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Well-Ordered Language

TEACHER'S EDITION

Level 4B

The Curious Student's Guide to Grammar

Tammy Peters and Daniel Coupland, PhD





Well-Ordered Language:
The Curious Student's Guide to Grammar
Level 4B Teacher's Edition
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Book A

Chapter	Main Topic	Supplemental Topics
1	Principal Elements & Modifiers	Five forms of a verb (<i>base form, -s form, past-tense form, present-participle form, and past-participle form</i>); 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 (<i>good, well, bad, badly</i>); 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 (<i>for, and, nor, but, or, yet, so</i>); object complements; <i>have/of</i> 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 <i>that, when, or why</i> ; 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

Book B

Chapter	Main Topic	Supplemental Topics
1	Reflexive Pronouns & Intensive Pronouns	Avoiding double negatives
2	Adverbial Clauses & Phrases	Subordinating conjunctions; adverbial noun phrases; adverbial clauses beginning with <i>than</i> ; adjectival and adverbial degrees of comparison (<i>comparative and superlative</i> degrees)
3	Indefinite Pronouns	Distributive pronouns; reciprocal pronouns; subject-verb agreement and pronoun-antecedent agreement with indefinite pronouns; indefinite adjectives; pronouns and apostrophes
4	Participial Phrases	Past and present participles; placement of participial phrases and comma use; avoiding dangling and misplaced modifiers
5	Gerund Phrases	Adjectives modifying a gerund; parallel construction of compound elements
6	Infinitive Phrases	The use of bare infinitives; avoiding split infinitives
7	Verbal Phrase Review	Demonstrative pronouns and demonstrative adjectives; avoiding vague demonstrative pronoun references
8	Noun Clauses	Noun clause markers; direct and indirect quotations; inverted sentences with <i>there</i> as an expletive

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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. Therefore, 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 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 ◇ 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	<div style="border: 1px solid black; padding: 10px; width: fit-content; margin: auto;"> <p>From the Sideline: Option C is to be considered in tandem with a writing curriculum, such as Classical Academic Press’s Writing & Rhetoric series.</p> </div>
	Day Six ◇ Extend the Practice (PDF)	Day Five ◇ Sentences for Practice (if needed) <i>alternative</i> ◇ 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, we 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:

■ think

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 *arhkh*, meaning “chief,” and *tekon*, meaning “builder.”



Introduction to Teachers

In the Well-Ordered Language (WOL) series, grammar instruction is focused, practical, and lively. The curriculum encourages teachers and students to actively engage with grammar concepts. Students will use all four language skills—reading, writing, listening, and speaking—to develop a better understanding of English grammar. Your students will find that the thirty to forty minutes devoted to grammar instruction are among the most dynamic of their school day.

The WOL Marking System— Analyze, Analyze, Analyze . . . Then Diagram

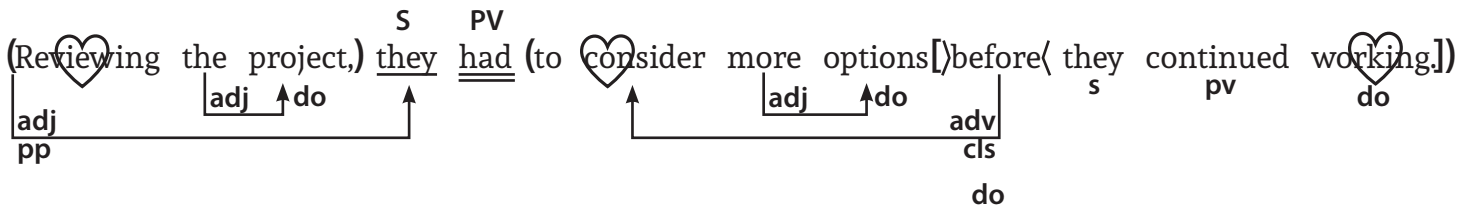
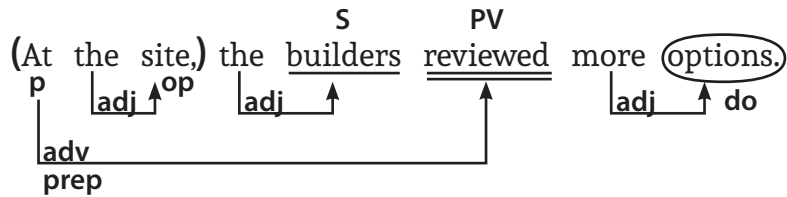
Analysis is the heart and soul of the WOL method. Each chapter includes multiple sentences for students to analyze aloud and on paper. Just as children naturally enjoy taking things apart and putting them back together, your students will learn that understanding how words in a sentence work together to convey meaning is intriguing and enjoyable. Students will see analysis as a stimulating activity of a curious mind.

The unique WOL marking system helps students identify the function of words and the relationship between words in a sentence. In Level 2 and above, WOL teaches classical diagramming alongside this analysis, but the analytic approach in all the levels is extraordinary:

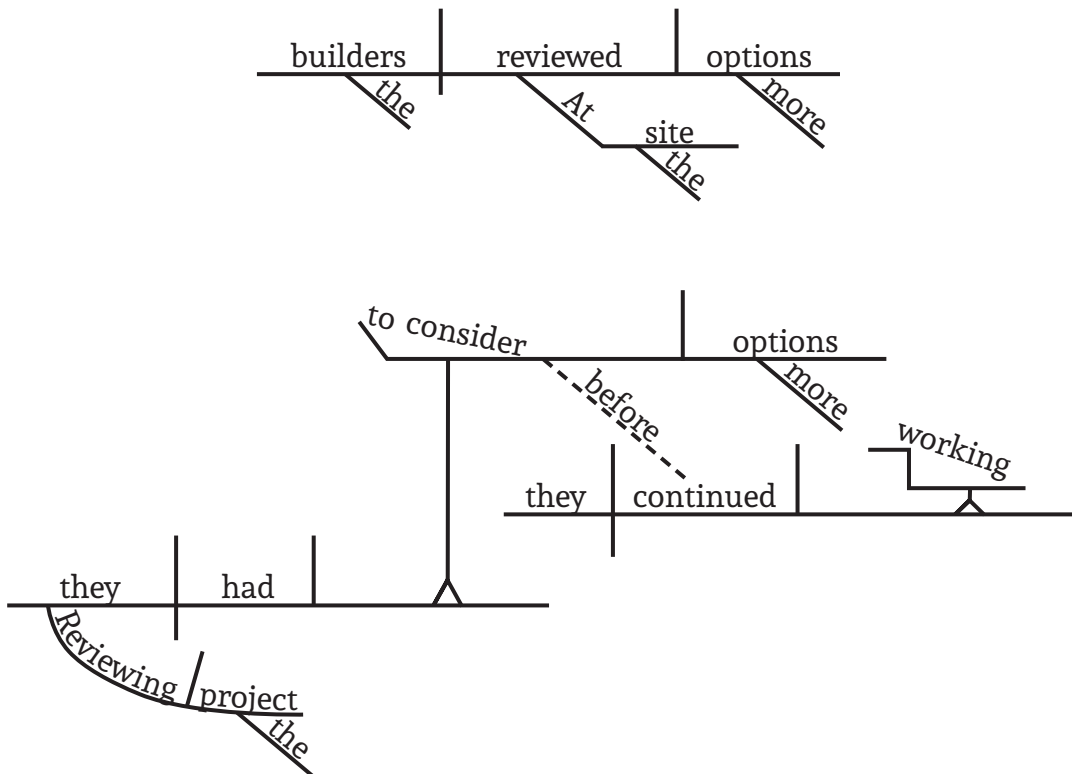
- ◇ The teacher explains the concept to students through active engagement with specific, carefully selected sentences.
- ◇ The teacher models the structural analysis on the board while the students speak the analysis in chorus. The structural analysis uses an innovative marking system that builds incrementally, chapter by chapter.
- ◇ The teacher demonstrates sentence diagramming as the students use lines to draw the language of thought. Diagramming helps students to visualize the function of and relationships among the eight parts of speech and the principal elements of a sentence. (WOL utilizes the traditional Reed-Kellogg model, a proven and well-established method of sentence diagramming.)

- ◇ The students begin to analyze and diagram the sentences, starting with choral analysis and moving to individual analysis and diagramming.

The following are sample sentences—one from the beginning of *WOL Level 4A* and one from the latter part of *WOL Level 4B*—that feature the curriculum’s unique marking system. They show how the students’ analytic skills will develop as the year goes on. What these sentences cannot show, however, is the lively, unfolding *process* of analyzing each sentence orally while marking it. Sentence analysis provides students with the ability to understand the parts of language and articulate their relationships.



After orally analyzing the sentences in each lesson, the students diagram them so that they can *visualize* the relationships of words and ideas in a sentence.



The sentence analysis in WOL allows students to understand how the language works, and the sentence diagramming allows students to map that understanding visually. In addition, *Level 4* highlights applying this understanding in the composition of original sentences.

How to Use This Book: Learn, Memorize, Review

Well-Ordered Language offers a wealth of material—perhaps even more than some teachers will need. When teaching students to analyze, mark, and diagram sentences with enthusiastic competence, teachers can creatively modify the curriculum, adapting it to meet the needs of particular students. The following is an explanation of the book’s structure, including a suggestion of a possible daily instructional approach. The Lesson-Planning Options chart on page viii suggests a variety of ways to fit the curriculum into your weekly plan. To assist lesson planning, each chapter of WOL is organized into three main sections:

Introducing the Chapter (First Day)

The opening text of each chapter acquaints students with grammatical concepts and important terms. Then, the students will be ready to participate in a choral analysis of a sentence.

- ◇ **Ideas to Understand:** The opening paragraphs introduce the chapter’s main focus, using as an example an excerpt from fiction. (For enrichment beyond the scope of the grammar lessons, WOL includes a *literary appendix* containing longer passages from the fiction and poetry. Appendices containing brief biographical sketches of the authors and bibliographic information for the sources are also included.)
- ◇ **Terms to Remember:** Each chapter introduces new terms and reviews previously encountered terms. Students learn important definitions by reciting short, inviting songs or chants. The book’s *glossary* includes pertinent definitions, many of which are based on the songs the students will learn. (For quick reference, the *song lyrics* section at the back of the book provides in verse form all of the songs and chants, which are also available for purchase at ClassicalAcademicPress.com.)
- ◇ **Pause for Punctuation (or Moment for Mechanics):** Each chapter has a brief section highlighting a rule of punctuation or mechanics. This rule is then reinforced in the lessons.
- ◇ **Sentences to Analyze and Diagram:** This section shows teachers how to guide students through an initial sentence analysis and to explain what happens in each step. At this point in the lesson, students recite together the analysis as the teacher marks the sentence with WOL’s unique marking system. Then, students and teacher diagram the sentence as a group.

Teaching the Lessons (Daily)

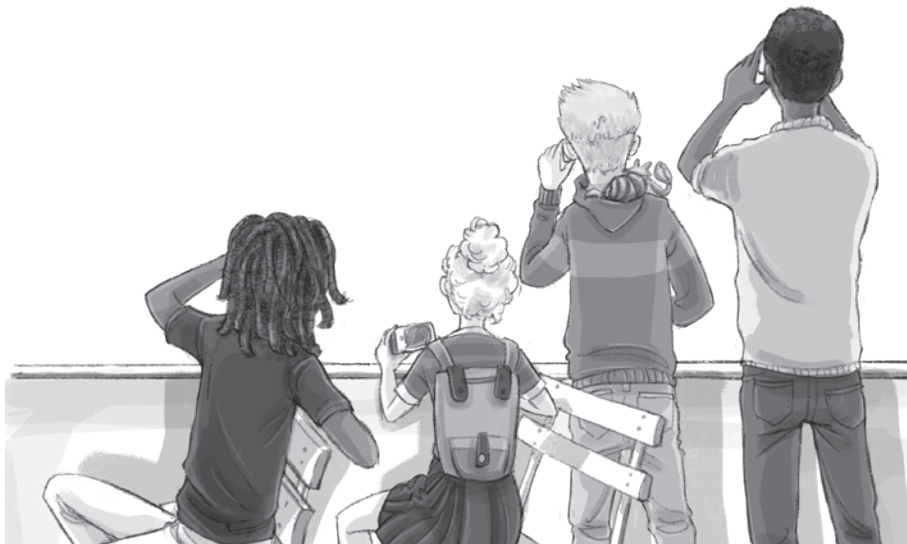
Each chapter includes three lessons—Lesson to Learn A, B, and C—to reinforce and practice the main grammar principle of that chapter. The teacher’s edition also includes corresponding Well-Ordered Notes A, B, and C to help the teacher introduce the lesson.

- ◇ **Well-Ordered Notes:** These fifteen-minute teacher-directed lessons consist of three parts. They employ a variety of instructional methods and often include interactive activities.
 - ◆ **Review It:** The teacher leads a review of the grammar terms to start the lesson. The students sing or chant the definitions along with the audio files.
 - ◆ **Practice It:** The teacher warms up the class for the main task—sentence analysis—with a short activity. This section is provided only in the teacher’s edition to give the students the opportunity to use the new concept in an oral exercise. The exercises are lighthearted and quick.
 - ◆ **Analyze and Diagram It:** The teacher uses WOL’s unique marking system to model the analysis of the first sentence in the lesson. Finally, the teacher and the students diagram the sentence. (The markings, analytic script, and diagram answer key are provided in the teacher’s pages.)
- ◇ **Lessons to Learn:** After the teacher-directed lesson, the teacher will help the students with the remaining practice sentences on the lesson worksheets, or *guided* practice sheets. This portion of the lesson should be done as a class, and the choral analysis should be done in unison. The teacher guides the class through the three sentences that comprise the first part of the worksheet while the rest, which is done independently, includes a few sentence-writing applications. The optional **Sentences for Practice** worksheets have ten sentences for analysis and can be used as additional practice, a classroom lesson, or enrichment.

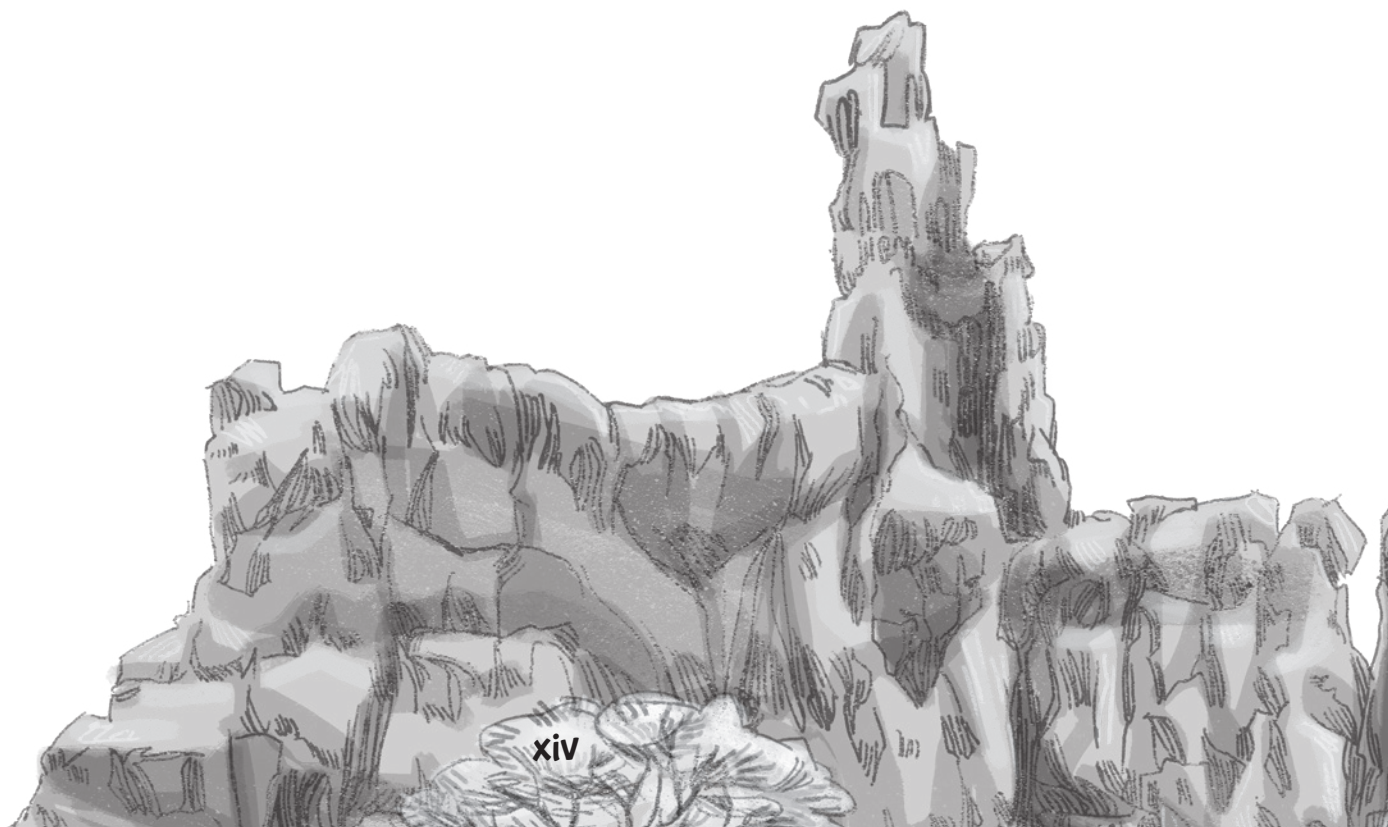
Extending the Lessons (Weekly Options)

A number of alternatives are offered in each chapter for additional practice and application.

- ◇ **Lessons to Enjoy:** This section provides a poem to read and to discuss as an enrichment activity beyond the daily lessons. This activity usually requires thirty minutes or a whole class period to complete. The material that accompanies the poem not only draws attention to grammar in action but also provides a range of activity suggestions to help foster the students’ love of language. Each poem itself exemplifies the grammatical principle covered in the chapter.



- ◇ **Extend the Practice:** This section, which is included in the Extra Practice & Assessments PDF, is provided for writing applications of each chapter's grammar principle. These activities prompt students to put grammar into action and invent their own sentences, extending the topic developed in the Sentences for Practice, which they would have already analyzed. Extend the Practice usually requires thirty minutes or a whole class period to complete.
- ◇ **Extra Practice & Assessments PDF:** The downloadable PDF (available for purchase at ClassicalAcademicPress.com) provides all the poems and practice sheets (including Extend the Practice) in a convenient printable format. In addition, the PDF includes a **quiz** for each chapter, which matches exactly the format of the answer key that is included in the printed teacher's edition.
- ◇ **Side Panels:** The side panels furnish both the students and the teacher with additional information to stimulate further discussion and learning. There are six types of panels: Off the Shelf, To the Source, On the Map, and From the Writer's Desk, which appear in both the student and teacher's editions, and Fewer than Five and From the Sideline, which are located only in the teacher's edition.
 - ◆ **Off the Shelf** provides more information to the students about the books mentioned in the chapters and should pique the interest of a curious reader.
 - ◆ **To the Source** helps the students understand the etymology of various grammar terms.
 - ◆ **On the Map** guides students to resources on the historical locations referenced in the lessons.
 - ◆ **From the Writer's Desk** provides students with stylistic tips for good sentence writing.
 - ◆ **Fewer than Five** provides alternative activities for class sizes smaller than five students, such as homeschool classrooms, tutoring situations, and co-op learning environments.
 - ◆ **From the Sideline** offers pedagogical tips for teachers from teachers.



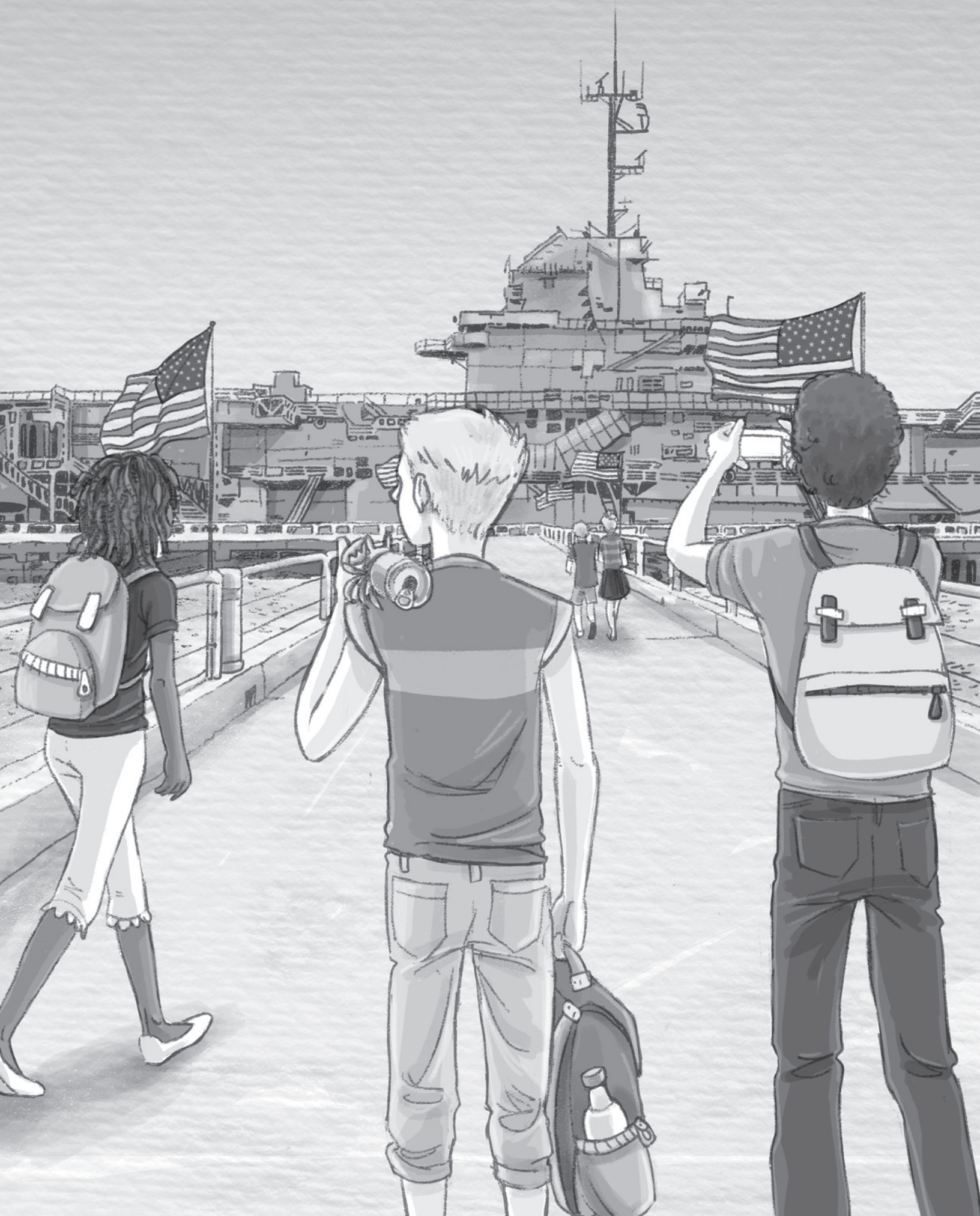
Pedagogical Principles and Guidance

The classical tradition has passed down a rich collection of successful methods for teaching children well. We encourage teachers of WOL to become familiar with and employ these methods while teaching grammar. Below is a list of some key pedagogical principles that come to us from the classical tradition of education. A video overview of the principles of classical pedagogy is available at <http://www.classicalu.com/course/principles-of-classical-pedagogy/>. A subscription to ClassicalU.com will grant you access not only to additional videos that cover the nine essential principles in more detail, but also to scores of other online training videos for classical educators.

- ◇ *Festina Lente* (Make Haste Slowly)
- ◇ *Multum Non Multa* (Much Not Many)
- ◇ *Repetitio Mater Memoriae* (Repetition Is the Mother of Memory)
- ◇ Embodied Learning
- ◇ Songs, Chants, and Jingles
- ◇ Wonder and Curiosity
- ◇ Educational Virtues
- ◇ *Scholé*, Contemplation, Leisure
- ◇ *Docendo Discimus* (By Teaching We Learn)



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From the Sideline: Be enthusiastic. Teach with a high level of interest in what you teach. Students catch your enthusiasm (or your lack of it).

^ABring in pictures of Ferris wheels at amusement parks and state fairs.

Chapter

Participial Phrases^A

Since the late 1800s when they were invented by George Washington Gale Ferris Jr., Ferris wheels seem to be a required feature at every amusement park. The ingenious part of the design is that the cars independently swing in order to stay level as the giant wheel turns on its axle. Even though each car can move back and forth on its own, it can't get anywhere until the wheel rotates, taking it up, over, down, and up again. Metaphorically, participial phrases behave like those cars on a Ferris wheel. Each participial phrase (the swinging car) seems to show action as it modifies a noun (the part of the wheel to which it is affixed), but it is the principal clause (the Ferris wheel) that moves the main idea forward.

As you may remember, a participle[■] is a verb form that can be used as either a verb or an adjective. If participles are used as action verbs, they follow a helping verb, as in “The wheel is *turning*” or “The wheel has *turned*.” However, participles can also function as adjectives, as in “the *thrilling* wheel” or “the *thrilled* riders.” Such participles are not verbs, but verbals.[■] They have the heart of a verb, but they function as adjectives. Participles don't always appear in sentences as lone adjectives. Often, they themselves have their own modifiers and objects. When they do, they are called **participial phrases**. Just like participles, participial phrases function as a single part of speech—an adjective modifying a noun or pronoun: “*Thrilling the riders*, the wheel stopped suddenly.”

We discussed in *Well-Ordered Language Level 3* that there are three different kinds of verbals: participles, gerunds, and infinitives. Like participles, gerunds and infinitives can also have their own objects and modifiers. All **verbal phrases** begin with a participle, a gerund, or an infinitive and function like the verbal alone would. You will see in the following two chapters that just as participial phrases function as adjectives, **gerund phrases** function as nouns, and **infinitive phrases** function as nouns, adjectives, or adverbs.

To the Source:

■ participle

Participle is from the Latin word *participium*, which literally means “a sharing” or “partaking.” A participle partakes in the characteristics of both a verb and an adjective at the same time.

To the Source:

■ verbal

Verbal comes from the Latin word *verbalis*, meaning “consisting of words, relating to verbs.”

Ideas to Understand

One of the most beloved animal tales of the twentieth century is *The Incredible Journey* by Sheila Burnford, in which three devoted animals—an English bull terrier named Bodger, a Siamese cat named Tao, and a Labrador retriever named Luath—cross 300 miles of Canadian wilderness attempting to return to their owners after being separated from them. Notice the participles and participial phrases in the following scene, in which the animals are still at the home of the dog sitter, John Longridge, and everyone is ready for bed.

The young dog [Luath] padded off to his rug on the floor of the little back kitchen, and the bull terrier [Bodger] started up the steep stairs, and was *already curled in his basket in the bedroom* when Longridge himself came to bed. He opened one bright, *slanted* eye when he felt the old blanket *being dropped over him*, then pushed his head under the cover, *awaiting the opportunity he knew would come later.* (italics added)¹

From the

Sideline: If your students need review, you can have them look back at *WOL Level 4A*, which covered verb forms, including present participles, past participles, regular verbs, and irregular verbs.

You can often recognize participles by their endings. The present participle always ends in *-ing*, and the past participle usually ends in *-ed*, though irregular verbs have past participles with irregular endings such as *-en* or *-t*. In the description of the bull terrier, the past participle *slanted* modifies the noun *eye*. Burnford could have chosen the present participle to modify the same noun, like this: “He opened one bright, *slanting* eye.” Either way, there is an action verb at the heart of the participle, making the descriptive word seem active.







When a participle has its own modifiers or objects, a participial phrase is formed. All the other words in the phrase function in relation to the participle—the verbal—as if it really were a verb rather than an adjective. Within the phrase, the participle might be modified by adverbs, as if it were a verb. It might be completed by a direct object, as if it were a verb. It might be followed by a predicate adjective or a predicate nominative, as if it were a verb. It might be modified by an adverbial prepositional phrase or an adverbial clause, as if it were a verb. Since the participle is *not* a verb, though, all the words in the participial phrase function together with the participle itself as a single part of speech: an adjective. As an adjectival element, a participial phrase always modifies a noun or pronoun, answering the question *how many, whose, which one, or what kind*.

The following are some example sentences that include participial phrases that are each functioning as an adjective modifying the noun *dog*. Each phrase contains different kinds of modifiers, objects, or complements within it.

1. Excerpt from Sheila Burnford, “Chapter 1,” in *The Incredible Journey* (New York: A Yearling Book, 1996), 11. Text copyright © 1960, 1961 by Sheila Burnford. Copyright renewed © 1988 by Jonquil Graves, Juliet Pin, and Peronelle Robbins. Used by permission of Delacorte Press, an imprint of Random House Children’s Books, a division of Penguin Random House LLC (US); and David Higham Associates Limited (UK). All rights reserved.



Examples of Participial Phrases

Participle + Adverb	(Waiting ) patiently,) the dog bided his time.
Participle + Direct Object	(Wanting ) a blanket,) the dog bided his time.
Be-Verb Participle + PA	(Being ) patient,) the dog bided his time.
Be-Verb Participle + PN	(Being ) a sly terrier,) the dog bided his time.
Participle + Adverbial Prepositional Phrase	(Waiting ) (for an opportunity,) the dog bided his time.
Participle + Adverbial Clause	(Waiting ) [as if he would pounce,) the dog bided his time.

In our passage from *The Incredible Journey*, there are three participial phrases which, though more complicated than the ones in the chart, demonstrate the same basic functions:

- ◇ “[T]he bull terrier . . . was *already curled in his basket in the bedroom.*”
 - ◆ The past participle *curled* is modified by an adverb—*already*—and an adverbial prepositional phrase—*in his basket in the bedroom.*
 - ◆ The participial phrase as a whole functions as a predicate adjective joined to the subject *bull terrier* with the linking verb *was.*
- ◇ “[H]e felt the old blanket *being dropped over him.*”
 - ◆ The participle *being* is followed by a predicate adjective—*dropped*—which is itself a past participle modified by an adverbial prepositional phrase—*over him.*
 - ◆ The participial phrase as a whole modifies the noun *blanket.* Which blanket? The one being dropped over him.
- ◇ “[He] . . . pushed his head under the cover, *awaiting the opportunity he knew would come later.*”
 - ◆ The participle *awaiting* is completed by the direct object *opportunity,* which is modified by an elliptical adjectival clause—*[that] he knew would come later.*
 - ◆ The participial phrase as a whole modifies the pronoun *he.*

A participial phrase can be located in sentences in three different places: at the beginning of the sentence followed by a comma, in the middle sometimes sandwiched between two commas, and at the end sometimes with a comma announcing its presence.

From the Sideline: The prepositional phrase “in his basket in the bedroom” is adverbial, answering *where curled*, but “in the bedroom” tells us which basket and therefore functions as an adjectival phrase within the adverbial phrase.

From the Sideline: During sentence analysis and diagramming, a construction such as *being dropped* can be treated as a single participle for the sake of simplicity and clarity.

- ◇ Beginning: *Waiting for an opportunity*, Bodger closed his eyes.
- ◇ Middle: Bodger, *waiting for an opportunity*, closed his eyes.
- ◇ End: Bodger closed his eyes, *waiting for an opportunity*.

While you always use a comma when the participial phrase begins the sentence, do not use commas for other participial phrases if they are essential elements, as in these examples:

- ◇ A dog *wagging its tail* is probably friendly.
- ◇ Do you know the mood of a dog *wagging its tail*?



From the Writer's Desk

In addition to clearly modifying a noun or pronoun, a participial phrase should also be logically connected to the rest of the sentence. For example, in this sentence, the participial phrase modifies *dog* correctly, but it doesn't relate to the main idea: "Curled in his basket, the dog loved to play fetch." Here's the same sentence revised so that the phrase is logically connected to the rest of the sentence: "Curled in his basket, the dog dreamed of playing fetch."



Moment for Mechanics

Dangling Modifiers and Misplaced Modifiers:

A **dangling modifier** is a participial phrase that doesn't have a word to modify; hence it "dangles" and doesn't hitch to anything.

✗ *Curled in his basket*, the house was quiet and still. (incorrect; was the house curled in his basket?)

✓ *Curled in his basket*, the dog rested in the house that was quiet and still. (correct)

A misplaced modifier is a participial phrase that modifies a noun that is different from the intended noun, making the sentence confusing.

✗ The bull terrier was upstairs with Longridge *curled in his basket*. (incorrect; was the dog or Longridge curled in his basket?)

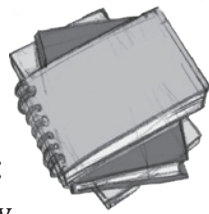
✓ *Curled in his basket*, the bull terrier was upstairs with Longridge. (correct)

✓ The bull terrier, *curled in his basket*, was upstairs with Longridge. (correct)

Terms to Remember

- ◇ Verbal (3–9)
- ◇ Phrase (1–18)
- ◇ Clause (2–6)

Off the Shelf:



In many children's books, animals are anthropomorphized, which means they are depicted as if they are human, perhaps even speaking or wearing clothes. In *The Incredible Journey*, though, the animals are animals. They have an unbelievable adventure, driven by instinct and loyalty to find their owners, who are hundreds of miles away, all the while staying true to their natures as dogs and cat. Bodger, Tao, and Luath do communicate and feel emotion as they make their way through numerous dangers, such as crossing a raging river and tangling with a bear, but their rich personalities are shown through their actions and interactions, not through human speech or clothing. Do they make it? You'll have to journey to the library to find out.

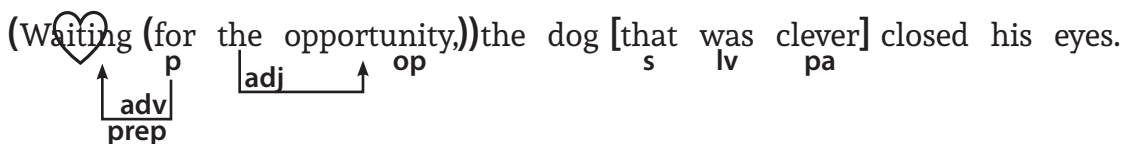
Sentences to Analyze and Diagram

Participial Phrase Functioning as a Descriptive Adjective

Analyzing a participial phrase is much like analyzing an adjectival prepositional phrase in that you identify it with parentheses and mark the whole phrase as modifying a noun or pronoun. The difference is that a participle, not a preposition, begins the phrase. Since a participle is a verbal, a heart is drawn around it.

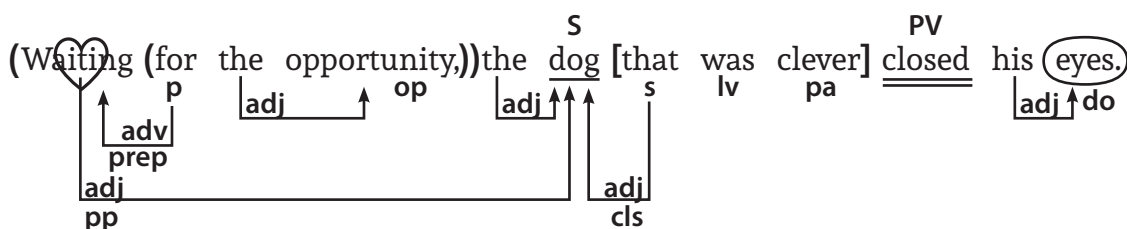
There are three new details in the analysis:

1. Verbal phrases are identified after prepositional phrases and before clauses with the prompt “Are there any verbal phrases?”
2. All verbal phrases are placed in parentheses and marked with hearts over the verbal. Since the heart of a verbal is a verb, the participle behaves as if it were a verb within the phrase. In other words, all modifying elements—adverbs and adverbial prepositional phrases—are marked with modifying lines drawn to the participle. The direct object is marked with *do* underneath.
3. Underneath the modifying line that goes from the verbal to what it is modifying, the abbreviation *pp* is added, meaning “participial phrase.”



- a. (First, read the sentence aloud.) “Waiting for the opportunity, the dog that was clever closed his eyes.”
- b. Chant: “The order of analysis is phrases, clauses, principal elements, modifiers.”
- c. “Are there any prepositional phrases?” (Choral response: “Yes, sir.”)

- d. “*For the opportunity* is a prepositional phrase.” (Put parentheses around the phrase.) “*For* is the preposition.” (Write *p* underneath the preposition.) “*Opportunity* 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.)
- e. “Are there any verbal phrases?” (Choral response: “Yes, sir.”)
- f. “*Waiting for the opportunity* is a verbal phrase.” (Put parentheses around the phrase.) “*Waiting* is a participle and it is a verbal.” (Draw a heart over the word.) “*For the opportunity* tells us *how*. So, it is an adverbial element because modifies a verbal. 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*.)
- g. “Are there any subordinate clauses?” (Choral response: “Yes, sir.”)
- h. “*That was clever* is a clause.” (Put brackets around the clause.)
 - i. “This clause is about *that*. So, *that* is the subject because it is what the clause is about.” (Write *s* underneath the subject of the clause.)
 - ii. “This clause tells us that *was clever*. So, *was clever* is the predicate because it is what the clause tells us about *that*. It is a predicate adjective because it describes a quality of the subject. *Was* is the linking verb because it joins the subject to the predicate.” (Write *lv* underneath the linking verb and *pa* underneath the predicate adjective.)

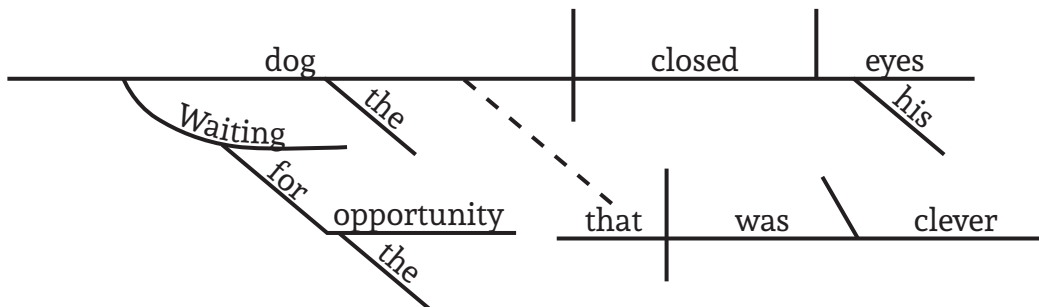


- a. (Read the sentence aloud again.) “Waiting for the opportunity, the dog that was clever closed his eyes.”
- b. “This is a sentence, and it is declarative.”
- c. “This sentence is about *dog*. So, *dog* is the subject because it is what the sentence is about.” (Underline the subject and write *S* above it.)
- d. “This sentence tells us that *dog closed*. So, *closed* is the predicate because it is what the sentence tells us about *dog*. 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. “*Eyes* tells us *what* dog closed. So, *eyes* is an objective element because it completes the meaning of the action verb. It is a direct object because

it tells us *what* dog closed.” (Draw a circle around the word and write *do* underneath the direct object.)

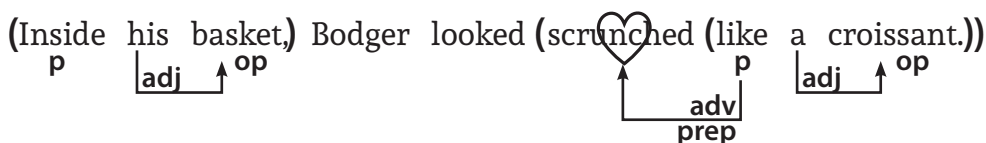
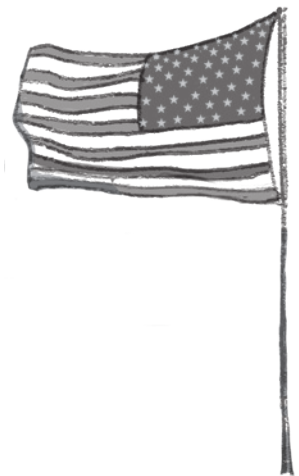
- f. “*His* tells us *whose* eyes. So, *his* is an adjectival element because it modifies a noun. It is an adjective.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)
- g. “*That was clever* tells us *what kind* of dog. So, *that was clever* is an adjectival element because it modifies a noun. It is an adjectival clause.” (Draw the modifying lines from the relative pronoun to the word it modifies and write *adj* in the elbow opposite the line with the arrow. Write *cls* underneath the modifier line, directly below the *adj*.)
- h. “*The* is an adjective (article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)
- i. “*Waiting for the opportunity* tells us *which* dog. So, *waiting for the opportunity* is an adjectival element because it modifies a noun. It is an adjectival participial phrase.” (Draw the modifying line from the participle to the word it modifies. Write *adj* in the elbow opposite the line with the arrow and write *pp* underneath the modifier line, directly below the *adj*.)

When diagramming a participial phrase that is functioning as a descriptive adjective, draw a long curved line beneath the noun or pronoun that it is modifying. Write the participle along the long curved line. If there is a direct object, then draw the vertical line between the participle and the direct object. For all adverbial elements (adverbs and adverbial prepositional phrases), the diagonal lines are drawn from the participle.



Participial Phrase Functioning as a Predicate Adjective

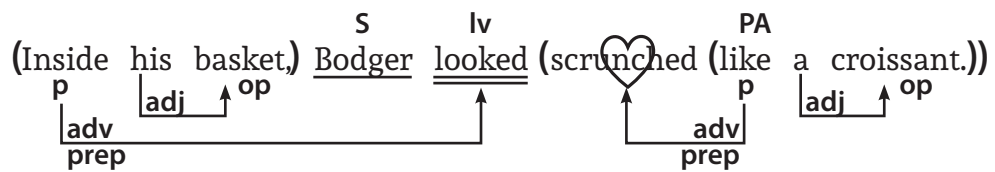
When analyzing a participial phrase that is functioning as a predicate adjective, you should analyze the entire participial phrase according to its function as a predicate adjective. Place parentheses around the verbal phrase, and mark a heart over the participle. Any prepositional phrases are identified before verbal phrases.



- a. (First, read the sentence aloud.) “Inside his basket, Bodger looked scrunched like a croissant.”
- b. Chant: “The order of analysis is phrases, clauses, principal elements, modifiers.”
- c. “Are there any prepositional phrases?” (Choral response: “Yes, sir.”)
- d. “*Inside his basket* is a prepositional phrase.” (Put parentheses around the phrase.) “*Inside* is the preposition.” (Write *p* underneath the preposition.) “*Basket* is the object of the preposition.” (Write *op* underneath the object of the preposition.) “*His* tells us *whose* basket. 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.)
- e. “*Like a croissant* is a prepositional phrase.” (Put parentheses around the phrase.) “*Like* is the preposition.” (Write *p* underneath the preposition.) “*Croissant* is the object of the preposition.” (Write *op* underneath the object of the preposition.) “*A* is an adjective (article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)
- f. “Are there any verbal phrases?” (Choral response: “Yes, sir.”)
- g. “*Scrunched like a croissant* is a verbal phrase.” (Put parentheses around the phrase.) “*Scrunched* is a participle and it is a verbal.” (Draw a heart over the word.) “*Like a croissant* tells us *how*. So, *like a croissant* is an adverbial element because it modifies a verbal. It is a 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*.)
- h. “Are there any subordinate clauses?” (Choral response: “No, sir.”)

From the

Sideline: The question “Are there any subordinate clauses?” is optional if there are none in the sentence. You may want to include it for consistency, or you may want to omit it for simplicity.

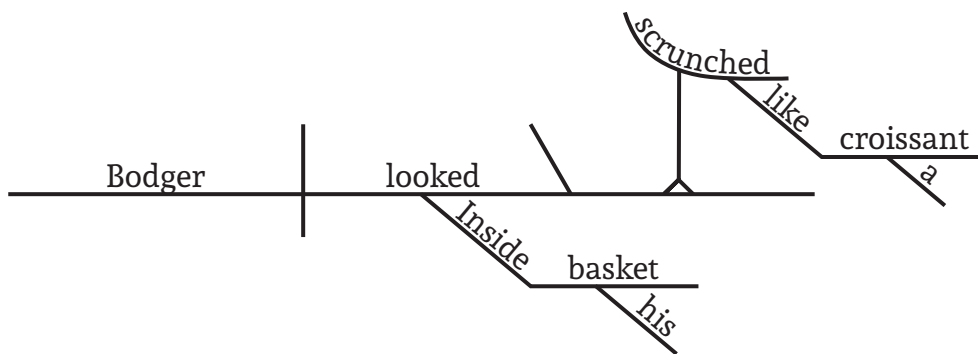


- a. (Read the sentence aloud again.) “Inside his basket, Bodger looked scrunched like a croissant.”
- b. “This is a sentence, and it is declarative.”
- c. “This sentence is about *Bodger*. So, *Bodger* is the subject because it is what the sentence is about.” (Underline the subject and write *S* above it.)
- d. “This sentence tells us that *Bodger looked scrunched like a croissant*. So, *looked scrunched like a croissant* is the predicate because it is what the sentence tells us about *Bodger*. It is a predicate adjective because it describes a quality of the subject. *Looked* is the linking verb because it joins

the subject to the predicate.” (Double underline the linking verb. Write *PA* above the verbal phrase and *lv* above the linking verb.)

- e. “*Inside his basket* tells us *where* Bodger looked scrunched like a croissant. So, *inside his basket* 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*.)

When diagramming a participial phrase that is functioning as a predicate adjective, draw a curved line that rests on a pedestal, or feet, which is placed on the horizontal baseline. Write the participle along the curved line. All the elements that modify the participle should be drawn from the curved line.



On the Map

The sentences in this chapter’s Lesson to Learn B take place on the USS *Yorktown*, which is docked in Mount Pleasant, South Carolina. This National Historic Landmark, once an aircraft carrier, was built during World War II for the United States Navy. With a rich history of defending our country, the ship now is permanently docked as a museum ship at Patriots Point. See if you can locate Mount Pleasant, South Carolina, on a map. (Hint: It is near Charleston, South Carolina.)

From the Sideline: For more information about the USS *Yorktown* (CV-10) and Patriots Point, visit <http://www.patriotspoint.org/explore/uss-yorktown/>.

Well-Ordered Notes A

Review It

Review the following:

What are the eight parts of speech? What is an adjective? What is a verb?

What is a verbal? What is a participle?

Practice It

Lead the students in To the Board to practice using participial phrases in sentences. Divide the students into two teams for this relay. Have one representative from each team stand at the board. Say a participial phrase to the students and then say, “Write.” On the board, each representative will construct a sentence using the participial phrase. The one who is done first receives a point for his team. Another point is rewarded for a neatly and correctly composed sentence containing the participial phrase (either or both students can receive this).

Fewer than Five: Divide the participial phrases among the students, and have them silently construct a sentence for each of their assigned phrases. Then have the students read their sentences aloud to see if a silly story about breakfast time emerges.

From the Sideline: Answers must be legible, accurate, and neat; otherwise no points should be given. Reinforce capital letters and end marks too. Just because it is a relay doesn’t mean that sloppiness is acceptable.

Example:

Teacher: “Watching for the toast.”

Student 1: Watching for the toast, I got the jam out of the refrigerator.

Student 2: Watching for the toast, my brother spilled the milk.

Looking out of a window

Preparing breakfast

Reading at the table

Wondering about the book

Packing my lunch

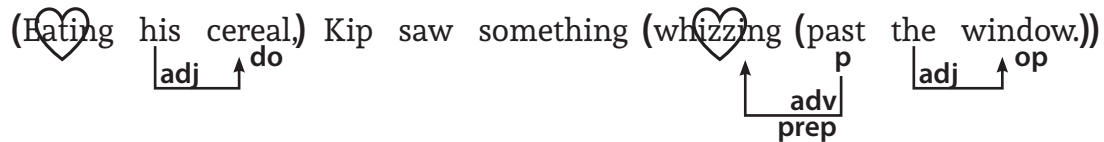
Taking out the garbage

Waiting for the carpool

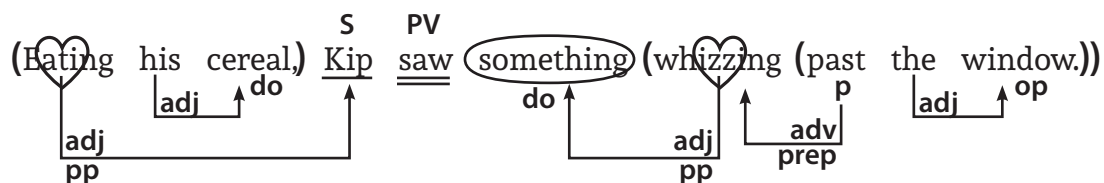
Sitting between the twins

Analyze and Diagram It

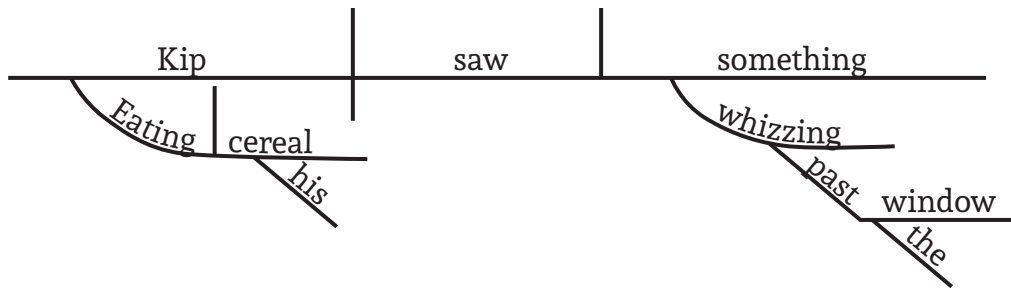
Using the script provided here, lead the students in the choral analysis of the first sentence in the lesson. Then, students may silently and independently analyze and diagram the remaining sentences in the lesson. The class should check the analyses together on the board before moving on.



- (First, read the sentence aloud.) “Eating his cereal, Kip saw something whizzing past the window.”
- Chant: “The order of analysis is phrases, clauses, principal elements, modifiers.”
- “Are there any prepositional phrases?” (Choral response: “Yes, sir.”)
- “*Past the window* is a prepositional phrase.” (Put parentheses around the phrase.) “*Past* is the preposition.” (Write *p* underneath the preposition.) “*Window* 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.)
- “Are there any verbal phrases?” (Choral response: “Yes, sir.”)
- “*Eating his cereal* is a verbal phrase.” (Put parentheses around the phrase.) “*Eating* is a participle and it is a verbal.” (Draw a heart over the word.) “*Cereal* tells us *what*. So, *cereal* is an objective element because it completes the meaning of the verbal. It is a direct object.” (Write *do* underneath it.) “*His* tells us *whose* cereal. 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.)
- “*Whizzing past the window* is a verbal phrase.” (Put parentheses around the phrase.) “*Whizzing* is a participle and it is a verbal.” (Draw a heart over the word.) “*Past the window* tells us *where*. So, *past the window* is an adverbial element because it modifies a verbal. 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*.)
- “Are there any subordinate clauses?” (Choral response: “No, sir.”)

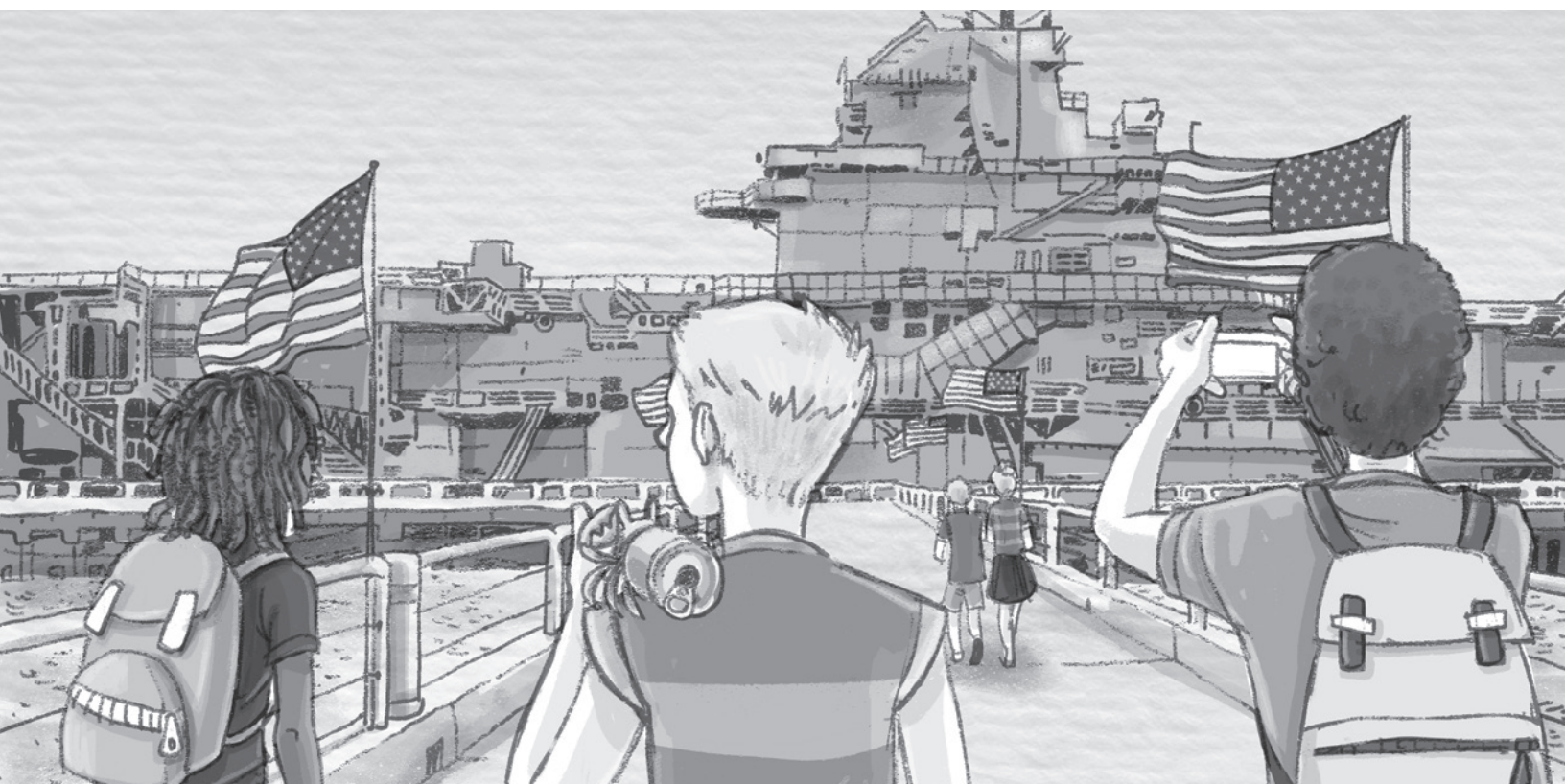


- a. (Read the sentence aloud again.) “Eating his cereal, Kip saw something whizzing past the window.”
- b. “This is a sentence, and it is declarative.”
- c. “This sentence is about *Kip*. So, *Kip* is the subject because it is what this sentence is about.” (Underline the subject and write *S* above it.)
- d. “This sentence tells us that Kip *saw*. So, *saw* is the predicate because it is what the sentence tells us about *Kip*. 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. “*Something* tells us *what* Kip saw. So, *something* is an objective element because it completes the meaning of the action verb. It is a direct object because it tells us *what* Kip saw.” (Draw a circle around the word and write *do* underneath the direct object.)
- f. “*Whizzing past the window* tells us *which* something. So, *whizzing past the window* is an adjectival element because it modifies a noun. It is an adjectival participial phrase.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow. Write *pp* underneath the modifier line, directly below the *adj*.)
- g. “*Eating his cereal* tells us *which* Kip. So, *eating his cereal* is an adjectival element because it modifies a noun. It is an adjectival participial phrase.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow. Write *pp* underneath the modifier line, directly below the *adj*.)





Notes

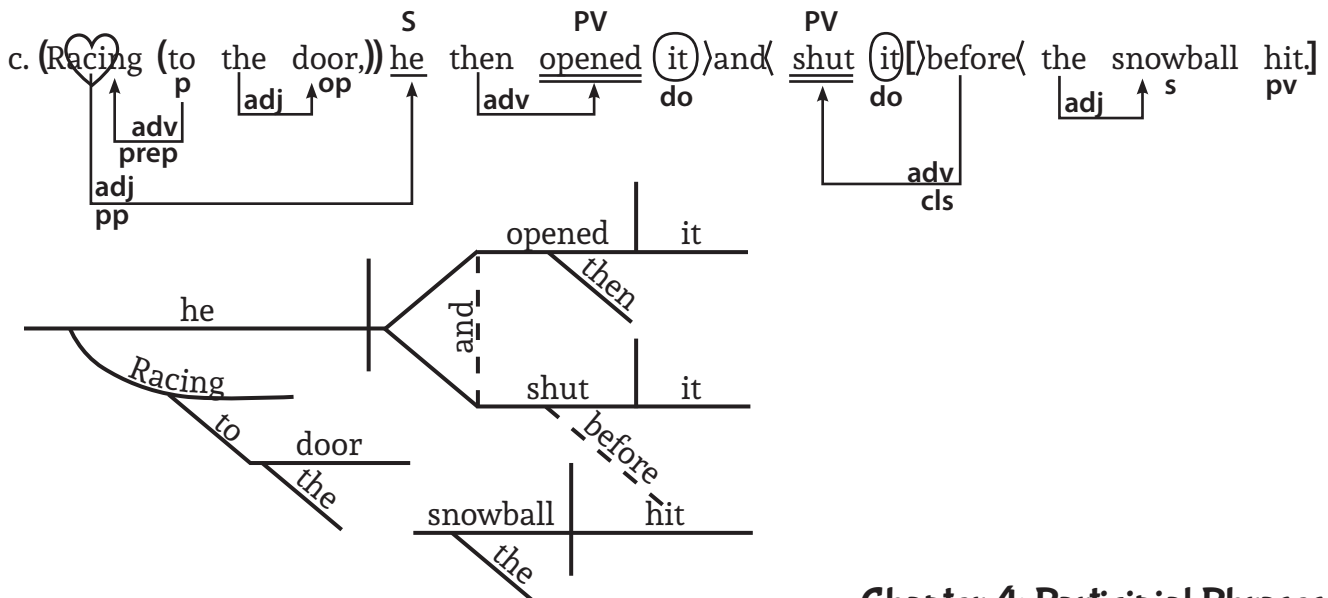
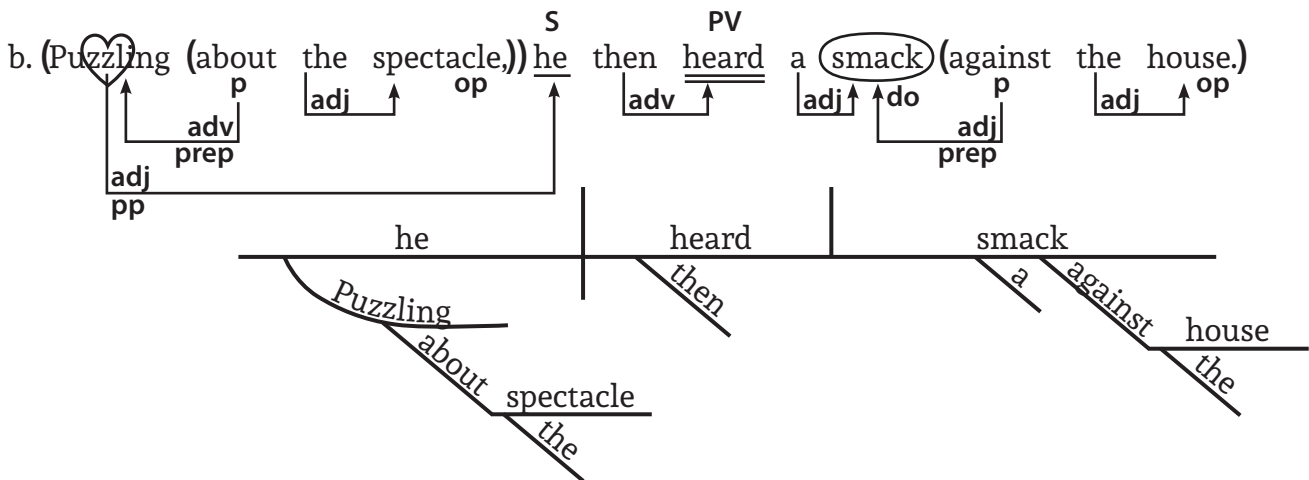
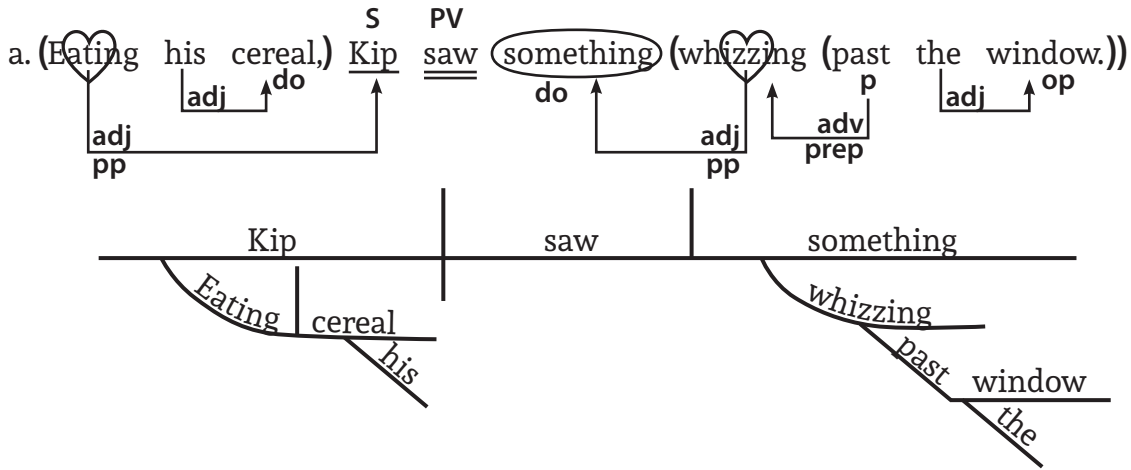


Lesson to Learn

Participial Phrases



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



A

Lesson to Learn Participial Phrases

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

Answers will vary. A phrase is a group of words behaving like one part of speech, not containing a subject and a predicate.

3. On the lines provided, rewrite the following sentences, replacing the participial phrases with clauses (principal clauses or subordinate clauses) while keeping the same basic meaning.

- a. Eating his cereal, Kip saw something whizzing past the window.

While Kip ate his cereal, he saw something that whizzed past the window.

- b. Puzzling about the spectacle, he then heard a smack against the house.

As he puzzled at the spectacle, he then heard a smack against the house.

- c. Racing to the door, he then opened it and shut it before the snowball hit.

He raced to the door, opened it, and shut it before the snowball hit.

4. In this sentence from *The Incredible Journey*, Burnford uses a participial phrase to describe a cat. Notice how the subject is at the end of the sentence instead of the beginning. Construct a sentence like this one to describe someone pulling something.

“Around the bend in the trail, dragging a large dead partridge by the wing, came the cat.”²

Answers will vary. Behind the car parked in the street, pulling the load of books by a leather strap, came Kip.



2. Burnford, *The Incredible Journey*, 35.

Well-Ordered Notes B

Review It

Review the following:

What is a verb? List the helping verbs.

What are the four classes of verbs? What are verbals?

Practice It

Lead the students in Sketch It. Write the following sentences on index cards, one per card. Divide the students into pairs and give each group one of the index cards. Have each team read the sentence on the card and then quickly sketch drawings of what the sentence implies. The sentences include participial phrases that are dangling or misplaced modifiers, so the pictures the students draw should show the confusion caused by the incorrectly placed participial phrases. Once each pair has sketched a picture, have the pairs rewrite the sentence to make sense. The students may either move the phrase so it modifies what it should modify or rewrite the sentence with a modifying clause. When everyone is finished, have each pair of students share the original incorrect sentence from the card, the drawing of that sentence, and the corrected sentence the pair developed.

Example:

“Fran saw a wall mural of a whale getting off a bus.”

The students would draw a cartoon of a framed whale picture with feet getting off a bus or of a wall mural of a whale getting off a bus.

Rewrite: *Getting off a bus*, Fran saw a wall mural of a whale.

1. Having been thrown through the air, the dog caught the stick.
Suggested drawing: The students would draw a cartoon of someone throwing a dog that has a stick in his mouth.
Rewrite: The dog caught the stick that had been thrown through the air.
2. I found a pair of glasses walking over the bridge near the shoreline.
Suggested drawing: The students would draw a cartoon of a pair of glasses with legs walking across the bridge near the shoreline.
Rewrite: Walking over the bridge near the shoreline, I found a pair of glasses.
3. Squished by a taxi, Buffy sniffed at the half-eaten sandwich.
Suggested drawing: The students would draw a cartoon of a dog lying in the road with tire tracks over its body with a taxi driving away. By the head of the dog is a half-eaten sandwich.
Rewrite: Buffy sniffed at the half-eaten sandwich squished by a taxi.
4. The little boy was chasing a seagull wearing a baseball cap.
Suggested drawing: The students would draw a cartoon of a little boy chasing a seagull that is wearing a baseball cap.
Rewrite: The little boy wearing a baseball cap was chasing a seagull.


5. Strolling on the beach, the shells tickled my toes.

Suggested drawing: The students would draw a cartoon of a group of shells with legs and arms strolling along the beach. One of the shells could be tickling the toes of a person on the beach.

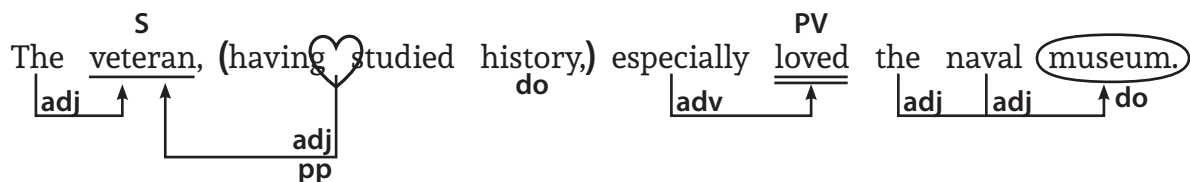
Rewrite: As I was strolling on the beach, the shells tickled my toes.

Analyze and Diagram It

Using the script provided here, lead the students in the choral analysis of the first sentence in the lesson. Then, students may silently and independently analyze and diagram the remaining sentences in the lesson. The class should check the analyses together on the board before moving on.

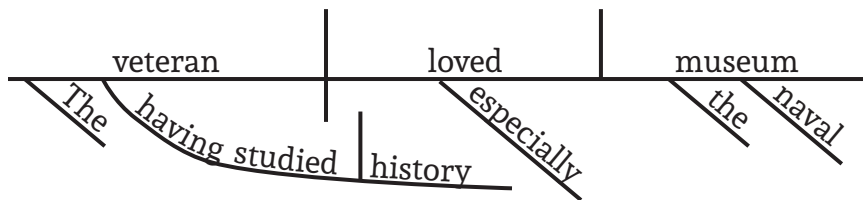
The veteran, (having  studied history,) especially loved the naval museum.

- (First, read the sentence aloud.) “The veteran, having studied history, especially loved the naval museum.”
- Chant: “The order of analysis is phrases, clauses, principal elements, modifiers.”
- “Are there any prepositional phrases?” (Choral response: “No, sir.”)
- “Are there any verbal phrases?” (Choral response: “Yes, sir.”)
- “*Having studied history* is a verbal phrase.” (Put parentheses around the phrase.) “*Having studied* is the participle and it is a verbal.” (Draw a heart over the word.) “*History* tells us *what*. So, *history* is an objective element because it completes the meaning of the verbal. It is a direct object.” (Write *do* underneath it.)
- “Are there any subordinate clauses?” (Choral response: “No, sir.”)



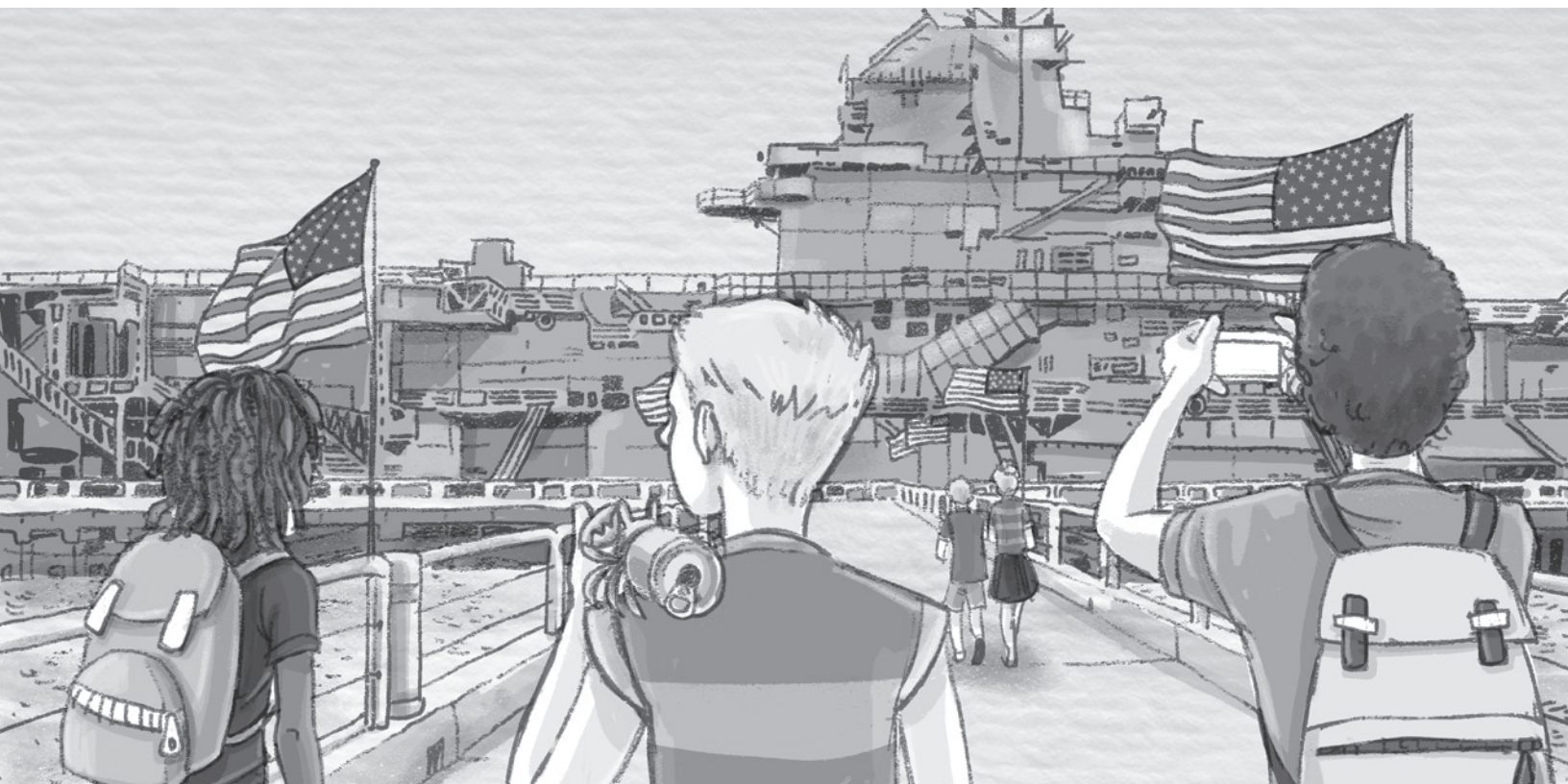
- (Read the sentence aloud again.) “The veteran, having studied history, especially loved the naval museum.”
- “This is a sentence, and it is declarative.”

- c. "This sentence is about *veteran*. So, *veteran* 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 *veteran loved*. So, *loved* is the predicate because it is what the sentence tells us about *veteran*. 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. "*Museum* tells us *what* *veteran* loved. So, *museum* is an objective element because it completes the meaning of the action verb. It is a direct object because it tells us *what* *veteran* loved." (Draw a circle around the word and write *do* underneath the direct object.)
- f. "*Naval* tells us *what kind* of *museum*. So, *naval* 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.)
- g. "*The* is an adjective (article)." (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)
- h. "*Especially* tells us *how* *veteran* loved. So, *especially* 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.)
- i. "*Having studied history* tells us *which* *veteran*. So, *having studied history* is an adjectival element because it modifies a noun. It is an adjectival participial phrase." (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow. Write *pp* underneath the modifier line, directly below the *adj*.)
- j. "*The* is an adjective (article)." (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)





Notes

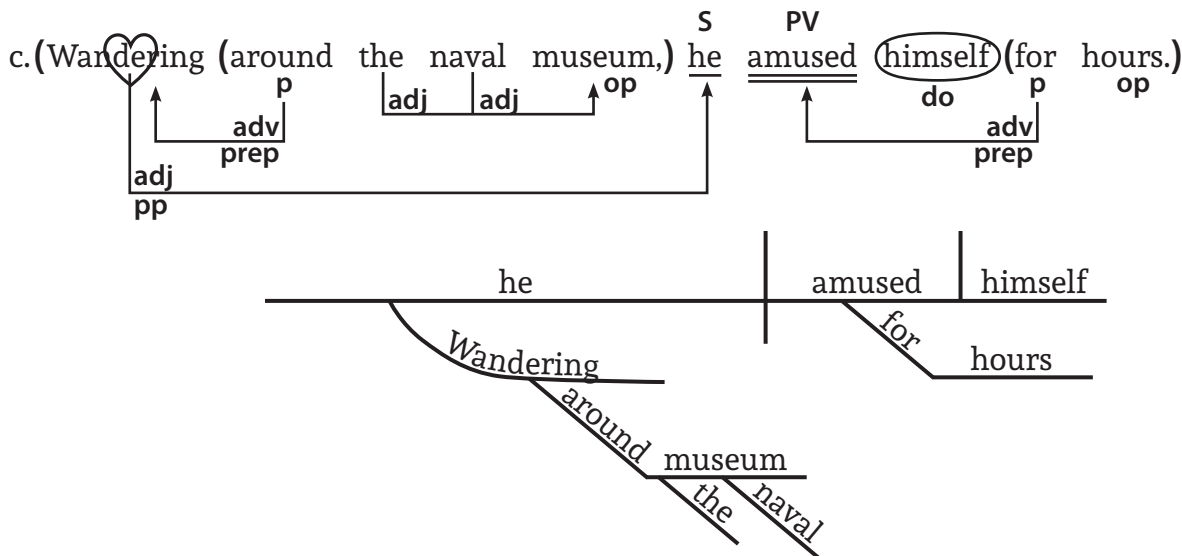
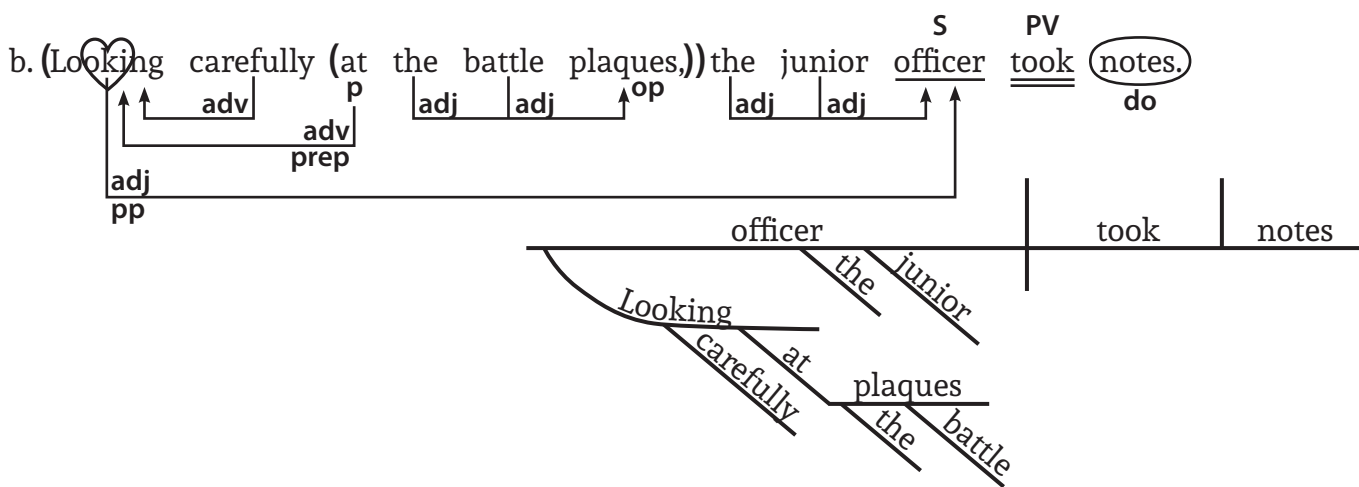
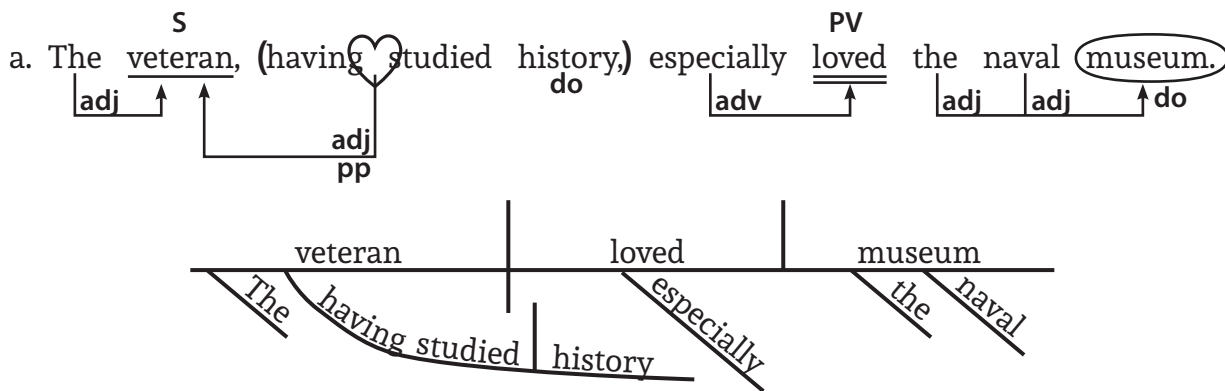


Lesson to Learn

Participial Phrases

B

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



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

Answers will vary. A verbal is a form of a verb that is used as an adjective, noun, or adverb.

3. For each of the following sentences, circle whether the sentence has a dangling modifier (DM) or a misplaced modifier (MM) and then rewrite the sentence to make it correct. (Hint: You can add or change words to help make the sentence make sense.)

a. Looking toward the west, slowly the sun descended. (DM) MM

Looking toward the west, he watched the sun slowly descend.

b. Walking on the boardwalk, a cloud burst soaked the man. DM (MM)

A cloud burst soaked the man walking on the boardwalk.

c. Confused by the weather, fall is always unpredictable. (DM) MM

Confused by the weather, the man thought fall was unpredictable.

4. In this sentence from *The Incredible Journey*, Burnford uses a participial phrase to describe the pet sitter thinking. Construct a sentence like this one to describe yourself thinking about something.

“The man lay awake for a while, thinking about the days ahead and of the animals, for the sheer misery in the young dog’s eyes haunted him.”³

Answers will vary. I lay awake for hours, thinking of my final project, for the absolute panic about the presentation troubled me.



3. Burnford, *The Incredible Journey*, 10.

Well-Ordered Notes C

Review It

Review the following:

What is a verb? What is an adjective? What is a verbal? What is a participle?

Practice It

Lead the students in the activity Expand It. Have the students stand behind their desks. Say a simple sentence, such as one of those provided below, and have the first student expand on it by either adding a participial phrase or a clause (either a relative or adverbial clause). Then, have the next student use the same simple sentence and expand on it. Keep going around the room until the students run out of ways to expand the sentence. Then, start with a new simple sentence. Choose one or two of the expanded sentences to be diagrammed on the board.

Fewer than Five: Give the students one of the simple sentences provided, and have them each silently write an expanded version with an added participial phrase or a clause. Then, have them read their sentences aloud and name the structures they added. Repeat with other sentences, encouraging students to try a different grammatical structure each time.

Example:

Teacher: "The sun baked the ground."

Student 1: "*Having dried the rain*, the sun baked the ground."

Student 2: "*After the rains stopped*, the sun baked the ground."

Student 3: "The sun baked the ground, *which became cracked*."

1. The animals roamed the range.
2. Visitors took pictures.
3. Several called to the animals.
4. The zookeeper explained animal behavior.

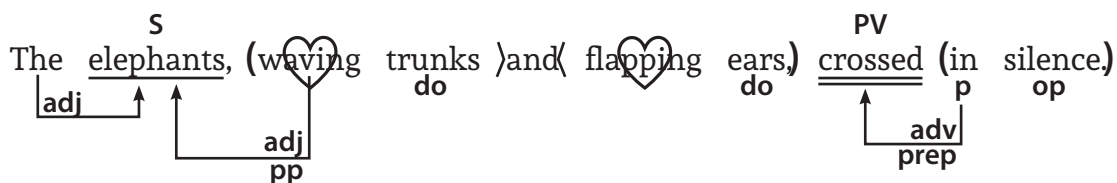
Analyze and Diagram It

Using the script provided here, lead the students in the choral analysis of the first sentence in the lesson. Then, students may silently and independently analyze and diagram the remaining sentences in the lesson. The class should check the analyses together on the board before moving on.

The elephants, (waving trunks)and(flapping ears,) crossed (in silence.)

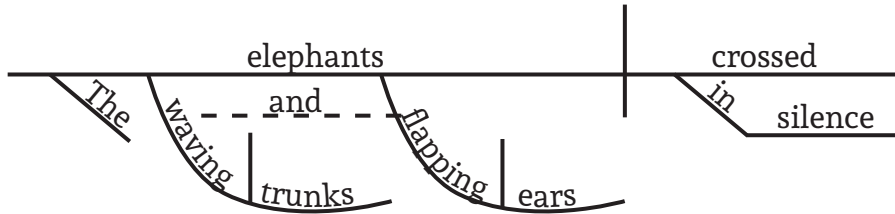
do
do
p
op

- a. (First, read the sentence aloud.) “The elephants, waving trunks and flapping ears, crossed in silence.”
- b. “Are there any coordinating conjunctions?” (Choral response: “Yes, sir.” Mark the conjunction 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. “*In silence* is a prepositional phrase.” (Put parentheses around the phrase.) “*In* is the preposition.” (Write *p* underneath the preposition.) “*Silence* is the object of the preposition.” (Write *op* underneath the object of the preposition.)
- f. “Are there any verbal phrases?” (Choral response: “Yes, sir.”)
- g. “*Waving trunks and flapping ears* is a verbal phrase.” (Put parentheses around the phrase.) “*Waving* and *flapping* are participles, and they are verbals.” (Draw hearts over the words.) “*Trunks* tells us *what*. So, *trunks* is an objective element because it completes the meaning of the verbal. It is a direct object.” (Write *do* underneath the direct object.) “*Ears* tells us *what* is flapping. So, *ears* is an objective element because it completes the meaning of the verbal. It is a direct object.” (Write *do* underneath the direct object.) “*And* is the coordinating conjunction in the compound participial phrase.”
- h. “Are there any subordinate clauses?” (Choral response: “No, sir.”)



- a. (Read the sentence aloud again.) “The elephants, waving trunks and flapping ears, crossed in silence.”
- b. “This is a sentence, and it is declarative.”
- c. “This sentence is about *elephants*. So, *elephants* 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 elephants *crossed*. So, *crossed* is the predicate because it is what the sentence tells us about *elephants*. 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. “*In silence* tells us *how* elephants crossed. So, *in silence* 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*.)

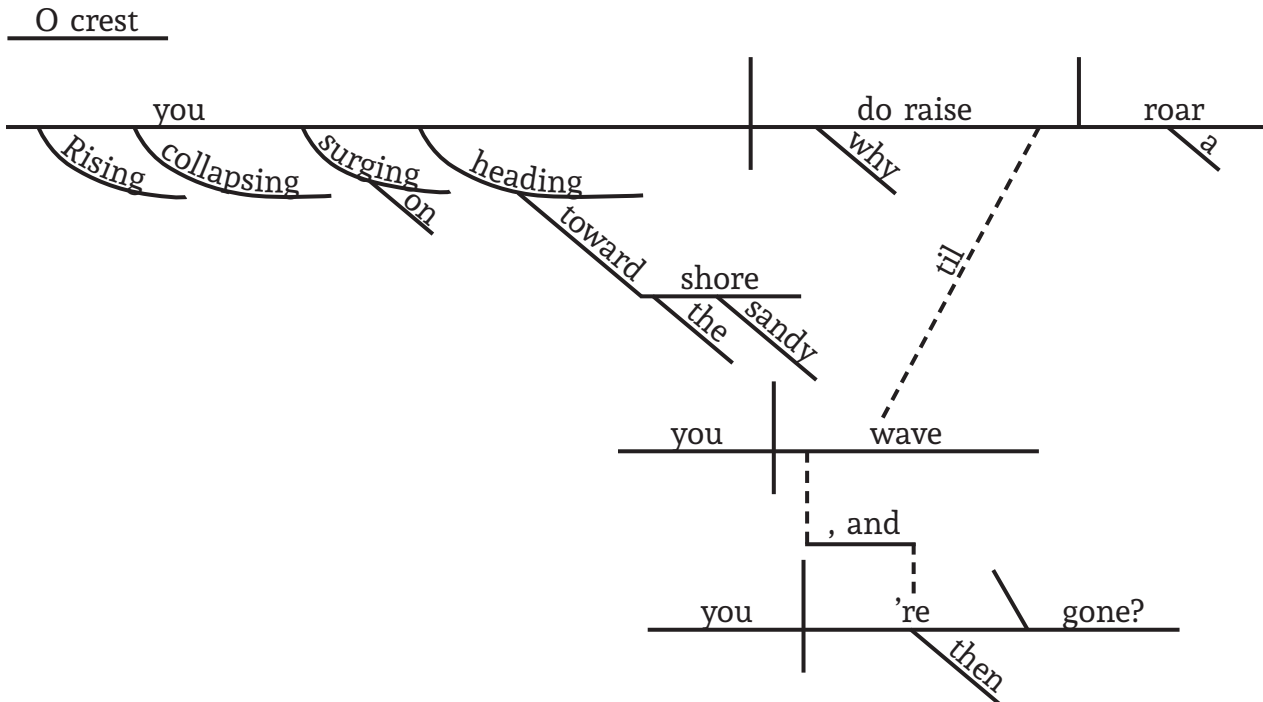
- f. “*Waving trunks and flapping ears* tells us *which* elephants. So, *waving trunks and flapping ears* is an adjectival element because it modifies a noun. It is an adjectival participial phrase.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow. Write *pp* underneath the modifier line, directly below the *adj*.)
- g. “*The* is an adjective (article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)



Chapter 4 Challenge Diagram

For a challenge, have the students diagram the following poem:

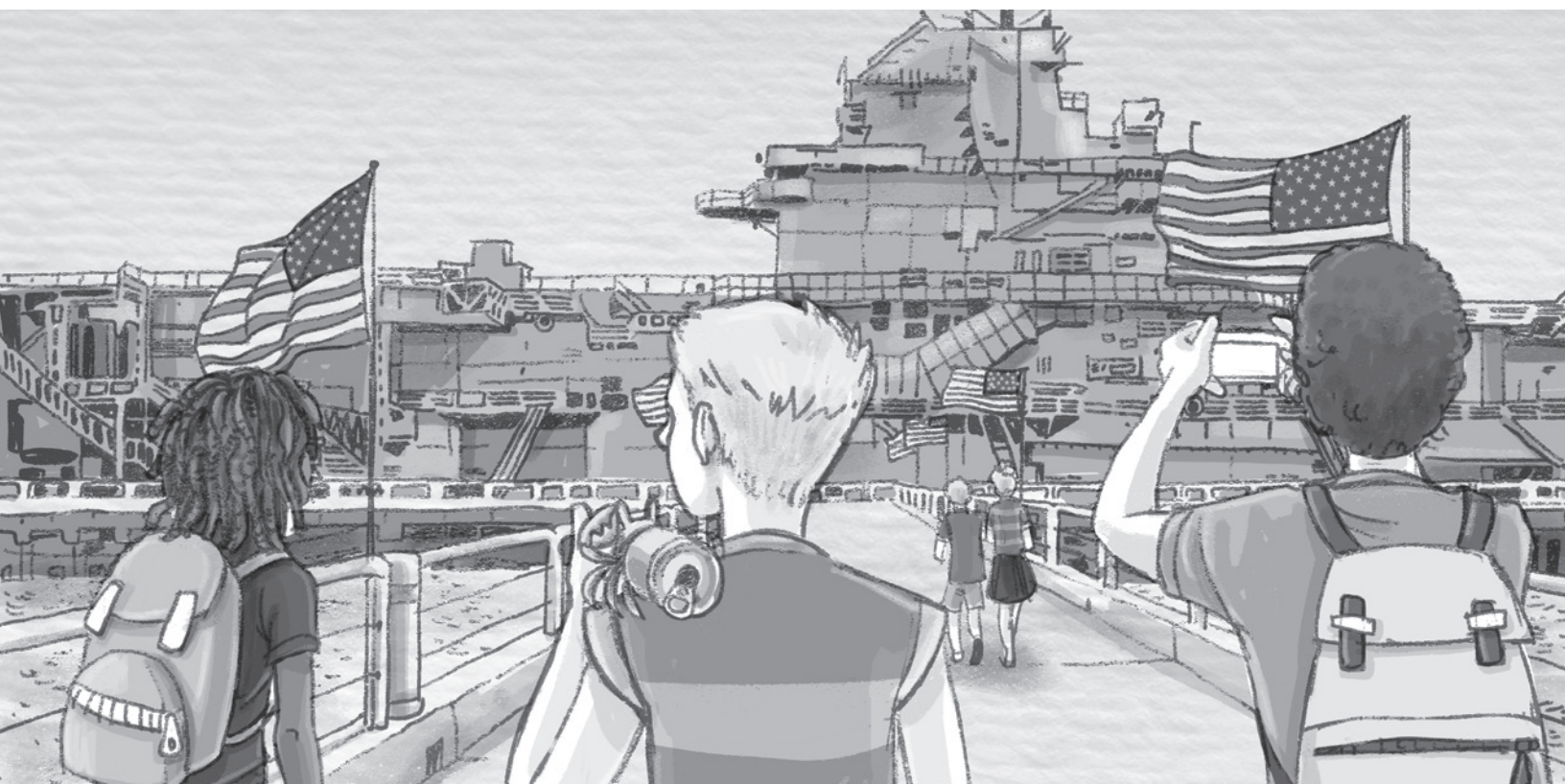
O crest, why do you raise a roar
 Rising, collapsing, surging on,
 Heading toward the sandy shore,
 Til you wave and then you're gone?¹



1. This poem was inspired by Christina Rossetti’s poem, “O Wind, Why Do You Never Rest?” which you can find at <http://capress.link/wol4b0401>.



Notes

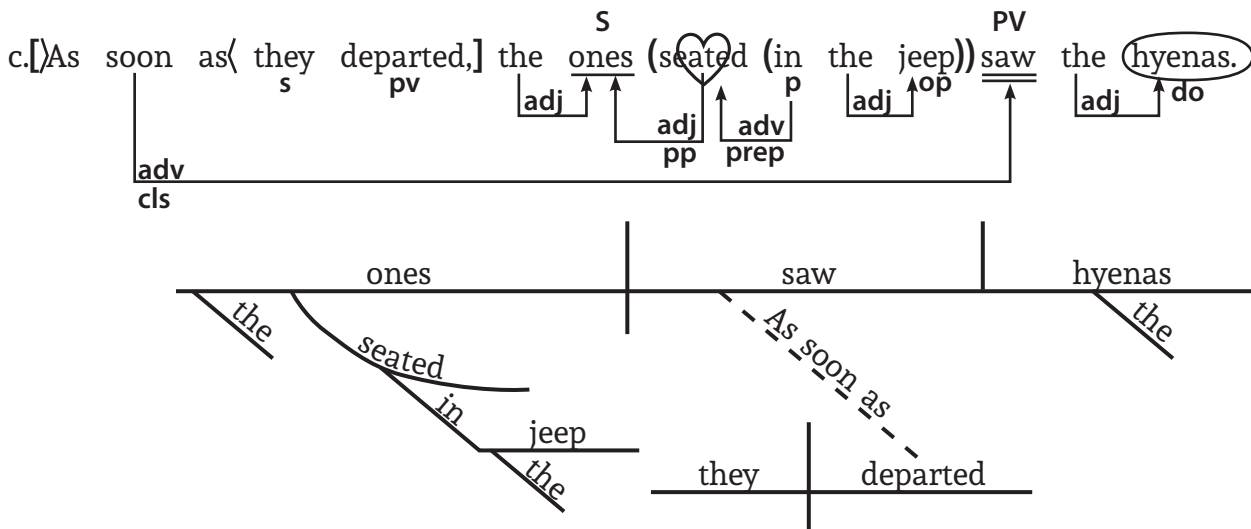
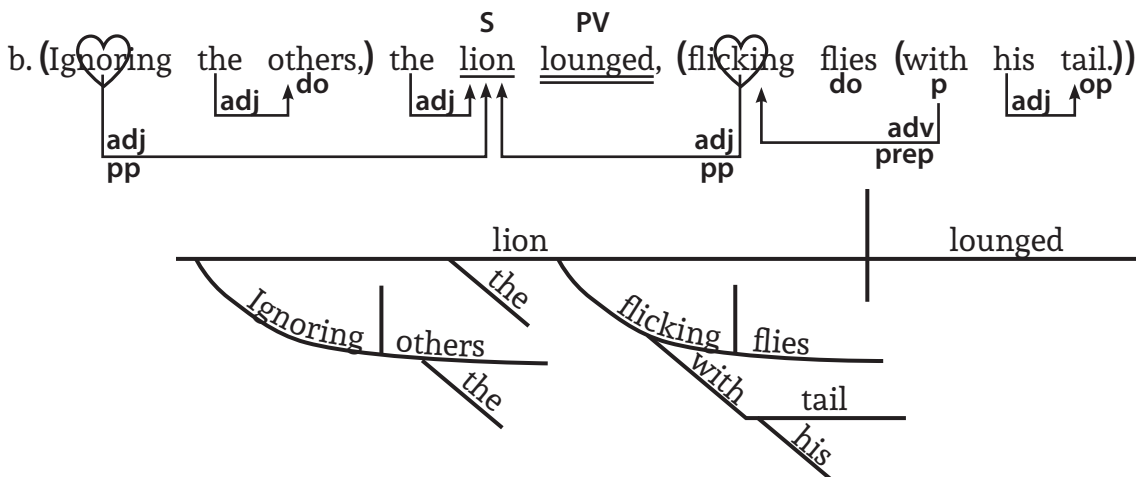
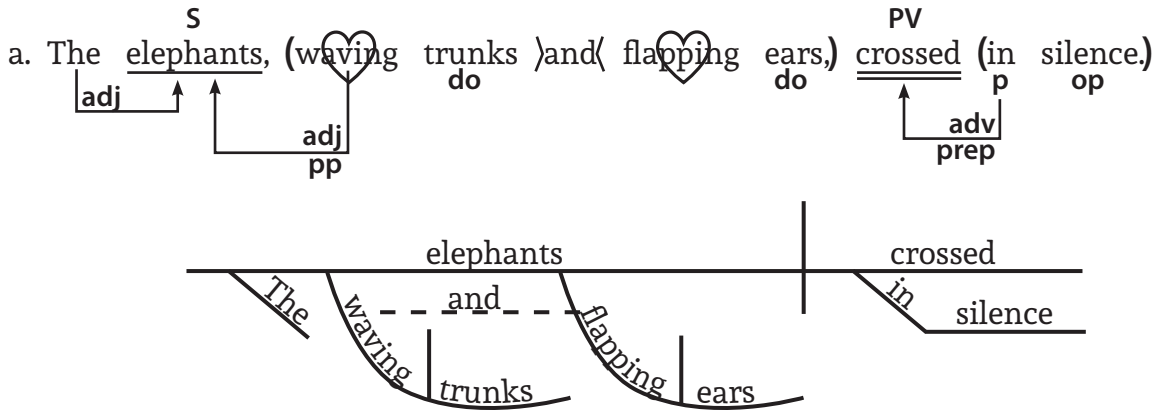


Lesson to Learn

Participial Phrases



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



C

Lesson to Learn Participial Phrases

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

Answers will vary. A participle is a form of a verb usually ending in -ed, -en, -t, or -ing and that behaves like an adjective.

3. Rewrite the following sentences, replacing the participial phrases with clauses (principal clauses or subordinate clauses) while keeping the same basic meaning of the sentence.

- a. The elephants, waving trunks and flapping ears, crossed in silence.

The elephants waved trunks and flapped ears as they crossed in silence.

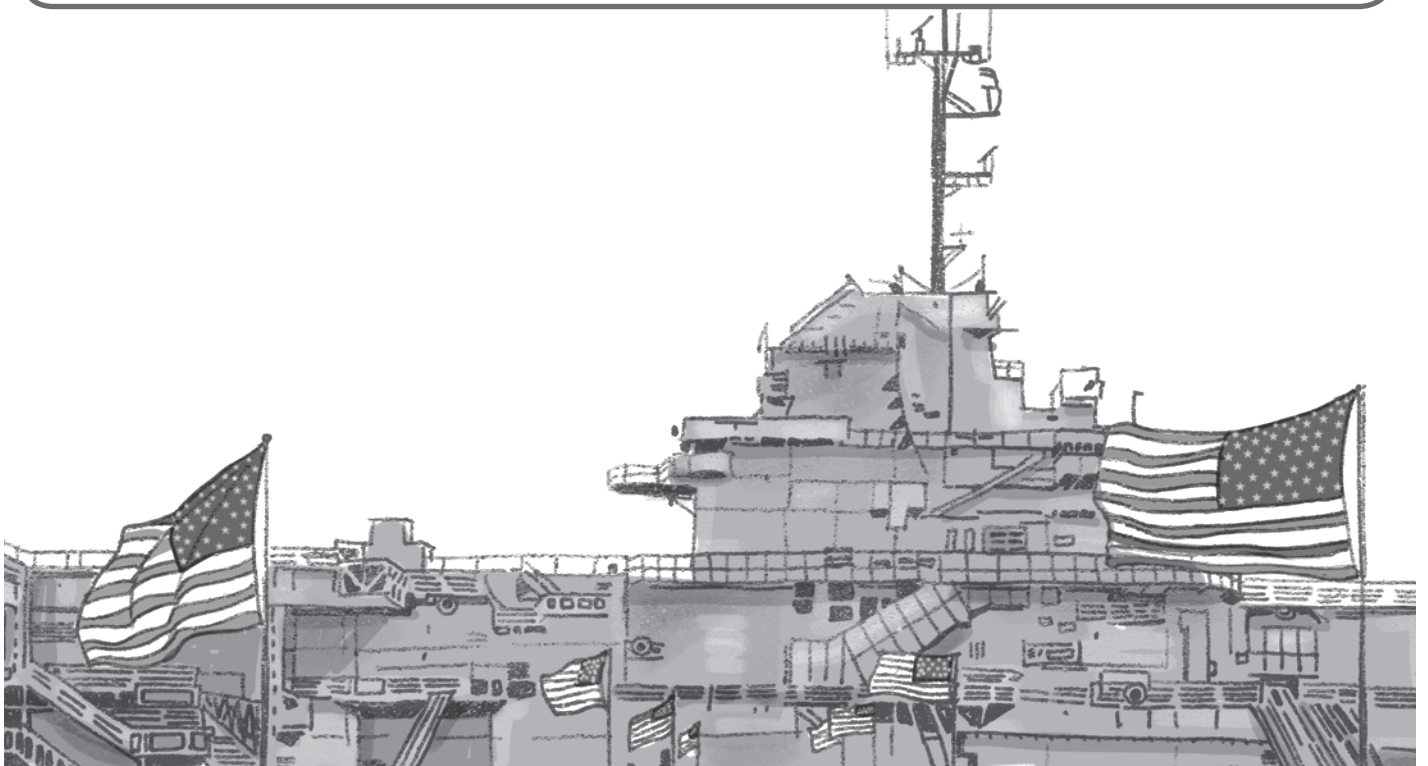
- b. Ignoring the others, the lion lounged, flicking flies with his tail.

The lion lounged while he flicked flies and ignored the others.

- c. As soon as they departed, the ones seated in the jeep saw the hyenas.

As soon as they departed, the ones who were seated in the jeep saw the hyenas.

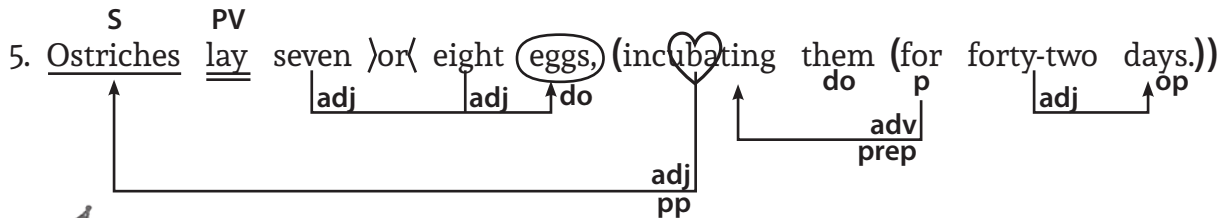
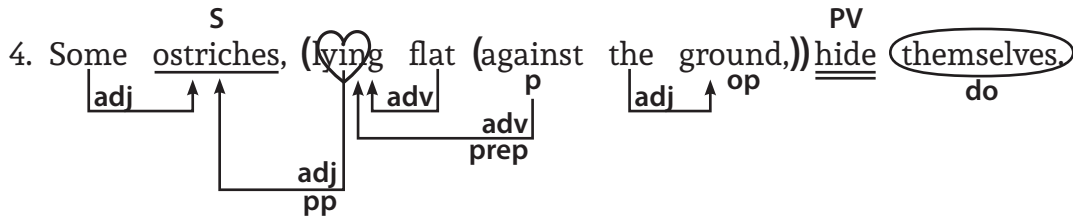
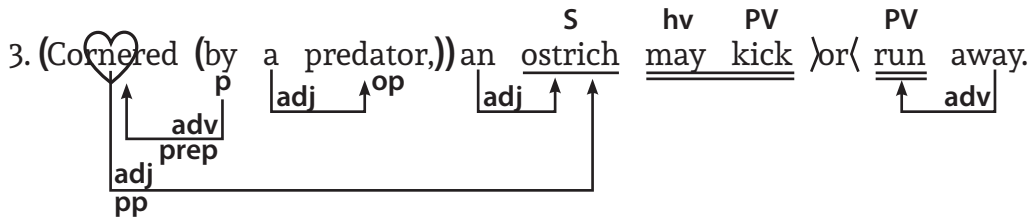
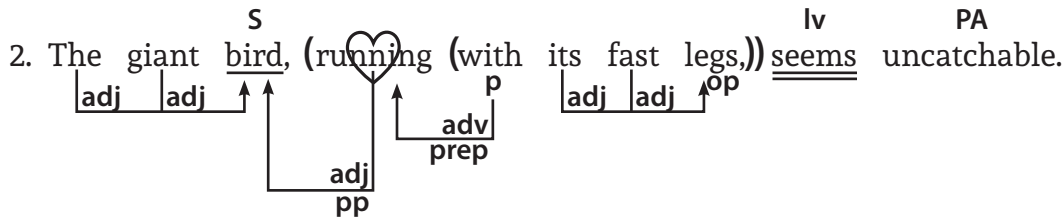
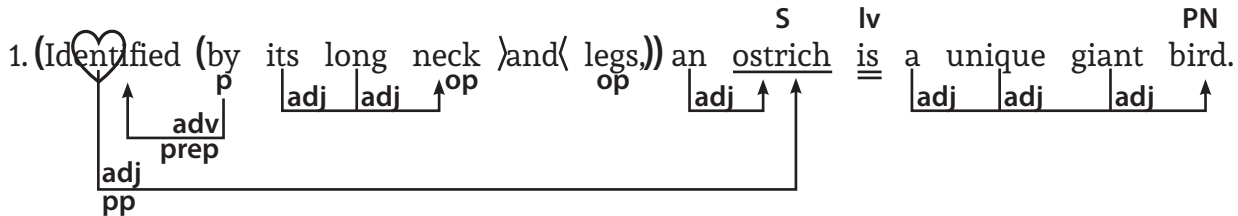
From the Sideline: For an additional challenge, write on the board the poem on page k of Well-Ordered Notes C and have the students diagram them.



Sentences for Practice

Participial Phrases

Analyze the following sentences.



Sentences for Practice

Participial Phrases

6. An ostrich, (protecting her enormous eggs,) will fight aggressively.

Diagram: "An" (adj) points to "Ostrich" (S). "protecting her enormous eggs" (adj pp) points to "Ostrich". "will fight" (hv PV) points to "will fight". "aggressively" (adv) points to "fight".

7. (Sensing danger,) the mother bird may abandon her eggs temporarily.

Diagram: "(Sensing danger)" (adj pp) points to "Sensing". "the mother bird" (adj) points to "bird" (S). "may abandon" (hv PV) points to "may abandon". "her eggs" (adj do) points to "eggs". "temporarily" (adv) points to "abandon".

8. Cheetahs and leopards, (hunting for a meal,) prey (on baby ostriches.)

Diagram: "Cheetahs" (S) and "leopards" (S) are connected by "and". "(hunting for a meal)" (adj pp) points to "hunting". "prey" (PV) points to "prey". "(on baby ostriches)" (adv p) points to "prey".

9. Ostriches swallow sand and pebbles, (using the tiny stones) (in digestion.)

Diagram: "Ostriches" (S) points to "swallow" (PV). "sand" (do) and "pebbles" (do) are connected by "and". "(using the tiny stones)" (adj pp) points to "using". "(in digestion)" (adv p) points to "using".

10. (Withstanding the savannah's heat,) an ostrich can live (for decades.)

Diagram: "(Withstanding the savannah's heat)" (adj pp) points to "Withstanding". "an ostrich" (adj) points to "ostrich" (S). "can live" (hv PV) points to "can live". "(for decades)" (adv p) points to "live".

From the Sideline: The Extra Practice & Assessments PDF (available for purchase at ClassicalAcademicPress.com) includes Extend the Practice, which challenges students to construct more sentences about the ostriches that are described in these sentences.



Cinquain Poems

Participial Phrases

The blueprint of a poem's structure may be hidden in the number of its lines or syllables. For example, a haiku has three lines and a sonnet has fourteen. A cinquain (pronounced "sing cane") is a poem of five lines, each with a specific number of syllables or words. Adelaide Crapsey, poet and originator of the cinquain, published her first work in 1915, using the haiku structure as her inspiration. Though there are several forms of cinquains, we listed the two most popular: classic (twenty-two syllables) and didactic (eleven words, including a participial phrase). Which do you like best?

From the Sideline: Haikus are three-line poems with seventeen syllables (five syllables in the first line, seven syllables in the second, five syllables in the third). Sonnets are fourteen-line poems written in iambic pentameter—five sets of unstressed syllables followed by stressed syllables.

Classic Form

Sentinels

Tammy Peters

	Lines	Syllables
Tall firs	The <i>first</i> line	Two syllables
With forward stares	The <i>second</i> line	Four syllables
I wonder what they guard	The <i>third</i> line	Six syllables
They stand very still side by side	The <i>fourth</i> line	Eight syllables
In rank	The <i>fifth</i> line	Two syllables

Didactic Form

Friendship

Tammy Peters

	Lines	Words
Crayfish	The <i>first</i> line	A noun, which is often the title of the poem
Shy, pensive	The <i>second</i> line	Two adjectives that describe the title
Hiding, peeking, emerging	The <i>third</i> line	Three participles that give more description or action
Willing to trust again	The <i>fourth</i> line	A four-word participial phrase or four-word sentence
Friend	The <i>fifth</i> line	One word that is a synonym or related to the title

Cinquain Poems

Participial Phrases

Write a cinquain poem about a season. You can write it in either classic or didactic form.

Lines

The *first* line _____

The *second* line _____

The *third* line _____

The *fourth* line _____

The *fifth* line _____



Lesson to Enjoy—Poem

Participial Phrases

The long, gray days of winter can weigh heavy on hearts that are weary of the season, but signs of spring can transform the mood into sheer delight. William Wordsworth, a British poet of the Romantic era, told of one spring day in 1802 when he came suddenly upon a long, wide path of daffodils beside a lake. The vision of those thousands of yellow, fluttering flowers changed his outlook and filled his heart with pleasure that day. A long time later, he realized that the true gift of the daffodils was his memory of them, which brought delight to him on many later days, and that's when he wrote a poem about the experience. What he couldn't know is that this poem would still be much loved more than two centuries later, bringing the joy of that one spring day to generations of people.

Daffodils

William Wordsworth (1770–1850)

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

host: a great number

Continuous as the stars that shine
And twinkle on the Milky Way,
They stretched in never-ending line
Along the margin of a bay;
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

margin: bank



Lesson to Enjoy—Poem

Participial Phrases

The waves beside them danced, but they
Outdid the sparkling waves in glee.
A poet could not but be gay,
In such a jocund company!
I gazed, and gazed, but little thought
What wealth the show to me had brought;

jocund: cheerful

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.⁴

oft: often
vacant: empty,
disconnected
pensive: brooding

Questions to Ponder

1. In the poem, identify the two participial phrases that describe the daffodils. What makes these particular adjectival phrases such effective modifiers in the poem?
2. The speaker is lonely at the beginning of the poem, but is he lonely at the end? Explain.
3. What is the “wealth” mentioned in the third stanza?

4. William Wordsworth, “Daffodils,” in *A Child’s Anthology of Poetry*, ed. Elizabeth Hauge Sword (New York: HarperCollins, 1995), 303.

Well-Ordered Notes—Poem

Recite

- ◇ Enjoy the poem with the students while listening to Movement 1 (Allegro) of Antonio Vivaldi’s *Spring* (<http://capress.link/wol4b0402>).
- ◇ Have the students memorize the poem.

Retell

- ◇ Use the Questions to Ponder as discussion starters:
 1. **In the poem, identify the two participial phrases that describe the daffodils. What makes these particular adjectival phrases such effective modifiers in the poem?**
 The phrases are at the ends of the first and second stanzas: “Fluttering and dancing in the breeze” has a compound adjective made of two participles that is modified by an adverbial prepositional phrase; and “Tossing their heads in sprightly dance” begins with the participle *tossing*, which has the direct object *heads* and is modified by the adverbial prepositional phrase *in sprightly dance*. They are effective modifiers in this poem because they are verbal phrases, so action is inherent in them. There are verbs at the heart of the participles—*flutter*, *dance*, and *toss*—even though they function as adjectives—*fluttering*, *dancing*, and *tossing* daffodils. The poem does not present a still picture of a flowery scene, like a painting. Instead, the poem is full of action, and the participles are action-packed adjectives. (Point out to the students another participle behaving as an attributive adjective in the third stanza: “the *sparkling* waves.”) The movement of the flowers is important because later the speaker recollects the day as an experience in time rather than a static vision.
 2. **The speaker is lonely at the beginning of the poem, but is he lonely at the end? Explain.**
 Ask the students to first describe his loneliness at the beginning. The word *wandered* suggests aimlessness. He is wandering alone. (Actually, Wordsworth’s sister was with him that day, but she’s not mentioned in the poem.) He is “lonely as a cloud,” and since there’s no suggestion that this is a particularly cloudy day (the waves are sparkling), the image is of a small, isolated cloud. It’s “on high” over the landscape and rather detached. Once he experiences the “host” (or multitude) of daffodils, though, he is no longer lonely. The line of flowers along the bank seems so long to him that he compares it to the “continuous” stars in the galaxy. He declares that there are “ten thousand” daffodils. He is no longer alone. Moreover, they are “a jocund company,” cheerful companions. For Wordsworth, nature doesn’t just cheer him up. It provides an experience that changes him, immerses him in beauty, and connects him to reality.
 3. **What is the “wealth” mentioned in the third stanza?**
 This question is a bit trickier than it may at first seem. Students may be quick to answer that the wealth is the host of daffodils itself. However, when the word *wealth* is used at the end of the third stanza, the speaker is announcing that he didn’t realize when he was among the daffodils what wealth they were bringing him. The wealth comes when he remembers the experience often on later days. It is the ability to go back to the daffodils in his memory, his “inward eye,” that brings him a repetition of the strong emotion they created in him. When he finds himself “in vacant or in pensive mood,” in other words, much like he felt at the beginning of the poem, then he remembers

the connection to nature and the deep joy that the daffodils brought him. That kind of flashback is the “bliss of solitude,” not the lonely aimlessness he felt at the beginning of the poem.

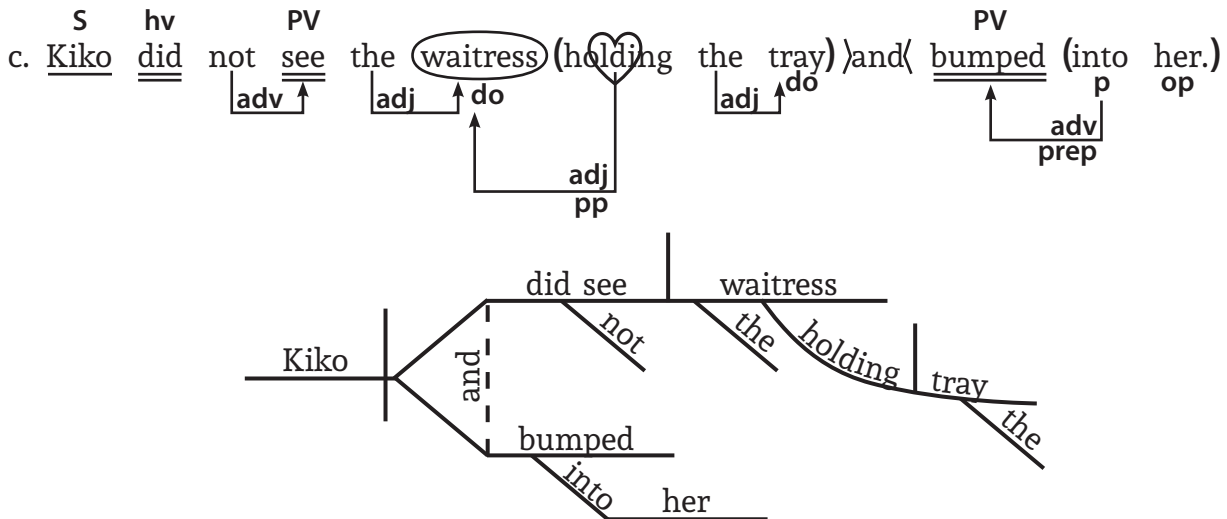
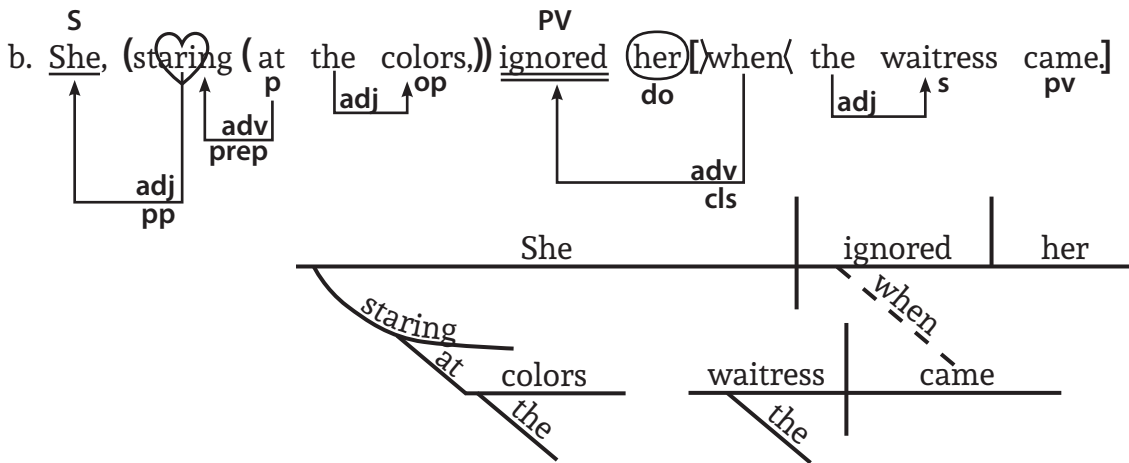
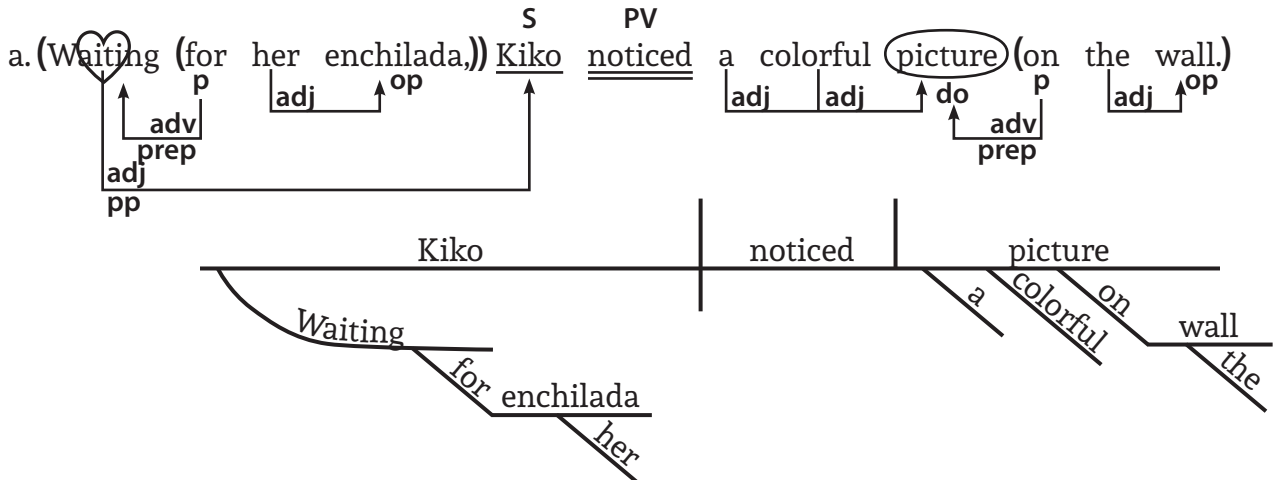
Record

- ◇ Have the students either copy “Daffodils” by William Wordsworth or write an original poem in their copybooks. Have the students sketch daffodils as a border around the page.

Quiz

Participial Phrases

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



Quiz

Participial Phrases

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

Answers will vary. A participle is a form of a verb usually ending in -ed, -en, -t, or -ing and that behaves like an adjective.

3. On the lines provided, rewrite the following sentences, replacing the participial phrase with a clause (principal clause or subordinate clause) while keeping the same basic meaning of the sentence.

- a. Waiting for her enchilada, Kiko noticed a colorful picture on the wall.

While she was waiting for her enchilada, Kiko noticed a colorful picture on the wall.

- b. She, staring at the colors, ignored her when the waitress came.

She stared at the colors and ignored her when the waitress came.

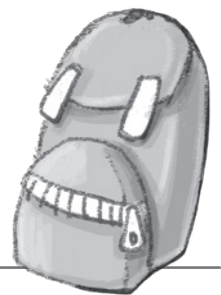
- c. Kiko did not see the waitress holding the tray and bumped into her.

Kiko did not see the waitress, who was holding the tray, and bumped into her.

4. In this sentence from *The Incredible Journey*, Sheila Burnford includes a verbal phrase, a compound verb in the principal clause, and another action verb in the subordinate clause. Construct a sentence like this one to describe an exciting moment.

“Carrying her schoolbooks and lunch pail, Helvi ran most of the way home across the fields and picked up the cat as well when he came to meet her.”²

Answers will vary. Cleaning up enchilada from the table, Kiko apologized for the mess and then asked for more chips when the waitress had a chance.



2. Burnford, *The Incredible Journey*, 75.

Extend the Practice

Participial Phrases

Rewrite the following sentences about ostriches from this chapter's Sentences for Practice. Replace the participial phrases with clauses (principal clauses or subordinate clauses) while keeping the same basic meaning. Let the original ten sentences guide, but not restrict, your sentence constructions.

1. Identified by its long neck and legs, an ostrich is a unique giant bird.

An ostrich is a unique giant bird that can stretch its long neck.

2. The giant bird, running with its fast legs, seems uncatchable.

Since the ostrich runs very fast with its long legs, no one can catch it.

3. Cornered by a predator, an ostrich may kick or run away.

Do not corner the ostrich, for he may kick you, or he may just run away.

4. Some ostriches, lying flat against the ground, hide themselves.

Some ostriches lie flat against the ground, and they hide themselves.

5. Ostriches lay seven or eight eggs, incubating them for forty-two days.

After an ostrich lays her seven or eight eggs, she will incubate them for forty-two days.

6. An ostrich, protecting her enormous eggs, will fight aggressively.

An ostrich will fight aggressively so that her eggs will be protected.

7. Sensing danger, the mother bird may abandon her eggs temporarily.

After a mother ostrich senses danger, she may abandon her eggs temporarily.

8. Cheetahs and leopards, hunting for a meal, prey on baby ostriches.

While cheetahs and leopards hunt for gazelles, they also prey on baby ostriches.

Extend the Practice

Participial Phrases

9. Ostriches swallow sand and pebbles, using the tiny stones in digestion.

Ostriches swallow sand and pebbles because they use them in digestion.

10. Withstanding the savannah's heat, an ostrich can live for decades.

Since an ostrich can withstand the hot savannah's heat, it can live for decades.

