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Well-Ordered Language

Level 4A

The Curious Student's Guide to Grammar

Tammy Peters and Daniel Coupland, PhD

Well-Ordered Language:
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At a Glance

Book A

Chapter	Main Topic	Supplemental Topics
1	Principal Elements & Modifiers	Five forms of a verb (*base form*, *-s form*, *past-tense form*, *present-participle form*, and *past-participle form*); regular and irregular verbs; avoiding commas in compound subjects and compound verbs
2	Predicate Verbs, Predicate Nominatives & Predicate Adjectives	Sensory linking verbs; proper use of adverbs and adjectives (*good*, *well*, *bad*, *badly*); punctuation for titles of short and long works
3	Prepositional Phrases	Placement of adjectival and adverbial prepositional phrases; less common one-word prepositions and multiword prepositions; avoiding incorrect apostrophes with unusual plurals
4	Personal Pronouns	Pronoun case and compound elements; object complements; avoiding vague pronoun references
5	Indirect Objects	Compound sentences with coordinating conjunctions (*for*, *and*, *nor*, *but*, *or*, *yet*, *so*); object complements; *have*/*of* word choice
6	Interrogative Pronouns & Interrogative Adverbs	Compound interrogative pronouns and compound interrogative adverbs; interjections; avoiding unnecessary colons
7	Relative Clauses with Relative Pronouns & Relative Adverbs	Complex sentences; compound relative pronouns and compound relative adverbs; elliptical relative clauses with an implied *that*, *when*, or *why*; comma usage with essential and nonessential relative clauses; avoiding misplaced clauses
8	Appositives	Appositive phrases; comma usage with essential and nonessential appositives; vocative case (direct address); use of ellipses and brackets

Table of Contents

Well-Ordered Language

A Classical Approach to English Grammar Instruction

Why Study Grammar?

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

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

Learning Grammar, Teaching Grammar

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

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

Effective Teaching Methods

The series employs an innovative choral analysis method that makes learning enjoyable and permanent. With clear guidance from the teacher's edition, instructors will easily be able to lead students through the choral analysis of grammar, and through this analysis, students will understand how grammar is embodied in the sentences they study. In *Well-Ordered Language Level 2* and beyond, the students also learn to diagram, visualizing the grammatical relationships within sentences. The program has been layered concept on concept, an approach that aids students in experiencing and

mapping how a well-ordered language works. As their mastery of grammar develops, students also understand poems and stories more thoroughly and enjoy them more deeply.

Learning with Delight

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

Compelling Need

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

Ongoing Support

We have created not only a series of texts but a constellation of products that will help teachers to use WOL effectively. Visit our website at ClassicalAcademicPress.com for additional support for using WOL, including downloadable PDF documents (available for purchase) 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 the needs of the teacher, lessons can be modified to meet particular classroom expectations. The following options for teaching each chapter assume a period of 30–40 minutes.

	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 ◇ Sentences for Practice		**Day Four** ◇ Lesson to Learn C
			Day Five ◇ Quiz (PDF)
Week Two	**Day Five** ◇ Lesson to Learn C	**Day Four** ◇ Lesson to Learn C	
	Day Six ◇ Extend the Practice (PDF)	**Day Five** ◇ Sentences for Practice (if needed) ***or alternatively*** ◇ Lesson to Enjoy	
	Day Seven ◇ Quiz (PDF)	**Day Six** ◇ Quiz (PDF)	
	Day Eight ◇ Lesson to Enjoy		

Introduction to Students

Thought■ and structure■ work together. Consider an architect■ who envisions the design of a skyscraper. The idea alone for a skyscraper cannot make the skyscraper. Before the vision can be made into a real building, the architect must create a plan—a blueprint—for a builder to follow. The builder uses the detailed markings of the blueprint to guide the construction. In addition, the builder relies on an established building code, which is a set of safety rules that protect the people who will live or work in the finished skyscraper.

Authors are both the architects and the builders of thought. Their blueprints are sentence types. Their building materials? Words. And the code they follow? It's grammar. A writer's ideas can only be communicated if they are constructed as sentences. Constructing sentences in turn leads to new ideas and more sentences. Thought and structure work together.

Up to this point in Well-Ordered Language, we have learned the foundational building blocks of the eight parts of speech—nouns, verbs, adjectives, adverbs, prepositions, pronouns, conjunctions, and interjections—each with its own form and function. We have also classified the four kinds of sentences—declarative, interrogative, imperative, and exclamatory—each with its own distinct purpose and punctuation. We have identified simple, complex, compound, and compound-complex sentences. Sentence analysis and diagramming have provided the blueprints for understanding how structure communicates thought.

You now can utilize these materials and tools to build ideas. In *Level 4*, as an advanced student of grammar, you are both the architect of thoughts and the builder of sentences. In each lesson, you will analyze sentences with increasingly complex markings and diagrams. Mastering these structures will enable you to build your own ideas into clear, meaningful sentences, making structure and thought work together.

To the Source: ■ thought

Thought is the past-tense form of *think*, which comes from the Old English word *thencan*, which means "imagine, conceive in the mind; consider, meditate, remember; intend, wish, desire."

To the Source: ■ structure

The word *structure* comes from the Latin *structura*, meaning "a fitting together; a building or mode of building."

To the Source: ■ architect

The word *architect* comes from the ancient Greek *arhkhi*, meaning "chief," and *tekton*, meaning "builder."

Chapter 4

Personal Pronouns

Have you ever seen or played the game called pocket billiards? You may know it as pool. The game is played on a table with six pockets to collect the billiard balls. Using a pole called a cue to hit a white cue ball, you knock the cue ball into other, numbered balls, trying to sink them into the six pockets along the edges of the table. During your turn, certain balls are not to be pocketed, while others are. Your object may be to sink only the solid-colored balls, while your opponent aims for the striped ones. Knowing how to send just the right ball on just the right trajectory, or best path for the ball, helps you play the game well. Similarly, in English grammar, knowing which of the many personal pronouns■ to use—subject pronouns, object pronouns, possessive pronouns, and absolute pronouns—and how to use it helps you communicate your ideas well.

Previous levels of Well-Ordered Language have covered the rules of the personal pronoun "game" in terms of *case* (subjective or nominative, objective, and possessive), *number* (singular and plural), and *gender* (masculine, feminine, and neuter). Using pronouns incorrectly in a sentence is like sinking a striped billiard ball in a pocket when you are aiming for only solid-colored balls. Using a personal pronoun without a clear antecedent■ is like accidentally pocketing the white cue ball itself. That's called a "scratch" in pool and if you do that you instantly lose the game. In this chapter, we'll both review the basics of personal pronouns and learn how to avoid breaking the rules. Being able to identify a grammatical "scratch" will help you write winning sentences.

To the Source: ■ pronoun

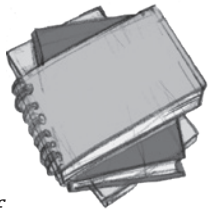
The word *pronoun* comes from the Latin word *pronomen,* which literally means "in place of a noun." *Pro* means "in place of" and *nomen* means "name" or "noun."

To the Source: ■ antecedent

The word *antecedent* comes from the Latin roots *cede,* meaning "go," and *ante,* meaning "before" or "in front of." An antecedent goes before the pronoun that refers to it.

Ideas to Understand

In her novel *Anne of Green Gables*, L.M. Montgomery introduces to the world Anne Shirley, an orphan who was sent by mistake to Matthew and Marilla Cuthbert, an aging brother and sister who wanted a boy to help with their farm



Off the Shelf:

Anne of Green Gables has delighted millions of readers from around the world. The story of Anne Shirley, an eleven-year-old, imaginative, red-headed orphan, unfolds at the Cuthberts' home, Green Gables, in the town of Avonlea on Prince Edward Island in Canada. Anne's passions and romantic view of the world lead to all sorts of adventure. Travel along with Anne while you read your way through this timeless classic. Then, journey on through Montgomery's seven sequels to the original novel.

work. As Matthew silently drives the talkative Anne home, he dreads disappointing her with the truth that they don't want to adopt a girl. In the following excerpt from the book, Montgomery expertly weaves in personal pronouns, which we have italicized:

> *He* felt glad that *it* would be Marilla and not *he* who would have to tell this waif of the world that the home *she* longed for was not to be *hers* after all. *They* drove over Lynde's Hollow, where *it* was already quite dark, but not so dark that [the neighbor] Mrs. Rachel couldn't see *them* from *her* window vantage, and up the hill and into the long lane of Green Gables.[1]

This passage includes examples of all the personal pronoun cases: subjective or nominative case (*he*, *it*, *she*, and *they*), objective case (*them*), possessive case (*her*), and absolute possessive case (*hers*). (Note that the second use of *he* is as a predicate nominative following the linking verb *would be*.) A personal pronoun replaces a noun antecedent, reflecting its number and gender. *He* is a singular masculine pronoun; *she*, *her*, and *hers* are singular feminine pronouns; and *it* is a singular neuter pronoun. Because *they* and *them* stand in for "Matthew and Anne," these plural pronouns refer to an antecedent that is both masculine and feminine. The pronoun should always agree in number and gender with its antecedent.

As you may remember, the reason all these pronouns are called *personal* is that their forms are different for the first, second, and third persons. The following charts organize the various personal pronouns by person, case, and number:

Review of Personal Pronouns

	Subject Pronouns (Nominative/ Subjective Case)		**Object Pronouns** (Objective Case)	
	Singular	**Plural**	**Singular**	**Plural**
First Person: The subject is speaking about itself.	*I*	*we*	*me*	*us*
Second Person: The subject is being spoken to.	*you*	*you*	*you*	*you*
Third Person: The subject is being spoken about.	*he, she, it*	*they*	*him, her, it*	*them*

1. L.M. Montgomery, "Matthew Cuthbert Is Surprised," chap. 2 in *Anne of Green Gables* (New York: A Bantam Skylark Book, 1992), 22–23.

	Possessive Pronouns (Possessive Case—Used as Adjectives)		Absolute Possessive Pronouns (Possessive Case)	
	Singular	**Plural**	**Singular**	**Plural**
First Person: The subject is speaking about itself.	*my*	*our*	*mine*	*ours*
Second Person: The subject is being spoken to.	*your*	*your*	*yours*	*yours*
Third Person: The subject is being spoken about.	*his, her, its*	*their*	*his, hers, its*	*theirs*

Remember to choose the correct pronoun case—nominative/subjective, objective, or possessive—according to the word's function in the sentence. Mistakes are often made when subject and object pronouns are mixed up. Here are some examples of correct and incorrect choices:

- Compound Subject
  - ✗ Matthew and *me* rode along the road together. (incorrect)
  - ✓ Matthew and *I* rode along the road together. (correct)
- Compound Direct Object
  - ✗ Mrs. Rachel saw Matthew and *I* in the wagon. (incorrect)
  - ✓ Mrs. Rachel saw Matthew and *me* in the wagon. (correct)
- Compound Object of the Preposition
  - ✗ Marilla waited for you and *I*. (incorrect)
  - ✓ Marilla waited for you and *me*. (correct)
- Compound Predicate Nominative
  - ✗ I am a *her*, not a *him*. (incorrect)
  - ✓ I am a *she*, not a *he*. (correct)

As you know, predicate nominatives rename a subject, and that is why only subject pronouns are used as predicate nominatives. That is also why, along with predicate adjectives, predicate nominatives are called *subject complements*. They complete the subject. Sometimes, a sentence includes an **object complement**, also known as an objective complement. It is a noun or adjective that completes the meaning of the direct object by renaming or describing it. Object complements always follow a transitive verb and a direct object. Here are some examples of object complements following direct objects that are personal pronouns:

- Object complement as a *noun*:
  - Anne never called *him* Uncle Matthew.
    (*Uncle Matthew* renames the direct object *him*.)
- Object complement as an *adjective*:
  - Matthew considered *her* pleasant.
    (*Pleasant* describes the direct object *her*.)

As a test to see if a word is an object complement or not, mentally slipping the words "to be" between the direct object and the object complement won't alter the meaning. For example, "Anne never called him [to be] Uncle Matthew" and "Matthew considered her [to be] pleasant." Some of the transitive verbs that often take a direct object followed by an object complement include: *appoint*, *call*, *choose*, *consider*, *create*, *designate*, *elect*, *make*, *name*, and *paint*. The direct object is not always a personal pronoun; it can be a noun. But there must be a direct object if there is an object complement.

Moment for Mechanics

Vague pronoun references: In writing, vague pronoun references happen when a pronoun does not have an antecedent, refers to more than one antecedent, or does not agree in number with its antecedent. The remedy is to reword the sentence, eliminating unhelpful pronouns or clarifying the antecedent.

- **No antecedent (indefinite references to *they*, *it*, or *you*):**
  Vague: The asylum sent the wrong child. *They* must have made a mistake. (*They* doesn't have an antecedent. Is the asylum a *they*?)
  Clear: The asylum sent the wrong child. The case worker must have made a mistake.
- **More than one possible antecedent:**
  Vague: When Matthew finally met the traveler, *he* became confused. (Was Matthew confused or was the traveler confused?)
  Clear: Matthew became confused when he finally met the traveler.
- **Pronoun/antecedent disagreement in number:**
  Vague: When a person disembarks from a train, *they* usually know where *they* are going. (*Person* and *they* don't match. Is *they* singular?)
  Clear: When *people* disembark from a train, *they* usually know where *they* are going.
  Clear: When a *person* disembarks from a train, *he* usually knows where *he* is going.

Terms to Remember

- ◇ Pronoun (1–11)
- ◇ Subject Pronouns (1–12)
- ◇ Object Pronouns (1–15)
- ◇ Possessive Pronouns (2–8)
- ◇ Absolute Possessive Pronouns (3–2)
- ◇ Antecedent (1–13)

From the Writer's Desk

When you write a note or an e-mail message to someone older than you, show courtesy by using a respectful salutation, or greeting, such as "Dear," and a complimentary closing, such as "Regards." If Anne Shirley were a twenty-first-century girl, she may not have hit her classmate over the head with a slate, but she might send an e-mail to her teacher apologizing for some other sort of misbehavior. She would begin "Dear Mr. Phillips," express regret for her actions, and sign off "Sincerely, Anne Shirley." Courtesy counts, even in electronic communication.

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.

(In her thoughts,) she was imagining it (as hers.)
p adj op p op

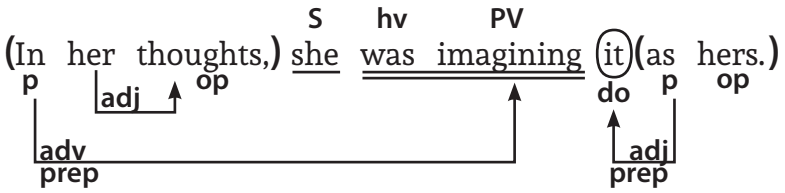
a. (First, read the sentence aloud.) "In her thoughts, she was imagining it as hers."

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

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

d. "*In her thoughts* is a prepositional phrase." (Place parentheses around the phrase.) "*In* is the preposition." (Write *p* underneath the preposition.) "*Thoughts* is the object of the preposition." (Write *op* underneath the object of the preposition.) "*Her* tells us *whose* thoughts. So, *her* is an adjectival element because it modifies a noun. It is an adjective." (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)

e. "*As hers* is a prepositional phrase." (Place parentheses around the phrase.) "*As* is the preposition." (Write *p* underneath the preposition.) "*Hers* is the object of the preposition." (Write *op* underneath the object of the preposition.)



a. (Read the sentence aloud again.) "In her thoughts, she was imagining it as hers."

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

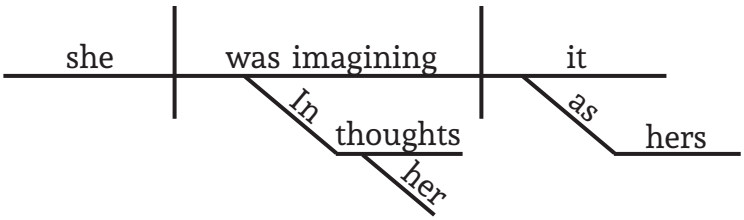
c. "This sentence is about *she*. So, *she* is the subject because it is what the sentence is about." (Underline the subject and write *S* above it.)

d. "This sentence tells us she *was imagining*. So, *was imagining* is the predicate because it is what the sentence tells us about *she*. It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs." (Double underline the predicate—both the helping verb and the action verb—and write *PV* above the action verb.) "*Was* is the helping verb because it helps the verb." (Write *hv* above the helping verb.)

e. "*It* tells us *what* she was imagining. So, *it* is an objective element because it completes the meaning of the action verb. It is a direct object because it tells us *what* she was imagining." (Draw a circle around the word and write *do* underneath the direct object.)

f. "*As hers* tells us *what kind* of it. So, *as hers* is an adjectival element because it modifies a pronoun. It is an adjectival prepositional phrase." (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow. Write *prep* underneath the modifier line, directly below the *adj*.)

g. "*In her thoughts* tells us *how* she was imagining. So, *in her thoughts* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase." (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* underneath the modifier line, directly below the *adv*.)



Object Pronouns with Object Complements as a Noun

When you analyze sentences with object complements that are nouns, identify the object complement, draw modifying lines from the object complement to the direct object, and place a lowercase *oc* in the elbow opposite the line with the arrow. State that it is an objective element that completes the meaning of the direct object and that it is an object complement because it renames the direct object.

(In the story,) Anne never called him Uncle Matthew.
p
adj
op

a. (First, read the sentence aloud.) "In the story, Anne never called him Uncle Matthew."

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

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

d. "*In the story* is a prepositional phrase." (Place parentheses around the phrase.) "*In* is the preposition." (Write *p* underneath the preposition.) "*Story* is the object of the preposition." (Write *op* underneath the object of the preposition.) "*The* is an adjective (article)." (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)

S PV
(In the story,) Anne never called him Uncle Matthew.
p adj op adv do oc
adv
prep

a. (Read the sentence aloud again.) "In the story, Anne never called him Uncle Matthew."

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

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

d. "This sentence tells us that Anne *called*. So, *called* is the predicate because it is what the sentence tells us about *Anne*. It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs." (Double underline the predicate and write *PV* above the action verb.)

e. "*Him* tells us *what* Anne called. So, *him* is an objective element because it completes the meaning of an action verb. It is a direct object because it tells us *what* Anne called." (Draw a circle around the word and write *do* underneath the direct object.)

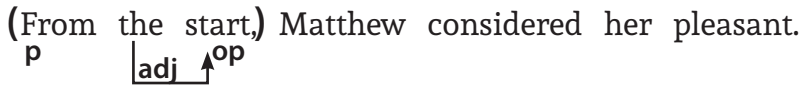
f. "*Uncle Matthew* tells us *what* Anne called him. So, *Uncle Matthew* is an objective element because it completes the meaning of the direct object. It is an object complement because it renames *him*." (Draw the modifying lines to the direct object and write *oc* in the elbow opposite the line with the arrow.)

g. "*Never* tells us *how* Anne called him. So, *never* is an adverbial element because it modifies a verb. It is an adverb." (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow.)

h. "*In the story* tells us *where* Anne called him. So, *in the story* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase." (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* underneath the modifier line, directly below the *adv*.)

Object Pronouns with Object Complements as an Adjective

When you analyze sentences with object complements as adjectives, identify and mark the object complement as you did when it was a noun. State why it is an objective element and that it describes the direct object.

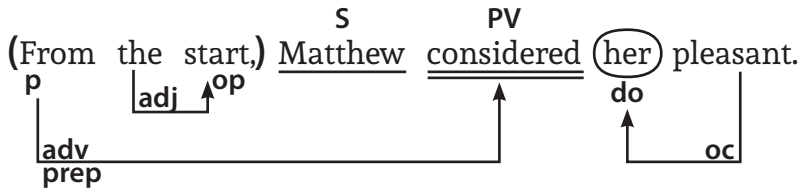


a. (First, read the sentence aloud.) "From the start, Matthew considered her pleasant."

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

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

d. "*From the start* is a prepositional phrase." (Place parentheses around the phrase.) "*From* is the preposition." (Write *p* underneath the preposition.) "*Start* is the object of the preposition." (Write *op* underneath the object of the preposition.) "*The* is an adjective (article)." (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)



a. (Read the sentence aloud again.) "From the start, Matthew considered her pleasant."

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

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

d. "This sentence tells us that Matthew *considered*. So, *considered* is the predicate because it is what the sentence tells us about *Matthew*. It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs." (Double underline the predicate and write *PV* above the action verb.)

e. "*Her* tells us *what* Matthew considered. So, *her* is an objective element because it completes the meaning of an action verb. It is a direct object because it tells us *what* Matthew considered." (Draw a circle around the word and write *do* underneath the direct object.)

f. "*Pleasant* tells us *what* Matthew considered her. So, *pleasant* is an objective element because it completes the meaning of the direct object. It is an object complement because it tells a quality of *her*." (Draw the modifying lines to the direct object and write *oc* in the elbow opposite the line with the arrow.)

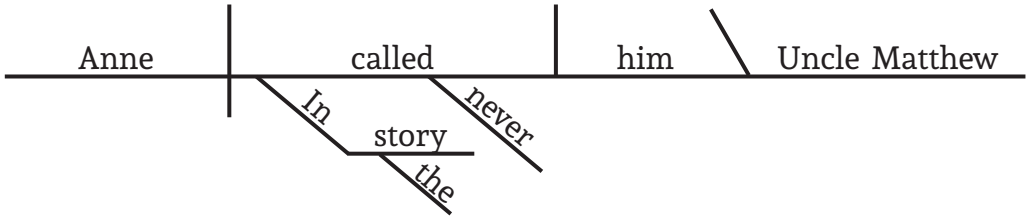
g. "*From the start* tells us *when* Matthew considered her. So, *from the start* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase." (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* underneath the modifier line, directly below the *adv*.)

Diagram

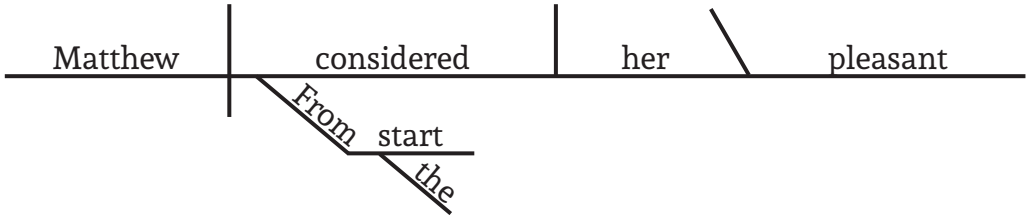
When you diagram a sentence that includes an object complement, the subject, predicate verb, direct object, and object complement all rest on the baseline. The subject is located on the left and is separated from the verb by a vertical line that crosses through the baseline. The predicate verb is between

the subject and the direct object. The direct object rests to the right side of a vertical line that does not cross through the baseline. The third dividing line is made with a diagonal line to the right of the direct object and that slants back toward the direct object. The object complement is placed to the right of that diagonal line. If any modifiers are present, they will be written on diagonal lines under the nouns or verbs they modify.

In the story, Anne never called him Uncle Matthew.



From the start, Matthew considered her pleasant.



On the Map

In this chapter's Lesson to Learn B, the sentences take place near the RiverWalk along the Detroit River in Detroit, Michigan. After several years of renewal, the civic square and plaza, along with the RiverWalk, now attract thousands of people from all over. Many tourists come to ride the Cullen Family Carousel or see the Noguchi Fountain, while others come for the live music and good food. Can you find Detroit, Michigan, and the Detroit River on a map?

Notes

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. Give that repair manual to her and open it to page 15.

   b. Have you and he been building a small engine?

   c. According to it, the oil sump is a pan at the bottom of the engine.

2. In the following sentences, fill in the correct form of the first-person singular pronoun and circle the correct case (subjective/nominative = nom; objective = obj; poss = possessive; ab poss = absolute possessive).

   a. You and _____ have never made a motor. nom obj poss ab poss

   b. Will it pinch _____ fingers? nom obj poss ab poss

   c. Now, can you give it to _____? nom obj poss ab poss

   d. The other motor parts are _____. nom obj poss ab poss

3. On the lines provided, construct a new sentence that adds more detail about the kids using a manual to help them build an engine. Invent an antecedent for the underlined pronoun and use it in your new sentence.

   a. Give that repair manual to <u>her</u> and open it to page 15.

   _____

   _____

   b. Have you and <u>he</u> been building a small engine?

   _____

   _____

   c. According to <u>it</u>, the oil sump is a pan at the bottom of the engine.

   _____

   _____

4. In the following sentence from *Anne of Green Gables*, underline the three pronouns. Then, on the lines provided, rewrite the sentence three different ways using three different pronouns in each sentence.

   "She opened her eyes and looked about her."[2]

   _____

   _____

   _____

   _____

   _____

   _____

2. Montgomery, *Anne of Green Gables*, 22.

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. In Detroit, do they call it a merry-go-round or a carousel?

   b. Did you actually lose yours or his on it?

   c. Her backpack was left and sailed around it for hours without her.

Lesson to Learn
Personal Pronouns

2. On the lines provided, write in your own words the definition of a *pronoun*.

3. In each of the following sentences, underline the vague pronoun. Then, on the lines provided, rewrite the sentence by either replacing the vague pronoun with its antecedent or making the antecedent agree in number.

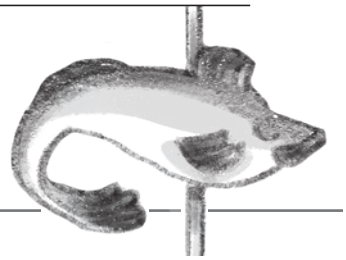
   a. At the plaza, they serve tacos on Saturdays.

   b. Even though Clayton and Kip had money, he didn't want to buy lunch.

   c. To the boys' surprise, they were giving away sample tacos.

4. In the following sentence from *Anne of Green Gables*, underline the pronouns. Then, on the lines provided, rewrite the sentence three different ways using three different pronouns in each sentence.

   "He's been visiting his cousins over in New Brunswick all summer and he only came home Saturday night."[3]



3. Montgomery, *Anne of Green Gables*, 108.

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. On Saturday, are we bowling at your lanes or ours?

   b. At the meeting, Clayton and she nominated him captain again.

   c. They have bowled three strikes in a row with them!

2. In the following sentences, fill in the correct form of the second-person singular pronoun and circle the correct case (subjective/nominative = nom; objective = obj; poss = possessive; ab poss = absolute possessive).

   a. _____ have bowled for two years. nom obj poss ab poss

   b. Is that _____ brother's ball? nom obj poss ab poss

   c. _____ was smaller and orange. nom obj poss ab poss

   d. Did he really give it to _____? nom obj poss ab poss

3. On the lines provided, construct a new sentence that adds more detail about the kids' bowling club. Invent an antecedent for the underlined pronoun and use it in your new sentence.

   a. At the meeting, Clayton and <u>she</u> nominated Kip captain.

   _____

   _____

   b. We will be bowling weekly at our lanes and not <u>theirs</u>.

   _____

   _____

   c. Have you ever bowled three strikes in a row with <u>them</u>?

   _____

   _____

Sentences for Practice
Personal Pronouns

Analyze the following sentences.

1. Tonight, they are playing our friend's rival team.

2. Did Clayton and you make them late?

3. Our tickets for the football game are at the ticket window.

4. Did she wear their colors again or ours?

5. Please get our program and not theirs.

6. The coaches named his brother captain!

7. Did he leave my jacket in the van with yours?

8. Kindly sit down and watch it now.

9. During halftime, he talked seriously with them.

10. Afterward, our team made him and us proud.

Lesson to Enjoy—Poem
Personal Pronouns

Why does it seem that the most beloved one in the house is the one who does the least? Dogs and cats often rule a home, or at least they might think they do. Ted Hughes writes sarcastically but affectionately about his beloved pet in the poem "Roger the Dog." This mangy dog doesn't seem to do much except eat and lie around. How would you describe your pet?

Roger the Dog

Ted Hughes (1930–1998)

Asleep he wheezes at his ease.
He only wakes to scratch his fleas.

He hogs the fire, he bakes his head
As if it were a loaf of bread.

He's just a sack of snoring dog.
You can lug him like a log.

You can roll him with your foot,
He'll stay snoring where he's put.

I take him out for exercise,
He rolls in cowclap up to his eyes.

He will not race, he will not romp,
He saves his strength for gobble and chomp.

He'll work as hard as you could wish
Emptying his dinner dish,

Then flops flat, and digs down deep,
Like a miner, into sleep.[1]

1. Ted Hughes, "Roger the Dog," from *What Is the Truth?: A Farmyard Fable for the Young* by Ted Hughes and drawings by R.J. Lloyd. Text copyright © 1984 by Ted Hughes. Drawings copyright © 1984 by R.J. Lloyd. Reprinted by permission of HarperCollins Publishers (US).

Questions to Ponder

1. For what two things is the dog willing to wake up?
2. To what does the poet compare the dog by using the words *like* or *as*?
3. How would you describe the speaker's attitude about his dog?