

Classical Subjects *Creatively* Taught™

# Well- Ordered Language

**TEACHER'S EDITION**

Level 1A

The Curious Child's Guide to Grammar

Tammy Peters and Daniel Coupland, PhD





*Well-Ordered Language:*  
*The Curious Child's Guide to Grammar*  
*Level 1A Teacher's Edition*  
© Classical Academic Press, 2016  
Version 1.0

ISBN: 978-1-60051-286-5

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Classical Academic Press  
2151 Market Street  
Camp Hill, PA 17011

[www.ClassicalAcademicPress.com](http://www.ClassicalAcademicPress.com)

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# Acknowledgments

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## *Tammy Peters*

I am deeply indebted to Mars Hill Academy in Cincinnati, Ohio. I give a sincere thanks to the students, families, and teachers who have supported me and contributed to this work over the last fifteen years. A special thanks to Sharon Peterson, Ellen Liebing, and Traci DeBra for their constant encouragement and insights, as well as to Alicia Weber, Natalie Walls, and Molly Milligan.

With a grateful heart, I thank Dr. Dan Coupland for his insights and love of language. It has been a privilege to coauthor *Well-Ordered Language* with him. I also thank Dr. Marie Campbell, our content editor, for her expertise and precision in the English language. She is a joy and a friend. I greatly appreciate Dr. Chris Perrin, Laurie Gustafson, and the whole Classical Academic Press staff for their vision and professionalism.

There are not enough words to express my gratitude to my family for their constant support. My heartfelt appreciation is to the love of my life, Hud Peters, who has prayerfully supported me through it all.

## *Daniel Coupland, PhD*

I am grateful for the *grammarphiles* in my life: Mrs. Linda Tiarks, my elementary school teacher who showed me how to study and love the English language; Dr. Bryan Coupland, my father, who appreciates a well-crafted sentence; and Mrs. Tammy Peters, my coauthor, who is the most talented (and most energetic) grammar teacher I have ever seen. I am also thankful for Marie, our talented content editor, who has helped to make the *Well-Ordered Language* program even better. And of course, I appreciate Chris, Laurie, and the entire Classical Academic Press team for their tireless effort to get this program in print.

# At a Glance

## Book A

Chapter	Main Topic	Supplemental Topics
1	Four Kinds of Sentences	
2	Principal Elements, Part 1— Subject and Predicate	
3	Principal Elements, Part 2— Subject and Predicate Verb	Singular and plural subjects with the helping verbs <i>is</i> and <i>are</i>
4	Adverbs	<i>Not</i> and <i>never</i> as adverbs; placement of adverbs in sentence order
5	Adjectives	Correct usage of articles <i>a</i> and <i>an</i>
6	Direct Objects	Word order in sentences
7	Subject Pronouns	Agreement in number: subject pronouns and antecedents; subject pronouns and verbs
8	Interrogative Sentences— Subject Pronouns and Helping Verbs	Contractions: subject pronouns and helping verbs

## Book B

Chapter	Main Topic	Supplemental Topics
1	Object Pronouns	Contractions with <i>not</i>
2	Pronoun Review	Subject/verb agreement in number and person
3	Prepositional Phrases—Adverbial	Abbreviations for months; capitalization and periods; proper and common nouns
4	Introductory Prepositional Phrases	Revising fragments
5	Compound Subjects	Subject/verb agreement with conjunctions <i>and</i> , <i>or</i>
6	Compound Verbs	Synonyms; conjunctions <i>and</i> , <i>or</i> .
7	Compound Direct Objects	Word order in sentences; proper and common nouns

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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 see grammar embodied in the sentences they study. The program has been layered concept on concept, an approach that aids students in seeing and experiencing how a well-ordered language works and how it increases their understanding and enjoyment of literature, stories, and poetry.

### *Learning with Delight*

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

### *Compelling Need*

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

### *Ongoing Support*

We have created not only a series of texts but a constellation of products that will help teachers to use WOL effectively. Visit our website at [ClassicalAcademicPress.com](http://ClassicalAcademicPress.com) for additional support for using WOL, including video training (featuring author Tammy Peters), downloadable PDF documents, and other resources.

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

# Lesson-Planning Options

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

	<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> ◇ Chapter Introduction ◇ Introductory Lesson ◇ Introductory Practice	<b>Day One</b> ◇ Chapter Introduction ◇ Introductory Lesson ◇ Introductory Practice	<b>Day One</b> ◇ Chapter Introduction ◇ Introductory Lesson ◇ Introductory Practice
	<b>Day Two</b> ◇ Lessons to Learn A ◇ Lessons to Practice A	<b>Day Two</b> ◇ Lessons to Learn A ◇ Lessons to Practice A	<b>Day Two</b> ◇ Lessons to Learn A ◇ Lessons to Practice A
	<b>Day Three</b> ◇ Lessons to Learn B ◇ Lessons to Practice B	<b>Day Three</b> ◇ Lessons to Learn B ◇ Lessons to Practice B	<b>Day Three</b> ◇ Lessons to Learn B ◇ Lessons to Practice B
	<b>Day Four</b> ◇ Fable* ◇ Fable Sentences (PDF)		<b>Day Four</b> ◇ Lessons to Learn C ◇ Lessons to Practice C
			<b>Day Five</b> ◇ Quiz (PDF)
<b>Week Two</b>	<b>Day Five</b> ◇ Lessons to Learn C ◇ Lessons to Practice C	<b>Day Four</b> ◇ Lessons to Learn C ◇ Lessons to Practice C <i>or</i> ◇ Lessons to Learn—Review ◇ Lessons to Practice—Review	<div style="border: 1px solid black; padding: 5px;"> <p><b>From the Sideline:</b> Option C is an accelerated plan for teachers who want to finish both <i>WOL1A</i> and <i>WOL1B</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> <p>*The fables for chapters 1, 3, 5, 6, 7, and 8 can be found in the downloadable PDF. The poems for chapters 2 and 4 can be found in the PDF.</p> </div>
	<b>Day Six</b> ◇ Lessons to Learn—Review ◇ Lessons to Practice—Review	<b>Day Five</b> ◇ Lessons to Learn—Review ◇ Lessons to Practice—Review <i>or</i> ◇ Fable*/Fable Sentences (PDF)	
	<b>Day Seven</b> ◇ Poem*/Poem Activity <i>or</i> ◇ Practice Sheet (PDF)	<b>Day Six</b> ◇ Quiz (PDF)	
	<b>Day Eight</b> ◇ Quiz (PDF)		



# Introduction to Students

Do you have a favorite word? Most people have favorite words just as they have favorite numbers or colors. So, what is yours?

Maybe it is an exceedingly (very) long word that your friends don't know. Maybe you just like the way its sound rolls off your tongue. Maybe you use it as often as you can, or maybe you save it for special occasions.

We want to share one of our favorite words with you. You probably know what it means already, but you may not have thought of it as an exceptional word. Probably few people would name it as a favorite because it seems so ordinary. It is far from ordinary though. The word is . . . *analyze*.

One reason we love the word *analyze* is because it has interesting grandparents. Its roots are Greek: *ana* meaning “up, throughout” and *lisis* meaning “unloose, release, set free.” When you *analyze* something, you break it up into its parts and set them free!

Great thinkers are great analyzers.

Scientists who study bugs are called entomologists. They analyze insects by dissecting them. Sports analysts watch freeze frames of each motion of a single play in football to make sure the referee applied the rules correctly. Detectives analyze every inch of a crime scene, inspecting it for clues. These great thinkers are curious about what is inside an insect, a play, or even a crime.

Great thinkers are always curious. For them, analysis is an adventure.

You are a curious child, and your adventure in this book will be learning how to *analyze* sentences. You will take them apart, unloose their knots, and dissect them. Step by step you will learn the special function of each part of language.

Understanding the parts of something—whether you are a student, scientist, sports analyst, or detective—leads to appreciating the whole thing even more. Once you break something apart, it is natural and right that you should put it back together again. If you take apart a clock to see how it works, you will want to reassemble it so you don't miss dinnertime. Learning how to *analyze* sentences makes you more skilled at *constructing* them too, both in your writing and in your speaking.

The parts of language are words, and words are wonderful.





# Introduction to Teachers

In the Well-Ordered Language (WOL) series, grammar instruction is focused, practical, and lively. The curriculum is designed so that teachers and students actively engage with each other and with the grammatical concepts in each lesson, using language skills—reading, writing, speaking, and listening—along with physical movement and song. You and your students will find that the thirty to forty minutes devoted to grammar instruction are among the most dynamic of the school day.

## The WOL Marking System—Analyze, Analyze, Analyze

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

The unique WOL marking system will help 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 participate by speaking the analysis in chorus. Scripts are provided for you in the teachers' pages that follow each chapter.
- ◇ The structural analysis uses an innovative marking system that builds incrementally, chapter by chapter, preparing the students for sentence diagramming.



ger passages from the fiction has been provided as well as appendices containing brief biographical sketches of the authors and bibliographic information for the sources.)

- ◇ **Terms to Remember:** After learning the basic ideas, students are ready to begin memorizing grammatical definitions. Students learn important terms by singing or chanting short, inviting songs or chants that keep this portion of the lesson light-hearted and captivating. Adding movement and hand gestures helps. Each chapter introduces new terms and reviews pertinent terms that students have encountered previously. The book's glossary includes the lyrics for all the songs as well as other pertinent terms and definitions. The songs and chants are available as a recorded CD or downloadable audio files at [ClassicalAcademicPress.com](http://ClassicalAcademicPress.com).
- ◇ **Sentences to Analyze:** This section is written for teachers to guide the 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 models it on the board, marking the sentence with WOL's unique marking system.

### *Lessons to Learn (daily, fifteen minutes)*

This section includes daily lessons, labeled as Introductory, A, B, C, and Review. They are supported in the teacher's edition by extra pages called Well-Ordered Notes. These fifteen-minute lessons are made up of four parts, representing a variety of methods and often including interactive games:

- ◇ **Review It:** The lesson starts with time for singing or chanting key terms along with the CD/audio files. Students absorb the definitions in an enjoyable and memorable way as they stand while singing, do hand motions, and move their bodies.
- ◇ **Practice It:** Next, the teacher warms up the class for the main task—sentence analysis—with a short activity. This section is provided in the teacher's edition only to give the students the opportunity to use the new concept in an oral exercise. The exercises are designed to be lighthearted and quick.
- ◇ **Learn It:** During this portion, the pace is kept lively while further focusing attention. A five-minute lesson reinforces the concept introduced in the chapter or, in some chapters, explains a correlated grammatical concept that will be presented in the Lessons to Practice worksheet. The lesson could be oral, completed on the board together while students mark their books individually, or it could be written and reviewed orally when completed.
- ◇ **Analyze It:** Finally, the lesson climaxes with the students demonstrating the analysis of the grammatical concept, using WOL's unique marking system. You model the analysis using the two example sentences, for which the markings and an analytic script are provided in the teacher's pages. You should expect full participation from

the students during choral analysis. The class should complete the analysis vigorously, and you should never allow the analysis to become monotone or dull.

### *Lessons to Practice (daily, fifteen minutes)*

This section corresponds to Lessons to Learn, and the pages are interwoven. Fifteen minutes of the lesson should be allotted daily to Lessons to Practice, which include worksheets for *guided* practice to be done primarily as a class. Choral analysis is to be done in unison. The teacher guides the class through the first part of each worksheet while the second part is to be done independently.

Lessons to Practice should not be considered as merely supplemental. They are an important part of the daily lessons immediately following the Analyze It section. If you find that the abundance of material and exercises provided are more than necessary in a particular chapter, you would do better to omit an entire section—for example, both Lessons to Learn C and Lessons to Practice C—than to skip the Lessons to Practice that correspond to a given Lessons to Learn.

**The Extra Practice and Assessments PDF (referred to throughout the book as “downloadable PDF” or “PDF”), available at [ClassicalAcademicPress.com](http://ClassicalAcademicPress.com), contains extra fables, poems, and practice sheets for additional classroom lessons or for homework when needed. Please note that quizzes are also provided in the PDF in the same format.**

### *Lessons to Enjoy (weekly option, 30 minutes plus)*

This section provides a poem and a fable to read and to discuss as enrichment activities in addition to the daily lessons. It usually requires thirty minutes or a whole class period to complete. For each chapter, either the poem or the fable is found in the students’ text and the other is included in the downloadable PDF (and in the teacher’s edition). The material that accompanies the literary excerpt not only draws attention to grammar in action, but also provides you with a range of discussion and activity suggestions to help foster the students’ love of language. In addition, a page of sentences for analysis, found in the PDF, accompanies the fables. The characters and situations in the sentences match those of the fable. Students will see that well-ordered language plays an important role in creating passages of great beauty and meaning. In this way, as they master the particular grammatical concepts, students can balance detailed language analysis with time spent delighting in language.

## **Pedagogical Principles and Guidance**

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The classical tradition has passed down a rich collection of teaching methods that have been successfully used for generations to teach children well. We encourage teach-

ers of WOL to become familiar with and employ these methods while teaching grammar. Below is a list of some key pedagogical principles that come to us from the classical tradition of education. You can view training videos on each of these principles by going to <http://classicalacademicpress.com/about-dr-christopher-perrin/>.

- ◇ *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)

## A Side Note about the Side Panels

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The *side panels* furnish both the student and the teacher with additional information that stimulates discussion and further learning. There are four types of panels: two for the student (To the Source and Off the Shelf) and two for the teacher that do not appear in the student edition (From the Sideline and Fewer than Five).

- ◇ **To the Source** helps the students understand the etymology of various grammar terms.
- ◇ **Off the Shelf** provides more information to the students about books mentioned in the chapters and is there to pique the interest of the reader.
- ◇ **From the Sideline** provides general pedagogical tips from teachers to teachers. It also gives helpful tips about specific content in each chapter.

In the teacher's edition we have provided brief definitions as a quick reference for some of the more challenging words used in examples and exercises.





**From the Sideline: Expect full attention.** Teach your students to give full attention to you with both eyes and hands. Don't ever teach without full attention. We use the phrases "eyes this way" and "hands on deck," which means that students' hands are folded on the top of the desk and their pencils are in their desks.

<sup>A</sup>Please see p. a of the teacher's pages for a note on this chapter.

# Chapter 4 Adverbs<sup>A</sup>

A sentence must have its principal elements, the subject (*S*) and the predicate (*P*), but most sentences also have other words, phrases, or clauses. These are called **subordinate**<sup>■</sup> **elements**. Their job in a sentence is to support the principal elements, to explain something about them.

Think of a table. You know the legs hold up the tabletop, but have you ever considered how the tabletop also holds the legs in their places? Well, think of a sentence as being a table. The principal elements (*S* and *P*) form the top of the table. The subordinate elements are like the legs of a table supporting its top. However, the reverse is true too. The legs (or subordinate elements) are able to stand only if the tabletop (or the principal elements) is already in place. The legs are "set in order" (*ordinare*) "under" (*sub*) the tabletop. Without the tabletop, the legs would fall like pick-up sticks. That would make a fine mess!

Subordinate elements are also called **modifiers**<sup>■</sup> because they change or limit the meaning of principal elements. There are many kinds of modifiers, so we will focus on single-word modifiers first, learning in this chapter about **adverbs**<sup>■</sup> that modify verbs, and in the next chapter about adjectives that modify nouns.

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

<sup>B</sup>Please see p. 72 for this note.

Adverbs tell how, when, or where the action takes place in the sentence. Adverbs are *added to* verbs, as the Latin root tells us. That's easy to remember since the word *verb* is in the word *adverb*. If you had a pet cat named Stripes, you could write a simple sentence about her with only a subject and a predicate: "Stripes jumps." Imagine Stripes jumping. What happens

### To the Source:

#### ■ subordinate

*Subordinate* comes from the Latin word *subordinatus* (placed in a lower order), which comes from *sub* meaning "under" and *ordinare* meaning "arrange, set in order."

### To the Source:

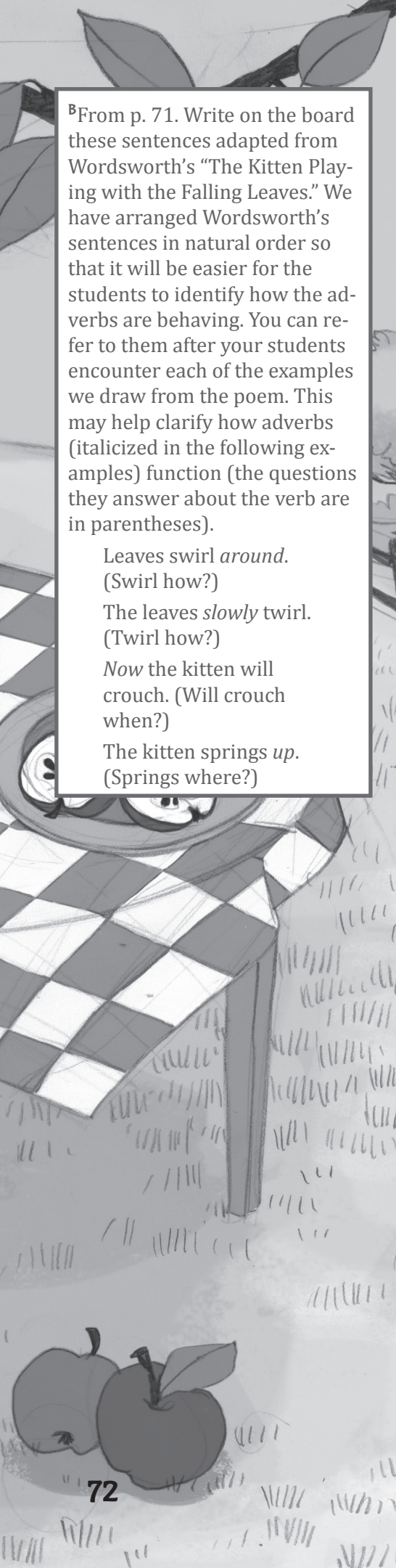
#### ■ modify

The word *modify* comes from the Latin words *modus* for "change" or "limit" and *facio*, which means "make" or "do."

### To the Source:

#### ■ adverb

The word *adverb* comes from the Latin words *ad*, which means "to" and *verbum*, which means "word." The Latin word *adverbi-um* means "added to a verb."



<sup>B</sup>From p. 71. Write on the board these sentences adapted from Wordsworth’s “The Kitten Playing with the Falling Leaves.” We have arranged Wordsworth’s sentences in natural order so that it will be easier for the students to identify how the adverbs are behaving. You can refer to them after your students encounter each of the examples we draw from the poem. This may help clarify how adverbs (italicized in the following examples) function (the questions they answer about the verb are in parentheses).

Leaves swirl *around*.  
(Swirl how?)

The leaves *slowly* twirl.  
(Twirl how?)

*Now* the kitten will crouch. (Will crouch when?)

The kitten springs *up*.  
(Springs where?)

if you add an adverb to the verb? *How* would she jump? Stripes jumps *playfully*. Stripes jumps *ferociously*. Stripes jumps *sleepily*. Stripes jumps *sneakily*. All these different adverbs support or modify the jumping in different ways, making very different meanings and mental images.

A much-loved British poet named William Wordsworth wrote a poem in 1804 about a cat playing with a perfect cat toy—falling leaves in autumn. You can find the entire poem in *The Curious Child’s Literary Appendix*. Before you look at the poem, can you guess how, when, or where Wordsworth’s kitten plays? Can you guess how, when, or where the leaves fall? Those are questions that adverbs can answer.

In these lines from the poem “The Kitten Playing with the Falling Leaves,” Wordsworth uses the adverbs *softly* and *slowly* to describe how leaves twirl downward on an autumn day. He also uses the adverb *round* to tell how the leaves are moving as they sink:

Through the calm and frosty air  
Of this morning bright and fair  
Eddying round and round they sink  
Softly, slowly.

When Wordsworth describes the kitten playing with the leaves, he chooses the words *first* and *then* to tell when the kitten pounces at them. Those words are adverbs too.

—But the kitten, how she starts!  
Crouches, stretches, paws, and darts:  
First at one, and then its fellow,  
Just as light, and just as yellow:  
There are many now—now one—  
Now they stop and there are none.<sup>1</sup>

The adverb *now* also tells when. You could ask, *When* are the falling leaves many and when is there only one? The answer is *now*. If the poet had also written, “The kitten springs up,” he would have used the adverb *up* to tell *where* the kitten springs.

1. William Wordsworth, “The Kitten Playing with the Falling Leaves,” ed. Louis Untermeyer, *The Golden Treasury of Poetry* (New York: Golden Press, 1998), p. 44.

Notice that Wordsworth uses *softly*, *slowly*, and *round* to describe *how* an action happens. He uses *first*, *then*, and *now* to describe *when* an action happens. He could have used *up* to describe *where* an action happens. Telling how, when, or where is the way adverbs support action verbs—like the way table legs support a tabletop. Notice too that many adverbs (but not all) end with the letters *-ly*. If you find a word that ends in *-ly*, it is probably an adverb that tells you *how* an action happens (such as quickly, easily, stiffly, or carefully). Adverbs often come right after the verbs they modify, though sometimes they can appear before the verb like this: *softly* walks the kitten.

## Terms to Remember<sup>c</sup>

You have a new term to deposit in your memory bank: *adverbs*. You should practice it along with the other terms you already know. *Where?* Here. *When?* Now, and later too. *How?* Well, cheerfully, actively, tunefully, persistently, and even loudly!

### Principal Elements (1–3)

Principal elements are the parts of the sentence that are needed for the sentence to be completed. Subject and predicate are those two parts.

### Subject and Predicate (1–4)

A subject, a subject is a noun or a pronoun and is what the sentence is about (*clap, clap*).

A predicate, a predicate tells us something about the subject like what it is doing or being (*clap, clap*).

### Nouns (1–5)

A noun is a part of speech.

It names a person, place, or thing.

A noun names a quality or an idea.

A noun is a part of speech.

It names a person, place, or thing.

A noun may be singular (*clap*) or plural (*clap clap clap*). (Repeat.)

<sup>c</sup>Play the appropriate audio tracks and have students sing/chant along. Remind students to commit the songs to memory by listening to these audio tracks at other times as well.

## Verbs and Helping Verbs (1–6)

A verb is a part of speech. (*echo*)

A verb shows action or a state of being. (*echo*)

A verb is a part of speech. (*echo*)

A verb shows action or a state of being. (*echo*)

A helping verb helps another verb to express its meaning.

A helping verb stands near the verb.

It is called an auxiliary.

*Am, is, are, was, were, be, being, been, has, have, had, do, does, did, may, might, must, should, could, would, shall, will, and can.*

A helping verb stands near the verb and is called an auxiliary.

A helping verb stands near the verb. It is called an auxiliary.

## **NEW!** Adverbs (1–7)

An adverb is a part of speech.

It modifies a verb or another adverb.

It can also modify an adjective

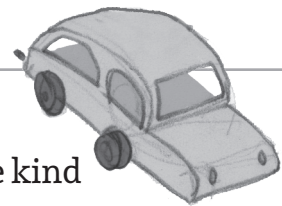
and answers three questions: *how? when? or where?*

It answers three questions: *how? when? or where?*

<sup>D</sup>See p. a of the teacher's pages for this chapter for a note on the A Sentence to Analyze section.

## A Sentence to Analyze<sup>D</sup>

Remember that when you begin analyzing, you identify the words as a sentence, then you identify the kind of sentence it is, and then you identify the principal elements of the sentence. The next step of analysis is to systematically identify all of the modifiers, beginning at the far right of the sentence and moving from right to left. Later, when you analyze longer sentences, finding the modifiers from right to left helps you pay attention to every grammatical detail without missing anything.



With your teacher's guidance, use the following steps to analyze the sentence. Speak with expression and remember to mark the sentences neatly as you say the analysis.

S      PV  
Leaves swirl around.  
          ↑  
          adv

- a. (First, read the sentence aloud.) “Leaves swirl around.”
- b. “This is a sentence because it is a group of words that expresses a complete thought. It is a declarative sentence because it makes a statement.”
- c. “This sentence is about *leaves*. So, *leaves* is the subject because it is what the sentence is about.” (Since *leaves* is the subject, underline it and place a capital letter *S* above it.)
- d. “This sentence tells us that leaves *swirl*. So, *swirl* is the predicate because it is what the sentence tells us about *leaves*.” (Since the predicate *swirl* tells us something about leaves, double underline it and place a capital letter *P* above it.) “It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Since *swirl* shows action, place a capital letter *V* to the right of the letter *P* above the predicate.)
- e. “These are the principal elements because they are what are needed for the sentence to be completed. All the remaining parts are subordinate elements.”
- f. “*Around* tells us *how* leaves swirl.” (To mark adverbs, carefully draw a straight line down from the adverb, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.)
- g. “So, *around* is an **adverbial element** because it modifies a verb. It is an adverb.” (Write *adv* in lowercase letters in the elbow opposite the line with the arrow.)

A carefully chosen adverb modifying a verb adds precision and color to your sentences. That is why learning to analyze adverbs is not only an important step in your training but also an enjoyable one. When you write about her, you can make Stripes jump in as many interesting ways as you choose. Stripes jumps inventively!

# Introductory Lesson

## Adverbs

The order of the lesson is: **Review It**, **Practice It**, **Learn It**, and **Analyze It**.

**Review It:** Sing/chant and review definitions as a class.

### Review It

What is a noun? What is a verb? Can you list all twenty-three helping verbs? See if you can answer these questions from the last two chapters. Take a few minutes to read over the definition of an adverb. Listen to the audio track and sing along.

**Practice It:** For this warm-up, see Well-Ordered Notes Introductory on p. b of the teacher's pages for this chapter.

**Learn It:** This can be an oral or a written exercise. If doing the exercise orally, lead a discussion of the different adverb options for each of the sentences. Ask students to suggest interesting, dramatic, or sometimes humorous adverbs to complete each sentence. Have a few ready yourself. For example: Lions are prowling (hungrily, silently, shyly).

### Learn It

An adverb answers the questions how, when, and where in a sentence and can modify a verb, an adjective, or another adverb. This lesson focuses on adverbs modifying verbs. In the sentence “Stars shine,” *shine* tells something about what stars are doing. But *how* are the stars shining? This sentence doesn't tell us that, so we'll need to add an adverb. Think of different words that would make sense in the sentence, such as *brightly* or *beautifully*. If we add one of those adverbs to our original sentence—“Stars shine”—we have “Stars shine brightly” or “Stars shine beautifully.” It's amazing how much more interesting our sentence is now, isn't it?

1. Choose an adverb that you like best to complete the sentence. If you would like, you can choose an adverb from the following word bank to use in your sentence.

**Example:** Stars shine. Stars shine *brightly*.

**Word Bank:** mysteriously   quickly   patiently   kindly  
unexpectedly   around   lazily   sadly

- a. Lions are prowling                     **around**                    .
- b. Hunters should wait                     **patiently**                    .
- c. Lions roar                     **unexpectedly**                    .
- d. Mice could gnaw                     **kindly**                    .

# Introductory Lesson

## Adverbs

e. Ropes must snap \_\_\_\_\_ **quickly** \_\_\_\_\_.

f. Flashlights shine \_\_\_\_\_ **mysteriously** \_\_\_\_\_.

### Analyze It

Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb).

**Analyze It:** This is the essential part of the lesson. See Well-Ordered Notes Introductory on p. b of the teacher's pages.

1. <sup>S</sup> Fritz <sup>PV</sup> laughs uncontrollably.  
                                  ↑           |  
                                  adv

2. <sup>S</sup> Blue jays <sup>PV</sup> chatter noisily.  
                                  ↑           |  
                                  adv



# Introductory Practice

## Adverbs

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb).

a.  $\begin{array}{ccc} S & hv & PV \\ \text{Clouds} & \text{are rolling} & \text{gently.} \\ & \uparrow & | \\ & \text{adv} & \end{array}$

b.  $\begin{array}{ccc} S & PV \\ \text{Grandpa} & \text{hikes} & \text{slowly.} \\ & \uparrow & | \\ & \text{adv} & \end{array}$

c.  $\begin{array}{ccc} S & hv & PV \\ \text{Fritz} & \text{is munching} & \text{noisily.} \\ & \uparrow & | \\ & \text{adv} & \end{array}$

d.  $\begin{array}{ccc} S & hv & PV \\ \text{Rex} & \text{should follow} & \text{obediently.} \\ & \uparrow & | \\ & \text{adv} & \end{array}$

Remember that when you see the word *analyze* in instructions throughout this book, we mean both choral analysis and written notations. The two go hand in hand as a prediagramming system.

2. On the lines provided, list the *adverbs* from the above sentences.

a. \_\_\_\_\_ **gently** \_\_\_\_\_

b. \_\_\_\_\_ **slowly** \_\_\_\_\_

c. \_\_\_\_\_ **noisily** \_\_\_\_\_

d. \_\_\_\_\_ **obediently** \_\_\_\_\_

3. Rewrite sentence 1b from above by adding an adverb that tells *when* *Grandpa hikes*. Then, in the space provided below, analyze the new sentence.

Now Grandpa hikes slowly.

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$\begin{array}{ccc} & S & PV \\ \text{Now} & \text{Grandpa} & \text{hikes} & \text{slowly.} \\ & | & \uparrow & \uparrow & | \\ & \text{adv} & & & \text{adv} \end{array}$



# Introductory Practice

## Adverbs

4. Write a sentence about Rex playing with Fritz. Include an adverb in your sentence.

Rex hides underneath.

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# Lessons to Learn

## Adverbs



The order of the lesson is: **Review It**, **Practice It**, **Learn It**, and **Analyze It**.

**Review It:** Sing/chant and review definitions as a class.

### Review It

Review the twenty-three helping verbs and the definition of a noun. Read over what an adverb is. Can you say the definition by memory?

**Practice It:** For this warm-up, see Well-Ordered Notes A on p. d of the teacher's pages for this chapter.

**Learn It:** Write the sentences on the board. Have the students work in pairs to fill in the missing adverbs. Have one of the students from each pair come to the board to write their adverb in the blank.

### Learn It

1. Imagine it is a windy Saturday and a storm is coming fast! As the storm rolls in, the Clark family hurries to finish up their yard work. To the following sentences add adverbs that answer the questions *how*, *when*, or *where* the action takes place. Share your answers with the class.

**Example:** Chimes ring softly.

- a. Clippers cut straight.
- b. Dad mows frantically.
- c. Motors are rumbling noisily.
- d. Clouds gather threateningly.
- e. Rex is barking loudly.
- f. Doors are shutting quickly.

2. Imagine you are preparing for a coming thunderstorm and then write a sentence about it, being sure to include an adverb.

I ran inside quickly.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

# A

## Lessons to Learn Adverbs

### Analyze It

---

**Analyze It:** This is the essential part of the lesson. See Well-Ordered Notes A on p. d of the teacher's pages.

1. Softly <sup>S</sup> Grandma <sup>PV</sup> whispered.  
|adv | ↑

2. <sup>S</sup> Children <sup>hv</sup> are playing <sup>PV</sup> together.  
| ↑ |adv |



# Lessons to Practice

## Adverbs



1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb).

a.  $\begin{array}{cccc} S & hv & & PV \\ \text{Mom} & \text{was} & \text{joyfully} & \text{baking.} \\ & & \boxed{\text{adv}} \uparrow & \end{array}$

b.  $\begin{array}{ccc} S & & PV \\ \text{Aunt Gabby} & & \text{stopped by.} \\ & & \uparrow \boxed{\text{adv}} \end{array}$

c.  $\begin{array}{ccc} S & & PV \\ \text{Suddenly Heidi} & & \text{cried loudly.} \\ \boxed{\text{adv}} \uparrow & & \uparrow \boxed{\text{adv}} \end{array}$

d.  $\begin{array}{ccc} S & hv & PV \\ \text{Stripes} & \text{was climbing} & \text{higher.} \\ & \uparrow \boxed{\text{adv}} & \end{array}$

2. On the lines provided, list the *adverbs* from the above sentences.

a. \_\_\_\_\_ **joyfully** \_\_\_\_\_

b. \_\_\_\_\_ **by** \_\_\_\_\_

c. \_\_\_\_\_ **suddenly** \_\_\_\_\_

d. \_\_\_\_\_ **loudly** \_\_\_\_\_

e. \_\_\_\_\_ **higher** \_\_\_\_\_

3. Rewrite sentence 1a from above using an adverb that tells **when** Mom was joyfully baking. Then, in the space provided below, analyze your sentence.

Earlier Mom was joyfully baking.

$\begin{array}{cccc} S & hv & & PV \\ \text{Earlier Mom} & \text{was} & \text{joyfully} & \text{baking.} \\ \boxed{\text{adv}} \uparrow & & \uparrow \boxed{\text{adv}} & \end{array}$

# A

## Lessons to Practice Adverbs

4. Heidi was in the kitchen helping her mom bake. Write a sentence about Heidi baking. Include an adverb in your sentence.

Heidi was baking too.

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# Lessons to Learn

## Adverbs

# B

The order of the lesson is: **Review It**, **Practice It**, **Learn It**, and **Analyze It**.

**Review It:** Sing/chant and review definitions as a class.

### Review It

What are the eight parts of speech? What are nouns and verbs? What is an adverb? See if you can recite all the answers by heart.

**Practice It:** For this warm-up, see Well-Ordered Notes B on p. f of the teacher's pages for this chapter.

**Learn It:** Write the sentences on the board. Have students come to the board and rewrite the sentences using the adverbs *not* or *never*. You may want to point out to students that *not* and *never* are sometimes referred to as *negative adverbs*.

### Learn It

As you know, in a sentence adverbs tell how the verb is behaving. But did you know that some adverbs can be negative? That means they negate the verb, or turn it into its opposite. For example: "Aunt Gabby was *not* watching." *Aunt Gabby* is the subject and *was watching* is the verb phrase (including a helping verb and a predicate verb). *Not* is the adverb that is telling how she was watching. In other words, she was not doing the action of watching. The words *not* and *never* are always adverbs in sentences.

Imagine you are on a trip to the zoo. Now, rewrite the following sentences by including the negative adverbs *not* or *never*.

**Example:** Aunt Gabby was watching. Aunt Gabby was not watching.

1. Lions sleep. Lions never sleep.

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2. Chimps are swinging. Chimps are not swinging.

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# B

## Lessons to Learn Adverbs

3. Parrots can be talking. Parrots can *never* be talking.

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4. Antelopes might be grazing. Antelopes might *not* be grazing.

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5. Elephants were bathing. Elephants were *not* bathing.

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6. Zookeepers are helping. Zookeepers are *not* helping.

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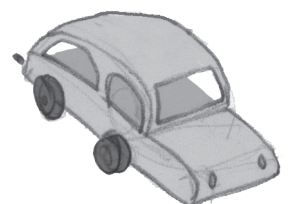
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### Analyze It

1.  $\begin{array}{c} S \quad hv \quad PV \\ \underline{\text{Fritz}} \text{ is } \text{not} \underline{\text{swimming}} \text{ today.} \\ \quad \quad \quad \boxed{\text{adv}} \quad \uparrow \uparrow \quad \boxed{\text{adv}} \end{array}$

2.  $\begin{array}{c} S \quad hv \quad PV \\ \text{Sadly} \underline{\text{rain}} \text{ is } \underline{\text{pouring}} \text{ outside.} \\ \quad \quad \quad \boxed{\text{adv}} \quad \quad \quad \uparrow \uparrow \quad \boxed{\text{adv}} \end{array}$

**Analyze It:** This is the essential part of the lesson. See Well-Ordered Notes B on p. f of the teacher's pages.



# Lessons to Practice

## Adverbs

# B

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb).

a. Waves were crashing down.  
                   S      hv      PV  
   ↑      adv

b. Quietly Theo watched.  
                   S      PV  
                   |      ↑  
                   adv

c. Seabirds circled around.  
                   S      PV  
                                   ↑      adv

d. Gulls sometimes soar alone.  
                   S                  PV  
                   |                  ↑  ↑  
                   adv              adv

†See p. g of the teacher's pages for this chapter for the marking of the second version of this sentence.

2. On the lines provided, list the *adverbs* from the above sentences.

a. \_\_\_\_\_ down \_\_\_\_\_

b. \_\_\_\_\_ quietly \_\_\_\_\_

c. \_\_\_\_\_ around \_\_\_\_\_

d. \_\_\_\_\_ sometimes \_\_\_\_\_

e. \_\_\_\_\_ alone \_\_\_\_\_

3. Rewrite sentence 1a from above by adding an adverb that tells **how** waves were crashing down. Then, in the space provided below, analyze your sentence.

Majestically waves were crashing down. or Waves were crashing down majestically. <sup>F</sup>

Majestically waves were crashing down.  
                   S      hv      PV  
                   |                  ↑  ↑  
                   adv              adv



# B

## Lessons to Practice Adverbs

4. Write a sentence that includes an *adverb* that describes *how* crabs move.

Crabs scurried quickly.

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# Lessons to Learn

## Adverbs



The order of the lesson is: **Review It**, **Practice It**, **Learn It**, and **Analyze It**.

**Review It:** Sing/chant and review definitions as a class.

### Review It

Answer the following questions: What are the eight parts of speech? What is a verb? What are the twenty-three helping verbs? What is an adverb?

**Practice It:** For this warm-up, see Well-Ordered Notes C on p. h of the teacher's pages for this chapter.

**Learn It:** This part of the lesson can be an oral exercise completed on the board together while students mark their books individually, or it can be an individual written exercise that is reviewed orally as a class when finished.

### Learn It

Remember that adverbs tell how the verb is acting even if it is in the negative, which just means that they negate the verb, or turn it into its opposite. Adding *not* to a sentence changes the meaning.

Rewrite the following sentences including the adverb *not*. Notice how that adverb can change the meaning of sentence!

**Example:** The kite is flying up. The kite is *not* flying up.

1. The kids are playing outside. The kids are *not* playing outside.

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2. Theo will throw high. Theo will *not* throw high.

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3. Now Lucy will walk backward. Now Lucy will *not* walk backward.

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# C

## Lessons to Learn Adverbs

4. Heidi is hiding underneath. Heidi is *not* hiding underneath.

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5. Fritz was reaching down. Fritz was *not* reaching down.

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6. Grandpa will come afterward. Grandpa will *not* come afterward.

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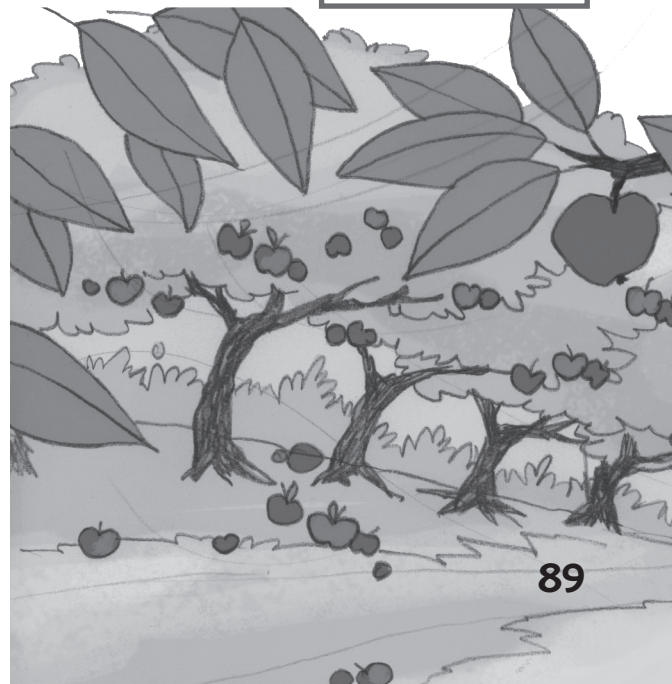
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### Analyze It

1. <sup>S</sup> Lightning <sup>hv</sup> is <sup>adv</sup> suddenly <sup>PV</sup> flashing.

2. <sup>S</sup> Trains <sup>hv</sup> will rumble <sup>PV</sup> by.

**Analyze It:** This is the essential part of the lesson. See Well-Ordered Notes C on p. h of the teacher's pages.



# Lessons to Practice

## Adverbs



1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb).

a. Fiercely winds were gusting.  
          <sup>S      hv   PV</sup>  
      |adv                  ↑

b. Softly Dad reads aloud.  
          <sup>S      PV</sup>  
      |adv  ↑  ↑  adv|

c. Lucy will not listen today.  
          <sup>S      hv      PV</sup>  
      |adv  ↑  ↑  adv|

d. Dad starts over again.  
          <sup>S      PV</sup>  
      ↑  adv  |  adv|

2. On the lines provided, list the *adverbs* from the above sentences.

a. \_\_\_\_\_ **fiercely** \_\_\_\_\_

b. \_\_\_\_\_ **softly** \_\_\_\_\_

c. \_\_\_\_\_ **aloud** \_\_\_\_\_

d. \_\_\_\_\_ **not** \_\_\_\_\_

e. \_\_\_\_\_ **today** \_\_\_\_\_

f. \_\_\_\_\_ **over** \_\_\_\_\_

g. \_\_\_\_\_ **again** \_\_\_\_\_

3. Rewrite sentence 1a from above using an adverb that tells *where winds were gusting fiercely*. Then, in the space provided at the top of the next page, analyze your sentence.

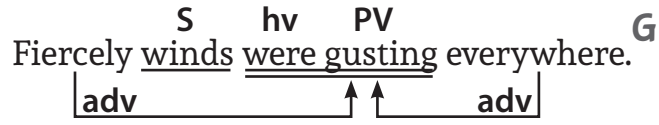
Fiercely winds were gusting everywhere. or Winds were gusting fiercely everywhere.

---

# C

## Lessons to Practice Adverbs

Analyze your sentence here:



See p. i of the teacher’s pages for this chapter for the markings for the second version of the sample sentence.

4. Imagine that Lucy’s dad is reading to her, then write a sentence that includes an adverb.

Lucy is listening carefully now.

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# Lessons to Learn—Review

## Adverbs

**Review It:** Sing/chant and review definitions as a class.

### Review It

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As a review, sing your answers to the following questions. Can you recite each of them without the song?

What is a noun?

What is a verb?

What are principal elements?

What is an adverb?

**Learn It:** Have students play the game of “Show How It Is Done.” Either brainstorm a list of adverbs before the game or use the list of adverbs on p. 93 as a guide for the students. We recommend that you make a large-sized copy of the chart so that it will be visible to the entire class. Feel free to add more adverbs to the chart if needed. Write the sentences that will be written on the board as guides for the students’ pantomimes. Some adverbs will be hard to pantomime, but still may engage student interest because of the challenge and sometimes the humor.

### Learn It

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You may know the game charades in which an action is pantomimed (acted out) for others to guess. Today you’re going to play a similar game called “Show How It Is Done” in which adverbs are used to tell you how an action is acted out. Your teacher will divide your class into pairs. Each pair will be given a sentence and then one of you will choose an adverb to add to the sentence and the other will act it out. Be sure to keep the adverb a secret from the rest of the class because they’re going to be trying to guess the adverb that is being acted out.

Here’s an example of how the game works:

The teacher writes on the board the sentence “The cowboy rode the horse.”

Student #1 chooses the adverb *sadly* from the chart and whispers it to the student who will be acting it out.

Student #2 acts out a cowboy riding the horse *in a sad way*.

The class guesses which adverb is being acted out.

Then, it’s the next pair’s turn. Your teacher will either write a new sentence on the board or tell you to choose another adverb and use the same sentence. We’re going to use the same sentence for this next example.

# Lessons to Learn—Review

## Adverbs

Student #1 chooses the adverb *bravely* and whispers it to his partner.

Student #2 acts out a cowboy riding the horse *in a brave way*.

angrily	forward	sweetly	cautiously
bashfully	gingerly	backward	lately
awkwardly	calmly	hopelessly	woefully
together	heartily	willfully	never
sadly	boldly	joyfully	bravely
patiently	slowly	mournfully	sternly



# Lessons to Practice—Review

## Adverbs

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb).

a. Frisbees are whirling along.  
                   <sup>S</sup>      <sup>hv</sup>  <sup>PV</sup>  
   ↑  adv

b. Winston dashes forward.  
                   <sup>S</sup>      <sup>PV</sup>  
   ↑  adv

c. Rex sprints behind too.  
                   <sup>S</sup>  <sup>PV</sup>  
                           ↑  adv  adv

d. Unfortunately Theo will not play.  
                                   <sup>S</sup>  <sup>hv</sup>      <sup>PV</sup>  
                           adv                          adv  ↑

2. On the lines provided, list the *adverbs* from the above sentences.

a. \_\_\_\_\_ **along** \_\_\_\_\_

b. \_\_\_\_\_ **forward** \_\_\_\_\_

c. \_\_\_\_\_ **behind** \_\_\_\_\_

d. \_\_\_\_\_ **too** \_\_\_\_\_

e. \_\_\_\_\_ **unfortunately** \_\_\_\_\_

f. \_\_\_\_\_ **not** \_\_\_\_\_

3. Rewrite sentence 1a from above by adding an adverb that tells **how** *Frisbees are whirling along*. Then, in the space provided below, analyze your sentence.

Frisbees are whirling along quickly.

<sup>S</sup>      <sup>hv</sup>  <sup>PV</sup>  
Frisbees are whirling along quickly.  
   ↑  adv  adv



# Lessons to Practice—Review

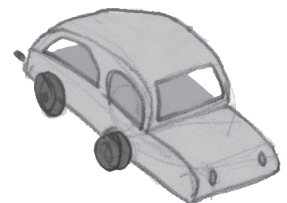
## Adverbs

4. Imagine you're playing with Rex in the yard, and then write a sentence about it using an adverb.

Rex jumped high.

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# Lessons to Enjoy—Fable

## Adverbs

Sometimes we may think that big and strong people are the best at helping other people and solving problems. This fable, however, shows you that even those who are smaller and weaker can be just the kind of friend we need! You'll see that helpfulness and friendship come in all sizes.

### The Lion and the Mouse

by Aesop



**timid:** lacking courage, fearful

**roused:** awakened from sleep

**spare:** decide not to harm or punish

A Lion lay asleep in the shady forest, his great head resting on his paws. A timid little Mouse came upon him unexpectedly, and in her fright and haste to get away, she ran across the Lion's nose. Roused from his nap, the Lion laid his huge paw angrily on the tiny creature to kill her.

“Spare me!” begged the poor Mouse. “Please let me go and someday I will surely repay you.”

The Lion was much amused to think that a Mouse could ever help him. He laughed so hard that the whole ground shook. But as he was a generous Lion, he let the poor creature go.

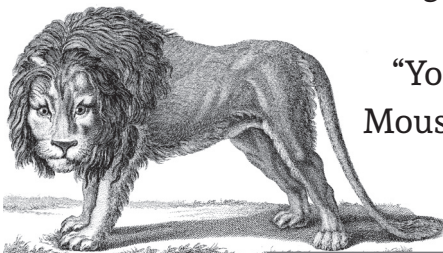
**stalking:** quietly approaching

**toils:** the strings or ropes of a net

Some days later, while stalking his prey in the forest, the Lion was caught in the toils of a hunter's net. Unable to free himself, he filled the forest with his angry roaring. The Mouse knew the voice and quickly found the Lion struggling in the net. Running to one of the great ropes that bound him, she gnawed it until it parted, and soon the Lion was free.

“You laughed when I said I would repay you,” said the Mouse. “Now you see that even a Mouse can help a Lion.”

Moral: Little friends may prove great friends.<sup>2</sup>



2. Aesop, “The Lion and the Mouse,” taken from *Writing & Rhetoric Book 1: Fable*, by Paul Kortepeter (Camp Hill, PA: Classical Academic Press, 2013), pp. 2–3.

# Lessons to Enjoy—Fable

## Adverbs

### Questions to Ponder

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1. Where was the Lion sleeping?
2. What happens that makes the Lion angry?
3. What does “Caught in the toils of a hunter’s net” mean?
4. How does the Mouse help the Lion?
5. Is there more than one meaning for the word “great” in the moral of this fable? What about in the first sentence of the story?
6. Can you find the adverbs modifying verbs?

These are underlined for your convenience in the teacher’s edition.

#### From the

**Sideline:** For possible answers to these discussion questions, see p. j of the teacher’s pages. For even more suggestions for discussion and for enrichment activities related to the fable, see p. m.

**Extras:** Please note that the teacher’s pages for this chapter include more material for extra practice, a quiz, and another Lesson to Enjoy with discussion questions and activities. All this material, in reproducible form, is also included in the PDF that accompanies the textbook.

## Chapter 4: Adverbs

<sup>A</sup>From p. 71. Introduce the chapter using a table or a desk as a visual aid to explain subordinate elements or modifiers. Point to the legs and ask the students how they function—as support for the tabletop. Ask what would happen to the legs if the tabletop would suddenly just disappear—they would fall over. We think of the legs as support, but it’s an unusual notion that the tabletop is necessary for the legs to stand. Refer to the text and the illustration, which features a table—supporting Rex the dog!

<sup>D</sup>From p. 74. Model on the board the steps of the analysis for the students. By now, you and the students are gaining command of the basics: recite the analysis aloud together using the script; do not speak the “stage directions” in parentheses, just the gray words; mark the sentence as you go without interrupting the choral analysis. You’ll note that the analysis script has been adapted slightly from the wording that was used in chapters 1–3. This is because the script is becoming more streamlined as students’ understanding of analysis evolves. You’ll note similar changes as you proceed through both *WOL1A* and *WOL1B*. (See [ClassicalAcademicPress.com/WOL](http://ClassicalAcademicPress.com/WOL) for a video demonstration of analysis.)

Starting now, after identifying the subject and predicate, you should establish the habit of marking modifiers from right to left. Later, when sentence structures are more complicated, doing so keeps the notations neat because phrases will be marked after adverbs and adjectives are identified. Also, moving backward through a sentence is a systematic way to make sure each word is addressed.

For A Sentence to Analyze in all the chapters, please note that the students’ books have the notations marked. This encourages their full attention on your modeling the analysis on the board. In the rest of the chapter, they should mark their own notations neatly in their books during the choral analyses.

**Marking notations:** Note that an adverb is marked in lowercase letters (*adv*) underneath the adverb, and the modifying line is drawn neatly and connects to the word it modifies.

**Notation variations:**

- a. More than one adverb after the verb: If a sentence has more than one adverb, the modifier lines must not be crossed. For example, in the sentence, “Leaves swirl slowly too,” the modifier lines do not cross one another. In fact, the lines are connected. The lines become one line modifying the same verb: *swirl*.

$$\begin{array}{c} \text{S} \quad \text{PV} \\ \text{Leaves} \ \underline{\text{swirl}} \ \text{slowly} \ \text{too.} \\ \quad \quad \quad \uparrow \ \text{adv} \ | \ \text{adv} \end{array}$$

- b. More than one adverb before and after the verb: If a sentence has adverbs both before and after the verb, the modifier lines are distinct and separate. They are *not* to be joined even if they are both modifying the same verb.

$$\begin{array}{c} \text{S} \quad \text{PV} \\ \text{Now} \ \underline{\text{leaves}} \ \underline{\text{swirl}} \ \text{quickly.} \\ \quad \underline{\text{adv}} \quad \quad \quad \uparrow \ \uparrow \ \underline{\text{adv}} \end{array}$$

# Well-Ordered Notes Introductory

## Practice It

This is an oral exercise. Using the following sentences, have the students provide an adverb after you ask them *how*, *when*, or *where*. Write the sentences the students come up with on the board.

**Example: Zipper teeth zip.**

Teacher: "How do the zipper teeth zip?"

Student #1: "snugly"

Restate: "Zipper teeth zip snugly."

Teacher: "When do the zipper teeth zip?"

Student #2: "sometimes"

Restate: "Zipper teeth zip sometimes."

Teacher: "Where do the zipper teeth zip?"

Student #3: "up"

Restate: "Zipper teeth zip up."

1. Winds are blowing.
2. Pumpkins ripen.
3. Rex eats.
4. Fritz is standing.
5. Sisters are searching.

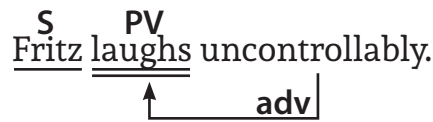
**From the Sideline:** Remember, you can visit [ClassicalAcademicPress.com/WOL](http://ClassicalAcademicPress.com/WOL) for a video demonstration of the analysis of the sentences in each lesson.

## Analyze It

Write the following sentences on the board. The analysis is to be recited aloud using the following script. The lines in parentheses are there to guide you, not to be spoken. The lines in gray are for you and the students to say in lively chorus as you mark the sentence on the board (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb).

1. Fritz laughs uncontrollably.  
           <sup>S</sup>          <sup>PV</sup>  
                   ↑          |  
                   adv

2. Blue jays chatter noisily.  
           <sup>S</sup>          <sup>PV</sup>  
                   ↑          |  
                   adv



- a. (First, read the sentence aloud.) “Fritz laughs uncontrollably.”
- b. “This is a sentence because it is a group of words that expresses a complete thought. It is a declarative sentence because it makes a statement.”
- c. “This sentence is about *Fritz*.” (Underline the subject.) “So, *Fritz* is the subject because it is what the sentence is about.” (Place a capital letter *S* above the subject.)
- d. “This sentence tells us that Fritz *laughs*.” (Double underline the predicate.) “So, *laughs* is the predicate because it is what the sentence tells us about *Fritz*.” (Place a capital letter *P* above the predicate.) “It is a predicate verb because it shows action.” (Place a capital letter *V* to the right of the *P*.) “There is no linking verb because predicate verbs do not need linking verbs.”
- e. “These are the principal elements because they are what are needed for the sentence to be completed. All the remaining parts are subordinate elements.”
- f. (Continue the analysis of the sentence, starting at the far right side and moving toward the left.) “*Uncontrollably* tells us how Fritz laughs.” (Draw a straight line down from the adverb, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.)
- g. “So, *uncontrollably* is an adverbial element because it modifies a verb. It is an adverb.” (Write *adv* in lowercase letters in the elbow opposite the line with the arrow.)

For the analysis of the second sentence, adjust the script accordingly.

# Well-Ordered Notes A

## Practice It

This is an oral exercise. Write the following sentences and accompanying adverbs (in parentheses) on the board. Point out that sometimes an adverb is placed directly after the verb, sometimes it is placed before the verb, and sometimes it sounds better at the beginning of the sentence. Where it is placed can create a different emphasis in the sentence. Read each sentence aloud as a class and discuss the possible placements of each adverb and how they might subtly affect the meaning of the sentence. There are no strictly right or wrong answers for this exercise; it demonstrates the versatility of adverbs.

Example: "Rabbits hop." (cautiously)

Option #1: "*Cautiously* rabbits hop."

Option #2: "Rabbits *cautiously* hop."

Option #3: "Rabbits hop *cautiously*."

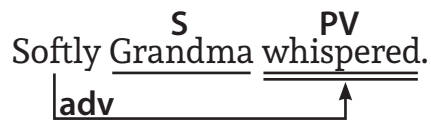
1. Dad is mowing. (carefully)
2. Mom gardened. (yesterday)
3. Pumpkins grow. (slowly)
4. Hawks could be swooping. (down)
5. Lucy might be skipping. (around)
6. Stripes climbs. (playfully)

## Analyze It

Write the following sentences on the board. The analysis is to be recited aloud using the following script. The lines in parentheses are there to guide you, not to be spoken. The lines in gray are for you and the students to say in lively chorus as you mark the sentence on the board. While the students recite, you will mark the sentence on the board (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb).

1. Softly Grandma whispered.  
 |adv | PV |  
 |-----| ↑

2. Children are playing together.  
 | S | hv | PV |  
 |-----| ↑ |adv|



- a. (First, read the sentence aloud.) “Softly Grandma whispered.”
- b. “This is a sentence because it is a group of words that expresses a complete thought. It is a declarative sentence because it makes a statement.”
- c. “This sentence is about *Grandma*.” (Underline the subject.) “So, *Grandma* is the subject because it is what the sentence is about.” (Place a capital letter *S* above the subject.)
- d. “This sentence tells us that *Grandma whispered*.” (Double underline the predicate.) “So, *whispered* is the predicate because it is what the sentence tells us about *Grandma*.” (Place a capital letter *P* above the predicate.) “It is a predicate verb because it shows action.” (Place a capital letter *V* to the right of the *P*.) “There is no linking verb because predicate verbs do not need linking verbs.”
- e. “These are the principal elements because they are what are needed for the sentence to be completed. All the remaining parts are subordinate elements.”
- f. (Continue the analysis of the sentence, starting at the far right side and moving toward the left.) “*Softly* tells us how *Grandma whispered*.” (Draw a straight line down from the adverb, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.)
- g. “So, *softly* is an adverbial element because it modifies a verb. It is an adverb.” (Write *adv* in lowercase letters in the elbow opposite the line with the arrow.)

For the analysis of the second sentence, adjust the script accordingly.



# Well-Ordered Notes B

## Practice It

This is an oral exercise. Write the following examples on the board. Remind students that the word *not* always behaves as an adverb. Have students complete the sentences by supplying verbs. Then, after writing the verbs student supply, have students analyze the sentences.

**Example: Musicians are not rehearsing.**

1. Musicians are not playing.
2. Fingers were not bending.
3. Winston is not fdgeting.
4. Ushers are not sleeping.
5. Fritz is not listening.
6. Auntie will not approve.

## Analyze It

Write the following sentences on the board. The analysis is to be recited aloud using the following script. The lines in parentheses are there to guide you, not to be spoken. The lines in gray are for you and the students to say in lively chorus as you mark the sentence on the board. While the students recite, you will mark the sentence on the board (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb).

1. Fritz is not swimming today.  
                   <sup>S</sup> <sup>hv</sup>                    <sup>PV</sup>  
                                   |adv ↑↑            |adv|

2. Sadly rain is pouring outside.  
                   <sup>S</sup> <sup>hv</sup> <sup>PV</sup>  
                                   |adv                    ↑↑            |adv|

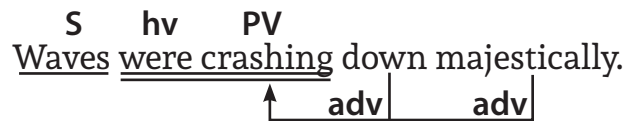
Fritz is not swimming today.  
                   <sup>S</sup> <sup>hv</sup>                    <sup>PV</sup>  
                                   |adv ↑↑            |adv|

- a. (First, read the sentence aloud.) “Fritz is not swimming today.”
- b. “This is a sentence because it is a group of words that expresses a complete thought. It is a declarative sentence because it makes a statement.”
- c. “This sentence is about *Fritz*.” (Underline the subject.) “So, *Fritz* is the subject because it is what the sentence is about.” (Place a capital letter *S* above the subject.)
- d. “This sentence tells us that *Fritz is swimming*.” (Double underline the predicate.) “So, *is swimming* is the predicate because it is what the sentence tells us about *Fritz*.” (Place a capital letter *P* above the action verb.) “It is a predicate verb because it shows action.” (Place a capital letter *V* to the right of the *P*.) “There is no linking verb because predicate verbs do not need linking verbs. *Is* is a helping verb because it helps the verb.” (Place a lowercase *hv* above the helping verb.)

- e. "These are the principal elements because they are what are needed for the sentence to be completed. All the remaining parts are subordinate elements."
- f. (Continue the analysis of the sentence, starting at the far right side and moving toward the left.) "Today tells us *when* Fritz is swimming." (Draw a straight line down from the adverb, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.)
- g. "So, *today* is an adverbial element because it modifies a verb. It is an adverb." (Write *adv* in lowercase letters in the elbow opposite the line with the arrow.)
- h. "*Not* tells us *how* Fritz is swimming." (Draw a straight line down from the adverb, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.)
- i. "So, *not* is an adverbial element because it modifies a verb. It is an adverb." (Write *adv* in lowercase letters in the elbow opposite the line with the arrow.)

For the analysis of the second sentence, adjust the script accordingly.

†From p. 86. The following are the markings for the second version of the sample sentence:



# Well-Ordered Notes C

## Practice It

This is an oral exercise. Play the “Never” game. Write the following examples on the board. (You can add sentences to the list if needed.) Have the students think of verbs that would complete the sentences. Start on one side of the room and continue around, having students generate as many answers as time allows. Once all of the sentences have been completed, have the students choose their favorite sentence and analyze it on scratch paper. For fun, write the following sentence on the board and ask the students what they think of it: “Never begin or end a sentence with *never*.” Ask the students if they can see that this sentence violates its own advice and therefore should be ignored!

**Example:** Skunks never migrate, hibernate.

1. Piglets never draw, fly.
2. Owls never canter, throw..
3. Poodles never drive, roar.
4. Kittens never paint, write.
5. Otters never groan, peck.
6. Goats never study, soar.

## Analyze It

Write the following sentences on the board. The analysis is to be recited aloud using the following script. The lines in parentheses are there to guide you, not to be spoken. The lines in gray are for you and the students to say in lively chorus as you mark the sentence on the board (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb).

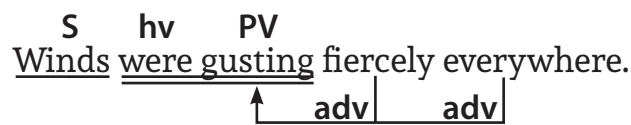
1.  $\begin{array}{cccc} S & hv & & PV \\ \text{Lightning} & \text{is} & \text{suddenly} & \text{flashing.} \\ & & \text{adv} \uparrow & \end{array}$
2.  $\begin{array}{cccc} S & hv & PV & \\ \text{Trains} & \text{will} & \text{rumble} & \text{by.} \\ & & \text{adv} \uparrow & \end{array}$
- $\begin{array}{cccc} S & hv & & PV \\ \text{Lightning} & \text{is} & \text{suddenly} & \text{flashing.} \\ & & \text{adv} \uparrow & \end{array}$

- a. (First, read the sentence aloud.) “Lightning is suddenly flashing.”
- b. “This is a sentence because it is a group of words that expresses a complete thought. It is a declarative sentence because it makes a statement.”
- c. “This sentence is about *lightning*.” (Underline the subject.) “So, *lightning* is the subject because it is what the sentence is about.” (Place a capital letter *S* above the subject.)

- d. “This sentence tells us that lightning *is flashing*.” (Double underline the predicate.) “So, *is flashing* is the predicate because it is what the sentence tells us about *lightning*.” (Place a capital letter *P* above the action verb.) “It is a predicate verb because it shows action.” (Place a capital letter *V* to the right of the *P*.) “There is no linking verb because predicate verbs do not need linking verbs. *Is* is a helping verb because it helps the verb.” (Place a lowercase *hv* above the helping verb.)
- e. “These are the principal elements because they are what are needed for the sentence to be completed. All the remaining parts are subordinate elements.”
- f. “*Suddenly* tells us *how* lightning is flashing.” (Draw a straight line down from the adverb, then a horizontal line toward the word that it modifies, and then a straight line with an arrow pointing to the word it modifies.)
- g. “So, *suddenly* is an adverbial element because it modifies a verb. It is an adverb.” (Write *adv* in lowercase letters in the elbow opposite the line with the arrow.)

For the analysis of the second sentence, adjust the script accordingly.

<sup>6</sup> From p. 91. The following are the markings for the second version of the sample sentence:



**Continue the analysis of the sentence, starting at the far right side and moving toward the left.**

## Lessons to Enjoy—Fable

### Questions to Ponder

---

1. Where was the Lion sleeping?

The lion is peacefully sleeping in the shady forest. When the students find this detail, help them to imagine the lion's large size.

2. What happens that makes the Lion angry?

The mouse accidentally runs across the lion's nose and wakes him up. This is a curious detail in the fable. How is it that the mouse ends up on the lion's nose? Ask your students to explain how they imagine it happening. Such a discussion tunes them in to the details of the story and allows for some variety in their interpretations. Ask them, "How are mistakes made when someone gets nervous or panicky? Do you blame the lion for being angry? Would you be angry in his place?"

3. What does "Caught in the toils of a hunter's net" mean?

The lion is tangled up in the net. Help the students recognize that the struggle of this large beast would make the tangle worse. Also, point out that in his predicament, the *great* lion has been reduced.

4. How does the Mouse help the Lion?

The mouse chews through the ropes of the net and frees the lion. It is because her teeth are tiny that she is able to do this kind of detailed work. The big lion was able only to thrash around and roar. Her littleness enables her to do a big thing.

5. Is there more than one meaning for the word "great" in the moral of this fable? What about in the first sentence of the story?

*Great* has at least two separate meanings: large and important. The whole story turns on the meaning of *great*. At the start, the lion is both large and important. He is the king of the forest, able to kill the mouse or choose to be amused and merciful. When he gets caught in the net, he may still be large, but it is now a disadvantage. His importance is diminished, and he is at the mouse's mercy. The mouse is the opposite of *great* in size—as tiny as she can be. Seemingly, she has no importance, completely at the mercy of the lion. Her nervous, timid actions at the beginning show how *little* she is in both size and importance. But when the lion needs her, she is of utmost importance to him. She saves him. So, *great* also refers to moral character. The lion is *great* in his generous mercy toward the mouse. The mouse is *great* in her quick reaction to the problem and wholehearted assistance of the lion.

6. Can you find the adverbs modifying verbs?

They have been underlined in the teacher's edition. Encourage the students to tell if each adverb answers *how*, *when*, or *where*.

# Fable Sentences

## Adverbs

## ANSWERS

Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb).

1. Lion stretches out.  
                  <sup>S</sup>                  <sup>PV</sup>  
                                  ↑ adv

2. Later Lion sleeps.  
                  <sup>S</sup>                  <sup>PV</sup>  
                  | adv                  ↑

3. Mouse quickly sprints.  
                  <sup>S</sup>                                  <sup>PV</sup>  
                                  | adv                  ↑

4. Furiously Lion snatches.  
                  <sup>S</sup>                  <sup>PV</sup>  
                  | adv                  ↑

5. Mouse woefully cries.  
                  <sup>S</sup>                                  <sup>PV</sup>  
                                  | adv                  ↑

6. Lightheartedly Lion releases.  
                  <sup>S</sup>                  <sup>PV</sup>  
                  | adv                  ↑

**lightheartedly:** without care, cheerfully

# Fable Sentences

## Adverbs

## ANSWERS

7. Later Lion howls.  
|adv           ↑

8. Mouse eagerly comes.  
                          |adv   ↑

9. Quietly Mouse gnaws.  
|adv           ↑

10. Lion gratefully smiles.  
                          |adv   ↑



# Well–Ordered Notes–Fable

## Read

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- ◇ Have students enjoy reading the fable aloud while eating your special homemade trail mix. (See recipe below.) Why trail mix? Well, what else would you take with you for a journey into the shady forest while reading a fable about lions?
- ◇ Have students sing the definition of a fable (1–14; see p. 250 for lyrics).

## Retell

---

- ◇ Discuss the fable using the provided questions.
- ◇ Make sock puppets. Have students retell the fable using the puppets and a small net such as one that holds produce. You can make two puppets yourself and allow students to take turns being narrator, mouse, and lion. Or you could have the students make lion and mouse puppets at home. You can find simple instructions for sock puppets at: <http://www.sesamestreet.org/parents/topicsandactivities/crafts/sockpuppet>.
- ◇ Have students analyze the fable sentences (available in the downloadable PDF).

## Record

---

- ◇ Have the students write their own version of the fable using other animals or even humans. Or have them write a story about what happens next for Lion and Mouse.

### *Lion and Mouse Trail Mix*

#### **Ingredients:<sup>1</sup>**

1 jar of peanuts (salted or unsalted)	1 bag of chocolate chips
1 box golden raisins	1 bag pretzels
1 bag of dried cranberries	1 bag candy corn
1 bag of dried bananas	2 cups of dry cereal, such as Cheerios or Chex

#### **Directions:**

In a large bowl, mix all of the ingredients together and serve.

---

1. Be mindful of children’s allergies. If need be, eliminate or substitute ingredients with other options.







## ANSWERS

1. Analyze the following sentences (*S* = subject; *PV* = predicate verb; *hv* = helping verb; *adv* = adverb).

a.  $\begin{array}{c} S \quad PV \\ \underline{\text{Eagles}} \quad \underline{\text{soar}} \quad \text{high.} \\ \quad \quad \quad \uparrow \text{adv} \end{array}$

b.  $\begin{array}{c} S \quad hv \quad PV \\ \text{Busily} \quad \underline{\text{ants}} \quad \underline{\text{are working.}} \\ \quad \quad \quad \uparrow \text{adv} \end{array}$

c.  $\begin{array}{c} S \quad hv \quad PV \\ \underline{\text{Squirrels}} \quad \underline{\text{were}} \quad \text{not} \quad \underline{\text{chasing}} \quad \text{around.} \\ \quad \quad \quad \uparrow \text{adv} \quad \uparrow \text{adv} \end{array}$

d.  $\begin{array}{c} S \quad hv \quad hv \quad PV \\ \text{Tonight} \quad \underline{\text{raccoons}} \quad \underline{\text{might be scrounging}} \quad \text{again.} \\ \quad \quad \quad \uparrow \text{adv} \quad \uparrow \text{adv} \end{array}$

**scrounging:** searching about for food, foraging

2. On the lines provided, list the *adverbs* from the above sentences.

a. \_\_\_\_\_ **high** \_\_\_\_\_

b. \_\_\_\_\_ **busily** \_\_\_\_\_

c. \_\_\_\_\_ **not** \_\_\_\_\_

d. \_\_\_\_\_ **around** \_\_\_\_\_

e. \_\_\_\_\_ **tonight** \_\_\_\_\_

f. \_\_\_\_\_ **again** \_\_\_\_\_

3. Rewrite sentence 1a from the previous page by adding an adverb that tells **how** eagles *soar high*. Then, in the space provided below, analyze your sentence.

Eagles soar high swiftly.

---

S      PV  
Eagles soar high swiftly.  
          ↑ adv | adv

4. Rewrite sentence 1c from the previous page by adding an adverb that tells **when** ants *are working busily*. Then, in the space provided below, analyze your sentence.

Busily ants are working today.

---

S    hv    PV  
Busily ants are working today.  
|adv                   ↑↑    adv|

# Lessons to Enjoy—Poem Adverbs

Sir Walter Scott was a writer and poet who wrote about the adventures of heroes and villains from Scotland. In the following short poem, Scott draws contrasting mental pictures, or images, for you of the men who are hunting and the animals who are being hunted. Now that you have analyzed how adverbs modify verbs, you will notice how Scott uses them to create those images vividly.

## Hunter's Song

by Sir Walter Scott (1771–1832)

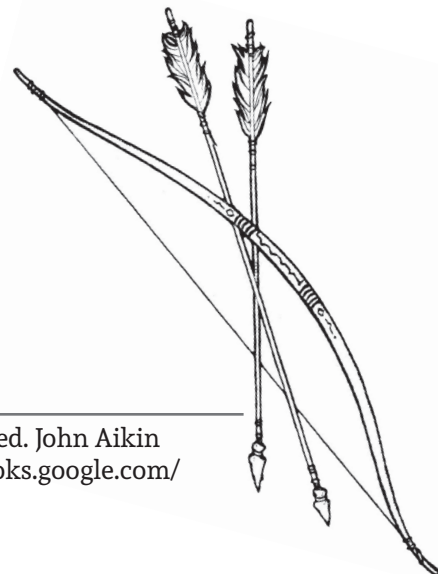
The toils are pitched, and the stakes are set,  
Ever sing merrily, merrily;  
The bows they bend, and the knives they whet,  
Hunters live so cheerily.

It was a stag, a stag of ten,  
Bearing its branches sturdily;  
He came silently down the glen,  
Ever sing hardily, hardily.

It was there he met with a wounded doe,  
She was bleeding deathfully;  
She warned him of the toils below,  
O so faithfully, faithfully!

He had an eye, and he could heed,  
Ever sing so warily, warily;  
He had a foot, and he could speed—  
Hunters watch so narrowly.<sup>2</sup>

**toils:** tightly woven nets used by hunters to hide behind; hunting blinds  
**pitched:** set up  
**stakes:** posts  
**whet:** sharpen by grinding  
**stag:** an adult male deer  
**branches:** antlers  
**sturdily:** strongly  
**glen:** small valley  
**hardily:** boldly, courageously  
**doe:** an adult female deer  
**bleeding deathfully:** dying from her wound  
**heed:** give careful attention to  
**warily:** cautiously  
**narrowly:** closely, with great attention



2. Sir Walter Scott, "Hunter's Song," in *Select Works of the British Poets*, ed. John Aikin (Philadelphia: Thomas Wardle, 1838), p. 702. Available at: <https://books.google.com/books?id=PKgcAAAAMAAJ>.

# Lessons to Enjoy—Poem

## Adverbs

### Questions to Ponder

---

1. In each stanza of the poem there are four lines. In each stanza, which lines rhyme with each other? How does this pattern make the poem like a song?
2. What does “The bows they bend, and the knives are whet” mean?
3. What does the stag look like?
4. What does the stag meet as it comes down into the valley?
5. What happens in the last stanza? What do you think will happen next?
6. Can you find all the adverbs in the poem? (Hint: Look for words ending in *-ly*.)

## Lessons to Enjoy—Poem

### Questions to Ponder

1. In each stanza of the poem there are four lines. In each stanza, which lines rhyme with each other? How does this pattern make the poem like a song?

In each stanza, lines 1 and 3 rhyme with each other, and lines 2 and 4 rhyme with each other, making for a rhyming pattern of ABAB. Such a rhyming pattern is typical of many songs the students may be familiar with, as varied as “Simple Simon” and “Amazing Grace.” Point out that the rhymes and the title of “Hunter’s Song” suggest that the poem is meant to be sung. Ask for a volunteer to try to sing the words with a made-up melody. Ask them when they think hunters would sing such a song? Hunters might sing it as they prepare for the hunt or as they gather to tell stories of hunting.

2. What does “The bows they bend, and the knives are whet” mean?

This question focuses the students’ attention on the first stanza. The hunters are preparing for the hunt, sharpening their knives and testing their bows by bending them. The first line of this stanza describes the hunting blinds that the hunters have set up. During their preparations, they are cheerful and they sing. But there is another, darker side to the hunt—the rest of the poem lets us see it through the perspective of the deer.

3. What does the stag look like?

This question focuses the students’ attention on the second stanza. The stag is majestic. He is ten years old—mature and experienced. He is strong, sporting a large set of antlers. He moves stealthily but boldly. The last line in this stanza is difficult because it is hard to imagine the stag singing boldly. For a Romantic poet, the majestic bearing of this buck is itself a sort of hardy or bold song.

4. What does the stag meet as it comes down into the valley?

Now, for the third stanza: The stag meets a wounded doe that has been shot by one of the hunters deeper in the valley. The doe has been able to run away, but she is dying. She faithfully or loyally warns the stag of the impending danger.

5. What happens in the last stanza? What do you think will happen next?

In the last stanza, the bold song of the majestic stag turns wary. Witnessing the doe’s trauma, the stag becomes cautious. He is controlled by instinct—he sees, he heeds, he runs. With the dash at the end of the third line of this stanza, the perspective shifts back to the hunters. They watch closely. The poem is open-ended. We don’t know if they are watching closely enough to succeed in their hunt or if the stag escapes. Allow the students to imagine different endings. No matter how it ends, as a hunter’s song, the poem celebrates the hunter’s respect for the hunted and for the difficulty of the hunt.

6. Can you find all the adverbs in the poem? (Hint: Look for words ending in *-ly*.)

The adverbs have been underlined in the teacher’s edition.

# Well-Ordered Notes—Poem

## Read

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- ◇ Read the poem to the students while listening to a classical piece of music, such as “Royal Hunt and Storm” from Berlioz’s *Les Troyens*. The poem is not a lighthearted one, but students can relish it for its drama and its unusual perspective from the animals’ point of view.

## Retell

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- ◇ Discuss with students the poem using the questions that follow it.
- ◇ Bring in pictures of a hunter’s blind and a majestic-looking stag with a large set of antlers to help the students understand the imagery of the poem.

## Record

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- ◇ Have students write another stanza to the poem, addressing what they think will happen to the stag after being warned by the wounded doe. Will the stag escape the hunters?
- ◇ Have students draw a picture of what is happening in one of the stanzas in the poem. Or, have them draw a picture of the new stanza that they wrote for the poem.





# Notes

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