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Well-Ordered Language

Level 3A

The Curious Student's Guide to Grammar

Tammy Peters and Daniel Coupland, PhD

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

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Daniel Coupland, PhD

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Well-Ordered Language Level 3

At a Glance

Book A

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

Table of Contents

Well-Ordered Language: A Classical Approach to English Grammar Instruction vi

Lesson-Planning Options viii

Introduction to Students ix

Chapter 1 Four Kinds of Sentences, Principal Elements, Adjectives & Adverbs 3

Chapter 2 Predicate Verbs, Predicate Nominatives & Predicate Adjectives 33

Chapter 3 Prepositional Phrases 61

Chapter 4 Personal Pronouns 85

Chapter 5 Sensory Linking Verbs 107

Chapter 6 Indirect Objects 125

Chapter 7 Interrogative Pronouns 143

Chapter 8 Relative (Adjectival) Clauses 163

The Curious Child's Literary Appendix 188

Biographies: Meet the Authors 200

Bibliography: Seek the Sources 210

Glossary of Terms 212

Song Lyrics 224

Diagramming Overview 234

About the Title 240

Well-Ordered Language

A Classical Approach to English Grammar Instruction

Why Study Grammar?

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

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

Learning Grammar, Teaching Grammar

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

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

Effective Teaching Methods

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

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

Learning with Delight

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

Compelling Need

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

Ongoing Support

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

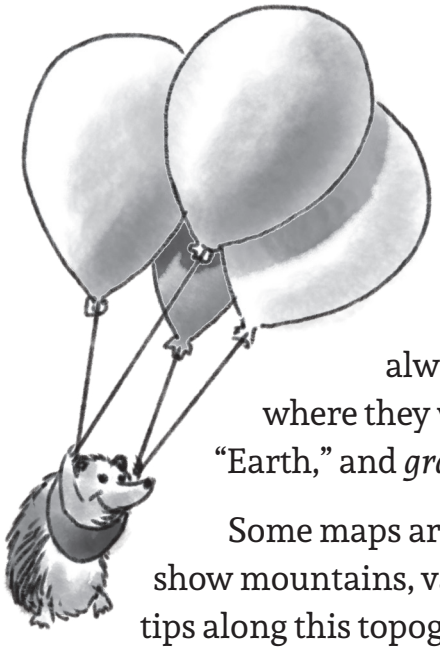
Thank you for joining us in this most important work of restoring a well-ordered language for the next generation!

Lesson-Planning Options

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

	Option A (4 times per week)	**Option B** (3 times per week)	**Option C** (5 times, one week)
Week One	**Day One** ◇ Ideas to Understand ◇ Terms to Remember ◇ Sentences to Analyze & Diagram	**Day One** ◇ Ideas to Understand ◇ Terms to Remember ◇ Sentences to Analyze & Diagram	**Day One** ◇ Ideas to Understand ◇ Terms to Remember ◇ Sentences to Analyze & Diagram
	Day Two ◇ Lesson to Learn A	**Day Two** ◇ Lesson to Learn A	**Day Two** ◇ Lesson to Learn A
	Day Three ◇ Lesson to Learn B	**Day Three** ◇ Lesson to Learn B	**Day Three** ◇ Lesson to Learn B
	Day Four ◇ Lesson to Enjoy—Poem		**Day Four** ◇ Lesson to Learn C
			Day Five ◇ Quiz (PDF)
Week Two	**Day Five** ◇ Sentences for Practice	**Day Four** ◇ Lesson to Learn C	
	Day Six ◇ Lesson to Learn C	**Day Five** ◇ Sentences for Practice (if needed) and/or Lesson to Enjoy—Poem* ***alternative*** ◇ Sentences for Practice—Tale and/or Lesson to Enjoy—Tale*	
	Day Seven ◇ Sentences for Practice—Tale ◇ Lesson to Enjoy—Tale*	**Day Six** ◇ Quiz (PDF)	
	Day Eight ◇ Quiz (PDF)		

*The tales for chapters 1, 3, 4, 5, 6, and 8 can be found in the downloadable PDF. The poems for chapters 2 and 7 can be found in the PDF.



Introduction to Students

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

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

To the Source:
■ topography
The word *topography* comes from the Greek *topo,* meaning "place," and *graphia,* meaning "description of." Topography is a description you can feel.

To the Source:
■ kaleidoscope
The word *kaleidoscope* also comes from Greek: *kal* meaning "beautiful"; *eido* meaning "shape"; and *skop* meaning "to look at."

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

On a map, the landmasses and oceans are laid out on the lines of latitude and longitude. In a sentence diagram, the eight parts of speech are laid out on horizontal, vertical, and diagonal lines.

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

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

Chapter 4

Personal Pronouns

During the rainy soccer season, the sidelines of soccer fields are often dotted with colorful, wet umbrellas as spectators try to stay dry while watching the game. During the summer, the beach is often hidden by a multitude of sun-bleached umbrellas as beachgoers seek a shady spot away from the bright summer sun.

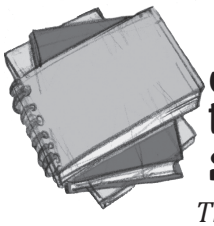
Umbrellas are a common sight in so many different settings, and they all have a number of similarities: they have a shaft, ribs, and canopy and are foldable, portable shelters used to protect you from the weather. Just as umbrellas all have features in common, so do personal pronouns. Subject pronouns, object pronouns, and possessive pronouns all have noun antecedents.

While umbrellas do have similarities, there are also different types of umbrellas that can be used for different purposes. For instance, a sturdy umbrella with a strong wooden handle could be used as a walking stick. Or a pretty umbrella made of lightweight material or paper could be hung as a decoration. In a pinch, an umbrella could even be used as a back scratcher! Just as you choose an umbrella depending on what you need it for, you also choose a pronoun according to its function in a sentence.

This chapter will put some new umbrellas in your umbrella stand of personal pronouns: **absolute possessive pronouns**. As you might remember, the various pronouns take various forms depending on how they are used in a sentence, and that grammatical function is known as *case*. Pronouns in the subjective or nominative case (*I*, *you*, *he*, *she*, *it*, *we*, *you*, *they*) are always used as subjects in sentences, and pronouns in the objective case (*me*, *you*, *him*, *her*, *it*, *us*, *you*, *them*) function in sentences as direct objects, objects of the preposition, or as you'll learn in a later chapter, indirect objects. In *WOL Level 2*, you learned that some pronouns in the possessive case (*my*, *your*, *his*, *her*, *its*, *our*, *your*, *their*) substitute for possessive nouns and function as adjectives, showing ownership. In this chapter, you will learn about other pronouns that are also in the possessive case. Absolute possessive pronouns (*mine*, *yours*, *his*, *hers*, *its*, *ours*, *yours*, *theirs*) function as nouns in a sentence, referring to both the possessor and the

To the Source: absolute

The word *absolute* comes from the Latin word *absolvere,* with *ab* meaning "away from" or "off" and *solvere* meaning "to loosen or detach."



Off the Shelf:

The Horse and His Boy is the fifth book in the Chronicles of Narnia series and introduces a whole set of new characters. Escaping from the cruel land of the Calormen, Shasta and Aravis search for Narnia, accompanied by their talking horses Bree and Hwin. Their adventure takes them deep into danger and intrigue through harsh deserts, up high mountain trails, and even into battle. Along the way, they encounter King Lune, who cries, "Further up and further in!" Are you curious to find out who this sovereign is and what surprise turn of events will forever change Shasta's life? Check it out—right there on the shelf.

thing possessed. While a possessive pronoun stands next to the noun it modifies, an absolute possessive pronoun stands apart.

Ideas to Understand

In *The Horse and His Boy*, one of the books in C.S. Lewis's Chronicles of Narnia, the hero Shasta and his horse Bree, along with Princess Aravis and her horse Hwin, have an incredible adventure in saving Narnia from an invasion of the Calormenes. Near the end of the book, the talking horses, Bree and Hwin, meet the great lion Aslan. Note the personal pronouns as the majestic Aslan greets them:

> "Dearest daughter," said Aslan, planting a lion's kiss on her twitching, velvet nose, "I knew you would not be long in coming to me. Joy shall be yours."[1]

Can you identify all the personal pronouns in this brief passage?

> "Dearest daughter," said Aslan, planting a lion's kiss on *her* [possessive pronoun] twitching, velvet nose, "*I* [subject pronoun] knew *you* [object pronoun] would not be long in coming to *me* [object pronoun]. Joy shall be *yours* [absolute possessive pronoun]."

A subject pronoun (i.e., a pronoun in the subjective or nominative case) is a pronoun doing the action in a sentence. It is what the sentence is about. Aslan says, "*I* knew." An object pronoun (i.e., a pronoun in the objective case) is a pronoun that can receive the action in the sentence as a direct object: "Aslan knew *you*." Object pronouns also can function as objects of prepositions: "to *me*." A possessive pronoun (i.e., a pronoun in the possessive case) that functions as an adjective—"*her* nose"—behaves like a possessive noun in that it shows ownership and modifies other nouns.

As you may remember, all these pronouns are called personal because they have different forms for the three persons: in first person, the subject speaks about itself; in second person, the subject is being spoken to; in third person, the subject is being spoken about. All personal pronouns also agree with their antecedent nouns in number (singular or plural) and in gender (masculine, feminine, or neuter.)

1. C.S. Lewis, chapter 13, "The Fight at Anvard," in *The Horse and His Boy* (New York: Collier Books, 1954), 193.

Review of Personal Pronouns

	Subjective Case		Objective Case		Possessive Case (Used as Adjectives)	
	Singular	**Plural**	**Singular**	**Plural**	**Singular**	**Plural**
First Person	I	we	me	us	my	our
Second Person	you	you	you	you	your	your
Third Person	he, she, it	they	him, her, it	them	his, her, its	their

In addition to possessive pronouns that function as adjectives, there are some that function as nouns. They are the *absolute possessive pronouns*. Aslan uses one when he says, "Joy shall be *yours*." The interesting thing about absolute possessive pronouns is they are both possessors and the things possessed. They stand in for a noun that is being possessed at the same time they indicate which person possesses it. In "Joy shall be yours," the pronoun *yours* stands in for the noun *joy* at the same time it shows second-person possession: the joy shall be *your* joy. In other words, the antecedent for *yours* is really "your joy."

Absolute possessive pronouns are used in sentences just as nouns are used—as subjects, predicate nominatives, direct objects, or objects of the preposition. Here are all the absolute possessive pronouns, sorted by person and number:

Absolute Possessive Pronouns

	Singular	Plural
First Person (the subject is speaking about itself)	mine	ours
Second Person (the subject is being spoken to)	yours	yours
Third Person (the subject is being spoken about)	his, hers, its	theirs

You don't want to get caught in a heavy rainstorm with a flimsy paper umbrella, so remember to choose the correct pronoun case—subjective, objective, or possessive—according to the word's function in the sentence. Pronoun case can be especially tricky when there are compound elements in the sentence. Here are some examples of correct and incorrect pronoun case choices:

Compound Subject

✗ Franklin and *me* brought the umbrellas. (incorrect)

✓ Franklin and *I* brought the umbrellas. (correct)

Compound Direct Object

✗ Gilbert saw Midge and *she* in the waves. (incorrect)

✓ Gilbert saw Midge and *her* in the waves. (correct)

Compound Object of the Preposition

✗ Elliot threw the sunscreen at you and *he*. (incorrect)

✓ Elliot threw the sunscreen at you and *him*. (correct)

For a quick way to check to see if you are using the correct pronoun in a compound subject or object, drop the first part of the compound and read the sentence again. For instance, which one makes more sense to you: "I brought the umbrella," or "Me brought the umbrella"?

Pause for Punctuation

One use of an *apostrophe* (') is to indicate possession. When compound possessive nouns show ownership, the apostrophe's placement depends on whether the nouns are acting separately or together.

- Two nouns are acting together: Elliot and Porter's umbrella (both boys own the same umbrella together)
- Two nouns are acting separately: Elliot's and Porter's umbrellas (both boys have an umbrella but different ones)

Remember that apostrophes are *never* used with possessive pronouns. If you see the word *it's*, you are seeing the contraction for *it is*, not the possessive pronoun *its*. It's important not to mix them up!

- **Possessive pronouns:** my, your, his, her, its, our, your, their. *No apostrophes!*
- **Absolute possessive pronouns:** mine, yours, his, hers, its, ours, yours, theirs. *No apostrophes!*

Terms to Remember

- Pronoun (1–11)
- Subject Pronouns (1–12)
- Object Pronouns (1–15)
- Possessive Pronouns (2–8)
- NEW! Absolute Possessive Pronouns (3–2)

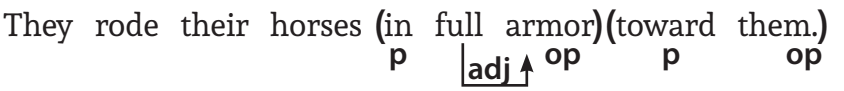
Song Lyrics:

The numbers in parentheses refer to the track/audio file number for each song. For the lyrics to all of the songs in *WOL3A,* please see the Song Lyrics section starting on p. 224.

- ◇ Antecedent (1–13)
- ◇ Possessive Nouns (2–4)

Sentences to Analyze and Diagram

When you analyze and diagram sentences that include personal pronouns, treat the pronouns just as you would the nouns or adjectives they represent.



a. (First, read the sentence aloud.) "They rode their horses in full armor toward them."

b. Chant: "The order of analysis is phrases, clauses, principal elements, modifiers."

c. "Are there any prepositional phrases?" (Choral response: "Yes, sir.")

d. "*In full armor* is a prepositional phrase." (Since *in full armor* is a prepositional phrase, put parentheses around the phrase.)

e. "*In* is the preposition." (Since *in* is the preposition, write *p* underneath it.)

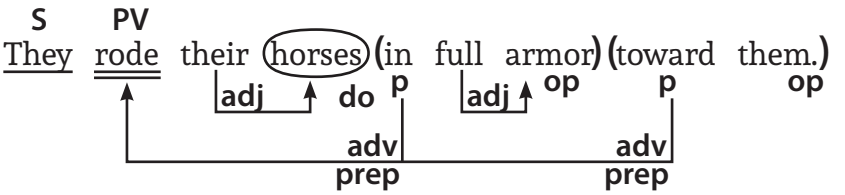
f. "*Armor* is the object of the preposition." (Since *armor* is a noun and is connected to the preposition, making it the object of the preposition, write *op* underneath it.)

g. "*Full* tells us *what kind* of armor. So, *full* is an adjectival element because it modifies a noun. It is an adjective." (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)

h. "*Toward them* is a prepositional phrase." (Since *toward them* is a prepositional phrase, put parentheses around the phrase.)

i. "*Toward* is the preposition." (Since *toward* is the preposition, write *p* underneath it.)

j. "*Them* is the object of the preposition." (Since *them* is a pronoun and is connected to the preposition, making it the object of the preposition, write *op* underneath it.)



a. (Read the sentence aloud again.) "They rode their horses in full armor toward them."

b. "This is a sentence, and it is declarative."

c. "This sentence is about *they*. So, *they* is the subject because it is what the sentence is about." (Since *they* is the subject, underline it and write *S* above it.)

d. "This sentence tells us that they *rode*. So, *rode* is the predicate because it is what the sentence tells us about *they*." (Since *rode* tells us something about *they*, double underline it and write *P* above the predicate.)

e. "It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs." (Since *rode* shows action, write *V* to the right of the *P*.)

f. "*Horses* tells us *what* they rode." (Since *horses* tells us *what* they rode, draw a circle around the word.) "So, *horses* is an objective element because it completes the meaning of the action verb. It is a direct object because it tells us *what* they rode." (Write *do* underneath the direct object.)

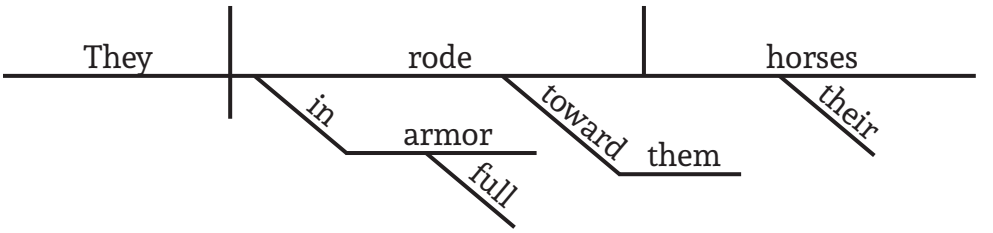
g. "*Toward them* tells us *where* they rode." (Since *toward them* tells us *where* they rode, draw a straight line down from the letter *p* that is under the preposition, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to *rode*.)

h. "So, *toward them* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase." (Since the prepositional phrase is behaving like an adverb, write *adv* in the elbow opposite the line with the arrow. Since the phrase is a prepositional phrase, write *prep* underneath the modifier line, directly below the *adv*.)

i. "*In full armor* tells us *how* they rode." (Since *in full armor* tells us *how* they rode, draw a straight line down from the letter *p* that is under the preposition, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to *rode*.)

j. "So, *in full armor* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase." (Since the prepositional phrase is behaving like an adverb, write *adv* in the elbow opposite the line with the arrow. Since the phrase is a prepositional phrase, write *prep* underneath the modifier line, directly below the *adv*.)

k. "*Their* tells us *whose* horses. So, *their* is an adjectival element because it modifies a noun. It is an adjective." (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)



The following sentence includes two compounds. Don't forget the extra step in the analysis to mark the conjunctions with angle brackets, or wings. Also, in the diagram, be sure to include the special lines called "spaceships."

(During the battle,) you ⟩and⟨ I watched him (with his horse ⟩and⟨ theirs.)
p adj op p adj op op

a. (First, read the sentence aloud.) "During the battle, you and I watched him with his horse and theirs."

b. "Are there any conjunctions?" (Choral response: "Yes, sir." Mark the conjunctions with angle brackets, or wings.)

c. Chant: "The order of analysis is phrases, clauses, principal elements, modifiers."

d. "Are there any prepositional phrases? (Choral response: "Yes, sir.")

e. "*During the battle* is a prepositional phrase." (Since *during the battle* is a prepositional phrase, put parentheses around the phrase.)

f. "*During* is the preposition." (Since *during* is the preposition, write *p* underneath it.)

g. "*Battle* is the object of the preposition." (Since *battle* is a noun and is connected to the preposition, making it the object of the preposition, write *op* underneath it.)

h. "*The* is an adjective (or article)." (Since *the* tells us *which* battle, it is an adjective or an article. Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)

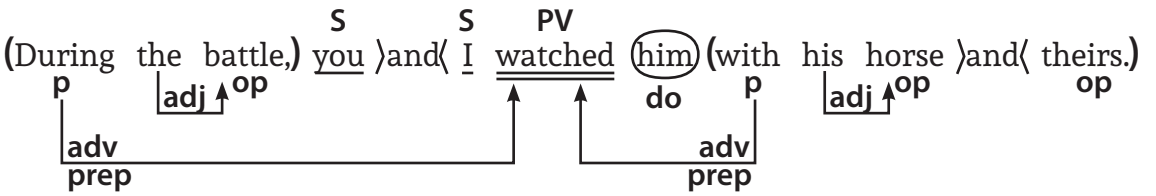
i. "*With his horse and theirs* is a prepositional phrase." (Since *with his horse and theirs* is a prepositional phrase, put parentheses around the phrase.)

j. "*With* is the preposition." (Since *with* is the preposition, write *p* underneath it.)

k. "*Horse* and *theirs* are the objects of the preposition." (Since *horse* and *theirs* are connected to the preposition, write *op* underneath each of the objects of the preposition.)

l. "*And* is the conjunction in the compound object of the preposition."

m. "*His* tells us *whose* horse. So, *his* is an adjectival element because it modifies a noun. It is an adjective." (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)



a. (Read the sentence aloud again.) "During the battle, you and I watched him with his horse and theirs."

b. "This is a sentence, and it is declarative."

c. "This sentence is about *you* and *I*. So, *you* and *I* are the subjects because they are what the sentence is about." (Since *you* and *I* are the subjects, underline them and write *S* above each subject.) "*And* is the conjunction in the compound subject."

d. "This sentence tells us that you and I *watched*. So, *watched* is the predicate because it is what the sentence tells us about *you* and *I*." (Since *watched* tells us something about *you* and *I*, double underline the predicate and write *P* above it.)

e. "It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs." (Since *watched* shows action, write *V* to the right of the *P*.)

f. "*Him* tell us *what* you and I watched." (Draw a circle around the word.) "So, *him* is an objective element because it completes the meaning of the action verb. It is a direct object because it tells us *what* you and I watched." (Write *do* underneath the direct object.)

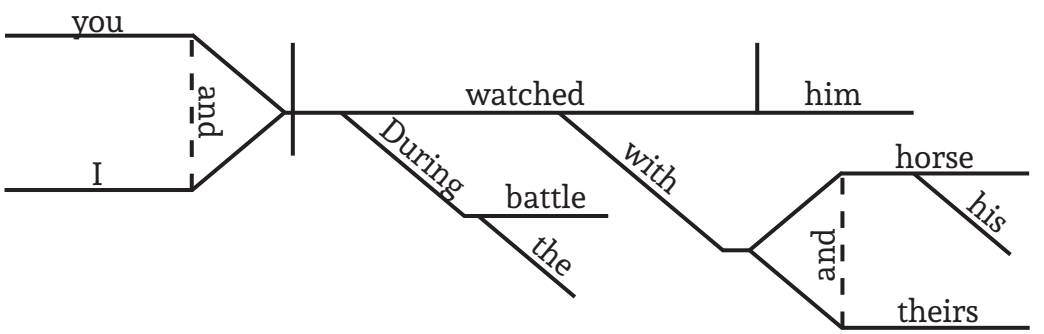
g. "*With his horse and theirs* tells us *how* you and I watched." (Since *with his horse and theirs* tells us *how* you and I watched, draw a straight line down from the letter *p* that's under the preposition, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to *watched*.)

h. "So, *with his horse and theirs* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase." (Since the prepositional phrase is behaving like an adverb, write *adv* in the elbow opposite the

line with the arrow. Since the phrase is a prepositional phrase, write *prep* underneath the modifier line, directly below the *adv*.)

i. "*During the battle* tells us *when* you and I watched." (Since *during the battle* tells us *when* you and I watched, draw a straight line down from the letter *p* that is under the preposition, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to *watched*.)

j. "So, *during the battle* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase." (Since the prepositional phrase is behaving like an adverb, write *adv* in the elbow opposite the line with the arrow. Since the phrase is a prepositional phrase, write *prep* underneath the modifier line, directly below the *adv*.)



On the Map

In Lesson to Learn C, you'll encounter the Tomb of the Unknown Soldier at Arlington National Cemetery near Washington, DC. Buried there are the unidentified remains of American soldiers from both world wars, the Korean War, and the Vietnam War. Twenty-four hours a day, 365 days a year, they are guarded and honored by an elite regiment of the Army. Can you find Arlington National Cemetery on a map?

Lesson to Learn
Personal Pronouns

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

   a. Will you and he be studying Colonel Marion in history class?

   b. Give that book about the Swamp Fox to her.

   c. In 1780, the redcoats chased him and his men through swamps.

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

_____

_____

3. In the following tables, fill in the missing pronouns. Don't forget to use the correct person, number, and case.

Subject	Singular	Plural
First Person	_____	_____
Second Person	_____	_____
Third Person	_____	_____

Object	Singular	Plural
First Person	_____	_____
Second Person	_____	_____
Third Person	_____	_____

4. Imagine you have to write three sentences about the Revolutionary War for a history assignment. Follow the instructions given, and make sure you use proper punctuation and capitalization!

   a. Write a declarative sentence about the *Revolutionary War*. Include a *subject pronoun* in your sentence.

   _____

   _____

   b. Write an interrogative sentence about *Colonel Marion*. Include an *object pronoun* in your sentence.

   _____

   _____

   c. Write an exclamatory sentence about *Colonel Marion's soldiers*. Include a *possessive pronoun* in your sentence.

   _____

   _____

Lesson to Learn
Personal Pronouns

B

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

   a. Are his crayfish freshwater lobsters or mudbugs?

   b. Did you honestly lose her crayfish or theirs?

   c. Her cluster of crayfish invaded Gilbert and Porter's room!

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

_____

_____

3. In the following table, fill in the missing possessive pronouns that function as adjectives modifying nouns.

Possessive	Singular
First Person	_____
Second Person	_____
Third Person	_____

4. For each of the following sentences, circle the letter that represents the correct case of the *italicized* pronoun (*N* for nominative, *O* for objective, and *P* for possessive).

   a. Gilbert and *he* surprised the class with crayfish. N O P

   b. Will Porter pick up one of *them*? N O P

   c. Suddenly *its* claws opened really wide! N O P

   d. The tiny crayfish captured *his* thumb. N O P

5. Rewrite the following sentences using proper punctuation and capitalization. Be mindful of the placement of apostrophes.

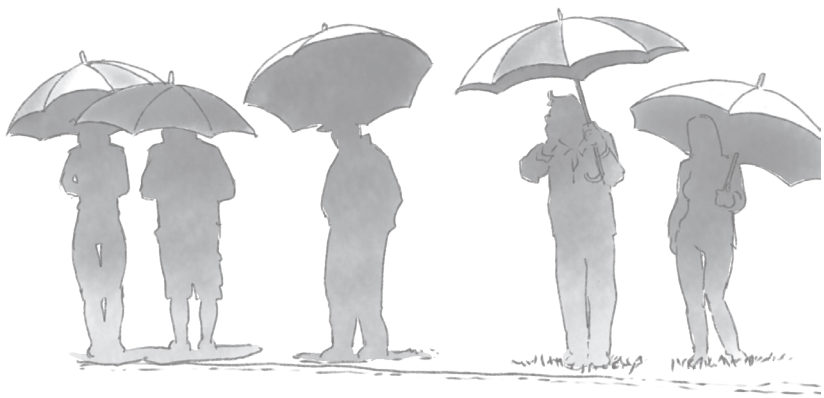
   i put gilbert and franklins crayfish in peggy and midges new freshwater aquarium in our classroom its comfortable in its new habitat

_____

_____

_____

_____



Lesson to Learn
Personal Pronouns

C

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

   a. Stand quietly with them at the National Cemetery.

   b. Porter and I read the inscriptions on the marble tomb.

   c. The sentinel took his rifle and silently moved it to his other shoulder.

Lesson to Learn
Personal Pronouns

2. In the following table, fill in the missing pronouns. Don't forget to use the correct person, number, and case.

Absolute Possessive	**Singular**	**Plural**
First Person	_____	_____
Second Person	_____	_____
Third Person	_____	_____

3. For each of the following sentences, circle the letter that represents the correct case of the *italicized* pronoun (*N* for nominative, *O* for objective, and *P* for possessive).

   a. Incredible, the sentinels never leave *it*! N O P

   b. Do *their* legs get wobbly? N O P

   c. *They* stand so still and walk so straight. N O P

   d. The crowd takes pictures of *them*. N O P

4. Imagine you are watching the sentinel at the Tomb of the Unknown Solder. Using the following prompts, write three sentences about it.

   a. Write a declarative sentence that contains a *subject pronoun*.

   _____

   _____

   b. Write an interrogative sentence that contains an *object pronoun*.

   _____

   _____

   c. Write an imperative sentence that contains a *possessive pronoun*.

   _____

   _____

5. Rewrite the following sentence using proper punctuation and capitalization. Be mindful of apostrophes and proper nouns.

   gilbert and porters map directed them through arlington national cemetery to the tomb of the unknown soldier

   _____

   _____

   _____

Sentences for Practice
Personal Pronouns

Analyze the following sentences.

1. Elliot and I have a wooden chess set with clay pieces.

2. Actually, our chessboard is theirs.

3. The origins of chess are unknown to us.

4. Set your eight pawns across the second row.

5. Does this white square belong in this corner?

6. The king is your most important piece.

7. Please remove your knight from my side of the board.

8. Did you put my king into checkmate?

9. Now, Elliot and she are playing a match together.

10. During their game, did he knock it over again?

Lesson to Enjoy—Poem
Personal Pronouns

One of the great heroes of the Revolutionary War was General Francis Marion (1732–1795). While George Washington was fighting in the north, Marion dispatched his small band of men from the forests and swamps of South Carolina to help secure our nation's liberty. They were known for surprise attacks, which gave them much success in battle even though greatly outnumbered by the British. Marion became known as the "Swamp Fox" for his cunning military tactics. Nearly a hundred years after Marion's birth, William Cullen Bryant wrote this poem in honor of him.

Song of Marion's Men

by William Cullen Bryant (1794–1878)

Our band is few, but true and tried,
Our leader frank and bold;
The British soldier trembles
When Marion's name is told.
Our fortress is the good greenwood,
Our tent the cypress-tree;
We know the forest round us,
As seamen know the sea;
We know its walks of thorny vines,
Its glades of reedy grass,
Its safe and silent islands
Within the dark morass.

morass: a swamp

Lesson to Enjoy—Poem
Personal Pronouns

Woe to the English soldiery
That little dread us near!
On them shall light at midnight
A strange and sudden fear;
When waking to their tents on fire,
They grasp their arms in vain,
And they who stand to face us
Are beat to earth again;
And they who fly in terror deem
A mighty host behind,
And hear the tramp of thousands
Upon the hollow wind.

arms: weapons

deem: think

Then sweet the hour that brings release
From danger and from toil;
We talk the battle over,
And share the battle's spoil.
The woodland rings with laugh and shout,
As if a hunt were up,
And woodland flowers are gathered
To crown the soldier's cup.
With merry songs we mock the wind
That in the pine-top grieves,
And slumber long and sweetly
On beds of oaken leaves.

Well knows the fair and friendly moon
The band that Marion leads—
The glitter of their rifles,
The scampering of their steeds.
'Tis life to guide the fiery barb
Across the moonlight plain;
'Tis life to feel the night-wind
That lifts his tossing mane.
A moment in the British camp—
A moment—and away
Back to the pathless forest,
Before the peep of day.

barb: a breed of horse originally from Barbary in North Africa

Lesson to Enjoy—Poem
Personal Pronouns

Grave men there are by broad Santee,
Grave men with hoary hairs;
Their hearts are all with Marion,
For Marion are their prayers.
And lovely ladies greet our band
With kindliest welcoming,
With smiles like those of summer,
And tears like those of spring.
For them we wear these trusty arms,
And lay them down no more
Till we have driven the Briton,
Forever, from our shore.[2]

Santee: the Santee River in North Carolina
hoary: white with age

Questions to Ponder

1. What is the fortress of Marion's men?
2. Who are Marion's men fighting in the forest?
3. When do Marion's men attack?

2. William Cullen Bryant, "Song of Marion's Men," in *A Treasury of the Familiar*, ed. Ralph L. Woods (New York: Grolier, 1942), 126–127.

Notes