

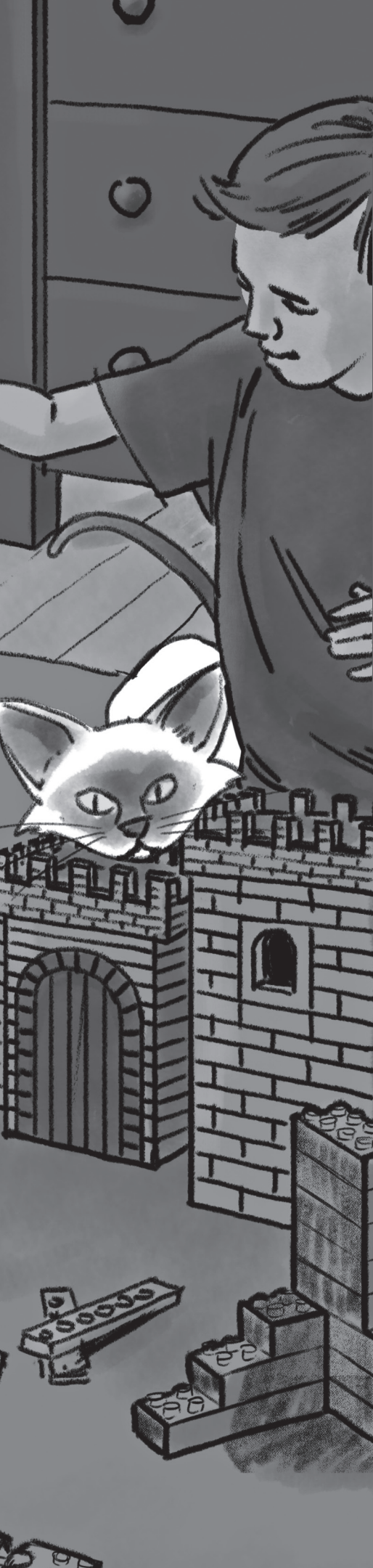
Classical Subjects *Creatively* Taught™

# Well- Ordered Language

Level 2B

The Curious Child's Guide to Grammar

Tammy Peters and Daniel Coupland, PhD





*Well-Ordered Language:*  
*The Curious Child's Guide to Grammar*  
*Level 2B*  
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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

**Book B**

Chapter	Main Topic	Supplemental Topics
1	Prepositional Phrases	Use of commas for introductory elements (adverbs and adverbial prepositional phrases)
2	Compound Elements	Use of commas to separate coordinate adjectives; coordinating conjunctions with compound elements; subject-verb agreement
3	Subject Pronouns	Use of apostrophes in contractions (subject pronoun with <i>Be</i> Verb or <i>has/have</i> ); antecedents
4	Object Pronouns	Quotation marks and punctuation when speaker's tag precedes quote
5	Possessive Pronouns	Use of apostrophe in compound possessive nouns (with and without hyphens) and in possessive nouns functioning as compound adjectives
6	Interrogative Pronouns	Quotation marks and punctuation when quote precedes speaker's tag
7	Compound Sentences	Semicolons and coordinating conjunctions with compound sentences; interjections with punctuation (comma or exclamation point)
8	Relative Pronouns & Relative Clauses	Simple, compound, and complex sentence structures; use of commas with nonessential elements (words, phrases, or clauses)

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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 also 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 and other resources.

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

# Lesson-Planning Options

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

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

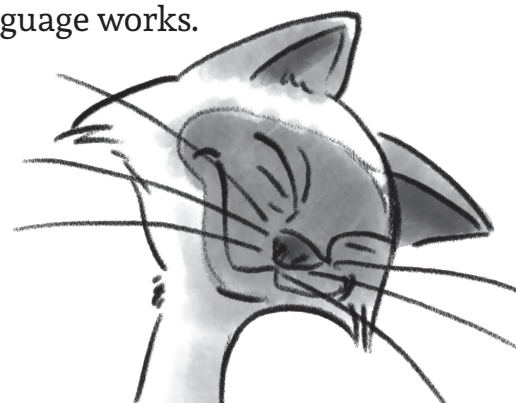
Then, just as you might draw a picture of the model, you draw the sentence. **That's what you do when you *diagram* a sentence.** You draw the sentence parts, using horizontal, vertical, and diagonal lines to show the connections between those parts. The lines of the diagram help you to understand the 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; or 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.





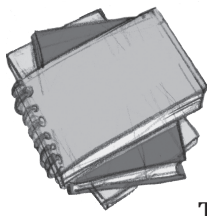
# Chapter

# Object Pronouns

# 4

If you have read the much-loved, whimsical tale *The Wind in the Willows* by Kenneth Grahame, you know the main characters are animals: gentle Mole, wise Rat, no-nonsense Badger, and troublemaking Toad. Did you know that there are theater productions (musicals and plays) based on the novel? Imagine seeing a human stage actor play the role of that impossible Toad. How would he dress? Would he move his body like a toad moves? As an audience member, you would know that the man on stage really isn't Toad, but to enjoy the show you would be willing to pretend he is. He (a human) stands in the place of a character (a fictional toad). In a similar way, that is what a personal pronoun does for a noun. Pronouns replace nouns and behave like them in every way.

In the previous chapter, we looked at how subject pronouns identify who or what is doing the action in a sentence. In this chapter, we will investigate how other pronouns *receive* the action in the sentence, behaving as *direct objects*, or how they follow a preposition in a phrase, behaving as *objects of prepositions*. These are called *object pronouns*. Like subject pronouns, object pronouns stand in for, or replace, noun antecedents. Like subject pronouns, they can also be organized by person, number, and gender, and they can be part of a compound. However, they are in the objective case, not the subjective. The object pronouns—*me, you* (singular), *him, her, it, us, you* (plural), and *them*—are the only correct pronoun choices for direct objects and objects of prepositions.



## Off the Shelf:

The animal characters in *The Wind in the Willows* are anthropomorphic, which means they talk and act like humans. They even wear clothes and use dishes. They feel emotions, have friendships, and make mistakes. Even though the book is peopled with animals, it is still challenging to read because Grahame uses difficult words and complicated sentences. He also explores some of the deepest human truths, even as the animals have some extraordinary adventures along the way. Don't miss the very humanlike battle at the climax of the novel. Go to the library and check it out!

## Ideas to Understand

In this passage from the novel *The Wind in the Willows*, Kenneth Grahame uses the object pronoun *him* in place of the antecedent “Badger.” Four times *him* functions as a direct object and once as an object of a preposition. See if you can identify them all.

“It’s all right,” the Rat would say. “Badger’ll turn up some day or another—he’s always turning up—and then I’ll introduce you. The best of fellows! But you must not only take *him* as you find him, but *when* you find him.”

“Couldn’t you ask him here—dinner or something?” said the Mole.

“He wouldn’t come,” replied the Rat simply. “Badger hates Society, and invitations, and dinner, and all that sort of thing.”

“Well, then, supposing we go and call on him?” suggested the Mole.<sup>1</sup>

As a direct object, *him* receives the action of the transitive verbs *take*, *find*, *find* a second time, and *ask* in the first two paragraphs. As an object of the preposition, *him* follows *on* in the adverbial prepositional phrase “on him,” which modifies the verb *call* in the second-to-last line above. Each time, Grahame chooses the objective case *him* rather than the subjective *he* because the pronoun functions as an object. Moreover, since the antecedent *Badger* is one male, Grahame chooses the singular masculine object pronoun. A singular antecedent requires a singular pronoun.

We have explored how correctly choosing a pronoun depends on its role in the sentence (subjective or objective case), the person of its antecedent (first, second, or third), the number it represents (singular or plural), and the gender it indicates (masculine, feminine, or neuter). The following chart organizes object pronouns by person and number. Can you also identify the gender of each pronoun? While *him* is always masculine, *her* feminine, and *it* neuter, the gender of the other pronouns can vary, depending on their antecedents.

1. Kenneth Grahame, “The Wild Wood,” in *The Wind in the Willows* (New York: The New American Library, Inc., 1969), pp. 55–56.

## Object Pronouns

	Singular	Plural
<b>First Person</b> (the subject is speaking about itself)	me	us
<b>Second Person</b> (the subject is being spoken to)	you	you
<b>Third Person</b> (the subject is being spoken about)	him, her, it	them

Choosing pronouns that are in the correct case and that correctly agree in number and gender with their antecedents may seem natural for people who have spoken English all their lives. However, even they can be tricked by pronouns that appear in compound direct objects or compound objects of the preposition. Let's take a look at a few examples:

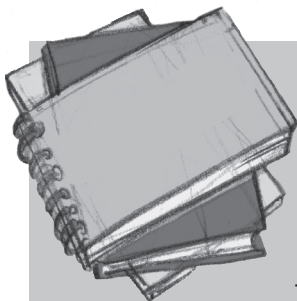
✓ In the school play, Toad's antics shocked Millie and *me*. (correct)

✗ In the school play, Toad's antics shocked Millie and *I*. (incorrect)

✓ For Mole and *him*, life was an adventure. (correct)

✗ For Mole and *he*, life was an adventure. (incorrect)

Object pronouns should always be chosen for objects, no matter the sentence order and no matter the compound element.



In this book you'll see and read about members of the Johnson family: Calvin, Phoebe, and the twins Rufus and Mabel and their Siamese cat, Loki.

Turn back to the illustration of Calvin dressed like Toad for his part in the play *The Wind in the Willows*. What is he wearing on his head? What is on Loki's head? Have you ever been in a play? How was your costume different from Calvin's?

## II Pause for Punctuation

One way in which *quotation marks* are used is before and after words, phrases, or whole sentences that are quoted. Often a speaker's *tag*, the phrase that tells who is speaking, introduces a quotation. The following examples show the correct way to punctuate such sentences:

Mole said, “**B**adger is a such an important animal.”

Mole asked, “**C**ould you ask him here?”

Mole requested, “**P**lease ask Badger for dinner.”

Mole exclaimed, “**W**hat a bother you are!”

When punctuating a sentence like these, place *commas*, *quotation marks*, and *end punctuation* in this correct order:

1. A comma after the tag (speaker and verb)
2. The first set of quotation marks (“)
3. A capitalized first letter of the quotation
4. The end mark (period, question mark, or exclamation point)
5. The last set of quotation marks (”) placed *after* the end mark

## Terms to Remember

- ◇ Direct Object (1–9)
- ◇ Pronoun (1–11)
- ◇ Antecedent (1–13)
- ◇ Object Pronouns (1–15)
- ◇ List of Prepositions (1–17)
- ◇ Object of the Preposition (1–19)



## Sentences to Analyze and Diagram

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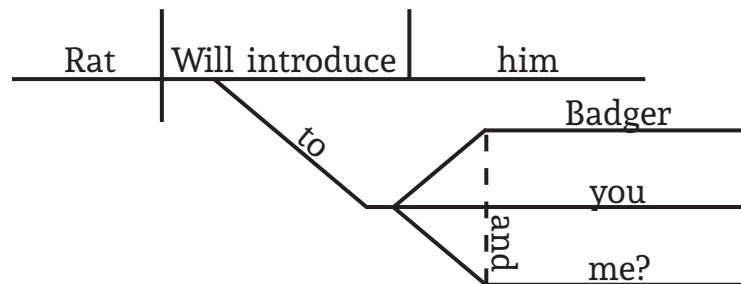
Object pronouns are analyzed and diagrammed just like direct objects or objects in prepositional phrases. There is no difference. As with subject pronouns, analyzing object pronouns will seem familiar because they behave like nouns. Follow the steps below to analyze the following sentences with your teacher's guidance. Remember to mark the sentences as you say the analysis. Then, diagram them together.

S   hv   PV  
Rat will introduce (you)  
do

- a. First, read the sentence aloud. "Rat will introduce you."
- b. "This is a sentence, and it is declarative."
- c. "This sentence is about *Rat*. So, *Rat* is the subject because it is what the sentence is about." (Since *Rat* is the subject, underline it and place a capital letter *S* above the subject.)
- d. "This sentence tells us that *Rat will introduce*. So, *will introduce* is the predicate because it is what the sentence tells us about *Rat*." (Since *will introduce* tells us something about *Rat*, double underline the predicate and place a capital letter *P* above the action verb.)
- e. "It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs." (Since *introduce* shows action, place a capital letter *V* to the right of the letter *P*.) "Will is the helping verb because it helps the verb." (Write *hv* above the helping verb.)
- f. "*You* tells us *whom* *Rat* will introduce." (Since *you* tells us *whom* *Rat* will introduce, draw a circle around *you*.) "So, *you* is an objective element because it completes the meaning of an action verb. It is a direct object because it tells us *whom* *Rat* will introduce." (Write *do* beneath the direct object.)



When diagramming a compound object of the proposition that includes more than two objects, you should add extra legs to the right spaceship.





# Notes

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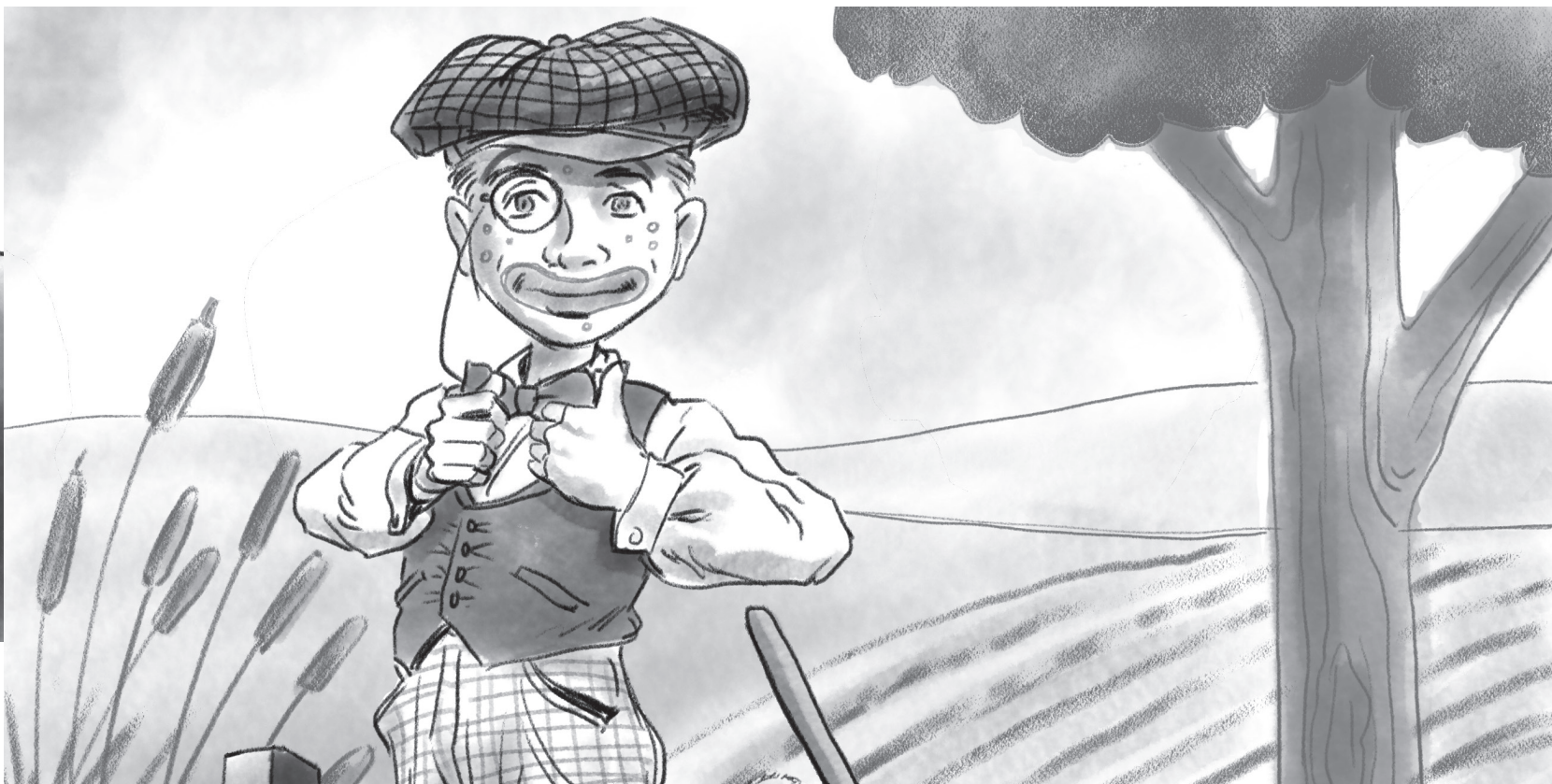
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# Lesson to Learn

## Object Pronouns



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

a. During the art tour, the students will not have them.

b. Did he bring the extra notebooks?

c. The young docent gave directions to us in the hall.



# A

## Lesson to Learn Object Pronouns

d. The boys and girls followed her throughout the visit.

2. Imagine that you are touring an art museum with your classmates. With that in mind, write the following sentences.

a. Write one sentence about an *art docent*, being sure to use an *object pronoun*.

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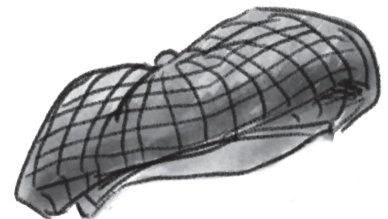
b. Write one sentence about you and your classmates at the museum, being sure to include an object pronoun as part of a *compound object*.

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3. In the following chart, fill in the blanks with the correct *object pronouns*. Say them aloud several times.

	Singular	Plural
First Person		
Second Person		
Third Person		



# Lesson to Learn

## Object Pronouns

# B

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

a. On the porch, the dog quietly napped on it.



b. The two girls busily drew pictures of him.

c. Phoebe carefully sketched him and asked her.

# B

## Lesson to Learn Object Pronouns

d. Eden liked it and threw the squeaky toy to him.

2. Imagine that Phoebe and Eden are sketching their dog. Write one sentence about a *dog*, being sure to use an *object pronoun*.

---

---

3. Rewrite the following sentences correctly by adding the capitalization and correct punctuation (such as periods and commas).

a. otis said are you sorting the laundry now

---

b. she ordered quickly carry those towels upstairs

---

c. they grumbled we will be late for practice

---

4. On the line provided, list the *object pronouns* (singular and plural) for first person, second person, and third person.

---

# Lesson to Learn

## Object Pronouns



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

a. The red team and blue team hid them in secret places.

b. The one team took it and buried it near the oak tree.

c. The other team tied it to a high branch.

# C

## Lesson to Learn Object Pronouns

d. Quietly and eagerly, both teams searched for them.

2. Imagine you are watching the red team and blue team playing Capture the Flag, and then write a sentence about the *red team*, being sure to use an *object pronoun*.

---

---

3. In the following sentences, circle the correct object pronoun.

- a. I saw the twins and ( he / him ) near the van.  
b. Calvin called for Phoebe and ( me / I ).  
c. I waved to Calvin and ( them / he ).

4. Rewrite the following sentences correctly by adding the capitalization and correct punctuation (such as periods and commas).

a. he asked will max be coming for pizza

---

b. she muttered he will come with phoebe

---

c. the twins grumbled that is not fair

---

# Sentences for Practice

## Object Pronouns

Analyze the following sentences.

1. In the kitchen, Mom is mixing it for them.

2. The girls did not want it.

3. Quickly, Eden raced with her upstairs.

4. Certainly, Mom needs them downstairs.

5. Otis hid them under the bed.

# Sentences for Practice

## Object Pronouns

6. Next, Max closed it tightly.

7. Mom called for them again.

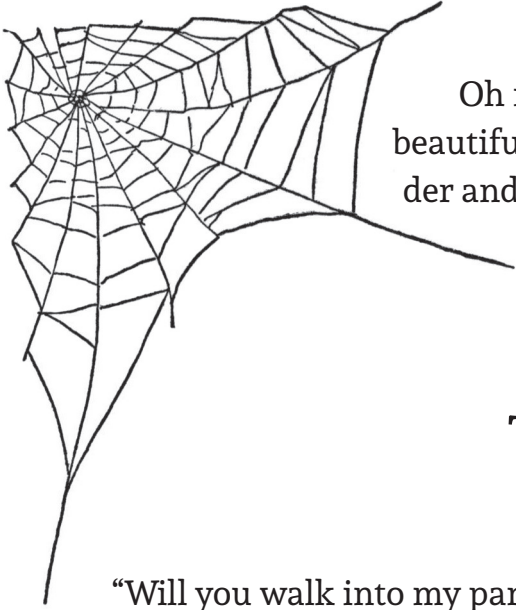
8. Chip watched it curiously.

9. Millie understood the problem with them.

10. She found them and dragged them downstairs to Mom.

# Lesson to Enjoy—Poem

## Object Pronouns



Oh reader, beware of words that make you feel important or beautiful when they come from one you do not know. In “The Spider and the Fly,” the poet Mary Howitt tells a tale of the crafty, hungry Spider who invites Miss Fly to dinner. He tempts her into his parlor with flattering words about her gauzy wings and brilliant eyes.

### The Spider and the Fly

by Mary Howitt (1799–1888)

“Will you walk into my parlor?” said the Spider to the Fly,  
“’Tis the prettiest little parlor that ever you did spy;  
The way into my parlor is up a winding stair,  
And I have many curious things to show when you are there.”  
“Oh no, no,” said the little Fly, “to ask me is in vain;  
For who goes up your winding stair can ne’er come down again.”

**parlor:** living room

“I’m sure you must be weary, dear, with soaring up so high;  
Will you rest upon my little bed?” said the Spider to the Fly.  
“There are pretty curtains drawn around, the sheets are fine and thin;  
And if you like to rest awhile, I’ll snugly tuck you in!”  
“Oh no, no,” said the little Fly, “for I’ve often heard it said  
They never, never wake again, who sleep upon your bed!”

**in vain:** having no purpose, result, or effect  
**ne’er:** never

Said the cunning Spider to the Fly, “Dear friend, what can I do  
To prove the warm affection I’ve always felt for you?  
I have within my pantry, good store of all that’s nice;  
I’m sure you’re very welcome—will you please to take a slice?”  
“Oh no, no,” said the little Fly, “kind Sir, that cannot be,  
I’ve heard what’s in your pantry, and I do not wish to see!”

**store:** a supply of food



# Lesson to Enjoy—Poem

## Object Pronouns

“Sweet creature!” said the Spider, “you’re witty and you’re wise;  
How handsome are your gauzy wings, how brilliant are your eyes!  
I have a little looking-glass upon my parlor shelf;  
If you’ll step in one moment, dear, you shall behold yourself.”  
“I thank you, gentle sir,” she said, “for what you’re pleased to say,  
And bidding you good morning now, I’ll call another day.”

**looking-glass:** mirror

The Spider turned him round about, and went into his den,  
For well he knew the silly Fly would soon come back again;  
So he wove a subtle web, in a little corner sly,  
And set his table ready, to dine upon the Fly.  
Then he came out to his door again, and merrily did sing,  
“Come hither, hither, pretty Fly, with the pearl and silver wing;  
Your robes are green and purple—there’s a crest upon your head;  
Your eyes are like the diamond bright, but mine are dull as lead!”

**subtle:** both  
delicate and tricky

**hither:** here

Alas! Alas! How very soon this silly, little Fly,  
Hearing the wily, flattering words, came slowly flitting by;  
With bussing wings she hung aloft, then near and nearer drew,—  
Thinking only of her brilliant eyes, and green and purple hue—  
Thinking only of her crested head—poor foolish thing! At last,  
Up jumped the cunning Spider, and fiercely held her fast.  
He dragged her up his winding stair, into this dismal den  
Within his little parlor—but she ne’er came out again!

**wily:** clever  
**flitting:** fluttering  
**bussing:** the poet’s  
own version of  
*buzzing*  
**aloft:** up in the air

**dismal:** gloomy

And now dear little children, who may this story read,  
To idle, silly flattering words, I pray you ne’er give heed;  
Unto an evil counselor close heart, and ear, and eye,  
And take a lesson from this tale of the Spider and the Fly.<sup>1</sup>

**idle:** unimportant,  
lacking seriousness  
**give heed:** pay  
attention to



1. Mary Howitt, “The Spider and the Fly,” in *Favorite Poems Old and New*, ed. Helen Ferris (New York: Doubleday & Company, Inc., 1957), pp. 530–532.

# Lesson to Enjoy—Poem

## Object Pronouns

### Questions to Ponder

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1. How does the Spider describe his web?
2. How does his description really mean something different?
3. What happens to the Fly at the end?
4. What is the “lesson from this tale” that we should learn?

