

Classical Subjects *Creatively* Taught™

# Well- Ordered Language

**TEACHER'S EDITION**

Level 2A

The Curious Child's Guide to Grammar

Tammy Peters and Daniel Coupland, PhD





*Well-Ordered Language:*  
*The Curious Child's Guide to Grammar*  
*Level 2A Teacher's Edition*  
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# At a Glance

## Book A

| Chapter | Main Topic                                   | Supplemental Topics   |
|---------|--|---|
| 1       | Four Kinds of Sentences & Principal Elements | End marks: periods, question marks, and exclamation points; action verbs and helping verbs    |
| 2       | Adverbs                                      | Punctuation with addresses; <i>not</i> and <i>never</i> as adverbs                            |
| 3       | Adjectives                                   | Use of commas to separate cities and states; correct usage of articles <i>a</i> and <i>an</i> |
| 4       | Predicate Verbs & Direct Objects             | Units of measure and their abbreviations; transitive and intransitive predicate verbs         |
| 5       | Predicate Nominatives                        | Titles before and after proper names and their abbreviations; linking verbs                   |
| 6       | Predicate Adjectives                         | Proper adjectives; use of hyphens for adjectives indicating how many years old; linking verbs |
| 7       | Predicate Review                             | Use of commas in dates  |
| 8       | Possessive Nouns                             | Use of apostrophe and letter <i>s</i> ; use of commas to separate items in a list             |

### A Note Regarding Foundational Review in *Well-Ordered Language Level 2*

In the Well-Ordered Language series, the analytical approach to teaching grammar is developed incrementally from chapter to chapter. Just as when constructing a building you would erect the frame before putting up walls, the infrastructure of the WOL curriculum must be formed first. To establish new grammatical concepts and an important new tool, sentence diagramming, *WOL Level 2* uses the bricks and mortar of *Level 1* for its foundation (kinds of sentences, principal elements, parts of speech, oral analysis with written markings, etc.).

As you lay this foundation for the year's study of grammar, students who were introduced to the approach in *WOL Level 1* will gain increasing mastery even as they are introduced to more advanced concepts. At the same time, students who are new to the program will have the chance to learn the fundamentals.

You are the master teacher; you know best the strengths and weaknesses of your students. If they easily grasp the initial chapters in *Level 2* that revisit concepts from *Level 1*, then spend fewer days on them. But don't skip them altogether, or you risk holes in the foundation. Not only do the first chapters provide the fundamental building blocks of grammar and of the analytical approach, but they also present sentence diagramming for the first time, making even familiar concepts new.

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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. 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](http://ClassicalAcademicPress.com) for additional support for using WOL, including downloadable PDF documents for printing and copying as well as other resources.

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

# Lesson-Planning Options

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

|                 | <b>Option A</b><br>(4 times per week)  | <b>Option B</b><br>(3 times per week)   | <b>Option C</b><br>(5 times, one week)   |
|-----------------|--|---|--|
| <b>Week One</b> | <b>Day One</b><br>◇ Ideas to Understand<br>◇ Terms to Remember<br>◇ Sentences to Analyze & Diagram | <b>Day One</b><br>◇ Ideas to Understand<br>◇ Terms to Remember<br>◇ Sentences to Analyze & Diagram  | <b>Day One</b><br>◇ Ideas to Understand<br>◇ Terms to Remember<br>◇ Sentences to Analyze & Diagram   |
|                 | <b>Day Two</b><br>◇ Lesson to Learn A  | <b>Day Two</b><br>◇ Lesson to Learn A   | <b>Day Two</b><br>◇ Lesson to Learn A  |
|                 | <b>Day Three</b><br>◇ Lesson to Learn B  | <b>Day Three</b><br>◇ Lesson to Learn B   | <b>Day Three</b><br>◇ Lesson to Learn B  |
|                 | <b>Day Four</b><br>◇ Lesson to Enjoy—Poem*   |   | <b>Day Four</b><br>◇ Lesson to Learn C   |
|                 |  |   | <b>Day Five</b><br>◇ Quiz (PDF)  |
| <b>Week Two</b> | <b>Day Five</b><br>◇ Sentences for Practice*   | <b>Day Four</b><br>◇ Lesson to Learn C  | <div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;">                     *The tales for chapters 1, 3–6, and 8 and the poems for chapters 2 and 7 can be found in the downloadable Extra Practice &amp; Assessments PDF.                 </div> <div style="border: 1px solid black; padding: 5px;"> <b>From the Sideline:</b> Option C is an accelerated plan for teachers who want to finish both <i>WOL2A</i> and <i>WOL2B</i> in one semester.<br/>A teacher using Option A or B might find it useful to switch to Option C for a single chapter that is mastered quickly.                 </div> |
|                 | <b>Day Six</b><br>◇ Lesson to Learn C  | <b>Day Five</b><br>◇ Sentences for Practice (if needed) and/or Lesson to Enjoy—Poem*<br><b><i>alternative</i></b><br>◇ Sentences for Practice—Tale and/or Lesson to Enjoy—Tale* |  |
|                 | <b>Day Seven</b><br>◇ Sentences for Practice—Tale*<br>◇ Lesson to Enjoy—Tale*                      | <b>Day Six</b><br>◇ Quiz (PDF)  |  |
|                 | <b>Day Eight</b><br>◇ Quiz (PDF)   |   |  |



# Introduction to Students

Imagine receiving an amazing model of a castle, a pirate ship, or a spaceship. What would it look like? Imagine that this model is already constructed from hundreds of Legos of all colors and shapes. It even includes gizmos and gadgets. It is marvelous.

What would you do with it? Probably, after you set it on a table to admire it for a while, your curiosity would get the best of you, wouldn't it? Perhaps you would break the model apart into pieces to see how it's put together—how it's constructed. While doing that, you might scribble notes to remember which pieces fit into what part, or you might draw a picture to help understand it further. Then you would rebuild it.

**That's what you do when you *analyze* a sentence.** You take something amazing—a thought or an idea—which has been constructed into something marvelous—a sentence. You break it apart into words. You name the part of speech of each word. You identify how the parts of the sentence work together. You mark them with symbols and arrows that show how they connect to each other.

Then, just as you might draw a picture of the model castle or spaceship, you draw the sentence. **That's what you do when you *diagram* a sentence.** You draw the sentence parts, using horizontal, vertical, and diagonal lines to show the connections between those parts. The lines of the diagram help you to understand the idea in the sentence. The complete thought expressed in the sentence becomes a blueprint for everyone to see.

A sentence isn't something to just set on a shelf to admire; it is something to experience.

Analyzing and diagramming are tools that bring order to thought. Humans need to analyze and diagram in order to understand, to plan, to act—to build. Consider the instructions for making model airplanes; maps for finding destinations; blueprints for building houses; medical sketches for learning anatomy; storyboards for producing movies. In short, there are plans and illustrations for just about every activity.

Analyzing and diagramming are skills. In *Well-Ordered Language Level 1 (WOL Level 1)*, you learned analysis, the skill of breaking a sentence into its parts and thoroughly understanding those parts. Here in *WOL Level 2*, you will add to it another skill—diagramming. Both analyzing and diagramming are skills that help you know how language works.

With pen and paper, you can go far beyond the limitations of plastic bricks. With the skills you learn in WOL, you can build almost anything you imagine because you are building with words.



# 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 through physical movement and song. 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**

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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.

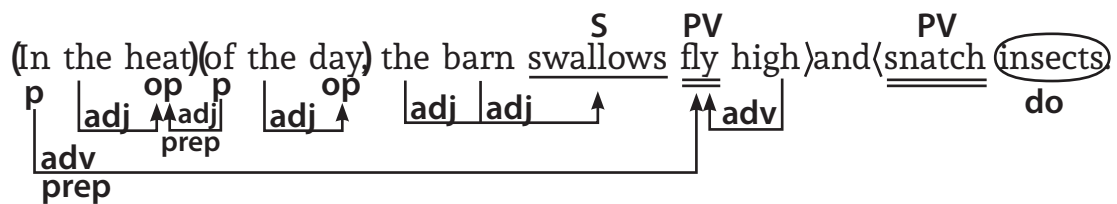
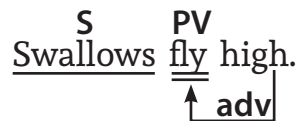
The unique WOL marking system helps students identify the function of words and the relationship between words in a sentence. In *Level 2* and above, WOL teaches classical diagramming alongside this analysis, but it is the analytic approach in all the levels that is extraordinary:

- ◇ 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, guiding students in using lines to draw the language of thought. Diagramming helps students to visualize the function

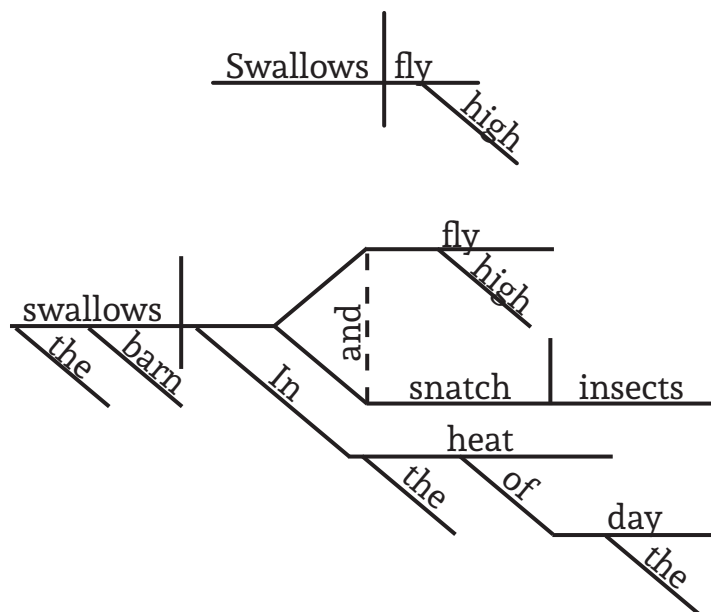
of and relationships among the eight parts of speech and the principal elements of a sentence. (WOL utilizes the traditional Reed and Kellogg model, a proven and well-established method of sentence diagramming.)

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

Sentence analysis provides students with the ability to understand the parts of language and articulate their relationships. The following sample sentences—one from the beginning of *WOL Level 2* and one from later—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.



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.

## How to Use This Book: Learn, Memorize, Review

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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 of this section introduce the chapter’s main focus, using as an example an excerpt from poetry or fiction. (For enrichment beyond the scope of the grammar lessons, WOL includes a *literary appendix* containing the complete poems and longer passages from the fiction. Appendices containing brief biographical sketches of the authors and bibliographic information for the sources are also included.)
- ◇ **Pause for Punctuation:** Each chapter has a brief section highlighting a particular punctuation rule. This rule is then reinforced in the lessons.
- ◇ **Terms to Remember:** Each chapter introduces new terms and reviews previously encountered terms. Students learn important definitions by reciting short, inviting songs or chants. Adding movement and hand gestures helps keep the lesson light-hearted and captivating. The book’s *glossary* includes pertinent definitions of terms found throughout the book. 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 as a CD or downloadable audio files at [ClassicalAcademicPress.com](http://ClassicalAcademicPress.com).
- ◇ **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 to reinforce and practice the main grammar principle of that chapter. They are called Lesson to Learn A, B, and C. In the teacher's edition, each of these lessons is preceded by corresponding Well-Ordered Notes, which help the teacher introduce each 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 review of the grammar terms to start the lesson. The students sing or chant the definitions along with the CD/audio files. Teachers can lead students in physical movement (e.g., hand motions, marching, bending, and reaching) during the songs to help students absorb and memorize the definitions.
- ◆ **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 together. (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 sentences that comprise the first part of the worksheet while the rest is done independently. 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 and a tale to read and to discuss as enrichment activities beyond the daily lessons. These activities usually require thirty

minutes or a whole class period to complete. If the student edition contains a poem, then both the downloadable PDF and the teacher's edition include a tale as an alternative, and vice versa. The material that accompanies the literary excerpt 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, while the tales are accompanied by a practice sheet that provides the grammatical connection. **Sentences for Practice—Tale** is a synopsis of the narrative written as ten sentences for analysis. Teachers may use these practice sentences either to introduce the tale or to conclude the discussion of it.

- ◇ **Extra Practice and Assessments PDF:** The downloadable PDF (available at [ClassicalAcademicPress.com](http://ClassicalAcademicPress.com)) provides all the extra tales, poems, and practice sheets 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.
- ◇ **Sentence Bank:** Analysis scripts and diagram answer keys for extra sentences are located at the end of each chapter in the teacher's edition. Teachers can use these sentences for extra guided practice if more practice is needed for individual students or the entire class.
- ◇ **Side Panels:** The side panels furnish both the students and the teacher with additional information to stimulate further discussion and learning. There are four types of panels: Off the Shelf and To the Source, which appear in both the student and teacher 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 curious readers.
  - ◆ **To the Source** helps the students understand the etymology of various terms.
  - ◆ **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

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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:** Expect respect. Teach students to give proper responses while making eye contact. Don't allow grunts for answers. We have the students say, "Yes, ma'am" or "No, sir."

## Chapter

# Predicate Verbs & Direct Objects<sup>A</sup>

Have you ever fished off a bridge? Have you ever tossed twigs from a bridge and watched them sail beneath and beyond? Have you ever walked across a bridge to which tourists flock, snapping pictures and catching their breath in amazement, such as the Golden Gate Bridge in San Francisco? Rickety wooden footbridges on a park trail, ancient stone bridges built by the Romans, incredibly huge bridges that are accomplishments of modern engineering—they all have something in common. Bridges are constructed to provide passage over such things as rivers, ravines, or roadways.

Similarly, certain parts of speech act as grammatical bridges that provide passage within a sentence. For instance, the predicate verb can act like a bridge connecting the subject to something else. That something is called a *direct object*. The direct object receives the action of the verb. For example, in the sentence "The children made a paper boat," the predicate verb *made* is the bridge connecting the subject *children* with the direct object *boat*.

Now, let us point out that there are some bridges that actually go nowhere. They are bridges that have one or both ends that do not lead to something. That may seem silly because bridges are meant to span, or go between, two different banks, but there is nothing ridiculous about predicate verbs that do not take a direct object. They are simply a different class of predicate verb. For example, in the sentence "The paper boat sank," the predicate verb doesn't need a direct object to receive the action. The poor homemade boat simply sank, end of sentence. This chapter covers the different kinds of verbs, focusing on predicate verbs that connect subjects and direct objects—in other words, verbs that are bridges to something.

<sup>A</sup>To make the chapter's opening analogy easy for students to imagine, show your students pictures of famous bridges, such as the Brooklyn Bridge or the Golden Gate Bridge. Then, show a picture of a bridge that has one or both ends leading to nowhere, such as the one in Italy called Ponte Rotto, or the Broken Bridge (<http://capress.link/wol2a0401>). While this site includes the bridge's history, a Wikipedia article includes photographs that may project more clearly (<http://capress.link/wol2a0402>).

<sup>B</sup>Read the poem “The Blind Men and the Elephant” by John Godfrey Saxe, which is included in the literary appendix. Discuss the poem before identifying direct objects in the excerpt we discuss.

## Ideas to Understand<sup>B</sup>

In his poem “The Blind Men and the Elephant,” John Godfrey Saxe describes six blind men who try to determine the nature of an elephant. Unable to see the huge beast, each man reaches a conclusion about the whole animal based on what he can feel. The problem is that each man is touching only the part of the elephant’s body that he happened to stumble upon. Here are the lines that describe the first man’s observation:

The First approached the Elephant,  
And happening to fall  
Against his broad and sturdy side,  
At once began to bawl:  
“God bless me! but the Elephant  
Is very like a wall!”<sup>1</sup>

### From the

**Sideline:** Another way to classify verbs is according to their *tense*, which shows when an action occurs. The simple present and past tenses can be indicated with transitive, intransitive, and linking verbs alone. But helping verbs are required to indicate the simple future tense.

The first line of this stanza contains the principal elements and expresses a complete thought, so it could stand as a complete sentence: “The First approached the Elephant.” Notice that the predicate verb *approached* is the bridge between the subject *First* and something else; the verb leads from the subject directly to an object, namely the *Elephant*. *Elephant* completes the meaning of the verb *approached* because it tells what the first man approached. The First approached *what*? The First approached the *Elephant*. A direct object is an objective element that tells what the subject is acting on. It is a noun or pronoun after a transitive verb. It answers the question *what?* or *whom?* after the verb in a sentence.

The only kind of verb that connects to a direct object is a transitive verb. Understanding all the different kinds of verbs helps you identify the ones that are transitive and therefore helps you identify direct objects too. As you may know, verbs are divided into four groups, or classes, according to their meaning and their use in a sentence—*transitive verbs*, *linking verbs*, *intransitive verbs*, and *helping verbs*.

The *transitive*<sup>■</sup> verb is a verb that always has an objective element and tells *what* or *whom* the subject is acting on in a sentence. A transitive verb is the bridge that connects the subject and direct object, as we saw in the sentence “The First approached the Elephant.” *What* did the first man approach? The first man approached the *elephant*.

### To the Source:

#### ■ transitive

The word *transitive* comes from the Latin word *transire*, meaning “to cross.” A transitive verb makes a transition from the subject to the direct object.

1. John Godfrey Saxe, “The Blind Men and the Elephant,” in *Anthology of Children’s Literature*, ed. Edna Johnson, Carrie Scott, and Evelyn Sickels (Cambridge, MA: Houghton Mifflin Company, 1948), pp. 63–64.

There is another type of verb called a *linking verb*. Rather than creating a bridge to a direct object like a transitive verb, this verb joins the subject to the predicate like an equal sign. For example, in the sentence “An elephant is a wall,” an elephant is being a wall. In the next two chapters, we will discuss more about linking verbs and the way they join subjects to predicates.

The *intransitive verb* is a predicate verb that expresses action like transitive verbs do, but it does not have an objective element. There is no need to ask *what?* or *whom?* after an intransitive verb because intransitive verbs do not need objects to complete them. For example, this sentence is complete in itself: “The blind man commented.” In a way, *commented* is a bridge to nowhere. The Latin roots of *intransitive* include not only *transire* (to cross) but also *in*, which means “not.” It does *not* cross over. The intransitive verb does not take an objective element or join a subject to a predicate.

The *helping verb*, or auxiliary verb, helps another verb express its meaning. *Auxiliary* is from the Latin word *auxilium*, meaning “to aid, help, support.” A helping verb is placed alongside a transitive, linking, or intransitive verb to form a *verb phrase*. Both words work together as one action, as in this sentence: “The elephant *is smirking*.” Both verbs—*is* and *smirking*—work as one unit, a verb phrase that tells the action of *elephant*.

Knowing the four classes of verbs enables you to identify the kind of verb that this chapter focuses on: transitive verbs. Now let’s look more closely at what they bridge: *subjects*, which are nouns or pronouns, and *direct objects*, which are also nouns or pronouns. Just as bridges can connect two banks or cliffs, transitive verbs connect nouns or pronouns.

A subject or direct object can be either a proper<sup>■</sup> noun or a common<sup>■</sup> noun. A *proper noun* names a particular person, place, or thing. Its first letter is always capitalized, which helps you identify it. The names of people, cities, states, and even things such as the Liberty Bell are examples of proper nouns. A *common noun* is any noun that is not a proper noun. *Flashlights*, *maps*, *erasers*, and even *acorns* are examples of common nouns. If a noun can be preceded by an article adjective (*the*, *a*, or *an*), it is likely a common noun.

Here is a sentence with a proper noun as a subject and a common noun as a direct object: “John Godfrey Saxe wrote a poem.” The subject names a particular person, and the direct object names any poem. They

### From the

**Sideline:** Point out to the students Saxe’s bending of grammatical rules for artistic reasons (poetic license). He capitalizes nouns that are usually common nouns, such as Elephant, First, Second, and so on. By turning the common nouns into proper nouns, he makes them into the names of the characters in the poem.

When you work on common and proper nouns with the students, we suggest using a silly chant in a fake British accent: “A proper noun is capitalized. A proper noun is capitalized. A proper noun is capitalized.” Use a gruff voice: “A common noun is not.”

### To the Source:

#### ■ proper

The word *proper* comes from the Latin word *proprius*, meaning “one’s own, particular to itself.”

### To the Source:

#### ■ common

The word *common* comes from the Latin word *communis*, meaning “public, shared by many, or general.”

are connected with the transitive verb *wrote*. Sometimes the direct object can be a proper noun too, as in this sentence: “The elephant was called Magnus.” The subject *elephant* is a common noun, but the direct object is the name of an elephant, the proper noun *Magnus*.

## II Pause for Punctuation

- ◇ An **abbreviation** is a short form of a word or title. Abbreviations for most units of measurements are written in lowercase letters and are followed by periods.

inch/inches = in.      foot/feet = ft.      yard/yards = yd.      mile/miles = mi.

- ◇ Abbreviations for metric units *do not* end with periods.

millimeter/millimeters = mm      centimeter/centimeters = cm

kilometer/kilometers = km      meter/meters = m

## Terms to Remember

As you may have noticed, this chapter includes a lot of terms. Learning these two new songs will help you recognize all the concepts and remember all the definitions.

- ◇ Direct Object (1–9)
- ◇ Four Classes of Verbs (1–10)



Model how to mark the sentence on the board while the students chorally analyze it. Say aloud the words in gray. When the analysis is complete, have the students lead you in diagramming the sentence on the board.

## Sentences to Analyze and Diagram<sup>C</sup>

Now you are ready to analyze sentences that contain transitive verbs and direct objects. That means the order of analysis that you’ve learned so far will be slightly changed. You will still need to identify the subject and then the predicate first, but then you are to identify the direct object. Next, identify each modifier (adverbs and adjectives) starting at the end of the sentence (right-hand side) and working toward the beginning.

Follow these steps to analyze the following sentence with your teacher’s guidance. Remember to mark the sentence as you say the analysis aloud.

S
PV  
 Blind men observe an elephant  
|adj| ↑
|adj| ↑ do

- a. First, read the sentence aloud. “Blind men observe an elephant.”
- b. “This is a sentence, and it is declarative.”
- c. “This sentence is about *men*. So, *men* is the subject because it is what the sentence is about.” (Since *men* is the subject, underline it and place a capital letter *S* above it.)
- d. “This sentence tells us that men *observe*. So, *observe* is the predicate because it is what the sentence tells us about *men*.” (Since *observe* tells us something about *men*, double underline the predicate and place a capital letter *P* above it.)
- e. “It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Since *observe* shows action, place a capital letter *V* to the right of the letter *P*.)
- f. “These are the principal elements because they are what are needed for the sentence to be completed.”
- g. “*Elephant* tells us *what* men observe.” (Since *elephant* tells what men observe, draw a circle around it.)
- h. “So, *elephant* is an objective element because it completes the meaning of an action verb. It is a direct object because it tells *what* men observe.” (Write *do* in lowercase letters beneath the direct object.)
- i. (Now move from right to left from the end of the sentence to the beginning.) “*An* tells us *how many* elephants.” (Draw a straight line down from the adjective, then a horizontal line toward the word it modifies, and then a straight line with an arrow pointing to the word it modifies.) “So, *an* is an adjectival element because it modifies a noun. It is an adjective (or article).” (Write *adj* in lowercase letters in the elbow opposite the line with the arrow.)
- j. “*Blind* tells us *what kind* of men.” (Draw a straight line down from the adjective, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it

### From the

**Sideline:** The Sentence Bank, which you’ll find at the end of this chapter, contains extra practice sentences along with analysis scripts.

### From the

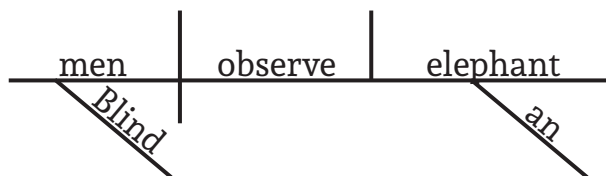
**Sideline:** Students can now abbreviate the first part of the analysis script because at this point they should have a firm foundation in identifying both what a sentence is and what kind of sentence it is. If your students are not confident, they may continue with the full script used in previous chapters.

modifies.) “So, *blind* is an adjectival element because it modifies a noun. It is an adjective.” (Write *adj* in lowercase letters in the elbow opposite the line with the arrow.)

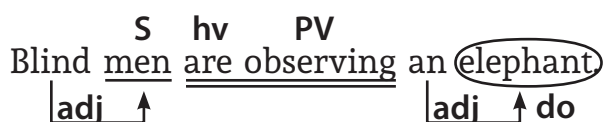
When you diagram a sentence that includes a transitive verb, the subject, predicate verb, and direct object all rest on the baseline. The subject is located on the left and is separated from the verb by a vertical line that crosses the baseline. The verb is between the subject and the direct object. The direct object rests to the right side of the direct object line, which is a vertical line that *does not* cross the baseline. If any modifiers are present, they will be written on diagonal lines under the nouns or verbs they modify.



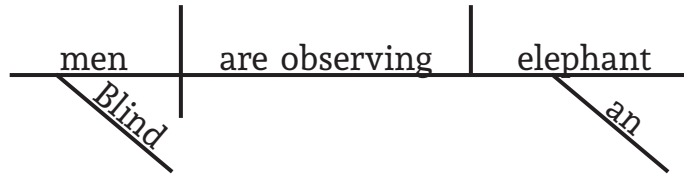
In the following diagram, notice that *men* is the subject and is written on the left side of the baseline. The dividing line separates the subject and the predicate verb—*observe*—while the word *elephant* is written on the right side of the baseline with the direct object line separating *observe* and *elephant*. The two adjectives—*blind* and *an*—are written on diagonal lines under the words they modify.



As you may remember, when you analyze a sentence that has a verb phrase and a direct object, helping verbs and transitive verbs are individually marked with *hv* and *PV*. Both words, however, are double underlined.



When you diagram a sentence that has a verb phrase and a direct object, place the helping verb and transitive verb together. For example, in the sentence “Blind men are observing an elephant,” the verb phrase *are observing* is placed on the baseline between the two vertical lines. Remember, when you diagram a sentence that has a direct object modified by an adjective, the adjective is written on a diagonal line slanting from left to right underneath the direct object.



# Well-Ordered Notes A

## Review It

Sing and review definitions as a class. Ask students the following questions:

What are nouns and verbs?      What are the four classes of verbs?

What is the difference between a transitive and an intransitive verb?

## Practice It

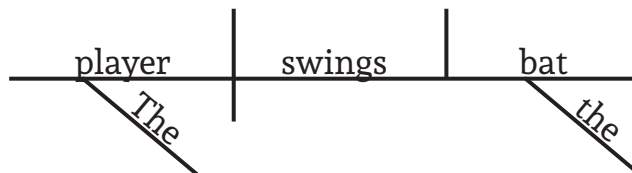
Have students participate in the activity Speed Verbs. Divide the class into two teams. Have the first two students stand at the board poised with markers ready to write the missing transitive verb. Read the incomplete sentence, saying “blank” in place of the transitive verb. Have the students neatly write an appropriate verb and quickly turn around. The student who turns first gets a point for a correct answer and a bonus point if it is neatly written.

**Fewer than Five:** Have students compete as individuals rather than on teams. Alternatively, challenge students to see how many different verbs they can think of in ten seconds for each sentence.

**Example:** The player swings the bat.

1. The pitcher drops the ball.
2. Eden whistles a tune.
3. Calvin clutches that bat.
4. Uncle Roy carries the gym bags.
5. Aunt Bea packs the lunches.
6. The referee lowers the flag.

**Variation:** Have the students do a whiteboard relay in which they diagram sentences. Use the sentences above and have the students add a transitive verb and then diagram the sentences. Make sure students' diagrams are neat and petite.

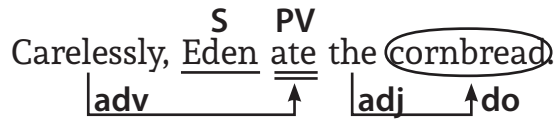




## Analyze and Diagram It

Now, the class should analyze and diagram the four sentences in Lesson to Learn A. Here is the script for the first one to help you lead the choral analysis and model the markings on the board.

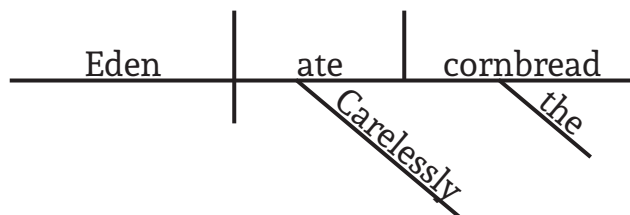
**From the Sideline:** For extra guided practice, refer to the Sentence Bank at the end of this chapter.



- a. (First, read the sentence aloud.) “Carelessly, Eden ate the cornbread.”
- b. “This is a sentence, and it is declarative.”
- c. “This sentence is about *Eden*. So, *Eden* is the subject because it is what the sentence is about.” (Place a capital letter *S* above the subject.)
- d. “This sentence tells us that *Eden ate*.” (Double underline the predicate.) “So, *ate* is the predicate because it is what the sentence tells us about *Eden*.” (Place a capital letter *P* above the predicate.) “It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Place a capital letter *V* to the right of the *P*.)
- e. “These are the principal elements because they are what are needed for the sentence to be completed.”
- f. “*Cornbread* tells us *what* Eden ate.” (Draw a circle around the word.)
- g. “So, *cornbread* is an objective element because it completes the meaning of the action verb. It is a direct object because it tells *what* Eden ate.” (Write *do* in lowercase letters beneath the direct object.)

**From the Sideline:** Note how direct objects are inserted into the order of analysis: first, identify the principal elements; next, determine the direct object; and then, identify the modifiers starting from the end of the sentence and moving toward the beginning.

- h. “*The* tells us *which* cornbread.” (Draw a straight line down from the adjective, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.) “So, *the* is an adjectival element because it modifies a noun. It is an adjective (or article).” (Write *adj* in lowercase letters in the elbow opposite the line with the arrow.)
- i. “*Carelessly* tells us *how* Eden ate.” (Draw a straight line down from the adverb, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.) “So, *carelessly* is an adverbial element because it modifies a verb. It is an adverb.” (Write *adv* in lowercase letters in the elbow opposite the line with the arrow.)



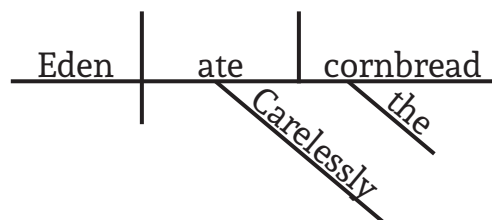
# Lesson to Learn

## Predicate Verbs & Direct Objects

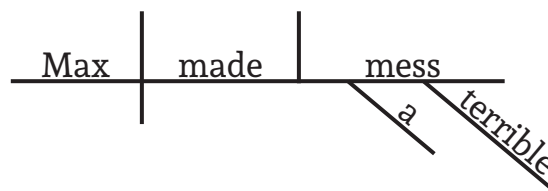


1. Analyze the following sentences, and then diagram them in the space provided. Use a ruler to draw the lines.

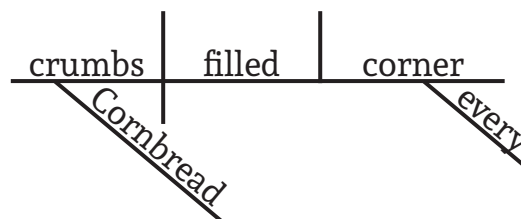
a. Carelessly, Eden ate the cornbread.  
 |adv | | |adj |do



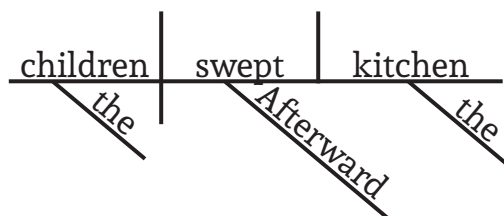
b. Max made a terrible mess.  
 |adj |adj |do



c. Cornbread crumbs filled every corner.  
 |adj | | |adj |do



d. Afterward, the children swept the kitchen.  
 |adv | | |adj |do



# A

## Lesson to Learn Predicate Verbs & Direct Objects

2. Imagine Chip was under the table while the children were in the kitchen. Write a sentence including a *direct object* telling what Chip ate.

Chip ate the cornbread crumbs.

3. On the lines provided, write the correct abbreviations for the following measurements.

| <b>Unit of Measurement</b> | <b>Abbreviation</b> | <b>Unit of Metric Measurement</b> | <b>Abbreviation</b> |
|----------------------------|---------------------|-----------------------------------|---------------------|
| inch/inches                | <u>in.</u>          | millimeter/millimeters            | <u>mm</u>           |
| foot/feet                  | <u>ft.</u>          | centimeter/centimeters            | <u>cm</u>           |
| yard/yards                 | <u>yd.</u>          | kilometer/kilometers              | <u>km</u>           |
| mile/miles                 | <u>mi.</u>          | meter/meters                      | <u>m</u>            |

4. On the lines provided, write the definition of a *direct object*. A direct object is an objective element that tells what the subject is acting on. It's a noun or pronoun after a transitive verb.



# Well-Ordered Notes B

## Review It

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Sing and review definitions as a class. Make sure you review the definitions of nouns, verbs, and adverbs. Ask the students:

- What are the four classes of verbs?      What is a direct object?

## Practice It

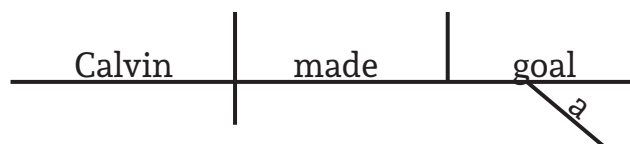
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Lead the class in Fill in the Blank. Pass out six index cards or pieces of scratch paper to every student and ask them to number the cards/paper 1 through 6. Read the first of the following sentences and have each student write an appropriate direct object to complete the sentence. Discuss how each student's answer completes the verb in different ways. (Note that all of the answers should answer the question *what?* for the transitive verb, as in "Calvin made *what?*") If times permits, have the students diagram the sentences.

**Example:** Calvin *made* \_\_\_\_\_. (a goal, a sandcastle, a mess)

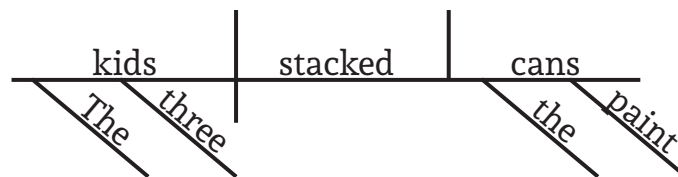
1. The skillful player *dribbled* a \_\_\_\_\_. (basketball, soccer ball, tennis ball)
2. Calvin *borrowed* the \_\_\_\_\_. (cleats, whistle, racket)
3. The team *faced* the \_\_\_\_\_. (Chargers, storm, crowd)
4. Otis *signals* the \_\_\_\_\_. (coach, goalie, referee)
5. Aunt Bea *took* along \_\_\_\_\_. (blankets, raingear, bandages)
6. Max *munched* \_\_\_\_\_. (nachos, popcorn, apples)

**Example diagram:**

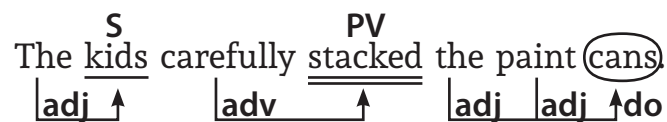


## Analyze and Diagram It

**From the Sideline:** Ask the class for additional modifiers: “What adjective could be added to this sentence?” For example, the word *three* could be added: The *three* kids stacked the paint cans. Then ask, “How would you diagram the addition and why?” (*Three* is an adjective telling *what kind* of kids. So to diagram it you would draw a diagonal line from left to right under the subject *kids*, and then write on the line the adjective *three*.)



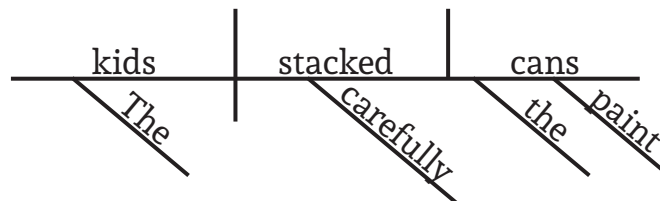
Now, the class should analyze and diagram the four sentences in Lesson to Learn B. Here is the script for the first one to help you lead the choral analysis and model the markings on the board.



- (First, read the sentence aloud.) “The kids carefully stacked the paint cans.”
- “This is a sentence, and it is declarative.”
- “This sentence is about *kids*.” (Underline the subject.) “So, *kids* is the subject because it is what the sentence is about.” (Place a capital letter *S* above the subject.)
- “This sentence tells us that kids *stacked*.” (Double underline the predicate.) “So, *stacked* is the predicate because it is what the sentence tells us about *kids*.” (Place a capital letter *P* above the predicate.) “It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Place a capital letter *V* to the right of the *P*.)
- “These are the principal elements because they are what are needed for the sentence to be completed.”
- “*Cans* tells us *what* the kids stacked.” (Draw a circle around the word.)
- “So, *cans* is an objective element because it completes the meaning of the action verb. It is a direct object because it tells *what* the kids stacked.” (Write *do* in lowercase letters beneath the direct object.)
- “*Paint* tells us *what kind* of cans.” (Draw a straight line down from the adjective, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.) “So, *paint* is an adjectival element because it modifies a noun. It is an adjective.” (Write *adj* in lowercase letters in the elbow opposite the line with the arrow.)
- “*The* tells us *which* cans.” (Draw a straight line down from the adjective, then a horizontal line toward the word that it modifies. and connect the line to the modifying line of the word *paint*. The two modifying lines are joined and point, with a straight line, toward the word they modify.) “So, *the* is an

adjectival element because it modifies a noun. It is an adjective (or article).” (Write *adj* in lowercase letters in the elbow opposite the line with the arrow.)

- j. “*Carefully* tells us *how* the kids stacked.” (Draw a straight line down from the adverb, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.) “So, *carefully* is an adverbial element because it modifies a verb. It is an adverb.” (Write *adv* in lowercase letters in the elbow opposite the line with the arrow.)
- k. “*The* tells us *which* kids.” (Draw a straight line down from the adjective, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.) “So, *the* is an adjectival element because it modifies a noun. It is an adjective (or article).” (Write *adj* in lowercase letters in the elbow opposite the line with the arrow.)





# Notes

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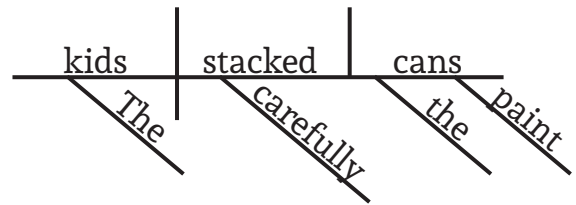
# Lesson to Learn

## Predicate Verbs & Direct Objects

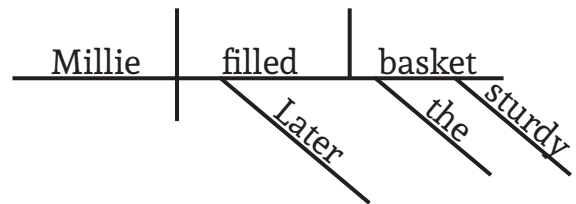
# B

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

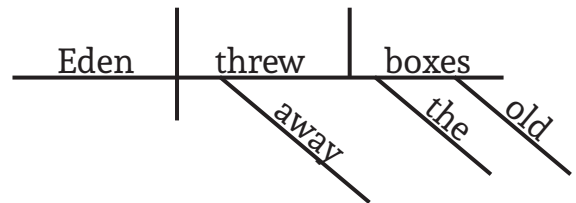
a. <sup>S</sup> The kids <sup>PV</sup> carefully stacked the paint cans.  
 |adj ↑ |adv ↑ |adj |adj ↑do



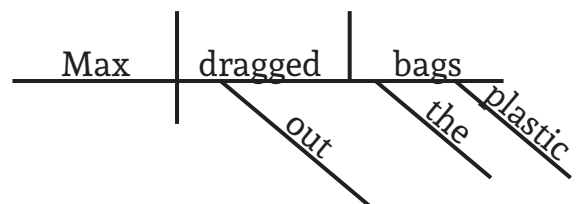
b. Later, <sup>S</sup> Millie <sup>PV</sup> filled the sturdy basket.  
 |adv ↑ |adj |adj ↑do



c. <sup>S</sup> Eden <sup>PV</sup> threw away the old boxes.  
 ↑adv |adj |adj ↑do



d. <sup>S</sup> Max <sup>PV</sup> dragged the plastic bags out.  
 |adj |adj ↑do |adv





# B

## Lesson to Learn Predicate Verbs & Direct Objects



2. Imagine that Loki found something behind the trashcans. Write *one* sentence telling *what* Loki found.

Loki found an old ragdoll.

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3. Look around your classroom and then, in the table below, write a list of what and who you see, placing them in the correct category: proper or common nouns.  
Answers will vary. The following are sample answers.

| Proper Nouns               | Common Nouns       |
|----------------------------|--------------------|
| <u>Mrs. Smith</u>          | <u>pencil</u>      |
| <u>Calvin</u>              | <u>desk</u>        |
| <u>Otis</u>                | <u>paper clips</u> |
| <u>Nibbles the Hamster</u> | <u>books</u>       |

4. Write the definition of a *direct object*. A direct object is an objective element that tells what  
the subject is acting on. It's a noun or pronoun after the transitive verb.
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# Well-Ordered Notes C

## Review It

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Sing and review definitions as a class. Ask the following questions:

What are the questions an adverb answers in a sentence?

What are the questions an adjective answers in a sentence?

What questions do direct objects answer in a sentence?

## Practice It

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Play the memory game *Who Brought What?* Have the students sit in a circle and ask, “*Who brought what to the potluck?*” The first student states a person’s name that begins with the letter *a* and a food that begins with an *a*. The second student restates what the first student said and then adds a person’s name that begins with *b* and a food that begins with *b*. Each student must state what was said before and then add another sentence with the next letter of the alphabet. If a student can’t remember what has been said, she is out. Before you begin, point out that the name is the subject, *brought* is a transitive verb, and the food is a direct object.

**Example: Teacher:** “*Who brought what to the potluck?*”

**Student 1:** “*Alan brought apples.*”

**Student 2:** “*Alan brought apples, and Betsy brought brats.*”

**Student 3:** “*Alan brought apples, Betsy brought brats, and Cari brought cake.*”

If students get stuck, here is a list of possibilities that you can use to prompt them. *U* and *X* are particularly difficult, and you might want to step in and take those turns or allow the students to make up a food for just those two letters.

Alan = apples

Karen = kiwi

Ulysses = ugli (It’s a fruit!)

Betsy = brats

Lindsey = lollipops

Vivian = veal

Cari = cake

Molly = macaroni

Walter = watermelon

Dan = donuts

Nicholas = nuts

Xylona = xigua (It’s like watermelon!)

Edward = eggs

Oscar = oranges

Yola = yogurt

Felicity = fish

Peter = peaches

Zachary = zucchini

Gretchen = goulash

Quinn = quail

Hudson = hamburgers

Regan = rice

Isaac = ice cream

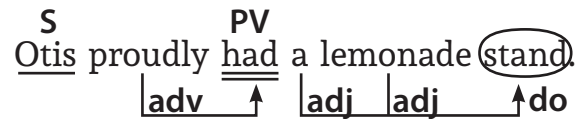
Shelly = s’mores

James = Jell-O

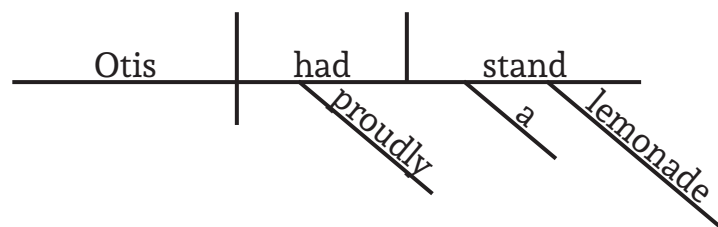
Thomas = tuna

## Analyze and Diagram It

Now, the class should analyze and diagram the four sentences in Lesson to Learn C. Here is the script for the first one to help you lead the choral analysis and model the markings on the board.



- a. (First, read the sentence aloud.) “Otis proudly had a lemonade stand.”
- b. “This is a sentence, and it is declarative.”
- c. “This sentence is about *Otis*.” (Underline the subject.) “So, *Otis* is the subject because it is what the sentence is about.” (Place a capital letter *S* above the subject.)
- d. “This sentence tells us that *Otis had*.” (Double underline the predicate.) “So, *had* is the predicate because it is what the sentence tells us about *Otis*.” (Place a capital letter *P* above the predicate.) “It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Place a capital letter *V* to the right of the *P*.)
- e. “These are the principal elements because they are what are needed for the sentence to be completed.”
- f. “*Stand* tells us *what* *Otis* had.” (Draw a circle around the word.)
- g. “So, *stand* is an objective element because it completes the meaning of the action verb. It is a direct object because it tells *what* *Otis* had.” (Write *do* in lowercase letters beneath the direct object.)
- h. “*Lemonade* tells us *what kind* of stand.” (Draw a straight line down from the adjective, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.) “So, *lemonade* is an adjectival element because it modifies a noun. It is an adjective.” (Write *adj* in lowercase letters in the elbow opposite the line with the arrow.)
- i. “*A* tells us *how many* stands.” (Draw a straight line down from the adjective, then a horizontal line toward the word that it modifies and connect the line to the modifying line of the word *lemonade*. The two modifying lines are joined and point, with a straight line, toward the word they modify.) “So, *a* is an adjectival element because it modifies a noun. It is an adjective (or article).” (Write *adj* in lowercase letters in the elbow opposite the line with the arrow.)
- j. “*Proudly* tells us *how* *Otis* had stand.” (Draw a straight line down from the adverb, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.) “So, *proudly* is an adverbial element because it modifies a verb. It is an adverb.” (Write *adv* in lowercase letters in the elbow opposite the line with the arrow.)



# Lesson to Learn

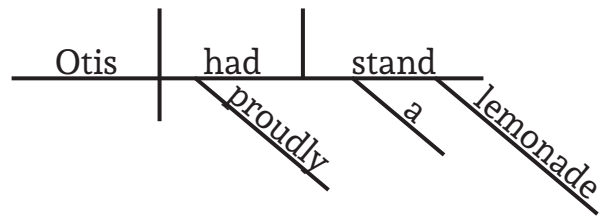
## Predicate Verbs & Direct Objects



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

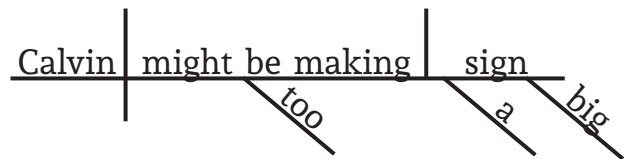
a. <sup>S</sup> Otis <sup>PV</sup> proudly had a lemonade stand.

Diagram labels: adv (under proudly), adj (under a), adj (under stand), do (under stand).



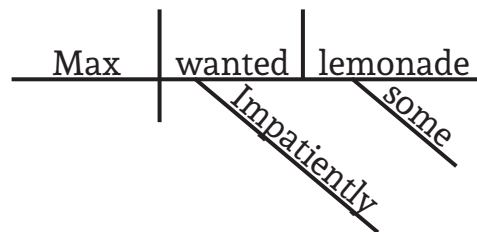
b. <sup>S</sup> Calvin <sup>hv</sup> might be <sup>hv</sup> making <sup>PV</sup> a big sign too.

Diagram labels: adv (under too), adj (under big), adj (under sign), do (under sign), adv (under Calvin).



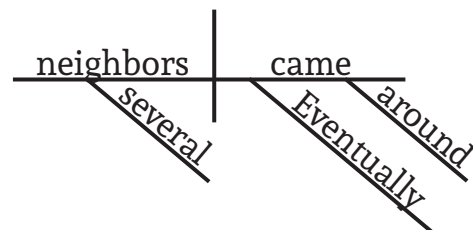
c. <sup>S</sup> Impatiently, <sup>PV</sup> Max wanted some lemonade.

Diagram labels: adv (under Impatiently), adj (under some), do (under lemonade).



d. <sup>S</sup> Eventually, <sup>S</sup> several neighbors <sup>PV</sup> came around.

Diagram labels: adv (under Eventually), adj (under several), adv (under around).



# C

## Lesson to Learn Predicate Verbs & Direct Objects

2. Imagine that Max wanted to help at Otis's lemonade stand. Write *one* sentence telling *what* Max did at the lemonade stand.

Max stirred the lemonade.

---

3. Using the verbs provided, fill in the missing transitive verbs in the following sentences.

Example: Otis read the pirate book.

spied

greeted

closed

read

saluted

raised

saw

finished

a. The captain saluted, greeted the crew.

b. The first mate raised, saluted the flag.

c. A crewmember saw, spied a pirate ship.

d. Otis finished, closed the book.

Answers will vary. The examples supplied here are just some of the options that students could choose.

4. Write the definition of a *direct object*. A direct object is an objective element that tells what the subject is acting on. It's a noun or pronoun after the transitive verb.
- 



# Sentences for Practice

## Predicate Verbs & Direct Objects

## ANSWERS

Analyze the following sentences.

1. The October air briskly blew.  
|adj|adj|↑ |adv|↑  
S PV

2. Aunt Bea was pruning the roses.  
|adj|↑ do  
S hv PV

3. Several children are helping now.  
|adj|↑ |adv|  
S hv PV

4. Uncle Roy was planting a tiny maple tree.  
|adj|adj|adj|↑do  
S hv PV

5. The boys were digging a deep hole.  
|adj|↑ |adj|adj|↑do  
S hv PV

6. Suddenly, two boys discovered a heavy brick.  
|adv| |adj|↑ |adj|adj|↑do  
S PV

# Sentences for Practice

## Predicate Verbs & Direct Objects

### ANSWERS

7. One <sup>S</sup> boy used <sup>PV</sup> the big (shovel).  
|adj|↑ |adj|adj|↑do

8. Then, <sup>S</sup> Otis lowered <sup>PV</sup> the (tree) down.  
|adv|↑↑ |adj|↑do  
|adv|

9. Later, the <sup>S</sup> bell rang <sup>PV</sup> loudly.  
|adv| |adj|↑↑ |adv|

10. The whole <sup>S</sup> family gave <sup>PV</sup> (thanks) together.  
|adj| |adj|↑↑ |do| |adv|



# Lesson to Enjoy—Poem

## Predicate Verbs & Direct Objects

Do you ever wonder if things, such as a bench in a park or a road sign along the highway, have feelings? Hilda Conkling, an American poet who wrote most of her poems before she turned ten years old, must have had such thoughts. In this poem, she personifies a bridge and describes its feelings. To personify means to give human characteristics to an object. We considered bridges to somewhere and bridges to nowhere at the beginning of this chapter. Do you think Conkling's personified bridge goes somewhere? If so, where?

### The Old Bridge

by Hilda Conkling (1910–1986)

The old bridge has a wrinkled face.  
He bends his back  
For us to go over.  
He moans and weeps  
But we do not hear.  
Sorrow stands in his face  
For the heavy weight and worry  
Of people passing.  
The trees drop their leaves into the water;  
The sky nods to him.  
The leaves float down like small ships  
On the blue surface  
Which is the sky.  
He is not always sad:  
He smiles to see the ships go down  
And the little children  
Playing on the river banks.<sup>2</sup>

---

2. Hilda Conkling, "The Old Bridge," in *Modern American Poetry*, ed. Edna Johnson, Carrie Scott, and Evelyn Sickels (Cambridge, MA: Houghton Mifflin Company, 1948), p. 396. Available online at: <https://play.google.com/books/reader?id=OrorYOmL5EYC&printsec=frontcover&output=reader&hl=en&pg=GBS.PA396>.



# Lesson to Enjoy—Poem

## Predicate Verbs & Direct Objects

### Questions to Ponder

---

1. What type of bridge do you imagine when you read this poem?
2. What human characteristics and feelings are given to the bridge?
3. What is the meaning of “He moans and weeps but we do not hear”?
4. How are leaves described in the poem?



# Well-Ordered Notes—Poem

## Recite

---

- ◇ Read the poem aloud with expression. Don't rush; take long pauses after the periods and allow the students to absorb the images. Then, read it with artificial pauses at the end of each line, which will destroy the natural unfolding of the images. Discuss how the way one reads a poem can add meaning to the words.
- ◇ Have the students memorize the poem.

## Retell

---

- ◇ Ask the students to identify the three direct objects in the poem:
  1. The old bridge has a wrinkled *face*.
  2. He bends his *back*.
  3. The trees drop their *leaves*.
- ◇ Use the Questions to Ponder as discussion starters:
  1. **What type of bridge do you imagine when you read this poem?**

Answers will vary. Encourage the students to use their imaginations but to show evidence in the poem for what they describe. For example, “wrinkled face” suggests stone work or perhaps decaying wood. “He bends his back” suggests a curved surface, not a flat bridge. The “little children playing on the river banks” suggest that the river is not a raging torrent, but is perhaps a small river, so the span may not be huge. Ask the children if the bridge they imagine is similar in any way to the bridge in the illustration at the beginning of the chapter.
  2. **What human characteristics and feelings are given to the bridge?**

The bridge is a “he” with a face and a back. (Ask the students to describe where they imagine the face and the back to be.) The bridge feels burdened, and he worries about his duty to the people crossing him. It saddens him, but no person notices. Perhaps the trees and the sky do notice, though, for the falling leaves and the blue of the sky cheer the bridge as they are reflected in the water. The children on the bank also make him smile.
  3. **What is the meaning of “He moans and weeps but we do not hear”?**

As if moaning, old bridges often make sounds under the weight of their burden. As if weeping, old bridges are often wet from splashing water, rain, or mist. But these are details that people don't notice as they use the bridge to get from one side to the other. Perhaps the whole point of the poem is to draw attention to the details of the world around us.
  4. **How are leaves described in the poem?**

After the trees drop leaves in the river, they are described as floating downstream. The poet uses a figure of speech called a simile (a comparison using *like* or *as*) to describe the leaves as similar to ships: “The leaves float down like small ships / On the blue surface.” These leaf-ships going down-

river, along with the children playing on the banks, make the old bridge smile. Point out to students that similes are a specific type of metaphor (a comparison between two seemingly unlike things). While Conkling uses a simile to describe the leaves, she has used metaphors throughout the poem to show the resemblance between the bridge and a sad and burdened old man.

## Record

---

- ◇ Provide the students with mini marshmallows and toothpicks and have them build bridges. Challenge them to create a shape that resembles the structure they imagine is being described in the poem.
- ◇ Have the students copy their favorite lines from the poem into their copybooks and decorate the border using colored pencils.

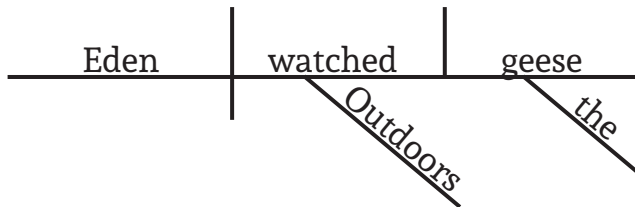
# Quiz

## Predicate Verbs & Direct Objects

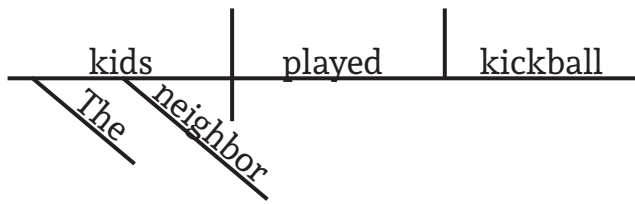
## ANSWERS

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

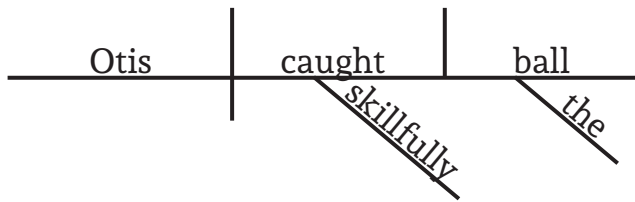
a. Outdoors, Eden watched the geese.  
 |adv | | |adj↑do



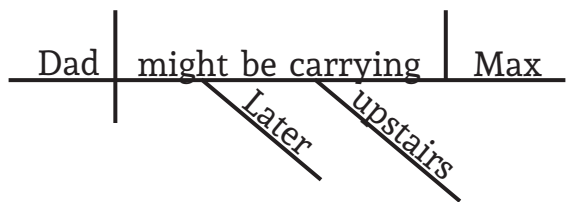
b. The neighbor kids played kickball.  
 |adj |adj | |do



c. Otis skillfully caught the ball.  
 |adv | | |adj↑do



d. Later, Dad might be carrying Max upstairs.  
 |adv | | |do |adv



2. Imagine Otis playing in a neighborhood kickball game, and write one sentence about *Otis* that includes a *direct object*.

Otis kicked the ball.

---

3. On the lines provided, list all the *proper nouns* from the four sentences in exercise 1 of this quiz. Be sure to answer with a complete sentence, separating the nouns with commas.

The proper nouns are Eden, Otis, Dad, and Max.

---

4. Write the definition of a *direct object*. **A direct object is an objective element that tells what the subject is acting on. It's a noun or pronoun after the transitive verb.**
- 

**From the Sideline:** You can find the Quiz, Sentences for Practice, and the second Lesson to Enjoy in reproducible form in the Extra Practice & Assessments PDF.



# Sentences for Practice—Tale

## Predicate Verbs & Direct Objects

## ANSWERS

Analyze the following sentences, which summarize “A Missing Man Found.”

**From the Sideline:** These extra practice sentences are a synopsis of the folktale “A Missing Man Found.” The folktale and the extended lesson notes are on the following pages.

1. The twelve men had supplies.  
 |adj| adj |↑  
 |↑ | do

2. The first man fished alone.  
 |adj| adj |↑ |↑ | adv|

3. Another fisherman went upstream.  
 |adj |↑ |↑ | adv|

4. The foolish men counted the men.  
 |adj| adj |↑ |↑ | do

5. Unfortunately, the fishermen did not count every man.  
 |adv | adj |↑ |↑ | adv |↑ |↑ | do

6. A stranger helped the fools.  
 |adj |↑ |↑ | do

# Sentences for Practice—Tale

## ANSWERS

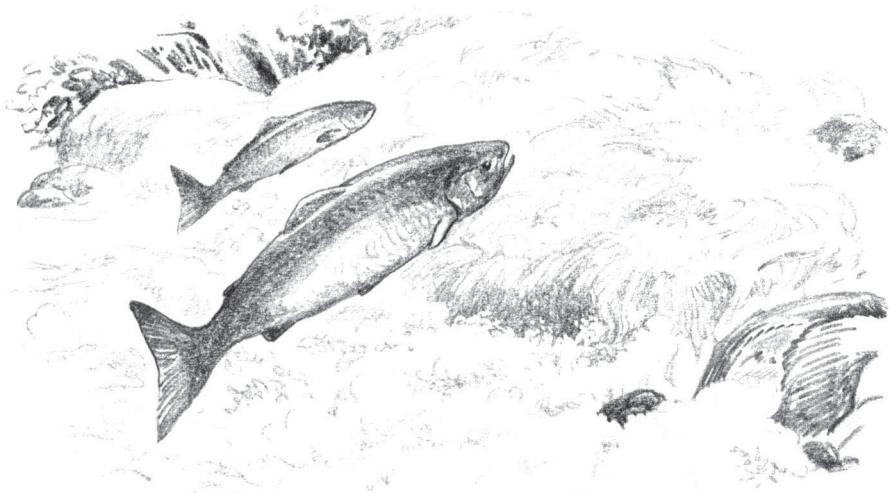
## Predicate Verbs & Direct Objects

7. The wise stranger had a clever idea.  
|adj|adj|↑ |PV| |adj|adj|↑do

8. Slowly, each fisherman received a number.  
|adv| |adj|↑ |PV| |adj|↑do

9. Each fisherman also received a switch.  
|adj|↑ |adv|↑ |adj|↑do

10. The stranger found the lost fisherman.  
|adj|↑ |PV| |adj|adj|↑do



# Lesson to Enjoy—Tale

## Predicate Verbs & Direct Objects

Folktales are narratives that often poke fun at others. This story makes light of twelve fishermen from Gotham. Searching high and low, the fishermen could not find their missing friend. It was a stranger from Nottingham who helped the foolish fishermen solve their problem. Although this story has been retold many, many times, the humor of it has stayed the same.

### A Missing Man Found

by Clifton Johnson (Adapted)

Once upon a time twelve men of Gotham went fishing in the stream that supplied the town pond. They first fished from the shoreline, and then they waded out into the stream to get better positions to cast their lines. They fished from morning until twilight.

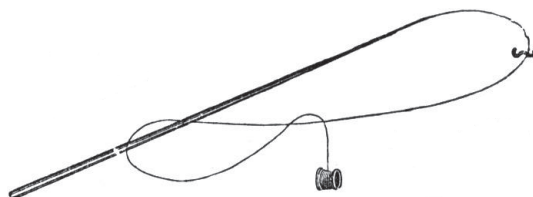
As they were coming back, the oldest of the group said, “We have fished a long time today and in various places. I hope that none of us, who did come today, be drowned.”

“Let us see about that,” said a second man. “Twelve of us came this morning. I will count and see if there be twelve going back.” So he counted, “One, two, three, four, five, six, seven, eight, nine, ten, eleven.” But he forgot to count himself. “I can make no more than eleven,” said he.

“Surely, one of us is drowned,” stammered the third man.

Then each man counted, but each forgot to count himself. “Alas! There is no doubt about it. One of us is drowned,” said the fishermen of Gotham.

They went back to the stream where they had been fishing and looked up and down the shoreline for him that was drowned. They cried out with great lamentation. By and by a man of Nottingham came riding past. “What are you looking for there?” he asked. “Why are you so sorrowful?”





# Lesson to Enjoy—Tale

## Predicate Verbs & Direct Objects

“On this day, we came to fish in this stream. There were twelve of us, and now one is drowned, for now there are but eleven of us,” said the oldest fisherman.

“Count for me,” said the stranger from Nottingham.

One of the men of Gotham counted, and as he did not count himself, he counted but eleven.

“Well,” said the stranger. “What will you give me if I will find the twelfth man?”

“Sir, we will give you all the money we have,” they said eagerly.

“Give me the money,” said the Nottingham man. When the money was safe in his pocket he said, “Now pass in front of me.” Then he began with the first man and hit him a crack on the shoulders with his whip. “There is one,” said he.

The next one he cracked with his whip likewise. “There are two,” said he. So he served them all down to the last, whom he gave an extra hard blow. “Here is your twelfth man,” said the stranger.

“Blessings to you!” said all the company. “You have found our neighbor.”<sup>1</sup>

## Questions to Ponder

---

1. What counting mistake did the men of Gotham make?
2. How did the stranger from Nottingham help them?
3. How did the stranger from Nottingham take advantage of them?

---

1. Clifton Johnson, “A Missing Man Found,” in *The Oak-tree Fairy Book: Favorite Fairy Tales*, ed. Clifton Johnson (Boston: Little, Brown, and Company, 1905), pp. 341–343. Available online at: <https://books.google.com/books?id=o4VCAAAAIAAJ>.

# Well-Ordered Notes—Tale

## Recite

---

- ◇ Enjoy reading the folktale by having several students read parts, with one student acting as the narrator. Bring in a fishing pole and a bucket and have students use them as a prop.
- ◇ Sing the definition of a folktale (2–1; see page 202 for lyrics).

## Retell

---

- ◇ Use the Questions to Ponder as discussion starters:
  1. **What counting mistake did the men of Gotham make?**

Every time one of the twelve men counted, he forgot to count himself. Therefore, all of the men were sure that someone was missing and perhaps drowned. Ask the students if they have ever experienced a situation in which people were blind to a simple reality, such as not being able to find something that is in plain sight. While the men of Gotham might seem exceedingly foolish, missing the obvious is a common experience.
  2. **How did the stranger from Nottingham help them?**

By counting the men as they walked past him, he made it obvious that no one was missing. They were overjoyed and didn't mind paying a price for this revelation because it brought them so much relief and happiness. To them, the man who was missing was now found.
  3. **How did the stranger from Nottingham take advantage of them?**

He took advantage of them in two ways: He took all the money they had as the price for "finding" a man who was never missing; and he made them all the more foolish as they paraded past him to be cracked by his whip. The men never realized their foolish counting mistake and did not seem to notice being bullied by the whip. The stranger would ride away not only with their money but also with a mocking tale to tell his friends.
- ◇ Find other versions of this tale and assign each one to a different group of students to act out:
  - ◀ "The Five Traveling Journeymen" (Germany)
  - ◀ "The Seven Wise Men of Buneyr" (Pakistan)
  - ◀ "The Lost Peasant" (Kashmir)

## Record

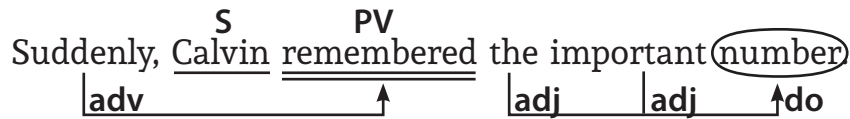
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- ◇ Ask the students to write another version of the tale using animal characters (e.g., ducks and one fox).
- ◇ Have students write a play starting at the end and retelling the story as if the stranger were recapitulating his adventures of the day for his family.

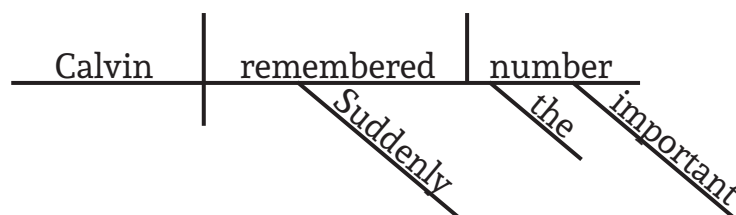


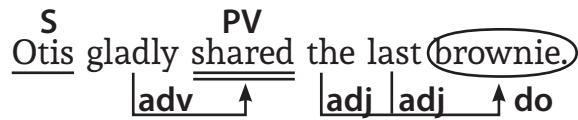
# Sentence Bank

Model the sentence analysis on the board while students recite aloud from memory the lines in quotation marks. Then diagram the sentence on the board together.

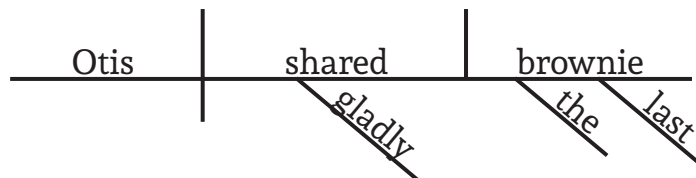


- a. (First, read the sentence aloud.) “Suddenly, Calvin remembered the important number.”
- b. “This is a sentence, and it is declarative.”
- c. “This sentence is about *Calvin*.” (Underline the subject.) “So, *Calvin* is the subject because it is what the sentence is about.” (Place a capital letter *S* above the subject.)
- d. “This sentence tells us that Calvin *remembered*.” (Double underline the predicate.) “So, *remembered* is the predicate because it is what the sentence tells us about *Calvin*.” (Place a capital letter *P* above the predicate.) “It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Place a capital letter *V* to the right of the *P*.)
- e. “These are the principal elements because they are what are needed for the sentence to be completed.”
- f. “*Number* tells us *what* Calvin remembered.” (Draw a circle around the word.) “So, *number* is an objective element because it completes the meaning of the action verb. It is a direct object because it tells *what* Calvin remembered.” (Write *do* in lowercase letters beneath the direct object.)
- g. “*Important* tells us *what kind* of number.” (Draw a straight line down from the adjective, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.) “So, *important* is an adjectival element because it modifies a noun. It is an adjective.” (Write *adj* in lowercase letters in the elbow opposite the line with the arrow.)
- h. “*The* tells us *which* number.” (Draw a straight line down from the adjective, then a horizontal line toward the word that it modifies and connect the line to the modifying line of the word *important*. The two modifying lines are joined and draw a straight line toward the word they modify.) “So, *the* is an adjectival element because it modifies a noun. It is an adjective (or article).” (Write *adj* in lowercase letters in the elbow opposite the line with the arrow.)
- i. “*Suddenly* tells us *when* Calvin remembered.” (Draw a straight line down from the adverb, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.) “So, *suddenly* is an adverbial element because it modifies a verb. It is an adverb.” (Write *adv* in lowercase letters in the elbow opposite the line with the arrow.)

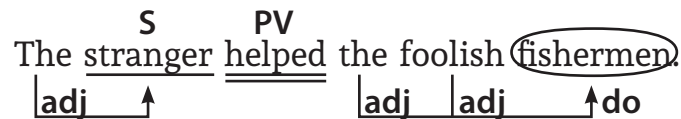




- a. (First, read the sentence aloud.) “Otis gladly shared the last brownie.”
- b. “This is a sentence, and it is declarative.”
- c. “This sentence is about *Otis*.” (Underline the subject.) “So, *Otis* is the subject because it is what the sentence is about.” (Place a capital letter *S* above the subject.)
- d. “This sentence tells us that Otis *shared*.” (Double underline the predicate.) “So, *shared* is the predicate because it is what the sentence tells us about *Otis*.” (Place a capital letter *P* above the predicate.) “It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Place a capital letter *V* to the right of the *P*.)
- e. “These are the principal elements because they are what are needed for the sentence to be completed.”
- f. “*Brownie* tells us *what* Otis shared.” (Draw a circle around the word.)
- g. “So, *brownie* is an objective element because it completes the meaning of the action verb. It is a direct object because it tells *what* Otis shared.” (Write *do* in lowercase letters beneath the direct object.)
- h. “*Last* tells us *what kind* of brownie.” (Draw a straight line down from the adjective, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.) “So, *last* is an adjectival element because it modifies a noun. It is an adjective.” (Write *adj* in lowercase letters in the elbow opposite the line with the arrow.)
- i. “*The* tells us *which* brownie.” (Draw a straight line down from the adjective, then a horizontal line toward the word that it modifies and connect the line to the modifying line of the word *last*. The two modifying lines are joined and point, with a straight line, toward the word they modify.) “So, *the* is an adjectival element because it modifies a noun. It is an adjective (or article).” (Write *adj* in lowercase letters in the elbow opposite the line with the arrow.)
- j. “*Gladly* tells us *how* Otis shared.” (Draw a straight line down from the adverb, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.) “So, *gladly* is an adverbial element because it modifies a verb. It is an adverb.” (Write *adv* in lowercase letters in the elbow opposite the line with the arrow.)







- a. (First, read the sentence aloud.) “The stranger helped the foolish fishermen.”
- b. “This is a sentence, and it is declarative.”
- c. “This sentence is about *stranger*.” (Underline the subject.) “So, *stranger* is the subject because it is what the sentence is about.” (Place a capital letter *S* above the subject.)
- d. “This sentence tells us that *stranger helped*.” (Double underline the predicate.) “So, *helped* is the predicate because it is what the sentence tells us about *stranger*.” (Place a capital letter *P* above the predicate.) “It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Place a capital letter *V* to the right of the *P*.)
- e. “These are the principal elements because they are what are needed for the sentence to be completed.”
- f. “*Fishermen* tells us *whom* the stranger helped.” (Draw a circle around the word.)
- g. “So, *fishermen* is an objective element because it completes the meaning of the action verb. It is a direct object because it tells *whom* the stranger helped.” (Write *do* in lowercase letters beneath the direct object.)
- h. “*Foolish* tells us *what kind* of fishermen.” (Draw a straight line down from the adjective, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.) “So, *foolish* is an adjectival element because it modifies a noun. It is an adjective.” (Write *adj* in lowercase letters in the elbow opposite the line with the arrow.)
- i. “*The* tells us *which* fishermen.” (Draw a straight line down from the adjective, then a horizontal line toward the word that it modifies and connect the line to the modifying line of the word *foolish*. The two modifying lines are joined and point, with a straight line, toward the word they modify.) “So, *the* is an adjectival element because it modifies a noun. It is an adjective (or article).” (Write *adj* in lowercase letters in the elbow opposite the line with the arrow.)
- j. “*The* tells us *which* stranger.” (Draw a straight line down from the adjective, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.) “So, *the* is an adjectival element because it modifies a noun. It is an adjective (or article).” (Write *adj* in lowercase letters in the elbow opposite the line with the arrow.)

