

*Learning Language Arts
Through Literature*

The Gray Book

Grammar | Vocabulary | Analogies | Word Study
Book Studies | Composition | Narrative Writing
Persuasive Writing | Research

3rd Edition

Teacher Book



Common Sense Press
Simple to teach. Easy to learn.

The *Learning Language Arts Through Literature* series:

The Blue Book - 1st Grade Skills

The Red Book - 2nd Grade Skills

The Yellow Book - 3rd Grade Skills

The Orange Book - 4th Grade Skills

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The Gold Book - *World Literature* - High School Skills

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

Some of the Scripture used in the Lessons were taken from the NEW AMERICAN STANDARD BIBLE®.

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Introduction



As parents we watched and marveled at the way our little ones learned to talk. By listening and responding to English spoken well, they were able to communicate quite clearly. The process was so gradual that they were barely aware it was taking place.

It is the belief of the publishers and authors of the *Learning Language Arts Through Literature* series that written language can best be learned in the same manner. By reading fine literature and working with good models of writing, students will receive a quality education in language arts. If you desire to teach using an integrated approach to language, this curriculum is for you.

In her books, Dr. Ruth Beechick confirmed that this method of teaching is an appropriate and successful way to introduce our students to the joys of reading, writing, and thinking. Their enjoyment and enthusiasm for reading and writing are unmatched recommendations for this method of teaching. Our own experiences using these lessons with students have encouraged us to share them with you.

The **integrated language approach** has the benefits of all teaching methods. By working with pieces of literature, you focus on grammar, vocabulary, writing, reading, spelling, penmanship, and thinking skills. Your student has the best advantage for learning skills in this effective and lasting manner.

Grammar is taught in conjunction with writing, not as an isolated subject. Your student's **vocabulary** will be enhanced by reading the literature selections which have been carefully chosen for this grade level. Grade appropriate **reading skills** are included. Helpful **Spelling Rules** are included to help your student develop spelling skills. **Penmanship** skills may be developed as your student writes dictation or any other writing assignment. **Thinking skills** are developed through the activities in this manual. Anytime a student is asked to respond to the literature with discussion, writing, drawing, or completing an activity, your student is developing higher order thinking skills.

How to Use This Book



The Gray Book is intended for use after *The Green Book* of the *Learning Language Arts Through Literature* series. *The Gray Book* is largely based on dictation lessons. As in the other books in this series, we have made an effort to use fine literature whenever possible to serve as a model for your student.

Dictation Lessons

Twenty-two of the lessons are based upon literature passages to be dictated to your student. Before dictating, read the entire passage to the student while he listens only. Instruct him to listen for sentence endings, questions, and quotations. Begin the dictation exercise by reading one sentence at a time. If necessary, repeat the sentence, reading one phrase at a time. If you are not using the *Student Activity Book*, the student's work should be double spaced to make the editing process easier, as well as to give room for further work with the passage. If your student has difficulty with dictation, allow him to copy the passages for several lessons and then try dictating again.

In addition to taking the passage from dictation, instruction will be given throughout the week which covers such topics as punctuation, capitalization, parts of speech, grammar, creative writing, etc. In most lessons students will take a spelling test covering words from the most *Commonly Misspelled Words List* found in the *Appendix*. Also, they will increase their spelling skills as they learn to list misspelled words in a *Personal Spelling List*. They may create their own list or use the one provided in the *Student Activity Book*. Finally, most lessons include a *Vocabulary Builder* exercise using selected words from the passage, and analogy exercises designed to further strengthen vocabulary as well as enhance students' problem solving skills.

Book Studies

Approximately every eight weeks your student will have a two week literature lesson based upon a selected book. After reading the book, the student will review vocabulary words and learn to interpret word meaning from understanding its context. There are a variety of suggested activities to choose from that will expand understanding of what has been read as well as writing and thinking skills. The four required books are listed in the *Bibliography* in the back of this manual.

Writing Unit

Finally, five lessons make up a special writing unit that covers five weeks. In this unit students will develop their writing skills by completing a narrative paper, a persuasive paper, a compare and contrast paper, and a research paper.

Note to Teachers

Some of the writing assignments your student will be asked to complete in this book may seem very hard. It cannot be emphasized enough that the writing process takes time. Be sure to give your student plenty of time to complete an assignment. You can help by spending time talking about the assignment and how it will be written. Encourage working on a rough draft, editing and rewriting as your student thinks through the assignment. All writers must go through this process of ordering and reordering their thoughts, so be encouraging and patient as your student learns to think and write well.

In closing, be creative in finding ways your student can share his writing. You will be surprised how this will motivate the student to write more and better. Seek out relatives, neighbors, and friends who will give positive encouragement to the budding author. Also, many students enjoy being involved in a “literary club” with other students. Poetry, stories, and other writing may be read aloud and studied together.

Review Activities

After most dictation lessons you will find *Review Activities* to reinforce the material covered during the week.

Assessments

Four *Assessments* are included throughout the year to evaluate your student’s progress. Easy to use and administer, these tools help you to assess the progress of your student. The goal of the assessments is to obtain information about your student’s progress in order to determine how you, the teacher, can better assist your student.

Appendix

In the back of this book you will find the Appendix which includes: *Enrichment Answers*, *Skills Index*, *Glossary*, *Words Parts List*, *Commonly Misspelled Words List*, *Spelling Rules*, *Capitalization Rules*, and *Comma Rules*. Encourage your student to use the *Appendix* frequently to promote better writing and skill retention.

Enrichment Answers

On Day 5 of most lessons you will see “Enrichment.” These are optional activities located in the Student Activity Book (SAB). Answers to these are found in the back of this manual. These optional activities develop thinking and reasoning skills.

Skills Index

You can easily locate lessons that will address specific skills using the *Skills Index*.

Glossary

Encourage your student to refer to the *Glossary* of terms throughout the lessons.

Words Parts List

Prefixes, suffixes, and roots with meanings and examples are included. Your student should regularly consult these lists to build vocabulary and better understand English grammar.

Commonly Misspelled Words List

This list will be used throughout the lessons.

Spelling Rules

Encourage your student to review the rules that apply to words misspelled in daily work or spelling tests.

Capitalization and Comma Rules

This quick reference is provided for review and correction of daily work.

Bibliography

This page includes all the information you need to locate the books your student needs to complete the *Book Study* lessons as well as the books used in the dictation lessons. You may purchase them or find them in the library.

Materials Needed

You may use a *Student Activity Book* or a loose leaf notebook for your student's work.

Previous lessons are sometimes used again, so keep all the student's work until the entire program is completed.

Reference materials such as a dictionary, thesaurus, or Internet sources will be used. Availability of these materials in either the home or library is required.

For the optional *Book Studies* you will need the following books which can be found in the library or purchased:

Daddy-Long-Legs by Jean Webster

A Lantern in Her Hand by Bess Streeter Aldrich

Eric Liddell by Catherine Swift or another biography of Eric Liddell

God's Smuggler by Brother Andrew

Student Activity Books

Student Activity Books are available for your students. Daily exercises corresponding to each lesson are included for easy use. *Enrichment Activities* are also included.

The Gray Student Activity Book is not a duplicate of the *Gray Teacher Book*, therefore does not contain all the information found in the *Teacher Book*. The *Student Activity Book* is not intended for use without its companion *Teacher Book*.

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Dawn came, and daylight. The fire was burning low. The fuel had run out, and there was need to get more. The man attempted to step out of his circle of flame, but the wolves surged to meet him. Burning brands made them spring back. In vain he strove to drive them back. As he gave up and stumbled inside his circle, a wolf leaped for him, missed and landed with all four feet in the coals. It cried out with terror, at the same time snarling, and scrambled back to cool its paws in the snow.

White Fang by Jack London

Day 1

- a. Write the literature passage from dictation. Correct any errors. Add any words you misspell to your *Personal Spelling List*.
- b. Take a test of the next ten words from the *Commonly Misspelled Words List*. Add any you miss to your *Personal Spelling List* to be studied this week.
- 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*.

Day 1

c. **brands** - burning pieces of wood

d. **brands, coals, paws**

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**

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 |

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*.)

Day 1

- e. 1) tomatoes
2) stories
3) glasses
4) men
5) sheep
6) floors
7) lunches
8) stereos
9) knives
10) geese
11) roofs
12) gloves
13) hutches
14) bushes
15) deer
16) pianos
17) lives
18) ferries
19) heroes
20) foxes

Day 2

- a. of his circle
of flame
inside his circle
for him
with all four feet
in the coals
with terror
at the same time
in the snow
- b. to get
to step
to meet
to drive
to cool

Day 2

d.

- 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.

f. to get (adjective)
to step (adverb)
to meet (adverb)
to drive (adverb)
to cool (adverb)

g. to her cheeks -
prepositional phrase;
cheeks (object)

to buy - infinitive

to buy - infinitive

- 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 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 3

- a. came, burning, run, attempted, surged, made, spring, strove, gave, stumbled, leaped, missed, landed, cried, scrambled
- b. past tense
- c. Dawn comes, and daylight. The fire is burning low. The fuel runs out, and there is need to get more. The man attempts to step out of his circle of flame, but the wolves surge to meet him. Burning brands make them spring back. In vain he strives to drive them back. As he gives up and stumbles inside his circle, a wolf leaps for him, misses and lands with all four feet in the coals. It cries out with terror, at the same time snarling, and scrambles back to cool its paws in the snow.
- d. Dawn will come, and daylight. The fire will burn low. The fuel will run out, and there will be need to get more. The man will attempt to step out of his circle of flame, but the wolves will surge to meet him. Burning brands will make them spring back. In vain he will strive to drive them back. As he will give up and stumble inside his circle, a wolf will leap for him, will miss and land with all four feet in the coals. It will cry out with terror, at the same time will snarl, and scramble back to cool its paws in the snow.

Day 4

a. Answers are found at the end of this lesson.

b. low, out, out, back, back, up, out, back

c. *burning* modifies brands

snarling modifies It

d. *pretending* things

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**).

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 *ReviewActivities*.
- e. Enrichment (SAB)

Day 4

- f. 1) Flying was Orville and Wilbur's heart desire.
- 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.

Answers:

4. a.

| <u>Infinitive</u> | <u>Present Participle</u> | <u>Past</u> | <u>Past Participle</u> |
|-------------------|---------------------------|----------------|------------------------|
| come (IR) | coming | came | (have) come |
| burn (IR) | burning | burned | (have) burnt |
| run (IR) | running | ran | (have) run |
| attempt (R) | attempting | attempted | (have) attempted |
| surge (R) | surging | surged | (have) surged |
| make (IR) | making | made | (have) made |
| spring (IR) | springing | sprang, sprung | (have) sprung |
| strive (IR) | striving | strove | (have) striven |
| give (IR) | giving | gave | (have) given |
| stumble (R) | stumbling | stumbled | (have) stumbled |
| leap (IR) | leaping | leaped | (have) leapt |
| miss (R) | missing | missed | (have) missed |
| land (R) | landing | landed | (have) landed |
| cry (R) | crying | cried | (have) cried |
| scramble (R) | scrambling | scrambled | (have) scrambled |

Review Activities

Choose skills your student needs to review.

1. *Plural Nouns*

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. *Infinitive and Preposition*

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 as 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. *Participles and Gerunds*

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.

1.
 - a. girls
 - b. dishes
 - c. butterflies
 - d. keys
 - e. rodeos
 - f. heroes
 - g. handkerchiefs
 - h. loaves
 - i. hooves

2.
 - to the stream
(prepositional phrase)
 - to drink (infinitive)
 - to the familiarity
(prepositional phrase)
 - to the pool
(prepositional phrase)

3.
 - a. participle
 - b. verb
 - c. participle
 - d. gerund
 - e. gerund



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 1

- c. for my wounded finger
of our good horses
in them
of the fight
of our great resolve
in gloomy silence
for ourselves and our
horses
before us

We road on
a farmer just up

Day 2

- a. *resolve* - fixed purpose of mind

sustenance - that which supports life

feigning - making a false show

caprice - sudden change of mind

intrigues - plots to effect some purpose by secret artifices

- b.-d. pausing an instant (participle modifying we)

bleeding freely (verb)

being much bruised (participle modifying bone)

asking of our good horses (participle modifying we)

feigning a toothache (participle modifying I)

nearing nine (participle modifying nine)

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.

Day 3

- d. 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.

Day 3

- e. 1) made (action)
 2) was bleeding (action)
 3) ached (action)
 4) being (linking)
 5) rode (action)
 6) was (linking)
 7) died (action)
 8) broke (action)
 9) found (action)
 farmer (direct object)
 10) made (action)
 him (direct object)
 11) give (action)
 us (indirect object)
 sustenance (direct object)
 12) muffled (action)
 face (direct object)
 13) lay (action)
 14) were (linking)
 15) shut (action)
 them (direct object)

- 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 | 10) made |
| 2) was bleeding | 11) give |
| 3) ached | 12) muffled |
| 4) being | 13) lay |
| 5) rode | 14) were |
| 6) was | 15) shut |
| 7) died | |
| 8) broke | |
| 9) found | |

Day 4

- a. 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**.

Day 4

- g. 1) severely
 more severely
 most severely

- 2) good
 better
 best

- 3) great
 greater
 greatest

- 4) gloomy
 gloomier
 gloomiest

- 5) clear
 clearer
 clearest

- 6) cold
 colder
 coldest

- 7) closely
 more closely
 most closely

Day 5

- c. 1) The book was *lying*

| 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:
- | | |
|-------------|------------|
| 1) severely | 5) clear |
| 2) good | 6) cold |
| 3) great | 7) closely |
| 4) gloomy | |
- h. Read the following Comparison Tips:

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

- 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 (*lying, laying*) open on the table.
 - 2) She (*lay, laid*) the money on the counter.
 - 3) The children (*lay, laid*) in the shade after the picnic.
 - 4) If you become tired, (*lie, lay*) down and rest.
 - 5) Mother (*laid, lay*) the children's pajamas out.
 - 6) After having (*lain, laid*) down for a nap, he felt better.
 - 7) Be careful not to (*lie, lay*) the blame on the wrong person.
 - 8) Dad is (*lying, laying*) tiles in the bathroom.
- 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 (*rising, raising*) properly?
 - 3) The guest speaker (*raised, rose*) from his seat.
 - 4) Our family has (*raised, rose*) corn for generations.
 - 5) The soprano's voice should (*rise, raise*) at the end of the song.
 - 6) The cost of living has (*risen, raised*) this year.
 - 7) We will be (*rising, raising*) before dawn to go fishing.
 - 8) Then an important question was (*raised, risen*).

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

- e. 1) When the cannon sounded, the American flag was *raised*.
- 2) Is the bread *rising* properly?
- 3) The guest speaker *rose* from his seat.
- 4) Our family has *raised* corn for generations.
- 5) The soprano's voice should *rise* at the end of the song.
- 6) The cost of living has *risen* this year.
- 7) We will be *rising* before dawn to go fishing.
- 8) Then an important question was *raised*.

Day 5

- g. 1) The children could

- not *sit* still for long.
- 2) We *set* the pie out to cool.
 - 3) The teacher had been *sitting* down too long.
 - 4) Please *set* down your packages.
 - 5) We tried *sitting* still.
 - 6) Dad always *sets* his keys on the mantle.
 - 7) After *setting* the timer, Mom put the cookies in the oven.
 - 8) I felt I had been *sitting* there for hours.
- h. 1) broad, broader, broadest
- 2) few, fewer, fewest
 - 3) common, commoner, commonest (could be more common and most common)
 - 4) large, larger, largest
 - 5) raggedly, more raggedly, most raggedly
 - 6) long, longer, longest
 - 7) hollow, more hollow, most hollow
 - 8) exceedingly, more exceedingly, most exceedingly
 - 9) bright, brighter, brightest
 - 10) dark, darker, darkest
 - 11) confused, more confused, most confused
 - 12) white, whiter, whitest
 - 13) naturally, more naturally, most naturally
 - 14) yellow, yellower, yellowest

- 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 (*sit, set*) still for long.
 - 2) We (*sat, set*) the pie out to cool.
 - 3) The teacher had been (*sitting, setting*) down too long.
 - 4) Please (*set, sit*) down your packages.
 - 5) We tried (*sitting, setting*) still.
 - 6) Dad always (*sits, sets*) his keys on the mantle.
 - 7) After (*sitting, setting*) the timer, Mom put the cookies in the oven.
 - 8) I felt I had been (*sitting, setting*) there for hours.
- h. Write the comparative and superlative form of these modifiers taken from the literature passage used in Lesson 6.
- | | |
|-------------|----------------|
| 1) broad | 8) exceedingly |
| 2) few | 9) bright |
| 3) common | 10) dark |
| 4) large | 11) confused |
| 5) raggedly | 12) white |
| 6) long | 13) naturally |
| 7) hollow | 14) yellow |
- i. Choose skills from the *Review Activities*.
- j. Enrichment (SAB)

Review Activities

Choose skills your student needs to review.

1. *Prepositional Phrase*

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. *Participial Phrase and Direct Object*

Underline the participial phrases. If the participial phrase has a direct object, circle it.

3. *Direct and Indirect Object*

Underline the verb in each of these sentences. Circle the direct object, and draw a box around the indirect object.

- Androcles ran away from his master.
- He lived in a cave with a friendly lion.
- The lion brought him food.
- Androcles was captured.
- He was taken to Rome.
- He faced a hungry lion in the Coliseum.
- He hugged his old friend.
- The crowd cheered.

4. *Comparative and Superlative Degrees*

Write the comparative and superlative degree of these modifiers:

- tall
- helpful
- far
- popular
- shy
- slow
- sternly
- gently

- on the sofa
to his feet
at me
with a joyful cry
on his knees
before me

- Flinging open the door
(door - direct object)
fully dressed

- ran (verb)
 - lived (verb)
 - brought (verb)
food (direct object)
him (indirect object)
 - was captured (verb)
 - was taken (verb)
 - faced (verb)
lion (direct object)
 - hugged (verb)
friend (direct object)
 - cheered (verb)

- tall, taller, tallest
 - helpful, more helpful, most helpful
 - far, farther, farthest
 - popular, more popular, most popular
 - shy, shyer, shyest
 - slow, slower, slowest
 - sternly, more sternly, most sternly
 - gently, more gently, most gently

- 5.
- lying
 - rising
 - set
 - good (adjective)
 - rose
 - bad (adjective)
 - lay
 - sat
 - well (adverb)
 - badly (adverb)

6. ababccdd

7. declarative
interrogative
exclamatory
imperative

8. Ex:
The mints melted in my
mouth.

5. *Correct Word Usage*

Fill in the blank with the correct word:

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

6. *Rhyme Scheme*

What is the rhyme scheme of this verse of the "Star Spangled Banner" by Francis Scott Key?

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. *Types of Sentences*

What are the four types of sentences?

8. *Alliteration*

Write an alliterative sentence.



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

- 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."
- Write the literature passage from dictation. Compare with the model and make corrections. Add any misspelled words to your *Personal Spelling List*.
- 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.
- 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

- There are seven personal pronouns in the literature passage. Circle them. Look back at Lesson 2 to review pronouns if needed.

Day 1

d. *ruddy* - the color of human skin in high health

anoint - to consecrate by the use of oil

Day 2

a. he, him, he, him, he, him, his

Day 2

b. his brothers

c. he (sent)
he (was)

anoint him (direct
object)
anointed him (direct
object)

d. Now he was ruddy
(predicate adjective)
this is he (predicate
nominative)

A subjective pronoun
is used because it
renames the subject.

e. 1) him
2) she
3) He, me
4) they
5) she, I
6) me, we

f. this - singular
these - plural

Day 3

a. Arise, anoint him for
this is he.

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. 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

- a. Look at the literature passage. With a red pencil, box in the adverbs. Refer to Lesson 11, **3c-e** if you need a review.
- b. 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.

- b. sent and bought
(compound verb)

beautiful eyes and a handsome appearance
(compound object of preposition)

took and anointed
(compound verb)

arose and went
(compound verb)

The other three ands connect sentences.
(compound sentences)

 **Teacher's Note:**

Generally, sentences should not begin with a conjunction, but authors can take liberties.

| <u>Objective</u> | <u>Possessive</u> |
|------------------|-------------------|
| you | your, yours |
| it | its |
| me | my, mine |
| him | his |
| her | her, hers |
| us | our, ours |
| them | their, theirs |

Day 4

- a. in, Now, Then, mightily, forward
- b. ruddy
beautiful
handsome

Day 4

d. and e.

- 1) with beautiful eyes and a handsome appearance (adjective modifying *he*)
- 2) of oil (adjective modifying *horn*)
- 3) in the midst (adverb modifying *anoint*)
- 4) of his brothers (adverb modifying prepositional phrase *in the midst*)
- 5) of the Lord (adjective modifying *Spirit*)
- 6) upon David (adverb modifying *came*)
- 7) from that day (adverb modifying *came*)
- 8) to Ramah (adverb modifying *went*)

Day 5

- b. 1) in silence (adverb)
- 2) for a time (adverb)
- 3) of Colosse (adjective)
- 4) with marigolds and daisies (adverb)
- 5) of half-grown lambs (adverb)
- 6) of the dams (adverb)
- 7) of the stream (adverb)
- 8) as a little boy (adjective)
- 9) for these sights and sounds (adverb)
- 10) in Rome (adverb)
- 11) with dread and foreboding (adverb)

- 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.
- 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.
- 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 sample below:

- | |
|--|
| <ul style="list-style-type: none">I. Helen Keller's early life<ul style="list-style-type: none">A. Event<ul style="list-style-type: none">1. Fact2. FactB. Event<ul style="list-style-type: none">1. Fact2. FactII. Helen Keller's schooling, etc. |
|--|

Day 4

On a separate piece of paper, begin writing. Use adjectives and adverbs wisely. Choose strong verbs and specific nouns. After writing your biography, put it aside until tomorrow. Distancing yourself will give you a fresher look at what you have written.

Day 5

- a. Read what you wrote yesterday. Is the story clearly told? If you are satisfied with the flow of the story and you have included all important facts and events, look at the smaller parts of the story. Does each paragraph contain related ideas? Is your sentence structure varied in length? Read the paper aloud. How does it sound? Now is the time to check mechanics: spelling, capitalization, and punctuation.

When you are finished, make a neat final copy of your biography. If you have time, you might like to include appropriate illustrations, maps, etc.

- b. Take a spelling test of the words you misspelled this week.
- c. Choose skills from the *Review Activities*.
- d. Enrichment (SAB)

Review Activities

Choose skills your student needs to review.

1. *Pronouns*

Choose the correct pronoun:

- (Who, Whom)* are you looking for?
- The movie scared Jackie and *(I, me)*.
- (You, Your)* snoring kept me awake.
- Is that cake for *(me, I)* and *(him, he)*?
- You and *(her, she)* are invited.

2. *Predicate Adjective and Predicate Nominative*

Is the underlined word in each sentence a predicate adjective or a predicate nominative?

- The emperor was unhappy.
- He was poorly dressed.
- His tailors were crooks.
- His advisors were afraid.
- The emperor was a fool.
- The little boy was wise.
- The emperor was embarrassed.

3. *Prepositional Phrases*

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. *Adverbs*

What questions do adverbs answer?

1.

- Whom
- me
- Your
- me, him
- she

2.

- predicate adjective
- predicate adjective
- predicate nominative
- predicate adjective
- predicate nominative
- predicate adjective
- predicate adjective

3. and 4.

of humble means -
adjective

for many long years -
adverb

for work - adverb

for the donkey's skin -
adverb

in a state - adverb

of alarm - adjective

along the road -
adjective

to Bremen - adverb

5. Time: When? How
Often?

Place: Where?

Manner: How? How
Much?



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 errors. Add any misspelled words to your *Personal 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 1

c. nonfiction

Day 2

a. *realism* - the tendency to view things how they really are

democracy - government by the people

mentality - mental capacity

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 |

Day 2

b. Possible answer:

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

When the little old lady had mixed up the gingerbread, she formed a gingerbread man.

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

Since the gingerbread man would not stop running, the little old man ran after him.

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

When 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 but they were getting tired.

Although the little old lady and the little old man ran on, they were getting tired.

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.

Day 2

- e. 1) The gingerbread man jumped out of the oven, ran down the road, and stopped to rest under a tree.
- 2) The gingerbread man, whose behavior was unexpected, quickly out ran the little old lady and the little old man.
- 3) The gingerbread man crossed the river, leaving the little old lady and the little old man behind.

- 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

Day 3

- a. In this article, the topic sentence is the first sentence of each paragraph.

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?

Next, make a list of brief facts stated in the supporting sentences of each paragraph, listing them under the paraphrased topic sentence or question you formulated. This is an informal way of taking notes about an informational article. You have actually made a rough outline of the article.

A more formal way of outlining is called the **topic outline**, a summary of topics using Roman numerals (I, II, III) and a summary of subtopics capital letters (A,B,C); and when necessary, Arabic numerals (1, 2, 3) and lower case letters (a, b, c) in that order. Periods are used after the numbers and letters. You may add a title to your outline. Look at the sample below.

| Title | |
|-------|-------------------|
| I. | Main Topic |
| A. | Subtopic |
| 1. | Subheading |
| a. | Detail or example |
| b. | Detail or example |
| 2. | Subheading |
| a. | Detail or example |
| b. | Detail or example |
| B. | Subtopic |
| 1. | Subheading |
| a. | Detail or example |
| b. | Detail or example |
| 2. | Subheading |
| a. | Detail or example |
| b. | Detail or example |
| II. | Main Topic |
| A. | Subtopic |
| 1. | Subheading |
| a. | Detail or example |
| b. | Detail or example |
| B. | Subtopic |
| 1. | Subheading |
| a. | Detail or example |
| b. | Detail or example |
| c. | Detail or example |
| 2. | Subheading |
| a. | Detail or example |
| b. | Detail or example |

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.
- c. Choose another short article from a magazine or online. Write an informal outline and a topic outline.

Day 4

- a. When listening to a lecture, you will find that you will be able to remember what was said more easily if you have cultivated the habit of listening with a pen in your hand. Taking notes while listening to a speaker takes a bit more concentration than taking notes about a printed article. Discuss the *Note Taking Tips*, found at the end of this lesson, with your teacher. Can you think of any other suggestions?
- b. Listen to your teacher as she reads the sermon, *Without Money and Without Price*. Do not read it beforehand. It is a condensed version of a sermon given by Charles Spurgeon (1834-1892). Using the *Note Taking Tips* at the end of this lesson, take notes. When you are through, look over your notes. How did you do? What are the main points of the sermon? Write an outline of the sermon.


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

Day 3

- b. Possible answer:
 - I. Cased pencils
 - A. Core
 1. graphite
 2. fine clay
 - B. Called lead pencils
 - II. Graphite for pencils
 - A. Cut and dried
 - B. Hardness
 1. soft pencils
 2. hard pencils
 - III. Making the pencils
 - A. Wood for pencils
 1. made from incense-cedar
 2. sharpens easily
 3. retains its shape
 - B. Process
 1. sawed, stained, waxed, dried
 2. graphite "sandwiches"
 3. shaped hexagonal or round
 - IV. Final Steps
 - A. Painted Yellow
 - B. Erasers attached with ferrule

 **Teacher's Note:**
Your student's outline may vary slightly.

Day 4

- b. Answer is found at the end of this lesson.

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.”

Answers:

4. b.

Fact: The Gifts of God are Free

- I. Surprising nature of fact**
 - A. Man's relation to God and his wrong judgment of Him**
 - 1. Man thinks God is a hard master
 - 2. Fear of rejection for past sins
 - B. The condition of man under the fall**
 - 1. Man thinks he is doomed to toil for everything
 - 2. Sinner feels he must do something before he can receive gift
 - C. Man Recollects the General Rule of Men**
 - 1. Nothing for nothing
 - 2. Cannot believe truth
 - D. Man's Natural Pride**
 - 1. Woven into man's nature
 - a. Keeps from seeing himself as a sinner
 - b. Blinds him from the truth
 - 2. Best blessings are free
 - a. Life, air, light
 - b. Gift of grace
- II. Necessity of fact**
 - A. Character of donor**
 - B. Value of the boon**
 - C. Extremity of human destitution**
- III. Salutary influence of fact**
 - A. Enables us to preach the gospel to every creature**
 - B. Excludes all pride**
 - 1. The gate is straight
 - 2. Only one way, the way of grace
 - C. Forbids despair**
 - D. Inspires with gratitude**
 - 1. Basis of holiness
 - 2. Life of virtue
 - a. Motive power of holiness
 - b. Zeal for the Lord
 - E. Engenders in the soul generous virtues**
 - F. Makes more devout worshippers**

Day 5**d. Possible answer:**

A parade came to our town to advertise the coming of the circus. The parade, which had clowns and jugglers, was led by a marching band. Being so exciting and colorful, it made everyone want to go to the circus.

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.
- c. If you have access to a taped sermon or speech, practice taking notes while listening to it. If not, practice your note taking while listening to a sermon at church or listen to a lecture or sermon given on the radio or Internet. This takes some work. Don't give up. With practice you will improve.
- d. Write a paragraph using the following information. Practice the suggested methods of combining sentences given to you in this lesson.

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

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

Choose skills your student needs to review.

1. **Possible answers:**
and, or, but

2. **Example:**
Juan wants to be a concert pianist, so he practices four hours every day.

3. **Possible answers:**
since, although, when, because, unless, while, until

4. **Example:**
Kim cannot go to the park *until* she finishes her homework.

5. **Possible answers:**
first, next, in the same way, as a result, in conclusion, for instance, otherwise, for this reason, for example, on the other hand

1. *Coordinating Conjunction*
Name some coordinating conjunctions.
2. Write a sentence using a coordinating conjunction.
3. *Subordinating Conjunction*
Name some subordinating conjunctions.
4. Write a sentence using a subordinating conjunction.
5. *Transitional Words*
Name some transitional words or phrases.
6. *Outline*
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.

1. aaaabcccb
2. unstressed, stressed (iambic)
3. alliteration - repeating the same consonant sound at the beginning of words. Ex: Around the rugged rocks the ragged rascal ran.

 assonance - repeating the same vowel sounds. Ex: Gⁱve me lⁱber^y or gⁱve me death.

 consonance - the repetition of consonant sounds not limited to the first letter of each word. Ex: He struck a streak of bad luck.
4. Example:
 I am going to the circus. (declarative)
 Come with me. (imperative)
 Wouldn't you like to go? (interrogative)
 We will have a great time! (exclamatory)
5.
 - a. sat (intransitive verb)
 - b. cracked (transitive verb) shells (direct object)
 - c. gave (transitive verb) fright (direct object) her (indirect object)
 - d. felt (intransitive verb)
 - e. grew (intransitive verb)
 - f. judge (transitive verb) book (direct object)
6. Possible answers:
 - a. lunches

- b. ladies
- c. toys
- d. tomatoes
- e. pianos
- f. lives
- g. children
- h. moose

- 7.
- a. fellow (predicate nominative)
 - b. Countess Amelia (predicate nominative)
 - c. unreasonable (predicate adjective)
 - d. Rudolf Rassendyl (predicate nominative)
 - e. fleshy (predicate adjective)
 - f. frequent (predicate adjective)
 - g. unfriendly (predicate adjective)

8. to come, to take, to double, to hint

9. hidden, locked, deserted, running

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

- 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:

- a. red
- b. bad
- c. gladly
- d. heavy
- e. easy
- f. good
- g. difficult

12. Choose the correct word:

- a. He always tried to do his job (*well, good*).
- b. The warm coat felt (*well, good*) on the brisk fall day.
- c. We always eat (*well, good*) at summer camp.
- d. No one could play the piano as (*well, good*) as Sue.
- e. Peter felt (*bad, badly*) about missing the game.
- f. Keith's tooth ached (*bad, badly*).

13. Write sentences using the present, present participle, past, and past participle of the verbs *lay* and *lie*.

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*.

10. **beginning, ending, thinking, promptings**

- | | |
|-------------------|----------------|
| 11. <u>Comp.</u> | <u>Super.</u> |
| a. redder | reddest |
| b. worse | worst |
| c. more gladly | most gladly |
| d. heavier | heaviest |
| e. easier | easiest |
| f. better | best |
| g. more difficult | most difficult |

12.

- a. well
- b. good
- c. well
- d. well
- e. bad
- f. badly

13.

Possible answers for *lay*:
Present: Won't you *lie* down for awhile?

Present Participle: I will be *lying* down for a nap today.

Past: I *lay* down for a nap yesterday.

Past Participle: I have lain down for his nap.

Possible answers for *lie*:
Present: I lay the book on the table.

Present Participle: I saw her *laying* the book on her bed.

Past: She *laid* it there yesterday.

Past Participle: She has laid it there before.

Continued on next page

14.
Possible answers for *raise*:
Present: We proudly watch the honor guard *raise* the flag.

Present Participle: As the flag is *raising*, a cheer goes up around the crowd.

Past: After the flag is *raised*, everyone salutes.

Past Participle: The honor guard has *raised* the flag.

Possible answers for *rise*:
Present: It is customary to *rise* as the judge enters the courtroom.

Present Participle: The old woman sits quietly, as the others are *rising*.

Past: Slowly, she *rose* to her feet.

Past Participle: When everyone had *risen*, the bride came down the aisle.

15.
Possible answers for *sit*:
Present: Would you like to *sit* in the sun?

Present Participle: Some were *sitting* in the shade.

Past: She *sat* down next to the young child.

Past Participle: I have *sat* with her before.

Possible answers for *set*:
Present: You can *set* aside all your fears.

Present Participle: She is *setting* the scene now.

Past: First, she *set* the table in center stage.

Past Participle: She has *set* the chairs on either side of the table.

16. Match the vocabulary word to its meaning by writing the correct letter in the blank.

- | | |
|---------------------|---|
| 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 |

- 16.
- | | |
|-------|-------|
| 1. c | 11. h |
| 2. f | 12. j |
| 3. d | 13. q |
| 4. g | 14. m |
| 5. a | 15. s |
| 6. b | 16. u |
| 7. e | 17. k |
| 8. i | 18. r |
| 9. o | 19. n |
| 10. l | 20. t |
| | 21. p |