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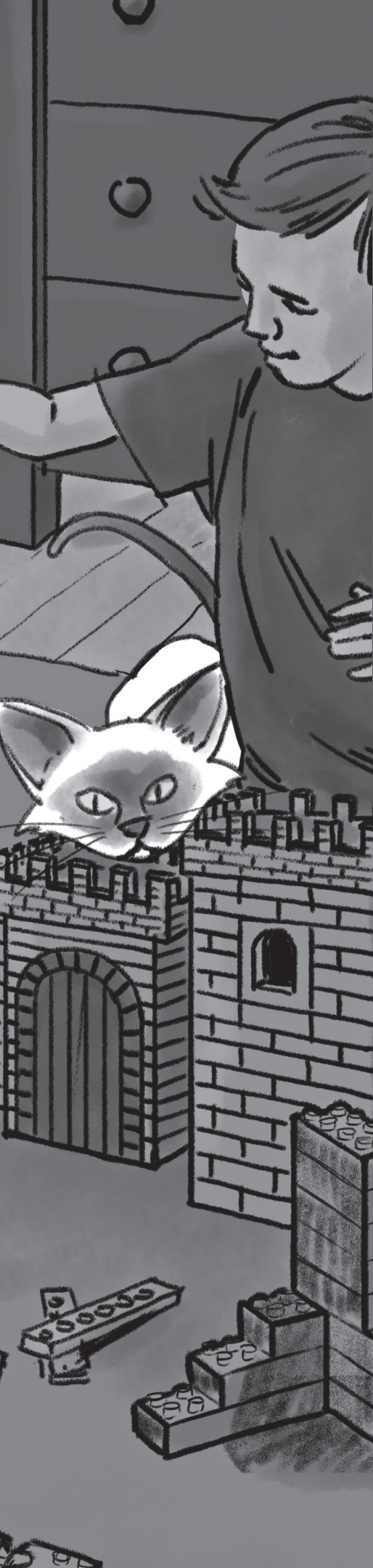
Well-Ordered Language

TEACHER'S EDITION

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 Teacher's Edition
© Classical Academic Press, 2017
Version 1.0

ISBN: 978-1-60051-311-4

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Classical Academic Press
515 S. 32nd Street
Camp Hill, PA 17011
www.ClassicalAcademicPress.com

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Sandwich cookie vector graphic courtesy of Veckingo via Vecteezy.com.

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 for additional support for using WOL, including downloadable PDF documents for printing and copying and other resources.

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

Lesson-Planning Options

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

	Option A (4 times per week)	Option B (3 times per week)	Option C (5 times, one week)
Week One	Day One ◇ Ideas to Understand ◇ Terms to Remember ◇ Sentences to Analyze & Diagram	Day One ◇ Ideas to Understand ◇ Terms to Remember ◇ Sentences to Analyze & Diagram	Day One ◇ Ideas to Understand ◇ Terms to Remember ◇ Sentences to Analyze & Diagram
	Day Two ◇ Lesson to Learn A	Day Two ◇ Lesson to Learn A	Day Two ◇ Lesson to Learn A
	Day Three ◇ Lesson to Learn B	Day Three ◇ Lesson to Learn B	Day Three ◇ Lesson to Learn B
	Day Four ◇ Lesson to Enjoy—Poem		Day Four ◇ Lesson to Learn C
			Day Five ◇ Quiz (PDF)
Week Two	Day Five ◇ Sentences for Practice	Day Four ◇ Lesson to Learn C	<div style="border: 1px solid black; padding: 10px;"> <p>From the Sideline: Option C is an accelerated plan for teachers who want to finish both <i>WOL2A</i> and <i>WOL2B</i> in one semester. A teacher using Option A or B might find it useful to switch to Option C for a single chapter that is mastered quickly.</p> </div>
	Day Six ◇ Lesson to Learn C	Day Five ◇ Sentences for Practice (if needed) and/or Lesson to Enjoy—Poem <i>or alternatively</i> ◇ Sentences for Practice—Tale and/or Lesson to Enjoy—Tale	
	Day Seven ◇ Sentences for Practice—Tale ◇ Lesson to Enjoy—Tale	Day Six ◇ Quiz (PDF)	
	Day Eight ◇ Quiz (PDF)		

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.

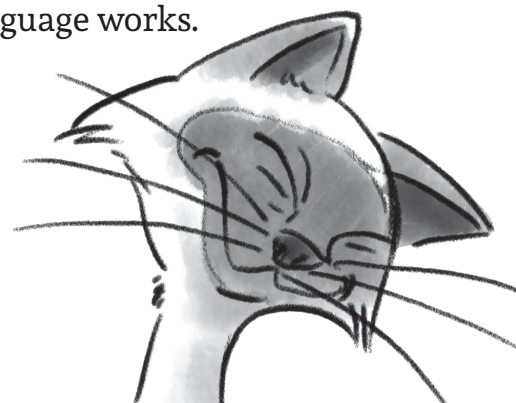
Then, just as you might draw a picture of the model, you draw the sentence. **That's what you do when you *diagram* a sentence.** You draw the sentence parts, using horizontal, vertical, and diagonal lines to show the connections between those parts. The lines of the diagram help you to understand the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



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

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 take things apart and put them back together to understand how they work, your students will learn that understanding how words in a sentence work together to convey meaning is intriguing and enjoyable. Students will see analysis as a stimulating activity of a curious mind.

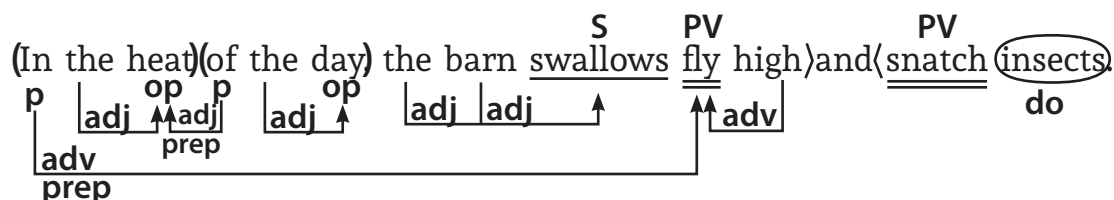
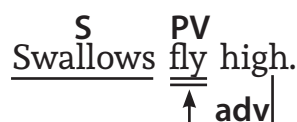
The unique WOL marking system helps students identify the function of words and the relationship between words in a sentence. In Level 2 and above, WOL teaches classical diagramming alongside this analysis, but the analytic approach in all the levels is extraordinary:

- ◇ The teacher explains the concept to students through active engagement with specific, carefully selected sentences.
- ◇ The teacher models the structural analysis on the board while the students speak the analysis in chorus. The structural analysis uses an innovative marking system that builds incrementally, chapter by chapter.
- ◇ The teacher demonstrates sentence diagramming as the students use lines to draw the language of thought. Diagramming helps students to visualize the function of

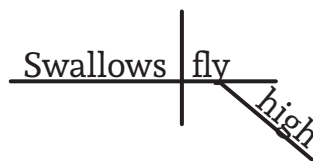
and relationships among the eight parts of speech and the principal elements of a sentence. (WOL utilizes the traditional Reed and Kellogg model, a proven and well-established method of sentence diagramming.)

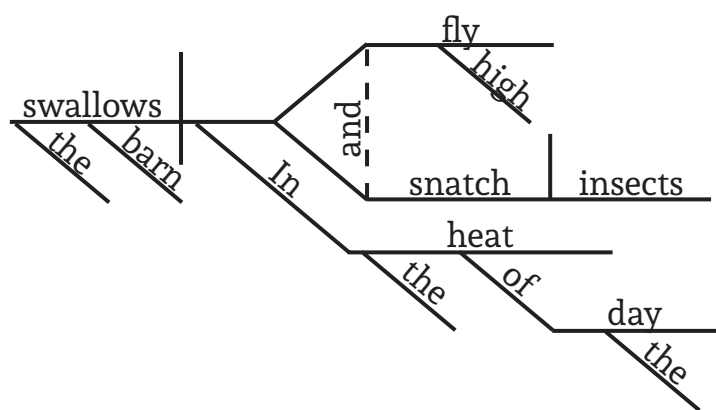
- ◇ The students begin to analyze and diagram the sentences, starting with choral analysis and moving to individual analysis and diagramming.

Here are sample sentences—one from the beginning of *WOL Level 2* and one from later—that feature the curriculum’s unique marking system. They show how the students’ analytic skills will develop as the year goes on. What these sentences cannot show, however, is the lively, unfolding *process* of analyzing each sentence orally while marking it. Sentence analysis provides students with the ability to understand the parts of language and articulate their relationships.



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





The sentence analysis in WOL allows students to understand how the language works, and the sentence diagramming allows students to map that understanding visually.

How to Use This Book: Learn, Memorize, Review

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

Introducing the Chapter (first day)

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

- ◇ **Ideas to Understand:** The opening paragraphs introduce the chapter’s main focus, using as an example an excerpt from 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.)

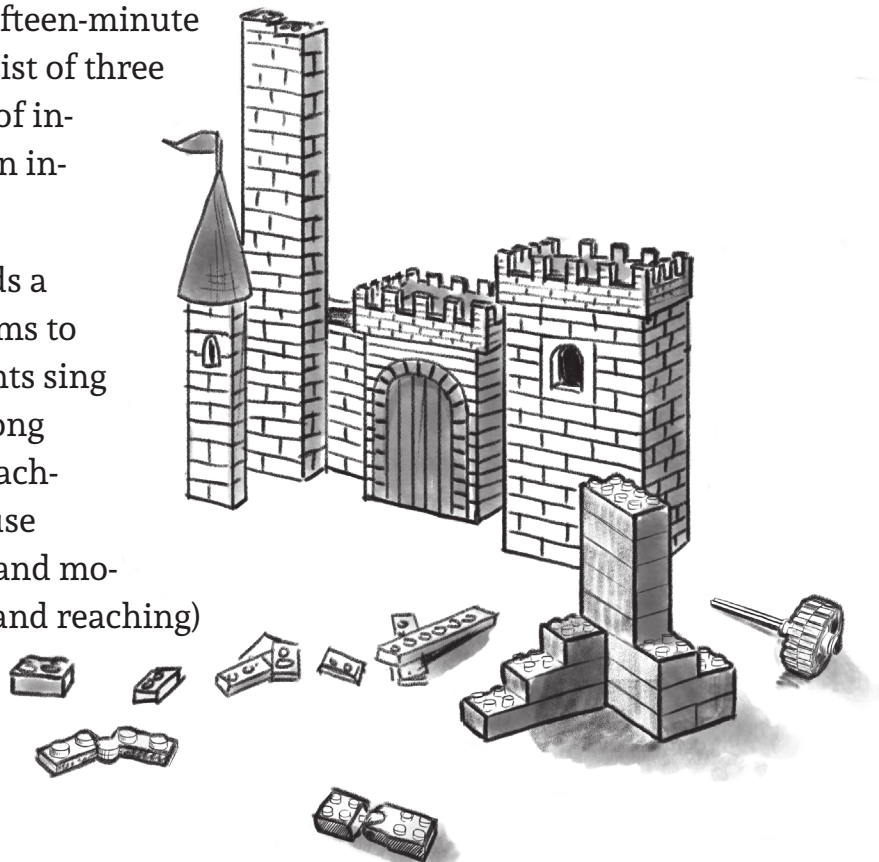
- ◇ **Terms to Remember:** Each chapter introduces new terms and/or reviews previously encountered terms. Students learn important definitions by reciting short, inviting songs or chants. Adding movement and hand gestures helps keep the lesson light-hearted and captivating. The book's *glossary* includes the lyrics for all the songs as well as other pertinent definitions. 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.
- ◇ **Pause for Punctuation:** Each chapter has a brief section highlighting a particular punctuation rule. This rule is then reinforced in the lessons.
- ◇ **Sentences to Analyze and Diagram:** This section shows teachers how to guide students through an initial sentence analysis and to explain what happens in each step. At this point in the lesson, students recite together the analysis as the teacher marks on the board 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. The teacher's edition also includes corresponding Well-Ordered Notes A, B, and C to help the teacher introduce the lesson.

- ◇ **Well-Ordered Notes:** These fifteen-minute teacher-directed lessons consist of three parts. They employ a variety of instructional methods and often include interactive activities.

- ◆ **Review It:** The teacher leads a review of the grammar terms to start the lesson. The students sing or chant the definitions along with the CD/audio files. Teachers can have the students use 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 and gives the students the opportunity to use the new concept in an oral exercise. The exercises are lighthearted and quick.
- ◆ **Analyze and Diagram It:** The teacher uses WOL’s unique marking system to model the analysis of the first sentence in the lesson. Finally, the teacher and the students diagram the sentence. (The markings, analytic script, and diagram answer key are provided in the teacher’s pages.)
- ◇ **Lessons to Learn:** After the teacher-directed lesson, the teacher will help the students with the remaining practice sentences on the lesson worksheets, or *guided* practice sheets. This portion of the lesson should be done as a class, and the choral analysis should be done in unison. The teacher guides the class through the four sentences that comprise the first part of the worksheet. The rest of the worksheet 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)

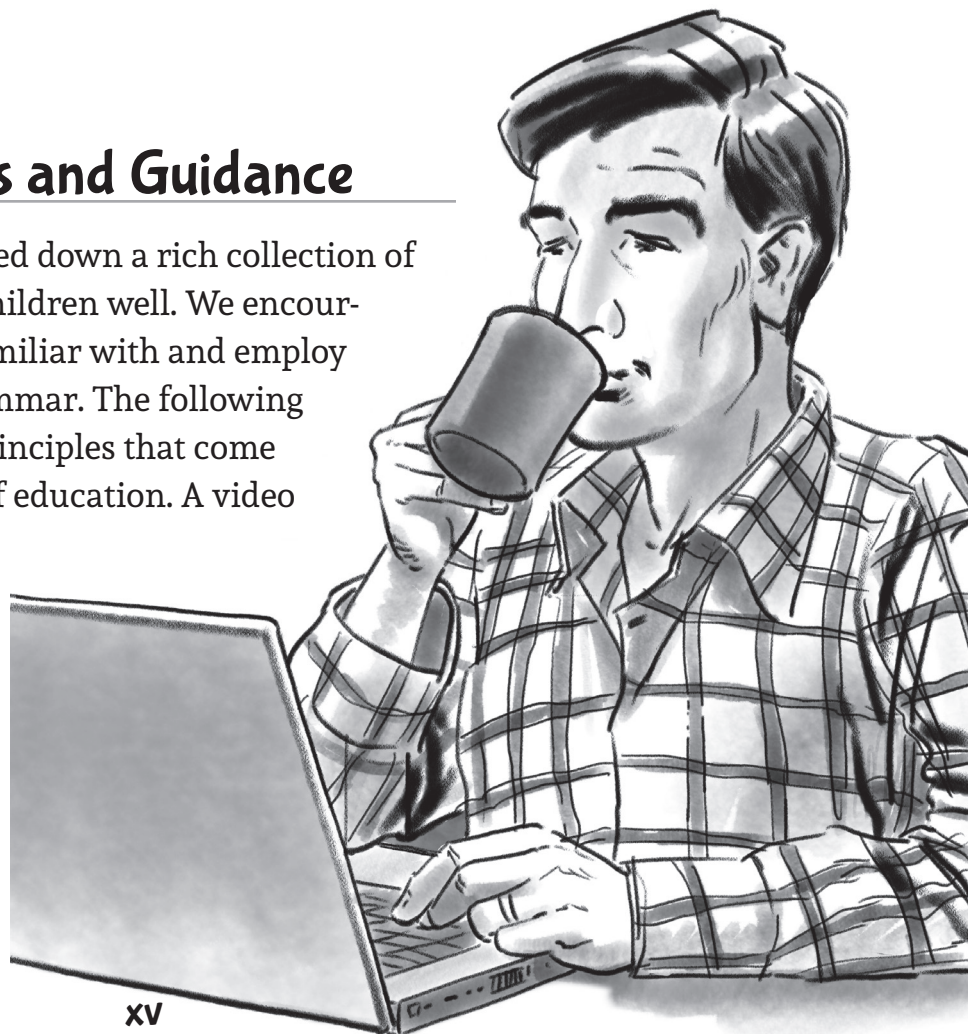
A number of alternatives are offered in each chapter for additional practice and application.

- ◇ **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) 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 individual students or the entire class needs more practice.
- ◇ **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 grammar 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

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. The following 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 es-



sentential 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)



From the Sideline: Allow time for practice. Teach a new concept and have the students practice it by answering yes/no questions about it with hand signals: thumbs up for *yes* or thumbs down for *no*. We say, “Show me that you know when you know it.”

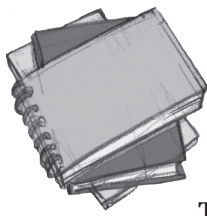
^AIf students are unfamiliar with Grahame’s *The Wind in the Willows* or the dramatic versions of it, show them this trailer for an English stage production of it: <http://capress.link/wol2b0401>. Then, explain how the human stage actors stand in for the novel’s animal characters just as pronouns substitute for nouns.

Chapter

Object Pronouns^A

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!

From the

Sideline: To reinforce students' understanding of person, have them chant:

First: speaking (Use your thumbs and point to yourself.)

Second: spoken to (Point your index fingers straight out.)

Third: spoken of (Point your thumbs over your right shoulder.)

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.¹

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
First Person (the subject is speaking about itself)	me	us
Second Person (the subject is being spoken to)	you	you
Third Person (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:

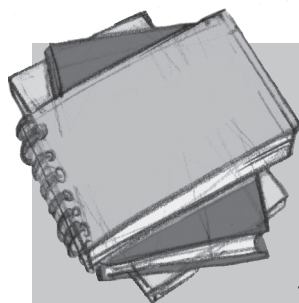
✓ In the school play, Toad's antics shocked Millie and *me*. (correct)

✗ 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

From the

Sideline: These rules for punctuation with quotation marks are American; however, British publishers follow a different style, placing end punctuation *outside* the closing quotation mark. Students may notice other variations of these rules for more complicated sentences. Nonetheless, it's important that they learn the basic rules outlined here.

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^C

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.

^CModel the steps of the analysis for the students. The repetition is important for learning the relationships among the words in the sentences.

S hv PV
Rat will introduce (you)
do

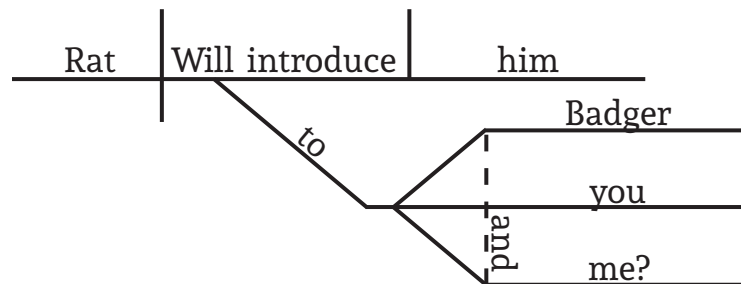
- a. First, read the sentence aloud. "Rat will introduce you."
- b. "This is a sentence, and it is declarative."
- c. "This sentence is about *Rat*. So, *Rat* is the subject because it is what the sentence is about." (Since *Rat* is the subject, underline it and place a capital letter *S* above the subject.)
- 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.)

From the

Sideline: When a sentence obviously does not contain a conjunction (or a prepositional phrase), students can begin the main part of the analysis right away.



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



Well-Ordered Notes A

Review It

Ask the students the following questions:

What is a pronoun?

What is a noun?

What is an antecedent?

What is a direct object?

What are the subject pronouns?

What are the object pronouns?

Practice It

Lead the students in Pronoun Practice. The goal for the students is to know the object pronouns. Draw the complete object pronoun chart on the board. Say the object pronoun chant together and erase each pronoun as you say it. Once the chart is completely erased, reverse the exercise by having students add particular pronouns to the chart on the board.

Example:

Teacher: "Write in the third-person plural object pronoun."

Student writes *them* in the appropriate space.

	Singular	Plural
First Person	me	us
Second Person	you	you
Third Person	him, her, it	them

Analyze and Diagram It

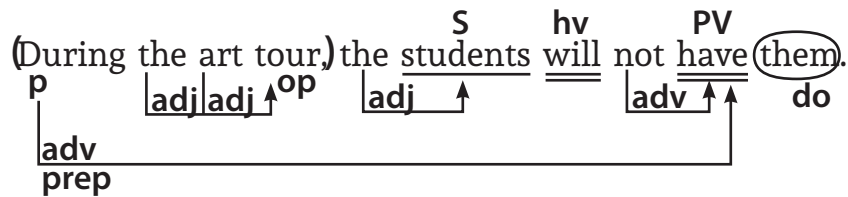
Now, the class should analyze and diagram the four sentences in Lesson to Learn A. Here is the script for the first one to help you lead the choral analysis and model the markings on the board.

(During the art tour,)the students will not have them.

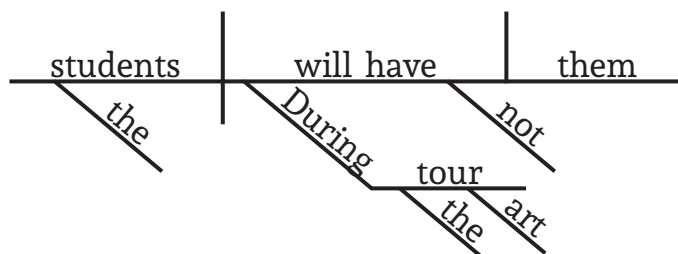
p |adj|adj↑op

- a. (First, read the sentence aloud.) "During the art tour, the students will not have them."
- b. "Are there any conjunctions?" (Choral response: "No, sir.")

- c. "The order of analysis is phrases, clauses, principal elements, modifiers."
- d. "Are there any prepositional phrases?" (Choral response: "Yes, sir.")
- e. "*During the art tour* is a prepositional phrase." (Place parentheses around the prepositional phrase.) "*During* is the preposition; *tour* is the object of the preposition." (Write *p* underneath the preposition and *op* underneath the object of the preposition.) "*Art* tells us *what kind* of tour, so *art* is an adjectival element that modifies a noun. It is an adjective." (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.) "*The* is an adjective (article)." (Draw the modifying lines and write *adj* in the elbow.)



- a. (Read the sentence aloud again.) "During the art tour, the students will not have them."
- b. "This is a sentence, and it is declarative."
- c. "This sentence is about *students*." (Underline the subject.) "So, *students* is the subject because it is what the sentence is about." (Write *S* above the subject.)
- d. "This sentence tells us that students *will have*." (Double underline the predicate.) "So, *will have* is the predicate because it is what the sentence tells us about *students*." (Write *P* above the action verb.) "It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs." (Write *V* to the right of the *P*.) "*Will* is the helping verb because it helps the verb." (Write *hv* above the helping verb.)
- e. "*Them* tells us *what* the students will have." (Draw a circle around the word.) "So, *them* is an objective element because it completes the meaning of the action verb. It is a direct object because it tells us *what* the students will have." (Write *do* beneath the direct object.)
- f. "*Not* tells us *how* the students will have. So, *not* is an adverbial element because it modifies a verb. It is an adverb." (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow.)
- g. "*During the art tour* tells us *when* the students will have. So, *during the art tour* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase." (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* directly below the *adv*, underneath the modifier line.)

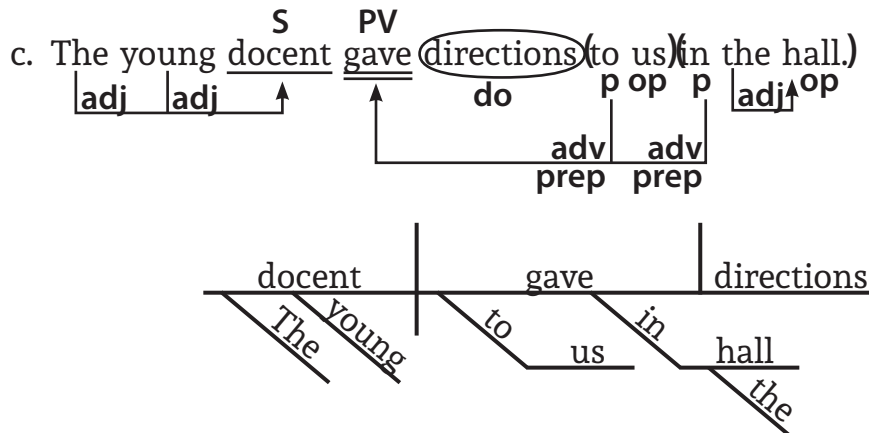
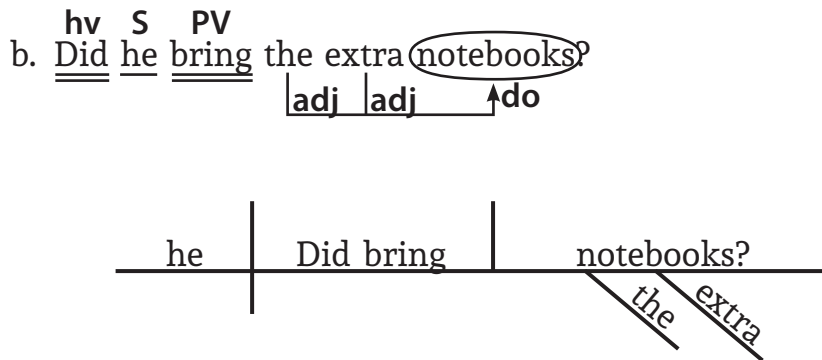
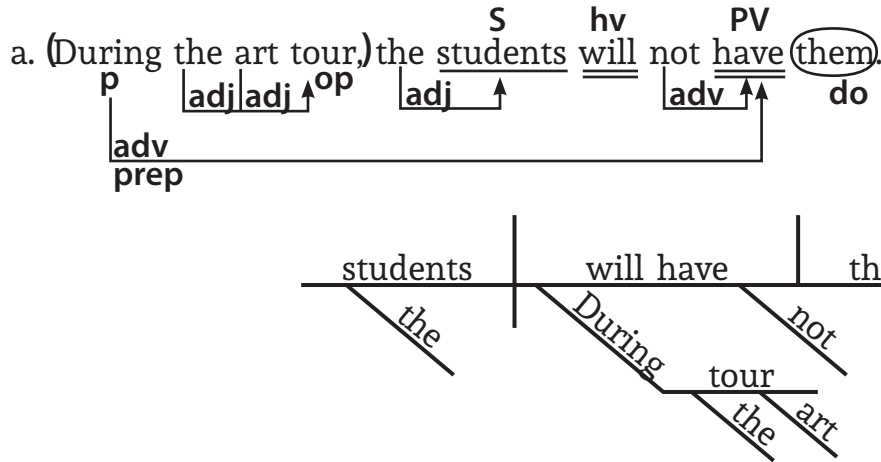


Lesson to Learn

Object Pronouns



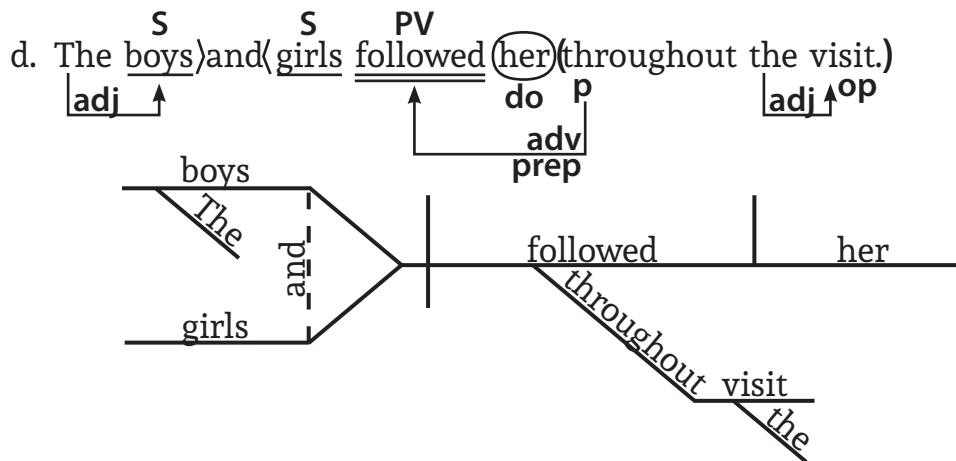
1. Analyze the following sentences, and then diagram them in the space provided. Use a ruler to draw the lines.



docent: one who acts as a guide in a museum

A

Lesson to Learn Object Pronouns



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*.

The art docent explained it again.

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*.

The art docent talked with the teacher and us.

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

	Singular	Plural
First Person	<u>me</u>	<u>us</u>
Second Person	<u>you</u>	<u>you</u>
Third Person	<u>him, her, it</u>	<u>them</u>

From the Sideline: The goal is mastery of these pronouns. Draw the structure of the chart on the whiteboard. Say the object pronoun chant along with the students and write in each pronoun each time they say one. Once the chart is complete, reverse the exercise by asking students to erase particular pronouns.



Well-Ordered Notes B

Review It

Review the following:

What is an adverb?

What are some examples of adverbs?

List the eight subject pronouns.

List the eight object pronouns.

Which pronouns are singular?

Which pronouns are plural?

Which pronouns show gender?

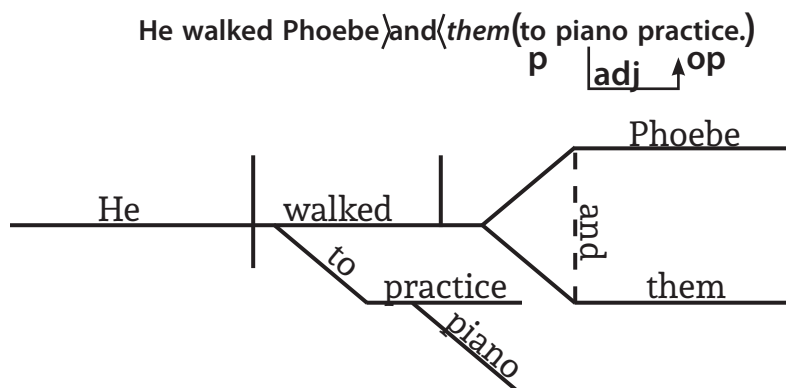
Practice It

Lead the students in the activity Write on White, using mini whiteboards. Read the following sentences, saying “blank” where the students will fill in an object pronoun. Have the students write on their boards an object pronoun to complete the compound direct object or object of the preposition. Their answers may vary. But when they hold up their whiteboards, you can quickly make sure they have all selected an object pronoun and not a subject pronoun. If there is time, have the students diagram their sentences.

From the Sideline: If you don't have mini whiteboards, make them using card stock and laminate. Use whiteboard markers and wipe the boards clean with tissues.

Example:

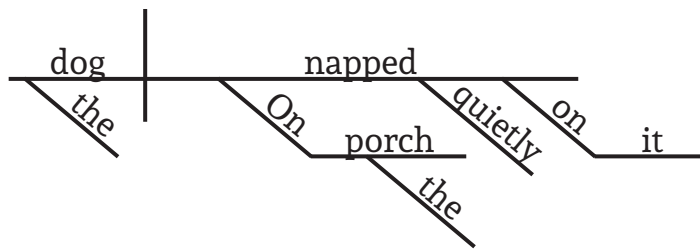
He walked Phoebe and them to piano practice.



1. Phoebe whispered quietly to Rufus and her.
2. The music teacher smiled at Phoebe and them.

predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Write *V* to the right of the *P*.)

- e. “*On it* tells us *where* the dog napped. So, *on it* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* directly below the *adv*, underneath the modifier line.)
- f. “*Quietly* tells us *how* the dog napped. So, *quietly* is an adverbial element because it modifies a verb. It is an adverb.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow.)
- g. “*The* is an adjective (article).” (Draw the modifying lines and write *adj* in the elbow opposite the arrow.)
- h. “*On the porch* tells us *where* the dog napped. So, *on the porch* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* directly below the *adv*, underneath the modifier line.)

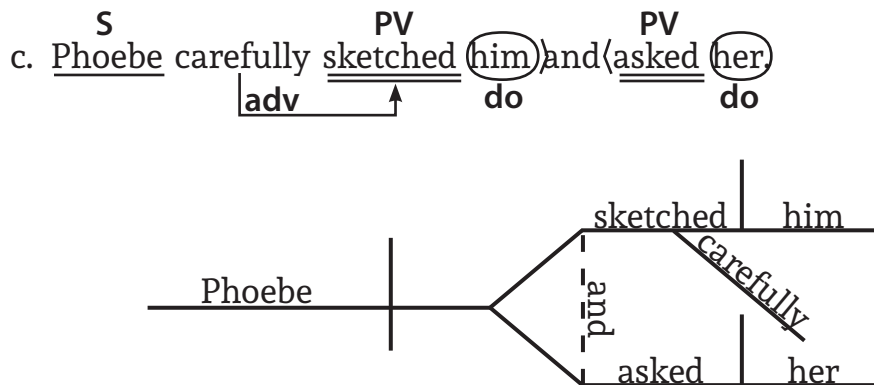
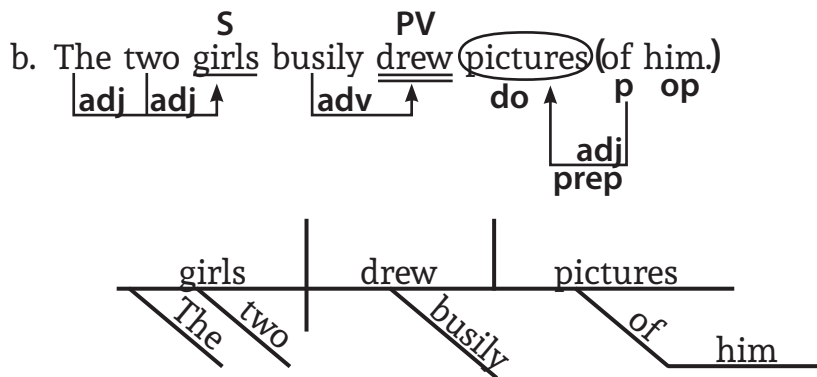
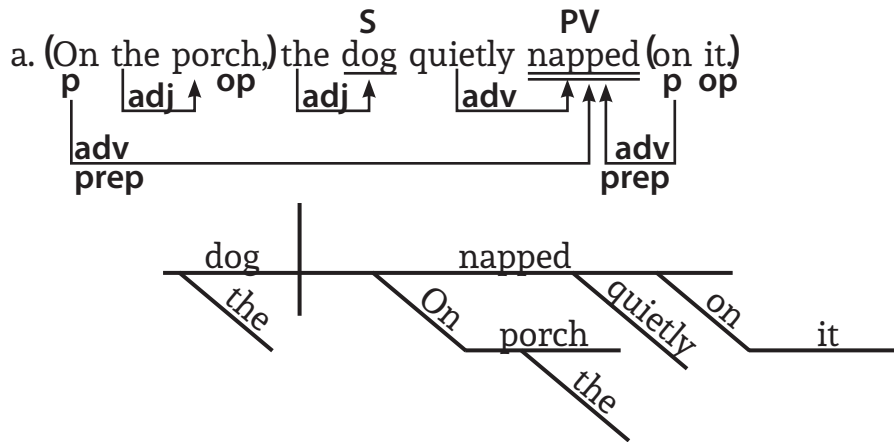


Lesson to Learn

Object Pronouns

B

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



Well-Ordered Notes C

Review It

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

What is an adverb?

What is a compound adverb?

What is a direct object?

What is a pronoun?

What are the subject pronouns?

What are the object pronouns?

Practice It

Lead the students in *What's the Pronoun?* Give several volunteers each a mini whiteboard and ask them to come to the front of the room. Read the antecedent (supplied in the following list) and have them write the object pronoun, as well as its person, number, and gender. Have them show their answers to the class. If an answer is different from the rest, ask the student(s) to explain the answer. Whoever is incorrect will likely recognize it in trying to explain it.

Fewer than Five: Have the students use mini whiteboards at their desks to write out their answers. Have them show and explain their answers to the others or to the teacher.

Example:

Teacher: Name the object pronoun that would replace *queen*.

Students: *her*; third person, singular, feminine

- Boys on a football team (*them*; third person, plural, masculine)
- The person you are talking to (*you*; second person, singular, masculine or feminine)
- A cowgirl on a horse (*her*; third person, singular, feminine)
- You and I (*us*; first person, plural, masculine or feminine or both)
- A peach in a lunch box (*it*; third person, singular, neuter)
- Five kittens in a litter (*them*; third person, plural, neuter though masculine or feminine or both is an acceptable answer)
- Duke of York (*him*; third person, singular, masculine)

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.

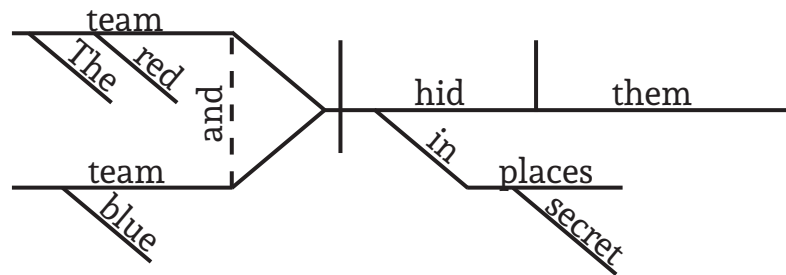
The red team)and(blue team hid them (in secret places.)
 p | adj ↑ OP

- (First, read the sentence aloud.) “The red team and blue team hid them in secret places.”
- “Are there any conjunctions?” (Choral response: “Yes, sir.” Mark the conjunction with angle brackets, or wings.)
- “The order of analysis is phrases, clauses, principal elements, modifiers.”
- “Are there any prepositional phrases?” (Choral response: “Yes, sir.”)
- “*In secret places* is a prepositional phrase.” (Place parentheses around the prepositional phrase.) “*In* is the preposition; *places* is the object of the preposition.” (Write *p* underneath the preposition and *op* underneath the object of the preposition.) “*Secret* tells us *what kind* of places. So, *secret* is an adjectival element that modifies a noun. It is an adjective.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)

The red team)and(blue team hid (them) (in secret places.)
 S S PV
 |adj|adj ↑ |adj ↑ |do p |adj ↑ OP
 |adv prep

- (Read the sentence aloud again.) “The red team and blue team hid them in secret places.”
- “This is a sentence, and it is declarative.”
- “This sentence is about *team* and *team*.” (Underline the subjects.) “So, *team* and *team* are the subjects because they are what the sentence is about.” (Write *S* above each subject.) “*And* is the conjunction in the compound subject.”
- “This sentence tells us that team and team *hid*.” (Double underline the predicate.) “So, *hid* is the predicate because it is what the sentence tells us about *team* and *team*.” (Write *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.” (Write *V* to the right of the *P*.)
- “*Them* tells us *what* team and team hid.” (Draw a circle around the word.) “So, *them* is an objective element because it completes the meaning of the action verb. It is a direct object because it tells us *what* the students hid.” (Write *do* beneath the direct object.)
- “*In secret places* tells us *where* team and team hid them. So, *in secret places* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* directly below the *adv*, underneath the modifier line.)

- g. “Blue tells us *what kind* of team. So, *blue* is an adjectival element because it modifies a noun. It is an adjective.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)
- h. “Red tells us *what kind* of team. So, *red* is an adjectival element because it modifies a noun. It is an adjective.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)
- i. “The is an adjective (article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)



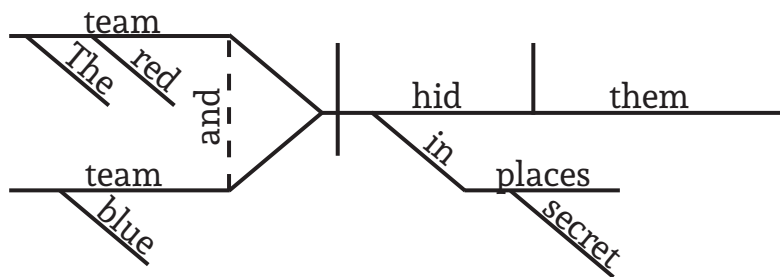
Lesson to Learn

Object Pronouns

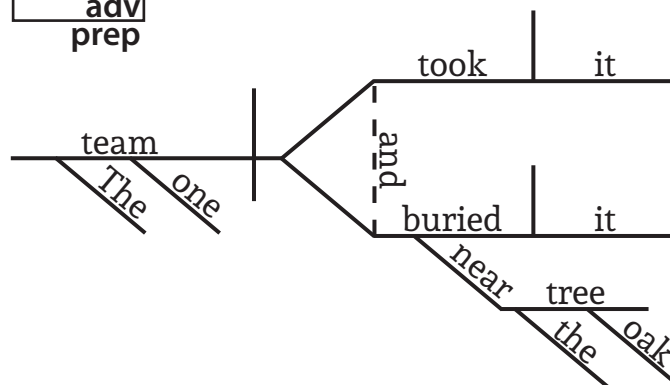


1. Analyze the following sentences, and then diagram them in the space provided. Use a ruler to draw the lines.

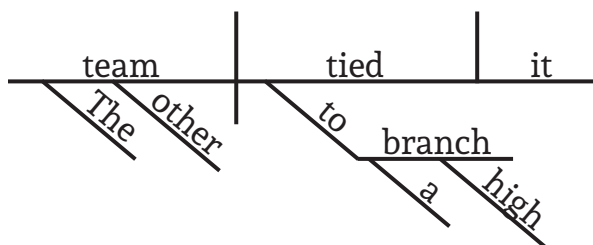
a. The red team and blue team hid them (in secret places.)
 |adj|adj|↑ |adj|↑ |do|p |adj|↑op
 |adv|prep



b. The one team took it and buried it (near the oak tree.)
 |adj|adj|↑ |do| |do|p |adj|adj|↑op
 |adv|prep

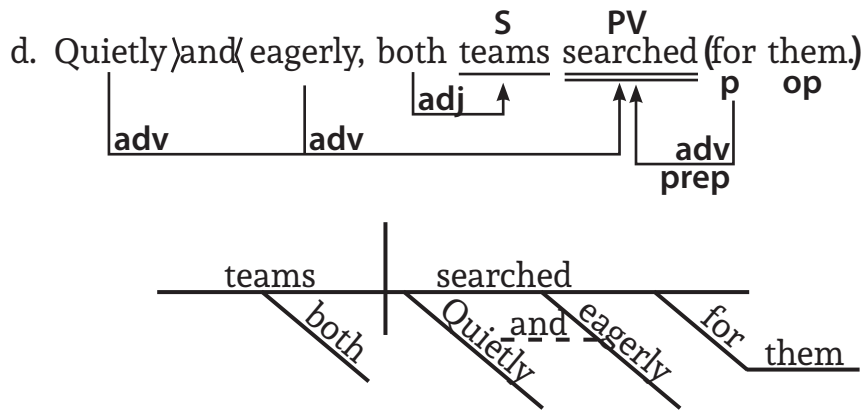


c. The other team tied it (to a high branch.)
 |adj|adj|↑ |do|p |adj|adj|↑op
 |adv|prep



C

Lesson to Learn Object Pronouns



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*.

The red team grabbed it.

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

He asked, "Will Max be coming for pizza?"

b. she muttered he will come with phoebe

She muttered, "He will come with Phoebe."

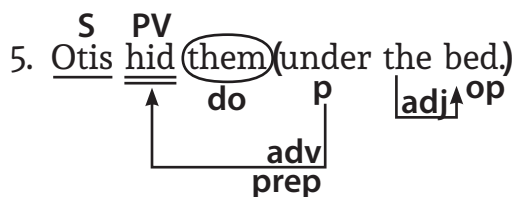
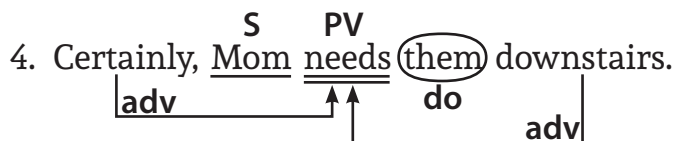
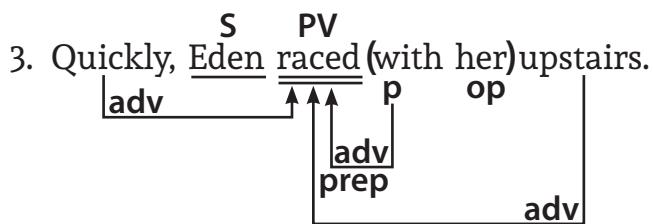
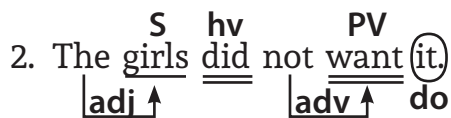
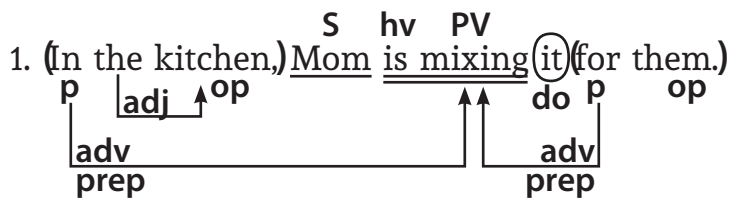
c. the twins grumbled that is not fair

The twins grumbled, "That is not fair."

Sentences for Practice

Object Pronouns

Analyze the following sentences.



Sentences for Practice

Object Pronouns

6. Next, Max closed (it) tightly.

7. Mom called (for them) again.

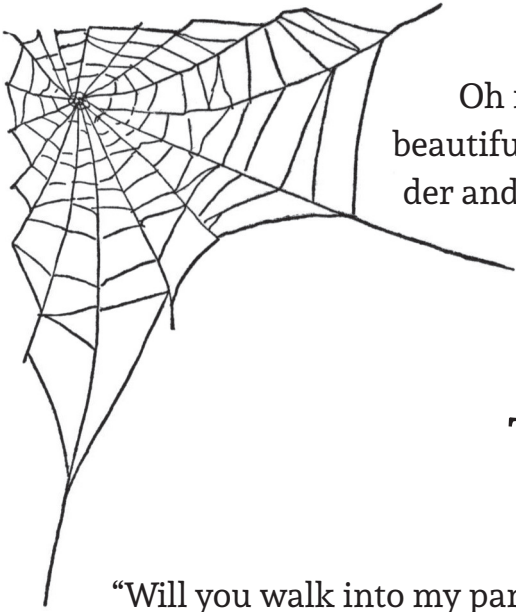
8. Chip watched (it) curiously.

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

From the Sideline: Lewis Carroll’s poem “The Lobster Quadrille,” which was included in chapter 1 of *WOL2A*, is a parody of Howitt’s popular poem. A parody is a humorous imitation of a serious literary work. Your students may enjoy finding similarities of language and rhythm in the two poems and discussing Howitt’s serious moral message next to Carroll’s silliness.

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.¹

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

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?

Well-Ordered Notes—Poem

Recite

- ◇ Read the poem aloud to the students using different voices: a lower voice (spider), a high voice (fly), and normal voice (narrator).
- ◇ Play the musical composition “The Spider and the Fly” by Winston De Jesus, which was created to accompany a video of a spider capturing a fly: <http://capress.link/wol2b0402>.

Retell

- ◇ Use the Questions to Ponder as discussion starters:
 - 1. How does the Spider describe his web?**

The Spider describes different parts of the web as rooms of a house—a parlor, a bedroom, and a pantry—and makes each one sound attractive and enticing to the Fly. The Spider points out how pretty and interesting is the parlor, how fine and comfortable is the bedroom, and how pleasant and welcoming is the pantry.
 - 2. How does his description really mean something different?**

In reality each room is a trap for the Fly, and the Spider intends to make her his dinner. The winding stair leading to the pretty parlor is really the sticky strands of the web. (The curiosities in the parlor may even be the wound-up remains of the spider’s previous guests.) The bed’s pretty curtains and fine sheets are really the Spider’s silk wrapped round his guests as he tucks them in for an endless night. And the “good store” in the pantry, from which the Spider offers the Fly “a slice,” is most likely previously paralyzed victims. The “warm affection” the Spider says he feels for the Fly is not friendship but hunger. Point out that the gap between what the Spider says and the truth is an example of irony. Also, the comparison of the parts of the web to rooms in a house is a metaphor.
 - 3. What happens to the Fly at the end?**

The Fly’s weakness is her own vanity. When she returns, she can think only of her own beauty. She who had been so wise in resisting the Spider’s previous invitations foolishly flies too close to the web, gets caught, and is never seen again. The poet’s description of her death is rather disturbing. The Spider holds her fiercely and fast and he drags her rather brutally. Although this part of the poem is dark, don’t neglect it. If you too quickly gloss over the deceit and violence in the poem, which is similar to that in many traditional fairy tales, you risk watering down the moral.
 - 4. What is the “lesson from this tale” that we should learn?**

The poem ends with a moral, just as many fables do. Ask the students to put the last stanza into their own words, which may be something like this: “Dear children who read this poem, I hope you never pay attention to empty compliments. When a bad person gives you advice or offers you friendship, close off your feelings, do not listen, and do not even look. If the Fly had been so wise, she would not have been killed by the Spider.” This lesson applies to the students’ lives in a number of ways: avoiding “stranger danger,” avoiding deceitful people who only want their own way, and avoiding being duplicitous themselves.

Record

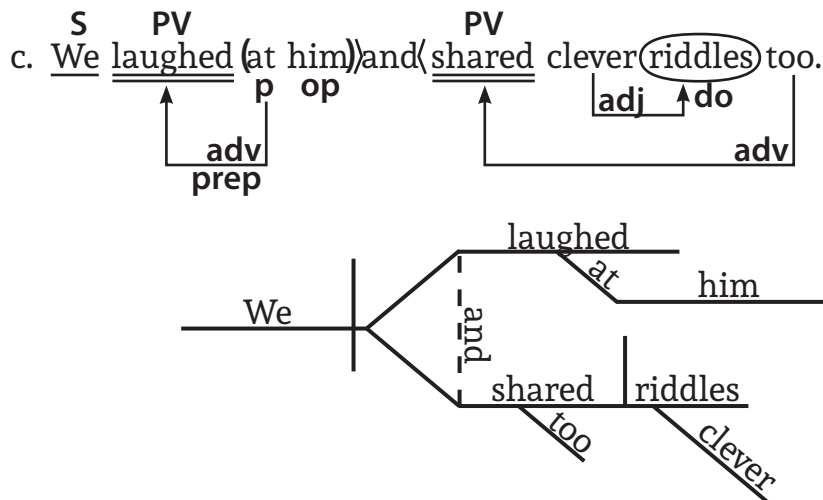
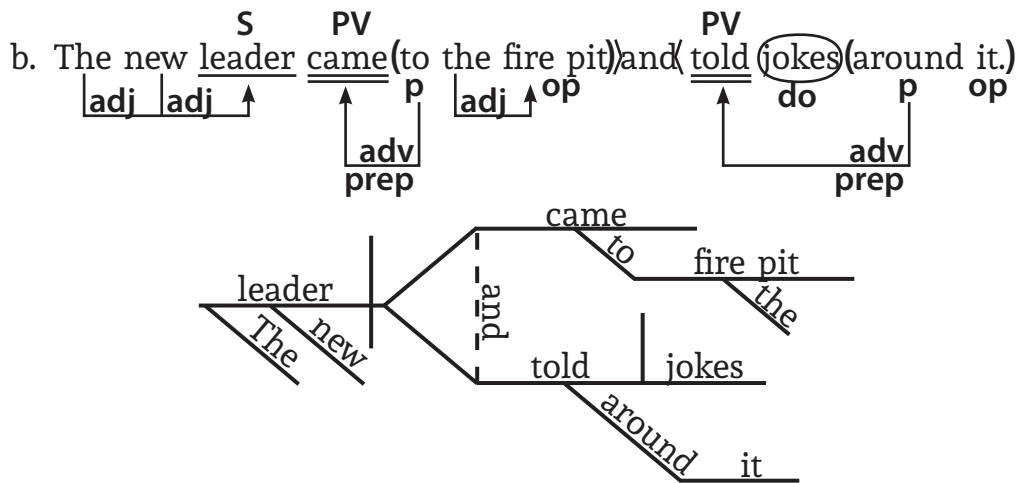
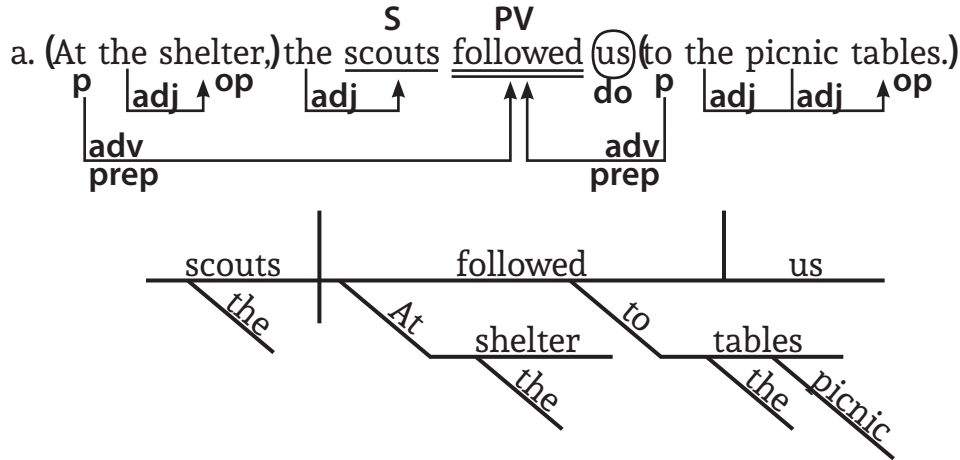
- ◇ Divide the class into groups of three and have each group rewrite the poem in the form of a short play with three characters: the Spider, the Fly, and the narrator. Then, have the students perform it for the class or for a younger group.
- ◇ Have the students write a descriptive paragraph about either the Spider or the Fly. Encourage them to describe in detail the character's physical appearance and personality. They can draw on what they find in the poem, on what they know about real spiders or flies, and on what they can imagine about their chosen character.

Quiz

Object Pronouns

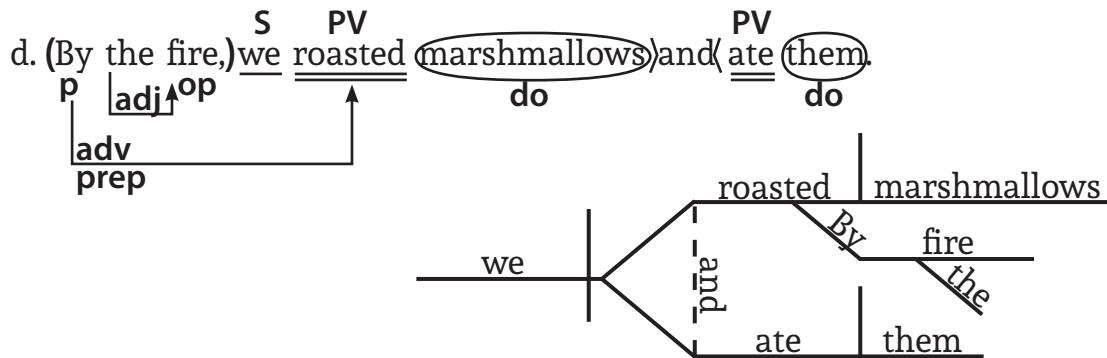
- Analyze the following sentences, and then diagram them in the space provided. Use a ruler to draw the lines.

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.



Quiz

Object Pronouns



2. Imagine you are camping with this group of scouts, then write one sentence about *scouts*, being sure to include an *object pronoun*.

The scouts called to us.

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

- a. he announced i like homemade caramels

He announced, "I like homemade caramels."

- b. she answered does calvin want another piece

She answered, "Does Calvin want another piece?"

- c. he said dont give any more to max

He said, "Don't give any more to Max!"

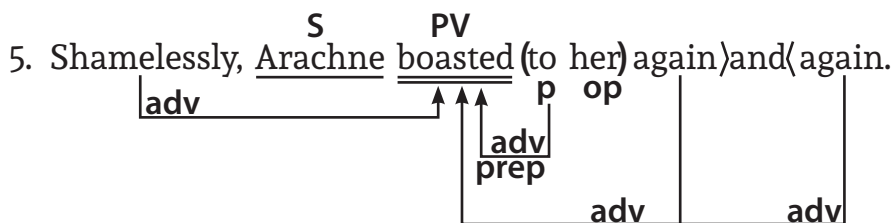
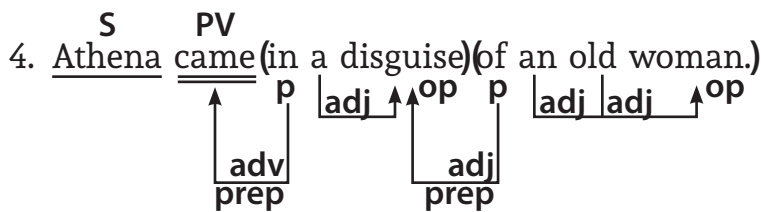
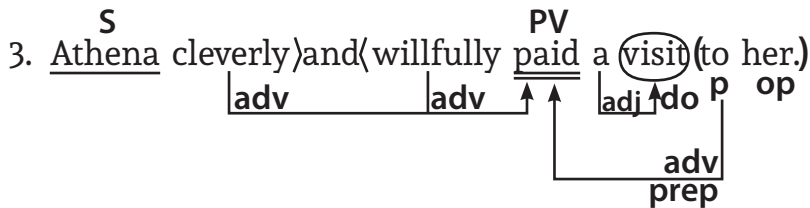
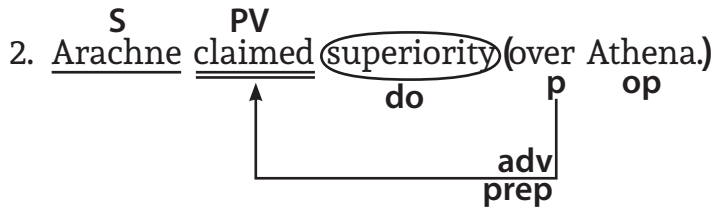
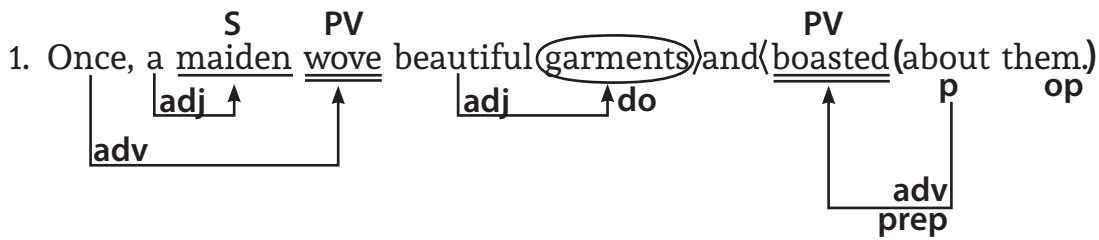
4. In the following chart, fill in the blanks with the correct *object pronouns*.

	Singular	Plural
First Person	<u>me</u>	<u>us</u>
Second Person	<u>you</u>	<u>you</u>
Third Person	<u>him, her, it</u>	<u>them</u>

Sentences for Practice—Tale

Object Pronouns

Analyze the following sentences, which summarize the ancient Greek myth “Athena and Arachne.”



From the Sideline: These extra practice sentences are a synopsis of the myth “Athena and Arachne.” The myth and the extended lesson can be found on the following pages.

Sentences for Practice—Tale

Object Pronouns

6. The two weavers thought (of a contest) and agreed (to it.)

Diagram: S (The two weavers) PV (thought) PV (agreed). Arrows show 'two' as an adjective (adj) modifying 'weavers' (adj), 'of' as a preposition (prep) modifying 'thought', 'to' as a preposition (prep) modifying 'agreed', and 'it' as an object pronoun (op) modifying 'agreed'.

7. Arachne angered her (with the tapestry) (of disrespect.)

Diagram: S (Arachne) PV (angered) PV (angered). Arrows show 'with' as a preposition (prep) modifying 'angered', 'of' as a preposition (prep) modifying 'angered', 'her' as a direct object (do) of 'angered', and 'disrespect' as an object pronoun (op) modifying 'angered'.

8. Suddenly, Athena struck it (with the shuttle.)

Diagram: S (Suddenly) PV (struck) PV (struck). Arrows show 'with' as a preposition (prep) modifying 'struck', 'it' as a direct object (do) of 'struck', and 'shuttle' as an object pronoun (op) modifying 'struck'.

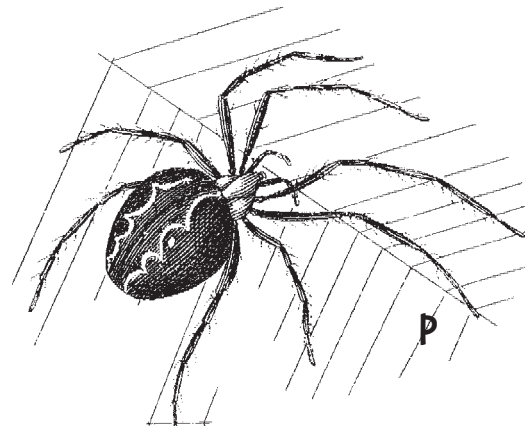
shuttle: a wooden device used in weaving

9. Hopelessness killed her (outside the cottage.)

Diagram: S (Hopelessness) PV (killed) PV (killed). Arrows show 'outside' as a preposition (prep) modifying 'killed', 'her' as a direct object (do) of 'killed', and 'cottage' as an object pronoun (op) modifying 'killed'.

10. Athena pitied her and changed Arachne's body (into a spider.)

Diagram: S (Athena) PV (pitied) PV (changed). Arrows show 'into' as a preposition (prep) modifying 'changed', 'her' as a direct object (do) of 'pitied', 'body' as a direct object (do) of 'changed', and 'spider' as an object pronoun (op) modifying 'changed'.



Lesson to Enjoy—Tale

Object Pronouns

Myths sometimes explain ancient understandings of how certain creatures, such as spiders, came to be. In “Athena and Arachne,” a skilled weaver named Arachne dares to compete with the goddess Athena in a weaving contest. Pride, envy, and anger get the best of both contestants as the two create amazing tapestries. Can you guess who will win and what happens to the loser?

Athena and Arachne

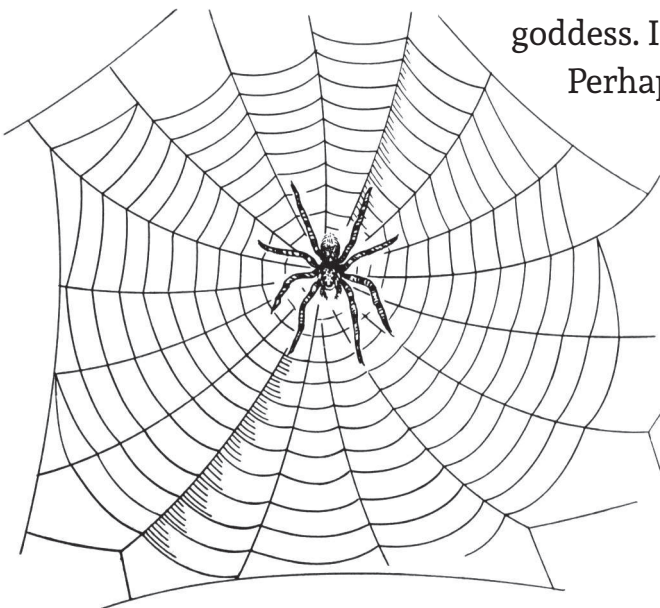
Adapted from Thomas Bulfinch (1796–1867), *The Age of Fable*

Once there was a mortal woman who dared to compete with Athena. This mortal was Arachne, a maiden so skilled at weaving that even the forest nymphs and water nymphs came to stare at her carpets. “I am such an amazing weaver,” said Arachne to the nymphs, “that not even Athena could do better. Why, it would be an easy thing for me to beat her in a weaving contest.”

Of course, sooner or later, this boast reached the ears of the goddess. Athena was none too pleased when she heard such frightful immodesty. Taking the disguise of an old woman, the goddess hobbled up to Arachne’s loom.

loom: a wooden frame used to weave cloth

“You are indeed very skilled,” Athena said. “Challenge your fellow mortals as you will, but don’t compete with an immortal goddess. Instead, I advise you to ask her for her forgiveness. Perhaps she will pardon you.”



Arachne stopped her spinning and stared at the old woman with anger in her eyes. “I’m not afraid of the goddess. Let her try her skill against mine. Let her come! She won’t dare.”

“She comes,” said Athena. Dropping her disguise, the goddess stood bold and bright before Arachne. All the nymphs bowed low. All the mortals ran away. Arachne alone sat shamelessly on her stool.

Lesson to Enjoy—Tale

Object Pronouns

Athena did not waste her words again, but immediately took her seat at a loom. “Let the contest begin!” And so both women worked away with speed.

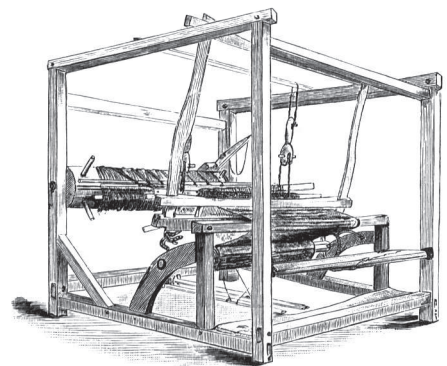
On her carpet, Athena created the scene of her contest with Poseidon. All the gods of Olympus, including the mountain itself, were woven into the background. Such a dazzling work of skill and beauty had never been seen on earth before. But Arachne did amazing work as well. She wove scenes of the gods making fools of themselves. So realistic were the figures that they seemed almost alive.

When Athena saw such wicked pictures, she lost her temper. She struck the loom with her shuttle and it fell to pieces. Then she touched the forehead of Arachne and made her feel guilt and shame. The mortal woman suddenly realized the error of her ways and, running out of her house, she hung herself by the neck.

Athena pitied the poor woman as she saw her suspended by a rope. “Live,” she said, “guilty woman! Preserve the memory of this lesson, both you and your children, to all future times.” Immediately Arachne’s body shrank up and her head grew smaller yet. Her fingers stuck to her side and served as legs. And now it is possible to see the children of Arachne still hanging suspended by threads and weaving webs, for the children of Arachne are all spiders.¹

Questions to Ponder

1. Describe Arachne’s skill. What did she tell others about her skill?
2. Why does Athena come to Arachne in disguise?
3. Describe the two tapestries. What does each one show about each weaver?
4. What happened to Arachne at the end and why?



1. Adapted from Thomas Bulfinch, “Athena and Arachne,” in *Writing & Rhetoric Book 2: Narrative I*, by Paul Kortepeter (Camp Hill, PA: Classical Academic Press, 2013), p. 70.

Well-Ordered Notes—Tale

Read

- ◇ Enjoy reading the tale with the students while eating spider cookies made from chocolate sandwich cookies and frosting and four thin licorice ropes as legs. See the directions provided on the following page.
- ◇ Sing the definition of a myth with the students (2–7).

Retell

- ◇ Use the Questions to Ponder as discussion starters:
 1. **Describe Arachne’s skill. What does she tell others about her skill?**

Arachne is an amazing weaver. Even the nymphs, who are lesser deities, come to marvel at her work. But Arachne is vain. She foolishly brags that she is a better weaver than even Athena, a goddess, daughter of Zeus and one of the most powerful deities in the Greek pantheon.
 2. **Why does Athena come to Arachne in disguise?**

Athena comes disguised as an old woman in order to warn Arachne that she has been irreverent and to advise her to seek forgiveness. Ask the students to consider how the tale might be different if at this point Arachne would recognize her vanity and ask for pardon. Would Athena still drop her disguise in order to pardon her on the spot? Would they then celebrate together their marvelous skills, with Arachne’s second only to Athena’s? Athena is offering Arachne a chance here to humbly recognize her appropriate place, but Arachne proudly refuses it and challenges the goddess to a contest of skill.
 3. **Describe the two tapestries. What does each one show about each weaver?**

Athena creates the most beautiful tapestry ever known. It depicts the story of how she and Poseidon competed to be the patron of Athens. Its scenery includes Mount Olympus and all the gods. Her choice of subject matter suggests that she treasures her relationship with the Greek people, that she nonetheless considers the gods above humans, and even that she knows how to win a contest, for she has beaten the powerful Poseidon. Arachne creates a tapestry that is also amazingly beautiful, but it is blasphemous. Its realistic depiction of the gods as foolish reveals her pride and irreverence. She places herself above the gods. Her vanity carries her way beyond boasting; now she is mocking and impious.
 4. **What happens to Arachne at the end and why?**

At first, Athena lashes out in anger when she sees Arachne’s tapestry, destroying the loom and revealing to Arachne how despicable she is. Athena’s touch awakens Arachne to her guilt and she hangs herself. Athena, the goddess of wisdom, regains control of herself and immediately pities Arachne and saves her from death. So that Arachne will never forget the lesson, however, Athena transforms her and all of her future children into spiders—nature’s most skilled weavers.

Record

- ◇ Have the students draw a picture representing one scene from the tale.
- ◇ Tell the students to look up in a dictionary words beginning with *arachn-* and have them record the list, including definitions and parts of speech in their copybooks.

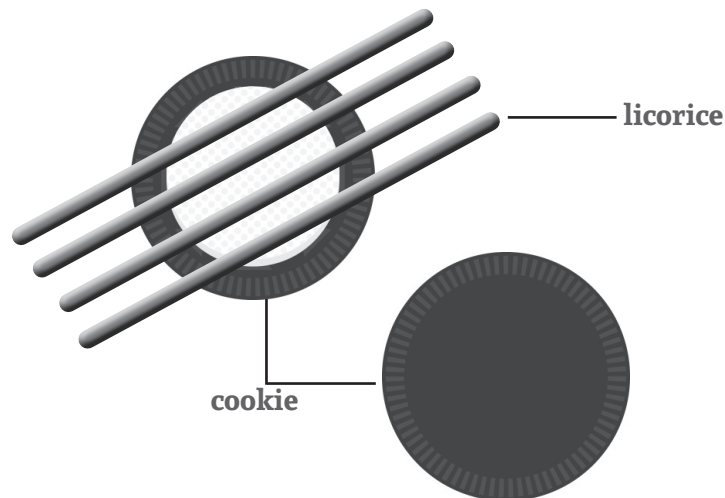
Spider Cookies

Ingredients¹

- ◇ 1 bag of skinny red or black licorice
- ◇ 1 bag of chocolate sandwich cookies
- ◇ 1 container chocolate frosting
- ◇ 1 bag of mini candy-coated chocolate candies

Instructions

1. Cut the licorice strings in thirds.
2. Twist the sandwich cookies apart and gently press four pieces of licorice into the white filling.
3. Gently put the top of the sandwich cookie back on top of the cookie.
4. Drop two small dollops of chocolate frosting on the top of the cookie.
5. Press the mini chocolate candies into the frosting to create eyes.



1. Be mindful of children's allergies. If need be, eliminate or substitute ingredients with other, allergen-free options.

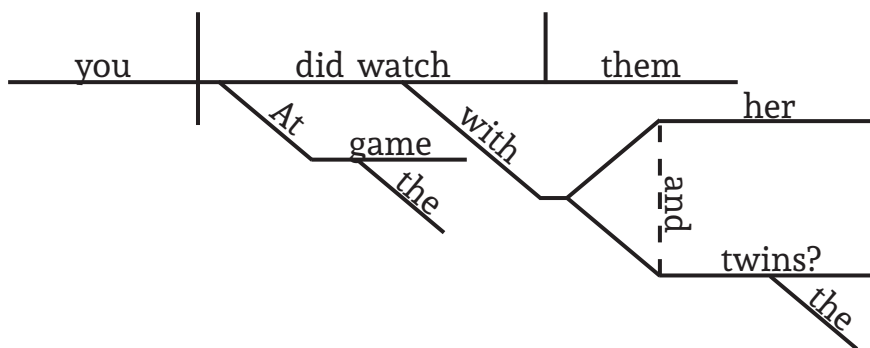
I watched the spider (with it)(in the corner.)
 p op p | adj ↑ op

- (First, read the sentence aloud.) “I watched the spider with it in the corner.”
- “The order of analysis is phrases, clauses, principal elements, modifiers.”
- “Are there any prepositional phrases?” (Choral response: “Yes, sir.”)
- “*With it* is a prepositional phrase.” (Place parentheses around the prepositional phrase.) “*With* is the preposition; *it* is the object of the preposition.” (Write *p* underneath the preposition and *op* underneath the object of the preposition.)
- “*In the corner* is a prepositional phrase.” (Place parentheses around the prepositional phrase.) “*In* is the preposition; *corner* is the object of the preposition.” (Write *p* underneath the preposition and *op* underneath the object of the preposition.) “*The* is an adjective (article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)

S PV
I watched the (spider)(with it)(in the corner.)
 | adj ↑ do p op p | adj ↑ op
 | prep | adv
 | prep

- (Read the sentence aloud again.) “I watched the spider with it in the corner.”
- “This is a sentence, and it is declarative.”
- “This sentence is about *I*.” (Underline the subject.) “So, *I* is the subject because it is what the sentence is about.” (Write *S* above the subject.)
- “This sentence tells us that *I watched*.” (Double underline the predicate.) “So, *watched* is the predicate because it is what the sentence tells us about *I*.” (Write *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.” (Write *V* to the right of the *P*.)
- “*Spider* tells us *what* I watched.” (Draw a circle around the word.) “So, *spider* is an objective element because it completes the meaning of the action verb. It is a direct object because it tells us *what* I watched.” (Write *do* beneath the direct object.)
- “*With it* tells us *which* spider. So, *with it* is an adjectival element because it modifies a noun. It is an adjectival prepositional phrase.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow. Write *prep* directly below the *adj*, underneath the modifier line.)
- “*In the corner* tells us *where* I watched the spider. So, *in the corner* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase.” (Draw the modifying lines and write *adv* in

- f. “*With her and the twins* tells us *how* you did watch. So, *with her and the twins* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* directly below the *adv*, underneath the modifier line.) “*And* is the conjunction in the compound object of the preposition.”
- g. “*At the game* tells us *where* you did watch. So, *at the game* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* directly below the *adv*, underneath the modifier line.)



- f. “*To the game* tells us *where* Calvin and Phoebe are going. So, *to the game* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* directly below the *adv*, underneath the modifier line.)

