills from the *Review Activities*.

d. Enrichment
A. Categories

Fill in the chart by using words that fit each category and begin with each letter given.

	S	B	P	O	H
girl's name					
verb					
city					
game					

B. Letter Search

R	I	T	G	U
O	B	K	P	E
A	C	F	H	I
X	D	J	L	Y
M	Q	V	W	Z

1. Start at C. Go east, north, north, and southwest. What letter are you on now? _____
2. Start at Q. Go west, northeast, east, east, and south. What letter are you on now? _____
3. Start at F. Go southwest, west, south, and east. What letter are you on now? _____
4. Start at T. Go southeast, southwest, south, and west. What letter are you on now? _____
5. Start at J. Go northeast, north, southeast, north, and northwest. What letter are you on now? _____
6. Start at K. Go southwest, southwest, south, east, east, northeast, and northeast. What letter are you on now? _____

Review Activities

1. Choose the correct pronoun:
 - a. (*Who, Whom*) are you looking for?
 - b. The movie scared Jackie and (*I, me*).
 - c. (*You, Your*) snoring kept me awake.
 - d. Is that cake for (*me, I*) and (*him, he*)?
 - e. You and (*her, she*) are invited.

2. Is the underlined word in each sentence a predicate adjective or a predicate nominative?
 - a. The emperor was unhappy. _____
 - b. He was poorly dressed. _____
 - c. His tailors were crooks. _____
 - d. His advisors were afraid. _____
 - e. The emperor was a fool. _____
 - f. The little boy was wise. _____
 - g. The emperor was embarrassed. _____

3. Copy the following paragraph and put parentheses around the prepositional phrases.

Once a man of humble means had a donkey that had served him faithfully for many long years. The donkey's strength was gone and it was now unfit for work. So his master began to consider how much he could get for the donkey's skin. The beast, in a state of alarm, ran away along the road to Bremen.

4. Are the prepositional phrases adjectives or adverbs?

5. What questions do adverbs answer?



Once we see the Bible's realism, we can understand why the Reformation produced a democracy of checks and balances. A Christian does not trust even himself with unlimited power. Calvin pointed out that because men are sinners it is better to be governed by the many rather than the few or a single man. Every Christian organization and every state built on the Reformation mentality is built to allow men freedom under God but not unlimited freedom. Unlimited freedom will not work in a lost world; some structure and form are necessary.

No Little People by Francis A. Schaeffer
(Used by permission, Edith Schaeffer)

Day 1

- a. Write the literature paragraph from dictation. Correct any errors. Add any misspelled words to your *Personal Spelling List*.

Lined writing area for dictation and spelling list.

- b. Take a review spelling test of any words your teacher chooses from your *Personal Spelling List*. Add any words you misspelled from the dictation to your *Personal Spelling List* and study the list during this week.

- c. Is this literature passage an example of fiction or nonfiction writing?

- d. The literature passage is taken from a sermon by Dr. Francis A. Schaeffer. Discuss the passage with your teacher. If you are not sure what the Reformation was or what a democracy of checks and balances is, look them up at the library or on the Internet.

Day 2

- a. Vocabulary Builder - realism, democracy, mentality

Write a dictionary sounding definition for these three words using any context clues or personal knowledge you may have.

After looking them up in the *Glossary*, write a sentence using each word.

- b. In Lesson 4, you learned that sentence length provides a kind of rhythm for writing. Short sentences are forceful, while longer sentences create a smoother flow of thoughts. Too many short sentences can be boring for the reader.

Ex: The little old lady made a gingerbread man. She put him in the oven to bake. She opened the oven door. The gingerbread man winked at her.

Writing like this sounds as if it came out of a first grade primer. Learning to combine and connect sentences will make your writing more interesting. The easiest way to combine two sentences is to connect them with a coordinating conjunction.

The sample sentences above could be written:

The little old lady made a gingerbread man and put him in the oven to bake. She opened the oven door and the gingerbread man winked at her.

Coordinating Conjunctions				
and	but	nor	or	for

Two complete sentences have been combined by connecting them with the conjunction *and*. In order for this to work, the two sentences must relate. (Refer to Lesson 4, **3d-4e** if you need a review.) The conjunctions that you have learned about, such as *and*, *but*, and *or* are called coordinating conjunctions. Using coordinating conjunctions may be the easiest way to combine sentences, but it is not always the best way. A second method of sentence combination is by making one of the sentences dependent upon the other. This is accomplished by using a **subordinating conjunction**.

Commonly Used Subordinating Conjunctions			
since	although	when	because

A subordinating conjunction added to a complete sentence makes it a dependent clause - an incomplete statement, unable to stand alone. A subordinating conjunction can appear at the beginning of a sentence or within the body of the sentence.

Ex: She opened the oven door. (This is a complete sentence.)
When she opened the oven door. (This is a dependent clause; thereby, an incomplete sentence.)
When she opened the oven door, the gingerbread man winked at her. (This is a complete sentence.)

A **clause** is a group of words containing a subject and predicate. A clause may be dependent or independent.

A comma usually separates the two clauses if the sentence begins with a dependent clause.

Ex: *When* she opened the oven door, the gingerbread man winked at her.

A comma is usually omitted if the sentence begins with an independent clause.

Ex: She opened the oven door *because* the gingerbread man was done.

Practice combining the following sentences. First, connect them with a coordinating conjunction and then rewrite the sentences using a subordinate conjunction.

- 1) The little old lady mixed up the gingerbread.
The little old lady formed a gingerbread man.

- 2) The gingerbread man would not stop running.
The little old man ran after the gingerbread man.

- 3) The water rose higher.
The gingerbread man moved from the fox's back to his head.

- 4) The little old lady and the little old man ran on.
The little old lady and the little old man were getting tired.
-
-
-
-

- c. The last sentence in the literature passage is an example of another way to connect sentences. Sentences may be joined together with punctuation. In this case a semicolon (;) is used. **Colons (:)** also can be used to emphasize an important idea.

Ex: As they watched the fox gulp down the gingerbread man, no one felt sad for one important reason: gingerbread men are made to be eaten.

These methods are effective, but should be used sparingly.

- d. Finally, here are three more methods used to combine clauses:

- 1) Sometimes you can combine clauses by making a series of the ideas.

Ex: The gingerbread man jumped out of the oven, ran out of the kitchen door, and was chased through the garden by the little old man.

- 2) A relative pronoun may be used to introduce a subordinate clause.

Ex: The little old man, *who* was working in his garden, was very surprised to see the gingerbread man running by.

- 3) Using a participial phrase (Lesson 22) is another excellent way to combine clauses.

Ex: The gingerbread man ran down the road, *laughing* at the little old lady and the little old man.

- e. Practice these methods of combination by rewriting the following sentences using the suggested method:

- 1) Using a series

The gingerbread man jumped out of the oven.

The gingerbread man ran down the road.

The gingerbread man stopped to rest under a tree.

2) Using a relative pronoun

The gingerbread man's behavior was unexpected.

The gingerbread man quickly out ran the little old lady and the little old man.

3) Using a participial phrase

The gingerbread man crossed the river.

The gingerbread man left the little old lady and the little old man behind.

Day 3

- a. One of the fundamentals of good study habits is the ability to take clear notes. Today you will practice **note taking** using printed material.

The following article was taken from an encyclopedia. It is an informational article about pencils. The first paragraph is the **introductory paragraph**, which introduces the topic. The first three paragraphs have clear **topic sentences** with **supporting sentences**. Underline the topic sentences in these paragraphs. The final paragraph is a **concluding paragraph** which includes information about the two final steps in the pencil making process.

Cased pencils, in most instances, consist of a wood case and a black writing core. The core is composed of graphite and fine clay, sometimes combined with other chemicals. When graphite was first used in pencils, people mistakenly thought that it contained lead. The graphite mixture is still called lead, and the pencils, which contain no lead, are often called lead pencils.

Graphite for pencils is formed into spaghetti-like strings, cut to precise measurements, and dried in ovens. Manufacturers vary the proportions of graphite and clay in the mixture to produce pencils with harder and softer writing cores. The Number 2 pencil is the standard and most common pencil used today. Pencils with numbers less than 2

have a softer lead and contains less clay and more graphite. Soft pencils make a dark, heavy line. Harder pencils make a finer, lighter line.

Most cased pencils are made from incense-cedar. The wood sharpens easily and smoothly and does not warp or lose its shape. Cedar logs that are used to make pencils are sawed into narrow strips called slats. The slats are about 7.25 inches (18.4 centimeters) long, .25 inches (6.4 millimeters) thick, and 2.75 inches (7 centimeters) wide. They are stained, waxed, and dried before shipment to the pencil factory. At the factory, parallel grooves are cut into one side of the slats and half of the slats are then coated with a fine layer of glue. Next, the graphite is laid in the grooves of the glued slats, and pencil “sandwiches” are made. Pencil sandwiches are produced by pressing the empty slats into the slats that already have graphite inserted in them. The sandwiches then go into a shaper, which forms the slats into individual *hexagonal* (six-sided) or round pencils. Most pencils are manufactured to have a hexagonal shape. The flat sides of such pencils prevent the pencils from rolling off surfaces.

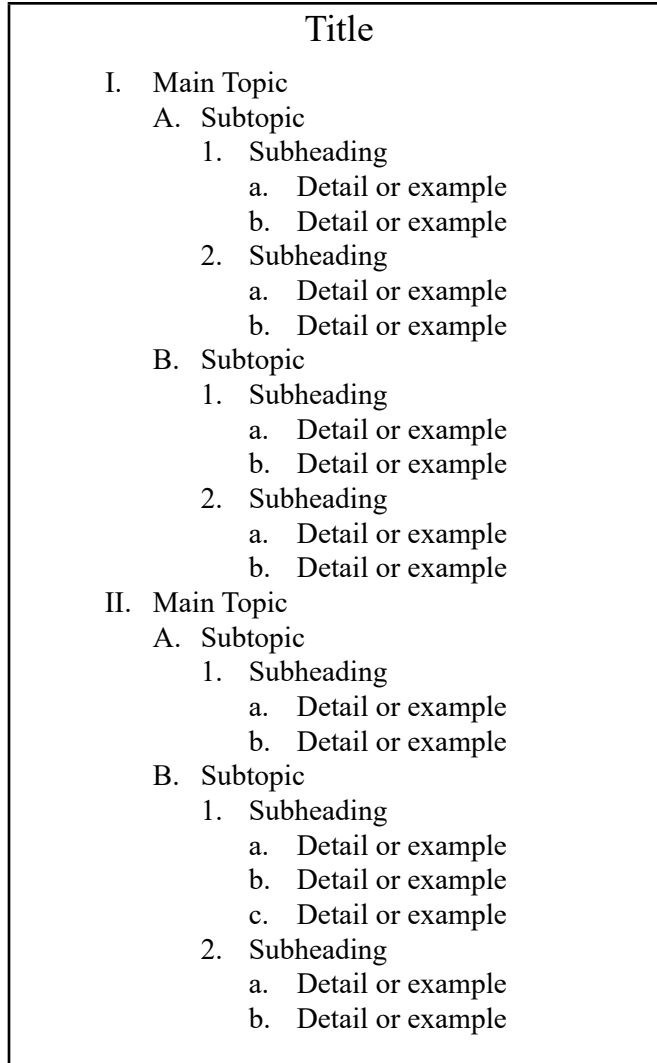
After the individual pencils have been cut, they are painted. Yellow is the color most often used for pencils. Erasers are then attached to the pencils. Each eraser is surrounded by a round, metal case called a *ferrule*, which is held in place either by glue or small metal prongs. Most ferrules are made of aluminum or steel.

(Excerpted from The World Book Encyclopedia, 1991, Volume 15, pages 235-236. World Book, Inc., by Permission of the publishers.)

Write, in your own words, a sentence that explains the topic of each paragraph. Or, if you like, write a question that would be answered by the information in the paragraph.

Ex: Most pencils have a wooden case and a black writing core.

OR What are cased pencils made of?



In an article or single chapter of a reference book, the Roman numerals (I, II, III) correspond to main topics. Capital letters (A, B, C) correspond to blocks of paragraphs. Arabic numbers (1, 2, 3) correspond to subheadings or paragraphs. Lower case letters (a, b, c) correspond to key sentences.

b. Write a topic outline of the pencil article.

Day 5

- a. Take a spelling test of the words you misspelled this week.

- b. Practice your note taking skills by outlining a short chapter or article in your history or science book.

There was a parade in our town.
The parade came to advertise the circus.
The parade had clowns and jugglers.
The parade was led by a marching band.
The parade was exciting.
The parade was very colorful.
The parade caused everyone in town to want to go to the circus.

e. Choose skills from the *Review Activities*.

f. Enrichment

Rhyming Words

Find synonyms for the following word pairs that rhyme with each other.

Example: tiny bug – wee bee

1. angry leader _____

2. funny feline _____

3. comical rabbit _____

4. small snack _____

5. light-red beverage _____

6. colorless man _____

7. enlarged bonnet _____

8. noisy thunderhead _____

Make up two rhyming word pairs.

Without Money and Without Price

The gifts of God's grace are absolutely free in the most unrestricted sense of that term. Nothing good, whatsoever is brought by man, or is expected from man, by way of recommendation to mercy; but everything is given gratis, and is received by us "without money and without price." Upon that one thought I shall dwell, hoping that the Spirit of God will make it plain to your minds.

First, I shall notice the surprising nature of this fact, for it is very surprising to mankind to hear that salvation is "without money and without price." It is so surprising to them that the plainest terms cannot make them understand it. They cannot be brought to accept it as literally true that they are to have everything for nothing. Now why is it that man does not see this? Why is it that when he does see it he is surprised? I think it is, first, because of man's relation to God, and his wrong judgment of Him. Man thinks that God is a hard master. When the Holy Spirit convinces men of sin they still retain hard thoughts of God, and fear that he cannot be so gracious as to blot out their sins. Little do they know that heart of love which throbs in Jehovah's bosom.

No doubt, also, the condition of man under the fall makes it more difficult for him to comprehend that the gifts of God are "without money and without price," for he is doomed to toil for almost everything he needs. He reads the words "without money and without price" and thinks there must be something written between the lines to modify the sense, for there must be something to do or to feel before a sinner can receive the gifts of grace.

Again, man recollects the general rule of men toward each other, for in this world what is to be had for nothing except that which is worth nothing? Nothing for nothing is the general system. Dealing with our fellow-men, we must naturally expect, even according to the golden rule, that we should give them an equivalent for what we receive. And so "without money and without price" is quite a novelty, and man is astonished at it and cannot believe it to be true.

Another matter helps man into this difficulty, namely, his natural pride. He does not like to be a pauper before God. Pride is woven into man's nature. We do not like to be saved by charity, and so have no corner in which to sit and boast. You insult a moral man if you tell him that he must be saved in the same way as a thief or murderer, yet this is not more than the truth.

Thus I have spoken upon the surprising nature of this fact, but I want to add that, though I have thus shown grounds for our surprise, yet if men would think a little they might not be quite so unbelievably amazed as they are; for after all, the best blessings we have come to us freely. What price have you paid for your lives? What price do you pay for the air you breathe? Life and air and light come to us "without money and without price." The senses are freely bestowed on us by God, and so is the sleep which rests them. We ought not, therefore, to be so surprised, after all, that the gifts of his grace are free.

In the second place, dear friends, I want to show you the necessity of the fact mentioned in our text. There was a necessity that the gifts of the gospel should be “without money and without price.” A threefold necessity.

First, from the character of the donor. It is God that gives. Oh, sirs, would you have him sell his pardons? The King of Kings, would you have him vend forgiveness to the sons of men at so much per head? Would you have him sell his Holy Spirit, and would you come like Simon Magus and offer money unto him for it? Talk not so exceeding proudly. Salvation must be given without price, since it is God that gives.

Again, it must be for nothing, because of the value of the boon. As one has well said, “it is without price because it is priceless.” The gospel is so precious a thing that if it is to be bought the whole world could not pay for it, and therefore if bought at all it must needs be without money and without price. It cost the Lord Jesus his blood, what have you to offer?

And there is another reason arising from the extremity of human destitution. The blessings of grace must be given “without money and without price,” for we have no money or price to bring. Is not that good reasoning that God must give eternal life for nothing, because you have nothing which you could offer as a price? If you are to have eternal life, no terms but those of grace will meet your case.

My third point is this, the salutary influence of this fact. If it be “without money and without price,” what then? Well, first, that enables us to preach the gospel to every creature. If we had to look for some price in the hand of the creature, or some fitness in the mind of the creature, or some excellence in the life of the creature we could not preach mercy to every creature, we should have to preach it to prepared creatures, and then that preparation would be the money and the price. The fact that the mercy of God is “without money and without price” enables us to preach it to every man, woman, and child of woman born.

Now, note secondly, that this fact has the salutary effect of excluding all pride. If it be “without money and without price,” you rich people have not a halfpennyworth of advantage above the poorest of the poor in this matter. So that the pride of wealth is utterly abolished by the gospel; and so is the pride of merit. You have been so good and so charitable, and you are so excellent, and so religious, and so everything that you ought to be, and you fancy that there must be some private entrance, some reserved door for persons of your quality; but, sirs, the gate is so strait that you must rub shoulders with thieves, and drunkards, and murderers, if you are to enter eternal life; there is but one way and that is the way of grace.

Again, another influence of the fact mentioned in our text is that it forbids despair. Whoever you may be, if eternal life is to be had for nothing, you are not too poor to have it. It is impossible that you can have fallen too low for the gospel, for “Jesus Christ is able to save to the uttermost them that come unto God by him.”

Next it inspires with gratitude, and that becomes the basis of holiness. They say that a free gospel will make men think lightly of sin. It is the death of sin, it is the life of virtue, it is the motive power of holiness, and when it comes into the soul it begets zeal for the Lord.

Then note again that the receipt of salvation without money and without price engenders in the soul the generous virtues. What do I mean by that? Why the man who is saved for nothing feels first with regard to his fellow-men that he must deal lovingly with them. Has God forgiven me? Then I can freely forgive those who have trespassed against me. He longs to see others saved, and therefore lays Himself out to bring them to Jesus Christ. Then as to our God, the free gifts of grace, working by the power and energy of the Holy Spirit, create in us the generous virtues towards God. When we know that Jesus has saved us we feel we could lay down our lives for him.

Lastly, beloved, I cannot think of anything that will make more devout worshippers in heaven than this. Every child of God will know eternally that he is saved by grace, grace, grace, from first to last, from beginning to end; and so without constraint, except that which is found within their own bosoms, all the redeemed will forever magnify the Lord in such notes as these, “Worthy art thou, O Lamb of God! For thou wast slain, and hast redeemed us unto God by thy blood, and hast made us kings and priests unto God.”

May the Lord lead you all to receive his divine salvation “without money and without price.”

Note Taking Tips

- 1) Cultivate a learning attitude. Come prepared to listen and learn. The first preparation is to have your writing tools ready.
- 2) Avoid daydreaming and doodling. We can listen four times as fast as a speaker can talk. Taking notes will help you stay focused.
- 3) Begin taking notes immediately. If the lecture doesn't have a stated title, make up one of your own. Don't wait to begin writing when something "important" has been said.
- 4) Try to figure out the speaker's purpose. Is he trying to motivate, persuade, explain, or inform?
- 5) Listen for the speaker's stated organization of main points. Often a speaker will tell you the outline of his lecture.
- 6) Listen for transitional phrases alerting you that the speaker is starting a new point.

Transitional Words and Phrases

first	next	in the same way
as a result	in conclusion	for instance
otherwise	for this reason	for example
	on the other hand	

- 7) Do not try to write word for word statements, unless it is a line you would like to quote. Summarize the main points and write concisely, leaving out unnecessary words. This is one time when it is desirable to use incomplete sentences.
- 8) Jot down questions that come to your mind as you listen. You can find out the answers later.
- 9) Draw simple illustrations, charts, or diagrams if they help make the point being made clearer.
- 10) Read the notes you have taken within 24 hours. If you have taken notes of a lecture you will be tested on, you should recopy your notes, filling in the sketchy parts. Highlight those notes which are especially important to remember.

Review Activities

1. Name some coordinating conjunctions.

2. Write a sentence using a coordinating conjunction.

3. Name some subordinating conjunctions.

4. Write a sentence using a subordinating conjunction.

5. Name some transitional words or phrases.

6. Read a short chapter from your science or history book. Write a topic outline.

Assessment 3
(Lessons 19-25)

1. What is the rhyme scheme of this first verse from “The Lady of Shalott” by Alfred Lord Tennyson? _____

On either side the river lie
Long fields of barley and of rye,
That clothe the wold, and meet the sky;
And through the field the road runs by
To many-towered Camelot;
And up and down the people go,
Gazing where the lilies blow
Round an island there below,
The island of Shalott.

2. What is the meter? _____

3. Define alliteration, assonance, and consonance. Write an example of each.

4. Write an example of the four types of sentences:

declarative _____

imperative _____

interrogative _____

exclamatory _____

5. Are the verbs in the following sentences transitive (**T**) or intransitive (**IT**)? If transitive, what is its object? Do any of the verbs have an indirect object?

- a. A duck sat on her nest. _____
- b. The hatching ducklings cracked their shells. _____
- c. One duckling gave her a fright. _____
- d. The big, ugly duckling felt sad. _____
- e. He grew into a beautiful swan. _____
- f. You should never judge a book by its cover. _____

6. Write a plural example for each of the following:

- a. noun ending in **ch** _____
- b. noun ending in consonant **y** _____
- c. noun ending in vowel **y** _____
- d. noun ending in vowel **o** _____
- e. noun ending in consonant **o** _____
- f. noun ending in **f** _____
- g. noun with an irregular plural form _____
- h. noun with same singular and plural form _____

7. Underline the predicate nominatives and predicate adjectives in the following sentences from *The Prisoner of Zenda*. Indicate if it is a predicate nominative (**PN**) or a predicate adjective (**PA**):

- a. The prince was a tall, handsome young fellow. _____
- b. This lady was the Countess Amelia. _____
- c. I was not so unreasonable as to be prejudiced against the duke's keeper.

- d. I am Rudolf Rassendyl. _____
- e. The king's face was slightly more fleshy than mine. _____

- f. Duels were frequent among all the upper classes. _____
- g. The dark night suddenly seemed unfriendly. _____

8. Underline the infinitives in this paragraph from *The Prisoner of Zenda*:

Dearly would he have liked to come with me, had I not utterly refused to take him. One man might escape notice, to double the party more than doubled the risk; and when he ventured to hint once again that my life was too valuable, I, sternly bade him be silent.

9. Underline the participles in this paragraph from *White Fang*:

From hidden points of vantage the family watched the performance. But it was a fizzle. Locked in the yard and there deserted by the master, White Fang lay down and went to sleep. Once he got up and walked over to the trough for a drink of water. The chickens he calmly ignored. So far as he was concerned they did not exist. At four o'clock he executed a running jump, gained the roof of the chicken house and leaped to the ground outside, whence he sauntered gravely to the house.

10. Circle the gerunds in this paragraph from *White Fang*:

It was the beginning of the end for White Fang - the ending of the old life and the reign of hate. A new and incomprehensibly fairer life was dawning. It required much thinking and endless patience on the part of Weedon Scott to accomplish this. And on the part of White Fang it required nothing less than a revolution. He had to ignore the urges and promptings of instinct and reason, defy experience, give the lie to life itself.

11. Write the comparative and superlative forms of these modifiers:

	Comparative	Superlative
a. red	_____	_____
b. bad	_____	_____
c. gladly	_____	_____
d. heavy	_____	_____
e. easy	_____	_____
f. good	_____	_____
g. difficult	_____	_____

14. Write sentences using the present, present participle, past, and past participle of the verbs *raise* and *rise*.

15. Write sentences using the present, present participle, past, and past participle of the verbs *sit* and *set*.

16. Match the vocabulary word to its meaning.
- | | |
|----------------------|---|
| 1. martyred _____ | a. to excite the interest of |
| 2. colossal _____ | b. turning to dust |
| 3. replica _____ | c. persecuted for one's belief |
| 4. assuaged _____ | d. a reproduction |
| 5. intrigue _____ | e. feeling discontent |
| 6. moldering _____ | f. huge |
| 7. repining _____ | g. calmed or lessened |
| 8. sluggard _____ | h. burning pieces of wood |
| 9. provision _____ | i. habitually lazy person |
| 10. vagabond _____ | j. fixed purpose of mind |
| 11. brands _____ | k. the color of human skin in high health |
| 12. resolve _____ | l. one who wanders from place to place |
| 13. sustenance _____ | m. making a false show |
| 14. feigning _____ | n. the tendency to view things how they are |
| 15. caprice _____ | o. supplies of food |
| 16. intrigues _____ | p. mental capacity |
| 17. ruddy _____ | q. that which supports life |
| 18. anoint _____ | r. to consecrate by the use of oil |
| 19. realism _____ | s. sudden change of mind |
| 20. democracy _____ | t. government by the people |
| 21. mentality _____ | u. plots to effect some purpose by secret artifices |