

*English Lessons  
Through  
Literature*  
Level 5



Kathy Jo DeVore



*English Lessons*  
*Through*  
**Literature**  
Level 5

Kathy Jo DeVore

barefoot  
ragamuffin  
curricula

[www.barefootmeandering.com](http://www.barefootmeandering.com)  
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*liberis meis*



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## *Introduction*

*English Lessons Through Literature* has three lessons per week for thirty-six weeks. This is a total of 108 lessons per year.

Level 4 is intended for 4th grade and up. Level 5 is intended for 5th grade and up. It is the first of a two-volume set which is intended for use before high school. Either level could be used for older children as well. I would advise Level 4 first for children who do not have a very strong background in grammar.

It is best to transition children gently into doing new things. In writing, this means that first we talk, then we write. *English Lessons Through Literature* includes oral lessons in some levels so that students can practice new concepts without the stress of having to write the answers. Oral lessons in early levels will then be written lessons in the following level.

## *Literature*

The literature suggested in this book is in the public domain in the United States, and the full text of each story and book can be found online. Most are also available as audio books, and children who are reading well can read the book themselves rather than using the books as read-alouds.

I do recommend reading the literature prior to the lesson. The examples and the copywork almost always come from the reading selection from that day. We like to read it the day before so that written lessons can begin without delay on the lesson day.

Since most of the examples and part of the daily copywork come directly from the literature, reading the literature is an important component of this program. However, there is certainly room to skip books that the child does not like, and it is up to the parents to determine whether or not a recommended resource is right for their family. My homeschooling motto has long been: Use the curriculum; don't let the curriculum use you. I recommend the motto more highly than I recommend any of the literature selections in this book.

## *Lessons and Exercises*

If your child has already covered some of the concepts in this book, use the lesson as a review by having him tell what he knows on the subject. Instead of reading the lesson on nouns, say, “Tell me everything you know about nouns.” Afterwards, you can skim the lesson and see if he’s left out any pertinent information. Prompt him for that information (“What do you know about abstract and concrete nouns?”), or go over that portion. In this way, he practices narration, he makes the information his own by telling it himself, and—in some cases—he may be reminded that he doesn’t know or remember as much as he thinks he does. We often believe that since “we’ve been over this a hundred times,” that means we know the subject. The student who can give you the lesson instead of reading it truly does.

*English Lessons Through Literature* narrations should be in addition to the oral narrations in other areas such as history and science. At this age, I recommend beginning to include written narrations from those subjects as well. You can start with just one per week, and work up from there.

The writing lessons follow a two-week repeating pattern.

**Day 1:** The model story for the next two weeks (six lessons) is in this lesson. The student reads and orally narrates the new model story.

**Day 2:** The student has a playing with words copia exercise, or he outlines the new model story.

**Day 3:** The student has either a literary analysis or descriptive writing exercise.

**Day 4:** The student has a playing with sentences copia exercise.

**Day 5:** The student has a commonplace book entry from the model story.

**Day 6:** The student writes the written narration from his outline.

I love using real sentences from real books for the lessons and exercises. They are far more interesting, which means children are far more likely to be engaged by the material. Copywork selections are only altered to change outdated punctuation and/or spelling when necessary. Lesson examples are often shortened—some of those old authors really knew how to write a paragraph into a sentence. Some sentences are simplified for diagramming.

When I check over the exercises with my children, I do not do so with red pencil in hand. Instead, we look at the work together, and I point out mistakes which he then corrects. I believe working with real sentences, even modified ones, can be a little harder than manufactured sentences. But I also believe that there's more value in working through the exercises to discover the correct answers.

*English Lessons Through Literature* includes a moderate number of exercise sentences to practice the concepts presented in the lessons. However, some children require more practice with grammatical concepts than others. Rather than fill each level with an excessive number of exercises, I chose to create a free download full of worksheets which can be used with any level for extra practice. The sentences are all taken from *The Wonderful Wizard of Oz* as most children will have a basic familiarity with that story, one way or another. You can find a link to the practice worksheets on my website: [www.barefootmeandering.com/bookstore.html](http://www.barefootmeandering.com/bookstore.html).

## *Prepared Dictation*

Like copywork, dictation is a form of studying grammar, spelling, and the mechanics of writing. However, dictation requires children to take a more active role and actually study and think about the material, as opposed to passively taking it in through copywork. For this reason, dictation should not begin until third or fourth grade, depending on readiness.

Dictation is for children who write easily. A child who is still struggling with reading or penmanship should just continue with copywork. However, children who type can type their dictations instead. This simplifies the process for children who hate writing.

In prepared dictation, children type or write a passage after studying it for five to ten minutes. Without this preparation, the exercise is not a teaching exercise; it is a test. In *Home Education*, Charlotte Mason went further, describing dictation without preparation as “a fertile cause of bad spelling” (241).

I know that dictation can sound like a huge, time consuming exercise, especially with multiple children. It's not. We do prepared dictation twice a week, on the “off” days from grammar. Each of my boys

studies his exercise for about 10 minutes. He chooses, sometimes with my help, two or three words to analyze. A passage should not have more than three or four unknown words to be studied. He adds these to his Spelling Journal, writing each word with a space between the syllables, which helps him to analyze each word syllable by syllable. The Spelling Journal organizes words according to phonogram or spelling rule, and it is a free download on my site.

Dictations may be written or typed. My boys type their dictations. The spelling and grammar checks are turned off in our word processing program, and we increase the font size to 20+ points so that I can read over their shoulders. I read the exercises while each boy takes his turn at the keyboard. I stand behind them so that I can make sure they don't make any mistakes.

*English Lessons Through Literature* includes two dictation exercises each week. Sources include the literature, poems, and Bible verses. If you prefer, choose dictation exercises from history, science, or free reading.

Watch as the child writes to catch mistakes immediately. Mistakes imprint on a child's mind just as correctly written material does, and this confusion is difficult to correct, as some of us have found while using poor spelling programs which ask children still learning the basics to proofread something. In *Home Education*, Charlotte Mason writes:

Once the eye sees a misspelt word, that image remains; and if there is also the image of the word rightly spelt, we are perplexed as to which is which. Now we see why there could not be a more ingenious way of making bad spellers than 'dictation' as it is commonly taught. Every misspelt word is an image in the child's brain not to be obliterated by the right spelling. It becomes, therefore, the teacher's business to prevent false spelling, and, if an error has been made, to hide it away, as it were, so that the impression may not become fixed (242).

## *Commonplace Book*

A commonplace book is a book for copying poetry, passages from literature, and other writings or information. A simple composition book can be used for this purpose.

Each narration story has a commonplace book exercise, a passage from the story to copy. Children can also begin to add to the commonplace book from other reading: history, science, literature, or free reading. My children choose their own passages to copy, passages which speak to them in some way. For my oldest son, it's often something philosophical or political. For my second son, it's usually something funny.

In Level 5, the commonplace book completely replaces copywork. In Level 4, however, copywork suggestions are still given. If you want to transition to the commonplace book, then I recommend giving the child a choice each day. He can either do the scheduled copywork, or he can choose a passage that he enjoyed from another book.

### *Picture Study*

Charlotte Mason recommended having the child look at the picture without interruption for several minutes, then putting the picture away and having the child describe the picture. It is, in essence, a picture narration. Afterwards, bring the picture back out and see if he notices anything else. This is not art criticism, though. It is learning to attend to detail and to form a love and appreciation for art.

Each artist has six paintings studied with new paintings added every other week, so you have a full twelve weeks to enjoy each artist and to include additional activities if desired. For example, you could read a children's biography of the artist and view some of his additional works. More paintings can often be found at <http://www.wikipaintings.org/>, or just do an internet search for the artist's name.

All pictures of paintings in this book are, by necessity, black and white. Color copies of the paintings are provided on my site at no cost for your convenience. These can be printed so that you can display the picture for the two weeks between new paintings. In the past, we have also used the pictures as backgrounds on my computer. However, my oldest son did tell me once that it was strange seeing a particular painting without the icons.

## *Memory Work and Reference Pages*

Memory work is an important part of this program. The student cannot properly analyze a sentence when he doesn't remember the difference between a verb and an adverb, or a phrase and a clause, or if he can't remember which verbs are linking verbs. When it comes to learning the basics of any subject, vocabulary is king.

At the back of the book, there are pages that have all the definitions and lists to learn from this book to make it easy to learn and review the information. New material should be read three times every lesson day, or daily, until it is learned. Newly learned material should be reviewed regularly at first, perhaps once a week. Material which has been learned for a longer time should be reviewed every month to six weeks, but if it stops being automatic, it goes back to the frequent review.

There are more than one hundred poems in this book. My suggestion is to select a poem, preferably one the child enjoys, and begin to memorize it. When he has memorized it, move on to a new one.

Appendix B has sentences to read, if desired, for correct use of words. The purpose is akin to that of copywork in that it is intended to imprint certain grammatical concepts into the child's mind just through repetition. Saying these sentences aloud regularly will help the correct forms to "sound" right to our children and to ourselves. My advice is to read these sentences approximately once a week for the school year.

Diagramming reference pages are also included in Appendix C.

## *Third Person Singular Pronouns*

I wish the English language had a gender-neutral third person singular pronoun acceptable for people. I use the masculine because it's what I grew up with and I'm too old to like change. It is at least as correct as the feminine form and, as the mother of four boys, the feminine sounds odd to me in reference to children; I still call my daughter "son" more often than not. And using the plural with a singular antecedent, which is becoming more common, is simply incorrect.



Level  
Five

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## *Level 5 Literature List*

All the literature selections suggested herein are in the public domain in the United States of America and are probably available at your local library. The complete texts can also be found online from Project Gutenberg ([www.gutenberg.org](http://www.gutenberg.org)) and/or the Baldwin Project ([www.mainlesson.com](http://www.mainlesson.com)). Most are available as audio books, and free audio book versions may be found online from LibriVox ([www.librivox.org](http://www.librivox.org)).

“The Ransom of Red Chief” by O. Henry

“The Gift of the Magi” by O. Henry

*The Emerald City of Oz* by L. Frank Baum

*The Adventures of Tom Sawyer* by Mark Twain

*The Happy Prince and Other Tales* by Oscar Wilde

*Little Women* by Louisa May Alcott

*Around the World in Eighty Days* by Jules Verne





# 1. *Parts of speech: Nouns*

- The Ransom of Red Chief by O. Henry

Definition: A noun is the name of a person, place, thing, or idea.

Everything and everybody has a name, and all of those names are nouns. We use the phrase “person, place, thing, or idea” in an effort to include every name, because every name is a noun.

“The Ransom of Red Chief” has a grand total of four people in it. We have “two desperate **men**,” **Bill** and **Sam**, who quickly become even more desperate. And we have the **Dorsets**—**father Ebenezer** and **son Johnny**, also known as **Red Chief**.

The names of places, things, and ideas are also nouns. Each of the underlined words in the following paragraph is a noun.

Yes, sir, that boy seemed to be having the time of his life. The fun of camping out in a cave had made him forget that he was a captive, himself. He immediately christened me Snake-eye, the Spy, and announced that, when his braves returned from the warpath, I was to be broiled at the stake at the rising of the sun.

In this passage, we have people: boy, captive, Snake-eye, Spy, and braves. We have a place: the cave. We have things: the stake and the sun. And we have ideas: fun, time, life, and warpath.

Nouns can be common, naming any general person, place, thing, or idea. Nouns can also be proper, naming an individual person, place, thing, or idea. A proper noun begins with a capital letter. In addition to the names of people above, the story includes the proper names of places, Alabama and Summit, and a thing, the paper named the *Weekly Farmers' Budget*.

Some authors capitalize nouns that aren't ordinarily capitalized. For instance, the animal names in Aesop are always capitalized. We have stories about the Tortoise and the Hare, and even the Ants and the Grasshopper. He used the common names as if they were the proper names for his characters. If the author treats a noun as a proper noun by capitalizing it, I also treat it as a proper noun in the exercises.

You'll be learning the definitions for all the parts of speech as well as lists of important material. It is important to know this information well.

## *A Prayer*

By Paul Laurence Dunbar

O Lord, the hard-won miles  
Have worn my stumbling feet:  
Oh, soothe me with thy smiles,  
And make my life complete.  
The thorns were thick and keen  
Where'er I trembling trod;  
The way was long between  
My wounded feet and God.  
Where healing waters flow  
Do thou my footsteps lead.  
My heart is aching so;  
Thy gracious balm I need.

## *Writing: Oral Narration*

A model story is one which you will be using as a model for your own writing. When you get a new model story, you will read it and give an oral narration of it. Over the following five lessons, you will

have other exercises with the model story, finally producing a written narration from it. Read your new model story below, and then give your instructor an oral narration of it.

## *The Three Bears*

From *Nursery Tales Told to the Children* by Amy Steedman

It really was the neatest little cottage that ever was seen, and the three bears who lived in it were the tidiest and best-behaved bears in all that forest. For, of course, the cottage was in the middle of a forest. Bears love quiet, shady places where there are plenty of trees to climb. The cottage had a porch covered with honeysuckle, while roses climbed up the walls and peeped into the lattice-windows.

Now the three bears were not a bit like one another, for one was a Great Big Bear, and one was a Middle-sized Bear, and one was a Tiny Wee Bear. They kept the cottage very tidy, and every morning they made the great big bed, and the middle-sized bed, and the tiny wee bed, and dusted the great big chair, and the middle-sized chair, and the tiny wee chair before they sat down to breakfast.

One morning when the porridge was made and had been poured out into the great big bowl, and the middle-sized bowl, and the tiny wee bowl, it was so hot that the three bears went out for a walk in the wood, to pass the time until it cooled. The Great Big Bear and the Middle-sized Bear walked along most properly, but the Tiny Wee Bear took his hoop and bowled it along in front.

Now that very morning it happened that Goldilocks lost her way in the forest. She was a very pretty little girl, with hair like threads of shining gold, and that is how she got her name. But she was very self-willed, and fancied she knew better than her mother. That is how she came to lose her way in the wood, for her mother had told her if she wandered from the path she would not be able to find her way home again, and Goldilocks had tossed her head and paid no attention. And so it happened that she wandered so far that she could not find her way back, and arrived at the bears' cottage that sunny morning just after they had left it.

It was a fresh, cool morning, just the sort of morning that made Goldilocks want her breakfast more than usual, for she had run out before it was ready, and when she came to the pretty little cottage she skipped for joy.

“I am sure some kind person lives here, and will give me some bread and milk,” she said to herself. And then she peeped through the open door.

“There does not seem to be any one at home,” she said anxiously. “But oh, what a delicious smell of porridge!”

She could not wait another moment, but walked in and sat down in the great big chair and took a spoonful of porridge out of the great big bowl. “Ugh!” she cried, making a face, “this is far too salty, and this chair is much too hard!”

So she changed her seat and tried the middle-sized chair, and tasted the porridge out of the middle-sized bowl.

“Oh dear me! This has no salt at all,” she said, “and this chair is far too soft.” And laying down the spoon, she jumped up in a great hurry. Then she tried the tiny wee chair, and took a spoonful of the porridge out of the tiny wee bowl.

“This is simply delicious!” she cried, “and the little chair is just right too.”

And she ate and ate till she finished all the porridge out of the tiny wee bowl. And the tiny little chair was so comfortable that she curled herself up in it until suddenly the seat gave a crack and she fell right through on to the floor.

Goldilocks picked herself up and looked round to see if she could find a sofa to rest on, for she was now so sleepy she could scarcely keep her eyes open. Then she saw a staircase, and she climbed up at once to see if there was a bed in the room above. And sure enough in the room upstairs she found three beds, standing side by side under the open lattice-window where the roses peeped in.

She threw herself at once on to the great big bed, but it was so hard that she rolled off as quickly as she could. Then she tried the middle-sized bed, but it was so soft that she sank right in and felt quite smothered. So then she tried the tiny wee bed, and it was just soft enough, and so deliciously comfortable that she curled herself up on it with a big sigh of content, and went fast asleep in the twinkling of an eye.

Presently home came the three bears from their walk, and they went to the table to begin their breakfast.

“Who has been sitting in my chair?” growled the Great Big Bear in his great big voice. For the cushion had been pulled all to one side.

“Who has been sitting in my chair?” said the Middle-sized Bear in her middle-sized voice. For there was a large dent in the cushion where Goldilocks had sat.

“Who has been sitting in my chair, and broken it right through?” said the Tiny Wee Bear in his tiny wee voice.

Meanwhile the Great Big Bear had been staring at his great big bowl of porridge which had a spoon sticking in it.

“Who has been eating my porridge?” he growled in his great big voice.

“Who has been eating my porridge?” said the Middle-sized Bear in her middle-sized voice.

“Who has been eating my porridge and has eaten it all up?” cried the Tiny Wee Bear in his tiny wee voice.

Then the three bears searched all round the room to see if they could find out who had been there. Next they climbed up the stairs to look in the bedroom.

But the moment the Great Big Bear saw his bed all rumped and tossed about, he growled in his great big voice, “Who has been lying on my bed?”

“And who has been lying on my bed?” said the Middle-sized Bear in her middle-sized voice.

“Who has been sleeping on my little bed, and lies here still?” cried the Tiny Wee Bear in his tiny wee voice.

Now when the Great Big Bear spoke, Goldilocks dreamed of a thunderstorm; and when the Middle-sized Bear spoke, she dreamed that the wind was making the roses nod. But when the Tiny Wee Bear cried out, she opened her eyes and was wide awake in a moment. She jumped up and ran to the window, and, before the three bears could catch her, she jumped out into the garden below. Then she ran through the wood as fast as she could, and never stopped till she reached home. And you may be sure she never went wandering into the wood again, so the Great Big Bear and the Middle-sized Bear and the Tiny Wee Bear ate their porridge in peace all the rest of their days.

## *Exercise*

Review memory work. This can be an oral exercise. Find the nouns in this passage. Which nouns are proper nouns, and which are common?

Ebenezer Dorset, Esq.:

We have your boy concealed in a place far from Summit. It is useless for you or the most skillful detectives to attempt to find him. Absolutely, the only terms on which you can have him restored to you are these: We demand fifteen hundred dollars in

large bills for his return; the money to be left at midnight tonight at the same spot and in the same box as your reply—as hereinafter described. If you agree to these terms, send your answer in writing by a solitary messenger tonight at half-past eight o'clock. After crossing Owl Creek, on the road to Poplar Cove, there are three large trees about a hundred yards apart, close to the fence of the wheat field on the right-hand side. At the bottom of the fence-post, opposite the third tree, will be found a small pasteboard box. The messenger will place the answer in this box and return immediately to Summit.

## *Commonplace Book*

A commonplace book is a book where you can copy down poetry, passages from books, and other types of information which appeal to you. A simple composition book can be used for this purpose. If you don't already have a commonplace book, you should begin one this year. There are commonplace prompts throughout this book which instruct you to write a commonplace entry. For most prompts, you will choose your own commonplace entry, though you will be instructed to choose from a particular type of literature, such as a work of fiction, a work of non-fiction, or a poem. A commonplace book entry should be half to a full page long.

Today, choose a passage from a work of fiction. With your instructor's approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today's literature reading.

## *Dictation*

We selected for our victim the only child of a prominent citizen named Ebenezer Dorset. The father was respectable and tight, a mortgage fancier and a stern, upright collection-plate passer and forecloser. The kid was a boy of ten, with bas-relief freckles, and hair the color of the cover of the magazine you buy at the newsstand when you want to catch a train. Bill and me figured that Ebenezer would melt down for a ransom of two thousand dollars to a cent. But wait till I tell you.





## 2. *Abstract & Concrete Nouns*

- The Gift of the Magi by O. Henry

Nouns can be either concrete or abstract. Concrete nouns are recognizable through the five senses. Abstract nouns name an idea, event, quality, or concept. Look at the following sentence from “The Gift of the Magi.”

Now, there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. One was Jim’s gold watch that had been his father’s and his grandfather’s. The other was Della’s hair.

The pride the Youngs feel is an abstract noun. We can understand it, but not through our senses; we can neither see, hear, taste, touch, nor smell it. Christmas and Christmas Eve are also abstract nouns. Their possessions, on the other hand, his watch and her hair, are tangible. We could reach out and touch them.

### *Snow-Flakes*

By Henry Wadsworth Longfellow

Out of the bosom of the Air,  
Out of the cloud-folds of her garments shaken,  
Over the woodlands brown and bare  
Over the harvest-fields forsaken,

Silent, and soft, and slow  
Descends the snow.  
Even as our cloudy fancies take  
Suddenly shape in some divine expression,  
Even as the troubled heart doth make  
In the white countenance confession,  
The troubled sky reveals  
The grief it feels.

This is the poem of the air,  
Slowly in silent syllables recorded;  
This is the secret of despair,  
Long in its cloudy bosom hoarded,  
Now whispered and revealed  
To wood and field.

## *Mullah Nasrudin*

Level 5 contains many stories of Mullah Nasrudin, a character in tales from the Middle East. Though it is uncertain exactly when and where the tales began, new stories have been added over generations.

The tales included here were written by Rodney Ohebsion. He writes, “Much of Nasrudin’s actions can be described as illogical yet logical, rational yet irrational, bizarre yet normal, and simple yet profound. What adds even further to his uniqueness is the way he gets across his messages in unconventional yet very effective methods.”

## *The Loan Request*

By Rodney Ohebsion

Nasrudin struck up a conversation with a stranger.

At one point, he asked, “So how’s business?”

“Great,” the other replied.

“Then can I borrow ten dollars?”

“No. I don’t know you well enough to lend you money.”

“That’s strange,” replied Nasrudin. “Where I used to live, people wouldn’t lend me money because they knew me; and now

that I've moved here, people won't lend me money because they don't know me!"

### *Exercise*

Review memory work. This can be an oral exercise. Find the nouns in this passage. Which nouns are concrete, and which are abstract?

As soon as she saw it she knew that it must be Jim's. It was like him. Quietness and value—the description applied to both. Twenty-one dollars they took from her for it, and she hurried home with the 87 cents. With that chain on his watch Jim might be properly anxious about the time in any company. Grand as the watch was, he sometimes looked at it on the sly on account of the old leather strap that he used in place of a chain.

### *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a poem. If you cannot think of a poem that you enjoy or that means something to you personally, then copy all or part of today's poem.

### *Dictation*

John 1:1-5

In the beginning was the Word, and the Word was with God, and the Word was God. He was in the beginning with God. All things came into being through Him, and apart from Him nothing came into being that has come into being. In Him was life, and the life was the Light of men. The Light shines in the darkness, and the darkness did not comprehend it.



*An Old Woman Cooking Eggs* by Diego Velazquez

### Picture Study

1. Read the title and the name of the artist. Study the picture for several minutes, then put the picture away.
2. Describe the picture.
3. Look at the picture again. Do you notice any details that you missed before? What do you like or dislike about this painting? Does it remind you of anything?

### 3. *Literary Analysis*

- The Emerald City of Oz, Chapter 1

#### *Writing: Literary Analysis*

You read two different short stories by O. Henry this week. Choose one of them and answer the following questions. This should be a written exercise. However, it is often helpful to discuss your topic with someone before you begin writing.

Whom is the story about? Did you have sympathy for any of the characters in the story? Why or why not?

It's important to give evidence to support your opinions. Give examples from the story. For instance, don't say that you liked a character because he was nice. Instead, give an example from the story that shows that he was nice. For example, consider the fable "The Town Mouse and the Country Mouse." If I wanted to write about that fable, I might say one of the following:

I felt sorry for the country mouse. She had none of the finer things in life. Both her food and her home were simple and plain. Even when she had company, she was unable to provide even the smallest of luxuries.

I felt sorry for the town mouse. Although she lived in luxury, she also lived in constant danger. Just to have a meal, she had to face the hazards of both cats and people.

In both cases, I gave a reason for sympathy. You're writing your opinion, so there are no right or wrong answers as long as you can show why you feel that way.

## *The Poet and His Song*

By Paul Laurence Dunbar

A song is but a little thing,  
And yet what joy it is to sing!  
In hours of toil it gives me zest,  
And when at eve I long for rest;  
When cows come home along the bars,  
And in the fold I hear the bell,  
As Night, the shepherd, herds his stars,  
I sing my song, and all is well.  
There are no ears to hear my lays,  
No lips to lift a word of praise;  
But still, with faith unfaltering,  
I live and laugh and love and sing.  
What matters yon unheeding throng?  
They cannot feel my spirit's spell,  
Since life is sweet and love is long,  
I sing my song, and all is well.  
My days are never days of ease;  
I till my ground and prune my trees.  
When ripened gold is all the plain,  
I put my sickle to the grain.  
I labor hard, and toil and sweat,  
While others dream within the dell;  
But even while my brow is wet,  
I sing my song, and all is well.  
Sometimes the sun, unkindly hot,  
My garden makes a desert spot;  
Sometimes a blight upon the tree  
Takes all my fruit away from me;  
And then with throes of bitter pain  
Rebellious passions rise and swell;  
But—life is more than fruit or grain,  
And so I sing, and all is well.

## *The Moving Friend*

By Rodney Ohebsion

“Nasrudin,” a friend said one day, “I’m moving to another village. Can I have your ring? That way, I will remember you every time I look at it?”

“Well,” replied Nasrudin, “you might lose the ring and then forget about me. How about I don’t give you a ring in the first place—that way, every time that you look at your finger and don’t see a ring, you’ll definitely remember me.”

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of non-fiction. With your instructor’s approval, this can be from the Bible, a biography, or one of your history or science books. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from your next reading in your history spine.

## *Editing*

Today, you wrote a literary analysis paper. That’s a fancy way to say that you wrote about a story.

Part of writing well is learning to edit. Most of us do not write a perfect paper the first time. But we can make changes to our writing that will make it better.

Start by reading your paper out loud. Sometimes, we notice mistakes when we hear them out loud, but we don’t notice them when we just read them silently.

- Did you meet the goal of this writing exercise?
- If you gave an opinion, did you support it with evidence? If not, add examples that support your opinions. Did you include all the important details from the story? If not, add them now.







## 4. *Parts of speech: Pronouns*

- The Emerald City of Oz, Chapter 2

Definitions:

A pronoun is a word used in the place of a noun.

An antecedent is the noun that a pronoun replaces in a sentence.

It's not always convenient to keep saying the name of a noun over and over again. We can use pronouns to take the place of nouns, both common and proper. Look at the following sentences.

Dorothy Gale lived on a farm in Kansas, with (1) her Aunt Em and (2) her Uncle Henry. (3) It was not a big farm, nor a very good one, because sometimes the rain did not come when the crops needed (4) it, and then everything withered and dried up. Once a cyclone had carried away Uncle Henry's house, so that (5) he was obliged to build another; and as (6) he was a poor man (7) he had to mortgage (8) his farm to get the money to pay for the new house.

The underlined words are pronouns. Each pronoun has an antecedent. The antecedent is the noun that the pronoun replaces. In the passage above, the antecedent of the first and second pronouns is **Dorothy Gale's**; the antecedent of the third pronoun is **farm**; the antecedent of the fourth pronoun is **rain**. And the antecedents for the sixth, seventh, and eighth pronouns are **Uncle Henry** and **Uncle Henry's**.

We use different pronouns for speaking about different people.

We use first person pronouns when we speak of ourselves. I can speak only of myself and use the singular form, or I can speak of myself and others with the plural form.

The first person pronouns are: I, me, my, mine, we, us, our, ours.

We use second person pronouns to refer to the person to whom we are speaking. Singular and plural pronouns are the same in the second person.

The second person pronouns are: you, your, yours.

As a bit of trivia, the second person used to have different singular pronouns: thee, thou, and thy.

We use third person pronouns to refer to people and things which we are discussing.

The third person pronouns are: he, him, his, she, her, hers, it, its, they, them, their, theirs.

## *A Day Of Sunshine*

By Henry Wadsworth Longfellow

O gift of God! O perfect day:  
Whereon shall no man work, but play;  
Whereon it is enough for me,  
Not to be doing, but to be!  
Through every fibre of my brain,  
Through every nerve, through every vein,  
I feel the electric thrill, the touch  
Of life, that seems almost too much.  
I hear the wind among the trees  
Playing celestial symphonies;  
I see the branches downward bent,  
Like keys of some great instrument.

And over me unrolls on high  
The splendid scenery of the sky,  
Where through a sapphire sea the sun  
Sails like a golden galleon,

Towards yonder cloud-land in the West,  
Towards yonder Islands of the Blest,  
Whose steep sierra far uplifts  
Its craggy summits white with drifts.  
Blow, winds! And waft through all the rooms  
The snow-flakes of the cherry-blooms!  
Blow, winds! And bend within my reach  
The fiery blossoms of the peach!  
O Life and Love! O happy throng  
Of thoughts, whose only speech is song!  
O heart of man! Canst thou not be  
Blithe as the air is, and as free?

### *Mad at the Fakir*

By Rodney Ohebsion

A Fakir claimed that he could teach any illiterate person to read through an “instant technique.”

“OK,” Nasrudin said. “Teach me.”

The Fakir then touched Nasrudin’s head and said, “Now go read something.”

Nasrudin left, and returned to the village square an hour later with an angry look on his face.

“What happened?” asked the villagers. “Can you read now?”

“Indeed I can,” replied Nasrudin, “but that’s not why I came back? Now where is that scoundrel Fakir?”

“Mullah,” the people said, “he taught you to read in no more than a minute. So what makes you think he’s a scoundrel?”

“Well,” Nasrudin explained, “I was just reading a book that asserted, ‘All Fakirs are frauds.’”

### *Writing: Copia*

Part of writing is developing what the ancient Greeks called *copia*, which means an abundance of words and phrases. The writing exercises are meant to help you develop *copia*, so in addition to writing narrations, you’ll also be playing with words and sentences so that you’ll learn a variety of ways to say things.

Take the following sentence and play with it. Remember that the point is not necessarily to make the sentence better. The point is to

play with the sentence and make it different. Make a new sentence with one or more of the changes listed below. As you learn more, there will be new ways to change sentences.

Dorothy Gale lived on a farm in Kansas, with her Aunt Em and her Uncle Henry.

1. Change the grammar.
  - Change the nouns from common to proper and vice versa
  - Change the nouns from singular to plural and vice versa.

## *Exercise*

Review memory work. This can be an oral or written exercise. Find the pronouns in this passage. What is the antecedent of each pronoun?

“You might do housework for some one, dear, you are so handy; or perhaps you could be a nurse-maid to little children. I’m sure I don’t know exactly what you CAN do to earn money, but if your uncle and I are able to support you we will do it willingly, and send you to school. We fear, though, that we shall have much trouble in earning a living for ourselves. No one wants to employ old people who are broken down in health, as we are.”

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor’s approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today’s literature reading.

## *Dictation*

“Because there is a deadly desert all around that fairy country, which no one is able to cross. You know that fact as well as I do, your Majesty. Never mind the lost Belt. You have plenty of power left, for you rule this underground kingdom like a tyrant, and thousands of Nomes obey your commands. I advise you to drink a glass of melted silver, to quiet your nerves, and then go to bed.”



## 5. *How to Write a Condensed Narrative*

- The Emerald City of Oz, Chapter 3

Today you'll learn how to write a condensed narrative, also called a summary. To condense a story, we make it shorter. The main content of the narrative—who, what, when, where, why, and how—remain, but we leave out the details.

Read the following story.

### *The Three Billy Goats Gruff*

From *East o' the Sun and West o' the Moon, with Other Norwegian Folk Tales*  
Retold by Gudrun Thorne-Thomsen

Once upon a time there were three Billy Goats, who were to go up to the hillside to make themselves fat, and the family name of the goats was "Gruff."

On the way up was a bridge, over a river which they had to cross, and under the bridge lived a great ugly Troll with eyes as big as saucers, and a nose as long as a poker.

First of all came the youngest Billy Goat Gruff to cross the bridge.

"Trip, trap; trip, trap!" went the bridge.

"Who's that tripping over my bridge?" roared the Troll.

"Oh, it is only I, the tiniest Billy Goat Gruff, and I'm going up to the hillside to make myself fat," said the Billy Goat, with such a small voice.

“Now, I’m coming to gobble you up,” said the Troll.

“Oh, no! Pray do not take me, I’m too little, that I am,” said the Billy Goat; “wait a bit till the second Billy Goat Gruff comes, he’s much bigger.”

“Well! Be off with you,” said the Troll.

A little while after came the second Billy Goat Gruff across the bridge.

“Trip, trap! Trip, trap! Trip, trap!” went the bridge.

“Who is that tripping over my bridge?” roared the Troll.

“Oh, it’s the second Billy Goat Gruff, and I’m going up to the hillside to make myself fat,” said the Billy Goat. Nor had he such a small voice, either.

“Now, I’m coming to gobble you up!” said the Troll.

“Oh, no! Don’t take me, wait a little till the big Billy Goat comes, he’s much bigger.”

“Very well! Be off with you,” said the Troll.

But just then up came the big Billy Goat Gruff.

“Trip, trap! Trip, trap! Trip, trap!” went the bridge, for the Billy Goat was so heavy that the bridge creaked and groaned under him.

“Who’s that tramping on my bridge?” roared the Troll.

“It’s I! The big Billy Goat Gruff,” said the Billy Goat, and he had a big hoarse voice.

“Now, I’m coming to gobble you up!” roared the troll.

“Well come! I have two spears so stout,  
With them I’ll thrust your eyeballs out;

I have besides two great big stones,  
With them I’ll crush you body and bones!”

That was what the big Billy Goat said; so he flew at the Troll, and thrust him with his horns, and crushed him to bits, body and bones, and tossed him out into the river, and after that he went up to the hillside.

There the Billy Goats got so fat that they were scarcely able to walk home again, and if they haven’t grown thinner, why they’re still fat; and so,—

“Snip, snap, stout.  
This tale’s told out.”



Stories have a beginning, a middle, and an end, so we start by identifying the parts of the story.

Beginning: Three Billy Goats, named Gruff, went up to the hillside each day to get fat.

Middle: As the small and middle Billy Goats each attempt to cross the bridge on their way to the hillside, a Troll under the bridge threatens to eat them. They each convince the Troll to wait for the big Billy Goat Gruff.

End: When the Troll threatened the big Billy Goat Gruff, he crushed the Troll to bits and continued to the hillside where he and his brothers continued to get fat.

Notice that all of the main events are covered in the list above. The rest of the story is details. The details make the story far more interesting to read, but we know all of the main characters and events without those details. We still know who, what, when, where, why, and how. We can write the beginning, middle, and end as a condensed narrative, or summary.

Three Billy Goats, named Gruff, went up to the hillside each day to get fat. As the small and middle Billy Goats each attempt to cross the bridge on their way to the hillside, a Troll under the bridge threatens to eat them. They each convince the Troll to wait for the big Billy Goat Gruff. When the Troll threatened the big Billy Goat Gruff, he crushed the Troll to bits and continued to the hillside where he and his brothers continued to get fat.

## *The Pasture*

By Robert Frost

I'm going out to clean the pasture spring;  
I'll only stop to rake the leaves away  
(And wait to watch the water clear, I may):  
I sha'n't be gone long.—You come too.  
I'm going out to fetch the little calf  
That's standing by the mother. It's so young,  
It totters when she licks it with her tongue.  
I sha'n't be gone long.—You come too.

## *Exercise*

Review memory work. This can be an oral or written exercise. Find the pronouns in this passage. What is the antecedent of each pronoun? Are the antecedents common or proper, abstract or concrete?

In spite of all I have said in a general way, there were some parts of the Land of Oz not quite so pleasant as the farming country and the Emerald City which was its center. Far away in the South Country there lived in the mountains a band of strange people called Hammer-Heads, because they had no arms and used their flat heads to pound any one who came near them. Their necks were like rubber, so that they could shoot out their heads to quite a distance, and afterward draw them back again to their shoulders. The Hammer-Heads were called the “Wild People,” but never harmed any but those who disturbed them in the mountains where they lived.

## *Writing: Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from the model for your current writing project.

## *Dictation*

Use today’s poem for dictation.





## 6. *Condensed Narrative:* *The Three Bears*

- The Emerald City of Oz, Chapter 4

### *Writing: Written Narration*

Write “The Three Bears” as a condensed narrative, or summary. Remember, just include the main content of the story and leave out unnecessary details. What is the beginning, the middle, and the end of “The Three Bears”?

### *The Old Apple-Tree*

By Paul Laurence Dunbar

There’s a memory keeps a-runnin’  
Through my weary head tonight,  
An’ I see a picture dancin’  
In the fire-flames’ ruddy light;  
‘Tis the picture of an orchard  
Wrapped in autumn’s purple haze,  
With the tender light about it  
That I loved in other days.  
An’ a-standin’ in a corner  
Once again I seem to see  
The verdant leaves an’ branches

Of an old apple-tree.  
 You perhaps would call it ugly,  
 An' I don't know but it's so,  
 When you look the tree all over  
 Unadorned by memory's glow;  
 For its boughs are gnarled an' crooked,  
 An' its leaves are gettin' thin,  
 An' the apples of its bearin'  
 Wouldn't fill so large a bin  
 As they used to. But I tell you,  
 When it comes to pleasin' me,  
 It's the dearest in the orchard,—  
 Is that old apple-tree.  
 I would hide within its shelter,  
 Settlin' in some cosy nook,  
 Where no calls nor threats could stir me  
 From the pages o' my book.  
 Oh, that quiet, sweet seclusion  
 In its fullness passeth words!  
 It was deeper than the deepest  
 That my sanctum now affords.  
 Why, the jaybirds an' the robins,  
 They was hand in glove with me,  
 As they winked at me an' warbled  
 In that old apple-tree.  
 It was on its sturdy branches  
 That in summers long ago  
 I would tie my swing an' dangle  
 In contentment to an' fro,  
 Idly dreamin' childish fancies,  
 Buildin' castles in the air,  
 Makin' o' myself a hero  
 Of romances rich an' rare.  
 I kin shet my eyes an' see it  
 Jest as plain as plain kin be,  
 That same old swing a-danglin'  
 To the old apple-tree.  
 There's a rustic seat beneath it  
 That I never kin forget.  
 It's the place where me an' Hallie—  
 Little sweetheart—used to set,

When we 'd wander to the orchard  
So's no listenin' ones could hear  
As I whispered sugared nonsense  
Into her little willin' ear.  
Now my gray old wife is Hallie,  
An' I'm grayer still than she,  
But I'll not forget our courtin'  
'Neath the old apple-tree.  
Life for us ain't all been summer,  
But I guess we've had our share  
Of its fittin' joys an' pleasures,  
An' a sprinklin' of its care.  
Oft the skies have smiled upon us;  
Then again we've seen 'em frown,  
Though our load was ne'er so heavy  
That we longed to lay it down.  
But when death does come a-callin',  
This my last request shall be,—  
That they'll bury me an' Hallie  
'Neath the old apple tree.

## *Editing*

Today, you wrote a condensed narrative. Read it out loud to hear possible problems.

- Did you meet the goal of this writing exercise?
- Did you include all of the important aspects of the story—who, what, when, where, why, and how? Did you keep the events in order?





## 7. *The Dictionary*

- The Emerald City of Oz, Chapter 5

The dictionary is your friend. If you have trouble deciding whether a word is an adjective or an adverb, look it up in the dictionary. The dictionary lists the part of speech of a word as part of the definition. Although some words can act as several different parts of speech, the dictionary entry will separate definitions by part of speech, and that can help you determine which part of speech the word is acting as in your sentence.

Look at the following samples from the entry for **up** from The Free Dictionary at [www.thefreedictionary.com](http://www.thefreedictionary.com). Notice that **up** can be an adverb, an adjective, a preposition, a noun, and even a verb. The definition of **up** is slightly different depending upon which part of speech it is acting as. So if you can't figure out which part of speech a word is acting as in a sentence, look it up!

**up** /ŭp/

*adv.*

1. In or to a higher position: looking up.
2. In or to an upright position: sat up in bed.
3. a. Above a surface: coming up for air.  
b. So as to detach or unearth: pulling up weeds.
4. Into view or existence: draw up a will.

**adj.**

1. Being above a former position or level; higher: My grades are up. The pressure is up.
2. a. Out of bed: was up by seven.  
b. Standing; erect.  
c. Facing upward: the up side of a tossed coin.

**prep.**

1. From a lower to or toward a higher point on: up the hill.
2. Toward or at a point farther along: two miles up the road.
3. In a direction toward the source of: up the Mississippi.

**n.**

1. An upward slope; a rise.
2. An upward movement or trend.

**v. tr.**

1. To increase: upped their fees; upping our output.
2. To raise to a higher level, especially to promote to a higher position.

**v. intr.**

1. To get up; rise.
2. Informal. To act suddenly or unexpectedly: “She upped and perjured her immortal soul” (Margery Allingham).

## *A Charm*

By Rudyard Kipling

Take of English earth as much  
As either hand may rightly clutch.  
In the taking of it breathe  
Prayer for all who lie beneath—  
Not the great nor well-bespoke,  
But the mere uncounted folk  
Of whose life and death is none  
Report or lamentation.  
Lay that earth upon thy heart,  
And thy sickness shall depart!

It shall sweeten and make whole  
Fevered breath and festered soul;  
It shall mightily restrain  
Over-busy hand and brain;  
It shall ease thy mortal strife  
'Gainst the immortal woe of life,  
Till thyself restored shall prove  
By what grace the Heavens do move.

Take of English flowers these—  
Spring's full-faced primroses,  
Summer's wild wide-hearted rose,  
Autumn's wall-flower of the close,  
And, thy darkness to illumine,  
Winter's bee-thronged ivy-bloom.  
Seek and serve them where they bide  
From Candlemas to Christmas-tide,  
For these simples used aright  
Shall restore a failing sight.

These shall cleanse and purify  
Webbed and inward-turning eye;  
These shall show thee treasure hid,  
Thy familiar fields amid,  
At thy threshold, on thy hearth,  
Or about thy daily path;  
And reveal (which is thy need)  
Every man a King indeed!

### *Writing: Oral Narration*

Read your new model story below, and then give your instructor an oral narration of it.

### *Little Red Riding-Hood*

From *Nursery Tales Told to the Children* by Amy Steedman

In the long ago days, when there were so many wild beasts prowling about the forests that no one was surprised to meet a wolf

or a bear at any moment, there lived a little girl called Red Riding-Hood. This was not her real name, but every one called her that, because she wore a red cloak and hood which her kind grandmother had made for her.

Red Riding-Hood lived with her mother in a cottage quite close to a wood, and her father, who was a wood-cutter, went every day into the forest to cut down trees. Now the kind grandmother, who had given little Red Riding-Hood the scarlet cloak, lived all by herself in a dear little cottage all covered with roses, further off in the wood, and there was nothing Red Riding-Hood loved better than going to see her grandmother.

So one day when she had been a very good child her mother said to her: "You shall have a holiday today, my dear, and go to visit your grandmother. See, I have put a little pot of honey and a pat of butter in this basket, and two fresh eggs for tea. Carry them carefully, and do not loiter on the way."

Red Riding-Hood promised to carry the basket most carefully, and to go straight to the cottage; so her mother tied on her little red hood and kissed her good-bye, and off she went.

At first she walked very properly and carried the basket most carefully, but when she got into the wood her feet began to dance a little, and she longed to put down the basket and pick the flowers that smiled up at her, and to chase the sunbeams that danced across her path.

Just then a great grey Wolf came loitering along the path, and seeing Little Red Riding-Hood he stopped to speak to her.

"Good-morning," he said; "where are you going to this fine day?"

"Good-morning, Mr. Wolf," said Red Riding-Hood, politely dropping a curtsy. "I am going to see my grandmother, to take her a pot of honey and some butter and eggs."

"And where does your grandmother live, my dear?" asked the Wolf in his sweetest voice.

"She lives all by herself in a little cottage covered with roses not far from here," answered Red Riding-Hood; "you take the second turning to the right and the first to the left, and there you see the cottage."

"And when you arrive at the cottage, how do you get in?" asked the Wolf.

"Oh, I just tap at the door," said Red Riding-Hood, "and then grandmother says, 'Lift the latch and come in.'"

"Well," said the Wolf, "it does seem a shame that you must walk so



slowly and carefully. Why don't you put down your basket and gather a bunch of flowers for your kind old grandmother? You can do that easily before tea-time."

Then the Wolf trotted off, and Red Riding Hood thought it was a very good idea to gather some flowers for her grandmother. So she put down her basket, and quite forgot that she had promised her mother not to loiter, as she wandered further and further away from the path.

Now as soon as that wicked old Wolf was out of Red Riding-Hood's sight, he turned round and went back by another way as fast as he could.

"The second turning to the right and then the first to the left," he said to himself. "Aha! I shall gobble up the old grandmother first, and then have Red Riding-Hood for dessert."

And in a few minutes he came in sight of the little cottage covered with roses, and going up to the door he tapped as gently as he could.

"Lift up the latch and come in," cried an old voice from within.

So the Wolf lifted the latch, and the door flew open and in he rushed and gobbled up the poor old grandmother at one mouthful. Then he took one of her big frilled nightcaps out of a drawer, and tied it on his sinful, old, grey head and jumped into bed, taking care to pull the clothes well up under his chin. He had not long to wait, for by this time Red Riding-Hood had picked enough flowers and came running quickly to the cottage to make up for lost time.

"May I come in, dear grandmother?" she cried as she tapped at the door.

"Lift the latch and come in," said the Wolf in his softest voice. But his softest voice was nothing but a growl, and Red Riding-Hood looked quite anxious when she walked in.

"I have brought you a pot of honey and a pat of butter and two fresh eggs," she said as she put the basket on the table; "but grandmother, how strange your voice sounds, and why are you in bed?"

"I have a cold on my chest," answered the Wolf. "Come here, my dear, and sit on my bed."

Then Red Riding-Hood came to the foot of the bed, and her eyes grew rounder and rounder with surprise.

"Grandmother, grandmother, what great eyes you've got!" she said as she saw the hungry gleam in the Wolf's eyes.

"Grandmother, grandmother, what great eyes you've got"

"All the better to see you with, my dear," answered the Wolf.

"But grandmother, grandmother, what great ears you've got!"

“All the better to hear you with, my dear.”

“But, O grandmother, grandmother, what great teeth you’ve got!”

“All the better to eat you up with, my dear.” And the old Wolf threw off the bedclothes, and with one bound sprang at Little Red Riding-Hood. She turned and ran screaming to the door, but the Wolf was after her, and had just caught her little red cloak in his mouth when the door burst open, and Red Riding-Hood’s own dear father came rushing in. He lifted his axe, and with one blow struck the wicked old Wolf dead, and then caught up Red Riding-Hood in his arms.

“Oh, I think he must have eaten up poor dear grandmother,” sobbed Red Riding Hood.

“We’ll soon see if he has,” said her father, and took out his knife. Then he carefully ripped the old Wolf up, and there was the old grandmother safe and sound, for the Wolf had swallowed her so hastily that his great teeth had not touched her.

So they boiled the kettle and had tea together, and ate up the honey and the butter and the fresh eggs, and never was there a merrier feast. And Little Red Riding-Hood promised that she would never, never, never talk to any wolf she might meet, or loiter on her way when sent on an errand by her dear mother.

## *Exercise*

Review memory work. This can be an oral or written exercise. Find the pronouns in this passage. What is the antecedent of each pronoun? Are the antecedents common or proper, abstract or concrete?

From time to time some of the folk from the great outside world had found their way into this fairyland, but all except one had been companions of Dorothy and had turned out to be very agreeable people. The exception I speak of was the wonderful Wizard of Oz, a sleight-of-hand performer from Omaha who went up in a balloon and was carried by a current of air to the Emerald City. His queer and puzzling tricks made the people of Oz believe him a great wizard for a time, and he ruled over them until Dorothy arrived on her first visit and showed the Wizard to be a mere humbug. He was a gentle, kind-hearted little man, and Dorothy grew to like him afterward.

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor's approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today's literature reading.

## *Dictation*

Dorothy had four lovely rooms in the palace, which were always reserved for her use and were called "Dorothy's rooms." These consisted of a beautiful sitting room, a dressing room, a dainty bedchamber and a big marble bathroom. And in these rooms were everything that heart could desire, placed there with loving thoughtfulness by Ozma for her little friend's use. The royal dressmakers had the little girl's measure, so they kept the closets in her dressing room filled with lovely dresses of every description and suitable for every occasion.





## 8. *Writing an Outline*

- The Emerald City of Oz, Chapter 6

An outline is a method of organizing the main ideas in a piece of writing. Outlines can vary in the amount of detail that they include. In this lesson, we're going to outline "The Three Billy Goats Gruff" from Lesson 5. Then, you'll outline "Little Red Riding-Hood," your new model story. From now on, you'll be outlining each new model story.

The simplest outlines are one-level outlines. Like a summary, a one-level outline includes only the main content from a narrative. The main content from "The Three Billy Goats Gruff" was:

Beginning: Three Billy Goats, named Gruff, went up to the hillside each day to get fat.

Middle: As the small and middle Billy Goats each attempt to cross the bridge on their way to the hillside, a Troll under the bridge threatens to eat them. They each convince the Troll to wait for the big Billy Goat Gruff.

End: When the Troll threatened the big Billy Goat Gruff, he crushed the Troll to bits and continued to the hillside where he and his brothers continued to get fat.

Outlines have a very specific form. For the first level, which is also the only level in a one-level outline, we number each main point with a capital Roman numeral as follows.

- I. Three Billy Goats, named Gruff, went up to the hillside each day to get fat.
- II. A Troll under a bridge on the way to the hillside threatens to eat the small Billy Goat as he crosses, but he convinces the Troll to wait for the big Billy Goat.
- III. The Troll under the bridge threatens to eat the middle Billy Goat as he crosses, but he also convinces the Troll to wait for the big Billy Goat.
- IV. When the Troll threatened the big Billy Goat Gruff, he crushed the Troll to bits and continued to the hillside where he and his brothers continued to get fat.

Outlines can use complete sentences as above, or they can just use phrases. Your instructor may have a preference. However, when you use an outline strictly for your own writing, remember that an outline is merely a tool to help you organize your writing. The correct way is the way that helps you the most.

## *How the Robin Came*

An Algonquin Legend  
By John Greenleaf Whittier

Happy young friends, sit by me,  
Under May's blown apple-tree,  
While these home-birds in and out  
Through the blossoms flit about.  
Hear a story, strange and old,  
By the wild red Indians told,  
How the robin came to be:  
Once a great chief left his son,—  
Well-beloved, his only one,—  
When the boy was well-nigh grown,  
In the trial-lodge alone.  
Left for tortures long and slow  
Youths like him must undergo,  
Who their pride of manhood test,  
Lacking water, food, and rest.

Seven days the fast he kept,  
Seven nights he never slept.  
Then the young boy, wrung with pain,  
Weak from nature's overstrain,  
Faltering, moaned a low complaint  
"Spare me, father, for I faint!"  
But the chieftain, haughty-eyed,  
Hid his pity in his pride.  
"You shall be a hunter good,  
Knowing never lack of food;  
You shall be a warrior great,  
Wise as fox and strong as bear;  
Many scalps your belt shall wear,  
If with patient heart you wait  
Bravely till your task is done.  
Better you should starving die  
Than that boy and squaw should cry  
Shame upon your father's son!"

When next morn the sun's first rays  
Glistened on the hemlock sprays,  
Straight that lodge the old chief sought,  
And boiled samp and moose meat brought.  
"Rise and eat, my son!" he said.  
Lo, he found the poor boy dead!  
As with grief his grave they made,  
And his bow beside him laid,  
Pipe, and knife, and wampum-braid,  
On the lodge-top overhead,  
Preening smooth its breast of red  
And the brown coat that it wore,  
Sat a bird, unknown before.  
And as if with human tongue,  
"Mourn me not," it said, or sung;  
"I, a bird, am still your son,  
Happier than if hunter fleet,  
Or a brave, before your feet  
Laying scalps in battle won.  
Friend of man, my song shall cheer  
Lodge and corn-land; hovering near,  
To each wigwam I shall bring

Tidings of the corning spring;  
Every child my voice shall know  
In the moon of melting snow,  
When the maple's red bud swells,  
And the wind-flower lifts its bells.  
As their fond companion  
Men shall henceforth own your son,  
And my song shall testify  
That of human kin am I."

Thus the Indian legend saith  
How, at first, the robin came  
With a sweeter life from death,  
Bird for boy, and still the same.  
If my young friends doubt that this  
Is the robin's genesis,  
Not in vain is still the myth  
If a truth be found therewith  
Unto gentleness belong  
Gifts unknown to pride and wrong;  
Happier far than hate is praise,—  
He who sings than he who slays.

### *Nasrudin's Delicacy*

By Rodney Ohebsion

Nasrudin and two other travelers stopped to eat the lunches each of them had packed for their journey.

One of the travelers bragged, "I only eat roasted salted pistachios, cashews, and dates."

The other said, "Well, I only eat dried salmon."

Then both men looked at Nasrudin, waiting to hear what he would say.

Seconds later, Nasrudin held up a piece of bread and confidently announced, "Well, I only eat wheat, ground up and carefully mixed with water, yeast, and salt, and then baked at the proper temperature for the proper time."



## *Writing: Outline*

Write or type an outline of the new model story which you read in the last lesson.

## *Exercise*

Review memory work. This can be an oral or written exercise. Find the pronouns in this passage. What is the antecedent of each pronoun? Are the antecedents common or proper, abstract or concrete?

Of course, such tiny heads could not contain any great amount of brains, and the Whimsies were so ashamed of their personal appearance and lack of commonsense that they wore big heads made of pasteboard, which they fastened over their own little heads. On these pasteboard heads they sewed sheep's wool for hair, and the wool was colored many tints--pink, green and lavender being the favorite colors. The faces of these false heads were painted in many ridiculous ways, according to the whims of the owners, and these big, burly creatures looked so whimsical and absurd in their queer masks that they were called "Whimsies." They foolishly imagined that no one would suspect the little heads that were inside the imitation ones, not knowing that it is folly to try to appear otherwise than as nature has made us.

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a poem. If you cannot think of a poem that you enjoy or that means something to you personally, then copy all or part of today's poem.

## *Dictation*

Use the first two stanzas of today's poem for dictation.



*The Fable of Arachne, or The Spinners* by Diego Velazquez

### Picture Study

1. Read the title and the name of the artist. Study the picture for several minutes, then put the picture away.
2. Describe the picture.
3. Look at the picture again. Do you notice any details that you missed before? What do you like or dislike about this painting? Does it remind you of anything?

## 9. *Descriptive Writing*

- The Emerald City of Oz, Chapter 7

### *Writing: Descriptive Writing*

The purpose of descriptive writing is to describe a person, place, thing, or event so well that an image forms in the mind of the reader.

In the first chapter of *The Emerald City of Oz*, we find the Nome King having a royal tantrum. Read that passage below, paying close attention to the details that make a vivid picture in your mind, and then write a narration of it. Add details if you wish. Remember, the point of this exercise is to write as descriptively as possible, not just to narrate the passage exactly.

### *The Emerald City of Oz, Chapter 1*

The King stormed and raved all by himself, walking up and down in his jewel-studded cavern and getting angrier all the time. Then he remembered that it was no fun being angry unless he had some one to frighten and make miserable, and he rushed to his big gong and made it clatter as loud as he could.

In came the Chief Steward, trying not to show the Nome King how frightened he was.

“Send the Chief Counselor here!” shouted the angry monarch.

Kaliko ran out as fast as his spindle legs could carry his fat, round

body, and soon the Chief Counselor entered the cavern. The King scowled and said to him:

“I’m in great trouble over the loss of my Magic Belt. Every little while I want to do something magical, and find I can’t because the Belt is gone. That makes me angry, and when I’m angry I can’t have a good time. Now, what do you advise?”

“Some people,” said the Chief Counselor, “enjoy getting angry.”

“But not all the time,” declared the King. “To be angry once in a while is really good fun, because it makes others so miserable. But to be angry morning, noon and night, as I am, grows monotonous and prevents my gaining any other pleasure in life. Now what do you advise?”

“Why, if you are angry because you want to do magical things and can’t, and if you don’t want to get angry at all, my advice is not to want to do magical things.”

Hearing this, the King glared at his Counselor with a furious expression and tugged at his own long white whiskers until he pulled them so hard that he yelled with pain.

“You are a fool!” he exclaimed.

“I share that honor with your Majesty,” said the Chief Counselor.

The King roared with rage and stamped his foot.

## *A Wall*

By Robert Browning

O the old wall here! How I could pass  
Life in a long midsummer day,  
My feet confined to a plot of grass,  
My eyes from a wall not once away!

And lush and lithe do the creepers clothe  
Yon wall I watch, with a wealth of green:  
Its bald red bricks draped, nothing loath,  
In lappets of tangle they laugh between.

Now, what is it makes pulsate the robe?  
Why tremble the sprays? What life o’erbrims  
The body,—the house no eye can probe,—  
Divined, as beneath a robe, the limbs?

And there again! But my heart may guess  
Who tripped behind; and she sang, perhaps:  
So the old wall throbbled, and it's life's excess  
Died out and away in the leafy wraps.

Wall upon wall are between us: life  
And song should away from heart to heart!  
I—prison-bird, with a ruddy strife  
At breast, and a lip whence storm-notes start—

Hold on, hope hard in the subtle thing  
That's spirit: tho' cloistered fast, soar free;  
Account as wood, brick, stone, this ring  
Of the rueful neighbors, and—forth to thee!

## *Man Demands Justice*

By Rodney Ohebsion

One day, a man ran into Judge Nasrudin's room and said, "I was just robbed at the border of this village! It must have been someone from here, and I demand justice! The robber took everything from me—my shoes, my pants, my shirt, my coat, my necklace, and even my socks...he took everything, I tell you! I demand justice."

"Well now," Nasrudin replied, "I see that you are still wearing your underwear—so the robber didn't take that, did he?"

"No," replied the man.

Nasrudin responded, "Then I am sure he was not from here, and thus I cannot investigate your case."

"How can you be so sure?" the man asked.

"Because if he were from here, he would have taken your underwear as well. After all, we do things thoroughly around here!"

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of non-fiction. With your instructor's approval, this can be from the Bible, a biography, or one of your history or science books. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from your next reading in your history spine.

## *Editing*

- Did you meet the goal of this writing exercise?
- If you gave an opinion, did you support it with evidence? Did you include all the important details from the story? Did you keep the narrative in the proper order?
- Are there any places where you've used the same word so many times that it begins to sound funny? Is there another word you can use instead?
- Did you use descriptive words? Does a picture begin to appear in your mind of the Nome King's antics?



# 10. *Parts of speech: Verbs*

- The Emerald City of Oz, Chapter 8

Definition: A verb is a word that shows action or a state of being.

Verbs are what we do. Look at the underlined words in the passage below. They are all action verbs.

No sooner had he crossed the border of this domain when two guards seized him and carried him before the Grand Gallipoot of the Growleywogs, who scowled upon him ferociously and asked him why he dared intrude upon his territory.

Not all verbs show action.

The state of being verbs are: am, are, is, was, were, be, being, been.

The state of being verbs just show existence, such as in the famous quote from René Descartes: “I think, therefore I am.” We often use the state of being verbs to answer questions.

Are Dorothy and her family in Oz? They are.

Is Oz ruled by Ozma? It is.

## *The Secret*

By Emily Dickinson

Some things that fly there be,—  
Birds, hours, the bumble-bee:  
Of these no elegy.  
Some things that stay there be,—  
Grief, hills, eternity:  
Nor this behooveth me.  
There are, that resting, rise.  
Can I expound the skies?  
How still the riddle lies!

## *Woman Demands Justice*

By Rodney Ohebsion

A woman and man came into Judge Nasrudin's room one day.

The woman complained, "I was just walking on the street the other day, when this man, whom I never met before, came up to me and kissed me! I demand justice!"

"I agree that you deserve justice," Nasrudin said. "Therefore, I order that you kiss him and take your revenge."

## *Writing: Copia*

Take the following sentence and play with it. Remember that the point is not necessarily to make the sentence better. The point is to play with the sentence and make it different. Make one new sentence from each of the following categories. For the first category, change the grammar in one of the ways listed. For the second category, condense the sentence. New categories and different types of changes will be added as you learn more.

He wanted to get to the Country of the Growleywogs, and in order to do that he must cross the Ripple Land, which was a hard thing to do.



1. Change the grammar.
  - Change the nouns from common to proper and vice versa.
  - Change the nouns from singular to plural and vice versa.
2. Condense the sentence.
  - Remove details.

## *Exercise*

Review memory work. This can be an oral or written exercise. Find the verbs in this passage. Which verbs are action verbs, and which verbs are state of being verbs?

These Growleywogs were certainly remarkable creatures. They were of gigantic size, yet were all bone and skin and muscle, there being no meat or fat upon their bodies at all. Their powerful muscles lay just underneath their skins, like bunches of tough rope, and the weakest Growleywog was so strong that he could pick up an elephant and toss it seven miles away.

It seems unfortunate that strong people are usually so disagreeable and overbearing that no one cares for them. In fact, to be different from your fellow creatures is always a misfortune. The Growleywogs knew that they were disliked and avoided by every one, so they had become surly and unsociable even among themselves. Guph knew that they hated all people, including the Nomes; but he hoped to win them over, nevertheless, and knew that if he succeeded they would afford him very powerful assistance.

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor's approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today's literature reading.

## *Dictation*

Use the second paragraph of today's exercise (above) for dictation.





# 11. *The Sentence and Beginning Diagramming*

- The Emerald City of Oz, Chapter 9

Definition: A sentence is a group of words that expresses a complete thought.

To be a complete sentence, a group of words must express a complete thought. To express a complete thought, a sentence needs two parts. The first part, called the **subject**, tells who or what the sentence is about. The second part, called the **predicate**, tells what the subject is (state of being verb) or does (action verb).

Complete Subject

The Sawhorse

Complete Predicate

dashed away at tremendous speed.

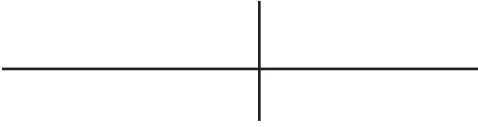
Above, you can see the complete subject and the complete predicate of a sentence. The complete subject includes all the words which tell who or what the sentence is about. The complete predicate includes all the words that tell what the subject is or does.

Every sentence also has a simple subject. The simple subject is the main word—a noun or pronoun—that tells who or what the subject is about. Every sentence also has a simple predicate. The simple predicate is the main word—a verb—that tells what the subject is or does.

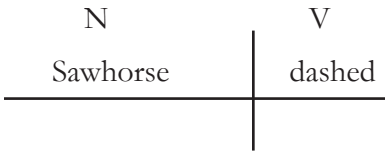
In English, the subject usually comes before the predicate in the sentence. However, it is sometimes easier to find the predicate than it is to find the subject.

In the above sentence, our simple subject is Sawhorse. That is who the sentence is about. Our simple predicate is dashed. That is what he was doing.

We can draw a word picture, called a diagram, to show the parts of a sentence. We start with a long line divided in half, like this:



On the left hand side, we write the simple subject. On the right hand side, we write the simple predicate.



When you do the exercise, mark the part of speech of each word on your diagram, as above.

What is the simple subject and the simple predicate from each of these sentences?

She had a long talk with Ozma upon the subject.

Dorothy thanked her good friend.

The simple subject of the first sentence is **she**. That is who the sentence is about. The simple predicate is **had**. That is what the subject did.

The simple subject of the second sentence is **Dorothy**. That is who the sentence is about. The simple predicate is **thanked**. That is what the subject did.

Flip to Appendix C at the end of this book. It is a reference guide to diagramming. You will begin by only diagramming the simplest of sentences. However, once you begin to diagram more complicated sentences, the reference guide should prove helpful.

## *Apparitions*

By Robert Browning  
(Prologue to “The Two Poets of Croisic.”)

Such a starved bank of moss  
    Till, that May-morn,  
Blue ran the flash across:  
    Violets were born!

Sky—what a scowl of cloud  
    Till, near and far,  
Ray on ray split the shroud:  
    Splendid, a star!

World—how it walled about  
    Life with disgrace,  
Till God’s own smile came out:  
    That was thy face!

## *I Only Think of Others*

By Rodney Ohebsion

Monk: “I have achieved an incredible level of detachment from myself—so much so that I only think of others, and never of myself.”

Nasrudin: “Well, I have reached a more advanced state than that.”

Monk: “How so?”

Nasrudin: “I am so objective that I can actually look at another person as if he were me, and by doing so, I can think of myself!”

## *Exercise*

Review memory work. Copy each sentence below. Label the part of speech of the subject and the predicate. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V. Diagram the simple subject and the simple predicate of each sentence.

Dorothy kissed Ozma good-bye.

The people waved their handkerchiefs.

The wooden animal pranced away.

## *Writing: Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from the model for your current writing project.

## *Dictation*

Use today's poem for dictation.



## 12. *Condensed Narrative:* *Little Red Riding-Hood*

- The Emerald City of Oz, Chapter 10

There are four different types of writing.

1. In **expository** writing, the writer explains or informs. Generally speaking, expository writing includes just the facts and does not include the opinions of the writer. Textbooks like this one use expository writing to teach a subject.
2. In **descriptive** writing, the writer describes a person, an event, or a place in great detail. You wrote a descriptive narration about the Nome King's rage.
3. In **persuasive** writing, the writer presents an argument, giving his opinion and supporting his opinion with evidence. You did this when you wrote your literary analysis paper.
4. In **narrative** writing, the writer tells a story, either a true story, non-fiction, or a made-up story, fiction. When you retell a story you've read or heard, this is narrative writing.

### *Writing: Written Narration*

Use your outline to write "Little Red Riding-Hood" as a condensed narrative, or summary. Remember, just include the main content of the story and leave out unnecessary details.

## *The Lonely House*

By Emily Dickinson

I know some lonely houses off the road  
A robber 'd like the look of,—  
Wooden barred,  
And windows hanging low,  
Inviting to  
A portico,  
Where two could creep:  
One hand the tools,  
The other peep  
To make sure all's asleep.  
Old-fashioned eyes,  
Not easy to surprise!  
How orderly the kitchen 'd look by night,  
With just a clock,—  
But they could gag the tick,  
And mice won't bark;  
And so the walls don't tell,  
None will.  
A pair of spectacles ajar just stir—  
An almanac's aware.  
Was it the mat winked,  
Or a nervous star?  
The moon slides down the stair  
To see who's there.  
There's plunder,—where?  
Tankard, or spoon,  
Earring, or stone,  
A watch, some ancient brooch  
To match the grandmamma,  
Staid sleeping there.  
Day rattles, too,  
Stealth's slow;  
The sun has got as far  
As the third sycamore.  
Screams chanticleer,  
“Who's there?”



And echoes, trains away,  
Sneer—"Where?"  
While the old couple, just astir,  
Fancy the sunrise left the door ajar!

## *Editing*

- Did you meet the goal of this writing exercise?
- If you gave an opinion, did you support it with evidence? Did you include all the important details from the story? Did you keep the narrative in the proper order?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear?





## 13. *Helping Verbs*

- The Emerald City of Oz, Chapter 11

The helping verbs are:

|                |                 |                   |
|----------------|-----------------|-------------------|
| am, are, is,   | was, were,      | be, being, been,  |
| do, does, did, | have, has, had, | may, might, must, |
| can, could,    | shall, should,  | will, would       |

Helping verbs are also called **auxiliary verbs**. **Auxiliary** means to provide additional help or support. The main verb in the sentence tells the action or condition of the subject. Auxiliary verbs give us more specific information. For instance, sometimes an action takes place once, and then it's over.

The First and Foremost looked at the General.

But other times, the author wants to express a more complex idea, such as the idea that the action or the condition continues over a stretch of time; it's not a once-and-done occurrence or condition.

“Please tell me if you are coming down, or going up?”

Nor could he guess that he was standing in the midst of one of the most splendid and luxurious cities ever built by magic power.

Other times, we might want to show that the action or condition happens predictably:

General Guph is often raging.

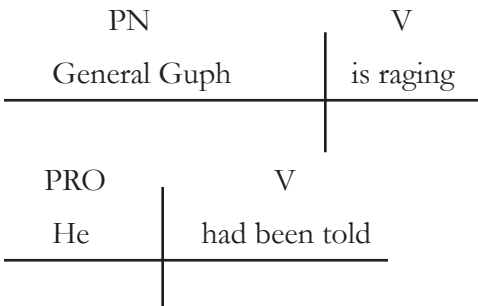
Helping verbs are also used to express a sense of time, telling us that something **will be happening** in the future, or **had been happening** in the past, or that we wish something **would have happened**.

He had been told that there was a narrow bridge that spanned it in one place.

Notice that the above sentence has more than one helping verb.

In all of these cases, helping verbs allow the author to express subtle differences that using the main verb alone cannot do.

Helping verbs are part of the verb, and as such, they are diagrammed with the main verb. Here's how we diagram the subject and predicate from each of the sentences above.



## *The Seedling*

By Paul Laurence Dunbar

As a quiet little seedling  
Lay within its darksome bed,  
To itself it fell a-talking,  
And this is what it said:  
“I am not so very robust,  
But I’ll do the best I can;”  
And the seedling from that moment  
Its work of life began.

So it pushed a little leaflet  
Up into the light of day,  
To examine the surroundings  
And show the rest the way.  
The leaflet liked the prospect,  
So it called its brother, Stem;  
Then two other leaflets heard it,  
And quickly followed them.  
To be sure, the haste and hurry  
Made the seedling sweat and pant;  
But almost before it knew it  
It found itself a plant.  
The sunshine poured upon it,  
And the clouds they gave a shower;  
And the little plant kept growing  
Till it found itself a flower.  
Little folks, be like the seedling,  
Always do the best you can;  
Every child must share life's labor  
Just as well as every man.  
And the sun and showers will help you  
Through the lonesome, struggling hours,  
Till you raise to light and beauty  
Virtue's fair, unfading flowers.

### *Writing: Oral Narration*

Read your new model story below, and then give your instructor an oral narration of it.

### *The Little Red Hen*

by Florence White Williams

A Little Red Hen lived in a barnyard. She spent almost all of her time walking about the barnyard in her picketty-pecketty fashion, scratching everywhere for worms.

She dearly loved fat, delicious worms and felt they were absolutely necessary to the health of her children. As often as she found a worm she would call "Chuck-chuck-chuck!" to her chickies.

When they were gathered about her, she would distribute choice morsels of her tid-bit. A busy little body was she!

A cat usually napped lazily in the barn door, not even bothering herself to scare the rat who ran here and there as he pleased. And as for the pig who lived in the sty—he did not care what happened so long as he could eat and grow fat.

One day the Little Red Hen found a Seed. It was a Wheat Seed, but the Little Red Hen was so accustomed to bugs and worms that she supposed this to be some new and perhaps very delicious kind of meat. She bit it gently and found that it resembled a worm in no way whatsoever as to taste although because it was long and slender, a Little Red Hen might easily be fooled by its appearance.

Carrying it about, she made many inquiries as to what it might be. She found it was a Wheat Seed and that, if planted, it would grow up and when ripe it could be made into flour and then into bread.

When she discovered that, she knew it ought to be planted. She was so busy hunting food for herself and her family that, naturally, she thought she ought not to take time to plant it.

So she thought of the Pig—upon whom time must hang heavily and of the Cat who had nothing to do, and of the great fat Rat with his idle hours, and she called loudly:

“Who will plant the Seed?”

But the Pig said, “Not I,” and the Cat said, “Not I,” and the Rat said, “Not I.”

“Well, then,” said the Little Red Hen, “I will.”

And she did.

Then she went on with her daily duties through the long summer days, scratching for worms and feeding her chicks, while the Pig grew fat, and the Cat grew fat, and the Rat grew fat, and the Wheat grew tall and ready for harvest.

So one day the Little Red Hen chanced to notice how large the Wheat was and that the grain was ripe, so she ran about calling briskly: “Who will cut the Wheat?”

The Pig said, “Not I,” the Cat said, “Not I,” and the Rat said, “Not I.”

“Well, then,” said the Little Red Hen, “I will.”

And she did.

She got the sickle from among the farmer’s tools in the barn and proceeded to cut off all of the big plant of Wheat.

On the ground lay the nicely cut Wheat, ready to be gathered and threshed, but the newest and yellowest and downiest of Mrs. Hen’s

chicks set up a “peep-peep-peeping” in their most vigorous fashion, proclaiming to the world at large, but most particularly to their mother, that she was neglecting them.

Poor Little Red Hen! She felt quite bewildered and hardly knew where to turn.

Her attention was sorely divided between her duty to her children and her duty to the Wheat, for which she felt responsible.

So, again, in a very hopeful tone, she called out, “Who will thresh the Wheat?”

But the Pig, with a grunt, said, “Not I,” and the Cat, with a meow, said, “Not I,” and the Rat, with a squeak, said, “Not I.”

So the Little Red Hen, looking, it must be admitted, rather discouraged, said, “Well, I will, then.”

And she did.

Of course, she had to feed her babies first, though, and when she had gotten them all to sleep for their afternoon nap, she went out and threshed the Wheat. Then she called out: “Who will carry the Wheat to the mill to be ground?”

Turning their backs with snippy glee, that Pig said, “Not I,” and that Cat said, “Not I,” and that Rat said, “Not I.”

So the good Little Red Hen could do nothing but say, “I will then.”

And she did.

Carrying the sack of Wheat, she trudged off to the distant mill. There she ordered the Wheat ground into beautiful white flour. When the miller brought her the flour she walked slowly back all the way to her own barnyard in her own picketty-pecketty fashion.

She even managed, in spite of her load, to catch a nice juicy worm now and then and had one left for the babies when she reached them. Those cunning little fluff-balls were so glad to see their mother. For the first time, they really appreciated her.

After this really strenuous day Mrs. Hen retired to her slumbers earlier than usual—indeed, before the colors came into the sky to herald the setting of the sun, her usual bedtime hour.

She would have liked to sleep late in the morning, but her chicks, joining in the morning chorus of the hen yard, drove away all hopes of such a luxury.

Even as she sleepily half opened one eye, the thought came to her that today that Wheat must, somehow, be made into bread.

She was not in the habit of making bread, although, of course, anyone can make it if he or she follows the recipe with care, and she

knew perfectly well that she could do it if necessary.

So after her children were fed and made sweet and fresh for the day, she hunted up the Pig, the Cat and the Rat.

Still confident that they would surely help her some day she sang out, "Who will make the bread?"

Alas for the Little Red Hen! Once more her hopes were dashed! For the Pig said, "Not I," the Cat said, "Not I," and the Rat said, "Not I."

So the Little Red Hen said once more, "I will then," and she did.

Feeling that she might have known all the time that she would have to do it all herself, she went and put on a fresh apron and spotless cook's cap. First of all she set the dough, as was proper. When it was time she brought out the moulding board and the baking tins, moulded the bread, divided it into loaves, and put them into the oven to bake.

All the while the Cat sat lazily by, giggling and chuckling.

And close at hand the vain Rat powdered his nose and admired himself in a mirror.

In the distance could be heard the long-drawn snores of the dozing Pig.

At last the great moment arrived. A delicious odor was wafted upon the autumn breeze. Everywhere the barnyard citizens sniffed the air with delight.

The Red Hen ambled in her picketty-pecketty way toward the source of all this excitement.

Although she appeared to be perfectly calm, in reality she could only with difficulty restrain an impulse to dance and sing, for had she not done all the work on this wonderful bread?

Small wonder that she was the most excited person in the barnyard!

She did not know whether the bread would be fit to eat, but—joy of joys!—when the lovely brown loaves came out of the oven, they were done to perfection.

Then, probably because she had acquired the habit, the Red Hen called: "Who will eat the Bread?"

All the animals in the barnyard were watching hungrily and smacking their lips in anticipation, and the Pig said, "I will," the Cat said, "I will," the Rat said, "I will."

But the Little Red Hen said, "No, you won't. I will."

And she did.



## *Exercise*

Review memory work. Copy each sentence below. Label the part of speech of the subject and the predicate. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V. Diagram the simple subject and the simple predicate of each sentence.

You can find a seat in this wild haunt.

His eyes could see only the fierce bear-man.

He might have accomplished much.

We will use King Roquat's tunnel to conquer the Land of Oz.

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor's approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today's literature reading.

## *Dictation*

So the old Nome climbed the foothills and trudged along the wild mountain paths until he came to a big gully that encircled the Mountain of Phantastico and marked the boundary line of the dominion of the Phanfasms. This gully was about a third of the way up the mountain, and it was filled to the brim with red-hot molten lava in which swam fire-serpents and poisonous salamanders. The heat from this mass and its poisonous smell were both so unbearable that even birds hesitated to fly over the gully, but circled around it. All living things kept away from the mountain.





# 14. *Parts of speech: Adjectives*

- The Emerald City of Oz, Chapter 12

Definition: An adjective is a word that modifies a noun or a pronoun. Adjectives tell what kind, how many, which one, and whose.

An adjective modifies a noun and pronoun, and it usually comes before the noun or pronoun that it modifies. Adjectives modify nouns and pronouns in different ways.

Look at the following sentences from *The Emerald City of Oz*. The underlined words are adjectives.

Dorothy and her fellow travelers rode away from the Cuttenclip village and followed the indistinct path as far as the sign-post. Here they took the main road again and proceeded pleasantly through the pretty farming country. When evening came they stopped at a dwelling and were joyfully welcomed and given plenty to eat and good beds for the night.

Sometimes, adjectives describe nouns and pronouns, telling **what kind**, such as the **indistinct** path, the **pretty farming** country, and the **good** beds.

Adjectives also tell **how many**. Sometimes, this means exact numbers,

but it also includes words like **much**, **several**, **many**, and **some**. In the passage above, they had **plenty** to eat. **No** can also tell how many, indicating **none**.

They were of all sorts of curious and fantastic shapes, no two pieces being in any way alike.

Other times, they point out nouns and pronouns, showing which one, such as the demonstrative pronouns **this**, **that**, **these**, and **those**. Ordinal numbers (**first**, **second**, **third**, and **fourth**) and words like **next** and **last** are also adjectives that tell which one.

And finally, adjectives tell **whose**. Possessive nouns and pronouns show ownership or relationship. Dorothy and her fellow travelers rode away, and they looked for Larry's bald head.

Nouns can act as adjectives in other ways, sometimes telling **what kind**. Below, both **picture** and **puzzle** modify **craze**, telling what kind of craze.

“There used to be a picture puzzle craze in Kansas.”

Even proper nouns can become adjectives. A **proper adjective** is an adjective formed from a proper noun. In the phrase “the **Cuttenclyp** village,” **Cuttenclyp** is a proper adjective which tells **which** village. Sometimes, proper adjectives change form. **America** and **England** become **American** and **English** when they are used as adjectives.

The articles are: **a**, **an**, **the**. Articles are adjectives.

Articles are the most common adjectives that you will see. **The** is the definite article, while **a** and **an** are called indefinite articles. **The** is specific in nature, while **a** and **an** are non-specific in nature. In other words, “a book” may refer to any book at all, but “the book” implies a specific book.

**A** is used before words which begin with a consonant, and **an** is used before words which begin with a vowel.

There are seven words in English which are always adjectives: the articles **a**, **an**, and **the**, and the possessive pronouns **my**, **our**, **your**, and **their**. Sometimes, nouns can be tricky fellows to find. You can often

bring a noun out of hiding with these seven words. Remember, an adjective can only modify a noun or pronoun, so if you can modify a word from a sentence with one of these, then it is a noun.

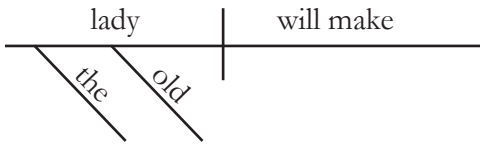
“I’ve lost my mi--mi--mi--Oh, boo-hoo! Boo-hoo!”

“We’re on our way to Fuddlecumjig.”

In the first sentence above, we don’t even know what the kangaroo is crying over, but we know it must be a noun because it is modified by **my**.

An adjective is diagrammed by placing it on a diagonal line below the noun or pronoun which it modifies.

“Perhaps the old lady will make you another pair.”



## *Something Left Undone*

By Henry Wadsworth Longfellow

Labor with what zeal we will,  
Something still remains undone,  
Something uncompleted still  
Waits the rising of the sun.  
By the bedside, on the stair,  
At the threshold, near the gates,  
With its menace or its prayer,  
Like a mendicant it waits;  
Waits, and will not go away;  
Waits, and will not be gainsaid;  
By the cares of yesterday  
Each today is heavier made;  
Till at length the burden seems  
Greater than our strength can bear,  
Heavy as the weight of dreams,  
Pressing on us everywhere.

And we stand from day to day,  
Like the dwarfs of times gone by,  
Who, as Northern legends say,  
On their shoulders held the sky.

## *Sack of Vegetables*

By Rodney Ohebsion

Nasrudin snuck into someone's garden and began putting vegetable in his sack. The owner saw him and shouted, "What are you doing in my garden?"

"The wind blew me here," Nasrudin confidently responded.

"That sounds like bull to me," was the reply, "but let's assume that the wind did blow you here. Now then, how can you explain how those vegetables were pulled out from my garden?"

"Oh, that's simple," Nasrudin explained. "I had to grab them to stop myself from being thrown any further by the wind."

"Well," the man continued, "then tell me this—how did the vegetables get in your sack?"

"You know what," Nasrudin said, "I was just standing here and wondering that same thing myself!"

## *Writing: Outline*

Write or type an outline of the new model story which you read in the last lesson.

## *Exercise*

Review memory work. Copy each sentence below. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Adjective, ADJ; Article, ART. Diagram each sentence.

Her fellow travelers rode.

The crying Kangaroo answered.

A wild clatter was heard.

An intense stillness reigned.

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a poem. If you cannot think of a poem that you enjoy or that means something to you personally, then copy all or part of today's poem.

## *Dictation*

1 John 3:16-20

We know love by this, that He laid down His life for us; and we ought to lay down our lives for the brethren. But whoever has the world's goods, and sees his brother in need and closes his heart against him, how does the love of God abide in him? Little children, let us not love with word or with tongue, but in deed and truth. We will know by this that we are of the truth, and will assure our heart before Him in whatever our heart condemns us; for God is greater than our heart and knows all things.



*Equestrian Portrait of Don Gaspar De Guzmancount, Duke of Olivares*  
by Diego Velazquez

### Picture Study

1. Read the title and the name of the artist. Study the picture for several minutes, then put the picture away.
2. Describe the picture.
3. Look at the picture again. Do you notice any details that you missed before? What do you like or dislike about this painting? Does it remind you of anything?





## 15. *Literary Analysis*

- The Emerald City of Oz, Chapter 13

### *Writing: Literary Analysis*

Today you have another literary analysis assignment. This is a written assignment, though it can be helpful to discuss your ideas before writing.

With your instructor's approval, choose *The Emerald City of Oz*, or one of the other books you're currently reading, and answer the following questions.

What is the book about? Give a brief summary, just a few sentences. Who is your favorite character, and why? Remember, it's important to give evidence to support your opinions. Is the character good, funny, kind? Give examples from the story to show how and when the character was good, funny, or kind. Or maybe it's not the character's good qualities that make you like reading about him. What makes the character your favorite?

# *Mending Wall*

By Robert Frost

Something there is that doesn't love a wall,  
That sends the frozen-ground-swell under it,  
And spills the upper boulders in the sun;  
And makes gaps even two can pass abreast.  
The work of hunters is another thing:  
I have come after them and made repair  
Where they have left not one stone on a stone,  
But they would have the rabbit out of hiding,  
To please the yelping dogs. The gaps I mean,  
No one has seen them made or heard them made,  
But at spring mending-time we find them there.  
I let my neighbor know beyond the hill;  
And on a day we meet to walk the line  
And set the wall between us once again.  
We keep the wall between us as we go.  
To each the boulders that have fallen to each.  
And some are loaves and some so nearly balls  
We have to use a spell to make them balance:  
"Stay where you are until our backs are turned!"  
We wear our fingers rough with handling them.  
Oh, just another kind of out-door game,  
One on a side. It comes to little more:  
There where it is we do not need the wall:  
He is all pine and I am apple orchard.  
My apple trees will never get across  
And eat the cones under his pines, I tell him.  
He only says, "Good fences make good neighbors."  
Spring is the mischief in me, and I wonder  
If I could put a notion in his head:  
"Why do they make good neighbors? Isn't it  
Where there are cows? But here there are no cows.  
Before I built a wall I'd ask to know  
What I was walling in or walling out,  
And to whom I was like to give offense.  
Something there is that doesn't love a wall,  
That wants it down." I could say "Elves" to him,  
But it's not elves exactly, and I'd rather

He said it for himself. I see him there  
Bringing a stone grasped firmly by the top  
In each hand, like an old-stone savage armed.  
He moves in darkness as it seems to me,  
Not of woods only and the shade of trees.  
He will not go behind his father's saying,  
And he likes having thought of it so well  
He says again, "Good fences make good neighbors."

## *Cold Day*

By Rodney Ohebsion

It was a cold winter day, and a heavily dressed man noticed Nasrudin outside wearing very little clothing.

"Mullah," the man said, "tell me, how is it that I am wearing all these clothes and still feel a little cold, whereas you are barely wearing anything yet seem unaffected by the weather?"

"Well," replied Nasrudin, "I don't have any more clothes, so I can't afford to feel cold, whereas you have plenty of clothes, and thus have the liberty to feel cold."

## *Writing: Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of non-fiction. With your instructor's approval, this can be from the Bible, a biography, or one of your history or science books. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from your next reading in your history spine.

## *Editing*

- Did you meet the goal of this writing exercise?
- If you gave an opinion, did you support it with evidence? Did you include all the important details from the story? Did you keep the narrative in the proper order?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear?





# 16. *Linking Verbs; Predicate Nominatives*

- The Emerald City of Oz, Chapter 14

The linking verbs are: am, are, is, was, were, be, being, been, become, seem.

Linking verbs do not express action. Instead, they link together the subject of the verb to additional information about the subject.

Definition: A predicate nominative is a noun or pronoun which follows a linking verb and renames the subject.

When a noun or pronoun follows a linking verb, we call it a **predicate nominative**. The predicate nominative renames the subject.

I advise you to begin on the Lord High Chiggewitz, whose first name is Larry.

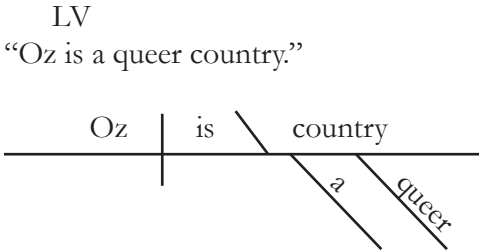
“Oz is a queer country.”

In the first sentence, the linking verb **is** links **name** to **Larry**. In the second sentence, the linking verb **is** links **Oz** to **country**.

Like action verbs, linking verbs can have helping verbs:

The pieces would become Lord High Chiggewitz.

We mark linking verbs LV. We diagram a predicate nominative by placing a diagonal line after the linking verb, and placing the predicate nominative after it.



## *Song*

By Paul Laurence Dunbar

My heart to thy heart,  
My hand to thine;  
My lip to thy lips,  
Kisses are wine  
Brewed for the lover in sunshine and shade;  
Let me drink deep, then, my African maid.  
Lily to lily,  
Rose unto rose;  
My love to thy love  
Tenderly grows.  
Rend not the oak and the ivy in twain,  
Nor the swart maid from her swarthier swain.

## *Meal or Preaching?*

By Rodney Ohebsion

The local religious leader invited Nasrudin over for dinner one night.

Nasrudin, not having eaten much that day, was famished when he got there, and eager to eat as soon as possible.

After two hours, however, the religious leader had yet to offer Nasrudin any food, and instead spoke nonstop about a variety of religious topics.

As Nasrudin grew more annoyed with each passing minute, he finally interrupted the man and said, "May I ask you something?"

"What?" the religious leader answered, eager to hear some

religious question that would prompt him to continue talking.

“I was just wondering,” Nasrudin said, “did any of the people in your stories ever eat?”

### *Writing: Copia*

Take the following sentence and play with it. Remember that the point is not necessarily to make the sentence better. The point is to play with the sentence and make it different. Make a new sentence with a change from each of the following categories.

It was a Wheat Seed, but the Little Red Hen was so accustomed to bugs and worms that she supposed this to be some new and perhaps very delicious kind of meat.

1. Change the grammar.
  - Change the nouns from common to proper and vice versa.
  - Change the nouns from singular to plural and vice versa.
  - Change the adjectives from articles to descriptive to possessive, etc.
2. Condense the sentence.
  - Remove details.

### *Exercise*

Review memory work. Copy each sentence below. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART. Diagram each sentence.

She was a good cook.

The Wizard should be a clever Wizard.

It may have been magic food.

These allies are dangerous people.

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor's approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today's literature reading.

## *Dictation*

The Wizard said nothing, and he did not seem especially anxious. The Sawhorse was trotting along briskly, yet the forest seemed farther away than they had thought when they first saw it. So it was nearly sundown when they finally came to the trees; but now they found themselves in a most beautiful spot, the wide-spreading trees being covered with flowering vines and having soft mosses underneath them. "This will be a good place to camp," said the Wizard, as the Sawhorse stopped for further instructions.





# 17. Predicate Adjectives

- The Emerald City of Oz, Chapter 15

Definition: A predicate adjective is an adjective which follows a linking verb and modifies the subject.

When a noun or pronoun follows a linking verb, we call it a **predicate nominative**. The predicate nominative renames the subject of the verb. When an adjective follows a linking verb, we call it a **predicate adjective**. It modifies the subject of the verb.

The zebra seemed humbled.

They had become friendly.

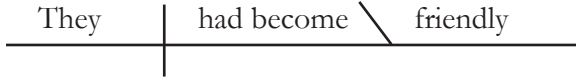
Predicate nominatives and predicate adjectives are also called **subject complements** because they complete the subject. Notice the spelling of the word **complement**. There are two words which are so similar in spelling that people often confuse them.

compliment  
complement

A complement completes something. A compliment is what I give to praise you. Spell “subject complement” correctly so that I can.

We diagram a predicate adjective the same way we diagram a predicate nominative, by placing a diagonal line after the linking verb, and placing the predicate adjective after it.

They had become friendly.



## *The Book of Martyrs*

By Emily Dickinson

Read, sweet, how others strove,  
Till we are stouter;  
What they renounced,  
Till we are less afraid;  
How many times they bore  
The faithful witness,  
Till we are helped,  
As if a kingdom cared!  
Read then of faith  
That shone above the fagot;  
Clear strains of hymn  
The river could not drown;  
Brave names of men  
And celestial women,  
Passed out of record  
Into renown!

## *Are You Asleep?*

By Rodney Ohebsion

Nasrudin was lying on his couch with his eyes closed.  
His brother-in-law went up to him and asked, "Are you asleep?"  
"Why do you ask?" Nasrudin replied.  
"I was wondering if you could lend me three hundred dollars,"  
said the other.  
"Well," answered Nasrudin, "let's return to your first question—  
'Am I asleep.' The answer is yes I am—so leave me alone!"

## *Exercise*

Review memory work. Complete this sentence:

Predicate nominatives and predicate adjectives are also called subject \_\_\_\_\_.

Copy each sentence. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART. Diagram each sentence. [In the first sentence, “none” is a pronoun.]

None seemed awake.

They became friends.

You are our prisoners.

His hoofs were delicate.

## *Writing: Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from the model for your current writing project.

## *Dictation*

Use today’s poem for dictation.





# 18. *Condensed Narrative: The Little Red Hen*

- The Emerald City of Oz, Chapter 16

## *Writing: Written Narration*

Use your outline to write “The Little Red Hen” as a condensed narrative, or summary. Remember, just include the main content of the story and leave out unnecessary details.

## *The Corn-stalk Fiddle*

By Paul Laurence Dunbar

When the corn ‘s all cut and the bright stalks shine  
Like the burnished spears of a field of gold;  
When the field-mice rich on the nubbins dine,  
And the frost comes white and the wind blows cold;  
Then it’s heigho! Fellows and hi-diddle-diddle,  
For the time is ripe for the corn-stalk fiddle.  
And you take a stalk that is straight and long,  
With an expert eye to its worthy points,  
And you think of the bubbling strains of song  
That are bound between its pithy joints—  
Then you cut out strings, with a bridge in the middle,  
With a corn-stalk bow for a corn-stalk fiddle.

Then the strains that grow as you draw the bow  
O'er the yielding strings with a practiced hand!  
And the music's flow never loud but low  
Is the concert note of a fairy band.  
Oh, your dainty songs are a misty riddle  
To the simple sweets of the corn-stalk fiddle.  
When the eve comes on, and our work is done,  
And the sun drops down with a tender glance,  
With their hearts all prime for the harmless fun,  
Come the neighbor girls for the evening's dance,  
And they wait for the well-known twist and twiddle—  
More time than tune—from the corn-stalk fiddle.  
Then brother Jabez takes the bow,  
While Ned stands off with Susan Bland,  
Then Henry stops by Milly Snow,  
And John takes Nellie Jones's hand,  
While I pair off with Mandy Biddle,  
And scrape, scrape, scrape goes the corn-stalk fiddle.  
“Salute your partners,” comes the call,  
“All join hands and circle round,”  
“Grand train back,” and “Balance all,”  
Footsteps lightly spurn the ground.  
“Take your lady and balance down the middle”  
To the merry strains of the corn-stalk fiddle.  
So the night goes on and the dance is o'er,  
And the merry girls are homeward gone,  
But I see it all in my sleep once more,  
And I dream till the very break of dawn  
Of an impish dance on a red-hot griddle  
To the screech and scrape of a corn-stalk fiddle.

## *Editing*

- Did you meet the goal of this writing exercise?
- If you gave an opinion, did you support it with evidence? Did you include all the important details from the story? Did you keep the narrative in the proper order?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear?



# 19. *Linking Verb or Action Verb?*

- The Emerald City of Oz, Chapter 17

The linking verbs are: am, are, is, was, were, be, being, been, become, seem.

Subject complements—predicate nominatives and predicate adjectives—follow a linking verb and rename or modify the subject of the verb. The verbs in the above list are always linking verbs. They are not the only linking verbs, though. Some verbs can be either linking verbs or action verbs, such as **get**, **feel**, **taste**, **look**, **smell**, **appear**, **grow**, **remain**, **stay**, **turn**, **sound**, and **prove**.

To decide whether these words and similar verbs are action verbs or linking verbs, we must determine the function of the verb in the sentence. Is the verb something the subject is doing, or does it link the subject to a word that renames or modifies the subject?

“I am getting hungrier every minute.”

“Now let us get the waffles.”

In the first sentence, does **hungrier** rename or modify the pronoun **I**? Yes. **Hungrier** is what Dorothy is being, not what she is doing. **Am getting** is a linking verb in this sentence and **hungrier** is the predicate adjective.

In the second sentence, does the noun **waffles** rename or modify the pronoun **us**? No. **Get** is what the speaker will do. Dorothy will **get** the **waffles**; she is not being the **waffles**. **Get** is an action verb in this sentence.

## *Queen Bess Was Harry's Daughter!*

By Rudyard Kipling

The Queen was in her chamber, and she was middling old,  
Her petticoat was satin and her stomacher was gold.  
Backwards and forwards and sideways did she pass,  
Making up her mind to face the cruel looking-glass.  
The cruel looking-glass that will never show a lass  
As comely or as kindly or as young as once she was!

The Queen was in her chamber, a-combing of her hair,  
There came Queen Mary's spirit and it stood behind her chair,  
Singing, 'Backwards and forwards and sideways you may pass,  
But I will stand behind you till you face the looking-glass.  
The cruel looking-glass that will never show a lass  
As lovely or unlucky or as lonely as I was!'

The Queen was in her chamber, a-weeping very sore,  
There came Lord Leicester's spirit and it scratched upon the door,  
Singing, 'Backwards and forwards and sideways may you pass,  
But I will walk beside you till you face the looking-glass.  
The cruel looking-glass that will never show a lass  
As hard and unforgiving or as wicked as you was!'

The Queen was in her chamber; her sins were on her head;  
She looked the spirits up and down and statelily she said:  
'Backwards and forwards and sideways though I've been,  
Yet I am Harry's daughter and I am England's Queen!'  
And she faced the looking-glass (and whatever else there was),  
And she saw her day was over and she saw her beauty pass  
In the cruel looking-glass that can always hurt a lass  
More hard than any ghost there is or any man there was!



## *Writing: Oral Narration*

Read your new model story below, and then give your instructor an oral narration of it.

### *The Ant and the Dove*

An Aesop's Fable

A Dove saw an Ant fall into a brook. The Ant struggled in vain to reach the bank, and in pity, the Dove dropped a blade of straw close beside it. Clinging to the straw like a shipwrecked sailor to a broken spar, the Ant floated safely to shore.

Soon after, the Ant saw a man getting ready to kill the Dove with a stone. But just as he cast the stone, the Ant stung him in the heel, so that the pain made him miss his aim, and the startled Dove flew to safety in a distant wood.

A kindness is never wasted.

### *Exercise*

Review memory work. In each of the sentences below, is the underlined verb a linking verb or an action verb?

“Bunbury sounds like something to eat.”

“The fact remains that our town is called Bunbury.”

The strangers suddenly appeared among them.

They looked at one another undecidedly.

### *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor's approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today's literature reading.

## *Dictation*

Usually this picture seemed merely a country scene, but whenever Ozma looked at it and wished to know what any of her friends or acquaintances were doing, the magic of this wonderful picture was straightway disclosed. For the country scene would gradually fade away and in its place would appear the likeness of the person or persons Ozma might wish to see, surrounded by the actual scenes in which they were then placed. In this way the Princess could view any part of the world she wished, and watch the actions of any one in whom she was interested.



## 20. *More on Linking Verbs and Action Verbs*

- The Emerald City of Oz, Chapter 18

Sometimes, it can be difficult to tell whether a verb is a linking verb or an action verb. Some of the verbs which can be either linking verbs or action verbs are **get, feel, taste, look, smell, appear, grow, remain, stay, turn, sound,** and **prove.**

A quick and easy test is to replace the potential linking verb with **is** or **are**. If the sentence still makes sense, then the verb is acting as a linking verb. If the sentence no longer makes sense, then the verb is acting as an action verb.

Look at the title of today's chapter:

How Ozma Looked into the Magic Picture

If we change **looked** to **is**, we get the following:

How Ozma Is into the Magic Picture

Now the sentence is nonsense. **Looked** is what Ozma was doing. It's acting as an action verb.

We can try the same with this sentence:

Ozma looked young.

It will become:

Ozma is young.

In this case, **looked** is a linking verb. It links **Ozma** to **young**, an adjective which modifies Ozma.

Substituting **is** or **are** will not work for the verb appear.

In its place appeared the likeness of the person or persons Ozma might wish to see.

Dorothy appeared happy.

Both sentences make sense with the substitutions. However, **appeared** is a linking verb only in the second sentence. In the first sentence, the substitution changes the meaning. The original meaning was that the image would come into sight, not that it was already there.

Verbs like **get** and **appear** have multiple meanings. A magician might **appear** out of thin air. In this case, appear means to come into sight, and it is an action verb. But if the magician appears tired, we're saying that he looks tired. This is a comment on what he is, not what he is doing. Get works in the same way. The magician might get applause. In this case, get means to receive, and it is an action verb. But if the magician is getting old, we're commenting on what he is, not what he is doing.

## *After Apple-Picking*

By Robert Frost

My long two-pointed ladder's sticking through a tree  
Toward heaven still,  
And there's a barrel that I didn't fill  
Beside it, and there may be two or three  
Apples I didn't pick upon some bough.  
But I am done with apple-picking now.  
Essence of winter sleep is on the night,  
The scent of apples: I am drowsing off.  
I cannot rub the strangeness from my sight

I got from looking through a pane of glass  
I skimmed this morning from the drinking trough  
And held against the world of hoary grass.  
It melted, and I let it fall and break.  
But I was well  
Upon my way to sleep before it fell,  
And I could tell  
What form my dreaming was about to take.  
Magnified apples appear and disappear,  
Stem end and blossom end,  
And every fleck of russet showing clear.  
My instep arch not only keeps the ache,  
It keeps the pressure of a ladder-round.  
I feel the ladder sway as the boughs bend.  
And I keep hearing from the cellar bin  
The rumbling sound  
Of load on load of apples coming in.  
For I have had too much  
Of apple-picking: I am overtired  
Of the great harvest I myself desired.  
There were ten thousand thousand fruit to touch,  
Cherish in hand, lift down, and not let fall.  
For all  
That struck the earth,  
No matter if not bruised or spiked with stubble,  
Went surely to the cider-apple heap  
As of no worth.  
One can see what will trouble  
This sleep of mine, whatever sleep it is.  
Were he not gone,  
The woodchuck could say whether it's like his  
Long sleep, as I describe its coming on,  
Or just some human sleep.

# *Son Searching For a Wife*

By Rodney Ohebsion

Nasrudin, knowing his son was looking for a wife, asked him what type of wife he wanted.

“One who is intelligent and expressive,” the latter replied.

“OK,” replied Nasrudin, “I’ll help you find such a woman.”

So as part of his plan, Nasrudin led his son to the town square. He then slapped his son in front of all the people and exclaimed, “This is what you get for doing exactly what I told you to do!”

One young lady saw this and remarked, “Stop hitting him. How can you punish him for obeying what you said?”

When the son heard this, he turned to his father and said, “She seems like the right woman for me—don’t you think so?”

“Well,” replied Nasrudin, “she is certainly expressive and intelligent, but perhaps there’s a woman out there who is an even better fit for you.”

So Nasrudin led his son the neighboring area’s town square and repeated the same scene. This time, a young lady saw this and said, “Go ahead and hit him. Only a fool would follow orders so blindly.”

When Nasrudin heard this, he said to his son, “The first woman, she was intelligent and expressive—but this woman is on an entirely higher level altogether. I think we’ve found your future wife.”

## *Writing: Outline*

Write or type an outline of the new model story which you read in the last lesson.

## *Exercise*

Review memory work. Copy each sentence below. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART. Diagram each sentence.

Princess Ozma was a busy little ruler.

The image faded.

Dorothy appeared happy.

Ozma laughed.

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a poem. If you cannot think of a poem that you enjoy or that means something to you personally, then copy all or part of today's poem.

## *Dictation*

1 John 3:21-24

Beloved, if our heart does not condemn us, we have confidence before God; and whatever we ask we receive from Him, because we keep His commandments and do the things that are pleasing in His sight. This is His commandment, that we believe in the name of His Son Jesus Christ, and love one another, just as He commanded us. The one who keeps His commandments abides in Him, and He in him. We know by this that He abides in us, by the Spirit whom He has given us.



*Las Meninas (The Maids of Honor)* by Diego Velazquez

### Picture Study

1. Read the title and the name of the artist. Study the picture for several minutes, then put the picture away.
2. Describe the picture.
3. Look at the picture again. Do you notice any details that you missed before? What do you like or dislike about this painting? Does it remind you of anything?



# 21. *Descriptive Writing*

- The Emerald City of Oz, Chapter 19

## *Writing: Descriptive Writing*

Remember that the purpose of descriptive writing is to describe a person, place, thing, or event so well that an image forms in the mind of the reader.

Today, you have a passage from “The Ransom of Red Chief” by O. Henry to imitate. Read the passage below, paying close attention to the details that make a vivid picture in your mind, and then write a narration of it. Begin with a brief outline, if desired, to help you remember details. Add new details if you wish. Remember, the point of this exercise is to write as descriptively as possible, not just to narrate the passage exactly.

## *The Ransom of Red Chief*

We went to bed about eleven o’clock. We spread down some wide blankets and quilts and put Red Chief between us. We weren’t afraid he’d run away. He kept us awake for three hours, jumping up and reaching for his rifle and screeching: “Hist! Pard,” in mine and Bill’s ears, as the fancied crackle of a twig or the rustle of a leaf revealed to his young imagination the stealthy approach of the outlaw band. At last, I fell into a troubled sleep, and dreamed that I had been kidnapped and chained to a tree by a ferocious pirate with red hair.

Just at daybreak, I was awakened by a series of awful screams from Bill. They weren't yells, or howls, or shouts, or whoops, or yawps, such as you'd expect from a manly set of vocal organs—they were simply indecent, terrifying, humiliating screams, such as women emit when they see ghosts or caterpillars. It's an awful thing to hear a strong, desperate, fat man scream incontinently in a cave at daybreak.

I jumped up to see what the matter was. Red Chief was sitting on Bill's chest, with one hand twined in Bill's hair. In the other he had the sharp case-knife we used for slicing bacon; and he was industriously and realistically trying to take Bill's scalp, according to the sentence that had been pronounced upon him the evening before.

I got the knife away from the kid and made him lie down again. But, from that moment, Bill's spirit was broken. He laid down on his side of the bed, but he never closed an eye again in sleep as long as that boy was with us. I dozed off for a while, but along toward sun-up I remembered that Red Chief had said I was to be burned at the stake at the rising of the sun. I wasn't nervous or afraid; but I sat up and lit my pipe and leaned against a rock.

"What you getting up so soon for, Sam?" asked Bill.

"Me?" says I. "Oh, I got a kind of a pain in my shoulder. I thought sitting up would rest it."

"You're a liar!" says Bill. "You're afraid. You was to be burned at sunrise, and you was afraid he'd do it. And he would, too, if he could find a match. Ain't it awful, Sam? Do you think anybody will pay out money to get a little imp like that back home?"

"Sure," said I. "A rowdy kid like that is just the kind that parents dote on. Now, you and the Chief get up and cook breakfast, while I go up on the top of this mountain and reconnoitre."

I went up on the peak of the little mountain and ran my eye over the contiguous vicinity. Over toward Summit I expected to see the sturdy yeomanry of the village armed with scythes and pitchforks beating the countryside for the dastardly kidnappers. But what I saw was a peaceful landscape dotted with one man ploughing with a dun mule. Nobody was dragging the creek; no couriers dashed hither and yon, bringing tidings of no news to the distracted parents. There was a sylvan attitude of somnolent sleepiness pervading that section of the external outward surface of Alabama that lay exposed to my view. "Perhaps," says I to myself, "it has not yet been discovered that the wolves have borne away the tender lambkin from the fold. Heaven help the wolves!" says I, and I went down the mountain to breakfast.

## *A Face*

By Robert Browning

If one could have that little head of hers  
Painted upon a background of pure gold,  
Such as the Tuscan's early art prefers!  
No shade encroaching on the matchless mould  
Of those two lips, which should be opening soft  
In the pure profile; not as when she laughs,  
For that spoils all: but rather as if aloft  
Yon hyacinth, she loves so, leaned its staff's  
Burden of honey-colored buds to kiss  
And capture 'twixt the lips apart for this.  
Then her little neck, three fingers might surround,  
How it should waver on the pale gold ground  
Up to the fruit-shaped, perfect chin it lifts!  
I know, Correggio loves to mass, in rifts  
Of heaven, his angel faces, orb on orb  
Breaking its outline, burning shades absorb:  
But these are only massed there, I should think,  
Waiting to see some wonder momentarily  
Grow out, stand full, fade slow against the sky  
(That's the pale ground you'd see this sweet face by),  
All heaven, meanwhile, condensed into one eye  
Which fears to lose the wonder, should it wink.

## *Nasrudin Plays Guitar*

By Rodney Ohebsion

Nasrudin was at the town square one day, and a group of people asked him if he knew how to play the guitar.

Nasrudin didn't know how, but he replied, "Yes, I do. I am a masterful guitar player—in fact, I am one of the best in the world!"

The people, expecting him to make such a boast, immediately produced a guitar and asked him to play it.

Nasrudin took the guitar and started playing only one string, and continued to play only on that one string. After a minute of this, someone finally interrupted him and asked, "Mullah! Guitar players move their fingers and play a variety of strings. Why are you only playing one of them?"

“Well,” Nasrudin replied, “those players keep on changing strings because they are searching for a specific one. I found it on my first try—so why should I switch to another one?”

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of non-fiction. With your instructor’s approval, this can be from the Bible, a biography, or one of your history or science books. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from your next reading in your history spine.

## *Editing*

- Did you meet the goal of this writing exercise?
- If you gave an opinion, did you support it with evidence? Did you include all the important details from the story? Did you keep the narrative in the proper order?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear?

## 22. *Direct Objects*

- The Emerald City of Oz, Chapter 20

A direct object is the noun or pronoun that receives the action of the verb.

Action verbs are either **transitive** or **intransitive**. When a verb has a direct object, it is a **transitive verb**. When a verb does not have a direct object, it is an **intransitive verb**.

The direct object in a sentence receives the action of the verb, answering the question **whom** or **what**.

They met a gaily dressed attendant.

The Captain had a sword.

In the first sentence, they met **whom**? They met a gaily dressed **attendant**; **attendant** is the direct object. In the second sentence, the Captain had **what**? He had a **sword**; **sword** is the direct object.

Some verbs can be either transitive or intransitive.

The rabbit ate while looking for danger.

The rabbit ate the clover while looking for danger.

The rabbit ate **what**? The first sentence doesn't say. It only says that the rabbit ate. Here, **ate** is intransitive; it has no object. The second sentence gives an answer, **clover**; **clover** is the direct object. In the second sentence, **ate** is transitive.

Predicate nominatives answer the question who or what after a linking verb. Direct objects answer the question whom or what after an action verb.

Follow this procedure for analyzing sentences. A copy of this is in Appendix C.

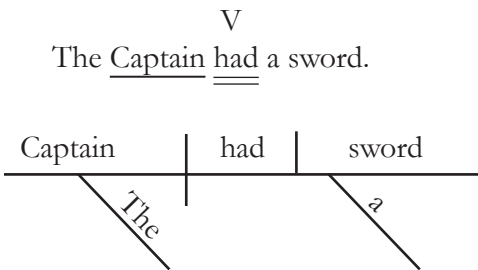
What is the predicate? The main verb is often easier to find than its subject, so find it first. Double underline it. Is it an action verb or a linking verb?

What is the subject? Underline it once.

For action verbs, is there a direct object?

For linking verbs, is there a subject complement—a predicate nominative or a predicate adjective?

The direct object is diagrammed in a similar way to a subject complement. Instead of following a linking verb and a diagonal line, it follows an action verb and a straight line.



## *A Book*

By Emily Dickinson

He ate and drank the precious words,  
His spirit grew robust;

He knew no more that he was poor,  
Nor that his frame was dust.  
He danced along the dingy days,  
And this bequest of wings  
Was but a book. What liberty  
A loosened spirit brings!

## *“Stand On One Leg”*

By Rodney Ohebsion

A group of robbers broke into Nasrudin’s house one night and demanded Nasrudin’s money.

“Sirs—” Nasrudin said “—if I could, I would gladly give you a million dollars; but unfortunately I am rather low on funds right now, and only have this twenty dollar bill in my pocket.”

And with saying so, Nasrudin took out the bill and handed it to the robbers.

They, however, were greatly angered, and decided to spend the night at Nasrudin’s house and punish him. “Stand on one foot for the rest of the night!” they demanded.

Nasrudin did as he was told, and the robbers went to sleep while one stayed on guard. After an hour, the guard said to Nasrudin, “Listen, I’ll let you switch to the other leg.”

“Oh, thank you,” Nasrudin replied. “You’re a much better person than the rest of your group. My money is actually in my shoes in the closet. You can go take it—but don’t give any to them.”

## *Writing: Copia*

Take the following sentence and play with it. Remember that the point is not necessarily to make the sentence better. The point is to play with the sentence and make it different. Make a new sentence with a change from each of the following categories.

Clinging to the straw like a shipwrecked sailor to a broken spar,  
the Ant floated safely to shore.

1. Change the grammar.
  - Change the nouns from common to proper and vice versa.
  - Change the nouns from singular to plural and vice versa.
  - Change the type of adjectives: articles, descriptive, possessive, etc.

2. Condense the sentence.
  - Remove details.

## *Exercise*

Review memory work. Copy each sentence below. Double underline the predicate, and underline the subject. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART. Diagram each sentence.

They entered the great hall.

“He will air his own troubles.”

The King was miserable.

The Keeper tied his shoe.

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor's approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today's literature reading.

## *Dictation*

“Because it is all unnatural, my dear. Rabbits are out of place in such luxury. When I was young I lived in a burrow in the forest. I was surrounded by enemies and often had to run for my life. It was hard getting enough to eat, at times, and when I found a bunch of clover I had to listen and look for danger while I ate it. Wolves prowled around the hole in which I lived and sometimes I didn't dare stir out for days at a time. Oh, how happy and contented I was then! I was a real rabbit, as nature made me—wild and free!—and I even enjoyed listening to the startled throbbing of my own heart!”





## 23. Dialogue

- The Emerald City of Oz, Chapter 21

**Dialogue** is a conversation between characters in a story. When a story contains dialogue, the author must frequently remind us who is talking. Otherwise, the text can become confusing. However, it can be boring to read the word **said** too many times in a passage. Imagine if L. Frank Baum did this.

“They’re fine!” she said to the King.

“Yes, the Whiskered Friskers are really very clever,” he said. “I shall hate to part with them when I go away, for they have often amused me when I was very miserable. I wonder if you would ask Glinda--”

“No, it wouldn’t do at all,” said Dorothy, positively. “There wouldn’t be room in your hole in the ground for so many rabbits, ‘spec’yly when you get the lily chair and your clothes there. Don’t think of such a thing, your Majesty.”

The King sighed. Then he stood up and said to the company:

“We will now hold a military drill by my picked Bodyguard of Royal Pikemen.”

How can an author avoid this problem? Read the passage again, the way L. Frank Baum actually wrote it.

“They’re fine!” she said to the King.

“Yes, the Whiskered Friskers are really very clever,” he replied. “I shall hate to part with them when I go away, for they have often amused me when I was very miserable. I wonder if you would ask Glinda—”

“No, it wouldn’t do at all,” declared Dorothy, positively. “There wouldn’t be room in your hole in the ground for so many rabbits, ‘spec’ly when you get the lily chair and your clothes there. Don’t think of such a thing, your Majesty.”

The King sighed. Then he stood up and announced to the company:

“We will now hold a military drill by my picked Bodyguard of Royal Pikemen.”

Now the band played a march and a company of rabbit soldiers came in. They wore green and gold uniforms and marched very stiffly but in perfect time. Their spears, or pikes, had slender shafts of polished silver with golden heads, and during the drill they handled these weapons with wonderful dexterity.

“I should think you’d feel pretty safe with such a fine Bodyguard,” remarked Dorothy.

“I do,” said the King. “They protect me from every harm. I suppose Glinda wouldn’t—”

“No,” interrupted the girl; “I’m sure she wouldn’t. It’s the King’s own Bodyguard, and when you are no longer King you can’t have ‘em.”

The King did not reply, but he looked rather sorrowful for a time.

In the passage above, L. Frank Baum uses many words to tell us who is speaking. People **replied**, **declared**, **announced**, **remarked**, and **interrupted**. Only twice did he use the word **said**.

Authors choose different words to let us know who is speaking. Sometimes, they use synonyms for **said**, such as **declared** or **remarked**. Other times, they use words which tell us how the person is saying something, such as **laughed** or **cried**. And still another way is to show the action of the person who is speaking, such as **interrupted** or **objected**. In this way, an author lets us know who is speaking while adding description and action to the dialogue.

Other examples include **asked**, **jested**, **sputtered**, **speculated**, **explained**, **mumbled**, **grumbled**, **ordered**, **shouted**, **sighed**, **yawned**, **noted**, **observed**, **objected**, **scolded**, **shrieked**, **requested**,

and **reported**. Pay attention while you're reading and you'll learn a variety of ways to say **said**.

## *Not They Who Soar*

By Paul Laurence Dunbar

Not they who soar, but they who plod  
Their rugged way, unhelped, to God  
Are heroes; they who higher fare,  
And, flying, fan the upper air,  
Miss all the toil that hugs the sod.  
'Tis they whose backs have felt the rod,  
Whose feet have pressed the path unshod,  
May smile upon defeated care,  
Not they who soar.  
High up there are no thorns to prod,  
Nor boulders lurking 'neath the clod  
To turn the keenness of the share,  
For flight is ever free and rare;  
But heroes they the soil who've trod,  
Not they who soar!

## *Man is Stuck in Tree*

By Rodney Ohebsion

One day, a local man climbed up a rather tall tree.

Shortly thereafter, however, as he tried to make his way back down, he soon discovered that the trip down might not be as easy as the trip up. In fact, try as he might, he simply could not figure out a way to get down the tree without putting his body at great risk of falling to the ground.

He asked a few passers-by for help, but no one knew what to do.

A few local people gathered near him and tried to help, but he remained stuck.

Then Nasrudin walked by and devised a plan. He threw a rope up to the man and said, "Tie this around your waist."

The people nearby wondered about what Nasrudin was doing. They asked him his plan, but he calmly replied, "Just trust me—this works."

When the man had the rope tied around his waist, Nasrudin pulled on the rope. Upon his doing this, the man fell from the tree and hurt himself. The bystanders, horrified to see this happen, remarked, “What kind of a plan was that?”

“Well,” Nasrudin replied, “I once saved someone’s life doing the exact same thing.”

“Are you sure?” one man asked.

“Yes,” Nasrudin replied. “The only thing I’m not sure about is whether I saved him from a well or from a tree.”

## *Exercise*

Review memory work. Copy each sentence below. Double underline the predicate, and underline the subject. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART. Diagram each sentence.

The musicians had arranged themselves.

The Friskers began their pranks.

We will hold a military drill.

“You would be a regular lunatic.”

## *Writing: Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from the model for your current writing project.

## *Dictation*

Use today’s poem for dictation.



## 24. *Amplified Narrative: The Ant and the Dove*

- The Emerald City of Oz, Chapter 22

### *Writing: Written Narration*

So far, your narrations have been **condensed**, which means that you shortened the stories. Your next three narrations will be the opposite. You will **amplify** the stories, which means that you will expand the stories.

Use your outline to write “The Ant and the Dove” as an amplified narrative. For this narration, amplify the narrative by adding dialogue. What did the Ant and the Dove say to one another the first time they met? What about the second time? What did the man say? Can you think of different ways to say **said**?

### *Weariness*

By Henry Wadsworth Longfellow

O little feet! That such long years  
Must wander on through hopes and fears,  
Must ache and bleed beneath your load;  
I, nearer to the wayside inn  
Where toil shall cease and rest begin,  
Am weary, thinking of your road!

O little hands! That, weak or strong,  
Have still to serve or rule so long,  
Have still so long to give or ask;  
I, who so much with book and pen  
Have toiled among my fellow-men,  
Am weary, thinking of your task.

O little hearts! That throb and beat  
With such impatient, feverish heat,  
Such limitless and strong desires;  
Mine that so long has glowed and burned,  
With passions into ashes turned  
Now covers and conceals its fires.

O little souls! As pure and white  
And crystalline as rays of light  
Direct from heaven, their source divine;  
Refracted through the mist of years,  
How red my setting sun appears,  
How lurid looks this soul of mine!

## *Editing*

- Did you meet the goal of this writing exercise?
- If you gave an opinion, did you support it with evidence? Did you include all the important details from the story? Did you keep the narrative in the proper order?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear? Did you use different ways to say **said**?



## 25. Phrases and Clauses

- The Emerald City of Oz, Chapter 23

Definition: A phrase is a group of related words which does not include a subject-predicate pair.

Phrases can be short or long. Some phrases have specific names based on the main word or usage of the phrase. A **noun phrase** consists of a noun and its modifiers. A **verb phrase** consists of the helping verbs, main verb, and any ending the main verb needs. Look at the following sentence from *The Emerald City of Oz*. It has both a noun phrase and a verb phrase, both of which are underlined.

Mile after mile was covered.

Remember that one of the defining characteristics of the phrase is that it does not include a subject-predicate pair.

Definition: A clause is a group of words which contains a subject-predicate pair. The four types of clauses are independent (or main), dependent (or subordinate), adjective (or relative), and noun.

There are four types of clauses, and today we'll discuss the first two types, **independent** (or **main**) and **dependent** (or **subordinate**) clauses. A clause is either **independent** or **dependent**. Every

sentence must have at least one **independent clause**, also called a **main clause**, which contains both a subject and a predicate and expresses a complete thought. An **independent clause** can stand alone as a complete sentence. A **dependent clause**, also called a **subordinate clause**, will contain both a subject and a predicate, but it will not express a complete thought.

Before the ride had grown at all tiresome, they sighted another village.

The sentence above has two clauses. The **main clause** expresses a complete thought and can stand alone as a sentence.

They sighted another village.

The first clause is a dependent clause, and it leaves the reader wondering, “And then what?” It does not express a complete thought.

Before the ride had grown at all tiresome

This dependent clause contains a subject, **ride**, and it contains a predicate, **had grown**. It does not express a complete thought. To make sense, it is **dependent** on the main clause.

A complete sentence must contain a main, or independent, clause. Otherwise, it is a **sentence fragment**. A **sentence fragment** looks like a sentence. It begins with a capital letter and ends with a punctuation mark. However, a fragment does not express a complete thought.

One common place to find sentence fragments in writing is in dialogue.

“Where is your child?” asked the Sawhorse.

“In the house,” said the woman, bursting into tears.

We do not always speak in complete sentences, so writing dialogue in nothing but complete sentences can sound unnatural.

Although sentence fragments are sometimes acceptable, you should avoid them in your writing, with the possible exception of dialogue, until you have more writing experience. For dialogue, ask your instructor whether or not it’s acceptable.



One way to find sentence fragments in your writing is to read your paper, sentence by sentence, starting with the last sentence. Often, a sentence fragment is the extension of the thought in the previous sentence, so it may not be obvious when you read the paper in its proper order.

## *My Playmate*

By John Greenleaf Whittier

The pines were dark on Ramoth hill,  
Their song was soft and low;  
The blossoms in the sweet May wind  
Were falling like the snow.

The blossoms drifted at our feet,  
The orchard birds sang clear;  
The sweetest and the saddest day  
It seemed of all the year.

For, more to me than birds or flowers,  
My playmate left her home,  
And took with her the laughing spring,  
The music and the bloom.

She kissed the lips of kith and kin,  
She laid her hand in mine  
What more could ask the bashful boy  
Who fed her father's kine?

She left us in the bloom of May  
The constant years told o'er  
Their seasons with as sweet May morns,  
But she came back no more.

I walk, with noiseless feet, the round  
Of uneventful years;  
Still o'er and o'er I sow the spring  
And reap the autumn ears.

She lives where all the golden year  
Her summer roses blow;

The dusky children of the sun  
Before her come and go.

There haply with her jewelled hands  
She smooths her silken gown,—  
No more the homespun lap wherein  
I shook the walnuts down.

The wild grapes wait us by the brook,  
The brown nuts on the hill,  
And still the May-day flowers make sweet  
The woods of Follymill.

The lilies blossom in the pond,  
The bird builds in the tree,  
The dark pines sing on Ramoth hill  
The slow song of the sea.

I wonder if she thinks of them,  
And how the old time seems,—  
If ever the pines of Ramoth wood  
Are sounding in her dreams.

I see her face, I hear her voice;  
Does she remember mine?  
And what to her is now the boy  
Who fed her father's kine?

What cares she that the orioles build  
For other eyes than ours,—  
That other hands with nuts are filled,  
And other laps with flowers?

O playmate in the golden time!  
Our mossy seat is green,  
Its fringing violets blossom yet,  
The old trees o'er it lean.

The winds so sweet with birch and fern  
A sweeter memory blow;

And there in spring the veeries sing  
The song of long ago.

And still the pines of Ramoth wood  
Are moaning like the sea,—  
The moaning of the sea of change  
Between myself and thee!

### *Writing: Oral Narration*

Read your new model story below, and then give your instructor an oral narration of it.

### *The Wolf and His Shadow*

An Aesop's Fable

A Wolf left his lair one evening in fine spirits and an excellent appetite. As he ran, the setting sun cast his shadow far out on the ground, and it looked as if the wolf were a hundred times bigger than he really was.

“Why,” exclaimed the Wolf proudly, “see how big I am! Fancy me running away from a puny Lion! I'll show him who is fit to be king, he or I.”

Just then an immense shadow blotted him out entirely, and the next instant a Lion struck him down with a single blow.

Do not let your fancy make you forget realities.

### *Exercise*

Review memory work. Copy each sentence. Double underline the main verb, and underline its subject. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART. Diagram each sentence.

I pricked my finger.

The Sawhorse stopped.

Dorothy followed them.

He appeared nervous.

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor's approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today's literature reading.

## *Dictation*

They were soon among the pretty hills and valleys again, and the Sawhorse sped up hill and down at a fast and easy pace, the roads being hard and smooth. Mile after mile was speedily covered, and before the ride had grown at all tiresome they sighted another village. The place seemed even larger than Rigmarole Town, but was not so attractive in appearance.

“This must be Flutterbudget Center,” declared the Wizard. “You see, it’s no trouble at all to find places if you keep to the right road.”



# 26. *Parts of speech:* *Conjunctions*

- The Emerald City of Oz, Chapter 24

A conjunction is a word that joins words or groups of words together. The three types of conjunctions are: coordinating, subordinating, and correlative.

Conjunctions join words and groups of words together. The most common conjunctions are the seven coordinating conjunctions.

Coordinating conjunctions join words and groups of words of equal rank. The seven coordinating conjunctions are For, And, Nor, But, Or, Yet, and So. (FANBOYS)

The **coordinating conjunctions** are used to give equal emphasis to the words and groups of words that they join. **Subordinate conjunctions**, which we'll discuss in another lesson, emphasize one group of words over the other. The seven coordinating conjunctions can be easily remembered with the mnemonic FANBOYS: For, And, Nor, But, Or, Yet, and So.

“I will go with you, and show you the way, for I must journey today to the Emerald City.”

“I offered to arm all my Winkies and march to Ozma’s assistance, but she said no.”

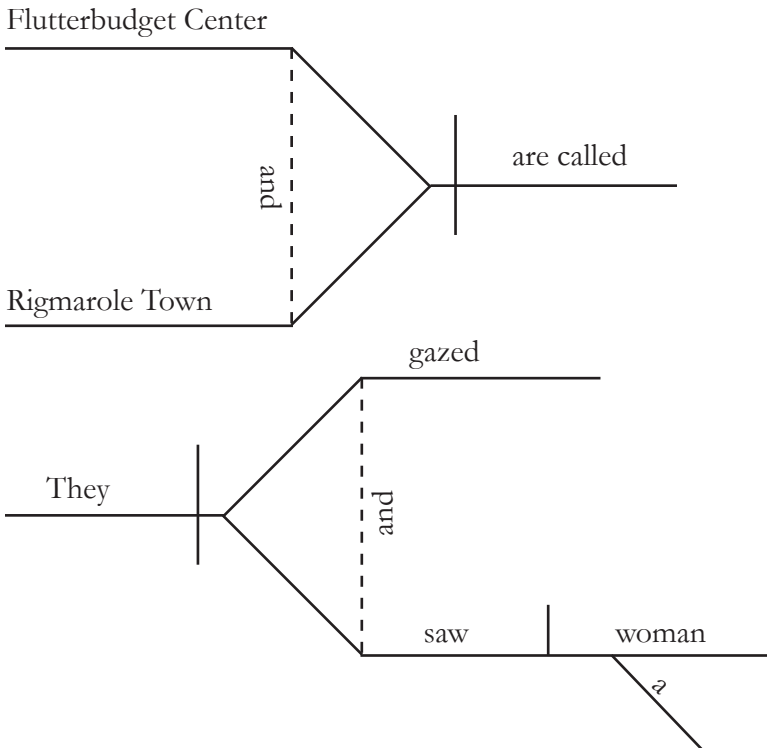
“He feels that he cannot be happy without a farm of his own, so Ozma gave him some land and every one helped him build his mansion, and now he is settled there for good.”

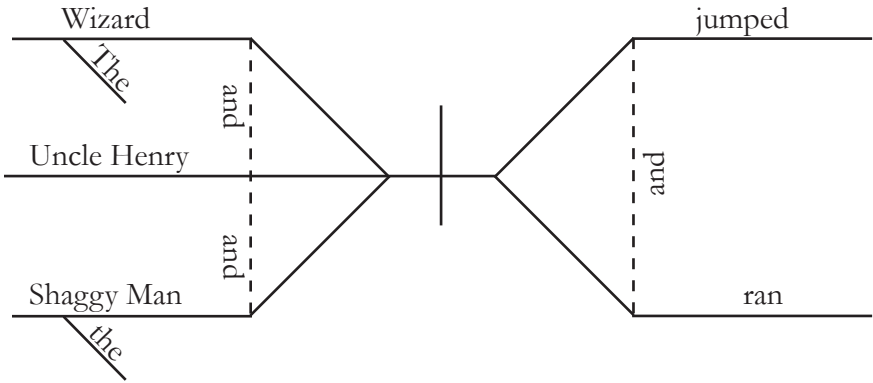
Conjunctions can be used to join together two or more subjects or predicates. These are called **compound subjects** and **compound predicates**. In fact, with a conjunction, any part of the sentence can become a compound structure. Below, you’ll find diagrams of compound subjects, predicates, and direct objects.

“Flutterbudget Center and Rigmarole Town are called ‘the Defensive Settlements of Oz.’”

They gazed and saw a woman.

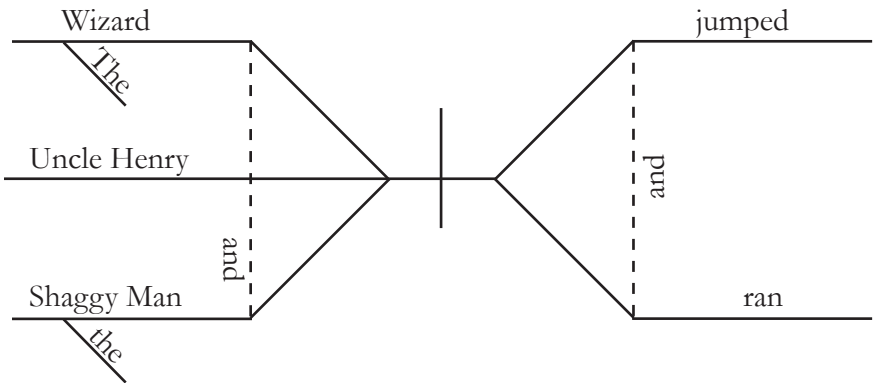
The Wizard and Uncle Henry and the Shaggy Man jumped and ran to the poor man’s assistance.



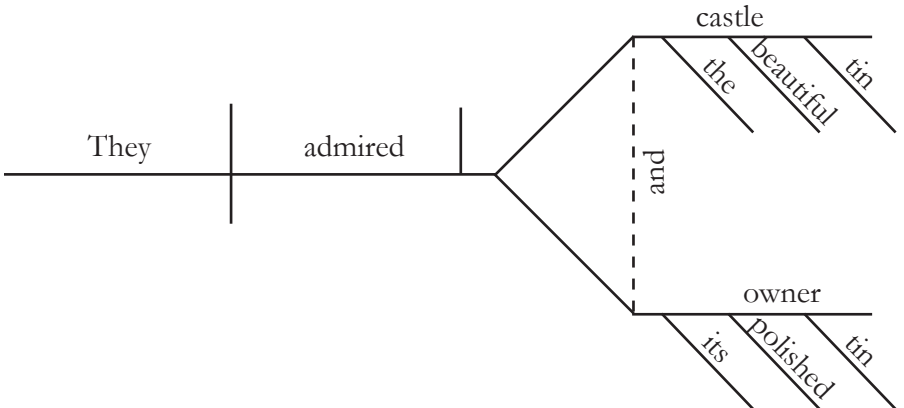


That last sentence could use a comma instead of using **and** twice in the compound subject. Like the sentence, the diagram would lose an **and**.

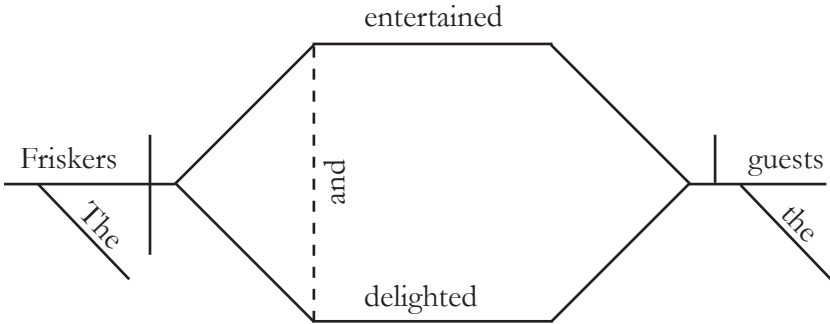
The Wizard, Uncle Henry, and the Shaggy Man jumped and ran to the poor man's assistance.



They admired the beautiful tin castle and its polished tin owner.



On the previous page, in the sentence with a compound predicate, one of the verbs has a direct object. It is also possible to have a direct object or subject complement that belongs to both verbs in a compound predicate.



### *I Had No Time to Hate*

By Emily Dickinson

I had no time to hate, because  
The grave would hinder me,  
And life was not so ample I  
Could finish enmity.  
Nor had I time to love; but since  
Some industry must be,  
The little toil of love, I thought,  
Was large enough for me.

### *The Baby is Crying*

By Rodney Ohebsion

Late one night, Nasrudin's baby started crying.

Nasrudin's wife turned to him and said, "Husband, go take care of the baby. After all, he is not only mine—he is also half yours."

Nasrudin sleepily remarked, "You can go stop your half from crying if you want—but as for me, I will let my half continue to cry."

### *Writing: Outline*

Write or type an outline of the new model story which you read in the last lesson.



## *Exercise*

Review memory work. Copy each sentence below. Double underline the main verb, and underline its subject. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART. Diagram each sentence.

“My Winkies and many other people have been working.”

“I found him, and lifted him.”

Jack Pumpkinhead and the Scarecrow are farmers.

They wandered the beautiful gardens and palace grounds.

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a poem. If you cannot think of a poem that you enjoy or that means something to you personally, then copy all or part of today's poem.

## *Dictation*

Galatians 5:13-15

For you were called to freedom, brethren; only do not turn your freedom into an opportunity for the flesh, but through love serve one another. For the whole Law is fulfilled in one word, in the statement, “You shall love your neighbor as yourself.” But if you bite and devour one another, take care that you are not consumed by one another.



*The Lunch* by Diego Velazquez

### Picture Study

1. Read the title and the name of the artist. Study the picture for several minutes, then put the picture away.
2. Describe the picture.
3. Look at the picture again. Do you notice any details that you missed before? What do you like or dislike about this painting? Does it remind you of anything?

# 27. *Literary Analysis*

- The Emerald City of Oz, Chapter 25

## *Writing: Literary Analysis*

Today you have another literary analysis assignment. This is a written assignment, though it can be helpful to discuss your ideas before writing.

With your instructor's approval, choose *The Emerald City of Oz*, or one of the other books you're currently reading, and answer the following questions.

Give a brief summary of the book, just a couple of sentences. Does this story have a villain? What does the villain want? What do you think is the best, or worst, part of the story? Why? Remember to give evidence!

## *The Wood-Pile*

By Robert Frost

Out walking in the frozen swamp one grey day  
I paused and said, "I will turn back from here.  
No, I will go on farther—and we shall see."  
The hard snow held me, save where now and then

One foot went down. The view was all in lines  
Straight up and down of tall slim trees  
Too much alike to mark or name a place by  
So as to say for certain I was here  
Or somewhere else: I was just far from home.  
A small bird flew before me. He was careful  
To put a tree between us when he lighted,  
And say no word to tell me who he was  
Who was so foolish as to think what he thought.  
He thought that I was after him for a feather—  
The white one in his tail; like one who takes  
Everything said as personal to himself.  
One flight out sideways would have undeceived him.  
And then there was a pile of wood for which  
I forgot him and let his little fear  
Carry him off the way I might have gone,  
Without so much as wishing him good-night.  
He went behind it to make his last stand.  
It was a cord of maple, cut and split  
And piled—and measured, four by four by eight.  
And not another like it could I see.  
No runner tracks in this year's snow looped near it.  
And it was older sure than this year's cutting,  
Or even last year's or the year's before.  
The wood was grey and the bark warping off it  
And the pile somewhat sunken. Clematis  
Had wound strings round and round it like a bundle.  
What held it though on one side was a tree  
Still growing, and on one a stake and prop,  
These latter about to fall. I thought that only  
Someone who lived in turning to fresh tasks  
Could so forget his handiwork on which  
He spent himself, the labour of his axe,  
And leave it there far from a useful fireplace  
To warm the frozen swamp as best it could  
With the slow smokeless burning of decay.

## *Flat Bread*

By Rodney Ohebsion

The tax collector in Nasrudin's town was corrupt and accepted many bribes. One day, the mayor asked the tax collector to present his records for examination.

Upon studying them and realizing that they were falsified, the mayor, infuriated with rage, shouted to the tax collector, "Not only are you fired, I also order you to eat these papers you have presented me while we all watch!"

So he did as he was ordered, while the court attendants watched in amazement as he ate all the paper. Soon the news of what had happened spread throughout the town.

About a week later, the mayor appointed Nasrudin as the town's new tax collector. When the mayor asked him to present his records the next week, Nasrudin handed him noon-eh-lavash (flat bread) with the records written on them.

The mayor asked, "Why did you write your records on noon-eh-lavash?"

"Well," Nasrudin replied, "I saw what happened to the other guy, so I wrote these on bread just in case you would make me eat them as well."

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of non-fiction. With your instructor's approval, this can be from the Bible, a biography, or one of your history or science books. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from your next reading in your history spine.

## *Editing*

- Did you meet the goal of this writing exercise?
- Check for sentence fragments, reading the paper backwards if necessary.
- If you gave an opinion, did you support it with evidence? Did you include all the important details from the story? Did you keep the narrative in the proper order?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear? If there is dialogue, did you use different ways to say **said**?



## 28. *Types of Sentences*

- The Emerald City of Oz, Chapter 26

There are four types of sentences.

A **declarative sentence** makes a statement. It ends with a period.

The Tin Woodman received Princess Dorothy's party with much grace and cordiality.

An **interrogative sentence** asks a question. It ends with a question mark.

"Why doesn't he live with Ozma in the Emerald City?"

An **exclamatory sentence** shows sudden or strong feeling. It ends with an exclamation mark.

"Why, I believe it is!"

An **imperative sentence** gives a command or makes a request. It ends with a period.

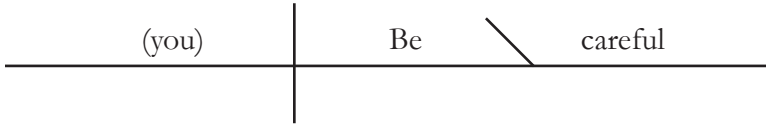
"Sit down and tell us about it," begged the Wizard.

Some sentences have characteristics of both exclamatory and imperative sentences.

“Look out! Look out, or you’ll run over my child!”

The above sentence gives a command, but it also shows strong feeling. We classify it as an exclamatory sentence because it ends with an exclamation mark. Imperative sentences end with a period.

Be careful.

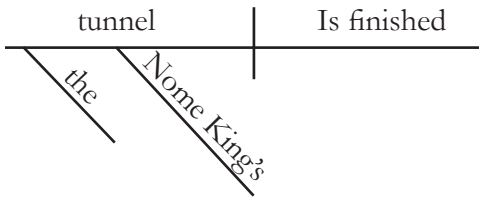


Interrogative sentences also require some additional thought to diagram. Many questions are formed with a helping verb, and when we form questions, we split the helping verb from the main verb. If you need help locating the verb, first change the question to a statement.

Is the Nome King’s tunnel finished?

the Nome King’s tunnel Is finished

When the sentence has been rearranged into statement form, the parts of the sentence are obvious, and the sentence is diagrammed as normal.



## *Songs from Pippa Passes*

By Robert Browning

Day! Faster and more fast,  
O’er night’s brim, day boils at last:  
Boils, pure gold, o’er the cloud-cup’s brim.  
Where spurting and suppressed it lay,



For not a froth-flake touched the rim  
Of yonder gap in the solid gray  
Of the eastern cloud, an hour away;  
But forth one wavelet, then another, curled,  
Till the whole sunrise, not to be suppressed,  
Rose, reddened, and its seething breast  
Flickered in bounds, grew gold, then overflowed the world.

All service ranks the same with God:  
If now, as formerly He trod  
Paradise, His presence fills  
Our earth, each only as God wills  
Can work—God’s puppets, best and worst,  
Are we: there is no last nor first.

The year’s at the spring  
And day’s at the morn:  
Morning’s at seven;  
The hillside’s dew-pearled;  
The lark’s on the wing;  
The snail’s on the thorn:  
God’s in His heaven—  
All’s right with the world!

Give her but a least excuse to love me!  
    When—where—  
How—can this arm establish her above me,  
    If fortune fixed her as my lady there,  
There already, to eternally reprove me?  
    (“Hist!”—said Kate the queen;  
But “Oh,” cried the maiden, binding her tresses,  
    “’Tis only a page that carols unseen,  
Crumbling your hounds their messes!”)

Is she wronged?—To the rescue of her honor,  
    My heart!  
Is she poor?—What costs it to be stiled a donor?  
    Merely an earth to cleave, a sea to part.  
But that fortune should have thrust all this upon her!  
    (“Nay, list!”—bade Kate the queen;  
And still cried the maiden, binding her tresses,

“’Tis only a page that carols unseen,  
Fitting your hawks their jesses!”)

## *The Guarantee*

By Rodney Ohebsion

One day at the King’s court, the King turned to Nasrudin and said, “Mullah. Since you are constantly reminding us of how clever and wise you are, tell me this: can you teach your donkey to read?”

“Absolutely,” replied Nasrudin. “A task like that would present me with no problems whatsoever.”

“Don’t mess with me,” said the King. “Seriously, can you do it?”

“Yes, I mean it,” Nasrudin replied, “and I’ll tell you what: just give me fifty thousand dollars right now, and I’ll guarantee I’ll have this donkey reading within eight years.”

“OK,” said the King. “But if that donkey isn’t reading by then, I’ll put you in prison and have you tortured daily.”

So they agreed, and Nasrudin left the court.

The next day, Nasrudin’s friend asked about what happened.

“Are you out of your mind?” he said. “You can barely teach your donkey to stand still, and now you’ve guaranteed that he’ll be reading within eight years. Nasrudin-I don’t see how you’ll be able to escape a long prison sentence for this.”

“Listen,” the Mullah calmly replied, “several years from now, our King will probably be dead or out of power. And even if he manages to last as our King for that long, odds are my donkey will have passed on by then. And in the unlikely event that neither he nor my donkey is gone by seven years time, I’ll still have an entire year to plan my way out of getting punished.”

## *Writing: Copia*

Take the following sentence and play with it. Remember that the point is not necessarily to make the sentence better. The point is to play with the sentence and make it different. Make a new sentence with a change from each of the following categories.

As he ran, the setting sun cast his shadow far out on the ground, and it looked as if the wolf were a hundred times bigger than he really was.

1. Change the grammar.
  - Change the nouns from common to proper and vice versa.
  - Change the nouns from singular to plural and vice versa.
  - Change the type of adjectives: articles, descriptive, possessive, etc.
  - Change the sentence type.
  
2. Condense the sentence.
  - Remove details.
  - Remove modifiers.
  
3. Amplify the sentence.
  - Add details.
  - Add modifiers.

## *Exercise*

Review memory work. Copy each sentence below. Double underline the predicate, and underline the subject. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ. Diagram each sentence.

“Have you been worrying?”

The Whimsies, the Growleywogs, and the Phanfasms assist the Nome King.

It was a wild scene.

They kept still and listened. [Hint: Is **kept** showing action, or is it linking two words together?]

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor’s approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today’s literature reading.

## *Dictation*

“The people remembered how wicked their King had been, and were still afraid of him. Therefore, he made them all drink of the Water of Oblivion and forget everything they had known, so that they became as simple and innocent as their King. After that, they all grew wise together, and their wisdom was good, so that peace and happiness reigned in the land.”



## 29. Parts of speech: Adverbs

- The Emerald City of Oz, Chapter 27

Definition: An adverb is a word that modifies a verb, an adjective, or another adverb. Adverbs tell how, when, where, how often, and to what extent.

Adverbs are the modifiers of verbs, adjectives, and other adverbs. Look at the following sentences from *The Emerald City of Oz*:

“This tunnel is terribly dusty,” he growled, angrily.

The Nome King felt much relieved when the clock struck twelve.

“They work so splendidly that they have found a way to save Oz—to save us all!”

In the first sentence, **angrily** modifies the verb **growled**. In the second sentence, **much** modifies the adjective **relieved**. And in the third sentence, **so** modifies the adverb **splendidly**, which modifies **work**.

Adverbs often separate helping verbs from the main verb in a sentence, but they are not part of the verb! The word **not** is always an adverb, and it is frequently found between a helping verb and the main verb.

“It would not be a bad way to forget our trouble.”

Adverbs which modify the verb can often be moved around in the sentence without changing the meaning of the sentence.

Ozma smiled upon them all gratefully.

Ozma smiled gratefully upon them all.

Ozma gratefully smiled upon them all.

Gratefully, Ozma smiled upon them all.

Adverbs modify verbs by telling **how** something is done, such as in the sentences above: He growled **angrily**. They work **splendidly**.

Adverbs modify verbs by telling **when** something is done. Words such as **sometimes**, **never**, and **always** are adverbs that tell when. Some other adverbs that tell **when** are: after, afterwards, already, before, ever, finally, later, now, soon, still, then, today, tomorrow, when, and yesterday.

“The Emerald City is as good as destroyed already!”

The Chief of the Whimsies now marched his false-headed forces into the tunnel.

Adverbs modify verbs by telling **where** something is done, such as anywhere, downstairs, everywhere, here, in, inside, nowhere, somewhere, there, and underground.

“When they march here, they will easily break through this crust and rush upon us.”

Adverbs modify verbs by telling **how often** something is done, such as **daily**, **frequently**, and **occasionally**. Some other adverbs that tell **how often** are: constantly, generally, infrequently, often, normally, once, periodically, rarely, regularly, seldom, sometimes, twice, usually, weekly, and yearly.

“It is said that once—long, long ago—a wicked King ruled Oz.”

Usually they served to enliven the meal with their merry talk, but tonight all seemed strangely silent and uneasy.

Adverbs that tell **to what extent** can modify verbs, adjectives, or adverbs. They often modify adjectives and other adverbs by strengthening or weakening them. They also modify verbs, telling **to what extent** something is done. Words such as **just**, **really**, and **somewhat** are adverbs that tell to what extent. Some other adverbs that tell **to what extent** are: almost, barely, entirely, extremely, not, quite, so, rather, terribly, too, and very.

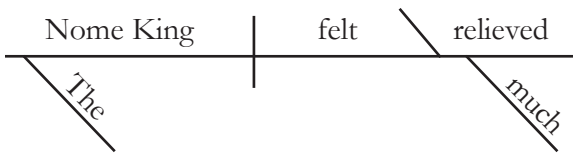
They are not as clever as they think they are.

“Where did all this dust come from?” demanded General Guph, trying hard to swallow but finding his throat so dry he couldn’t.

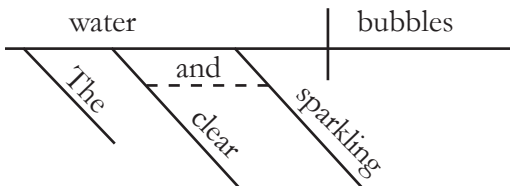
It is often best to use one strong word rather than modifying with adverbs. We could say that a person is **very hungry** or **truly sorry**, but the words **ravenous** and **contrite** give us the same information in a more interesting way.

We diagram an adverb by placing it on a diagonal line under the word it modifies, just like adjectives.

The Nome King felt much relieved.



We can also have compound adjectives and adverbs. As in other compound structures, the conjunction sits on a dotted line which connects the parts.



## *Two Songs*

By Paul Laurence Dunbar

A bee that was searching for sweets one day  
Through the gate of a rose garden happened to stray.  
In the heart of a rose he hid away,  
And forgot in his bliss the light of day,  
As sipping his honey he buzzed in song;  
Though day was waning, he lingered long,  
For the rose was sweet, so sweet.

A robin sits pluming his ruddy breast,  
And a madrigal sings to his love in her nest:  
"Oh, the skies they are blue, the fields are green,  
And the birds in your nest will soon be seen!"  
She hangs on his words with a thrill of love,  
And chirps to him as he sits above  
For the song is sweet, so sweet.

A maiden was out on a summer's day  
With the winds and the waves and the flowers at play;  
And she met with a youth of gentle air,  
With the light of the sunshine on his hair.  
Together they wandered the flowers among;  
They loved, and loving they lingered long,  
For to love is sweet, so sweet.

Bird of my lady's bower,  
Sing her a song;  
Tell her that every hour,  
All the day long,  
Thoughts of her come to me,  
Filling my brain  
With the warm ecstasy  
Of love's refrain.  
Little bird! Happy bird!  
Being so near,  
Where e'en her slightest word  
Thou mayest hear,  
Seeing her glancing eyes,  
Sheen of her hair,  
Thou art in paradise,—  
Would I were there.



I am so far away,  
Thou art so near;  
Plead with her, birdling gay,  
Plead with my dear.  
Rich be thy recompense,  
Fine be thy fee,  
If through thine eloquence  
She hearken me.

## *The Triplets*

By Rodney Ohebsion

Nasrudin's wife was pregnant and due to give birth any day.

One night, as they both slept, she turned to him and said,  
"Husband, the baby is coming."

And on her saying so, Nasrudin lit a candle and watched his newborn baby come out.

But minutes later, he watched as yet another baby come out. And just minutes after that, he watched his wife give birth to a third child.

Finally, after seeing three babies, Nasrudin blew out the candle.

"Why did you do that?" asked his wife.

"Well," said Nasrudin, "while the light was on, one child was born, and then another, and then another. If I had kept it on, who knows how many more there would be!"

## *Exercise*

Review memory work. Copy each sentence below. Double underline the predicate, and underline the subject. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Adverbs, ADV. Diagram each sentence.

They sprang up and seized their weapons.

His throat was parched and dry.

The Grand Gallipoot was somewhat afraid.

Only the Nomes will remain.

## *Writing: Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from the model for your current writing project.

## *Dictation*

Use the first nine lines of today's poem for dictation.



## 30. *Amplified Narrative: The Wolf and His Shadow*

- The Emerald City of Oz, Chapter 28

### *Writing: Written Narration*

Use your outline to write “The Wolf and His Shadow” as an amplified narrative. For this narration, amplify the narrative by adding descriptive detail. You can describe the characters, the setting (the time and place), or the events themselves. You can choose which types of details to add. What was the evening like? What was the landscape like? What did the wolf look like? What did the wolf *think* he looked like? What was the lion like? Add details to form a picture in your reader’s mind.

Be careful to actually add descriptive detail. Do not just throw in a couple of adjectives!

### *The Two Rabbins*

By John Greenleaf Whittier

The Rabbi Nathan two-score years and ten  
Walked blameless through the evil world, and then,  
Just as the almond blossomed in his hair,  
Met a temptation all too strong to bear,  
And miserably sinned. So, adding not  
Falsehood to guilt, he left his seat, and taught

No more among the elders, but went out  
From the great congregation girt about  
With sackcloth, and with ashes on his head,  
Making his gray locks grayer. Long he prayed,  
Smiting his breast; then, as the Book he laid  
Open before him for the Bath-Col's choice,  
Pausing to hear that Daughter of a Voice,  
Behold the royal preacher's words: "A friend  
Loveth at all times, yea, unto the end;  
And for the evil day thy brother lives."  
Marvelling, he said: "It is the Lord who gives  
Counsel in need. At Ecbatana dwells  
Rabbi Ben Isaac, who all men excels  
In righteousness and wisdom, as the trees  
Of Lebanon the small weeds that the bees  
Bow with their weight. I will arise, and lay  
My sins before him."

And he went his way  
Barefooted, fasting long, with many prayers;  
But even as one who, followed unawares,  
Suddenly in the darkness feels a hand  
Thrill with its touch his own, and his cheek fanned  
By odors subtly sweet, and whispers near  
Of words he loathes, yet cannot choose but hear,  
So, while the Rabbi journeyed, chanting low  
The wail of David's penitential woe,  
Before him still the old temptation came,  
And mocked him with the motion and the shame  
Of such desires that, shuddering, he abhorred  
Himself; and, crying mightily to the Lord  
To free his soul and cast the demon out,  
Smote with his staff the blankness round about.

At length, in the low light of a spent day,  
The towers of Ecbatana far away  
Rose on the desert's rim; and Nathan, faint  
And footsore, pausing where for some dead saint  
The faith of Islam reared a domed tomb,  
Saw some one kneeling in the shadow, whom  
He greeted kindly: "May the Holy One  
Answer thy prayers, O stranger!" Whereupon  
160

The shape stood up with a loud cry, and then,  
Clasped in each other's arms, the two gray men  
Wept, praising Him whose gracious providence  
Made their paths one. But straightway, as the sense  
Of his transgression smote him, Nathan tore  
Himself away: "O friend beloved, no more  
Worthy am I to touch thee, for I came,  
Foul from my sins, to tell thee all my shame.  
Haply thy prayers, since naught availeth mine,  
May purge my soul, and make it white like thine.  
Pity me, O Ben Isaac, I have sinned!"

Awestruck Ben Isaac stood. The desert wind  
Blew his long mantle backward, laying bare  
The mournful secret of his shirt of hair.  
"I too, O friend, if not in act," he said,  
"In thought have verily sinned. Hast thou not read,  
'Better the eye should see than that desire  
Should wander?' Burning with a hidden fire  
That tears and prayers quench not, I come to thee  
For pity and for help, as thou to me.  
Pray for me, O my friend!" But Nathan cried,  
"Pray thou for me, Ben Isaac!"

Side by side  
In the low sunshine by the turban stone  
They knelt; each made his brother's woe his own,  
Forgetting, in the agony and stress  
Of pitying love, his claim of selfishness;  
Peace, for his friend besought, his own became;  
His prayers were answered in another's name;  
And, when at last they rose up to embrace,  
Each saw God's pardon in his brother's face!

Long after, when his headstone gathered moss,  
Traced on the targum-marge of Onkelos  
In Rabbi Nathan's hand these words were read:  
"Hope not the cure of sin till Self is dead;  
Forget it in love's service, and the debt  
Thou, canst not pay the angels shall forget;  
Heaven's gate is shut to him who comes alone;  
Save thou a soul, and it shall save thy own!"

## *Editing*

- Did you meet the goal of this writing exercise?
- Check for sentence fragments, reading the paper backwards if necessary.
- If you gave an opinion, did you support it with evidence? Did you include all the important details from the story? Did you keep the narrative in the proper order?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear? If there is dialogue, did you use different ways to say **said**?



# 31. *Parts of speech:* *Prepositions*

- The Emerald City of Oz, Chapter 29-30

Definition: A preposition is a word that shows the relationship between a noun or a pronoun and another word in the sentence.

The sentences below tell how various characters made it past the desert into Oz. In each case, the preposition shows the relationship between the characters and the desert.

Dorothy and the Wizard flew over the desert.

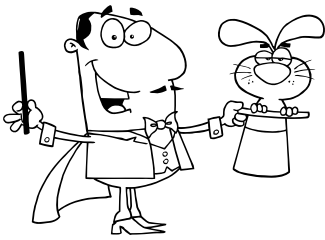
The Nome King tunneled under the desert.

Johnny Dooit sailed across the desert.

One clue for finding prepositions is to remember pre**POSITION**. Prepositions often tell the position of nouns and pronouns. Prepositions can show the position in space—the physical world—as well as the position in time. Look at the following sentence from *The Emerald City of Oz*:

All our friends were assembled in the palace after the exciting events.

Their position in space was **in the palace**. Their position in time was **after the exciting events**.



Another way to find prepositions is to think of **anywhere a rabbit can hop**. You can use this sentence as a test: The rabbit hopped \_\_\_\_\_ the hat(s).

The rabbit hopped **over** the hat. The rabbit hopped **past** the hat. The rabbit hopped **between** the hats. The rabbit

hopped **with** the hat. The rabbit hopped **through** the hat.

Not all prepositions will fit into that sentence, though we can still use our rabbit theme. A rabbit hops **according to** his nature, **since** the beginning, **during** his lifetime, and **until** bedtime. The rabbit hopped high **like** his father, high **as** a bird. Each preposition shows the relationship between its **object** and another word in the sentence. A preposition needs an object to be complete.

**Definition:** The object of the preposition is a noun or pronoun which teams up with the preposition and completes its meaning.

A preposition alone makes no sense. It needs a noun or pronoun to complete its meaning. That noun or pronoun is the **object of the preposition**. We call the preposition, its object, and any modifiers a **prepositional phrase**. In the following sentences, the prepositional phrases are in brackets.

“Other enemies may come [ to Oz ] some day.”

“Other enemies may come [ to ] some day.”

To what? To **Oz**. The object of the preposition **to** is **Oz**. It completes the meaning.

“I myself have been thinking [ of this very idea ] .”

“I myself have been thinking [ of ] .”

Of what? Of **this very idea**. The object of the preposition **of** is **idea**. It completes the meaning.



There are many prepositions, around one hundred and fifty. Some of the most common prepositions are:

aboard, about, above, according to, across, after, against, along, along with, among, apart from, around, as, as for, at, because of, before, behind, below, beneath, beside, between, beyond, but, by, by means of, concerning, despite, down, during, except, except for, excepting, for, from, in, in addition to, in back of, in case of, in front of, in place of, inside, in spite of, instead of, into, like, near, next, of, off, on, onto, on top of, out, out of, outside, over, past, regarding, round, since, through, throughout, till, to, toward, under, underneath, unlike, until, up, upon, up to, with, within, without

Be careful not to depend upon a list to determine the part of speech of any word. While the above words all can be prepositions, some of them are not always prepositions. For instance, the word **but** is in the list. You've learned another list—coordinating conjunctions—that included the word **but**. **But** is a conjunction when it joins words or groups of words together.

“We used to think the deadly desert that surrounds us was enough protection; but that is no longer the case.”

**But** is a preposition when it shows an exception, meaning **other than**.

“By making our country invisible to all eyes but our own,” replied the Sorceress, smiling.

When you understand the functions of the different parts of speech, you can more easily tell the difference in sentences.

## *The Children's Hour*

By Henry Wadsworth Longfellow

Between the dark and the daylight,  
When the night is beginning to lower,  
Comes a pause in the day's occupations,  
That is known as the Children's Hour.  
I hear in the chamber above me  
The patter of little feet,  
The sound of a door that is opened,  
And voices soft and sweet.

From my study I see in the lamplight,  
Descending the broad hall stair,  
Grave Alice, and laughing Allegra,  
And Edith with golden hair.

A whisper, and then a silence:  
Yet I know by their merry eyes  
They are plotting and planning together  
To take me by surprise.  
A sudden rush from the stairway,  
A sudden raid from the hall!  
By three doors left unguarded  
They enter my castle wall!  
They climb up into my turret  
O'er the arms and back of my chair;  
If I try to escape, they surround me;  
They seem to be everywhere.  
They almost devour me with kisses,  
Their arms about me entwine,  
Till I think of the Bishop of Bingen  
In his Mouse-Tower on the Rhine!

Do you think, O blue-eyed banditti,  
Because you have scaled the wall,  
Such an old moustache as I am  
Is not a match for you all!  
I have you fast in my fortress,  
And will not let you depart,  
But put you down into the dungeon  
In the round-tower of my heart.  
And there will I keep you forever,  
Yes, forever and a day,  
Till the walls shall crumble to ruin,  
And moulder in dust away!

### *Writing: Oral Narration*

Read your new model story below, and then give your instructor an oral narration of it.

# *The Wolf and the Shepherd*

An Aesop's Fable

A Wolf had been prowling around a flock of Sheep for a long time, and the Shepherd watched very anxiously to prevent him from carrying off a Lamb. But the Wolf did not try to do any harm.

Instead he seemed to be helping the Shepherd take care of the Sheep. At last the Shepherd got so used to seeing the Wolf about that he forgot how wicked he could be.

One day he even went so far as to leave his flock in the Wolf's care while he went on an errand. But when he came back and saw how many of the flock had been killed and carried off, he knew how foolish to trust a Wolf.

Once a wolf, always a wolf.

## *Exercise*

Review memory work. Copy each sentence below. Double underline the predicate, and underline the subject. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Adverbs, ADV. Diagram each sentence.

The Wizard and Dorothy have come here.

Ozma closed up the tunnel.

They traveled merrily and reached the stately castle.

“We may live peacefully and contentedly.”

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor's approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today's literature reading.

## *Dictation*

“Yes; I know that. And while you were on your journey I have thought of a way to accomplish your desire. For it seems to me unwise to allow too many outside people to come here. Dorothy, with her uncle and aunt, has now returned to Oz to live always, and there is no reason why we should leave any way open for others to travel uninvited to our fairyland. Let us make it impossible for any one ever to communicate with us in any way, after this. Then we may live peacefully and contentedly.”



## 32. Prepositional Phrases

- The Adventures of Tom Sawyer, Chapters 1-2

Many words can be either prepositions or adverbs. It's easy to tell the difference. A preposition must have an object. An adverb never has an object. Look at these sentences closely. Does the prep-adverb have an object?

The boy wants to color outside with his siblings.

The boy wants to color outside the lines.

To determine whether the prep-adverb has an object, we can ask the question **what** or **whom**. In the first sentence, the boy wants to color outside **what**? Well, just outside. There's not another answer to that. There is no object.

In the second sentence, the boy wants to color outside **what**? The lines; he wants to color outside **the lines**. The object of the preposition **outside** is **lines**. The prepositional phrase is **outside the lines**.

In the first sentence, **outside** is an adverb. It does not have an object. In the second sentence, **outside** is a preposition with **lines** as the object.

Look at the sentences below from *The Adventures of Tom Sawyer*. Which underlined words are adverbs, and which are prepositions?

She did not finish, for by this time she was bending down and punching under the bed with the broom.

“My! Look behind you, aunt!”

So she lifted up her voice at an angle calculated for distance and shouted.

The lad fled on the instant, scrambled up the high board-fence.

In the first sentence, **down** is an adverb. It has no object. **Under** is a preposition. Its object is **bed**. In the second sentence, **behind** is a preposition. Its object is **you**.

The third sentence is a little tricky. **Up** is an adverb. It has no object. It does not show a relationship. Instead, it modifies **lifted**, telling how she lifted her voice. In the fourth sentence, we see **up** acting as a preposition. Here, **up** does show a relationship between the verb **scrambled** and the noun **board-fence**. Read each sentence without the word **up**. You can see that it's descriptive but not necessary in the third sentence, but it's necessary to show the relationship in the fourth.

The word **to** can begin either a prepositional phrase or an **infinitive**, which we'll discuss in another lesson. When **to** is followed by a noun or pronoun, then it is a preposition. When **to** is followed by a verb, it is an infinitive. This is easy when you remember the function of the preposition. A preposition must have an object, and the object must be a noun or pronoun.

Prepositional phrases are modifiers. Sometimes, they are **adjective phrases** and modify nouns or pronouns. Other times, they are **adverb phrases** and modify verbs. Like other modifiers, several prepositional phrases can modify the same word. Adjective prepositional phrases can even modify the object of another preposition.

Occasionally, it can be difficult to determine which word a prepositional phrase modifies. **Remember:** Just like adjectives, an adjective prepositional phrase will stay with the noun or pronoun which it modifies. Adjectives normally come before the noun or pronoun, while adjective prepositional phrases come after.

There was thirty yards [ of board fence ] nine feet high.

**Of board fence** modifies **yards**. It tells **what kind** of yards.

And just like adverbs which modify the verb, an adverb prepositional phrase can often be moved around in the sentence without changing the meaning.

The lad fled [ on the instant ].

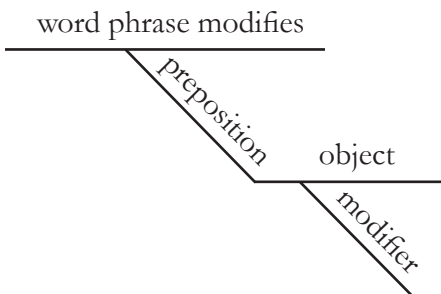
On the instant, he lad fled.

The lad, on the instant, fled.

Notice that while some of those sentences above sound better than others, they all make sense. This is because the prepositional phrase modifies the verb. Try doing that with the adjective prepositional phrase in the first sentence above. Can you move it and have it still make sense?

Remember that **adjectives** tell what kind, how many, which one, and whose; **adverbs** tell how, when, where, how often, and to what extent. This information will tell you whether the prepositional phrase is an adjective or an adverb, which will in turn point towards the word it modifies. Knowing this information is imperative. If you do not know the difference between what adjectives tell and what adverbs tell, you will struggle with knowing which word a prepositional phrase modifies. Use these words as questions when evaluating a prepositional phrase: Does it tell what kind? Where? How?

Like other modifiers, prepositional phrases are diagrammed on a diagonal line under the word the prepositional phrase modifies. The entire prepositional phrase is diagrammed like this:



Remember to follow this procedure for analyzing sentences, which is updated here to include prepositional phrases.

Put brackets around prepositional phrases.

What is the predicate? The main verb is often easier to find than its subject, so find it first. Double underline it. Is it an action verb or a linking verb?

What is the subject? Underline it once.

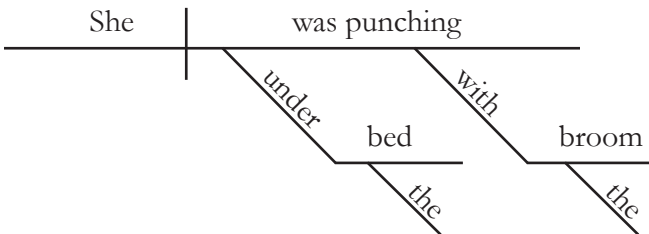
For action verbs, is there a direct object which receives the action of the verb by answering the question **whom** or **what**?

For linking verbs, is there a subject complement—a predicate nominative or a predicate adjective—which renames or modifies the subject?

The object of a prepositional phrase will never be the subject of a sentence, a predicate nominative, or a direct object, so marking them from the beginning simplifies the process. And the direct object can never be the object of a preposition. If you have a phrase which follows a prep-adverb, you have to decide if it's part of a prepositional phrase, or if it's receiving the action of the verb by answering the question **whom** or **what**, as in the sentences at the beginning of this lesson.

She was punching [ under the bed ] [ with the broom ] .

She was punching **where**? Under the bed. She was punching **how**? With the broom. Both prepositional phrases are adverbs.

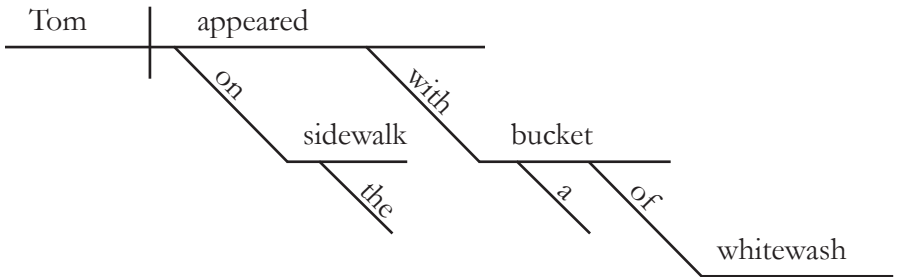


When there are several prepositional phrases in a row, try the sentence with only one phrase at a time. If one of the phrases does not make sense without another prepositional phrase, then it modifies the object of the prepositional phrase which came before it.

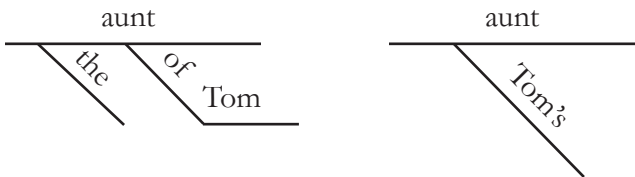


Tom appeared [ on the sidewalk ] [ with a bucket ]  
 [ of whitewash ] .

Tom appeared where? On the sidewalk. Tom appeared how? With a bucket. What kind of bucket? Of whitewash. The first two prepositional phrases are adverbs, but the third is an adjective.



A prepositional phrase which tells **whose** can often be replaced with a possessive noun or pronoun. Notice that the possessive noun is the possessive form of the object of the preposition.



Remember that prepositions can be more than one word. Some common examples are:

according to, ahead of, apart from, as for, as of, as per, as regards, aside from, back to, because of, close to, due to, except for, far from, inside of, instead of, left of, near to, next to, out from, out of, outside of, owing to, prior to, pursuant to, rather than, regardless of, right of, subsequent to, such as, thanks to, that of, up to.

*Why?*

By Emily Dickinson

The murmur of a bee  
 A witchcraft yieldeth me.

If any ask me why,  
'Twere easier to die  
Than tell.  
The red upon the hill  
Taketh away my will;  
If anybody sneer,  
Take care, for God is here,  
That's all.  
The breaking of the day  
Addeth to my degree;  
If any ask me how,  
Artist, who drew me so,  
Must tell!

## *Man Searches for Joy*

By Rodney Ohebsion

One day, Nasrudin began talking to a man from another town. The man lamented, "I am rich, but I am also sad and miserable. I have taken my money and gone traveling in search of joy-but alas, I have yet to find it."

As the man continued speaking, Nasrudin grabbed the man's bag and ran off with it. The man chased him, and Nasrudin soon ran out of the man's sight. He hid behind a tree, and put the bag in the open road for the man to see.

When the man caught up, he located the bag, and his facial expression immediately turned from distress to joy. As the man danced in celebration of finding his bag, Nasrudin thought to himself, "That's one way to bring joy to a sad man."

## *Writing: Outline*

Write or type an outline of the new model story which you read in the last lesson.

## *Exercise*

Review memory work. In the sentences below, are the underlined words infinitives or prepositional phrases?

She needed breath to punctuate the punches with.

She turned just in time to seize a small boy by the slack of his roundabout and arrest his flight.

She went to the open door and stood in it.

Presently they were shoulder to shoulder.

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets [ around any prepositional phrases. ] Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Adverbs, ADV; Preposition, Prep. Diagram each sentence.

Think about what each prepositional phrases TELLS. Is it an adjective which tells what kind, how many, which one, or whose? Or is it an adverb which tells how, when, where, how often, or to what extent?

The old lady pulled her spectacles down.

She went to the open door.

Tom drew a line in the dust with his big toe.

The new boy took two broad coppers out of his pocket.

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a poem. If you cannot think of a poem that you enjoy or that means something to you personally, then copy all or part of today's poem.

## *Dictation*

1 Corinthians 13:4-8

Love is patient, love is kind and is not jealous; love does not brag and is not arrogant, does not act unbecomingly; it does not seek its own, is not provoked, does not take into account a wrong suffered, does not rejoice in unrighteousness, but rejoices with the truth; bears all things, believes all things, hopes all things, endures all things. Love never fails.



*The Surrender of Breda* by Diego Velazquez

### Picture Study

1. Read the title and the name of the artist. Study the picture for several minutes, then put the picture away.
2. Describe the picture.
3. Look at the picture again. Do you notice any details that you missed before? What do you like or dislike about this painting? Does it remind you of anything?



## 33. *Descriptive Writing*

- The Adventures of Tom Sawyer, Chapters 3-4

### *Writing: Descriptive Writing*

Remember that the purpose of descriptive writing is to describe a person, place, thing, or event so well that an image forms in the mind of the reader.

Your last six picture studies have been on paintings by Diego Velazquez. Today, choose one of his paintings, either one from this book or one from another source, and write a description of it. Imagine that you're describing the picture to someone who has never seen it before. Get creative if you wish. Write a description for a museum catalog, or as part of a police report describing stolen merchandise. Or get really creative. Imagine that the painting is a window to another dimension, and you've just been pulled in. Describe the environment in which you find yourself. Or, write a story about the picture, or about your experiences within it. Be as creative as you want. Just don't forget to describe the picture.

## *Memorabilia*

By Robert Browning

Ah, did you once see Shelley plain,  
And did he stop and speak to you,  
And did you speak to him again?  
How strange it seems and new!

But you were living before that,  
And also you are living after;  
And the memory I started at—  
My starting moves your laughter!

I crossed a moor with a name of its own  
And a certain use in the world, no doubt,  
Yet a hand's-breadth of it shines alone  
'Mid the blank miles round about.

For there I picked upon the heather  
And there I put inside my breast  
A moulted feather, an eagle-feather!  
Well, I forget the rest.

## *Nasrudin is Taken to Court by His New Wife*

By Rodney Ohebsion

About a year after Nasrudin's first wife died, he married a widow.  
As they lay in bed one evening, she said, "You know, my first  
husband was a really exemplary person."

Nasrudin, annoyed to hear about her first husband, responded,  
"Well, my first wife was incredibly lovely and charming."

"Well," she replied, "my first husband was a fabulous dresser."

"My first wife was a tremendous cook," countered Nasrudin.

"My first husband was a brilliant mathematician," replied the other.

"My first wife was a masterful organizer."

"My first husband was remarkably strong."

And as they both continued trading praise of their deceased  
spouses, Nasrudin became so annoyed that he pushed his new wife

off the bed, causing her to injure her hand.

Infuriated and wanting justice, she took him to the local judge and told him what happened.

After the judge heard her account of what happened, he turned to Nasrudin and said, “OK—now let’s hear your side of the story.”

“Your honor,” Nasrudin said, “we have a bed that fits only two people. But last night, when my first wife and my new wife’s first husband were added, my new wife was pushed off the bed, fell, and hurt her hand.”

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of non-fiction. With your instructor’s approval, this can be from the Bible, a biography, or one of your history or science books. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from your next reading in your history spine.

## *Editing*

- Did you meet the goal of this writing exercise?
- Check for sentence fragments, reading the paper backwards if necessary.
- If you gave an opinion, did you support it with evidence? Did you include all the important details from the story? Did you keep the narrative in the proper order?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear? If there is dialogue, did you use different ways to say **said**?







## 34. *Parts of speech: Interjections; Nouns of Direct Address*

- The Adventures of Tom Sawyer, Chapters 5-6

Definition: An interjection is a word or group of words that shows sudden or strong feeling.

There is no set list of words that can be used as interjections. Although the word **why** usually begins a question, it is also often used as an interjection at the beginning of a sentence, as are **yes**, **no**, and **indeed**. **Hello** is an interjection when it is used as a greeting or to express surprise. Look at the examples below from *The Adventures of Tom Sawyer*.

“Why, what’s the matter, Tom? I must call auntie.”

“Ouch! Oh, don’t stir so, Sid, you’ll kill me.”

Interjections have no grammatical relationship to the rest of the sentence. They tell about the speaker’s emotional state, but they do not affect the meaning of the rest of the sentence. Interjections are set apart from the rest of the sentence with commas or exclamation points, and they can be more than one word.

Definition: A noun of direct address is the name or other reference to the person being addressed.

We use nouns of direct address to refer directly to the person or persons to whom we are speaking. This can be the person’s name, but

it can also be another word or phrase, such as **my friends, boys and girls**, or a title like **sir**.

“Tom, why didn’t you wake me sooner?”

“Oh, auntie, my sore toe’s mortified!”

“Say—what is dead cats good for, Huck?”

A direct address is set apart from the rest of the sentence with commas. As you can see in the examples above, a direct address can appear at the beginning, the middle, or the end of the sentence.

Like interjections, nouns of direct address have no grammatical relationship to the rest of the sentence. They do not affect the meaning of the sentence.

Nouns of direct address will never be the subject of the sentence.

That last sentence is important. Nouns of direct address will never be the subject of the sentence. They also will not fill any other role, but they often look like the subject, especially when the real subject is the understood **you**.

Tom, don’t!

In the sentence above, **Tom** is the noun of direct address. The subject is the understood **you**. Does this sound like nonsense? Try removing the direct address from the sentence.

Don’t!

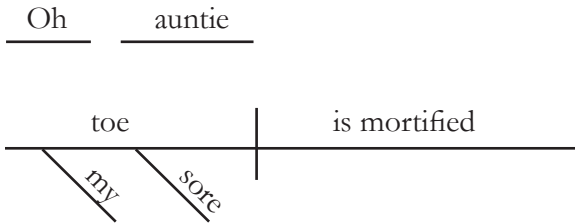
The sentence still makes sense. It still expresses a complete thought. The subject is an essential part of the sentence, even when it’s the unstated, understood **you**. The direct address is never an essential part of the sentence, not in a grammatical sense.

*The Adventures of Tom Sawyer* is a wonderful book for interjections and nouns of direct address. The passage below has two interjections and multiple nouns of direct address. What are they?

“Tom! Say, Tom!” [No response.] “Here, Tom! TOM! What is the matter, Tom?”

Interjections and nouns of direct address are both diagrammed in the same way. They are placed on floating lines above the rest of the sentence.

“Oh, auntie, my sore toe’s mortified!”



Notice that to diagram a contraction, we first un-contract it. In the exercises, I like to label contractions with an apostrophe between the two parts of speech which are joined, such as **v'adv** for **won't** or **pro'v** for **he's**, but choose a different way if you don't like that. The important thing is to recognize that a contraction contains two different parts of speech.

## *The Lawyers' Ways*

By Paul Laurence Dunbar

I've been list'nin' to them lawyers  
In the court house up the street,  
An' I've come to the conclusion  
That I'm most completely beat.  
Fust one feller riz to argy,  
An' he boldly waded in  
As he dressed the tremblin' pris'ner  
In a coat o' deep-dyed sin.  
Why, he painted him all over  
In a hue o' blackest crime,  
An' he smeared his reputation  
With the thickest kind o' grime,  
Tell I found myself a-wond'rin',  
In a misty way and dim,  
How the Lord had come to fashion  
Sich an awful man as him.  
Then the other lawyer started,

An' with brimmin', tearful eyes,  
Said his client was a martyr  
That was brought to sacrifice.  
An' he give to that same pris'ner  
Every blessed human grace,  
Tell I saw the light o' virtue  
Fairly shinin' from his face.  
Then I own 'at I was puzzled  
How sich things could rightly be;  
An' this aggervatin' question  
Seems to keep a-puzzlin' me.  
So, will some one please inform me,  
An' this mystery unroll—  
How an angel an' a devil  
Can persess the self-same soul?

## *The Crowded Home*

By Rodney Ohebsion

Nasrudin was talking to his neighbor one day, and the neighbor lamented, "I'm really having trouble fitting my family in our small house. It's me, my wife, my three kids, and my mother-in-law-all sharing the same cottage. Mullah Nasrudin, you are a wise man. Do you have any advice for me?"

"Yes," replied Nasrudin. "Do you have any chickens in your yard?"

"I have ten," the man replied.

"Put them in the house," said Nasrudin.

"But Mullah," the man remarked, "our house is already cramped as it is."

"Just try it," replied Nasrudin.

The man, desperate to find a solution to his spacing woes, followed Nasrudin's advice, and paid him another visit the next day.

"Mullah," he said, "things are even worse now. With the chickens in the house, we are even more pressed for space."

"Now take that donkey of yours," replied Nasrudin, "and bring it in the house."

The man bemoaned and objected, but Nasrudin convinced him to do it.

The next day, the man, now looking more distressed than ever, came up to Nasrudin and said, "Now my home is even more

crowded! Between my family, the chickens, and that donkey of mine, there is barely any room to move.”

“Well then,” said Nasrudin, “do you have any other animals in your yard?”

“Yes,” the man replied, “we have a goat.”

“OK,” said the other. “Take the goat in your house too.”

The man once again raised a fuss and seemed anything but eager to follow Nasrudin’s advice, but Nasrudin once again convinced him to put yet another animal in the house.

The next day, the man, now full of anger and distress, came up to Nasrudin and exclaimed, “My family is really upset now. Everyone is at my throat complaining about the lack of space. Your plan is making us miserable.”

“OK,” Nasrudin replied, “now take all of the animals back outside.”

So the man followed his advice, and the next day, he dropped by Nasrudin and remarked, “Mullah-your plan has worked like a charm. With all the animals out, my house is so spacious that none of us can help but being pleased and uncomplaining.”

## *Writing: Copia*

Take the following sentence and play with it. Remember that the point is not necessarily to make the sentence better. The point is to play with the sentence and make it different. Make a new sentence with a change from each of the following categories.

Instead he seemed to be helping the Shepherd take care of the Sheep.

1. Change the grammar.
  - Change the nouns from common to proper and vice versa.
  - Change the nouns from singular to plural and vice versa.
  - Change the type of adjectives: articles, descriptive, possessive, etc.
  - Change the sentence type.
2. Condense the sentence.
  - Remove details.
  - Remove modifiers.
  - Remove phrases or clauses.
3. Amplify the sentence.
  - Add details.

- Add modifiers.
- Add phrases or clauses.

## *Exercise*

Review memory work. Punctuate the following sentences.

Oh Tom you ain't dying are you

Oh Aunt Polly come

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets [ around any prepositional phrases. ] Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Adverbs, ADV; Preposition, Prep; Interjection, INJ. Diagram each sentence.

The minister gave out his text.

Now the minister prayed.

Tom counted the pages of the sermon.

“I forgive everybody, Sid.” [Hint: **Everybody** is a pronoun.]

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor's approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today's literature reading.

## *Dictation*

After the hymn had been sung, the Rev. Mr. Sprague turned himself into a bulletin-board, and read off “notices” of meetings and societies and things till it seemed that the list would stretch out to the crack of doom—a queer custom which is still kept up in America, even in cities, away here in this age of abundant newspapers. Often, the less there is to justify a traditional custom, the harder it is to get rid of it.



## 35. *Synonyms and Antonyms*

- The Adventures of Tom Sawyer, Chapters 7-8

Definition: Synonyms are words that have the same meaning.

If you've read the etymology of words in the dictionary, then you already know that English is a language which has adopted words from many other languages. James D. Nicoll described this phenomenon in a quote that has become famous on the internet: "We don't just borrow words; on occasion, English has pursued other languages down alleyways to beat them unconscious and rifle their pockets for new vocabulary."

The richness of the English vocabulary allows us to express subtle differences. We don't have to say that the girl is **happy**. We can describe her instead as **contented**, **blissful**, **cheerful**, or **elated**. While the words all have the basic meaning of **happy**, they each add an additional layer of meaning which can both explain the emotion better and make our writing more interesting.

Most parts of speech can have synonyms. The boy can **run**, or he can **sprint**. His arrival might be **early**, or it might be **premature**.

Definition: Antonyms are words that have opposite meanings.

Antonyms are the opposite of synonyms. As with synonyms, most parts of speech can have antonyms. The boy can **run**, or he can **walk**. He can do so during the **day** or at **night**, in the **dark** or in the **light**.

A thesaurus can help you to find synonyms and antonyms to make your writing more interesting. Some dictionaries act as both a dictionary and a thesaurus, but a thesaurus will usually give a broader selection of words than a dictionary-thesaurus.

How many words can you replace with synonyms in this sentence? Don't worry about making the sentence better. Just make it different.

Tom patiently returned it to its place.

Now, play with antonyms. Make it say the opposite with antonyms. Can you also use antonyms in the sentence while still maintaining the original meaning? Here's one possibility:

Tom, without agitation, returned it to its place.

Your Copia writing exercises will contain a category for synonyms and antonyms from now on.

## *Enceladus*

By Henry Wadsworth Longfellow

Under Mount Etna he lies,  
It is slumber, it is not death;  
For he struggles at times to arise,  
And above him the lurid skies  
Are hot with his fiery breath.  
The crags are piled on his breast,  
The earth is heaped on his head;  
But the groans of his wild unrest,  
Though smothered and half suppressed,  
Are heard, and he is not dead.  
And the nations far away



Are watching with eager eyes;  
They talk together and say,  
“Tomorrow, perhaps today,  
Enceladus will arise!”  
And the old gods, the austere  
Oppressors in their strength,  
Stand aghast and white with fear  
At the ominous sounds they hear,  
And tremble, and mutter, “At length!”  
Ah me! For the land that is sown  
With the harvest of despair!  
Where the burning cinders, blown  
From the lips of the overthrown  
Enceladus, fill the air.  
Where ashes are heaped in drifts  
Over vineyard and field and town,  
Whenever he starts and lifts  
His head through the blackened rifts  
Of the crags that keep him down.  
See, see! The red light shines!  
‘Tis the glare of his awful eyes!  
And the storm-wind shouts through the pines  
Of Alps and of Apennines,  
“Enceladus, arise!”

## *A Burglar in the House*

By Rodney Ohebsion

As Nasrudin and his wife lay in bed one night, the latter woke Nasrudin up and, full of distress, said, “Nasrudin-I hear a burglar in our house! Go get him!”

Nasrudin calmly replied to her, “I think we’d be better of just letting him do what he wants. After all, we don’t have anything good for him to steal; and if we’re lucky, he might leave something for us.”

“Don’t be absurd,” replied his wife, “That won’t happen.”

“Well then,” said Nasrudin, “perhaps he’ll find something good to steal, and then I can steal it from him.”

## *Exercise*

Review memory work. In the sentences below, are the underlined words infinitives or prepositional phrases?

For the space of two minutes the dust continued to fly from the two jackets and the whole school to enjoy it.

Tom flew to Becky Thatcher, and whispered in her ear.

Punctuate the following sentences.

Becky won't you say something

Tom Come back Tom

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets [ ] around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

The temptation was too strong.

Joe was angry in a moment.

The tick escaped from Tom, presently, and crossed the equator.

“Please, Becky, won't you take it?”

## *Writing: Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from the model for your current writing project.

## *Dictation*

Use the first ten lines of today's poem for dictation.



## 36. *Amplified Narrative:* *The Wolf and the Shepherd*

- The Adventures of Tom Sawyer, Chapters 9-10

### *Writing: Written Narration*

Use your outline to write “The Wolf and the Shepherd” as an amplified narrative. For this narration, amplify the narrative by adding both dialogue and descriptive detail. What might the Shepherd have said to the Wolf, or the Wolf to the Shepherd? Did the sheep attempt to convince the Shepherd that he was making a mistake, or do the sheep in your story just say, “Baa”?

Add some descriptive detail. You can choose which types of details to add. You can describe the characters, the setting (the time and place), or the events themselves. Was the Shepherd’s errand an emergency, or a matter of convenience? You can describe the passage of time—how long did it take for the Wolf to gain the Shepherd’s trust? Add details to form a picture in your reader’s mind.

### *Good Hours*

By Robert Frost

I had for my winter evening walk—  
No one at all with whom to talk,  
But I had the cottages in a row

Up to their shining eyes in snow.  
And I thought I had the folk within:  
I had the sound of a violin;  
I had a glimpse through curtain laces  
Of youthful forms and youthful faces.  
I had such company outward bound.  
I went till there were no cottages found.  
I turned and repented, but coming back  
I saw no window but that was black.  
Over the snow my creaking feet  
Disturbed the slumbering village street  
Like profanation, by your leave,  
At ten o'clock of a winter eve.

## *Editing*

- Did you meet the goal of this writing exercise?
- Check for sentence fragments, reading the paper backwards if necessary.
- If you gave an opinion, did you support it with evidence? Did you include all the important details from the story? Did you keep the narrative in the proper order?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear? Did you consider synonyms? If there is dialogue, did you use different ways to say **said**?



## 37. *The Four* *Sentence Structures*

- The Adventures of Tom Sawyer, Chapters 11-12

The four sentence structures are simple, complex, compound, and compound-complex.

Remember that a clause is a group of words which contains a subject-predicate pair. The four types of clauses are independent (or main), dependent (or subordinate), adjective (or relative), and noun.

An independent clause is also called a main clause because it can stand alone as a complete sentence. A **simple sentence** is a sentence with just one independent clause. Look at the following sentences from *The Adventures of Tom Sawyer*.

A gory knife had been found close to the murdered man.

Potter lifted his face and looked around him with a pathetic hopelessness in his eyes.

Notice that the simple sentences above each have only one subject-predicate pair. In the second sentence, there is a compound predicate. However, there is still only one subject-predicate pair, and each clause must have a subject-predicate pair. Both are simple sentences because each one has one independent clause.

A **complex sentence** is a sentence with one independent clause

and at least one dependent clause. A dependent clause relies on the independent clause to make sense. Without the independent clause, the reader is left wondering, “And then what?”

Potter would have fallen if they had not caught him and eased him to the ground.

In this sentence, there is one independent clause:

Potter would have fallen

And there is one dependent clause:

if they had not caught him and eased him to the ground

Look at the dependent clause. That little word **if** right at the beginning makes the clause dependent. Because of it, we are left wondering about the rest of the story that the word **if** implies. Consider the sentence without **if**.

They had not caught him and eased him to the ground.

Now it's an independent clause.

Again, compound structures and phrases do not matter. We're only interested in the number and types of clauses when determining the type of sentence structure.

You are already familiar with compound structures in sentences, so you know that **compound** in this sense just means that there are at least two of something. A **compound sentence** is a sentence with at least two independent clauses and no dependent clauses.

Then one more frock passed in at the gate, and Tom's heart gave a great bound.

Independent clauses can be joined with a coordinating conjunction, as above, or a semi-colon. There are two other methods which will be discussed later. Because compound sentences have at least two independent clauses, they could easily be two or more sentences instead of just one:

Then one more frock passed in at the gate. Tom's heart gave a great bound.

Can you figure out what a **complex-compound sentence** is?

A complex-compound sentence is a sentence with at least two independent clauses and at least one dependent clause.

“Now you've asked for it, and I'll give it to you, because there ain't anything mean about me.”

This sentence has two independent clauses, each of which could stand alone as its own sentence. It also has one dependent clause, underlined below.

“Now you've asked for it. I'll give it to you, because there ain't anything mean about me.”

## *Premonition*

By Paul Laurence Dunbar

Dear heart, good-night!  
Nay, list awhile that sweet voice singing  
When the world is all so bright,  
And the sound of song sets the heart a-ringing,  
Oh, love, it is not right—  
Not then to say, “Good-night.”  
Dear heart, good-night!  
The late winds in the lake weeds shiver,  
And the spray flies cold and white.  
And the voice that sings gives a telltale quiver—  
“Ah, yes, the world is bright,  
But, dearest heart, good-night!”  
Dear heart, good-night!  
And do not longer seek to hold me!  
For my soul is in affright  
As the fearful glooms in their pall enfold me.  
See him who sang how white  
And still; so, dear, good-night.  
Dear heart, good-night!  
Thy hand I'll press no more forever,

And mine eyes shall lose the light;  
For the great white wraith by the winding river  
Shall check my steps with might.  
So, dear, good-night, good-night!

### *Writing: Oral Narration*

Read your new model story below, and then give your instructor an oral narration of it.

### *The Skylark and Her Enemy*

From *Wild Life in Woods and Fields* by Arabella Buckley

There are a great many larks near our home. They sing so gaily in the morning as we go to school. But they sing much earlier than that.

We wanted once to try if we could get up before the lark. So we agreed to meet at five o'clock in the morning, in the meadow where one has been singing all this year. We heard him before we got out of the lane. There he was, rising up into the air, going a little to the right, and then a little to the left, rising and singing all the time, as if he wanted to wake all the world with joy.

We watched him till he was quite a tiny speck in the sky. Then he came down again. When he was only a few feet from the ground he shut his wings and dropped into the grass.

The next morning we went at four o'clock. That lark was not singing, but one in the next field was rising up as gay as a lark could be. Then our mothers said we must not get up any earlier. So we could not rise before the larks.

We caught a lark once to look at it, and then let it fly away again. It is not a gay bird. It has brown wings marked with dark streaks. Its breast and throat are a dull white, dotted with brown spots, and it has a white streak above its eye. Its feet are curious. The toes lie flat on the ground, and the hind toe has a very long claw. If you watch a lark you will see that he runs, he does not hop. Neither does he perch in the trees, and only sometimes on a low bush. He lives on the ground, except when he rises up to sing.

In the winter, as we go to school, we see large flocks of larks in the fields, looking for insects, and seeds of wheat and oats. When we come near them, they get up, a few at a time, and fly away a little further. Then they wheel round and settle down to feed.



In the winter they scarcely ever sing. It is in the spring, when they pair, that they sing so beautifully.

About March we can often find a lark's nest hidden in the grass. They build in a rut, or a little hollow in the ground, often in the middle of the field. They line the nest with dry grass, and lay four or five eggs in it. The eggs are a dirty grey color with brown spots on them, and they lie very snugly in the thick tufts of grass.

When the lark comes down after singing he does not drop close to the nest but a little way off. Then he runs up to the nest through the grass. This is because he is afraid that the sparrow-hawk might see the nest, and pounce on the little ones.

The sparrow-hawk is the lark's great enemy. One day we were looking at a lark rising up, and all at once we saw a sparrow-hawk just going to pounce upon it. The lark saw him too, and darted up faster than the hawk could soar. Then the hawk flew away a little and hovered about till the lark was tired and was obliged to come down. Then once more the hawk tried to pounce. But the lark was too clever for him. He closed his wings and dropped right down into the thick grass, and the hawk could not find him. We were glad the little lark was safe, and got back to his wife and little ones.

## *Exercise*

Review memory work. In the sentences below, are the underlined words infinitives or prepositional phrases?

All the "rot" they contained about ventilation, and how to go to bed, and how to get up, and what to eat, and what to drink, and how much exercise to take, and what frame of mind to keep one's self in, and what sort of clothing to wear, was all gospel to her.

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

"I didn't do it, friends."

Tom winced, and dropped his eyes.

Aunt Polly felt a sudden pang of remorse.

They were disappointed.

### *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor's approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today's literature reading.

### *Dictation*

One of the reasons why Tom's mind had drifted away from its secret troubles was, that it had found a new and weighty matter to interest itself about. Becky Thatcher had stopped coming to school. Tom had struggled with his pride a few days, and tried to "whistle her down the wind," but failed. He began to find himself hanging around her father's house, nights, and feeling very miserable. She was ill. What if she should die! There was distraction in the thought.



## 38. Using Quotations

- The Adventures of Tom Sawyer, Chapters 13-14

In your literary analysis essays, you provide evidence to support your opinions. So far, you've probably **paraphrased** the author when giving evidence. A paraphrase is when you restate what the author said in your own words. For instance, in your last literary analysis essay, you may have discussed the Nome King as the villain of *The Emerald City of Oz*. You might have said something like this:

The Nome King is the villain in *The Emerald City of Oz*. He is angry at Dorothy and Ozma for taking his Magic Belt. He wants to conquer Oz and retrieve his Magic Belt.

This is a paraphrase. I've told what the Nome King wanted in my own words. I could also quote directly from the book to give evidence, like this:

The Nome King is the villain in *The Emerald City of Oz*. He is angry at Dorothy and Ozma for taking his Magic Belt. The Nome King wants revenge, and he wants his Magic Belt back. He tells his General, "March your army at once to the Land of Oz, capture and destroy the Emerald City, and bring back to me my Magic Belt!"

Do you see how much stronger the evidence is when it includes the author's own words? Notice, though, that I also used my own words. I gave my answer, then supported it with a direct quotation.

Just like in dialogue, it is easy to overuse the word **said** when quoting. The solution is the same. We can use other words, synonyms for **said** as well as other verbs that add description or additional meaning. In the above paragraph, I could have used L. Frank Baum’s own word—**roar**—to describe the Nome King’s speech. We separate the direct quotation of the Nome King from the rest of the sentence in the normal fashion, with a comma.

He roars at his General, “March your army at once to the Land of Oz, capture and destroy the Emerald City, and bring back to me my Magic Belt!”

In the case above, the quotation from the book was a direct quotation from one of the characters. However, we can use any text from the book which supports our opinions. There are various ways to include quotations, and different ways to punctuate them. We can use a colon before a quotation which is a complete sentence.

The Nome King wants revenge, and he wants his Magic Belt back: “He was a bad man and a powerful monarch, and he had resolved to destroy the Land of Oz and its magnificent Emerald City, to enslave Princess Ozma and little Dorothy and all the Oz people, and recover his Magic Belt.”

We can also incorporate a quote from the book into our own sentence, usually using the word **that**. In this case, we do not need a comma before the quote begins. Notice that only the exact words from the book are within the quotation marks.

The narrator tells us that the Nome King “had resolved to destroy the Land of Oz and its magnificent Emerald City, to enslave Princess Ozma and little Dorothy and all the Oz people, and recover his Magic Belt.”

Sometimes, we need to change a word in order to incorporate a quotation into a sentence. In the following example, the original text used the pronoun **he**, but to make the antecedent clear, I changed the pronoun to its antecedent, **the Nome King**. Brackets indicate that the original text has been changed for clarity.

The narrator tells us that “[the Nome King] had resolved to destroy the Land of Oz and its magnificent Emerald City, to enslave

Princess Ozma and little Dorothy and all the Oz people, and recover his Magic Belt.”

We can also shorten a long quotation to include only the most important parts. When we do this, we use an **ellipsis** [...] to show that words are missing from the original text.

The narrator tells us that the Nome King “had resolved to destroy the Land of Oz...and recover his Magic Belt.”

When using an ellipsis, be sure that the words you remove don’t change the meaning of the quotation, such as this:

When the banker told Uncle Henry that he must pay the money in thirty days or leave the farm, the poor man was in despair.

When the banker told Uncle Henry that he must ... leave the farm, the poor man was in despair.

## *Stars*

By Robert Frost

How countless they congregate  
O’er our tumultuous snow,  
Which flows in shapes as tall as trees  
When wintry winds do blow!—  
As if with keenness for our fate,  
Our faltering few steps on  
To white rest, and a place of rest  
Invisible at dawn,—  
And yet with neither love nor hate,  
Those stars like some snow-white  
Minerva’s snow-white marble eyes  
Without the gift of sight.

## *Nasrudin Almost Falls into a Lake*

By Rodney Ohebsion

One day, Nasrudin slipped and nearly fell into a lake, but was caught by a friend walking next to him.

From then on, every time Nasrudin encountered the friend, the latter was sure to bring up the incident and make a big deal about it.

After months passed and Nasrudin could take no more of this, he led the friend to the same lake, and, with clothes and shoes still on, deliberately jumped right into the water! As he lay in the water, he remarked to the friend, "Now I'm as wet as I would have been if you didn't save me that day...so for goodness sake, please stop reminding me about it!"

### *Writing: Outline*

Write or type an outline of the new model story which you read in the last lesson.

### *Exercise*

Review memory work. Show one way to use the following quote as evidence in a literary analysis paper.

It was no doubt understood that these orders were given only for style, and were not intended to mean anything in particular.

Name the sentence structure of each of the following sentences. Which clauses are dependent, and which are independent?

"Deed I don't know, Aunt Polly; cats always act so when they're having a good time."

She began to soften; she felt sorry.

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

The raft drew beyond the middle of the river.

The Black Avenger stood still with folded arms.

They could have found a cooler place.

“Why, I just wouldn’t stand it.”

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a poem. If you cannot think of a poem that you enjoy or that means something to you personally, then copy all or part of today’s poem.

## *Dictation*

Proverbs 18:4-10

The words of a man’s mouth are deep waters;  
The fountain of wisdom is a bubbling brook.

To show partiality to the wicked is not good,  
Nor to thrust aside the righteous in judgment.

A fool’s lips bring strife,  
And his mouth calls for blows.

A fool’s mouth is his ruin,  
And his lips are the snare of his soul.

The words of a whisperer are like dainty morsels,  
And they go down into the innermost parts of the body.

He also who is slack in his work  
Is brother to him who destroys.

The name of the LORD is a strong tower;  
The righteous runs into it and is safe.



*In the Omnibus* by Honore Daumier

### Picture Study

1. Read the title and the name of the artist. Study the picture for several minutes, then put the picture away.
2. Describe the picture.
3. Look at the picture again. Do you notice any details that you missed before? What do you like or dislike about this painting? Does it remind you of anything?





## 39. *Literary Analysis*

- The Adventures of Tom Sawyer, Chapters 15-16

### *Writing: Literary Analysis*

Today you have another literary analysis assignment. This is a written assignment, though it can be helpful to discuss your ideas before writing.

With your instructor's approval, choose *The Adventures of Tom Sawyer* or one of the other books you're currently reading, and answer the following questions.

Give a brief summary of the book, just a couple of sentences. Which part of the story so far has surprised you the most? Has any part of the story seemed especially real, or especially unlikely? Remember to give evidence. Try adding direct quotations from the book.

### *Home Thoughts, From Abroad*

By Robert Browning

Oh, to be in England  
Now that April's there,  
And whoever wakes in England  
Sees, some morning, unaware,

That the lowest boughs and the brushwood sheaf  
Round the elm-tree bole are in tiny leaf,  
While the chaffinch sings on the orchard bough  
In England—now!

And after April, when May follows,  
And the white-throat builds, and all the swallows!  
Hark! Where my blossomed pear tree in the hedge  
Leans to the field and scatters on the clover  
Blossoms and dewdrops—at the bent spray's edge—  
That's the wise thrush; he sings each song twice over,  
Lest you should think he never could recapture  
The first fine careless rapture!  
And though the fields look rough with hoary dew,  
All will be gay when noontide wakes anew  
The buttercups, the little children's dower  
—Far brighter than this gaudy melon-flower!

### *Have You Ever Seen Me Before?*

By Rodney Ohebsion

Nasrudin walked into a store one day, and the owner greeted him.  
“Wait a second,” said Nasrudin. “Have you ever seen me before?”  
“Never,” said the man.  
“Then how do you know it was me?” replied Nasrudin.

### *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of non-fiction. With your instructor's approval, this can be from the Bible, a biography, or one of your history or science books. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from your next reading in your history spine.

## *Editing*

- Did you meet the goal of this writing exercise?
- Check for sentence fragments, reading the paper backwards if necessary.
- If you gave an opinion, did you support it with evidence? Did you use quotations properly (Lesson 43)? Did you include all the important details from the story? Did you keep the narrative in the proper order?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear?





# 40. *Subordinate Conjunctions and Complex Sentences*

- The Adventures of Tom Sawyer, Chapters 17-18

A subordinate clause begins with a subordinate conjunction, a relative pronoun, or a relative adverb. It contains a subject-predicate pair, but it does not form a complete sentence.

**Subordinate clauses**, also called **dependent clauses**, depend on another clause to make sense. On their own, they leave the reader wondering, “And then what?” A sentence which contains a dependent clause will be complex if it contains one independent clause, or compound-complex if it contains two or more independent clauses.

There are two types of special words which begin dependent clauses, **subordinate conjunctions** and **relative pronouns**. Today’s lesson is on subordinate conjunctions.

The subordinate conjunctions are: after, although, as, because, before, even if, even though, if, in order that, once, provided that, rather than, since, so that, than, that, though, unless, until, when, whenever, where, whereas, wherever, whether, while.

Coordinating conjunctions, the FANBOYS, give equal weight to the clauses which they connect. Both clauses are equally important.

He joined them promptly, for all careers were one to him.

**Subordinate conjunctions** reduce the importance of the clauses they begin. The most important idea is in the main clause while the subordinate clause supports the main clause with extra details. A subordinate conjunction also acts as a transition between the ideas in the sentence, indicating a time, place, or cause and effect relationship between clauses. Look at these sentences from *The Adventures of Tom Sawyer*.

As it expanded and rose in a lazy cloud, that same dull throb of sound was borne to the listeners again.

Perhaps they would be sorry when they found out what they had driven him to.

Notice that it is the subordinate conjunction which prevents the clause from expressing a complete thought. It indicates to the reader that there is more to know. Without the subordinate conjunction, the clause would be an independent clause.

It expanded and rose in a lazy cloud.

They found out what they had driven him to.

Punctuating a complex sentence is simple and straightforward. When the subordinate clause comes first, use a comma to separate it from the main clause. However, when the subordinate clause comes after the main clause, no comma is necessary.

That same dull throb of sound was borne to the listeners again as it expanded and rose in a lazy cloud.

When they found out what they had driven him to, perhaps they would be sorry.

## *Into My Own*

By Robert Frost

One of my wishes is that those dark trees,  
So old and firm they scarcely show the breeze,  
Were not, as 'twere, the merest mask of gloom,  
But stretched away unto the edge of doom.  
I should not be withheld but that some day  
Into their vastness I should steal away,  
Fearless of ever finding open land,  
Or highway where the slow wheel pours the sand.  
I do not see why I should e'er turn back,  
Or those should not set forth upon my track  
To overtake me, who should miss me here  
And long to know if still I held them dear.  
They would not find me changed from him they knew—  
Only more sure of all I thought was true.

## *Walnuts and Watermelons*

By Rodney Ohebsion

As Nasrudin rested under a tall walnut tree one day, he looked a few yards to his side and noticed a big watermelon growing on a thin vine near the ground.

Nasrudin looked up and said, "Great God, please permit me to ask you this: why is it that walnuts grow on big strong trees, while watermelons grow on thin weak vines. Shouldn't it be the other way around?"

But at that very moment, a walnut fell from high on up in the tree and hit Nasrudin square on the head.

"Ah!" remarked Nasrudin. "I suppose Nature's ways might not be as backward as I thought. After all, if a big watermelon fell out of the tree and onto my head, it might have killed me!"

## Writing: Copia

Take the following sentence and play with it. Remember that the point is not necessarily to make the sentence better. The point is to play with the sentence and make it different. Make a new sentence with a change from each of the following categories.

We were glad the little lark was safe, and got back to his wife and little ones.

1. Change the grammar.
  - Change the nouns from common to proper and vice versa.
  - Change the nouns from singular to plural and vice versa.
  - Change the type of adjectives: articles, descriptive, possessive, etc.
  - Change the sentence type.
2. Condense the sentence.
  - Remove details.
  - Remove modifiers.
  - Remove phrases or clauses.
3. Amplify the sentence.
  - Add details.
  - Add modifiers.
  - Add phrases or clauses.
4. Use synonyms and antonyms.
  - Substitute synonyms.
  - Say the same thing using antonyms.
  - Say the opposite thing using antonyms.

## Exercise

Review memory work. In the sentences below, are the underlined words infinitives or prepositional phrases?

Aunt Polly and Mary were very loving to Tom, and very attentive to his wants.

“Well, try to recollect—can’t you?”



Show one way to use the following quote as evidence in a literary analysis paper. Use a colon.

But Joe's spirits had gone down almost beyond resurrection.

Punctuate the following sentences.

Aunt Polly it ain't fair

Tom I hoped you loved me that much

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

“Why, she was here!”

Presently she stopped.

“Well, I don't know.”

The Harpers, and Aunt Polly's family, were being put into mourning.

### *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor's approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today's literature reading.

## *Dictation*

Then there was a dispute about who saw the dead boys last in life, and many claimed that dismal distinction, and offered evidences, more or less tampered with by the witness; and when it was ultimately decided who did see the departed last, and exchanged the last words with them, the lucky parties took upon themselves a sort of sacred importance, and were gaped at and envied by all the rest. One poor chap, who had no other grandeur to offer, said with tolerably manifest pride in the remembrance:

“Well, Tom Sawyer, he licked me once.”



## 47. *Point of View*

- The Adventures of Tom Sawyer, Chapters 19-20

Definition: Point of view is the perspective from which a writer tells a story or presents information.

You've learned, and hopefully memorized, the personal pronouns. We use first person pronouns when we speak of ourselves.

The first person pronouns are: I, me, my, mine, we, us, our, ours.

We use second person pronouns to refer to the person to whom we are speaking. Singular and plural pronouns are the same in the second person.

The second person pronouns are: you, your, yours.

We use third person pronouns to refer to people and things which we are discussing.

The third person pronouns are: he, him, his, she, her, hers, it, its, they, them, their, theirs.

Writers must choose from which point of view to write. We describe different points of view based on which pronouns we would use. In your model story, "The Skylark and Her Enemy," the author writes from the point of view of one of the group of children making

observations. She is no mere spectator, observing the actions of the children. Instead, she is one of them. We know this because of the use of the first person pronouns.

We wanted once to try if we could get up before the lark. So we agreed to meet at five o'clock in the morning, in the meadow where one has been singing all this year. We heard him before we got out of the lane. There he was, rising up into the air, going a little to the right, and then a little to the left, rising and singing all the time, as if he wanted to wake all the world with joy.

She could have chosen to write the story from the third person point of view.

The children wanted once to try if they could get up before the lark. So they agreed to meet at five o'clock in the morning, in the meadow where one has been singing all this year. They heard him before they got out of the lane. There he was, rising up into the air, going a little to the right, and then a little to the left, rising and singing all the time, as if he wanted to wake all the world with joy.

The first person point of view makes the story feel more personal, and the third person makes the story feel more objective. Both points of view have merit, but they serve different purposes.

There was another first person point of view the author could have chosen: that of the lark!

I wanted once to try if they could get up before me. So they agreed to meet at five o'clock in the morning, in the meadow where I had been singing all this year. They heard me before they got out of the lane. There I was, rising up into the air, going a little to the right, and then a little to the left, rising and singing all the time, as if I wanted to wake all the world with joy.

Each change in point of view gives the story a slightly different feel. It will also change some details. The children and the lark, for instance, experienced different events within the same narrative. Just as the lark had experiences that the children did not observe, the children had experiences about which the lark would know nothing.

The third person point of view can be a little trickier. An objective third person narrator may know everything in the world of the story. We call this point of view **omniscient**, which just means **knowing everything**. However, a third person narrator in a story may only follow one character, and know only what that character experiences.

In *The Adventures of Tom Sawyer*, is the point of view first person or third person? Does the main character tell his own story, or does a narrator tell a story about the main character? If the latter, is the narrator omniscient, or does he seem to follow only the main character? Consider these questions for other books you are reading.

## *Unexpressed*

By Paul Laurence Dunbar

Deep in my heart that aches with the repression,  
And strives with plenitude of bitter pain,  
There lives a thought that clamors for expression,  
And spends its undelivered force in vain.  
What boots it that some other may have thought it?  
The right of thoughts' expression is divine;  
The price of pain I pay for it has bought it,  
I care not who lays claim to it—'t is mine!  
And yet not mine until it be delivered;  
The manner of its birth shall prove the test.  
Alas, alas, my rock of pride is shivered—  
I beat my brow—the thought still unexpressed.

## *Center of the Earth*

By Rodney Ohebsion

Friend: "Nasrudin, do you know where the center of the earth is?"  
Nasrudin: "As a matter of fact, I know exactly where it is."  
"Where?"  
"Directly under the right hoof of my donkey."  
"What! How can you be so sure?"  
"Well—if you don't believe me, you can measure it for yourself."

## *Exercise*

Review memory work. Show one way to use the following quote as evidence in a literary analysis paper. Use an ellipsis to make the quote shorter.

There was something about Aunt Polly's manner, when she kissed Tom, that swept away his low spirits and made him lighthearted and happy again.

Name the sentence structure of each of the following sentences. Which clauses are dependent, and which are independent?

“I acted mighty mean today, Becky, and I'm so sorry.”

As Becky was passing by the desk, she noticed that the key was in the lock!

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

Tom arrived at home in a dreary mood.

“Oh, child, you never think.”

“Oh, Tom, don't lie.”

The words sounded like truth. [Hint: In this sentence, **like** shows the relationship between the noun **truth** and the verb **sounded**.]

## *Writing: Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from the model for your current writing project.

## *Dictation*

Use today's poem for dictation.



## 42. *Point of View Narration:* *The skylark and Her Enemy*

- The Adventures of Tom Sawyer, Chapters 21-22

Use your outline to write your narration on “The Skylark and Her Enemy.” Choose a point of view from which to write your narration. Are you the lark, one of the children, or an objective observer of the events? Pay attention to your pronouns as you write!

### *Song of Summer*

By Paul Laurence Dunbar

Dis is gospel weathah sho’—  
Hills is sawt o’ hazy.  
Meddahs level ez a flo’  
Callin’ to de lazy.  
Sky all white wif streaks o’ blue,  
Sunshine softly gleamin’,  
D’ain’t no wuk hit’s right to do,  
Nothin’ ‘s right but dreamin’.  
Dreamin’ by de rivah side  
Wif de watahs glist’nin’,  
Feelin’ good an’ satisfied  
Ez you lay a-list’nin’  
To the little nakid boys  
Splashin’ in de watah,

Hollerin' fu' to spress deir joys  
Jes' lak youngsters ought to.  
Squir'l a-tippin' on his toes,  
So 's to hide an' view you;  
Whole flocks o' camp-meetin' crows  
Shoutin' hallelujah.  
Peckahwood erpon de tree  
Tappin' lak a hammah;  
Jaybird chattin' wif a bee,  
'Tryin' to teach him grammah.  
Breeze is blowin' wif perfume,  
Jes' enough to tease you;  
Hollyhocks is all in bloom,  
Smellin' fu' to please you.  
Go 'way, folks, an' let me 'lone,  
'Times is gettin' dearah—  
Summah's settin' on de th'one,  
An' I 'm a-layin' neah huh!

## *Editing*

- Did you meet the goal of this writing exercise?
- Check for sentence fragments, reading the paper backwards if necessary.
- If you gave an opinion, did you support it with evidence? Did you use quotations properly (Lesson 43)? Did you include all the important details from the story? Did you keep the narrative in the proper order?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear?





## 43. *Changing the First Word in a Sentence*

- The Adventures of Tom Sawyer, Chapters 23-24

Changing the first word of a sentence is a simple way to change a sentence, but it can often make a dramatic difference. In the following example, the adverb **suddenly** occupies two different locations in this sentence from *The Adventures of Tom Sawyer*.

Suddenly the minister shouted at the top of his voice: “Praise God from whom all blessings flow—sing!—and put your hearts in it!”

The minister suddenly shouted at the top of his voice: “Praise God from whom all blessings flow—sing!—and put your hearts in it!”

In English sentences, word order is important to our understanding. The way we put together sentences stresses some parts over others. Notice how in the first example above, the fact that **suddenly** is the first word in the sentence emphasizes the suddenness of the action taking place.

Remember that adverbs which modify the verb can be moved around the sentence without changing the meaning. This includes adverb prepositional phrases.

At recess Tom continued his flirtation with Amy with jubilant self-satisfaction.

Tom continued his flirtation with Amy at recess with jubilant self-satisfaction.

With jubilant self-satisfaction, Tom continued his flirtation with Amy at recess.

Changing the first word in the sentence has been added as one of the grammar changes in your Copia exercises.

## *Summer Shower*

By Emily Dickinson

A drop fell on the apple tree,  
Another on the roof;  
A half a dozen kissed the eaves,  
And made the gables laugh.  
A few went out to help the brook,  
That went to help the sea.  
Myself conjectured, Were they pearls,  
What necklaces could be!  
The dust replaced in hoisted roads,  
The birds jocosely sung;  
The sunshine threw his hat away,  
The orchards spangles hung.  
The breezes brought dejected lutes,  
And bathed them in the glee;  
The East put out a single flag,  
And signed the fete away.

## *Writing: Oral Narration*

Read your new model story below, and then give your instructor an oral narration of it.

## *Nuts and Nut-Eaters*

From *Wild Life in Woods and Fields* by Arabella Buckley

We pass through a small nut-wood on our way to school. In the winter, when there are no leaves on the trees, we see the grey clusters

which we call “lambs-tails” hanging on the nut-bushes, Paul says their real name is “catkins.”

We often look at them to see how they grow. At first they are only like little grey buds on the branch. Then they grow larger and hang down. By degrees they become very loose, like tassels, and under the grey scales come some little bags of yellow dust.

Then in March, still before the leaves are on the trees, the wind shakes the tree and blows the yellow dust about.

By this time we find small flowers, growing near the end of the branches. You have to look well to find them. But they are very pretty. Each flower has two tiny red horns, and there are many flowers in one green cup.

We know that these red flowers grow into nuts, for we find the nuts just in that place in September. When the wind blows the yellow dust out of the lambs-tails, some of it falls on the red horns of the flowers, and this makes the nut grow.

In the autumn we look out well to see when the nuts are ripe. We want to get some before the Squirrels, and the little birds called Nuthatches, carry them all away.

Peggy is in such a hurry that she picks them sometimes before they are ripe. This is foolish, for then there is only a very small watery kernel inside. The rest of the shell is filled with white soft stuff.

Paul says this white stuff is the food which the nut uses to make itself large and firm. When the nuts are ripe they drop quite easily out of the brown leafy cup in which they sit.

Sometimes when we pick the nuts we find one with a little hole in the shell. Then we know that the nut is a bad one, and we shall most likely find a maggot inside.

It is so curious! Paul tells us that this maggot is a young beetle. It does not look like one. But many beetles when they are young have no legs and are only grubs.

This nut-beetle is called a Weevil. When the nut is quite young and soft, the mother weevil comes and lays an egg in it. She is a very small beetle and has a long snout. With her snout she makes a hole in the soft green nutshell, and then lays a tiny egg in the hole. By-and-by the egg hatches into a maggot. It grows fat by feeding on the nut. So when we gather it, the nut is half eaten, and the maggot is curled up inside.

If we had not picked the nut, the maggot would have eaten a large

hole in the nutshell with its horny mouth, and then have crept out of its maggot skin as a little weevil with wings.

So the yellow dust and the red flowers make nuts. Some of these nuts we get. Some the squirrels get. Some the nuthatch gets. Some fall to the ground and grow up into young nut trees, and some the weevil grub gets, before they are ripe.

## *Exercise*

Review memory work. In the sentences below, are the underlined words infinitives or prepositional phrases?

As usual, the fickle, unreasoning world took Muff Potter to its bosom and fondled him as lavishly as it had abused him before. But that sort of conduct is to the world's credit; therefore it is not well to find fault with it.

Show one way to use the following quote as evidence in a literary analysis paper. Use the word **that**.

Tom's days were days of splendor and exultation to him, but his nights were seasons of horror.

Punctuate the following sentences.

Before the great day of the trial Tom told the whole story to the lawyer

While idlers sauntered out of the courtroom Tom kept his ears open

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

“Why, Tom Sawyer, we wouldn't be alive.”

The prisoner raised his eyes for a moment.

“I have no questions for him.”

A groan escaped from poor Potter.

### *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor's approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today's literature reading.

### *Dictation*

Every detail of the damaging circumstances that occurred in the graveyard upon that morning which all present remembered so well was brought out by credible witnesses, but none of them were cross-examined by Potter's lawyer. The perplexity and dissatisfaction of the house expressed itself in murmurs and provoked a reproof from the bench.





## 44. *Two-Level Outlines*

- The Adventures of Tom Sawyer, Chapters 25-26

So far, you've been writing one-level outlines for your model stories. Today, you'll learn to write a **two-level outline**. The two-level outline provides additional detail. Outlines have a very specific form. We number each **main point** of the first level with a capital Roman numeral. Each **subpoint** is marked with a capital letter.

- I. Main point
  - A. Subpoint
  - B. Subpoint
- II. Main point
  - A. Subpoint
  - B. Subpoint

The first level gives the main points of the writing. So far in this book, your outlines have been on narrative writing. This can actually be more difficult since you have to consider the main points in the story itself. For non-fiction, each paragraph should have a single topic, and these are the main points for the outline. For narrative writing, ask yourself: What are the main events in this story? For non-fiction, look at each paragraph and ask yourself: Who or what is the paragraph about?

In a two-level outline, for each main point, add **subpoints**. The subpoints should provide specific details that relate to the main point. Ask yourself: What additional information does the story or paragraph tell about the person, place, thing, or idea of the main point?

Read the following passage from *Great Englishwomen* on Eleanor of Aquitaine. Following the passage is a discussion on outlining it. The entire chapter can be found in Appendix D.

## *Eleanor Of Aquitaine*

From *Great Englishwomen* by M. B. Synge

Eleanor of Aquitaine, the wife of Henry II, has been handed down to us by popular tradition, as a tyrannical woman, with a great many bad faults and very few good traits of character. This is not entirely the case. Although her early life was marked by wild and reckless freaks, and though we must blame her for helping her sons against their father, yet we must recognize her, as one whose masterful power in ruling the kingdom kept the country at peace, whose last years were marked by very merciful acts, who never spared herself any trouble for her son, even when bowed down with fourscore years—as a great and illustrious woman.

Her energy from early youth to old age was unrivalled; at the age of twenty-five, she went on a crusade, dressed as a pilgrim, with her husband; at the age of seventy she had the energy to go to Italy with a wife for her son, and to Germany with the ransom she had raised to release him from prison.

Eleanor was born in 1122, in Aquitaine, a dukedom in the southwest corner of France. Count William, her father, was a good prince, and so beloved by his people, that when he died, fighting in the Holy Land; he was remembered as “St. William.” He died when Eleanor was ten, and her grandfather undertook to provide for her future welfare. He called together his barons, and made them acknowledge Eleanor as his heiress, and further agree to a proposal that Eleanor should marry the future King of France, Louis, and thus unite the north of France with the south.

So it came to pass that, when Eleanor was fifteen, she was married with great pomp, for her grandfather had been one of the most powerful princes in Europe. Then her grandfather left her, laid down his robes, and went off to Spain, where he soon after



died. After their marriage, Louis and Eleanor were summoned to the death-bed of Louis VI. “Remember, royalty is a public trust,” were his last words to the future king and queen, and on them the words made a lasting impression.



This passage on Eleanor of Aquitaine begins by mentioning the reputation she has by popular tradition, and remarking that it's not completely deserved. In the same paragraph, it mentions specific details that show both her faults as well as some of her better traits. The second paragraph speaks of her great energy, and mentions events in her life as evidence. The third paragraph speaks of her upbringing in Aquitaine. The two-level outline for the whole passage might look like this:

- I. Eleanor of Aquitaine's reputation as a tyrannical woman with many bad faults is only partially deserved.
  - A. Her early life was marked by wild behavior, and she supported her sons against their father.
  - B. She kept the country at peace, and she never spared herself in helping her son.
- II. She had great energy from youth to old age.
  - A. At twenty-five, she went on crusade.
  - B. At seventy, she traveled to Italy and Germany to help her son.
- III. Eleanor was born and reared in Aquitaine in southern France in the twelfth century.
  - A. After her father died in the Holy Land, her grandfather provided for her future welfare.
  - B. Her grandfather made her his heiress, and he agreed to a proposal for her to marry the King of France.

# *A Truthful Song*

By Rudyard Kipling

The Bricklayer:

I tell this tale, which is strictly true,  
Just by way of convincing you  
How very little, since things were made,  
Things have altered in the building trade.

A year ago, come the middle o' March,  
We was building flats near the Marble Arch,  
When a thin young man with coal-black hair  
Came up to watch us working there.

Now there wasn't a trick in brick or stone  
That this young man hadn't seen or known;  
Nor there wasn't a tool from trowel to maul  
But this young man could use 'em all!

Then up and spoke the plumbyers bold,  
Which was laying the pipes for the hot and cold:  
'Since you with us have made so free,  
Will you kindly say what your name might be?'

The young man kindly answered them:  
'It might be Lot or Methusalem,  
Or it might be Moses (a man I hate),  
Whereas it is Pharaoh surnamed the Great.

'Your glazing is new and your plumbing's strange,  
But other-wise I perceive no change,  
And in less than a month, if you do as I bid,  
I'd learn you to build me a Pyramid.'

The Sailor:

I tell this tale, which is stricter true,  
Just by way of convincing you  
How very little, since things was made,  
Things have altered in the shipwright's trade.

In Blackwall Basin yesterday  
A China barque re-fitting lay,  
When a fat old man with snow-white hair  
Came up to watch us working there.

Now there wasn't a knot which the riggers knew  
But the old man made it—and better too;  
Nor there wasn't a sheet, or a lift, or a brace,  
But the old man knew its lead and place.

Then up and spoke the caulkyers bold,  
Which was packing the pump in the after-hold:  
'Since you with us have made so free,  
Will you kindly tell what your name might be?'

The old man kindly answered them:  
'It might be Japheth, it might be Shem,  
Or it might be Ham (though his skin was dark),  
Whereas it is Noah, commanding the Ark.

'Your wheel is new and your pumps are strange,  
But otherwise I perceive no change,  
And in less than a week, if she did not ground,  
I'd sail this hooker the wide world round!'

BOTH:

We tell these tales, which are strictest true,  
Just by way of convincing you  
How very little, since things was made,  
Any thing alters in any one's trade!

## *Did You Enjoy the Stew?*

By Rodney Ohebsion

Nasrudin was invited to the royal palace for dinner one night. During the meal, the King asked Nasrudin if he enjoyed the stew.

“Yes,” replied Nasrudin, “it was fantastic.”

“Really?” said the King. “I thought it was pretty bad.”

“Yes,” said Nasrudin, “you’re right—it was quite awful.”

“Wait a minute,” remarked the King. “You just said it was fantastic a few seconds ago.”

“That’s correct,” explained Nasrudin, “but I live in and serve the town of the King, not the stew.”

### *Writing: Outline*

Write or type an outline of the new model story which you read in the last lesson.

### *Exercise*

Review memory work. Name the sentence structure of each of the following sentences. Which clauses are dependent, and which are independent?

His name even went into immortal print, for the village paper magnified him.

He felt sure he never could draw a safe breath again until that man was dead and he had seen the corpse.

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

The fickle world took Muff Potter to its bosom.

Tom’s days were days of splendor and exultation.

“Oh, kings have slathers of them.”

“Well, I don’t know any kings, Tom.”

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a poem. If you cannot think of a poem that you enjoy or that means something to you personally, then copy all or part of today’s poem.

## *Dictation*

Matthew 18:2-6

And He called a child to Himself and set him before them, and said, “Truly I say to you, unless you are converted and become like children, you will not enter the kingdom of heaven. Whoever then humbles himself as this child, he is the greatest in the kingdom of heaven. And whoever receives one such child in My name receives Me; but whoever causes one of these little ones who believe in Me to stumble, it would be better for him to have a heavy millstone hung around his neck, and to be drowned in the depth of the sea.”



*The Soup* by Honore Daumier

### Picture Study

1. Read the title and the name of the artist. Study the picture for several minutes, then put the picture away.
2. Describe the picture.
3. Look at the picture again. Do you notice any details that you missed before? What do you like or dislike about this painting? Does it remind you of anything?



## 45. *Descriptive Writing*

- The Adventures of Tom Sawyer, Chapters 27-28

### *Writing: Descriptive Writing*

Today, you have a passage from an earlier chapter of *The Adventures of Tom Sawyer* to imitate. Begin with a brief outline, if desired, to help you remember details. Add new details if you wish. Remember, the point of this exercise is to write as descriptively as possible, not just to narrate the passage exactly.

As you read, pay close attention to the words Mark Twain uses to create an image in your mind. During the first part, how does he show the passage of time? How does he make it clear that for Tom, time is passing very slowly indeed? When the boys reach the graveyard, what details does he give to create a creepy atmosphere rather than a cheerful one?

### *The Adventures of Tom Sawyer*

At half-past nine, that night, Tom and Sid were sent to bed, as usual. They said their prayers, and Sid was soon asleep. Tom lay awake and waited, in restless impatience. When it seemed to him that it must be nearly daylight, he heard the clock strike ten! This was despair. He would have tossed and fidgeted, as his nerves demanded, but he

was afraid he might wake Sid. So he lay still, and stared up into the dark. Everything was dismally still. By and by, out of the stillness, little, scarcely perceptible noises began to emphasize themselves. The ticking of the clock began to bring itself into notice. Old beams began to crack mysteriously. The stairs creaked faintly. Evidently spirits were abroad. A measured, muffled snore issued from Aunt Polly's chamber. And now the tiresome chirping of a cricket that no human ingenuity could locate, began. Next the ghastly ticking of a death-watch in the wall at the bed's head made Tom shudder—it meant that somebody's days were numbered. Then the howl of a far-off dog rose on the night air, and was answered by a fainter howl from a remoter distance. Tom was in an agony. At last he was satisfied that time had ceased and eternity begun; he began to doze, in spite of himself; the clock chimed eleven, but he did not hear it. And then there came, mingling with his half-formed dreams, a most melancholy caterwauling. The raising of a neighboring window disturbed him. A cry of "Scat! You devil!" and the crash of an empty bottle against the back of his aunt's woodshed brought him wide awake, and a single minute later he was dressed and out of the window and creeping along the roof of the "ell" on all fours. He "meow'd" with caution once or twice, as he went; then jumped to the roof of the woodshed and thence to the ground. Huckleberry Finn was there, with his dead cat. The boys moved off and disappeared in the gloom. At the end of half an hour they were wading through the tall grass of the graveyard.

It was a graveyard of the old-fashioned Western kind. It was on a hill, about a mile and a half from the village. It had a crazy board fence around it, which leaned inward in places, and outward the rest of the time, but stood upright nowhere. Grass and weeds grew rank over the whole cemetery. All the old graves were sunken in, there was not a tombstone on the place; round-topped, worm-eaten boards staggered over the graves, leaning for support and finding none. "Sacred to the memory of" So-and-So had been painted on them once, but it could no longer have been read, on the most of them, now, even if there had been light.

A faint wind moaned through the trees, and Tom feared it might be the spirits of the dead, complaining at being disturbed. The boys talked little, and only under their breath, for the time and the place and the pervading solemnity and silence oppressed their spirits. They found the sharp new heap they were seeking, and ensconced themselves within the protection of three great elms that grew in a bunch within a few feet of the grave.



Then they waited in silence for what seemed a long time. The hooting of a distant owl was all the sound that troubled the dead stillness. Tom's reflections grew oppressive. He must force some talk.

## *The Robin*

By John Greenleaf Whittier

My old Welsh neighbor over the way  
Crept slowly out in the sun of spring,  
Pushed from her ears the locks of gray,  
And listened to hear the robin sing.

Her grandson, playing at marbles, stopped,  
And, cruel in sport as boys will be,  
Tossed a stone at the bird, who hopped  
From bough to bough in the apple-tree.

"Nay!" said the grandmother; "have you not heard,  
My poor, bad boy! Of the fiery pit,  
And how, drop by drop, this merciful bird  
Carries the water that quenches it?"

"He brings cool dew in his little bill,  
And lets it fall on the souls of sin  
You can see the mark on his red breast still  
Of fires that scorch as he drops it in.

"My poor Bron rhuddyn! My breast-burned bird,  
Singing so sweetly from limb to limb,  
Very dear to the heart of Our Lord  
Is he who pities the lost like Him!"

"Amen!" I said to the beautiful myth;  
"Sing, bird of God, in my heart as well:  
Each good thought is a drop wherewith  
To cool and lessen the fires of hell.

"Prayers of love like rain-drops fall,  
Tears of pity are cooling dew,  
And dear to the heart of Our Lord are all  
Who suffer like Him in the good they do!"

## *The Meeting*

By Rodney Ohebsion

Nasrudin went to a wealthy man's home one day for a business appointment. As he walked towards the front door, he looked through a side window and saw the man eating soup.

Nasrudin continued to the front, and knocked on the door.

The man's son opened it.

"Hi," said Nasrudin. "I am here to see your father."

"Well," the other replied, "my father went out and won't be back for many hours."

"OK," said Nasrudin, "but tell your father that the next time he leaves the house, he should remember not to leave his head near his home's window!"

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of non-fiction. With your instructor's approval, this can be from the Bible, a biography, or one of your history or science books. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from your next reading in your history spine.

## *Editing*

- Did you meet the goal of this writing exercise?
- Check for sentence fragments, reading the paper backwards if necessary.
- If you gave an opinion, did you support it with evidence? Did you use quotations properly (Lesson 43)? Did you include all the important details from the story? Did you keep the narrative in the proper order?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear? Did you use different ways to say **said**?



## 46. *Relative Pronouns and Complex Sentences*

- The Adventures of Tom Sawyer, Chapters 29-30

A subordinate clause begins with a subordinate conjunction, a relative pronoun, or a relative adverb. It contains a subject-predicate pair, but it does not form a complete sentence.

Subordinate, or dependent, clauses can begin with a **relative pronoun**.

The relative pronouns are: that, which, whichever, who, whoever, whom, whomever, whose, whosever.

Clauses which begin with relative pronouns are called **relative clauses**, or **adjective clauses**, and like other adjectives, they modify nouns or pronouns. A relative clause is a type of subordinate clause. However, subordinate clauses which begin with subordinate conjunctions serve a different purpose from relative clauses which act as adjectives, so for the sake of simplicity, I will refer to the ones which begin with relative pronouns and relative adverbs as **relative clauses** and the ones which begin with subordinate conjunctions as **subordinate clauses**. When speaking of both types, I will use the phrase **dependent clauses**.

In a relative clause which begins with a relative pronoun, the relative pronoun will either be the subject or modify the subject of the

relative clause. Look at the following sentences from *The Adventures of Tom Sawyer*.

McDougal's cave was but a vast labyrinth of crooked aisles that ran into each other and out again and led nowhere.

He heard no noise on board, for the young people were as subdued and still as people usually are who are nearly tired to death.

In the first sentence, the relative clause modifies **aisles**, telling which aisles. The relative pronoun **that** acts as the subject of the relative clause; its antecedent is **aisles**. The sentence could be re-written without a relative clause, forming two independent clauses like this:

McDougal's cave was but a vast labyrinth of crooked aisles. The aisles ran into each other and out again and led nowhere.

The relative pronoun **which** should be used for things while the relative pronoun **who** should be used for people. In informal speaking, we often use the relative pronoun **that** to refer to either people or things, but use **which** and **who** in your writing.

Punctuating a sentence with a relative clause depends on whether the clause is **essential** or **nonessential**. Both essential and nonessential clauses will provide additional information about a noun in the sentence. The clause is essential if it clarifies a noun which would be confusing otherwise. It is nonessential if the information is not necessary to understanding.

They scarcely noticed they were now in a part of the cave whose walls were not frescoed.

In the above sentence, the relative clause is essential because it points out the specific part of the cave where they found themselves. Without the clause, exactly which part of the cave would not be known.

Relative clauses can also interrupt another clause.

During breakfast the talk went on, and in the course of it the old man said that the last thing which he and his sons had done was to get a lantern and examine the stile and its vicinity for marks of blood.

Nonessential clauses should be set apart from the rest of the sentence with a comma or commas. Essential clauses do not need commas.

Now a witness was called who testified that he found Muff Potter washing in the brook.

He hunted up Jim Hollis, who called his attention to the precious blessing of his late measles as a warning.

In the first sentence, which witness was called? The essential clause tells us: the one who testified that he found Muff Potter washing in the brook. It answered an implied question.

In the second sentence, however, the relative clause is nonessential. It gives us additional information which may be interesting, but it is not essential to understanding who Jim Hollis is.

## *A Prayer in Spring*

By Robert Frost

Oh, give us pleasure in the flowers today;  
And give us not to think so far away  
As the uncertain harvest; keep us here  
All simply in the springing of the year.  
Oh, give us pleasure in the orchard white,  
Like nothing else by day, like ghosts by night;  
And make us happy in the happy bees,  
The swarm dilating round the perfect trees.  
And make us happy in the darting bird  
That suddenly above the bees is heard,  
The meteor that thrusts in with needle bill,  
And off a blossom in mid air stands still.  
For this is love and nothing else is love,  
The which it is reserved for God above  
To sanctify to what far ends He will,  
But which it only needs that we fulfill.

# *Nasrudin's Shirt Falls*

By Rodney Ohebsion

As Nasrudin and his wife sat in their yard one day, a strong sudden gust of wind blew a shirt from their roof clothesline right next to the wife's foot.

After seeing this happen, Nasrudin began offering thanks to God.

"Husband," his wife asked, "why are you thanking God after having seen your shirt fall from the roof?"

The other explained, "I am thanking God that I was not in the shirt at the time."

## *Writing: Copia*

Take the following sentence and play with it. Remember that the point is not necessarily to make the sentence better. The point is to play with the sentence and make it different. Make a new sentence with a change from each of the following categories.

We know that these red flowers grow into nuts, for we find the nuts just in that place in September.

1. Change the grammar.
  - Change the nouns from common to proper and vice versa.
  - Change the nouns from singular to plural and vice versa.
  - Change the type of adjectives: articles, descriptive, possessive, etc.
  - Change the sentence type.
  - Change the first word of the sentence.
2. Condense the sentence.
  - Remove details.
  - Remove modifiers.
  - Remove phrases or clauses.
3. Amplify the sentence.
  - Add details.
  - Add dialogue.
  - Add modifiers.
  - Add phrases or clauses.

4. Use synonyms and antonyms.
- Substitute synonyms.
  - Say the same thing using antonyms.
  - Say the opposite thing using antonyms.

### *Exercise*

Review memory work. In the sentences below, are the phrases which begin with the word **to** infinitives or prepositional phrases?

Sid was sick and had to miss the fun; Mary remained at home to entertain him.

So it was decided to say nothing to anybody about the night's programme.

Punctuate the following sentences.

Good morning Mrs. Harper

Joe Harper have you seen my Tom this morning

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

Morning came, eventually.

“Then I'll stay with Susy Harper, mamma.”

The Widow Douglas' splendid hospitality was a tempting bait.

“Keep your opinion to yourself!”

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor's approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today's literature reading.

## *Dictation*

Joe tried to remember, but was not sure he could say. The people had stopped moving out of church. Whispers passed along, and a boding uneasiness took possession of every countenance. Children were anxiously questioned, and young teachers. They all said they had not noticed whether Tom and Becky were on board the ferryboat on the homeward trip; it was dark; no one thought of inquiring if any one was missing. One young man finally blurted out his fear that they were still in the cave! Mrs. Thatcher swooned away. Aunt Polly fell to crying and wringing her hands.





## 47. Inversion

- The Adventures of Tom Sawyer, Chapters 31-32

Definition: Inversion is the reversal of normal word order in a sentence.

One of the most common uses of **inversion** is to form a question. In English, the subject usually comes first in the sentence, but in a question, the first word of the verb phrase—the complete verb with all its helpers—and the subject are **inverted**.

“Can you find the way, Tom?”

Other sentences can also include inversion. Look at the following sentence from *The Adventures of Tom Sawyer*, and consider the inversion of the second sentence.

The village was illuminated.

Illuminated was the village.

In the first sentence, the simple predicate is the linking verb **was**, and the simple subject is **village**. This is a simple sentence, and both the subject and the predicate are obvious. **Illuminated** is a predicate adjective which modifies **village**.

Look at the second sentence. It means exactly the same thing, but the

word order has changed. What are the subject and predicate of the second sentence?

Although **illuminated** is in the space normally occupied by the subject of the sentence, it is still an adjective, and as such, it cannot be the subject of the sentence. Instead, the simple predicate is still the linking verb **was**, the simple subject is still **village**, and the predicate adjective is still **illuminated**. **Subject-verb inversion** merely places the verb before the subject. It does not alter the parts of the sentence.

Inversion is easy to spot. First, find the predicate. Once you've found the predicate, ask yourself who or what is being or doing. That answer will lead you to the subject, wherever it happens to be.

Other types of inversion are also possible. You can invert a noun and an adjective which modifies it, or even a preposition and its object. Just remember: The only thing that has changed is the order of the words.

## *Spring Song*

By Paul Laurence Dunbar

A blue-bell springs upon the ledge,  
A lark sits singing in the hedge;  
Sweet perfumes scent the balmy air,  
And life is brimming everywhere.  
What lark and breeze and bluebird sing,  
Is Spring, Spring, Spring!  
No more the air is sharp and cold;  
The planter wends across the wold,  
And, glad, beneath the shining sky  
We wander forth, my love and I.  
And ever in our hearts doth ring  
This song of Spring, Spring!  
For life is life and love is love,  
'Twixt maid and man or dove and dove.  
Life may be short, life may be long,  
But love will come, and to its song  
Shall this refrain for ever cling  
Of Spring, Spring, Spring!

# *Nasrudin Preaches*

By Rodney Ohebsion

Nasrudin was scheduled to give a religious speech one day to an all-male audience, but had no particular topic in mind.

He thought of one, and began preaching:

“Gentleman,” he said. “We must stop allowing our wives to wear make-up. It is inappropriate, indecent, impure, wicked, and by all means sinful. Any man who lets his wife wear make-up should be ashamed of himself!”

“But Mullah,” said one of the men, “your wife always wears make-up!”

“Yes, that’s true,” Nasrudin remarked. “And it looks great on her, doesn’t it?”

## *Exercise*

Review memory work. Name the sentence structure of each of the following sentences. Which clauses are dependent, and which are independent?

He started off to visit Huck, who had grown plenty strong enough to hear exciting talk.

“It seems ever so long since I heard any of the others.”

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

The children awoke with a raging hunger.

The village of St. Petersburg still mourned.

About a fortnight after Tom’s rescue, he visited Huck.

“Ah, now you’re all right.”

## *Writing: Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from the model for your current writing project.

## *Dictation*

Use today's poem for dictation.



## 48. *Point of View Narration:* *Nuts and Nut Eaters*

- The Adventures of Tom Sawyer, Chapters 33-34

### *Writing: Written Narration*

“Nuts and Nut-Eaters” was written from the first person point of view. Today, use your outline to re-write it from the third person point of view. You can be an observer who follows the children and tells their story. But you can also be a narrator who stays in the nut-wood. You could tell what happens there, and describe the visits of the children. Or you could be an omniscient narrator who tells both stories. Pay attention to your pronouns as you write!

### *Purple Clover*

By Emily Dickinson

There is a flower that bees prefer,  
And butterflies desire;  
To gain the purple democrat  
The humming-birds aspire.  
And whatsoever insect pass,  
A honey bears away  
Proportioned to his several death  
And her capacity.

Her face is rounder than the moon,  
And ruddier than the gown  
Of orchis in the pasture,  
Or rhododendron worn.  
She doth not wait for June;  
Before the world is green  
Her sturdy little countenance  
Against the wind is seen,  
Contending with the grass,  
Near kinsman to herself,  
For privilege of sod and sun,  
Sweet litigants for life.  
And when the hills are full,  
And newer fashions blow,  
Doth not retract a single spice  
For pang of jealousy.  
Her public is the noon,  
Her providence the sun,  
Her progress by the bee proclaimed  
In sovereign, swerveless tune.  
The bravest of the host,  
Surrendering the last,  
Nor even of defeat aware  
When cancelled by the frost.

## *Editing*

- Did you meet the goal of this writing exercise?
- Check for sentence fragments, reading the paper backwards if necessary.
- If you gave an opinion, did you support it with evidence? Did you use quotations properly (Lesson 43)? Did you include all the important details from the story? Did you keep the narrative in the proper order?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear? Did you use different ways to say **said**?



## 49. Expletive Sentences

- The Adventures of Tom Sawyer, Chapter 35

One type of inverted sentence is called an **expletive sentence**. In one variety of this construction, the subject and the verb are inverted, and the sentence begins with **there** followed by a state of being verb. Look at the following sentence from the beginning of *The Adventures of Tom Sawyer*.

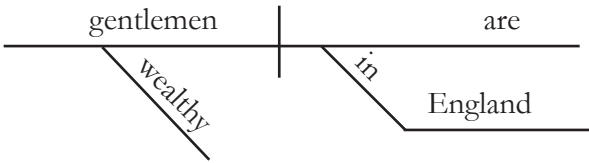
There are wealthy gentlemen in England who drive four-horse passenger-coaches twenty or thirty miles on a daily line.

**There** is normally an adverb which tells **where**. However, in an expletive sentence, **there** is not telling **where**. Instead, it is an **expletive**, a word which has no real meaning in the sentence. The sentence can—and often, should—be rewritten to avoid the expletive.

Some wealthy gentlemen in England drive four-horse passenger-coaches twenty or thirty miles on a daily line.

Like nouns of direct address and interjections, expletives have no grammatical relationship to the rest of the sentence. Because of this, they are diagrammed the same way, on a floating line above the rest of the diagram.

There



## *Wind and Window Flower*

By Robert Frost

Lovers, forget your love,  
And list to the love of these,  
She a window flower,  
And he a winter breeze.  
When the frosty window veil  
Was melted down at noon,  
And the caged yellow bird  
Hung over her in tune,  
He marked her through the pane,  
He could not help but mark,  
And only passed her by,  
To come again at dark.  
He was a winter wind,  
Concerned with ice and snow,  
Dead weeds and unmated birds,  
And little of love could know.  
But he sighed upon the sill,  
He gave the sash a shake,  
As witness all within  
Who lay that night awake.  
Perchance he half prevailed  
To win her for the flight  
From the firelit looking-glass  
And warm stove-window light.  
But the flower leaned aside  
And thought of naught to say,  
And morning found the breeze  
A hundred miles away.



## *Writing: Oral Narration*

Read your new model story below, and then give your instructor an oral narration of it.

### *The Stickleback's Nest*

From *By Pond and River* by Arabella Buckley

It was a lovely day in May. The sun was shining, the grass was green, and the bushes on the banks of the river Thames were covered with fresh leaves.

In a hollow place in the river a little fish was building a nest. The fish was a stickleback. It was not more than two inches long. It had three spines sticking up on its back. Boys often catch this fish, and keep it in bottles or sell it to people who have aquariums.

It was more pleasant to watch him at work under the shade of the bushes. He brought little pieces of fine root-threads and narrow grass, and made them into a tiny saucer at the bottom of the river. Then he brought more pieces and stuck them on with slime from his mouth. In this way he made sides and a round roof. When he had done, the nest was as big as a large gooseberry.

It was about six inches below the top of the water, and had a hole right through it. When the stickleback put his head out at one end, his tail stuck out at the other. But he had not built it to live in. He wanted it for the eggs of his young ones.

He was a lovely little fish with a shining back, and bright red belly. He had a bluish green eye that shone like a jewel.

Now that his nest was built he swam off to fetch a mate. He soon came back with another fish, not so bright as himself. He played with her, and drove her, and coaxed her, till at last she went in at one hole of the nest and, after a little while, came out at the other end.

She had deposited a tiny packet of yellow eggs, which she left behind her. Then she went away and took no more care of them.

The father stickleback now went through the nest and took charge of the eggs. Each egg was not bigger than a poppy seed, and the whole bunch was very tiny. He shook the nest up and poked the eggs into a snug, safe corner. Then he swam over the top of the nest, waving his fins, so that fresh water went in and out.

Sometimes he went into the nest and brought out some dirty sand

in his mouth. This he puffed away into the water. You see he wanted to keep the nest clean.

He did this every day for three weeks, till the eggs were hatched. Then a number of tiny fish came out. They were so small and transparent that you would think no other fish would see them. But the stickleback knew better. There were plenty of hungry fish watching to eat the tiny fry, which were very weak and had to carry a bag of food under their body, to suck in till they could eat.

So the brave little stickleback stuck up his three spines, and dashed angrily at any fish which snapped at his little ones. He seized their fins, and struck at their eyes and drove them away.

He made a small round place in the sand at the bottom of the river and gathered the little sticklebacks into it, and there he watched over them. Even after their spines were grown and they could swim boldly, he followed them out into the river to see that they were safe.

You may find plenty of stickleback's nests in rivers and ponds, if you look carefully for them. Or if you catch several sticklebacks in a bottle and put them in a large pan with plenty of weeds and food, most likely you will see a stickleback build his nest, and learn what a good father he is.

## *Exercise*

Review memory work. Punctuate the following sentences.

Well everybody does that way Huck

Looky here Huck being rich ain't going to keep me back from turning robber

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

“Don't talk about it, Tom.”

“No, Tom, I won't be rich.”

“Well, there are others like you, Tom.”

[Hint: In this sentence, **like** shows the relationship between the pronoun **you** and the pronoun **others**.]

Judge Thatcher had conceived a great opinion of Tom.

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor’s approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today’s literature reading.

## *Dictation*

The reader may rest satisfied that Tom’s and Huck’s windfall made a mighty stir in the poor little village of St. Petersburg. So vast a sum, all in actual cash, seemed next to incredible. It was talked about, gloated over, glorified, until the reason of many of the citizens tottered under the strain of the unhealthy excitement. Every “haunted” house in St. Petersburg and the neighboring villages was dissected, plank by plank, and its foundations dug up and ransacked for hidden treasure—and not by boys, but men—pretty grave, unromantic men, too, some of them.





# 50. *Introductions, Part 1*

- The Happy Prince by Oscar Wilde (1st half)

In your literary analysis assignments so far, you've probably started off by just writing the brief summary of the book. Today, you'll learn about **introductions**. The introduction gets the reader's attention by telling something interesting about the subject of the composition. A good introduction makes the reader want to read the paper.

Look back at the passage on Eleanor of Aquitaine from Lesson 44. Instead of beginning with the details of Eleanor's life, the author hints at who the woman was. The author mentions her reputation, discusses whether or not it was deserved, and briefly mentions some of the more exciting parts of her life. Only then does she begin giving the details of Eleanor's life.

This is an introduction, written to inspire an interest in the topic. What if the author had skipped the first two paragraphs? Would the passage be as interesting? If a person had no idea who Eleanor of Aquitaine was, is he likely to become interested when he reads, "Eleanor was born in 1122, in Aquitaine, a dukedom in the south-west corner of France"? Probably not. So instead, the author begins by telling us why we should be interested, hinting at exciting events to come.

The introduction also sets the **tone**. The **tone** is the feeling or attitude of a composition. Is it casual, like something written to a friend, or more formal, like something written for a college class? Is it serious, or

is it light-hearted? Is it dark and gloomy, or is it pleasant and cheerful? The introduction lets the reader know what to expect.

There are several different types of introductions. Today, we'll discuss **background** and **anecdotal** introductions.

**Background:** Some introductions give background information. The introduction for “Eleanor of Aquitaine” is a **historical review**. It sets the scene by giving a brief overview of her place in history. Another type of background introduction is the **chronological narrative**. This is a brief story in the order in which the events took place; it can be an interesting way to begin a paper about any subject at all. A composition about Jupiter’s moons could begin with either a historical review or a narrative of Galileo discovering the four largest ones. NASA’s article, “Our Solar System: Galileo’s Observations of the Moon, Jupiter, Venus and the Sun,” employs both of these methods. The first paragraph gives a historical review.

Galileo sparked the birth of modern astronomy with his observations of the Moon, phases of Venus, moons around Jupiter, sunspots, and the news that seemingly countless individual stars make up the Milky Way Galaxy. If Galileo were around today, he would surely be amazed at NASA’s exploration of our solar system and beyond.

The following paragraphs from the same article offer a chronological narrative of Galileo’s discovery of Jupiter’s moons.

After learning of the newly invented “spyglass,” a device that made far objects appear closer, Galileo soon figured out how it worked and built his own, improved version. In 1609, using this early version of the telescope, Galileo became the first person to record observations of the sky made with the help of a telescope....

When Galileo pointed his telescope at Jupiter, the largest planet in our solar system, he made a startling discovery. The planet had four “stars” surrounding it. Within days, Galileo figured out that these “stars” were actually moons in orbit of Jupiter. His discovery challenged common beliefs of his time about the bodies of our solar system. Continuing Galileo’s legacy, modern telescopes and space probes observe the wonders of Jupiter’s many moons.

A literary analysis composition could begin with a story from the author's life which is relevant to the book. It could also give information about the time period or the setting of the book. For instance, an introduction for a literary analysis composition on *The Adventures of Tom Sawyer* might begin with a discussion of Mark Twain and his views against slavery, or his life growing up in a small town. It could instead discuss the time period. An introduction for a literary analysis composition on *The Emerald City of Oz* could tell of the magical setting of Oz.

**Anecdotal:** An anecdote is a little story. The story can be personal, from your own life, or it can be a story about someone else. It's not a long story with multiple characters, a setting, and a plot. Think back to your first literary analysis assignment, and consider this anecdote as an introduction:

I grew up with twin brothers, two of the most mischievous children ever born. Because of this, when I read "The Ransom of Red Chief" by O. Henry, my sympathy was for the kidnappers.

Whichever type of introduction you choose to write, make sure that it is relevant to your topic. It should be connected to the rest of what you have to say. You could use the chronological narrative of Galileo to introduce a composition about Jupiter's moon, or even moons in general, but you wouldn't use it for a composition about comets.

Take a sneak peak at your next lesson, which is a literary analysis assignment. Think about which book and which type of introduction you'd like to use for that assignment.

## *As Children Bid the Guest Good-Night*

By Emily Dickinson

As children bid the guest good-night,  
And then reluctant turn,  
My flowers raise their pretty lips,  
Then put their nightgowns on.  
As children caper when they wake,  
Merry that it is morn,  
My flowers from a hundred cribs  
Will peep, and prance again.

## *Pricing the Conqueror*

By Rodney Ohebsion

One day, the town's new conqueror asked Nasrudin, "If I were a slave, how much would I cost?"

"Five hundred dollars," Nasrudin responded.

"What!" the conqueror shouted in great anger. "Just the clothes I'm wearing right now are worth five hundred dollars!"

"Yes," replied Nasrudin, "I factored the clothes into my price."

### *Writing: Outline*

Write or type an outline of the new model story which you read in the last lesson.

### *Exercise*

Review memory work. Write an introduction for your last literary analysis assignment.

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

"There is not a single cloud in the sky."

"There is no fire in the grate."

"What! Is he not solid gold?"

"You have quite drenched me."



## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a poem. If you cannot think of a poem that you enjoy or that means something to you personally, then copy all or part of today's poem.

## *Dictation*

Matthew 21:14-17

And the blind and the lame came to Him in the temple, and He healed them. But when the chief priests and the scribes saw the wonderful things that He had done, and the children who were shouting in the temple, "Hosanna to the Son of David," they became indignant and said to Him, "Do You hear what these children are saying?" And Jesus said to them, "Yes; have you never read, 'Out of the mouth of infants and nursing babies you have prepared praise for yourself?'" And He left them and went out of the city to Bethany, and spent the night there.



*A Wagon of the Third Class* by Honore Daumier

### Picture Study

1. Read the title and the name of the artist. Study the picture for several minutes, then put the picture away.
2. Describe the picture.
3. Look at the picture again. Do you notice any details that you missed before? What do you like or dislike about this painting? Does it remind you of anything?



# 51. *Literary Analysis*

- The Happy Prince by Oscar Wilde (2nd half)

## *Writing: Literary Analysis*

Today you have another literary analysis assignment. This is a written assignment, though it can be helpful to discuss your ideas before writing.

With your instructor's approval, choose *The Adventures of Tom Sawyer* or one of the other books you've recently finished, and answer the following questions.

Write an introduction. Give a brief summary of the book, just a couple of sentences. What is the most important event in the story? What leads up to it? Are the characters different afterwards? How? Remember to give evidence. Try adding direct quotations from the book.

## *After A Visit*

By Paul Laurence Dunbar

I be'n down in ole Kentucky  
Fur a week er two, an' say,  
'T wuz ez hard ez breakin' oxen  
Fur to tear myse'f away.  
Allus argerin' 'bout fren'ship

An' yer hospitality—  
Y' ain't no right to talk about it  
Tell you be'n down there to see.  
See jest how they give you welcome  
To the best that's in the land,  
Feel the sort o' grip they give you  
When they take you by the hand.  
Hear 'em say, "We 're glad to have you,  
Better stay a week er two;"  
An' the way they treat you makes you  
Feel that ev'ry word is true.  
Feed you tell you hear the buttons  
Crackin' on yore Sunday vest;  
Haul you roun' to see the wonders  
Tell you have to cry for rest.  
Drink yer health an' pet an' praise you  
Tell you git to feel ez great  
Ez the Sheriff o' the county  
Ez the Gov'ner o' the State.  
Wife, she sez I must be crazy  
'Cause I go on so, an' Nelse  
He 'lows, "Goodness gracious! Daddy,  
Cain't you talk about nuthin' else?"  
Well, pleg-gone it, I 'm jes' tickled,  
Bein' tickled ain't no sin;  
I be'n down in ole Kentucky,  
An' I want o' go ag'in.

## *Backwards*

By Rodney Ohebsion

A group of local men spotted Nasrudin riding on his donkey, but facing the wrong way.

"Nasrudin," they said, "you are sitting on your donkey the wrong way around."

"Hey," Nasrudin replied, "don't blame me-it's actually the donkey who is facing backwards."

The next day, the local men once again spotted Nasrudin riding his donkey backwards. This time, they asked, "So you couldn't figure out how to make the donkey face forwards?"

“Actually,” Nasrudin responded, “this time he is forwards, and I am forwards as well. It’s you guys who are facing backwards!”

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of non-fiction. With your instructor’s approval, this can be from the Bible, a biography, or one of your history or science books. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from your next reading in your history spine.

## *Editing*

- Did you meet the goal of this writing exercise?
- Check for sentence fragments, reading the paper backwards if necessary.
- If you gave an opinion, did you support it with evidence? Did you use quotations properly (Lesson 43)? Did you include all the important details from the story? Did you keep the narrative in the proper order? Did you write an introduction (Lesson 50)?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear? Did you use different ways to say **said**?



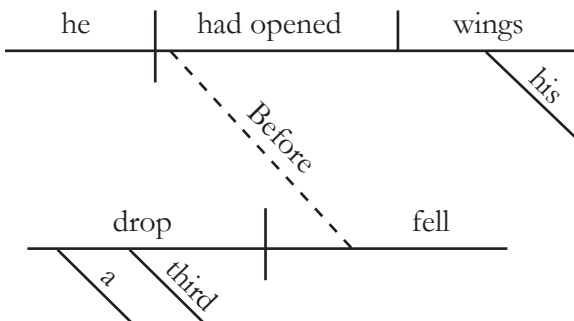
# 52. Diagramming Complex Sentences

- The Nightingale and the Rose by Oscar Wilde (1st half)

Complex sentences contain at least one dependent clause and one independent clause. A clause contains a subject-predicate pair, so each clause is diagrammed on its own line. The clauses are connected by a diagonal, dotted line.

When the subordinate clause begins with a subordinate conjunction, the line which connects the clauses connects the verbs of each clause, and the subordinate conjunction sits on the line. Look at this sentence from “The Happy Prince.”

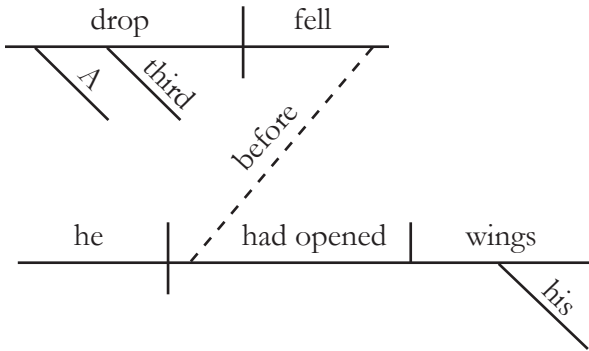
Before he had opened his wings, a third drop fell.



What happens if the independent clause comes first?

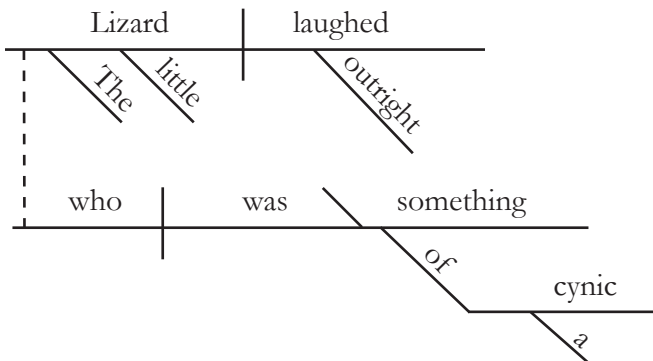
A third drop fell before he had opened his wings.

First, you should remember that the comma separating the main clause from the dependent clause would not be necessary in this case. As for the diagram, it changes very little. The clause which comes first in the sentence also comes first in the diagram, but the clauses are still connected verb-to-verb by the subordinate conjunction. The direction of the dotted line is a matter of convenience. The right way is the way that will fit on your piece of paper.



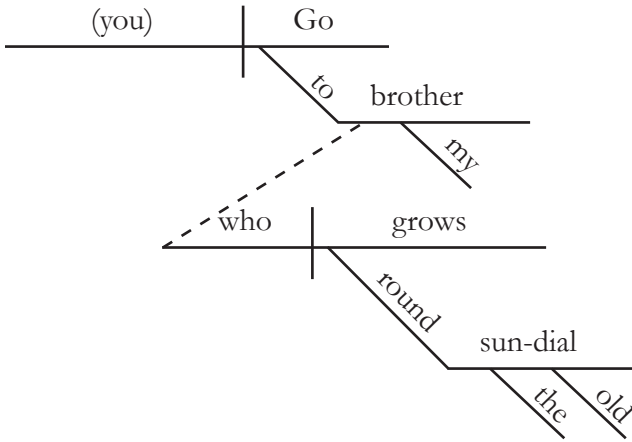
With a relative clause, the question of where to connect the clauses becomes a little more involved. Remember that clauses which begin with a relative pronoun are called adjective clauses because they modify nouns and pronouns. The key to diagramming complex sentences with relative clauses is to determine which noun or pronoun the dependent clause modifies. The relative pronoun will either be the subject or modify the subject of the relative clause. Look at the following sentences from “The Nightingale and the Rose.”

The little Lizard, who was something of a cynic, laughed outright.





“Go to my brother who grows round the old sun-dial.”



In your exercises, mark the subject-predicate pair in each clause. Double underline each predicate, and underline each subject.

## *To the Thawing Wind*

By Robert Frost

Come with rain, O loud Southwester!  
Bring the singer, bring the nester;  
Give the buried flower a dream;  
Make the settled snow-bank steam;  
Find the brown beneath the white;  
But whate'er you do tonight,  
Bathe my window, make it flow,  
Melt it as the ices go;  
Melt the glass and leave the sticks  
Like a hermit's crucifix;  
Burst into my narrow stall;  
Swing the picture on the wall;  
Run the rattling pages o'er;  
Scatter poems on the floor;  
Turn the poet out of door.

# *Complaints About Nasrudin's Wife*

By Rodney Ohebsion

One day, the local people complained to Nasrudin, "Your wife is always walking here and there, going to all sorts of different places. 'Tis improper for a woman. For God's sake, Mullah, tell her that she should stop moving around so much."

"OK," replied Nasrudin. "If she ever comes to our house, I'll be sure to tell her."

## *Writing: Copia*

Take the following sentence and play with it. Remember that the point is not necessarily to make the sentence better. The point is to play with the sentence and make it different. Make a new sentence with a change from each of the following categories.

In a hollow place in the river a little fish was building a nest.

1. Change the grammar.
  - Change the nouns from common to proper and vice versa.
  - Change the nouns from singular to plural and vice versa.
  - Change the type of adjectives: articles, descriptive, possessive, etc.
  - Change the sentence type.
  - Change the first word of the sentence.
2. Condense the sentence.
  - Remove details.
  - Remove modifiers.
  - Remove phrases or clauses.
3. Amplify the sentence.
  - Add details.
  - Add modifiers.
  - Add phrases or clauses.

4. Use synonyms and antonyms.
  - Substitute synonyms.
  - Say the same thing using antonyms.
  - Say the opposite thing using antonyms.

### *Exercise*

Review memory work. In the sentences below, are the phrases which begin with the word **to** infinitives or prepositional phrases?

“I told his story to the stars, and now I see him.”

“But with me she will not dance, for I have no red rose to give her.”

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

The Butterfly, who was fluttering about after a sunbeam, asked a question.

“Here at last is a true lover.”

“He is weeping for a red rose.”

From her nest in the holm-oak tree the Nightingale heard him.

### *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor's approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today's literature reading.

## *Dictation*

“The Prince gives a ball tomorrow night,” murmured the young Student, “and my love will be of the company. If I bring her a red rose she will dance with me till dawn. If I bring her a red rose, I shall hold her in my arms, and she will lean her head upon my shoulder, and her hand will be clasped in mine. But there is no red rose in my garden, so I shall sit lonely, and she will pass me by. She will have no heed of me, and my heart will break.”



## 53. *Indirect Objects*

- The Nightingale and the Rose by Oscar Wilde (2nd half)

The direct object receives the action of the verb. Direct objects follow transitive verbs. In fact, having a direct object is what makes a verb transitive. Intransitive verbs do not have direct objects.

Occasionally, transitive verbs have an additional type of object.

Definition: An indirect object is a noun or pronoun that tells to whom or what, or for whom or what, the action of the verb is performed.

The direct object answers the question **whom** or **what** following a transitive verb. In the same way, the indirect object answers the question **to whom or what**, or **for whom or what**, the action of the verb is performed. An indirect object is always found between the verb and the direct object.

Look at the following sentence from “The Nightingale and the Rose.”

“If I bring her a red rose, I shall hold her in my arms.”

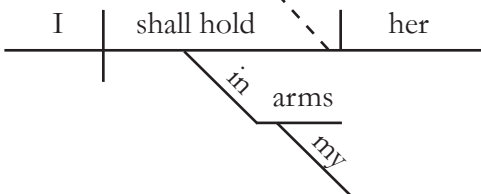
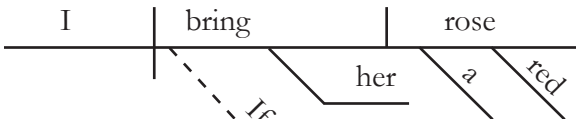
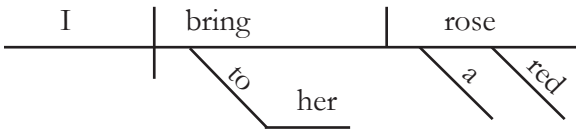
In the subordinate clause, the transitive verb **bring** has a direct object, **rose**. If he brings a rose to whom? To **her**. The pronoun **her** is the indirect object.

Note that this information could also be part of a prepositional phrase, using the preposition **to** or **for**.

“If I bring to her a red rose, I shall hold her in my arms.”

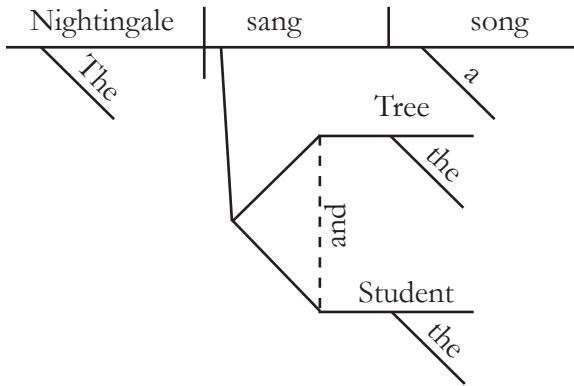
With the preposition, **her** is the object of the preposition **to**. The prepositional phrase modifies **bring**. In either case, the purpose is the same: to identify the recipient of the direct object. In other words, the indirect object tells who or what gets the direct object. You’ll find indirect objects with verbs such as build, buy, do, get, give, make, read, save, send, show, and tell.

In the first diagram below, only the subordinate clause is diagrammed, and the pronoun **her** is diagrammed as the object of the preposition **to**. In the second diagram, the pronoun her is diagrammed as an indirect object. Notice that the word **her** is in the same place on the diagram regardless of whether or not there is a preposition.



You can also have a compound indirect object.

The Nightingale sang the Tree and the Student a song.



## *The Bee*

By Emily Dickinson

Like trains of cars on tracks of plush  
I hear the level bee:  
A jar across the flowers goes,  
Their velvet masonry  
Withstands until the sweet assault  
Their chivalry consumes,  
While he, victorious, tilts away  
To vanquish other blooms.  
His feet are shod with gauze,  
His helmet is of gold;  
His breast, a single onyx  
With chrysoprase, inlaid.  
His labor is a chant,  
His idleness a tune;  
Oh, for a bee's experience  
Of clovers and of noon!

## *Nasrudin Eats Dates*

By Rodney Ohebsion

A man noticed Nasrudin eating dates with their seeds.

“Why are you eating the seeds,” the man asked.

“Because,” explained Nasrudin, “the merchant who sold them to me included the weight of the seeds.”

### *Exercise*

Review memory work. Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

“Passion has made his face like pale ivory.”

“I shall feel very lonely when you go.”

“The Day will come before the rose finishes.”

“Give me a red rose.”

### *Writing: Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from the model for your current writing project.

### *Dictation*

Use today’s poem for dictation.





## 54. *Point of View Narration: The Stickleback's Nest*

- The Selfish Giant by Oscar Wilde

### *Writing: Written Narration*

“The Stickleback’s Nest” was written from a third person point of view. Today, use your outline to re-write it from a first person point of view. Follow the style of Arabella Buckley’s other stories, and be an observer of the events. Or, write from the point of view of the stickleback! Remember to watch your pronouns.

### *An Easy-Goin’ Feller*

By Paul Laurence Dunbar

Ther’ ain’t no use in all this strife,  
An’ hurryin’, pell-mell, right thro’ life.  
I don’t believe in goin’ too fast  
To see what kind o’ road you ‘ve passed.  
It ain’t no mortal kind o’ good,  
‘N’ I would n’t hurry ef I could.  
I like to jest go joggin’ ‘long,  
To limber up my soul with song;  
To stop awhile ‘n’ chat the men,  
‘N’ drink some cider now an’ then.  
Do’ want no boss a-standin’ by

To see me work; I allus try  
To do my dooty right straight up,  
An' earn what fills my plate an' cup.  
An' ez fur boss, I 'll be my own,  
I like to jest be let alone;  
To plough my strip an' tend my bees,  
An' do jest like I doggoned please.  
My head's all right, an' my heart's meller,  
But I 'm a easy-goin' feller.

## *Editing*

- Did you meet the goal of this writing exercise?
- Check for sentence fragments, reading the paper backwards if necessary.
- If you gave an opinion, did you support it with evidence? Did you use quotations properly (Lesson 43)? Did you include all the important details from the story? Did you keep the narrative in the proper order?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear? Did you use different ways to say **said**?

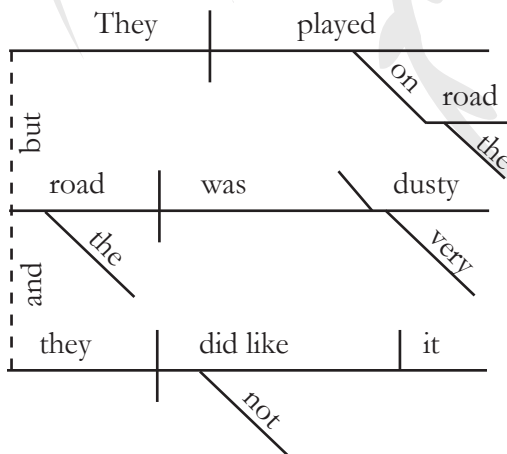
# 55. *Complex and Compound Sentences*

- The Devoted Friend by Oscar Wilde (1st half)

Compound sentences have two or more independent clauses which are often joined together by coordinating conjunctions, the FANBOYS: For, And, Nor, But, Or, Yet, So. A clause contains a subject-predicate pair, so each clause is diagrammed on its own line. The clauses are connected by a dotted line with the conjunction.

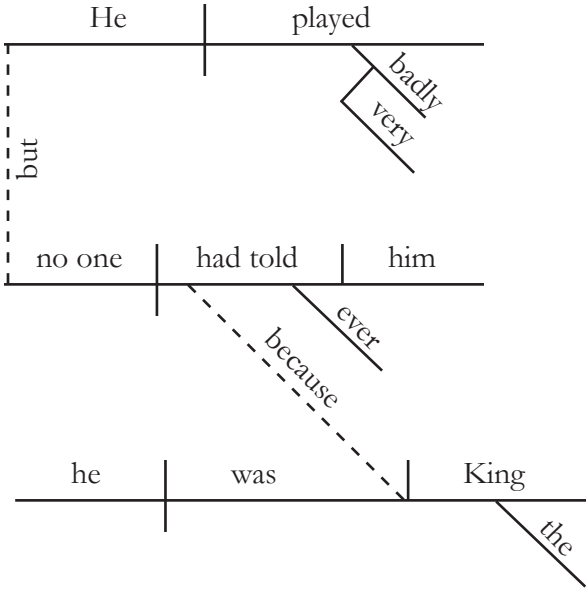
Look at this sentence from “The Selfish Giant.” It has three independent clauses joined together with coordinating conjunctions.

They played on the road, but the road was very dusty, and they did not like it.



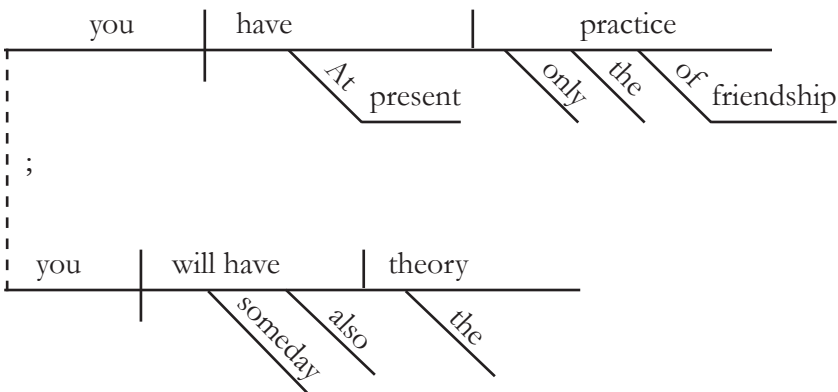
A complex-compound sentence has at least two independent clauses and at least one dependent clause. To diagram multiple clauses, just continue to connect them as you've already learned. The diagram gets complex, but not complicated.

He played very badly, but no one had ever told him, because he was the King. (**No one** is a two-word pronoun.)



When a semicolon is used to separate two independent clauses, diagram the semicolon the same as a coordinating conjunction.

At present you have only the practice of friendship; someday you will have the theory also.



## *The Way Through the Woods*

By Rudyard Kipling

They shut the road through the woods  
Seventy years ago.  
Weather and rain have undone it again,  
And now you would never know  
There was once a road through the woods  
Before they planted the trees.  
It is underneath the coppice and heath,  
And the thin anemones.  
Only the keeper sees  
That, where the ring-dove broods,  
And the badgers roll at ease,  
There was once a road through the woods.

Yet, if you enter the woods  
Of a summer evening late,  
When the night-air cools on the trout-ringed pools  
Where the otter whistles his mate  
(They fear not men in the woods  
Because they see so few),  
You will hear the beat of a horse's feet  
And the swish of a skirt in the dew,  
Steadily cantering through  
The misty solitudes,  
As though they perfectly knew  
The old lost road through the woods...  
But there is no road through the woods!

### *Writing: Oral Narration*

Read your new model story below, and then give your instructor an oral narration of it.

## *Rumpel-Stilts-Kin*

From *The Children's Book* by Horace E. Scudder

In a certain kingdom once lived a poor miller who had a very beautiful daughter. She was, moreover, exceedingly shrewd and clever; and the miller was so vain and proud of her that he one day told the king of the land that his daughter could spin gold out of straw. Now this king was very fond of money; and when he heard the miller's boast his avarice was excited, and he ordered the girl to be brought before him. Then he led her to a chamber where there was a great quantity of straw, gave her a spinning-wheel, and said, "All this must be spun into gold before morning, as you value your life." It was in vain that the poor maiden declared that she could do no such thing; the chamber was locked and she remained alone. She sat down in one corner of the room and began to lament over her hard fate, when all of a sudden the door opened, and a droll-looking little man hobbled in, and said, "Good-morrow to you, my good lass, what are you weeping for?"

"Alas!" answered she, "I must spin this straw into gold, and I know not how."

"What will you give me," said the little man, "to do it for you?"

"My necklace," replied the maiden. He took her at her word, and set himself down at the wheel; round about it went merrily, and presently the work was done and the gold all spun.

When the king came and saw this he was greatly astonished and pleased; but his heart grew still more greedy of gain, and he shut up the poor miller's daughter again with a fresh task. Then she knew not what to do, and sat down once more to weep; but the little man presently opened the door and said, "What will you give me to do your task?"

"The ring on my finger," replied she. So her little friend took the ring, and began to work at the wheel, till by the morning all was finished again.

The king was vastly delighted to see all this glittering treasure; but still he was not satisfied, and took the miller's daughter into a yet larger room, and said, "All this must be spun tonight; and if you succeed you shall be my queen." As soon as she was alone the dwarf came in, and said, "What will you give me to spin gold for you this third time?"

“I have nothing left,” said she. “Then promise me,” said the little man, “your first little child when you are queen.”

“That may never be,” thought the miller’s daughter; and as she knew no other way to get her task done, she promised him what he asked, and he spun once more the whole heap of gold. The king came in the morning, and, finding all he wanted, married her, and so the miller’s daughter really became queen.

At the birth of her first little child the queen rejoiced very much, and forgot the little man and her promise; but one day he came into her chamber and reminded her of it. Then she grieved sorely at her misfortune, and offered him all the treasures of the kingdom in exchange; but in vain, till at last her tears softened him, and he said, “I will give you three days’ grace, and if during that time you tell me my name you shall keep your child.”

Now the queen lay awake all night, thinking of all the odd names that she had ever heard, and dispatched messengers all over the land to inquire after new ones. The next day the little man came, and she began with Timothy, Benjamin, Jeremiah, and all the names she could remember; but to all of them he said, “That’s not my name.”

The second day she began with all the comical names she could hear of, Bandy-legs, Hunch-back, Crook-shanks, and so on, but the little gentleman still said to every one of them, “That’s not my name.”

The third day came back one of the messengers, and said, “I can hear of no one other name; but yesterday, as I was climbing a high hill among the trees of the forest where the fox and the hare bid each other good-night, I saw a little hut, and before the hut burnt a fire, and round about the fire danced a funny little man upon one leg, and sung,—

“Merrily the feast I’ll make,  
Today I’ll brew, tomorrow bake;  
Merrily I’ll dance and sing,  
For next day will a stranger bring;  
Little does my lady dream  
Rumpel-Stilts-Kin is my name!”

When the queen heard this, she jumped for joy, and as soon as her little visitor came, and said, “Now, lady, what is my name?”

“Is it John?” asked she. “No!”

“Is it Tom?”

“No!”

“Can your name be Rumpel-Stilts-Kin?”

“Some witch told you that! Some witch told you that!” cried the little man, and dashed his right foot in a rage so deep into the floor that he was forced to lay hold of it with both hands to pull it out. Then he made the best of his way off, while everybody laughed at him for having had all his trouble for a nothing.

## *Exercise*

Review memory work. Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

There were little blossoms and little birds.

“How selfish I have been!”

The Giant was very kind to all the children, yet he longed for his first little friend.

The Giant loved him because he had kissed him.

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor's approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today's literature reading.





## 56. *Properties of Nouns and Pronouns*

- The Devoted Friend by Oscar Wilde (2nd half)

Nouns and pronouns have four properties. They are **number**, **gender**, **person**, and **case**.

**Number** simply means that nouns and pronouns are either singular or plural.

**Gender** means that nouns and pronouns can be either masculine—having to do with males; feminine—having to do with females; or neuter—neither male nor female.

**Person** tells us the identity of the subject—first person, second person, or third person.

**Case** is a change in form that shows a word's use in a sentence. We'll discuss this more in a future lesson.

Sometimes when speaking or writing, we don't know whether the subject is male or female. Think of the word **someone**. We know **someone** is singular, but the word could refer to either a male or a female person. So how do we add a possessive pronoun to this sentence?

Someone left \_\_\_\_\_ book.

The traditional way is to use the masculine pronoun when gender is not known, so the sentence could read:

Someone left his book.

But nowadays, the feminine pronoun can also be used, so the sentence could read:

Someone left her book.

Some people prefer to say:

Someone left his or her book.

Sometimes, we can avoid the whole issue by saying it in a different way.

Someone left a book.

That won't always work, though, so you should ask your instructor which form you should use.

**But under no circumstances may you say:**

Someone left ~~their~~ book.

Pronouns and their antecedents must agree in number, gender, and person.

## *The Three Bells*

By John Greenleaf Whittier

Beneath the low-hung night cloud  
That raked her splintering mast  
The good ship settled slowly,  
The cruel leak gained fast.

Over the awful ocean  
Her signal guns pealed out.  
Dear God! Was that Thy answer  
From the horror round about?

A voice came down the wild wind,  
“Ho! Ship ahoy!” its cry  
“Our stout Three Bells of Glasgow  
Shall lay till daylight by!”

Hour after hour crept slowly,  
Yet on the heaving swells  
Tossed up and down the ship-lights,  
The lights of the Three Bells!

And ship to ship made signals,  
Man answered back to man,  
While oft, to cheer and hearten,  
The Three Bells nearer ran;

And the captain from her taffrail  
Sent down his hopeful cry  
“Take heart! Hold on!” he shouted;  
“The Three Bells shall lay by!”

All night across the waters  
The tossing lights shone clear;  
All night from reeling taffrail  
The Three Bells sent her cheer.

And when the dreary watches  
Of storm and darkness passed,  
Just as the wreck lurched under,  
All souls were saved at last.

Sail on, Three Bells, forever,  
In grateful memory sail!  
Ring on, Three Bells of rescue,  
Above the wave and gale!

Type of the Love eternal,  
Repeat the Master’s cry,  
As tossing through our darkness  
The lights of God draw nigh!

## *Nasrudin Laments*

By Rodney Ohebsion

In the days following the death of Nasrudin's wife, Nasrudin's friends noticed that he didn't seem to be very shaken up. However, after his donkey died the following week, he appeared visibly upset and quite inconsolable.

His friends, puzzled by his reactions, asked him why the death of his donkey seemed to upset him so much more than the death of his wife.

"Well," Nasrudin explained, "when my wife died, everyone consoled me and assured me they would find me another wife in no time at all. But when my donkey died, nobody seemed to care the least bit, and nobody offered to get me a new donkey!"

### *Writing: Outline*

Write or type an outline of the new model story which you read in the last lesson.

### *Exercise*

Review memory work. Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

"I first sold the silver buttons off my Sunday coat, and then I sold my silver chain, and then I sold my big pipe, and finally I sold my wheelbarrow."

"I will give you my wheelbarrow."

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a poem. If you cannot think of a poem that you enjoy or that means something to you personally, then copy all or part of today's poem.

### *Dictation*

Psalm 127:3-5

Behold, children are a gift of the LORD,  
The fruit of the womb is a reward.  
Like arrows in the hand of a warrior,  
So are the children of one's youth.  
How blessed is the man whose quiver is full of them;  
They will not be ashamed  
When they speak with their enemies in the gate.



*Lunch in the Country* by Honore Daumier

### Picture Study

1. Read the title and the name of the artist. Study the picture for several minutes, then put the picture away.
2. Describe the picture.
3. Look at the picture again. Do you notice any details that you missed before? What do you like or dislike about this painting? Does it remind you of anything?

## 57. *Descriptive Writing*

- The Remarkable Pocket by Oscar Wilde (1st half)

### *Writing: Descriptive Writing*

Today, you have a passage from “The Happy Prince” to imitate. Begin with a brief outline, if desired, to help you remember details. Add new details if you wish. Remember, the point of this exercise is to write as descriptively as possible, not just to narrate the passage exactly.

As you read, pay close attention to the words Oscar Wilde uses to create an image in your mind. How does he describe the Happy Prince? How do the people speak of him? What is he like from the Swallow’s point of view? What about his character, both when he was alive and as a statue?

### *The Happy Prince*

High above the city, on a tall column, stood the statue of the Happy Prince. He was gilded all over with thin leaves of fine gold, for eyes he had two bright sapphires, and a large red ruby glowed on his sword-hilt.

He was very much admired indeed. “He is as beautiful as a weathercock,” remarked one of the Town Councillors who wished to gain a reputation for having artistic tastes; “only not quite so useful,” he added, fearing lest people should think him unpractical, which he really was not.

“Why can’t you be like the Happy Prince?” asked a sensible mother of her little boy who was crying for the moon. “The Happy Prince never dreams of crying for anything.”

“I am glad there is some one in the world who is quite happy,” muttered a disappointed man as he gazed at the wonderful statue.

“He looks just like an angel,” said the Charity Children as they came out of the cathedral in their bright scarlet cloaks and their clean white pinafores.

“How do you know?” said the Mathematical Master. “You have never seen one.”

“Ah! But we have, in our dreams,” answered the children; and the Mathematical Master frowned and looked very severe, for he did not approve of children dreaming.

One night there flew over the city a little Swallow...

All day long he flew, and at night-time he arrived at the city. “Where shall I put up?” he said; “I hope the town has made preparations.”

Then he saw the statue on the tall column.

“I will put up there,” he cried. “It is a fine position, with plenty of fresh air.” So he alighted just between the feet of the Happy Prince.

“I have a golden bedroom,” he said softly to himself as he looked round, and he prepared to go to sleep; but just as he was putting his head under his wing a large drop of water fell on him. “What a curious thing!” he cried. “There is not a single cloud in the sky, the stars are quite clear and bright, and yet it is raining. The climate in the north of Europe is really dreadful. The Reed used to like the rain, but that was merely her selfishness.”

Then another drop fell.

“What is the use of a statue if it cannot keep the rain off?” he said; “I must look for a good chimney-pot,” and he determined to fly away.

But before he had opened his wings, a third drop fell, and he looked up, and saw—Ah! What did he see?

The eyes of the Happy Prince were filled with tears, and tears were running down his golden cheeks. His face was so beautiful in the moonlight that the little Swallow was filled with pity.

“Who are you?” he said.

“I am the Happy Prince.”

“Why are you weeping then?” asked the Swallow; “you have quite drenched me.”

“When I was alive and had a human heart,” answered the statue,



“I did not know what tears were, for I lived in the Palace of Sans-Souci, where sorrow is not allowed to enter. In the daytime I played with my companions in the garden, and in the evening I led the dance in the Great Hall. Round the garden ran a very lofty wall, but I never cared to ask what lay beyond it, everything about me was so beautiful. My courtiers called me the Happy Prince, and happy indeed I was, if pleasure be happiness. So I lived, and so I died. And now that I am dead they have set me up here so high that I can see all the ugliness and all the misery of my city, and though my heart is made of lead yet I cannot choose but weep.”

“What! Is he not solid gold?” said the Swallow to himself. He was too polite to make any personal remarks out loud.

“Far away,” continued the statue in a low musical voice, “far away in a little street there is a poor house. One of the windows is open, and through it I can see a woman seated at a table. Her face is thin and worn, and she has coarse, red hands, all pricked by the needle, for she is a seamstress. She is embroidering passion-flowers on a satin gown for the loveliest of the Queen’s maids-of-honor to wear at the next Court-ball. In a bed in the corner of the room her little boy is lying ill. He has a fever, and is asking for oranges. His mother has nothing to give him but river water, so he is crying. Swallow, Swallow, little Swallow, will you not bring her the ruby out of my sword-hilt? My feet are fastened to this pedestal and I cannot move.”

## *A Border Ballad*

By Paul Laurence Dunbar

Oh, I haven't got long to live, for we all  
Die soon, e'en those who live longest;  
And the poorest and weakest are taking their chance  
Along with the richest and strongest.  
So it's heigho for a glass and a song,  
And a bright eye over the table,  
And a dog for the hunt when the game is flush,  
And the pick of a gentleman's stable.  
There is Dimmock o' Dune, he was here yester-night,  
But he's rotting today on Glen Arragh;  
'Twas the hand o' MacPherson that gave him the blow,  
And the vultures shall feast on his marrow.  
But it's heigho for a brave old song

And a glass while we are able;  
Here's a health to death and another cup  
To the bright eye over the table.  
I can show a broad back and a jolly deep chest,  
But who argues now on appearance?  
A blow or a thrust or a stumble at best  
May send me today to my clearance.  
Then it's heigho for the things I love,  
My mother'll be soon wearing sable,  
But give me my horse and my dog and my glass,  
And a bright eye over the table.

## *Grammar*

By Rodney Ohebsion

Nasrudin was ferrying a traveler across a lake. As they spoke on various subjects, Nasrudin made a minor grammatical error.

The traveler remarked, "You who wears a turban and calls himself a Mullah—have you ever studied grammar?"

"No," Nasrudin admitted, "I have not covered that subject in depth."

"Well, then," the traveler replied, "you have wasted half of your life!"

Several minutes later, Nasrudin turned to the traveler and asked, "Have you ever learned how to swim?"

"No," the traveler responded.

"Well then," Nasrudin replied, "you have wasted all your life, for there is a hole in the boat, and we are sinking!"

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of non-fiction. With your instructor's approval, this can be from the Bible, a biography, or one of your history or science books. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from your next reading in your history spine.

## *Editing*

- Did you meet the goal of this writing exercise?
- Check for sentence fragments, reading the paper backwards if necessary.
- If you gave an opinion, did you support it with evidence? Did you use quotations properly (Lesson 43)? Did you include all the important details from the story? Did you keep the narrative in the proper order?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear? Did you use different ways to say **said**?



# 58. *Noun and Pronoun Cases*

- The Remarkable Pocket by Oscar Wilde (2nd half)

Definition: Cases are changes in form based on a noun or pronoun's job in the sentence.

|                        | Subjective/<br>Nominative | Objective    | Possessive             |
|------------------------|---------------------------|--------------|------------------------|
| 1st Person<br>Singular | I                         | me           | my, mine               |
| 1st Person<br>Plural   | we                        | us           | our, ours              |
| 2nd Person             | you                       | you          | your, yours            |
| 3rd Person<br>Singular | he, she, it               | him, her, it | his, her,<br>hers, its |
| 3rd Person<br>Plural   | they                      | them         | their, theirs          |

There are twenty-six personal pronouns—the first person, second person, and third person pronouns which you've learned. We need

so many because we use different pronouns for different jobs. You would not say, “My going to my room.” Babies often talk like that while they’re learning, but as you learned to speak proper English, you learned to say, “I’m going to my room.”

The word **cases** is just a way to talk about the different jobs that nouns and pronouns perform. In English, the cases are **subjective**, **objective**, and **possessive**. Although pronouns have different forms for all three cases, English nouns only change for possessive case.

**Subjective case** is also called **nominative case**. We use subjective/nominative case for the subject of a verb and for predicate nominatives. Subject does not have to mean the main subject of the sentence. In this case, it simply means the subject of a verb. Look at the following sentences from “The Remarkable Pocket.”

“The world is certainly very beautiful.”

“They are like the Aurora Borealis.”

**Objective case** is used for objects. That can mean a direct object, an indirect object, or the object of a preposition.

The King gave orders that the Page’s salary was to be doubled.

As he received no salary at all, this was not of much use to him.

**Possessive case** is also called **genitive case**. Possessive case shows that someone or something belongs to someone or something. Possessive case nouns and pronouns always act as adjectives.

The King’s son was going to be married.

“Your picture was beautiful,” he murmured.

## *In a Library*

By Emily Dickinson

A precious, moldering pleasure 'tis  
To meet an antique book,  
In just the dress his century wore;  
A privilege, I think,  
His venerable hand to take,  
And warming in our own,  
A passage back, or two, to make  
To times when he was young.  
His quaint opinions to inspect,  
His knowledge to unfold  
On what concerns our mutual mind,  
The literature of old;  
What interested scholars most,  
What competitions ran  
When Plato was a certainty.  
And Sophocles a man;  
When Sappho was a living girl,  
And Beatrice wore  
The gown that Dante deified.  
Facts, centuries before,  
He traverses familiar,  
As one should come to town  
And tell you all your dreams were true;  
He lived where dreams were sown.  
His presence is enchantment,  
You beg him not to go;  
Old volumes shake their vellum heads  
And tantalize, just so.

## *Nasrudin Offers Friend Strawberries*

By Rodney Ohebsion

Nasrudin had a friend over at his house.

“Have some of these strawberries,” Nasrudin said.

“Thank you,” replied the friend, “but I have already eaten five of them.”

“I usually don’t count,” Nasrudin replied, “but you actually ate ten.”

## *Writing: Copia*

Take the following sentence and play with it. Remember that the point is not necessarily to make the sentence better. The point is to play with the sentence and make it different. Make a new sentence with a change from each of the following categories.

His heart grew still more greedy of gain, and he shut up the poor miller's daughter again with a fresh task.

1. Change the grammar.
  - Change the nouns from common to proper and vice versa.
  - Change the nouns from singular to plural and vice versa.
  - Change the type of adjectives: articles, descriptive, possessive, etc.
  - Change the sentence type.
  - Change the first word of the sentence.
2. Condense the sentence.
  - Remove details.
  - Remove modifiers.
  - Remove phrases or clauses.
3. Amplify the sentence.
  - Add details.
  - Add dialogue.
  - Add modifiers.
  - Add phrases or clauses.
4. Use synonyms and antonyms.
  - Substitute synonyms.
  - Say the same thing using antonyms.
  - Say the opposite thing using antonyms.
5. Point of view.
  - Change the point of view.



## *Exercise*

Review memory work. Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

“I hate rudeness and bad manners of every kind, for I am extremely sensitive.”

“I am laughing because I am happy.”

The King gave her a grand display of fireworks.

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor’s approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today’s literature reading.

## *Dictation*

Every one was a great success except the Remarkable Rocket. He was so damp with crying that he could not go off at all. The best thing in him was the gunpowder, and that was so wet with tears that it was of no use. All his poor relations, to whom he would never speak, except with a sneer, shot up into the sky like wonderful golden flowers with blossoms of fire. Huzza! Huzza! Cried the Court; and the little Princess laughed with pleasure.





## 59. *slant Narratives*

- Little Women, Chapter 1

Many stories are told in the third person. That means that we don't always know what the characters are thinking. The person telling the tale is different from the characters experiencing the tale.

Often, the story would read much differently if one of the people involved in the story were to tell the tale. Have you ever had to tell your side of a story when you've been in an argument with someone, or have you heard another tell his side of a story? What does it mean for a story to have "sides"? Your side of the story is your version, the way you remember it. Even if you don't mean to, the story you tell will usually favor yourself over the other person. We call this a **slant**. When something is slanted, it's tipped to one side.

Read "The Cat and the Birds" below. And then read the same story, first from the Cat's point of view, and then from the Birds'.

### *The Cat and the Birds*

An Aesop's Fable

A Cat was growing very thin. As you have guessed, he did not get enough to eat. One day he heard that some Birds in the neighborhood were ailing and needed a doctor. So he put on a pair of

spectacles, and with a leather box in his hand, knocked at the door of the Birds' home.

The Birds peeped out, and Dr. Cat, with much solicitude, asked how they were. He would be very happy to give them some medicine.

"Tweet, tweet," laughed the Birds. "Very smart, aren't you? We are very well, thank you, and more so, if you only keep away from here."

Be wise and shun the quack.

### *The Cat's Point of View*

Once, during a sad time in my life, I was growing thin from lack of food. I was in desperate need of work, so when I heard that some Birds needed a doctor, I put on my spectacles, grabbed my leather box, and went to their home to offer my services.

When they answered, I asked how they were. I offered both my services and my medicines.

The Birds laughed at me! They said that they would stay very well indeed, if only I would keep away.

### *The Birds' Point of View*

Some of us birds were ailing once and needed a doctor. One day during this time, a knock sounded at the door. We opened the door to find a skinny cat standing there, wearing spectacles and carrying a leather box! He asked how we were and offered us medicine.

How we laughed! We told him that we'd stay very well indeed, as long as he should stay away. As if we didn't know that his only medicine was in his belly.

### *My November Guest*

By Robert Frost

My Sorrow, when she's here with me,  
Thinks these dark days of autumn rain  
Are beautiful as days can be;  
She loves the bare, the withered tree;  
She walks the sodden pasture lane.  
Her pleasure will not let me stay.  
She talks and I am fain to list:

She's glad the birds are gone away,  
She's glad her simple worsted gray  
Is silver now with clinging mist.  
The desolate, deserted trees,  
The faded earth, the heavy sky,  
The beauties she so truly sees,  
She thinks I have no eye for these,  
And vexes me for reason why.  
Not yesterday I learned to know  
The love of bare November days  
Before the coming of the snow,  
But it were vain to tell her so,  
And they are better for her praise.

### *Across the River*

By Rodney Ohebsion

Nasrudin was standing near a river. A man on the other side shouted to him, "Hey! How can I get across the river?"

"You are across!" Nasrudin shouted back.

### *Exercise*

Review memory work. Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

"Christmas won't be Christmas without any presents."

"How happy and good we'd be, if we had no worries!"

"Put them on the table, and bring her in."

## *Writing: Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from the model for your current writing project.

## *Dictation*

Use today's poem for dictation.



# 60. *Slant Narrative: Rumpel-Stilts-Kin*

- Little Women, Chapters 2-3

## *Writing: Written Narration*

Today, use your outline to write “Rumpel-Stilts-Kin” as a slant narrative. Write it in the first person. Who are you—the miller’s daughter, the king, or Rumpel-Stilts-Kin himself? Remember to watch your pronouns. And don’t be objective! Cast blame, make accusations, and show how **you** were not at fault!

## *After While: A Poem of Faith*

By Paul Laurence Dunbar

I think that though the clouds be dark,  
That though the waves dash o’er the bark,  
Yet after while the light will come,  
And in calm waters safe at home  
The bark will anchor.  
Weep not, my sad-eyed, gray-robed maid,  
Because your fairest blossoms fade,  
That sorrow still o’erruns your cup,  
And even though you root them up,  
The weeds grow ranker.  
For after while your tears shall cease,

And sorrow shall give way to peace;  
The flowers shall bloom, the weeds shall die,  
And in that faith seen, by and by  
Thy woes shall perish.  
Smile at old Fortune's adverse tide,  
Smile when the scoffers sneer and chide.  
Oh, not for you the gems that pale,  
And not for you the flowers that fail;  
Let this thought cherish:  
That after while the clouds will part,  
And then with joy the waiting heart  
Shall feel the light come stealing in,  
That drives away the cloud of sin  
And breaks its power.  
And you shall burst your chrysalis,  
And wing away to realms of bliss,  
Untrammelled, pure, divinely free,  
Above all earth's anxiety  
From that same hour.

## *Editing*

- Did you meet the goal of this writing exercise?
- Check for sentence fragments, reading the paper backwards if necessary.
- If you gave an opinion, did you support it with evidence? Did you use quotations properly (Lesson 43)? Did you include all the important details from the story? Did you keep the narrative in the proper order?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear? Did you use different ways to say **said**?





# 61. Appositives

- Little Women, Chapter 4

Definition: An appositive is a noun, noun phrase, or series of nouns placed next to another noun to identify or rename it.

An **appositive** is very like a predicate nominative, except that it doesn't need a linking verb. Instead, it sits beside the noun it identifies or renames. In fact, **apposition** means to be side by side. In the following sentences, the appositive is double underlined and the noun it stands in apposition to is underlined.

Don Pedro, the cruel sire, rushed in.

“Sallie’s friend, Annie Moffat, took a fancy to me.”

The sisters—Meg, Jo, Beth, and Amy—sat and talked.

An appositive phrase may precede the noun it renames or identifies.

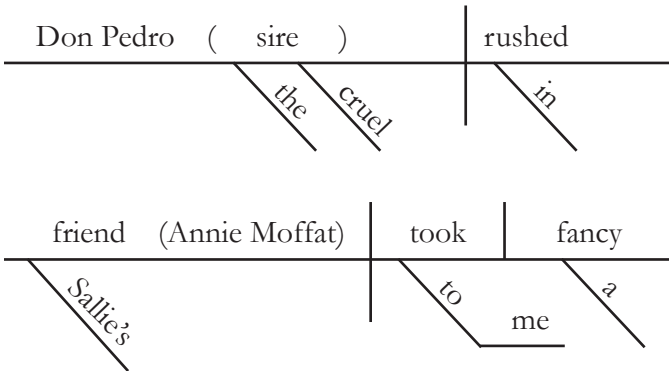
An avid reader, Jo wanted a new book.

An artist, Amy wanted drawing pencils.

As with relative clauses, punctuating an appositive depends on whether the appositive is **essential** or **nonessential**. Both essential

and nonessential appositives will provide additional information about a noun in the sentence. The appositive is essential if it clarifies a noun which would be confusing otherwise. It is nonessential if the information is not necessary to understanding. Nonessential appositives should be set apart from the rest of the sentence with a comma or commas.

The appositive identifies or renames the noun it sits beside. We diagram an appositive by placing it beside the noun it identifies or renames and placing it in parentheses ( ). When the appositive has a modifier, it goes on a diagonal line under the appositive, just as always.



## *The Run of the Downs*

By Rudyard Kipling

The Weald is good, the Downs are best—  
 I'll give you the run of 'em, East to West.  
 Beachy Head and Winddoor Hill,  
 They were once and they are still.  
 Firle, Mount Caburn and Mount Harry  
 Go back as far as sums'll carry.  
 Ditchling Beacon and Chanctonbury Ring,  
 They have looked on many a thing;  
 And what those two have missed between 'em  
 I reckon Truleigh Hill has seen 'em.  
 Highden, Bignor and Duncton Down  
 Knew Old England before the Crown.  
 Linch Down, Treyford and Sunwood

Knew Old England before the Flood.  
And when you end on the Hampshire side—  
Butser's old as Time and Tide.  
The Downs are sheep, the Weald is corn,  
You be glad you are Sussex born!

### *Writing: Oral Narration*

Read your new model story below, and then give your instructor an oral narration of it.

### *Jorinda and Jorindel*

From *The Children's Book* by Horace E. Scudder

There was once an old castle that stood in the middle of a large thick wood, and in the castle lived an old fairy. All the day long she flew about in the form of an owl, or crept about the country like a cat; but at night she always became an old woman again. When any youth came within a hundred paces of her castle, he became quite fixed, and could not move a step till she came and set him free; but when any pretty maiden came within that distance, she was changed into a bird; and the fairy put her into a cage and hung her up in a chamber in the castle. There were seven hundred of these cages hanging in the castle, and all with beautiful birds in them.

Now there was once a maiden whose name was Jorinda; she was prettier than all the pretty girls that ever were seen; and a shepherd whose name was Jorindel was very fond of her, and they were soon to be married. One day they went to walk in the wood, that they might be alone; and Jorindel said, "We must take care that we don't go too near to the castle." It was a beautiful evening; the last rays of the setting sun shone bright through the long stems of the trees upon the green underwood beneath, and the turtle-doves sang plaintively from the tall birches.

Jorinda sat down to gaze upon the sun; Jorindel sat by her side; and both felt sad, they knew not why; but it seemed as if they were to be parted from one another forever. They had wandered a long way; and when they looked to see which way they should go home, they found themselves at a loss to know what path to take.

The sun was setting fast, and already half of his circle had disappeared behind the hill; Jorindel all of a sudden looked behind

him, and as he saw through the bushes that they had, without knowing it, sat down close under the old walls of the castle, he shrank for fear, turned pale, and trembled. Jorinda was singing,—

“The ring-dove sang from the willow spray,  
Well-a-day! Well-a-day!  
He mourn’d for the fate  
Of his lovely mate,  
Well-a-day!”

The song ceased suddenly. Jorindel turned to see the reason, and beheld his Jorinda changed into a nightingale; so that her song ended with a mournful jug, jug. An owl with fiery eyes flew three times round them, and three times screamed, Tu whu! Tu whu! Tu whu! Jorindel could not move; he stood fixed as a stone, and could neither weep, nor speak, nor stir hand or foot. And now the sun went quite down; the gloomy night came; the owl flew into a bush; and a moment after the old fairy came forth pale and meager, with staring eyes, and a nose and chin that almost met.

She mumbled something to herself, seized the nightingale, and went away with it in her hand. Poor Jorindel saw the nightingale was gone, but what could he do? He could not speak; he could not move from the spot where he stood. At last the fairy came back, and sang with a hoarse voice,

“Till the prisoner’s fast,  
And her doom is cast,  
There stay! Oh, stay  
When the charm is around her,  
And the spell has bound her,  
Hie away! Away!”

All of a sudden Jorindel found himself free. Then he fell on his knees before the fairy, and prayed her to give him back his dear Jorinda; but she said he should never see her again, and went her way.

He prayed, he wept, he sorrowed, but all in vain. “Alas!” he said, “what will become of me?”

He could not return to his own home, so he went to a strange village, and employed himself in keeping sheep. Many a time did he walk round and round as near to the hated castle as he dared go. At last he dreamt one night that he found a beautiful purple flower, and in the middle of it lay a costly pearl; and he dreamt that he plucked the flower, and went with it in his hand into the castle, and that everything he touched with it was disenchanted, and that there he found his dear Jorinda again.

In the morning when he awoke, he began to search over hill and dale for this pretty flower; and eight long days he sought for it in vain; but on the ninth day, early in the morning, he found the beautiful purple flower; and in the middle of it was a large dew-drop as big as a costly pearl. Then he plucked the flower, and set out and traveled day and night till he came again to the castle. He walked nearer than a hundred paces to it, and yet he did not become fixed as before, but found that he could go close up to the door.

Jorindel was very glad to see this; he touched the door with the flower, and it sprang open, so that he went in through the court, and listened when he heard so many birds singing. At last he came to the chamber where the fairy sat, with the seven hundred birds singing in the seven hundred cages. And when she saw Jorindel she was very angry, and screamed with rage; but she could not come within two yards of him; for the flower he held in his hand protected him. He looked around at the birds, but alas! There were many, many nightingales, and how then should he find his Jorinda? While he was thinking what to do he observed that the fairy had taken down one of the cages, and was making her escape through the door. He ran or flew to her, touched the cage with the flower,—and his Jorinda stood before him. She threw her arms round his neck and looked as beautiful as ever, as beautiful as when they walked together in the wood.

Then he touched all the other birds with the flower, so that they resumed their old forms; and took his dear Jorinda home, where they lived happily together many years.

## *Exercise*

Review memory work. Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

“She’s my sister Margaret, and you knew it!”

“I had a queer time with Aunt today, and I’ll tell you about it.”

“Didn’t the girls laugh at the picture?”

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor’s approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today’s literature reading.

## *Dictation*

Margaret found a place as nursery governess and felt rich with her small salary. As she said, she was “fond of luxury,” and her chief trouble was poverty. She found it harder to bear than the others because she could remember a time when home was beautiful, life full of ease and pleasure, and want of any kind unknown. She tried not to be envious or discontented, but it was very natural that the young girl should long for pretty things, gay friends, accomplishments, and a happy life.



## 62. *Introductions, Part 2*

- Little Women, Chapters 5-6

The introduction to a paper gets the reader's attention by telling something interesting about the subject of the composition. A good introduction makes the reader want to read the paper.

You've learned about background and anecdotal introductions. Review Lesson 50 if necessary. A background introduction gives information to put the composition in context. An anecdotal introduction tells a little story to connect the reader to the composition.

Today we're going to discuss other types of introductions: **surprising statement or question, quotation, and imaginary scenario**. Remember that whichever type of introduction you use, its purpose is to introduce the reader to the topic of your paper. For the examples below, I've included possible introductions to a paper concerning Galileo.

**Surprising statement or question:** A surprising statement or question can catch your reader's attention and get him interested in reading your paper. A surprising sentence can be surprising for a number of reasons. It could be shocking, disgusting, or happy.

Surprising question:

Can you imagine publicly calling the most powerful man in the

world a simpleton? That's what Galileo did in his book, *Dialogue Concerning the Two Chief World Systems*, when he put the words of the Pope into the mouth of his character Simplicio.

Surprising statement:

Galileo was an idiot. While he showed brilliance in his scientific discoveries, publicly insulting the Pope—the most powerful man in the world at that time—was not the action of a genius.

**Quotation:** When you can find one, an interesting quotation related to your subject can be a good way to get your reader's attention.

“The Bible teaches us how to go to heaven, not how the heavens go.” So said Cardinal Caesar Baronius to Galileo concerning the controversies surrounding scientific theories of the time.

**Imaginary scenario:** An imaginary scenario asks your reader to consider something in a new way. A paper which discusses an endangered species might ask the reader to imagine the planet without them. A paper about a discovery or invention might ask the reader to consider life before the discovery or invention. The following could be an imaginary scenario to introduce a paper on Galileo, his discoveries, or even on the subject of moons in general.

Imagine that everyone believes that the heavens are made up of perfect spheres, moving around the Earth in perfect circles. One night, you point your new “spyglass” towards Jupiter, and you see something never seen before: satellites obviously orbiting another planet.

*Almost!*

By Emily Dickinson

Within my reach!  
I could have touched!  
I might have chanced that way!  
Soft sauntered through the village,  
Sauntered as soft away!



So unsuspected violets  
Within the fields lie low,  
Too late for striving fingers  
That passed, an hour ago.

## *Your Eyes Are Very Red*

By Rodney Ohebsion

Nasrudin, suffering from some eye irritation, went to see a doctor. The doctor took a look at him and said, “Your eyes are very red.” “Do they also ache?” asked Nasrudin.

## *Writing: Outline*

Write or type an outline of the new model story which you read in the last lesson.

## *Exercise*

Review memory work. Write an introduction using a surprising sentence, a quotation, or an imaginary scenario. Write it for a previous literary analysis assignment, or come up with a history or science topic.

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

Up went a handful of soft snow, and the head turned at once.  
[Hint: The first clause is inverted.]

“Mr. Brooke, my tutor, doesn’t stay here, and I have no one with me, so I just stop at home.” [Hint: **no one** is a compound word; treat it as you would a single word.]

There are many Beths in the world.

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a poem. If you cannot think of a poem that you enjoy or that means something to you personally, then copy all or part of today's poem.

### *Dictation*

Psalm 119:9-16

How can a young man keep his way pure?  
By keeping it according to Your word.  
With all my heart I have sought You;  
Do not let me wander from Your commandments.  
Your word I have treasured in my heart,  
That I may not sin against You.  
Blessed are You, O LORD;  
Teach me Your statutes.  
With my lips I have told of  
All the ordinances of Your mouth.  
I have rejoiced in the way of Your testimonies,  
As much as in all riches.  
I will meditate on Your precepts  
And regard Your ways.  
I shall delight in Your statutes;  
I shall not forget Your word.





*Chess Players* by Honore Daumier

### Picture Study

1. Read the title and the name of the artist. Study the picture for several minutes, then put the picture away.
2. Describe the picture.
3. Look at the picture again. Do you notice any details that you missed before? What do you like or dislike about this painting? Does it remind you of anything?

# 63. *Literary Analysis*

- Little Women, Chapter 7

## *Writing: Literary Analysis*

Today you have another literary analysis assignment. This is a written assignment, though it can be helpful to discuss your ideas before writing.

With your instructor's approval, choose *Little Women* or one of the other books you're currently reading, and answer the following questions.

Write an introduction. (Review Lessons 50 and 62 first if necessary.) Give a brief summary of the book, just a couple of sentences. How might the story be different if it had happened somewhere else, or during a different time period? Did you like the characters? Why or why not? Remember to give evidence.

## *To My Friend Charles Booth Nettleton*

By Paul Laurence Dunbar

I.  
The young queen Nature, ever sweet and fair,  
Once on a time fell upon evil days.

From hearing oft herself discussed with praise,  
There grew within her heart the longing rare  
To see herself; and every passing air  
The warm desire fanned into lusty blaze.  
Full oft she sought this end by devious ways,  
But sought in vain, so fell she in despair.  
For none within her train nor by her side  
Could solve the task or give the envied boon.  
So day and night, beneath the sun and moon,  
She wandered to and fro unsatisfied,  
Till Art came by, a blithe inventive elf,  
And made a glass wherein she saw herself.

II.

Enrapt, the queen gazed on her glorious self,  
Then trembling with the thrill of sudden thought,  
Commanded that the skillful wight be brought  
That she might dower him with lands and pelf.  
Then out upon the silent sea-lapt shelf  
And up the hills and on the downs they sought  
Him who so well and wondrously had wrought;  
And with much search found and brought home the elf.  
But he put by all gifts with sad replies,  
And from his lips these words flowed forth like wine:  
“O queen, I want no gift but thee,” he said.  
She heard and looked on him with love-lit eyes,  
Gave him her hand, low murmuring, “I am thine,”  
And at the morrow’s dawning they were wed.

### *Three Times Two*

By Rodney Ohebsion

While Nasrudin was staying in another town, a local man asked him what three times two was.

“Four,” Nasrudin replied.

“You are wrong,” the man said. “The answer is six.”

“Actually,” explained Nasrudin, “I am not wrong. We use a different type of math where I am from.”

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of non-fiction. With your instructor's approval, this can be from the Bible, a biography, or one of your history or science books. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from your next reading in your history spine.

## *Editing*

- Did you meet the goal of this writing exercise?
- Check for sentence fragments, reading the paper backwards if necessary.
- If you gave an opinion, did you support it with evidence? Did you use quotations properly (Lesson 43)? Did you include all the important details from the story? Did you keep the narrative in the proper order? Did you need an introduction (Lessons 50 and 62)?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear? Did you use different ways to say **said**?







# 64. Interrogative Words

- Little Women, Chapters 8-9

The interrogative adverbs are when, where, why, how.

The interrogative pronouns are who, whom, whose, which, what, whoever, whomever, whichever, whatever.

Interrogative adverbs and pronouns are used to introduce questions. You should notice that the interrogative pronouns in this list are also relative pronouns. In fact, all of the relative pronouns except for **that** can also be interrogative pronouns. Which type of pronoun it is depends on its role, how it functions in the sentence. The same is true for the interrogative adverbs. Interrogative adverbs and pronouns are only *interrogative* adverbs and pronouns when they are introducing questions.

“How could I be so wicked?”

“What helped you then?”

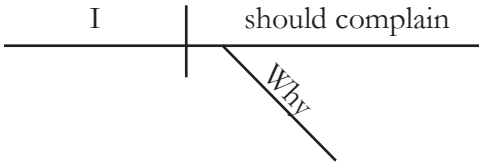
Among these interrogative words are the five **Ws** and an **H**: who, what, when, where, why, and how. These words are also called the reporter’s questions because answering these questions will give a complete story. When you are trying to decide which details are the most important in the stories you narrate, these questions are useful.

Remember that the interrogative adverbs—when, where, why, and

how—are **adverbs**. Since they are adverbs, they cannot be the subject of the sentence. Instead, they modify the verb in a question.

Questions introduced by interrogative adverbs are inverted. Like all inverted sentences, they are diagrammed by putting the sentence in the normal order.

“Why should I complain?”



Remember that the lists of words you are learning are merely tools. Consider the word **why** in the sentence below. What role does it play in the sentence?

“Why, where is Amy’s bottle of cologne?”

Here we have a question which begins with the word **why**. Is **why** an interrogative adverb here? No! In this sentence, **why** is an interjection. The lists are helpful tools, but they are not intended to replace your brain.

## *The shell*

By Alfred, Lord Tennyson

See what a lovely shell,  
Small and pure as a pearl,  
Lying close to my foot,  
Frail, but a work divine,  
Made so fairly well  
With delicate spire and whorl,  
How exquisitely minute,  
A miracle of design!  
What is it? a learned man  
Could give it a clumsy name.

Let him name it who can,  
The beauty would be the same.  
The tiny cell is forlorn,  
Void of the little living will  
That made it stir on the shore.  
Did he stand at the diamond door  
Of his house in a rainbow frill?  
Did he push, when he was uncurl'd,  
A golden foot or a fairy horn  
Thro' his dim water-world.  
Slight, to be crushed with a tap  
Of my finger-nail on the sand,  
Small, but a work divine,  
Frail, but of force to withstand,  
Year upon year, the shock  
Of cataract seas that snap  
The three-decker's oaken spine  
Athwart the ledges of rock,  
Here on the Breton strand!

## *Wrestling Dreams*

By Rodney Ohebsion

One day, Nasrudin went to the local doctor and told him, "Every night for the past month and a half, I have had dreams in which I have wrestling matches with donkeys."

The doctor gave Nasrudin an herb and said, "Eat this, and your dreams will go away."

"Can I start taking them tomorrow?" Nasrudin asked.

"Why?" the doctor inquired.

"Because I'm scheduled to wrestle in the championship match tonight," Nasrudin replied.

## *Writing: Copia*

Take the following sentence and play with it. Remember that the point is not necessarily to make the sentence better. The point is to play with the sentence and make it different. Make a new sentence with a change from each of the following categories.

Jorindel turned to see the reason, and beheld his Jorinda changed into a nightingale; so that her song ended with a mournful jug, jug.

1. Change the grammar.
  - Change the nouns from common to proper and vice versa.
  - Change the nouns from singular to plural and vice versa.
  - Change the type of adjectives: articles, descriptive, possessive, etc.
  - Change the sentence type.
  - Change the first word of the sentence.
2. Condense the sentence.
  - Remove details.
  - Remove modifiers.
  - Remove phrases or clauses.
3. Amplify the sentence.
  - Add details.
  - Add dialogue.
  - Add modifiers.
  - Add phrases or clauses.
4. Use synonyms and antonyms.
  - Substitute synonyms.
  - Say the same thing using antonyms.
  - Say the opposite thing using antonyms.
5. Point of view.
  - Change the point of view.
  - Slant the sentence.

## *Exercise*

Review memory work. In the sentences below, are the phrases which begin with the word **to** infinitives or prepositional phrases?

“It’s a nonsensical notion of mine, and I’m not going to give up to it.”

But she begged so hard, and Sallie had promised to take good care of her, and a little pleasure seemed so delightful after a winter of irksome work that the mother yielded, and the daughter went to take her first taste of fashionable life.

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

“Why, you are never angry!”

“Girls, where are you going?”

“How old is he?”

The next day was fine, and Meg departed in style for a fortnight of novelty and pleasure.

### *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor’s approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today’s literature reading.

### *Dictation*

The Moffatts were very fashionable, and simple Meg was rather daunted, at first, by the splendor of the house and the elegance of its occupants. But they were kindly people, in spite of the frivolous life they led, and soon put their guest at her ease. Perhaps Meg felt, without understanding why, that they were not particularly cultivated or intelligent people, and that all their gilding could not quite conceal the ordinary material of which they were made.





## 65. Diagramming Interrogative Pronouns

- Little Women, Chapter 10

Interrogative pronouns are unique among pronouns because they do not have an antecedent until the question is answered. You could say that questions which begin with an interrogative pronoun are asking for the pronoun's antecedent.

To diagram interrogative pronouns, we must first determine what part of the sentence the antecedent would be. Since questions which are introduced with interrogative pronouns are inverted, we do this by first putting the sentence into the normal word order. Then, make up an antecedent for the interrogative pronoun to discover what part of the sentence it is.

Look at this sentence from *Little Women*.

“What shall I do?”

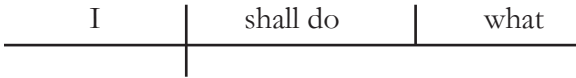
It becomes:

“I shall do what?”

With my made-up antecedent, it becomes:

“I shall do lessons.”

**What** is the direct object.

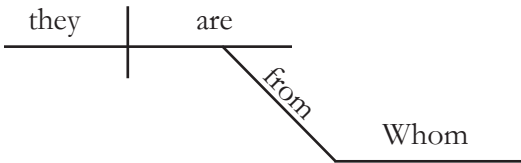


Whom are they from?

They are from whom?

They are from Laurie.

**Whom** is the object of the preposition.



Who sent the roses?

In this case, the question is not inverted. If we tried to change the word order, we would have:

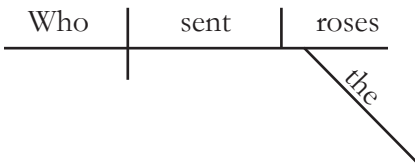
The roses sent who[m]?

That would just be silly.

The predicate is **sent**. The subject is **who** or **what** sent, which is precisely the information the question is requesting. **Who** is the subject.

Who sent the roses?

Laurie sent the roses.





## *Storm Fear*

By Robert Frost

When the wind works against us in the dark,  
And pelts with snow  
The lowest chamber window on the east,  
And whispers with a sort of stifled bark,  
The beast,  
'Come out! Come out!'—  
It costs no inward struggle not to go,  
Ah, no!  
I count our strength,  
Two and a child,  
Those of us not asleep subdued to mark  
How the cold creeps as the fire dies at length,—  
How drifts are piled,  
Dooryard and road ungraded,  
Till even the comforting barn grows far away  
And my heart owns a doubt  
Whether 'tis in us to arise with day  
And save ourselves unaided.

## *One Apple Per Answer*

By Rodney Ohebsion

A man at the village center began asking the locals a variety of questions—but they, being unable to answer most of them, referred the man to Nasrudin.

“Can you help me out and answer a few questions?” the man asked Nasrudin.

Nasrudin eyed a sack of apples the man was carrying and replied, “I’ll answer each question for one apple.”

The man agreed, asked the questions one by one, and paid an apple each time—each of which Nasrudin immediately ate while he answered the question. Finally, the man ran out of apples.

“OK,” the man said. “I’m going to go now. But before I do, I just want to know one thing.”

“What?” Nasrudin asked.

“How did you eat so many apples?”

“Since you have no more apples,” Nasrudin responded, “I can’t answer you.”

### *Exercise*

Review memory work. Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

“What did Mother give you out of the treasure box?”

“Oh, Mother, what shall I do?”

“You’ve got the tarlaton, and you always look like an angel.”

Mr. Moffat was a fat, jolly old gentleman, who knew her father.

### *Writing: Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from the model for your current writing project.

### *Dictation*

Use today’s poem for dictation.



# 66. *Slant Narrative:* *Jorinda and Jorindel*

- Little Women, Chapters 11-12

## *Writing: Written Narration*

Today, use your outline to write “Jorinda and Jorindel” as a slant narrative. Write it in the first person. Who are you—Jorinda, Jorindel, or the wicked fairy? Remember to watch your pronouns. And don’t be objective! Cast blame, make accusations, and show how **you** were not at fault!

## *To the Daisy*

By William Wordsworth

Bright Flower! Whose home is everywhere,  
Bold in maternal Nature’s care,  
And all the long year through the heir  
    Of joy and sorrow,  
Methinks that there abides in thee  
Some concord with humanity,  
Given to no other flower I see  
    The forest thorough!  
Is it that Man is soon deprest?  
A thoughtless Thing! Who, once unblest,  
Does little on his memory rest,

Or on his reason,  
And Thou would'st teach him how to find  
A shelter under every wind,  
A hope for times that are unkind,  
And every season?  
Thou wander'st the wide world about,  
Uncheck'd by pride or scrupulous doubt,  
With friends to greet thee, or without,  
Yet pleased and willing;  
Meek, yielding to the occasion's call,  
And all things suffering from all,  
Thy function apostolical  
In peace fulfilling.

## *Editing*

- Did you meet the goal of this writing exercise?
- Check for sentence fragments, reading the paper backwards if necessary.
- If you gave an opinion, did you support it with evidence? Did you use quotations properly (Lesson 43)? Did you include all the important details from the story? Did you keep the narrative in the proper order? Did you need an introduction (Lessons 50 and 62)?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear? Did you use different ways to say **said**?



## 67. *Adjectives and Adverbs*

- Little Women, Chapter 13

Adjectives modify nouns and pronouns. Adverbs modify verbs, adjectives, and other adverbs. Many words have both an adjective and an adverb form, so make sure you choose the correct form. Look at these sentences from *Little Women*.

This quiet party in the woods was most attractive to his restless spirit.

All walked quietly through the garden.

**Quiet** modifies the noun **party**, while **quietly** modifies the verb **walked**.

In many cases, as above, the adverb form of a word is the adjective plus the ending **ly**.

“May I come in, please? Or shall I be a bother?” he asked, advancing slowly.

“It’s against the rules to be idle here,” replied Meg gravely but graciously.

Meg was **grave** but **gracious**. She replied **gravely** but **graciously**.

But **ly** words are not always adverbs. Some adjectives also end in **ly**.

Home seemed very lonely.

Sometimes, the difference between adjectives and adverbs can be used for comedic effect. In one of our favorite cartoons, *The Tick*, the villain tells another character to do something **bad**, not **badly**.

In some cases, confusion arises because a word can be both an adjective and an adverb. In some cases, they have similar meanings.

The bird nested at the top of a high tree.  
The bird flew high overhead.

In others, though, a word may mean one thing as an adjective and another as an adverb. **Well** is an adjective which means **not sick**, but it's also an adverb which means **in a good or satisfactory way**. Consider these sentences.

I am good.  
I am well.  
I am doing well.

All three sentences are correct. The first and third sentences mean the same thing. The second sentence, however, means that the speaker is not sick.

**Comparatives** and **superlatives** also have both adjective and adverb forms. Comparatives compare two things, while superlatives compare three or more things.

Adjective: quiet, quieter, quietest  
Adverb: quietly, more quietly, most quietly

Some adjectives and adverbs are **irregular**, meaning they don't follow the normal form. Here are a few irregular adjectives:

| Adjective | Comparative | Superlative |
|-----------|-------------|-------------|
| good      | better      | best        |
| bad       | worse       | worst       |
| little    | less        | least       |
| many      | more        | most        |

And here are a few irregular adverbs:

| Adverb | Comparative | Superlative |
|--------|-------------|-------------|
| well   | better      | best        |
| badly  | worse       | worst       |
| much   | more        | most        |

If you're unsure about the proper form to use, always use the dictionary to check. It's impossible to memorize everything, so it's important to know when to use the proper tools.

## *If you were coming in the fall*

By Emily Dickinson

If you were coming in the fall,  
 I'd brush the summer by  
 With half a smile and half a spurn,  
 As housewives do a fly.  
 If I could see you in a year,  
 I'd wind the months in balls,  
 And put them each in separate drawers,  
 Until their time befalls.  
 If only centuries delayed,  
 I'd count them on my hand,  
 Subtracting till my fingers dropped  
 Into Van Diemen's land.  
 If certain, when this life was out,  
 That yours and mine should be,  
 I'd toss it yonder like a rind,  
 And taste eternity.  
 But now, all ignorant of the length  
 Of time's uncertain wing,  
 It goads me, like the goblin bee,  
 That will not state its sting.

## *Writing: Oral Narration*

Read your new model story below, and then give your instructor an oral narration of it.

## *The Fisherman and His Wife*

From *The Children's Book* by Horace E. Scudder

There was once a fisherman who lived with his wife in a ditch, close by the sea-side. The fisherman used to go out all day long a-fishing; and one day, as he sat on the shore with his rod, looking at the shining water and watching his line, all of a sudden his float was dragged away deep under the sea; and in drawing it up he pulled a great fish out of the water. The fish said to him, "Pray let me live; I am not a real fish; I am an enchanted prince, put me in the water again, and let me go."

"Oh!" said the man, "you need not make so many words about the matter; I wish to have nothing to do with a fish that can talk; so swim away as soon as you please." Then he put him back into the water, and the fish darted straight down to the bottom, and left a long streak of blood behind him.

When the fisherman went home to his wife in the ditch, he told her how he had caught a great fish, and how it had told him it was an enchanted prince, and that on hearing it speak he had let it go again. "Did you not ask it for anything?" said the wife. "No," said the man, "what should I ask for?"

"Ah!" said the wife, "we live very wretchedly here in this nasty stinking ditch; do go back, and tell the fish we want a little cottage."

The fisherman did not much like the business; however, he went to the sea, and when he came there the water looked all yellow and green. And he stood at the water's edge, and said,—

"O man of the sea!  
Come listen to me,  
for Alice my wife,  
The plague of my life,  
Hath sent me to beg a boon of thee!"

Then the fish came swimming to him, and said, "Well, what does she want?"

"Ah!" answered the fisherman, "my wife says that when I had caught you, I ought to have asked you for something before I let you go again; she does not like living any longer in the ditch, and wants a little cottage."

"Go home, then," said the fish, "she is in the cottage already." So the man went home, and saw his wife standing at the door of a cottage. "Come in, come in," said she; "is not this much better



than the ditch?” And there was a parlor, and a bed-chamber, and a kitchen—and behind the cottage there was a little garden with all sorts of flowers and fruits, and a courtyard full of ducks and chickens. “Ah!” said the fisherman, “how happily we shall live!”

“We will try to do so at least,” said his wife.

Everything went right for a week or two, and then Dame Alice said, “Husband, there is not room enough in this cottage, the courtyard and garden are a great deal too small; I should like to have a large stone castle to live in; so go to the fish again, and tell him to give us a castle.”

“Wife,” said the fisherman, “I don’t like to go to him again, for perhaps he will be angry, we ought to be content with the cottage.”

“Nonsense!” said the wife; “he will do it very willingly; try to go along and try.”

The fisherman went; but his heart was very heavy, and when he came to the sea it looked blue and gloomy, though it was quite calm, and he went close to it, and said,—

“O man of the sea!

Come listen to me,

For Alice my wife,

The plague of my life,

Hath sent me to beg a boon of thee!”

“Well, what does she want now?” said the fish. “Ah!” said the man very sorrowfully, “my wife wants to live in a stone castle.”

“Go home then,” said the fish. “She is standing at the door of it already.” So away went the fisherman and found his wife standing before a great castle.

“See,” said she, “is not this grand?” With that they went into the castle together, and found a great many servants there, and the rooms all richly furnished and full of golden chairs and tables; and behind the castle was a garden, and a wood half a mile long, full of sheep, and goats, and hares, and deer; and in the courtyard were stables and cow-houses.

“Well!” said the man, “now will we live contented and happy in this beautiful castle for the rest of our lives.”

“Perhaps we may,” said the wife; “but let us consider and sleep upon it before we make up our minds.” So they went to bed.

The next morning, when Dame Alice awoke, it was broad daylight, and she jogged the fisherman with her elbow, and said, “Get up, husband, bestir yourself, for we must be king of all the land.”

“Wife, wife,” said the man, “why should we wish to be king? I will

not be king.”

“Then I will,” said Alice.

“But, wife,” answered the fisherman, “how can you be king? The fish cannot make you a king.”

“Husband,” said she, “say no more about it, but go and try; I will be king!”

So the man went away, quite sorrowful to think that his wife should want to be king. The sea looked a dark-gray color, and was covered with foam, as he cried out,—

“O man of the sea!

Come listen to me,

For Alice my wife,

The plague of my life,

Hath sent me to beg a boon of thee!”

“Well, what would she have now?” said the fish. “Alas!” said the man, “my wife wants to be king.”

“Go home,” said the fish; “she is king already.”

Then the fisherman went home; and as he came close to the palace, he saw a troop of soldiers, and heard the sound of drums and trumpets; and when he entered, he saw his wife sitting on a high throne of gold and diamonds, with a golden crown upon her head; and on each side of her, stood six beautiful maidens, each a head taller than the other.

“Well, wife,” said the fisherman, “are you king?”

“Yes,” said she, “I am king.”

And when he had looked at her for a long time, he said, “Ah, wife! What a fine thing it is to be king! Now we shall never have anything more to wish for.”

“I don’t know how that may be,” said she; “never is a long time. I am king, ’tis true, but I begin to be tired of it, and I think I should like to be emperor.”

“Alas, wife! Why should you wish to be emperor?” said the fisherman.

“Husband,” said she, “go to the fish; I say I will be emperor.”

“Ah, wife!” replied the fisherman, “the fish cannot make an emperor, and I should not like to ask for such a thing.”

“I am king,” said Alice, “and you are my slave, so go directly!” So the fisherman was obliged to go, and he muttered as he went along, “This will come to no good, it is too much to ask, the fish will be tired at last, and then we shall repent of what we have done.” He soon arrived at the sea, and the water was quite black and muddy, and

a mighty whirlwind blew over it; but he went to the shore, and said,—

“O man of the sea!

Come listen to me,

For Alice my wife,

The plague of my life,

Hath sent me to beg a boon of thee!”

“What would she have now?” said the fish. “Ah!” said he, “she wants to be emperor.”

“Go home,” said the fish; “she is emperor already.”

So he went home again; and as he came near, he saw his wife sitting on a very lofty throne, made of solid gold, with a great crown on her head, full two yards high, and on each side of her stood her guards and attendants in a row, each one smaller than the other, from the tallest giant down to a little dwarf, no bigger than my finger. And before her stood princes and dukes, and earls; and the fisherman went up to her and said, “Wife, are you emperor?”

“Yes,” said she, “I am emperor.”

“Ah!” said the man as he gazed upon her, “what a fine thing it is to be emperor!”

“Husband,” said she, “why should we stay at being emperor? I will be pope next.”

“O wife, wife!” said he, “how can you be pope? There is but one pope at a time in Christendom.”

“Husband,” said she, “I will be pope this very day.”

“But,” replied the husband, “the fish cannot make you pope.”

“What nonsense!” said she, “if he can make an emperor, he can make a pope, go and try him.” So the fisherman went. But when he came to the shore, the wind was raging, and the sea was tossed up and down like boiling water, and the ships were in the greatest distress and danced upon the waves most fearfully; in the middle of the sky there was a little blue, but toward the south it was all red as if a dreadful storm was rising. At this, the fisherman was terribly frightened, and trembled, so that his knees knocked together; but he went to the shore and said,—

“O man of the sea!

Come listen to me,

For Alice my wife,

The plague of my life,

Hath sent me to beg a boon of thee!”

“What does she want now?” said the fish. “Ah!” said the fisherman, “my wife wants to be pope.”

“Go home,” said the fish, “she is pope already.”

Then the fisherman went home, and found his wife sitting on a throne that was two miles high; and she had three great crowns on her head, and around stood all the pomp and power of the Church; and on each side were two rows of burning lights, of all sizes, the greatest as large as the highest and biggest tower in the world, and the least no larger than a small rushlight. “Wife,” said the fisherman, as he looked at all this grandeur, “are you pope?”

“Yes,” said she, “I am pope.”

“Well, wife,” replied he, “it is a grand thing to be pope; and now you must be content, for you can be nothing greater.”

“I will consider that,” said the wife. Then they went to bed; but Dame Alice could not sleep all night for thinking what she should be next. At last morning came, and the sun rose. “Ha!” thought she as she looked at it through the window, “cannot I prevent the sun rising?” At this, she was very angry, and she wakened her husband, and said, “Husband, go to the fish and tell him I want to be lord of the sun and moon.” The fisherman was half asleep, but the thought frightened him so much that he started and fell out of bed. “Alas, wife!” said he, “cannot you be content to be pope?”

“No,” said she, “I am very uneasy, and cannot bear to see the sun and moon rise without my leave. Go to the fish directly.”

Then the man went trembling for fear; and as he was going down to the shore, a dreadful storm arose, so that the trees and the rocks shook; and the heavens became black, and the lightning played, and the thunder rolled; and you might have seen in the sea great black waves, like mountains, with a white crown of foam upon them; and the fisherman said,—

“O man of the sea!

Come listen to me,

For Alice my wife,

The plague of my life,

Hath sent me to beg a boon of thee!”

“What does she want now?” said the fish. “Ah!” said he, “she wants to be lord of the sun and moon.”

“Go home,” said the fish, “to your ditch again!” And there they live to this very day.

## *Exercise*

Review memory work. Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

“How beautiful that is!”

“I must travel before I come in sight of your Celestial City.”

“What do you know about him?”

“Perhaps they forgot it.”

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor’s approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today’s literature reading.

## *Dictation*

Margaret seemed to find it a little hard to tell hers, and waved a brake before her face, as if to disperse imaginary gnats, while she said slowly, “I should like a lovely house, full of all sorts of luxurious things—nice food, pretty clothes, handsome furniture, pleasant people, and heaps of money. I am to be mistress of it, and manage it as I like, with plenty of servants, so I never need work a bit. How I should enjoy it! For I wouldn’t be idle, but do good, and make everyone love me dearly.”





## 68. *Correlative Conjunctions*

- Little Women, Chapters 14-15

A conjunction is a word that joins words or groups of words together. The three types of conjunctions are: coordinating, subordinating, and correlative.

Coordinating conjunctions, the FANBOYS, join words and groups of words of equal importance. Subordinate conjunctions reduce the importance of the clauses they begin.

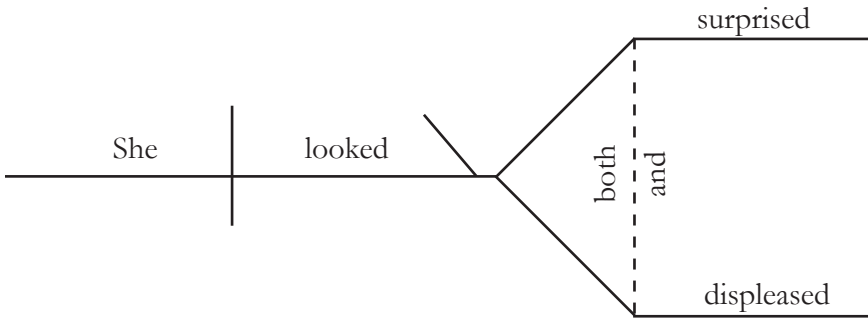
**Correlative conjunctions** travel in pairs, and they give equal weight to the items they join. Some common correlative conjunctions are: both . . . and, not only . . . but also, either . . . or, neither . . . nor.

She stood and stared at him for a minute, looking both surprised and displeased.

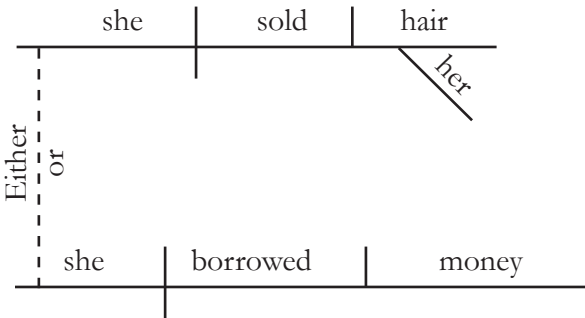
She proceeded to open her other letter, quite ready for either good or bad news.

Just as with diagramming other conjunctions, diagramming a correlative conjunction depends on whether the conjunction is joining words or groups of words.

She looked both surprised and displeased.



Either she sold her hair or she borrowed money.



## *The Lotos-Eaters*

By Alfred, Lord Tennyson

“Courage!” he said, and pointed toward the land;  
“This mounting wave will roll us shoreward soon.”  
In the afternoon they came unto a land,  
In which it seemed always afternoon.  
All round the coast the languid air did swoon,  
Breathing like one that hath a weary dream.  
Full-faced above the valley stood the moon;  
And like a downward smoke, the slender stream  
Along the cliff to fall and pause and fall did seem.  
A land of streams! Some, like a downward smoke,  
Slow-dropping veils of thinnest lawn, did go;



And some through wavering lights and shadows broke  
Rolling a slumbrous sheet of foam below.  
They saw the gleaming river seaward flow  
From the inner land: far off, three mountain-tops,  
Three silent pinnacles of aged snow,  
Stood sunset-flushed: and, dewed with showery drops,  
Up-clomb the shadowy pine above the woven copse.  
The charmed sunset lingered low adown  
In the red West: through mountain clefts the dale  
Was seen far inland, and the yellow down  
Bordered with palm, and many a winding vale  
And meadow, set with slender galingale;  
A land where all things always seemed the same!  
And round about the keel with faces pale,  
Dark faces pale against that rosy flame,  
The mild-eyed melancholy Lotos-eaters came.

Branches they bore of that enchanted stem,  
Laden with flower and fruit, whereof they gave  
To each, but whoso did receive of them,  
And taste, to him the gushing of the wave  
Far, far away did seem to mourn and rave  
On alien shores; and if his fellow spake,  
His voice was thin, as voices from the grave;  
And deep-asleep he seemed, yet all awake,  
And music in his ears his beating heart did make.  
They sat them down upon the yellow sand,  
Between the sun and moon upon the shore;  
And sweet it was to dream of Father-land,  
Of child and wife, and slave; but evermore  
Most weary seemed the sea, weary the oar,  
Weary the wandering fields of barren foam.  
Then some one said, "We will return no more;"  
And all at once they sang, "Our island home  
Is far beyond the wave; we will no longer roam."

## *Nasrudin's New Child*

By Rodney Ohebsion

Friend: "Congratulations, Nasrudin. I heard you had a new child."

Nasrudin: "Yes."

"Is it a boy?"

"No."

"It is a girl?"

"Yes. How did you know?"

### *Writing: Outline*

Write or type an outline of the new model story which you read in the last lesson.

### *Exercise*

Review memory work. Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

"Here's a landscape!"

Jo was very busy in the garret, for the October days grew chilly, and the afternoons were short. [Hint: What kind of verb is **grew** in this sentence?]

"Oh, dear, I'm so sorry."

### *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a poem. If you cannot think of a poem that you enjoy or that means something to you personally, then copy all or part of today's poem.

## *Dictation*

John 1:14-18

And the Word became flesh, and dwelt among us, and we saw His glory, glory as of the only begotten from the Father, full of grace and truth. John testified about Him and cried out, saying, “This was He of whom I said, ‘He who comes after me has a higher rank than I, for He existed before me.’” For of His fullness we have all received, and grace upon grace. For the Law was given through Moses; grace and truth were realized through Jesus Christ. No one has seen God at any time; the only begotten God who is in the bosom of the Father, He has explained Him.



*Don Quixote and Sancho Panza Having a Rest Under a Tree*  
by Honore Daumier

### Picture Study

1. Read the title and the name of the artist. Study the picture for several minutes, then put the picture away.
2. Describe the picture.
3. Look at the picture again. Do you notice any details that you missed before? What do you like or dislike about this painting? Does it remind you of anything?

# 69. *Descriptive Writing*

- Little Women, Chapter 16

## *Writing: Descriptive Writing*

Your last six picture studies have been on art by Honore Daumier. As before, choose one of his pieces of art, either one from this book or one from another source, and write a description of it. Imagine that you're describing the picture to someone who has never seen it before. Get creative if you wish. Write a description for a museum catalog, or as part of a police report describing stolen merchandise. Or get really creative. Imagine that the painting is a window to another dimension, and you've just been pulled in. Describe the environment in which you find yourself. Or, write a story about the picture, or about your experiences within it. Be as creative as you want. Just don't forget to describe the picture.

## *To the Cuckoo*

By William Wordsworth

O blithe New-comer! I have heard,  
I hear thee and rejoice.  
O Cuckoo! Shall I call thee Bird,  
Or but a wandering Voice?  
While I am lying on the grass,

Thy twofold shout I hear;  
From hill to hill it seems to pass,  
At once far off, and near.  
Though babbling only to the Vale  
Of sunshine and of flowers,  
Thou bringest unto me a tale  
Of visionary hours.  
Thrice welcome, darling of the Spring!  
Even yet thou art to me  
No bird, but an invisible thing,  
A voice, a mystery;  
The same whom in my schoolboy days  
I listened to; that Cry  
Which made me look a thousand ways  
In bush, and tree, and sky.  
To seek thee did I often rove  
Through woods and on the green;  
And thou wert still a hope, a love;  
Still longed for, never seen.  
And I can listen to thee yet;  
Can lie upon the plain  
And listen, till I do beget  
That golden time again.  
O blessed Bird! The earth we pace  
Again appears to be  
An unsubstantial, faery place;  
That is fit home for Thee!

### *Instructions*

By Rodney Ohebsion

Nasrudin was very old and on the verge of dying.

He turned to his wife and said, "After I die and am buried, don't put a stone plaque over my body."

"Why?" his wife asked.

"Because," Nasrudin explained, "I don't want to hit my head on it when I am ascending to heaven."

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of non-fiction. With your instructor's approval, this can be from the Bible, a biography, or one of your history or science books. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from your next reading in your history spine.

## *Editing*

- Did you meet the goal of this writing exercise?
- Check for sentence fragments, reading the paper backwards if necessary.
- If you gave an opinion, did you support it with evidence? Did you use quotations properly (Lesson 43)? Did you include all the important details from the story? Did you keep the narrative in the proper order? Did you write an introduction (Lessons 50 and 62)?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear? Did you use different ways to say **said**?







# 70. *The Principal Parts of the Verb*

- Little Women, Chapters 17-18

The five principal parts of the verb are the infinitive, the present tense, the present participle, the past tense, and the past participle.

Verbs have five principal parts. You've used all of these parts before, and even diagrammed most of them.

The first part is the **infinitive**. The infinitive is formed by using the word **to** in front of the simplest form of the verb. **To walk** is the infinitive form of **walk**.

The second part is the **present tense**, simplest form of the verb. **Tense** means time, so the present tense tells us that the action is happening in the present rather than in the past or in the future.

The third part is called the **present participle**. It is formed by adding the ending **ing** to the base form. If the verb ends in silent final **e**, drop the **e** before adding **ing**. To use the present participle as a verb, it needs a helping verb.

The fourth part is called the **past tense** form. Regular verbs form the past tense by adding the ending **ed**.

The fifth part is called the **past participle**. For regular verbs, it is the

same as the past tense form. To use the past participle as a verb, it needs a helping verb.

Notice that the participles are the forms of the verb that we use with helping verbs.

So we have:

To bake, I bake, I am baking, I baked, I have baked.

To cry, I cry, I am crying, I cried, I have cried.

To play, I play, I am playing, I played, I have played.

| <b>Infinitive</b> | <b>Simple Present</b> | <b>Present Participle</b> | <b>Simple Past</b> | <b>Past Participle</b> |
|-------------------|-----------------------|---------------------------|--------------------|------------------------|
| to bake           | bake                  | baking                    | baked              | baked                  |
| to cry            | cry                   | crying                    | cried              | cried                  |
| to try            | try                   | trying                    | tried              | tried                  |
| to play           | play                  | playing                   | played             | played                 |
| to obey           | obey                  | obeying                   | obeyed             | obeyed                 |
| to crack          | crack                 | cracking                  | cracked            | cracked                |

## *The Ol' Tunes*

By Paul Laurence Dunbar

You kin talk about yer anthems  
 An' yer arias an' sich,  
 An' yer modern choir-singin'  
 That you think so awful rich;  
 But you orter heerd us youngsters

In the times now far away,  
A-singin' o' the ol' tunes  
In the ol'-fashioned way.  
There was some of us sung treble  
An' a few of us growled bass,  
An' the tide o' song flowed smoothly  
With its 'comp'niment o' grace;  
There was spirit in that music,  
An' a kind o' solemn sway,  
A-singin' o' the ol' tunes

In the ol'-fashioned way.  
I remember oft o' standin'  
In my homespun pantaloons—  
On my face the bronze an' freckles  
O' the suns o' youthful Junes—  
Thinkin' that no mortal minstrel  
Ever chanted sich a lay  
As the ol' tunes we was singin'  
In the ol'-fashioned way.  
The boys 'ud always lead us,  
An' the girls 'ud all chime in  
Till the sweetness o' the singin'  
Robbed the list'nin' soul o' sin;  
An' I used to tell the parson  
'Twas as good to sing as pray,  
When the people sung the ol' tunes  
In the ol'-fashioned way.  
How I long ag'in to hear 'em  
Pourin' forth from soul to soul,  
With the treble high an' meller,  
An' the bass's mighty roll;  
But the times is very diff'rent,  
An' the music heerd today  
Ain't the singin' o' the ol' tunes  
In the ol'-fashioned way.  
Little screechin' by a woman,  
Little squawkin' by a man,  
Then the organ's twiddle-twaddle,  
Jest the empty space to span,—

An' ef you should even think it,  
'Tisn't proper fur to say  
That you want to hear the ol' tunes  
In the ol'-fashioned way.  
But I think that some bright mornin',  
When the toils of life air o'er,  
An' the sun o' heaven arisin'  
Glads with light the happy shore,  
I shall hear the angel chorus,  
In the realms of endless day,  
A-singin' o' the ol' tunes  
In the ol'-fashioned way.

## *When Will the World End?*

By Rodney Ohebsion

Philosopher: "I have been traveling, researching, and contemplating for years, trying to determine when the end of the world will be, yet I still have not found out the answer. Mullah, do you know when the end of the world will be?"

Nasrudin: "Yes. I have known that information for a long time."

"Well, will you share this knowledge with me?"

"Of course. When I die, that will be the end of the world."

"Are you certain it will?"

"It will be for me."

## *Writing: Copia*

Take the following sentence and play with it. Remember that the point is not necessarily to make the sentence better. The point is to play with the sentence and make it different. Make a new sentence with a change from each of the following categories.

I wish to have nothing to do with a fish that can talk; so swim away as soon as you please."

1. Change the grammar.
  - Change the nouns from common to proper and vice versa.
  - Change the nouns from singular to plural and vice versa.
  - Change the type of adjectives: articles, descriptive, possessive, etc.

- Change the sentence type.
  - Change the first word of the sentence.
  - Change the tense of the verb(s).
2. Condense the sentence.
    - Remove details.
    - Remove modifiers.
    - Remove phrases or clauses.
  3. Amplify the sentence.
    - Add details.
    - Add dialogue.
    - Add modifiers.
    - Add phrases or clauses.
  4. Use synonyms and antonyms.
    - Substitute synonyms.
    - Say the same thing using antonyms.
    - Say the opposite thing using antonyms.
  5. Point of view.
    - Change the point of view.
    - Slant the sentence.

## *Exercise*

Review memory work. In the sentences below, are the phrases which begin with the word **to** infinitives or prepositional phrases?

Then Polly had to be fed, the lap dog combed, and a dozen trips upstairs and down to get things or deliver orders.

“To you and your sisters. I know it, Madame confides in me. I witnessed her will, and it is to be so,” whispered Esther smiling.

Name the part of the verb underlined in the following sentences.

“Meg, I wish you’d go and see the Hummels.”

“I’m too tired to go this afternoon,” replied Meg.

Meg promised she would go tomorrow.

“She is lying down on Mother’s bed.”

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

How dark the days seemed now.

Meanwhile she lay on her bed with old Joanna.

Hannah nodded without a word, for her lips twitched nervously.

“How shall I ever thank you?”

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor’s approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today’s literature reading.

## *Dictation*

Jo caught a bad cold through neglect to cover the shorn head enough, and was ordered to stay at home till she was better, for Aunt March didn’t like to hear people read with colds in their heads. Jo liked this, and after an energetic rummage from garret to cellar, subsided on the sofa to nurse her cold with arsenicum and books. Amy found that housework and art did not go well together, and returned to her mud pies. Meg went daily to her pupils, and sewed, or thought she did, at home, but much time was spent in writing long letters to her mother, or reading the Washington dispatches over and over. Beth kept on, with only slight relapses into idleness or grieving.



# 71. *The Five Properties of Verbs*

- Little Women, Chapter 19

To use the infinitive **to walk** as a verb, we need to conjugate it. We conjugate a verb by changing its form depending on who is or who is doing the action (person), how many are or are doing the action (number), and when they are or are doing the action (tense). These are called properties of the verb.

| <b>to walk</b>    | <b>Singular</b>      | <b>Plural</b> |
|-------------------|----------------------|---------------|
| <b>1st Person</b> | I walk               | we walk       |
| <b>2nd Person</b> | you walk             | you walk      |
| <b>3rd Person</b> | he, she, or it walks | they walk     |

The five properties of verbs are: person, number, tense, voice, mood.

Verbs have five properties. We'll be learning about three of them in

this book. The first one is that verbs have **person**. Person tells us the identity of the subject—first person, second person, or third person.

The second property of verbs is **number**. Verbs have number. That means that verbs change form depending on how many are or are doing. Look at the chart again. One column is singular, and the other is plural.

Look at the following sentences from *Little Women* and notice how the verb changes depending on the properties of **person** and **number**.

“My head feels deliciously light and cool.”

“How friendly such things make strangers feel.”

“Didn’t you feel dreadfully when the first cut came?”

Most verbs are **regular**. That means that they change form in exactly the same way. The different forms for **to walk** are the same except for the third person singular. It adds the ending **s**. If you conjugate **to bake**, **to run**, or **to move**, you’ll find exactly the same pattern.

## *The Two April Mornings*

By William Wordsworth

WE walk’d along, while bright and red  
Uprose the morning sun;  
And Matthew stopp’d, he look’d, and said,  
“The will of God be done!”

A village schoolmaster was he,  
With hair of glittering gray;  
As blithe a man as you could see  
On a spring holiday.

And on that morning, through the grass  
And by the steaming rills  
We travell’d merrily, to pass  
A day among the hills.



“Our work,” said I, “was well begun;  
Then, from thy breast what thought,  
Beneath so beautiful a sun,  
So sad a sigh has brought?”

A second time did Matthew stop;  
And fixing still his eye  
Upon the eastern mountain-top,  
To me he made reply:

“Yon cloud with that long purple cleft  
Brings fresh into my mind  
A day like this, which I have left  
Full thirty years behind.

“And just above yon slope of corn  
Such colours, and no other,  
Were in the sky that April morn,  
Of this the very brother.

“With rod and line I sued the sport  
Which that sweet season gave,  
And coming to the church, stopp’d short  
Beside my daughter’s grave.

“Nine summers had she scarcely seen,  
The pride of all the vale;  
And then she sang,—she would have been  
A very nightingale.

“Six feet in earth my Emma lay;  
And yet I loved her more—  
For so it seem’d—than till that day  
I e’er had loved before.

“And turning from her grave, I met,  
Beside the churchyard yew,  
A blooming girl, whose hair was wet  
With points of morning dew.

“A basket on her head she bare;  
Her brow was smooth and white:  
To see a child so very fair,  
It was a pure delight!

“No fountain from its rocky cave  
E'er tripp'd with foot so free;  
She seem'd as happy as a wave  
That dances on the sea.

“There came from me a sigh of pain,  
Which I could ill confine;  
I look'd at her, and look'd again:  
And did not wish her mine!”

Matthew is in his grave, yet now  
Methinks I see him stand  
As at that moment, with a bough  
Of wilding in his hand.

## *Which End of the World?*

By Rodney Ohebsion

Man: “Mullah, when do you think the end of the world will come?”

Nasrudin: “Which end of the world do you mean?”

“How many ends of the world are there?”

“Two.”

“Explain.”

“When my wife dies, that will be the first. When I die, that will be the second.”

## *Exercise*

Review memory work. Name the part of the verb underlined in the following sentences.

Jo devoted herself to Beth day and night.

“I have sent for Mother,” said Jo.

She really did her best to make Amy happy.

Amy is looking at jewelry.

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

“Which would Mademoiselle choose if she had her will?”

“Oh, I’ll be a lamb, if I can only have that lovely ring!”

“I like the diamonds, but there is no necklace among them.”

Esther was truly pious.

### *Writing: Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from the model for your current writing project.

### *Dictation*

Use today’s poem for dictation.





## 72. *Slant Narrative: The Fisherman and His Wife*

- Little Women, Chapters 20-21

### *Writing: Written Narration*

Today, use your outline to write “The Fisherman and His Wife” as a slant narrative. Write it in the first person. Who are you—the fisherman, his wife, or the fish? Remember to watch your pronouns. And don’t be objective! Cast blame, make accusations, and show how **you** were not at fault!

### *Flower-Gathering*

By Robert Frost

I left you in the morning,  
And in the morning glow,  
You walked a way beside me  
To make me sad to go.  
Do you know me in the gloaming,  
Gaunt and dusty grey with roaming?  
Are you dumb because you know me not,  
Or dumb because you know?  
All for me? And not a question  
For the faded flowers gay  
That could take me from beside you

For the ages of a day?  
They are yours, and be the measure  
Of their worth for you to treasure,  
The measure of the little while  
That I've been long away.

## *Editing*

- Did you meet the goal of this writing exercise?
- Check for sentence fragments, reading the paper backwards if necessary.
- If you gave an opinion, did you support it with evidence? Did you use quotations properly (Lesson 43)? Did you include all the important details from the story? Did you keep the narrative in the proper order?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear? Did you use different ways to say **said**?

# 73. Verb Tense

- Little Women, Chapter 22

The third property of verbs is **tense**. Tense means time. The simple forms of the three basic tenses are: past, present, and future. The first chart shows just the first person singular so that you can see the forms of all three tenses.

| Infinitive | Simple Past | Simple Present | Simple Future    |
|------------|-------------|----------------|------------------|
| to ask     | I asked     | I ask          | I will/shall ask |
| to move    | I moved     | I move         | I will move      |
| to bake    | I baked     | I bake         | I will bake      |
| to hurry   | I hurried   | I hurry        | I will hurry     |

Notice that the past tense has an ending, **ed**. Regular verbs form the past tense by adding **ed**. When we have a word that ends with a silent final **e**, we often drop the **e** before adding an ending that starts with a

vowel. It sounds funny to say that we drop the *e* and add *ed*, but it's a general rule that applies to other endings, too, like *ing*. Thus, **move** becomes **moved** and **bake** becomes **baked**.

Verbs that end in *y* add endings in two different ways. If a vowel comes before the *y*, then add the ending. Thus, **play** becomes **plays** or **played**. But when a consonant comes before the *y*, we change the *y* to *i* and then add the ending. I try; he tries. You spy; she spied.

Notice the helping verb **will** in the future tense. Verbs form the future tense by using the helping verb **will**. In the first person, we can use **shall** or **will**. The next two charts show the conjugation of the past tense and the future tense. Notice that the verb does not change.

### *Past Tense*

| <b>to walk</b>    | <b>Singular</b>       | <b>Plural</b> |
|-------------------|-----------------------|---------------|
| <b>1st Person</b> | I walked              | we walked     |
| <b>2nd Person</b> | you walked            | you walked    |
| <b>3rd Person</b> | he, she, or it walked | they walked   |

### *Future Tense*

| <b>to walk</b>    | <b>Singular</b>          | <b>Plural</b>      |
|-------------------|--------------------------|--------------------|
| <b>1st Person</b> | I will/shall walk        | we will/shall walk |
| <b>2nd Person</b> | you will walk            | you will walk      |
| <b>3rd Person</b> | he, she, or it will walk | they will walk     |



Look at the following sentences from *Little Women*. Notice how the tense changes.

The invalids improved rapidly.

“I’m afraid to say much, for fear she will slip away altogether.”

“It’s singing time now, and I want to be in my old place.”

You may notice that you’ve seen other ways to speak about the past, present, and future which are not listed on these charts. That’s because there are actually nine tenses in English. These are the simple forms.

When you’re writing, it is important to keep your verb tenses consistent. When you write about history, use the past tense, but when you write about literature, use the present tense. This is called the **literary present**. Consider the following sentences which could be part of a literary analysis paper on *Little Women*.

Louisa May Alcott originally wrote *Little Women* as two volumes. The book tells the story of the March sisters—Meg, Jo, Beth, and Amy.

In the sentences above, **wrote** is in the past tense since it tells of a historical event. **Tells** is in the present tense, the literary present, because it is discussing the literature.

A reminder to check verb tenses will be included in the editing portion of your writing exercises from now on.

## *Writing: Oral Narration*

Read your new model story below, and then give your instructor an oral narration of it.

### *Chocolate*

From *The Secret of Everyday Things* by Jean Henri Fabre

“In the hottest countries of the two Americas, notably in Mexico, the Antilles, and Guiana, there is cultivated a tree of about the size of

our cherry-tree, called the cacao or chocolate tree.”

“What a queer name that is—cacao!” Claire exclaimed; “not a bit like any of our fruit-trees.”

“This queer name has come down to us from the primitive inhabitants of Mexico, a people who tattooed their red skin with horrible designs and wore their hair standing up in a menacing tuft adorned with hawks’ feathers. Their language was composed of harsh guttural sounds which to our delicate ears would seem more like the croaking of frogs than the speech of human beings. You have a sample in the name of the tree I have just mentioned. The Mexicans, when the Spanish visited them for the first time under the lead of Fernando Cortez, soon after the discovery of America by Columbus, were devoting careful attention to the cultivation of the cacao tree, from which they obtained their chief article of food, chocolate.”

“The same chocolate that is used for making those delicious tables we all like so much?” asked Jules.

“The same, at least as far as the essential ingredients are concerned. We owe the invention of chocolate to the ancient savages of Mexico, ferocious Indians who honored their idols by offering them human victims whose throats they cut with the sharp edge of a flint. The tree that furnishes the chief constituent of our chocolate confectionery is the cacao, the name of which sounds so harsh to your ears.

“This tree grows, as I said, to about the size of our cherry-tree. Its leaves are large, smooth, and bright green. Small pink flowers grouped in little clusters along the branches are succeeded by fruit having the shape and size of our cucumbers, with ten raised longitudinal ribs as in melons. These cacao-pods, as they are called, turn to a dark red when ripe. Their contents are composed of soft white flesh, pleasantly acid, in which are embedded from thirty to forty seeds as large as olives and covered with a tough skin. Freed from all these wrappings, the seeds take the name of cacao-nibs and constitute the essential ingredient of chocolate.

“Much as in the case of coffee, cacao (also called cocoa) is first roasted, a process that turns the white kernels to a dark brown. That is the origin of the brown color of chocolate. After roasting, the hard skin that covers the kernels is broken up and thrown away; then the kernels themselves, first thoroughly cleaned, are crushed on a very hard polished stone with the aid of another stone or an iron roller. These kernels are rich in fat somewhat resembling our ordinary butter, and hence called cacao-butter.”

“There is butter in those seeds, real butter such as we get from milk?” asked Claire.

“Yes, my dear, real butter or something very similar. Of what do the cow and the sheep make the butter that we get from their milk? Evidently of the grass that they eat. What wonder is it, then, that vegetation should be able to produce butter if it can supply animals with the materials for butter? I hope to come back to this subject some day, and you will see that in reality plants prepare the food that animals give us.

“But let us return to cacao-butter. To keep this fatty substance fluid and thus facilitate the working of the paste, it is customary to place live coals under the stone on which the seeds are being crushed. With a little heat the vegetable butter melts and forms, with the slid matter of the seeds, a soft brown paste that can be easily kneaded. With this paste is mixed, as carefully as possible, an equal weight of sugar, then some flavoring extract, usually vanilla, to give aroma to the product; and the work is done. There is nothing further needed except to mold the still soft chocolate into cakes.

“Such is the composition of chocolate of superior quality. But for the cheaper grades demanded by the trade it is customary to mix in certain ingredients of less cost than cocoa, as for example the starchy constituent of potatoes, corn, beans, and peas. It is even said—but my faith in the honor of the manufacturers makes me hesitate to believe it—that there are so-called chocolates in which not a particle of cocoa is present. Sugar, potato flour, fat, and powdered brick are said to be the ingredients.”

“And that horrid trash is sold?” asked Marie incredulously.

“Yes, it is sold; its low price attracts purchasers.”

“If they offered it to me for nothing I wouldn’t take it,” Claire asserted. “What a queer thing to eat—a cake of brick!”

“It is never true economy to buy very cheap things. The manufacturer and the merchant must make their profit. And yet the buyer is always trying to beat down the price. So what does the manufacturer do? He substitutes something worthless for a part or all of what has real value, and then sells his goods at whatever price you please. He gives you something for your money, it is true; but oftener than not you are outrageously cheated. You have, let us say, only a penny to spend on a cake of chocolate; you will get the chocolate, but it will contain very little cocoa, or none at all, a great deal of potato-flour, and perhaps some powdered brick. You think you have driven a sharp bargain; in reality you have been sadly duped. For your penny

you could have bought several potatoes, which would have been a far better investment, and the powdered brick besides, if you really care for that sort of thing. Always be suspicious of marked-down goods, my children; the low price is low only in appearance and much exceeds the real value of the goods.”

## *Have You Got a Brook in Your Little Heart*

By Emily Dickinson

Have you got a brook in your little heart,  
Where bashful flowers blow,  
And blushing birds go down to drink,  
And shadows tremble so?  
And nobody knows, so still it flows,  
That any brook is there;  
And yet your little draught of life  
Is daily drunken there.  
Then look out for the little brook in March,  
When the rivers overflow,  
And the snows come hurrying from the hills,  
And the bridges often go.  
And later, in August it may be,  
When the meadows parching lie,  
Beware, lest this little brook of life  
Some burning noon go dry!

## *Exercise*

Review memory work. Name the part of the verb underlined in the following sentences.

How Beth laughed when she saw it.

“I hate estimable young men with brown eyes!”

“Please say something nice, for she has tried so hard and been so very, very good to me.”

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

How Beth laughed when she saw it.

Mr. March became invisible in the embrace of four pairs of loving arms.

“What are you thinking of, Beth?”

[Hint: The preposition is separated from its object. Change the sentence to a statement.]

Mr. Laurence and his grandson Laurie dined with them.

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor's approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today's literature reading.

## *Dictation*

“I observed that Amy took drumsticks at dinner, ran errands for her mother all the afternoon, gave Meg her place tonight, and has waited on every one with patience and good humor. I also observe that she does not fret much nor look in the glass, and has not even mentioned a very pretty ring which she wears, so I conclude that she has learned to think of other people more and of herself less, and has decided to try and mold her character as carefully as she molds her little clay figures. I am glad of this, for though I should be very proud of a graceful statue made by her, I shall be infinitely prouder of a lovable daughter with a talent for making life beautiful to herself and others.”





## 74. Indefinite Pronouns

- Little Women, Chapters 23-24

Definition: An indefinite pronoun refers to an unspecified antecedent, or an antecedent which is only understood because of the context.

Some common indefinite pronouns are: all, any, anyone, anybody, both, each, either, enough, every, few, many, much, neither, no, nobody, several, some, someone. Many of these pronouns can act as adjectives, modifying nouns or other pronouns. Consider Matthew 22:14:

“For many are called, but few are chosen.”

For many people are called, but few people are chosen.

Pronouns and their antecedents must agree in number. However, since the antecedent of an indefinite pronoun is not necessarily an exact person or thing, this is not always obvious.

These indefinite pronouns are considered singular: anybody, anyone, each, either, everybody, everyone, neither, nobody, no one, one, somebody, someone, something. They will always take a singular verb.

“Everyone likes and respects him.”

But something was needed, and the elder ones felt it.

These indefinite pronouns can be either singular or plural, depending on the antecedent: all, any, none, some.

“It can’t be a worse one than some find in big houses.”  
[Antecedent: people, plural.]

Some of the delicious grapes were sent to her.  
[Antecedent: grapes, plural.]

**Each** and **every** change sentences in an odd way. They cause an otherwise plural antecedent to require the singular verbs and pronouns instead. When we use **each** and **every**, we cease talking about nouns collectively and begin speaking of them in an individual way instead.

The sisters had their share of joy and sorrow.  
Each sister had her share of joy and sorrow.

Thanks to Hannah, the pots and pans are neatly arranged.  
Thanks to Hannah, every pot and pan is neatly arranged.

Notice that in both of these sentences, we are only able to tell the number of the pronoun by the context of the sentence. What if the sentence above about grapes had mentioned food instead of grapes specifically? In that case, the number of **some** would be singular.

Some of the delicious food was sent to her.  
[Antecedent: food, singular.]

## *Up at a Villa—Down in the City*

(As distinguished by an Italian person of quality)  
By Robert Browning

Had I but plenty of money, money enough and to spare,  
The house for me, no doubt, were a house in the city square;  
Ah, such a life, such a life, as one leads at the window there!

Something to see, by Bacchus, something to hear, at least!  
There, the whole day long, one’s life is a perfect feast;  
While up at a villa one lives, I maintain it, no more than a beast.



Well now, look at our villa! Stuck like the horn of a bull  
Just on a mountain edge as bare as the creature's skull,  
Save a mere shag of a bush with hardly a leaf to pull!  
—I scratch my own, sometimes, to see if the hair's turned wool.

But the city, oh the city—the square with the houses! Why?  
They are stone-faced, white as a curd, there's something to take the eye!  
Houses in four straight lines, not a single front awry;  
You watch who crosses and gossips, who saunters, who hurries by;  
Green blinds, as a matter of course, to draw when the sun gets high;  
And the shops with fanciful signs which are painted properly.

What of a villa? Tho' winter be over in March, by rights,  
'Tis May perhaps ere the snow shall have withered well off the heights:  
You've the brown ploughed land before, where the oxen steam and wheeze,  
The hills over-smoked behind by the faint gray olive trees.

Is it better in May, I ask you? You've summer all at once;  
In a day he leaps complete with a few strong April suns,  
'Mid the sharp short emerald wheat, scarce risen three fingers well,  
The wild tulip, at end of its tube, blows out its great red bell  
Like a thin clear bubble of blood, for the children to pick and sell.

Is it ever hot in the square? There's a fountain to spout and splash!  
In the shade it sings and springs; in the shine such foam-bows flash  
On the horses with curling fish-tails, that prance and paddle and pash  
Round the lady atop in her conch—fifty gazers do not abash,  
Tho' all that she wears is some weeds round her waist in a sort of sash.

All the year long at the villa, nothing to see though you linger,  
Except yon cypress that points like death's lean lifted forefinger.  
Some think fireflies pretty, when they mix i' the corn and mingle,  
Or thrid the stinking hemp till the stalks of it seem a-tingle.  
Late August or early September, the stunning cicala is shrill,  
And the bees keep their tiresome whine round the resinous firs on the hill.  
Enough of the seasons,—I spare you the months of the fever and chill.

Ere you open your eyes in the city, the blessed church-bells begin:  
No sooner the bells leave off than the diligence rattles in:  
You get the pick of the news, and it costs you never a pin.  
By and by there's the traveling doctor gives pills, lets blood, draws teeth;

Or the Pulcinello-trumpet breaks up the market beneath.  
At the post-office such a scene-picture—the new play, piping hot!  
And a notice how, only this morning, three liberal thieves were shot.

Above it, behold the Archbishop's most fatherly of rebukes,  
And beneath, with his crown and his lion, some little new law of the Duke's!  
Or a sonnet with flowery marge, to the Reverend Don So-and-so,  
Who is Dante, Boccaccio, Petrarca, St. Jerome and Cicero,  
“And moreover” (the sonnet goes rhyming), “the skirts of St. Paul has reached,  
Having preached us those six Lent-lectures more unctuous than ever he preached.”  
Noon strikes,—here sweeps the procession! Our Lady<sup>o</sup> borne smiling and smart.  
With a pink gauze gown all spangles, and seven swords<sup>o</sup> stuck in her heart!  
Bang-whang-whang goes the drum, tootle-te-tootle the fife;  
No keeping one's haunches still: it's the greatest pleasure in life.

But bless you, it's dear—it's dear! Fowls, wine, at double the rate.  
They have clapped a new tax upon salt, and what oil pays passing the gate  
It's a horror to think of. And so, the villa for me, not the city!  
Beggars can scarcely be choosers: but still—ah, the pity, the pity!  
Look, two and two go the priests, then the monks with cowls and sandals,  
And the penitents dressed in white shirts, a-holding the yellow candles;  
One, he carries a flag up straight, and another a cross with handles,  
And the Duke's guard brings up the rear, for the better prevention of scandals:  
Bang-whang-whang goes the drum, tootle-te-tootle the fife.  
Oh, a day in the city square, there is no such pleasure in life!

## *The Thief*

By Rodney Ohebsion

One night, a thief broke into Nasrudin's house and began putting items in a sack. Nasrudin then joined him and added a few items.

The thief was so bewildered that he turned to Nasrudin and asked, “What in the world are you doing?”

“Well,” Nasrudin replied, “I thought we were moving, so I began helping you pack.”

## *Writing: Outline*

Write or type an outline of the new model story which you read in the last lesson.

## *Exercise*

Review memory work. Choose the correct form of the verb.

So each (beholds/ behold) some fresh absurdity.

None of the elders (confesses/ confess) the fact.

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

“What does the goose mean?”

Jo meantime was devoted to Beth, who remained delicate.

“What can you expect when I have four gay girls in the house?”

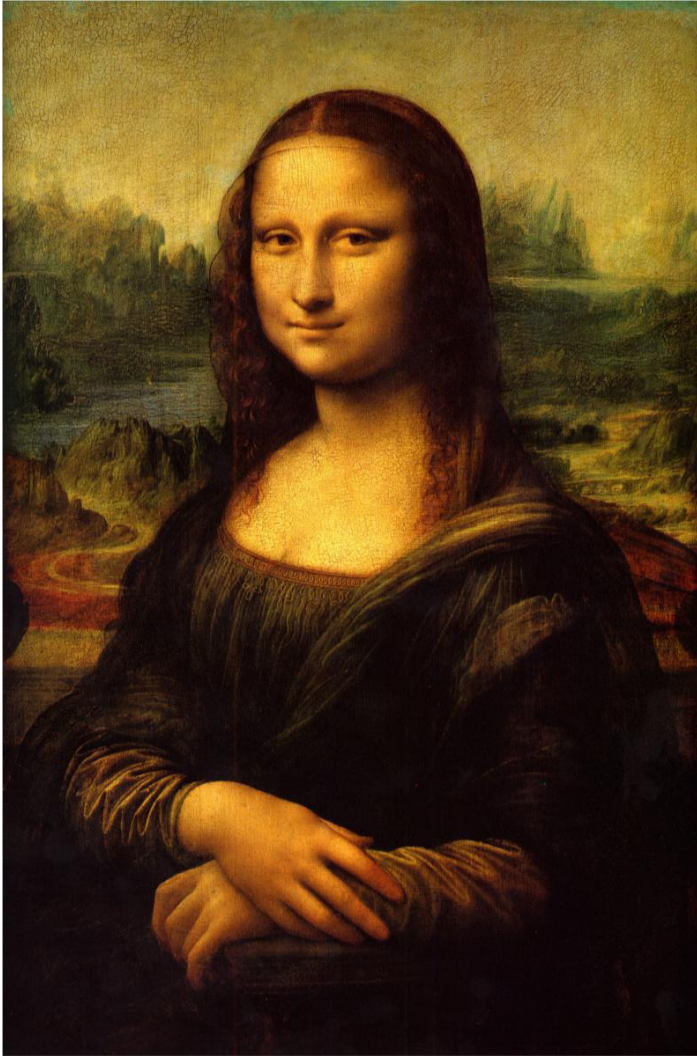
## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a poem. If you cannot think of a poem that you enjoy or that means something to you personally, then copy all or part of today's poem.

## *Dictation*

Luke 2:1-7

Now in those days a decree went out from Caesar Augustus, that a census be taken of all the inhabited earth. This was the first census taken while Quirinius was governor of Syria. And everyone was on his way to register for the census, each to his own city. Joseph also went up from Galilee, from the city of Nazareth, to Judea, to the city of David which is called Bethlehem, because he was of the house and family of David, in order to register along with Mary, who was engaged to him, and was with child. While they were there, the days were completed for her to give birth. And she gave birth to her firstborn son; and she wrapped Him in cloths, and laid Him in a manger, because there was no room for them in the inn.



*Mona Lisa* by Leonardo da Vinci

### Picture Study

1. Read the title and the name of the artist. Study the picture for several minutes, then put the picture away.
2. Describe the picture.
3. Look at the picture again. Do you notice any details that you missed before? What do you like or dislike about this painting? Does it remind you of anything?

# 75. *Literary Analysis*

- Little Women, Chapter 25

## *Writing: Literary Analysis*

Today you have another literary analysis assignment. This is a written assignment, though it can be helpful to discuss your ideas before writing.

With your instructor's approval, choose *Little Women* or one of the other books you're currently reading, and answer the following questions.

Write an introduction. Give a brief summary of the book, just a couple of sentences. If you could trade places with one of the characters, which one would it be, and why? What do you think was the best part of the story so far? Why? Remember to give evidence.

## *From "To a Skylark"*

By Percy Blysshe Shelley

Hail to thee, blithe spirit!  
Bird thou never wert,  
That from heaven, or near it,  
Pourest thy full heart  
In profuse strains of unpremeditated art.

Higher still, and higher,  
From the earth thou springest  
Like a cloud of fire;  
The deep blue thou wingest,  
And singing still dost soar, and soaring ever singest.  
In the golden lightning  
Of the sunken sun,  
O'er which clouds are brightening,  
Thou dost float and run,  
Like an unbodied joy whose race is just begun.  
The pale purple even  
Melts around thy flight;  
Like a star of heaven,  
In the broad daylight  
Thou art unseen, but yet I hear thy shrill delight.

## *The Discussion*

By Rodney Ohebsion

One day, a man came up Nasrudin, and they began to discuss a variety of matters, including local gossip, personal issues, their families, businesses, and philosophy topics.

After about twenty minutes, the man said, "I must be going now."

"Excuse me friend," replied Nasrudin, "but who are you?"

"Do you mean to tell me that you don't know who I am?"

"No."

"Then why have you been talking to me for twenty minutes on all sorts of personal matters?"

"Well, I saw your clothes, beard, and turban, and I mistook you for someone else."

"Who?"

"Me."

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of non-fiction. With your instructor's approval, this can be from the Bible, a biography, or one of your history or science books. If you cannot think of a passage that you

enjoy or that means something to you personally, then copy the opening paragraphs from your next reading in your history spine.

## *Editing*

- Did you meet the goal of this writing exercise?
- Check for sentence fragments, reading the paper backwards if necessary.
- If you gave an opinion, did you support it with evidence? Did you use quotations properly (Lesson 43)? Did you include all the important details from the story? Did you keep the narrative in the proper order? Did you write an introduction (Lessons 50 and 62)?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear? Did you use different ways to say **said**? Are your verb tenses consistent?







## 76. *Subject-Verb Agreement*

- Little Women, Chapters 26-27

Sentences can have more than one verb, and each verb has a subject. Each subject must agree with its verb in number. In most cases, this is somewhat automatic for native speakers of a language. However, there are four situations which can cause confusion. In all cases, the solution is to determine the subject of the verb.

The first situation occurs when the subject is separated from the verb by modifiers. Look at these sentences:

Meg, Jo, Beth, and Amy were having a lovely time.

The group was having a lovely time.

The group of sisters was having a lovely time.

In the first sentence, we have a compound subject. This plural subject requires a plural verb, so we use **were having**. In the second sentence, the subject is **group**. **Group** is a **collective noun**. While there may be many in a group, the group, when acting together as a unit, is singular. This singular subject requires a singular verb, so we use **was having**.

In the last sentence, the subject and the verb are divided by a prepositional phrase, and the object of the preposition is plural. Remember, though, that the verb must agree with its subject, and the subject of that sentence is still **group**, a singular noun.

The second situation occurs with indefinite pronouns. Just as indefinite pronouns must agree with their antecedents, they must also agree with their verbs.

Each is more sensational than the last.

Life and love are very precious when both are in full bloom.

The third situation occurs with conjunctions. When **and** joins two or more subjects, the subject combines to be more than one and needs a plural verb. However, when **or** or **nor** join singular subjects, the subject is not combining. Instead, the conjunction shows a choice, one **or** the other. The subject remains singular, and the sentence needs a singular verb. These rules make perfect sense when you think about it.

Both Jo and Amy were single.

Neither Jo nor Amy was married.

But when **or** and **nor** join a singular subject to a plural subject, should the verb be singular or plural? Either would make sense, so the verb agrees with the closest subject.

Neither the sisters nor Laurie was at home.

Neither Laurie nor the sisters were at home.

The fourth situation occurs with inverted sentences. Because the verb comes before the subject, which verb to use is not always obvious. This happens most often with expletive construction, when sentences begin with **there is/are**, and with questions which begin with the interrogative adverbs **when**, **where**, **why**, and **how**.

There was a secret sorrow hid in the motherly heart at the flight of the first bird from the nest.

There were no marble-topped tables, long mirrors, or lace curtains in the little parlor.

“Where is John?”

## *For A' That, and A' That*

By Robert Burns

Is there, for honest poverty,  
That hangs his head, and a' that?  
The coward slave, we pass him by,  
We dare be poor for a' that!  
For a' that, and a' that,  
Our toils obscure, and a' that;  
The rank is but the guinea's stamp,  
The man's the gowd for a' that!  
What though on hamely fare we dine,  
Wear hoddin gray, and a' that;  
Gie fools their silks, and knaves their wine,  
A man's a man for a' that!  
For a' that, and a' that,  
Their tinsel show, and a' that;  
The honest man, though e'er sae poor,  
Is king o' men for a' that!  
Ye see yon birkie, ca'd a lord,  
Wha struts, and stares, and a' that;  
Though hundreds worship at his word,  
He's but a coof for a' that;  
For a' that, and a' that,  
His riband, star, and a' that;  
The man of independent mind,  
He looks and laughs at a' that.  
A prince can mak a belted knight,  
A marquis, duke, and a' that;  
But an honest man's aboon his might,  
Guid faith, he maunna fa' that!  
For a' that, and a' that,  
Their dignities, and a' that;  
The pith o' sense, and pride o' worth,  
Are higher ranks than a' that!  
Then let us pray that come it may—  
As come it will for a' that—  
That sense and worth, o'er a' the earth,  
May bear the gree, and a' that.  
For a' that, and a' that,

It's coming yet, for a' that,  
That man to man, the world o'er,  
Shall brothers be for a' that!

## *Get Me a Pencil and Piece of Paper*

By Rodney Ohebsion

One night, Nasrudin awoke and exclaimed to his wife, "Wife! Please get up! I have just been divinely inspired! Get me a pencil and piece of paper at once!"

His wife lit a candle, fetched the pencil and paper, and handed it to Nasrudin.

Nasrudin wrote rapidly, and was about to put out the candle and go back to sleep when his wife exclaimed, "Wait. Please read me what you wrote."

Nasrudin picked up the paper and read, "Wherever you go, there you are."

## *Writing: Copia*

Take the following sentence and play with it. Remember that the point is not necessarily to make the sentence better. The point is to play with the sentence and make it different. Make a new sentence with a change from each of the following categories.

"The same chocolate that is used for making those delicious tables we all like so much?" asked Jules.

1. Change the grammar.
  - Change the nouns from common to proper and vice versa.
  - Change the nouns from singular to plural and vice versa.
  - Change the type of adjectives: articles, descriptive, possessive, etc.
  - Change the sentence type.
  - Change the first word of the sentence.
  - Change the verb tense.
2. Condense the sentence.
  - Remove details.
  - Remove modifiers.
  - Remove phrases or clauses.

3. Amplify the sentence.
  - Add details.
  - Add dialogue.
  - Add modifiers.
  - Add phrases or clauses.
4. Use synonyms and antonyms.
  - Substitute synonyms.
  - Say the same thing using antonyms.
  - Say the opposite thing using antonyms.
5. Point of view.
  - Change the point of view.
  - Slant the sentence.

### *Exercise*

Review memory work. Choose the correct form of the verb.

Not until the red bow of her cap (was/were) seen gaily erect upon the gifted brow, did anyone dare address Jo.

Her experience and miscellaneous reading (was/were) of service now.

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

“What will you do with such a fortune?”

Fortune suddenly smiled upon Jo.

“You’ll spoil it if you do.”

It tried his soul, although he bore it with praiseworthy fortitude.

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor's approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today's literature reading.

## *Dictation*

It takes people a long time to learn the difference between talent and genius, especially ambitious young men and women. Amy was learning this distinction through much tribulation, for mistaking enthusiasm for inspiration, she attempted every branch of art with youthful audacity. For a long time there was a lull in the "mud-pie" business, and she devoted herself to the finest pen-and-ink drawing, in which she showed such taste and skill that her graceful handiwork proved both pleasant and profitable. But over-strained eyes caused pen and ink to be laid aside for a bold attempt at poker-sketching.



## 77. *The Paragraph*

- Little Women, Chapter 28

Definition: A paragraph is a group of sentences on a single topic.

When writing a paragraph, it is important to keep all of the sentences related to one another. The paragraph should have a **topic**, one subject which all the sentences work together to develop. Each sentence needs to be **relevant** to the topic of the paragraph, which means that each sentence should be closely connected to the others in the paragraph. Consider these two paragraphs from *Little Women*.

Round the house he hurried, led by a pungent smell of burned sugar, and Mr. Scott strolled after him, with a queer look on his face. He paused discreetly at a distance when Brooke disappeared, but he could both see and hear, and being a bachelor, enjoyed the prospect mightily.

In the kitchen reigned confusion and despair. One edition of jelly was trickled from pot to pot, another lay upon the floor, and a third was burning gaily on the stove. Lotty, with Teutonic phlegm, was calmly eating bread and currant wine, for the jelly was still in a hopelessly liquid state, while Mrs. Brooke, with her apron over her head, sat sobbing dismally.

These two paragraphs are closely related. Indeed, the first paragraph leads into the second. However, they have different topics. The first

paragraph shows Mr. Brook following the smell of burned sugar while leaving Mr. Scott in the garden. The second paragraph shows the scene in the kitchen which he finds at the end of the trail. While the one paragraph leads naturally into the next, the two have distinctly different topics.

In Lesson 44, you read a few paragraphs from a chapter of *Great Englishwomen* on Eleanor of Aquitaine. Below is one of those paragraphs, though I've taken some liberties with it. Which sentence does not belong?

Eleanor was born in 1122, in Aquitaine, a dukedom in the south-west corner of France. Count William, her father, was a good prince, and so beloved by his people, that when he died, fighting in the Holy Land; he was remembered as "St. William." Her energy from early youth to old age was unrivalled; at the age of twenty-five, she went on a crusade, dressed as a pilgrim, with her husband. Her father died when Eleanor was ten, and her grandfather undertook to provide for her future welfare. He called together his barons, and made them acknowledge Eleanor as his heiress, and further agree to a proposal that Eleanor should marry the future King of France, Louis, and thus unite the north of France with the south.

This paragraph is about Eleanor's early life. It is chronological in nature, beginning with her birth and a mention of her father, and ending with Eleanor becoming her grandfather's heiress and the affianced bride of King Louis of France. The sudden mention of her great energy and how she went on crusade is out of place in the paragraph. There is nothing wrong with the sentence itself. Originally, it was part of an introductory paragraph, and there, it worked to capture the interest of the reader.

Her energy from early youth to old age was unrivalled; at the age of twenty-five, she went on a crusade, dressed as a pilgrim, with her husband; at the age of seventy she had the energy to go to Italy with a wife for her son, and to Germany with the ransom she had raised to release him from prison.

But when the sentence was moved to the following paragraph, it was out of place because it is off-topic.



Organization is an important component to writing. A beautifully written sentence must be in the proper paragraph to have the best impact. In the same way, paragraphs should flow naturally from one to another, with each paragraph supporting the overall topic of the paper. When you suddenly add a word, a sentence, or a paragraph into your writing that doesn't quite belong, it interrupts the flow of writing and may confuse your reader. Bubblegum.

## *Boadicea*

By William Cowper

When the British warrior queen,  
    Bleeding from the Roman rods,  
Sought, with an indignant mien,  
    Counsel of her country's gods,

Sage beneath a spreading oak  
    Sat the Druid, hoary chief;  
Ev'ry burning word he spoke  
    Full of rage, and full of grief.

Princess! if our aged eyes  
    Weep upon thy matchless wrongs,  
'Tis because resentment ties  
    All the terrors of our tongues.

"Rome shall perish—write that word  
    In the blood that she has spilt;  
Perish, hopeless and abhorr'd,  
    Deep in ruin as in guilt.

Rome, for empire far renown'd,  
    Tramples on a thousand states;  
Soon her pride shall kiss the ground—  
    Hark! the Gaul is at her gates!

Other Romans shall arise,  
    Heedless of a soldier's name;  
Sounds, not arms, shall win the prize—  
    Harmony the path to fame.

Then the progeny that springs  
From the forests of our land,  
Arm'd with thunder, clad with wings,  
Shall a wider world command.

Regions Cæsar never knew  
Thy posterity shall sway,  
Where his eagles never flew,  
None invincible as they.

Such the bard's prophetic words,  
Pregnant with celestial fire,  
Bending, as he swept the chords  
Of his sweet but awful lyre.

She, with all a monarch's pride,  
Felt them in her bosom glow;  
Rush'd to battle, fought, and died;  
Dying, hurl'd them at the foe.

Ruffians, pitiless as proud,  
Heav'n awards the vengeance due;  
Empire is on us bestow'd,  
Shame and ruin wait for you.

## *The Pot*

By Rodney Ohebsion

Nasrudin borrowed a pot from his friend. The next day, he gave the friend back the pot, plus another smaller pot.

The friend looked at the small pot, and said, "What's that?"

"Your pot gave birth while I had it," said Nasrudin, "so I am giving you its child."

The friend, happy to receive the bonus, did not ask another question.

A week later, Nasrudin once again borrowed the original pot from the friend. After a week passed, the friend asked Nasrudin to return it.

"I can't," said Nasrudin.

"Why not?" the friend asked.

“Well,” Nasrudin answered, “I hate to be the bearer of bad news...but your pot has died.”

“What?” the friend asked with skepticism. “A pot can’t die!”

“Well, you believed it gave birth,” said Nasrudin, “so why is it that you can’t believe it died?”

## *Exercise*

Review memory work. Name the part of the verb underlined in the following sentences.

She longed to run home, bib and all, and ask Mother to lend her a hand.

“I’m afraid something has happened.”

“We are going to have a new moon, my dear.”

She was too tired, sometimes, even to smile.

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

“John Brooke, how could you do such a thing?”

One edition of jelly lay upon the floor while another was burning gaily on the stove.

In the kitchen reigned confusion and despair.

“My dearest girl, what is the matter?”

## *Writing: Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from the model for your current writing project.

## *Dictation*

Use today's poem for dictation.



## 78. *Scientific Narration: Chocolate*

- Little Women, Chapters 29-30

Your next three narrations will be on scientific topics. The model stories are from Jean Henri Fabre's *The Secret of Everyday Things*. In his book, the character of Uncle Paul is explaining these scientific concepts to a group of children. The stories are written in the first person with frequent use of the second person as he speaks directly to the children.

Use your outline to write a narration on this topic. Leave out references to Uncle Paul and the children; instead, focus on the topic. Your narration should be in the third person. You may use other sources for more details if desired. You'll need to decide which details are important to your narration and which ones should be left out.

Begin your paper with an introduction. This can be background information, an anecdote, a surprising statement or question, a quotation, or an imaginary scenario. Refer back to Lessons 50 and 62 on introductions if necessary.

### *Merry Autumn*

By Paul Laurence Dunbar

It's all a farce,—these tales they tell  
About the breezes sighing,

And moans astir o'er field and dell,  
Because the year is dying.

Such principles are most absurd,—  
I care not who first taught 'em;  
There's nothing known to beast or bird  
To make a solemn autumn.

In solemn times, when grief holds sway  
With countenance distressing,  
You'll note the more of black and gray  
Will then be used in dressing.

Now purple tints are all around;  
The sky is blue and mellow;  
And e'en the grasses turn the ground  
From modest green to yellow.

The seed burs all with laughter crack  
On featherweed and jimson;  
And leaves that should be dressed in black  
Are all decked out in crimson.

A butterfly goes winging by;  
A singing bird comes after;  
And Nature, all from earth to sky,  
Is bubbling o'er with laughter.

The ripples wimple on the rills,  
Like sparkling little lasses;  
The sunlight runs along the hills,  
And laughs among the grasses.

The earth is just so full of fun  
It really can't contain it;  
And streams of mirth so freely run  
The heavens seem to rain it.

Don't talk to me of solemn days  
In autumn's time of splendor,  
Because the sun shows fewer rays,  
And these grow slant and slender.

Why, it's the climax of the year,—  
The highest time of living!—  
Till naturally its bursting cheer  
Just melts into thanksgiving.

## *Editing*

- Did you meet the goal of this writing exercise?
- Check for sentence fragments, reading the paper backwards if necessary.
- If you gave an opinion, did you support it with evidence? Did you use quotations properly (Lesson 43)? Did you include all the important details from the story? Did you keep the narrative in the proper order? Did you write an introduction (Lessons 50 and 62)?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear? Did you use different ways to say **said**? Are your verb tenses consistent?
- Look at your paragraphs. Are all the sentences related? Does each paragraph focus on a single topic?





# 79. Irregular Verbs

- Little Women, Chapter 31

The verb **to be** is the basic verb form of the state of being verbs. **To be** is an irregular verb, which means that it is not conjugated like other verbs. We conjugate **to be** like this:

| <b>to be</b>      | <b>Singular</b>   | <b>Plural</b> |
|-------------------|-------------------|---------------|
| <b>1st Person</b> | I am              | we are        |
| <b>2nd Person</b> | you are           | you are       |
| <b>3rd Person</b> | he, she, or it is | they are      |

**To be** is an irregular verb in all of its tenses. The future tense is just **will**.

I will; you will; he, she, or it will,  
we will; you will; they will

However, its past tense form must be conjugated.

| <b>to be<br/>(past tense)</b> | <b>Singular</b>    | <b>Plural</b> |
|-------------------------------|--------------------|---------------|
| <b>1st Person</b>             | I was              | we were       |
| <b>2nd Person</b>             | you were           | you were      |
| <b>3rd Person</b>             | he, she, or it was | they were     |

There are many irregular verbs other than **to be**. Irregular verbs do not have principal parts which follow the normal pattern.

**Participle** just means a word formed from a verb. Participles can act as other parts of speech, which we will discuss in the next book. To act as a verb, a participle requires a helping verb.

“Now, that is shirking.”

“Have I looped my dress evenly?”

With regular verbs, the past participle is made up of the past tense form. You will see it used without a helping verb. It is the past tense then, not the past participle.

While Amy dressed, she issued her orders, and Jo obeyed them, not without entering her protest, however.

This becomes more important with irregular verbs. Irregular verbs have irregular past participles, and some of these words are never used as verbs without a helping verb, such as **gone**, **done**, and **seen**. The same is true of some other irregular verbs, too.

I have gone; she has done; they have seen.

“You don’t mean to say you have forgotten?”

| Infinitive | Simple Present | Present Participle | Simple Past | Past Participle |
|------------|----------------|--------------------|-------------|-----------------|
| to go      | go             | going              | went        | gone            |
| to do      | do             | doing              | did         | done            |
| to see     | see            | seeing             | saw         | seen            |
| to come    | come           | coming             | came        | come            |
| to have    | have           | having             | had         | had             |

## *Incident of the French Camp*

By Robert Browning

You know, we French stormed Ratisbon:

    A mile or so away  
 On a little mound, Napoleon  
    Stood on our storming-day;  
 With neck out-thrust, you fancy how,  
    Legs wide, arms locked behind,  
 As if to balance the prone brow  
    Oppressive with its mind.

Just as perhaps he mused “My plans  
    That soar, to earth may fall,  
 Let once my army-leader Lannes  
    Waver at yonder wall”—  
 Out ‘twixt the battery-smokes there flew  
    A rider, bound on bound  
 Full-galloping; nor bridle drew  
    Until he reached the mound,

Then off there flung in smiling joy,  
    And held himself erect  
 By just his horse’s mane, a boy:

hardly could suspect—  
(So tight he kept his lips compressed.  
Scarce any blood came through)  
You looked twice ere you saw his breast  
Was all but shot in two.

“Well,” cried he, “Emperor, by God’s grace  
We’ve got you Ratisbon!  
The Marshal’s in the market-place,  
And you’ll be there anon  
To see your flag-bird flap his vans  
Where I, to heart’s desire,  
Perched him!” The chief’s eye flashed; his plans  
Soared up again like fire.

The chief’s eye flashed; but presently  
Softened itself, as sheathes  
A film the mother-eagle’s eye  
When her bruised eaglet breathes.  
“You’re wounded!” “Nay,” the soldier’s pride  
Touched to the quick, he said:  
“I’m killed, Sire!” And his chief beside,  
Smiling, the boy fell dead.

## *Writing: Oral Narration*

Read your new model story below, and then give your instructor an oral narration of it.

## *Vinegar*

From *The Secret of Everyday Things* by Jean Henri Fabre

“You will be surprised to hear,” said Uncle Paul, “that any sweetened substance will generate alcohol by a remarkable chemical change called fermentation, and that alcohol in its turn changes into vinegar. As sugar is the origin of alcohol, it is sugar, in reality, that makes vinegar. Here we see something generating its opposite, sweet giving birth to sour.”

“The same thing happens,” Marie observed, “with milk or with

a slice of melon: they both sooner or later lose their sweet taste and turn sour.

“Those are two good examples of substances which, at first sweet, turn sour as soon as decomposition sets in; but vinegar such as is used in cooking goes through a little different process; for it comes not directly from sugar but from alcohol. All alcoholic liquids are good for making vinegar; nevertheless wine makes the best and most highly valued. The very word vinegar shows you how the thing itself is made, ‘vinegar’ meaning nothing more nor less than ‘sour wine’—*vin aigre*.”

“Why, so it does!” Claire exclaimed. “I hadn’t noticed it before. The two words fit together just right; not a letter too many, and not a letter too few.”

“In wine,” Uncle Paul resumed, “it is the alcohol, and the alcohol alone, that turns sour. That is to say, you can’t make good vinegar without good wine. The more generous the wine, or, in other words, the richer it is in alcohol, the stronger the vinegar. People often make a mistake on that point: they think that poor wine, the final drippings from the wine-press, the rinsings of bottles and casks, will in course of time take on sufficient sourness. A great mistake. Such watery stuff cannot possibly yield what it does not possess. As soon as the small proportion of alcohol it contains has turned to vinegar, that is the end of it; no matter how long you wait, there will be no increase of sourness. The rule has no exceptions: to obtain good vinegar use good wine, wine rich in alcohol.”

“But you haven’t told us yet,” said Jules, “what must be done to change the wine into vinegar.”

“That takes care of itself. Leave on the kitchen sideboard an uncorked bottle of wine, not quite full, and in a few days, especially in summer, the wine will turn to vinegar. On the express condition of its being exposed to the air, wine will turn sour of itself, and all the quicker when a warm temperature hastens the process of decomposition in the alcohol. That shows you at once the care necessary for keeping table wines and preventing their turning sour. If in bottles or demijohns, they must be tightly corked with good stoppers, since otherwise air will get in and the wine will be in danger of souring. As cork is always more or less porous, the top is covered with sealing-wax when the wine is to be kept a long time; in a word, the bottles are sealed.”

“Then it’s just to keep out the air,” said Emile, “that they seal the bottles with red, green, black, or any other colored sealing-wax?”

“Merely for that reason. Without this precaution air might gradually get into the bottle, and when it was uncorked, instead of excellent old wine, you would have nothing but vinegar. You see, if you wish your wine to keep well, you must, above all, guard it from the air. A partly filled demijohn or cask, opened every day to draw out wine and then carefully recorked, soon goes sour, especially in summer. If the wine is not likely to be all used up for some time, the contents should be bottled and carefully corked. In that way the wine is in contact with the air only one bottle at a time, as it is called for, and so cannot turn sour provided it has been properly corked.

“Let us, then, accept it as a rule that if wine is not to turn sour it must come in contact with the air as little as possible. If, on the contrary, we wish to change it into vinegar we leave it exposed to the air in uncorked or imperfectly corked vessels. Little by little, through the long-continued action of air, its alcohol will turn sour. That is what happens to the remnants of wine left in the bottom of bottles and forgotten.

“Of all the seasonings used with our food, vinegar, next to salt, is the most prized. With its cool, tart flavor and agreeable odor it gives a relish to dishes that without it would be too insipid. Its use is not only a matter of taste, but also of hygiene, for taken in moderation it stimulates the work of the stomach and makes the digestion of food easier. Combined with oil it is an indispensable seasoning for salad. Without it this raw food would hardly be acceptable to the stomach.”

“That is one of my favorite dishes,” Jules declared, “especially when it is made of spring lettuce; the vinegar makes it taste so good, pricking the tongue just enough and not too much.”

“Vinegar is also used in the preparation of certain well-known condiments—capers, for example.”

“Oh, how I like them!” cried Emile, “those capers they sometimes put into stews. Where do they come from?”

“I will tell you. In the extreme south of France, near the Mediterranean, there is cultivated a shrub called the caper-bush. Its favorite haunts are rocky slopes and the fissures in old walls and rocks much exposed to the sun. Its branches are long and slender, armed with stout thorns. Those branches bend over in a graceful green mass, and against the darker background of foliage are set off numerous large and sweet-smelling pink blossoms resembling those of the jasmine. Well, these blossoms, before they open, are capers. As little buds they are gathered every morning, one by one, and pickled

in vinegar of good quality. That is all that is done to them. So when Emile smacks his lips over the caper sauce, he is eating nothing more nor less than so many flower buds.”

“I shall like them all the better for knowing they are flowers,” the boy declared.

“In like manner gherkins are pickled in vinegar. They grow on a vine much like the pumpkin-vine. Similar treatment, too, is given to pimentos, sometimes called allspice on account of their spicy taste, which becomes unbearably strong when the fruit is ripe and coral-red. I will remind you that all pickling with vinegar should be done in vessels not glazed on the inside with lead. I have already told you that ordinary pottery is glazed with a preparation that contains lead. Strong vinegar might in the long run dissolve this glaze and thus acquire harmful qualities. Keep your capers, pimentos, and gherkins in glass vessels, or at least in pots that are not glazed inside.

“In conclusion I will tell you that vinegar has the property of making meat tender. To insure tenderness in a piece of beef it is sprinkled several days in advance with a little vinegar to which have been added salt, pepper, garlic, onions, and other seasoning, according to the taste of each person. In this mixture, however many of these ingredients there may be, vinegar plays the chief part. This process is called sousing the meat.”

## *Exercise*

Review memory work. Choose the correct form of the verb.

It is almost impossible to avoid, when some of the women, old and young, with all their private piques and prejudices, (tries/try) to work together.

All of it (was/were) all heavenly.

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

Here I really sit at a front window of the Bath Hotel.

We are not staying, so it's no great matter.

It rained when we got to London.

Little Nap is a handsome boy, who chats with his tutor.

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor's approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today's literature reading.

## *Dictation*

Of course it rained when we got to London, and there was nothing to be seen but fog and umbrellas. We rested, unpacked, and shopped a little between the showers. Aunt Mary got me some new things, for I came off in such a hurry I wasn't half ready. A white hat and blue feather, a muslin dress to match, and the loveliest mantle you ever saw. Shopping in Regent Street is perfectly splendid. Things seem so cheap, nice ribbons only sixpence a yard. I laid in a stock, but shall get my gloves in Paris. Doesn't that sound sort of elegant and rich?





## 80. *More Irregular Verbs*

- Little Women, Chapters 32-33

Regular verbs form the simple past with the ending **ed**. The past participle is the same, and it uses a helping verb when it acts as a verb.

“I have tried once or twice, but she either evaded my questions or looked so distressed that I stopped.”

Irregular verbs do not follow this pattern. The simple past and past participles of irregular verbs can end in a variety of ways, following no pattern at all. The simple past tense has just one part, while the past participle must have a helping verb when acting as a verb.

Laurie knew this pillow well, and had cause to regard it with deep aversion.

If they had known the various tender passages which had been nipped in the bud, they would have had the immense satisfaction of saying, “I told you so.”

If she had not got the new idea into her head, she would have seen nothing unusual in the fact that Beth was very quiet

Use the chart on the following pages to become familiar with common irregular verbs. But when in doubt, use the dictionary. It will list the various forms of the verb.

| <b>Infinitive</b> | <b>Simple Present</b> | <b>Present Participle</b> | <b>Simple Past</b> | <b>Past Participle</b> |
|-------------------|-----------------------|---------------------------|--------------------|------------------------|
| to arise          | arise(s)              | arising                   | arose              | arisen                 |
| to awake          | awake(s)              | awaking                   | awoke or<br>awaked | awaked or<br>awoken    |
| to be             | am, is, are           | being                     | was, were          | been                   |
| to bear           | bear(s)               | bearing                   | bore               | borne or<br>born       |
| to beat           | beat(s)               | beating                   | beat               | beaten                 |
| to become         | become(s)             | becoming                  | became             | become                 |
| to begin          | begin(s)              | beginning                 | began              | begun                  |
| to bend           | bend(s)               | bending                   | bent               | bent                   |
| to bet            | bet(s)                | betting                   | bet                | bet                    |
| to bid            | bid(s)                | bidding                   | bid                | bid                    |
| to bid            | bid(s)                | bidding                   | bade               | bidden                 |
| to bind           | bind(s)               | binding                   | bound              | bound                  |
| to bite           | bite(s)               | biting                    | bit                | bitten or bit          |
| to blow           | blow(s)               | blowing                   | blew               | blown                  |
| to break          | break(s)              | breaking                  | broke              | broken                 |
| to bring          | bring(s)              | bringing                  | brought            | brought                |
| to build          | build(s)              | building                  | built              | built                  |
| to burst          | burst(s)              | bursting                  | burst              | burst                  |
| to buy            | buy(s)                | buying                    | bought             | bought                 |
| to cast           | cast(s)               | casting                   | cast               | cast                   |
| to catch          | catch(es)             | catching                  | caught             | caught                 |
| to choose         | choose(s)             | choosing                  | chose              | chosen                 |
| to cling          | cling(s)              | clinging                  | clung              | clung                  |
| to come           | come(s)               | coming                    | came               | come                   |
| to cost           | cost(s)               | costing                   | cost               | cost                   |
| to creep          | creep(s)              | creeping                  | crept              | crept                  |
| to cut            | cut(s)                | cutting                   | cut                | cut                    |
| to deal           | deal(s)               | dealing                   | dealt              | dealt                  |

|            |            |            |                   |                     |
|------------|------------|------------|-------------------|---------------------|
| to dig     | dig(s)     | digging    | dug               | dug                 |
| to dive    | dive(s)    | diving     | dived or dove     | dived               |
| to do      | do(es)     | doing      | did               | done                |
| to draw    | draw(s)    | drawing    | drew              | drawn               |
| to dream   | dream(s)   | dreaming   | dreamed or dreamt | dreamed or dreamt   |
| to drink   | drink(s)   | drinking   | drank             | drunk               |
| to drive   | drive(s)   | driving    | drove             | driven              |
| to eat     | eat(s)     | eating     | ate               | eaten               |
| to fall    | fall(s)    | falling    | fell              | fallen              |
| to feed    | feed(s)    | feeding    | fed               | fed                 |
| to feel    | feel(s)    | feeling    | felt              | felt                |
| to fight   | fight(s)   | fighting   | fought            | fought              |
| to find    | find(s)    | finding    | found             | found               |
| to flee    | flee(s)    | fleeing    | fled              | fled                |
| to fling   | fling(s)   | flinging   | flung             | flung               |
| to fly     | flies, fly | flying     | flew              | flown               |
| to forbid  | forbid(s)  | forbidding | forbade           | forbidden           |
| to forget  | forget(s)  | forgetting | forgot            | forgotten or forgot |
| to forgive | forgive(s) | forgiving  | forgave           | forgiven            |
| to forsake | forsake(s) | forsaking  | forsook           | forsaken            |
| to freeze  | freeze(s)  | freezing   | froze             | frozen              |
| to get     | get(s)     | getting    | got               | got or gotten       |
| to give    | give(s)    | giving     | gave              | given               |
| to go      | go(es)     | going      | went              | gone                |
| to grow    | grow(s)    | growing    | grew              | grown               |
| to hang    | hang(s)    | hanging    | hung              | hung                |
| to have    | has, have  | having     | had               | had                 |
| to hear    | hear(s)    | hearing    | heard             | heard               |
| to hide    | hide(s)    | hiding     | hid               | hidden              |
| to hit     | hit(s)     | hitting    | hit               | hit                 |

|          |          |          |                 |                  |
|----------|----------|----------|-----------------|------------------|
| to hurt  | hurt(s)  | hurting  | hurt            | hurt             |
| to keep  | keep(s)  | keeping  | kept            | kept             |
| to know  | know(s)  | knowing  | knew            | known            |
| to lay   | lay(s)   | laying   | laid            | laid             |
| to lead  | lead(s)  | leading  | led             | led              |
| to leap  | leap(s)  | leaping  | leaped or leapt | leaped or leapt  |
| to leave | leave(s) | leaving  | left            | left             |
| to lend  | lend(s)  | lending  | lent            | lent             |
| to let   | let(s)   | letting  | let             | let              |
| to lie   | lie(s)   | lying    | lay             | lain             |
| to light | light(s) | lighting | lighted or lit  | lighted or lit   |
| to lose  | lose(s)  | losing   | lost            | lost             |
| to make  | make(s)  | making   | made            | made             |
| to mean  | mean(s)  | meaning  | meant           | meant            |
| to pay   | pay(s)   | paying   | paid            | paid             |
| to prove | prove(s) | proving  | proved          | proved or proven |
| to quit  | quit(s)  | quitting | quit            | quit             |
| to read  | read(s)  | reading  | read            | read             |
| to rid   | rid(s)   | ridding  | rid             | rid              |
| to ride  | ride(s)  | riding   | rode            | ridden           |
| to ring  | ring(s)  | ringing  | rang            | rung             |
| to rise  | rise(s)  | rising   | rose            | risen            |
| to run   | run(s)   | running  | ran             | run              |
| to say   | say(s)   | saying   | said            | said             |
| to see   | see(s)   | seeing   | saw             | seen             |
| to seek  | seek(s)  | seeking  | sought          | sought           |
| to send  | send(s)  | sending  | sent            | sent             |
| to set   | set(s)   | setting  | set             | set              |
| to shake | shake(s) | shaking  | shook           | shaken           |
| to shine | shine(s) | shining  | shone           | shone            |

|           |           |           |                  |                  |
|-----------|-----------|-----------|------------------|------------------|
| to shoot  | shoot(s)  | shooting  | shot             | shot             |
| to show   | show(s)   | showing   | showed           | shown or showed  |
| to shrink | shrink(s) | shrinking | shrank           | shrunk           |
| to sing   | sing(s)   | singing   | sang             | sung             |
| to sink   | sink(s)   | sinking   | sank or sunk     | sunk             |
| to sit    | sit(s)    | sitting   | sat              | sat              |
| to slay   | slay(s)   | slaying   | slew             | slain            |
| to sleep  | sleep(s)  | sleeping  | slept            | slept            |
| to sling  | sling(s)  | slinging  | slung            | slung            |
| to sneak  | sneak(s)  | sneaking  | sneaked or snuck | sneaked or snuck |
| to speak  | speak(s)  | speaking  | spoke            | spoken           |
| to spend  | spend(s)  | spending  | spent            | spent            |
| to spin   | spin(s)   | spinning  | spun             | spun             |
| to spring | spring(s) | springing | sprang or sprung | sprung           |
| to stand  | stand(s)  | standing  | stood            | stood            |
| to steal  | steal(s)  | stealing  | stole            | stolen           |
| to sting  | sting(s)  | stinging  | stung            | stung            |
| to stink  | stink(s)  | stinking  | stank or stunk   | stunk            |
| to stride | stride(s) | striding  | strode           | stridden         |
| to strike | strike(s) | striking  | struck           | struck           |
| to strive | strive(s) | striving  | strove           | striven          |
| to swear  | swear(s)  | swearing  | swore            | sworn            |
| to sweep  | sweep(s)  | sweeping  | swept            | swept            |
| to swim   | swim(s)   | swimming  | swam             | swum             |
| to swing  | swing(s)  | swinging  | swung            | swung            |
| to take   | take(s)   | taking    | took             | taken            |
| to teach  | teach(es) | teaching  | taught           | taught           |
| to tear   | tear(s)   | tearing   | tore             | torn             |
| to tell   | tell(s)   | telling   | told             | told             |

|               |               |               |                   |                   |
|---------------|---------------|---------------|-------------------|-------------------|
| to think      | think(s)      | thinking      | thought           | thought           |
| to throw      | throw(s)      | throwing      | threw             | thrown            |
| to understand | understand(s) | understanding | understood        | understood        |
| to wake       | wake(s)       | waking        | woke or<br>waked  | waked or<br>woken |
| to wear       | wear(s)       | wearing       | wore              | worn              |
| to weave      | weave(s)      | weaving       | wove or<br>weaved | woven or<br>wove  |
| to weep       | weep(s)       | weeping       | wept              | wept              |
| to wring      | wring(s)      | wringing      | wrung             | wrung             |
| to write      | write(s)      | writing       | wrote             | written           |

## *Transplanted*

By Emily Dickinson

As if some little Arctic flower,  
 Upon the polar hem,  
 Went wandering down the latitudes,  
 Until it puzzled came  
 To continents of summer,  
 To firmaments of sun,  
 To strange, bright crowds of flowers,  
 And birds of foreign tongue!  
 I say, as if this little flower  
 To Eden wandered in—  
 What then? Why, nothing, only,  
 Your inference therefrom!

## *The Lamp*

By Rodney Ohebsion

Nasrudin and his wife were sleeping late one night, and were awoken by the sound of two men arguing intensely in the street.

“I’m going to go find out what they’re fighting about.” Nasrudin told his wife.

“Just go back to sleep,” his wife remarked. “This has nothing to

do with you.”

“Fine,” Nasrudin said.

But as the two men outside continued arguing, Nasrudin picked up his lamp and decided to go out and see what the commotion was about. As soon as he got outside, one of the men grabbed his lamp and ran off with it.

Nasrudin returned to his bed. His wife asked him, “What were they fighting about?”

“My lamp,” Nasrudin replied. “As soon as they got it, they stopped fighting.”

## *Writing: Outline*

Write or type an outline of the new model story which you read in the last lesson.

## *Exercise*

Review memory work. In the sentences below, are the phrases which begin with the word **to** infinitives or prepositional phrases?

I’m going to write you a regular volume, for I’ve got heaps to tell.

I am to have my meals with the children, if I prefer it to the great table.

Name the part of the verb underlined in the following sentences.

If you behaved properly, they would.

“Why, Mother, she has seemed unusually well since the babies came.”

“I seldom have to wait for long.”

“I think she is growing up.”

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

“Why, Mother, she has seemed unusually well since the babies came.”

“Have you asked her about it?”

The other pronounced her German with an accent.

“There is something on her mind.”

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a poem. If you cannot think of a poem that you enjoy or that means something to you personally, then copy all or part of today's poem.

## *Dictation*

Galatians 5:22-26

But the fruit of the Spirit is love, joy, peace, patience, kindness, goodness, faithfulness, gentleness, self-control; against such things there is no law. Now those who belong to Christ Jesus have crucified the flesh with its passions and desires. If we live by the Spirit, let us also walk by the Spirit. Let us not become boastful, challenging one another, envying one another.







*The Last Supper* by Leonardo da Vinci

### Picture Study

1. Read the title and the name of the artist. Study the picture for several minutes, then put the picture away.
2. Describe the picture.
3. Look at the picture again. Do you notice any details that you missed before? What do you like or dislike about this painting? Does it remind you of anything?



# 81. *Descriptive Writing*

- Little Women, Chapter 34

## *Writing: Descriptive Writing*

Today, you have a passage from *Little Women* to imitate. The passage contains descriptions of three of the sisters. Choose a description of one of the sisters to imitate. Begin with a brief outline, if desired, to help you remember details. Add new details if you wish. Remember, the point of this exercise is to write as descriptively as possible, not just to narrate the passage exactly.

As you read, pay close attention to the words Louisa May Alcott uses to create an image in your mind. What does she tell about each sister's appearance? What about her habits and character?

## *Little Women*

Jo happened to suit Aunt March, who was lame and needed an active person to wait upon her. The childless old lady had offered to adopt one of the girls when the troubles came, and was much offended because her offer was declined. Other friends told the Marches that they had lost all chance of being remembered in the rich old lady's will, but the unworldly Marches only said...

“We can't give up our girls for a dozen fortunes. Rich or poor, we will keep together and be happy in one another.”

The old lady wouldn't speak to them for a time, but happening to meet Jo at a friend's, something in her comical face and blunt manners struck the old lady's fancy, and she proposed to take her for a companion. This did not suit Jo at all, but she accepted the place since nothing better appeared and, to every one's surprise, got on remarkably well with her irascible relative. There was an occasional tempest, and once Jo marched home, declaring she couldn't bear it longer, but Aunt March always cleared up quickly, and sent for her to come back again with such urgency that she could not refuse, for in her heart she rather liked the peppery old lady.

I suspect that the real attraction was a large library of fine books, which was left to dust and spiders since Uncle March died. Jo remembered the kind old gentleman, who used to let her build railroads and bridges with his big dictionaries, tell her stories about queer pictures in his Latin books, and buy her cards of gingerbread whenever he met her in the street. The dim, dusty room, with the busts staring down from the tall bookcases, the cozy chairs, the globes, and best of all, the wilderness of books in which she could wander where she liked, made the library a region of bliss to her.

The moment Aunt March took her nap, or was busy with company, Jo hurried to this quiet place, and curling herself up in the easy chair, devoured poetry, romance, history, travels, and pictures like a regular bookworm. But, like all happiness, it did not last long, for as sure as she had just reached the heart of the story, the sweetest verse of a song, or the most perilous adventure of her traveler, a shrill voice called, "Josy-phine! Josy-phine!" and she had to leave her paradise to wind yarn, wash the poodle, or read Belsham's Essays by the hour together.

Jo's ambition was to do something very splendid. What it was, she had no idea as yet, but left it for time to tell her, and meanwhile, found her greatest affliction in the fact that she couldn't read, run, and ride as much as she liked. A quick temper, sharp tongue, and restless spirit were always getting her into scrapes, and her life was a series of ups and downs, which were both comic and pathetic. But the training she received at Aunt March's was just what she needed, and the thought that she was doing something to support herself made her happy in spite of the perpetual "Josy-phine!"

Beth was too bashful to go to school. It had been tried, but she suffered so much that it was given up, and she did her lessons at home with her father. Even when he went away, and her mother was called to devote her skill and energy to Soldiers' Aid Societies, Beth

went faithfully on by herself and did the best she could. She was a housewifely little creature, and helped Hannah keep home neat and comfortable for the workers, never thinking of any reward but to be loved. Long, quiet days she spent, not lonely nor idle, for her little world was peopled with imaginary friends, and she was by nature a busy bee. There were six dolls to be taken up and dressed every morning, for Beth was a child still and loved her pets as well as ever. Not one whole or handsome one among them, all were outcasts till Beth took them in, for when her sisters outgrew these idols, they passed to her because Amy would have nothing old or ugly. Beth cherished them all the more tenderly for that very reason, and set up a hospital for infirm dolls. No pins were ever stuck into their cotton vitals, no harsh words or blows were ever given them, no neglect ever saddened the heart of the most repulsive, but all were fed and clothed, nursed and caressed with an affection which never failed. One forlorn fragment of dollanity had belonged to Jo and, having led a tempestuous life, was left a wreck in the rag bag, from which dreary poorhouse it was rescued by Beth and taken to her refuge. Having no top to its head, she tied on a neat little cap, and as both arms and legs were gone, she hid these deficiencies by folding it in a blanket and devoting her best bed to this chronic invalid. If anyone had known the care lavished on that dolly, I think it would have touched their hearts, even while they laughed. She brought it bits of bouquets, she read to it, took it out to breathe fresh air, hidden under her coat, she sang it lullabies and never went to bed without kissing its dirty face and whispering tenderly, "I hope you'll have a good night, my poor dear."

Beth had her troubles as well as the others, and not being an angel but a very human little girl, she often 'wept a little weep' as Jo said, because she couldn't take music lessons and have a fine piano. She loved music so dearly, tried so hard to learn, and practiced away so patiently at the jingling old instrument, that it did seem as if someone (not to hint Aunt March) ought to help her. Nobody did, however, and nobody saw Beth wipe the tears off the yellow keys, that wouldn't keep in tune, when she was all alone. She sang like a little lark about her work, never was too tired for Marmee and the girls, and day after day said hopefully to herself, "I know I'll get my music some time, if I'm good."

There are many Beths in the world, shy and quiet, sitting in corners till needed, and living for others so cheerfully that no one sees the sacrifices till the little cricket on the hearth stops chirping, and the sweet, sunshiny presence vanishes, leaving silence and shadow behind.

If anybody had asked Amy what the greatest trial of her life was, she would have answered at once, "My nose." When she was a baby, Jo had accidently dropped her into the coal hod, and Amy insisted that the fall had ruined her nose forever. It was not big nor red, like poor 'Petrea's', it was only rather flat, and all the pinching in the world could not give it an aristocratic point. No one minded it but herself, and it was doing its best to grow, but Amy felt deeply the want of a Grecian nose, and drew whole sheets of handsome ones to console herself.

"Little Raphael," as her sisters called her, had a decided talent for drawing, and was never so happy as when copying flowers, designing fairies, or illustrating stories with queer specimens of art. Her teachers complained that instead of doing her sums she covered her slate with animals, the blank pages of her atlas were used to copy maps on, and caricatures of the most ludicrous description came fluttering out of all her books at unlucky moments. She got through her lessons as well as she could, and managed to escape reprimands by being a model of deportment. She was a great favorite with her mates, being good-tempered and possessing the happy art of pleasing without effort. Her little airs and graces were much admired, so were her accomplishments, for besides her drawing, she could play twelve tunes, crochet, and read French without mispronouncing more than two-thirds of the words. She had a plaintive way of saying, "When Papa was rich we did so-and-so," which was very touching, and her long words were considered 'perfectly elegant' by the girls.

Amy was in a fair way to be spoiled, for everyone petted her, and her small vanities and selfishnesses were growing nicely. One thing, however, rather quenched the vanities. She had to wear her cousin's clothes. Now Florence's mama hadn't a particle of taste, and Amy suffered deeply at having to wear a red instead of a blue bonnet, unbecoming gowns, and fussy aprons that did not fit. Everything was good, well made, and little worn, but Amy's artistic eyes were much afflicted, especially this winter, when her school dress was a dull purple with yellow dots and no trimming.

"My only comfort," she said to Meg, with tears in her eyes, "is that Mother doesn't take tucks in my dresses whenever I'm naughty, as Maria Parks's mother does. My dear, it's really dreadful, for sometimes she is so bad her frock is up to her knees, and she can't come to school. When I think of this *deggerredation*, I feel that I can bear even my flat nose and purple gown with yellow sky-rockets on it."

## *Hymn of Pan*

By Percy Blysshe Shelley

From the forests and highlands  
We come, we come;  
From the river-girt islands,  
Where loud waves are dumb  
Listening to my sweet pipings.  
The wind in the reeds and the rushes,  
The bees on the bells of thyme,  
The birds on the myrtle-bushes,  
The cicale above in the lime,  
And the lizards below in the grass,  
Were as silent as ever old Tmolus was,  
Listening to my sweet pipings.  
Liquid Peneus was flowing,  
And all dark Tempe lay  
In Pelion's shadow, outgrowing  
The light of the dying day,  
Speeded by my sweet pipings.  
The Sileni and Sylvans and Fauns,  
And the Nymphs of the woods and waves,  
To the edge of the moist river-lawns,  
And the brink of the dewy caves,  
And all that did then attend and follow,  
Were silent with love,—as you now, Apollo,  
With envy of my sweet pipings.  
I sang of the dancing stars,  
I sang of the dædal earth,  
And of heaven, and the Giant wars,  
And love, and death, and birth,  
And then I changed my pipings,—  
Singing how down the vale of Mænalus  
I pursued a maiden, and clasped a reed:  
Gods and men, we are all deluded thus;  
It breaks in our bosom, and then we bleed.  
All wept—as I think both ye now would,  
If envy or age had not frozen your blood—  
At the sorrow of my sweet pipings.

## *The Hole*

By Rodney Ohebsion

Nasrudin was digging outside, and his neighbor asked him, “What are you working on?”

“Well,” Nasrudin replied, “There’s a lot of excess dirt on the road, so I’m digging a hole to bury it in.”

“But what are you going to do with the dirt that you’re digging out of this new hole?” said the neighbor.

“Hey,” Nasrudin replied, “I can’t attend to every single detail.”

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of non-fiction. With your instructor’s approval, this can be from the Bible, a biography, or one of your history or science books. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from your next reading in your history spine.





## 82. *Commas in a Series*

- Little Women, Chapters 35-36

Oscar Wilde once said, “I have spent most of the day putting in a comma and the rest of the day taking it out.” Commas can be tricky, but there are some rules which will help you know when to use them. First, we’ll discuss commas in a series. Commas can be used to separate a series of items.

When we list only two items, we can join the items with a conjunction. The conjunction does not need a comma.

They were all there, his grandfather—oh, so proud—Mr. and Mrs. March, John and Meg, Jo and Beth, and all exulted over him.

A call at Meg’s, and a refreshing sniff and sip at the Daisy and Demijohn, still further fortified her for the tete-a-tete.

But when more than two items are listed, we often use commas to replace the coordinating conjunction—the FANBOYS conjunctions. In this case, we only use a conjunction before the final item.

So the curtain falls upon Meg and Jo and Beth and Amy.

So the curtain falls upon Meg, Jo, Beth, and Amy.

This also works with the other coordinating conjunctions which can join items in a list in this way: but, nor, or, and yet.

I don't think he found that a pair of rampant boys, a pipe, **or** even the divine Plato, were very satisfactory substitutes for wife and child at home.

Coordinating conjunctions can join not only words, but also phrases and clauses in this way.

“You wouldn't know what to say, **but** would cry or blush.”

A restless movement from Laurie suggested that his chair was not easy, **or** that he did not like the plan, **and** made the old man add hastily, “I don't mean to be a marplot or a burden.

Nouns in a series always need punctuation marks or conjunctions, but adjectives only need them sometimes. We divide adjectives into two types, **coordinate** and **noncoordinate** adjectives. **Coordinate** adjectives need to be separated with punctuation. **Noncoordinate** adjectives do not need punctuation. There are two tests to determine whether a list of adjectives is coordinate or noncoordinate.

**Test 1: Rearrange the adjectives.** If the adjectives can be rearranged, they are coordinate adjectives and need punctuation.

Beth is kind, gentle, and serene.

Beth is serene, gentle, and kind.

Beth is gentle, serene, and kind.

**Test 2: Use the conjunction *and* between the adjectives.** If the adjectives can be separated with **and** and the sentence still makes sense, then the adjectives are coordinate adjectives and need punctuation.

Beth is kind and gentle and serene.

Beth is kind, gentle, and serene.

Noncoordinate adjectives cannot pass either of the above tests. Look at this sentence.

Laurie gave an eloquent Latin oration.

Now try the tests on it, first rearranging the adjectives and then using **and** between them.

Laurie gave a Latin eloquent oration.  
Laurie gave an eloquent and Latin oration.

Both of those sentences sound absurd. The adjectives are noncoordinate.

We also use commas to separate phrases in a series, including prepositional phrases.

“He isn’t old, nor anything bad, but good and kind, and the best friend I’ve got.”

Jo took Beth down to the quiet place, in the open air, with the fresh sea breezes to blow a little color into her pale cheeks.

## *Comparison*

By Paul Laurence Dunbar

The sky of brightest gray seems dark  
To one whose sky was ever white.  
To one who never knew a spark,  
Thro’ all his life, of love or light,  
The grayest cloud seems over-bright.  
The robin sounds a beggar’s note  
Where one the nightingale has heard,  
But he for whom no silver throat  
Its liquid music ever stirred,  
Deems robin still the sweetest bird.

## *The Weight Lifting Contest*

By Rodney Ohebsion

One day, as Nasrudin and some other locals chatted at the town square, a bragging contest soon developed among the group.

One by one they spoke of amazing feats they accomplished, each tale seeming more outlandish than the last.

Finally, after hearing everyone else, Nasrudin stood up and took his turn. “A long time ago, all the strong men in town wanted to decide who was the strongest. There was this massive tipped-over pillar near the grocery store, and they decided to see if anyone could lift it. One by one, each of them tried, and one by one, each of them failed. Keep in mind that these were massive, muscular guys. Then I

stepped up. I rubbed my hands together, and gripped the pillar as all the others watched.”

“Yes, go on!” the others remarked. “And then what happened?”

“And then I found out I couldn’t pick it up, either!” replied Nasrudin.

## *Writing: Copia*

Take the following sentence and play with it. Remember that the point is not necessarily to make the sentence better. The point is to play with the sentence and make it different. Make a new sentence with a change from each of the following categories.

“The olives are taken to the mill, where, after being crushed under vertical millstones, they are cold-pressed.

1. Change the grammar.
  - Change the nouns from common to proper and vice versa.
  - Change the nouns from singular to plural and vice versa.
  - Change the type of adjectives: articles, descriptive, possessive, etc.
  - Change the sentence type.
  - Change the first word of the sentence.
  - Change the verb tense.
2. Condense the sentence.
  - Remove details.
  - Remove modifiers.
  - Remove phrases or clauses.
3. Amplify the sentence.
  - Add details.
  - Add dialogue.
  - Add modifiers.
  - Add phrases or clauses.
4. Use synonyms and antonyms.
  - Substitute synonyms.
  - Say the same thing using antonyms.
  - Say the opposite thing using antonyms.
5. Point of view.
  - Change the point of view.
  - Slant the sentence.

## *Exercise*

Review memory work. Punctuate the following sentences.

It takes much folly sin or misery to send a young man to a violent death

Beth learned to say goodbye to health love and life

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

“There is business in London.”

“Oh, Jo, can’t you?”

Laurie was not one of the weak sort who are conquered by a single failure.

“Who told you?”

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor’s approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today’s literature reading.

## *Dictation*

When the parting came he affected high spirits, to conceal certain inconvenient emotions which seemed inclined to assert themselves. This gaiety did not impose upon anybody, but they tried to look as if it did for his sake, and he got on very well till Mrs. March kissed him, with a whisper full of motherly solicitude. Then feeling that he was going very fast, he hastily embraced them all round, not forgetting the afflicted Hannah, and ran downstairs as if for his life. Jo followed a minute after to wave her hand to him if he looked round. He did look round, came back, put his arms about her as she stood on the step above him, and looked up at her with a face that made his short appeal eloquent and pathetic.



## 83. *conclusions*

- Little Women, Chapter 37

A **conclusion** is the end of something or a judgment reached by reasoning. In a composition, it is both. The conclusion is the last paragraph of your paper, and it adds some final thoughts that you have reached on your subject. Just as an introduction of a paper has the purpose of gaining the reader's interest, the conclusion of a paper has the purpose of leaving the reader with an interesting final thought.

The type of final thought will depend on your subject and the **purpose** of your paper. The **purpose** of your paper is what you wish to accomplish with your writing. Do you wish to **entertain** your reader, or do you want to **explain** something to him? Do you wish to **inform** your reader about a topic, or do you want to **persuade** your reader to have the same opinion about the topic that you have?

Let us return once more to the chapter on Eleanor of Aquitaine from *Great Englishwomen* by M. B. Synge. The entire chapter can be found in Appendix D. In Lesson 44, you read the beginning of the chapter. The introduction gave us an overview of the woman and her place in history, and it hinted at exciting things to come. At the end, the author sums up. The paragraph before the conclusion ends with the death of Eleanor. The concluding paragraph gives a few final thoughts on Eleanor from the author.

Then Eleanor retired to Fonteraux, where she died at the age of eighty-two...

Sorrow and adversity had taught Eleanor many a stern lesson, and few women have lived to a more honorable old age than “Eleanor, beloved of God and man,” as the monks of Canterbury used to address her.

The conclusion should summarize the discussion in your paper. Look at the conclusion to the chapter on Eleanor of Aquitaine again, and notice that “summarize” does not mean “say it all again.” In this case, the conclusion restated in general terms something of her life, that she had “[s]orrow and adversity,” with a conclusion about this from the author, that they “had taught Eleanor many a stern lesson.” She then ended the chapter with a quote about Eleanor from the monks of Canterbury. The concluding paragraph is both short and simple, but it allows the chapter to end on a more interesting note than it would have if it merely said, “Then Eleanor retired to Fonteraux, where she died at the age of eighty-two.”

Conclusions can include some of the same elements as introductions, such as the quotation in the one above. Other elements include background information, anecdotes, surprising statements or questions, or imaginary scenarios.

A composition which begins with a story from history or an anecdote can circle around and end with a continuation of the story. Remember the following paragraphs from NASA’s article “Our Solar System: Galileo’s Observations of the Moon, Jupiter, Venus and the Sun”?

After learning of the newly invented “spyglass,” a device that made far objects appear closer, Galileo soon figured out how it worked and built his own, improved version. In 1609, using this early version of the telescope, Galileo became the first person to record observations of the sky made with the help of a telescope...

When Galileo pointed his telescope at Jupiter, the largest planet in our solar system, he made a startling discovery. The planet had four “stars” surrounding it. Within days, Galileo figured out that these “stars” were actually moons in orbit of Jupiter. His discovery challenged common beliefs of his time about the bodies of our solar system. Continuing Galileo’s legacy, modern telescopes and space probes observe the wonders of Jupiter’s many moons.



If these paragraphs served as an introduction to a paper about moons in the universe, then the rest of the paper might not mention Galileo at all. Instead, there would be paragraphs on moons within our solar system, perhaps including artificial satellites. There might be a theoretical paragraph discussing the possibility of moons circling planets outside of our solar system. Then the conclusion could return us to Galileo:

During the time of Galileo, the very idea of moons other than Earth's own seemed not only preposterous, but even blasphemous to some. But Galileo pointed his new device into the night sky, and he saw the impossible. Today, we scan the night sky with "spyglasses" that see even farther than Galileo could have imagined. What new impossible discoveries await us?

The introduction should get the reader's attention. The conclusion should leave the reader thinking.

## *Ballad*

By Paul Laurence Dunbar

I know my love is true,  
And oh the day is fair.  
The sky is clear and blue,  
The flowers are rich of hue,  
The air I breathe is rare,  
I have no grief or care;  
For my own love is true,  
And oh the day is fair.  
My love is false I find,  
And oh the day is dark.  
Blows sadly down the wind,  
While sorrow holds my mind;  
I do not hear the lark,  
For quenched is life's dear spark,—  
My love is false I find,  
And oh the day is dark!  
For love doth make the day  
Or dark or doubly bright;  
Her beams along the way

Dispel the gloom and gray.  
She lives and all is bright,  
She dies and life is night.  
For love doth make the day,  
Or dark or doubly bright.

## *The Strength Test*

By Rodney Ohebsion

Nasrudin and some others were in the town square one day, and the topic of conversation turned to how they changed since they were younger. Some of them talked about how they were wiser, and some talked about how they were weaker. Nasrudin spoke up and said, "Not only am I wiser than I used to be, I'm as strong as I was in my youth."

"Are you sure?" One of them asked.

"Yes. I've tested it," Nasrudin replied.

"How did you test it?" they asked.

"Well there is this big rock outside my house. I couldn't lift it when I was young, and I still can't lift it now."

## *Exercise*

Review memory work. Punctuate the following sentences.

He was moody irritable and pensive by turns

Everyone rejoiced that the poor dear fellow was going away to forget his trouble

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

“How is your grandfather?”

While there were plenty of pretty faces, the young man took little notice.

Laurie did not read all this while he watched her.

“Oh, Laurie, is it really you?”

### *Writing: Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from the model for your current writing project.

### *Dictation*

Use today’s poem for dictation.





## 84. *Scientific Narration: Vinegar*

- Little Women, Chapters 38-39

Your model story, “Vinegar,” is from Jean Henri Fabre’s *The Secret of Everyday Things*. In his book, the character of Uncle Paul is explaining these scientific concepts to a group of children. The stories are written in the first person with frequent use of the second person as he speaks directly to the children.

Use your outline to write a narration on this topic. Leave out references to Uncle Paul and the children; instead, focus on the topic. Your narration should be in the third person. You may use other sources for more details if desired. You’ll need to decide which details are important to your narration and which ones should be left out.

Begin your paper with an introduction. This can be background information, an anecdote, a surprising statement or question, a quotation, or an imaginary scenario. Refer back to Lessons 50 and 62 on introductions if necessary. Add a conclusion. Refer back to Lesson 83 on conclusions if necessary.

## *Proof*

By Emily Dickinson

That I did always love,  
I bring thee proof:  
That till I loved  
I did not love enough.  
That I shall love alway,  
I offer thee  
That love is life,  
And life hath immortality.  
This, dost thou doubt, sweet?  
Then have I  
Nothing to show  
But Calvary.

## *Editing*

- Did you meet the goal of this writing exercise?
- Check for sentence fragments, reading the paper backwards if necessary.
- If you gave an opinion, did you support it with evidence? Did you use quotations properly (Lesson 43)? Did you include all the important details from the story? Did you keep the narrative in the proper order? Did you write an introduction (Lessons 50 and 62)? Did you write a conclusion (Lesson 83)?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear? Did you use different ways to say **said**? Are your verb tenses consistent?
- Look at your paragraphs. Are all the sentences related? Does each paragraph focus on a single topic?



## 85. *Parallel Structures*

- Little Women, Chapter 40

Definition: Parallel structure uses equal grammatical units to show that two or more ideas have the same level of importance.

In a list, it is important to keep the grammatical structure of the list items **parallel**. This means keeping the same grammatical form in each portion of the list. Notice that in the first sentence below, each part of the list begins with a verb in the simple past tense.

Laurie came back as quickly as he went, put out his hand, and said huskily, “I’m a selfish brute.”

Laurie came back as quickly as he went, and put out his hand, saying huskily, “I’m a selfish brute.”

The second sentence, which is the original sentence from *Little Women*, is not parallel. Notice how the parallel structure in the first sentence gives equal emphasis to each action and maintains the smooth flow of thought in the sentence.

In the following sentence, each list item begins with an adverb.

“I’ve been through it all before, once in my own young days, and then with your father.”

Correlative conjunctions require equal grammatical structures in a sentence. It can be two adjectives:

Her friend Friedrich Bhaer was not only good, but great.

Or two nouns:

She admired both his warm heart and his wise head.

Or even two main clauses:

Not only did he guess it by the fact that the second finger of her right hand was no longer inky, but she spent her evenings downstairs now.

Create balance in your writing by using parallel structures. When you edit your writing, look at instances of commas and conjunctions, and consider whether or not that section of writing is a list that should be parallel.

## *Waiting Afield at Dusk*

By Robert Frost

What things for dream there are when spectre-like,  
Moving among tall haycocks lightly piled,  
I enter alone upon the stubble field,  
From which the laborers' voices late have died,  
And in the antiphony of afterglow  
And rising full moon, sit me down  
Upon the full moon's side of the first haycock  
And lose myself amid so many alike.  
I dream upon the opposing lights of the hour,  
Preventing shadow until the moon prevail;  
I dream upon the night-hawks peopling heaven,  
Each circling each with vague unearthly cry,  
Or plunging headlong with fierce twang afar;  
And on the bat's mute antics, who would seem  
Dimly to have made out my secret place,  
Only to lose it when he pirouettes,  
And seek it endlessly with purblind haste;



On the last swallow's sweep; and on the rasp  
In the abyss of odor and rustle at my back,  
That, silenced by my advent, finds once more,  
After an interval, his instrument,  
And tries once—twice—and thrice if I be there;  
And on the worn book of old-golden song  
I brought not here to read, it seems, but hold  
And freshen in this air of withering sweetness;  
But on the memory of one absent most,  
For whom these lines when they shall greet her eye.

### *Writing: Oral Narration*

Read your new model story below, and then give your instructor an oral narration of it.

### *Salt*

From *The Secret of Everyday Things* by Jean Henri Fabre

“Salt, so necessary for the seasoning of our food, is also very useful as a preservative. The pork stored away for the winter's use is commonly salted or smoked, or both, to keep it from spoiling. Beef, too, is salted down, especially as an article of food for sailors on long voyages; and vast quantities of fish—cod, herring, haddock, and mackerel—are preserved with salt and sent to all parts of the world, even to the smallest villages remote from the seacoast. From these various uses to which it is put you will readily perceive that common salt is one of the most valuable of substances.

“But if we judged of the usefulness of a substance from the price it commands in the market, we should fall into the gravest of errors. For example, the diamond takes highest rank in respect to price, a price that is nothing short of exorbitant, but for real use to man, except as an instrument for cutting glass—and as such it is commonly employed by glaziers—it stands very low in the scale. On the other hand, iron, coal, and salt are among the cheapest of substances, the price per pound being considered, while at the same time they are infinitely more useful than the precious stones, which most often serve only to gratify a foolish vanity. Providence takes no heed of this false valuation, but has assigned the highest importance to iron, coal, and salt by scattering them in profusion all over the earth, and

a very inferior importance to the diamond by relegating it to some few remote districts in little-known lands, and that too in very small quantities.

“Accordingly, salt, like all supplies required by mankind in general, is very abundant. The sea, covering as it does three quarters of the earth’s surface, the sea, of such tremendous depth and volume, holds in its measureless immensity an enormous mass of salt, since each cubic meter contains nearly thirty kilograms. If all the oceans should dry up and leave behind their saline contents, there would be enough salt to cover the whole earth with a uniform layer ten meters thick.”

“What is the use of all that salt?” asked Marie.

“Its use is to preserve the ocean waters from corruption despite all the foul matter therein deposited by the countless denizens of the deep and in spite of the impurities of every kind unceasingly poured in as into a common sewer by the rivers, those great scavengers of the continents.”

“They say sea-water is undrinkable,” remarked Claire.

“I can well believe it,” assented her uncle. “In the first place, it is very salt, and then it has an acrid, bitter taste that is unbearable. A single mouthful of this liquid, clear and limpid though it is, would produce nausea. Hence it cannot be used in preparing our food, since it would impart its own repulsive flavor; nor can it be used for washing clothes, because soap will not dissolve in it and, more than that, the clothes in drying would retain an infiltration of salt just as does the codfish you buy at the grocer’s.

“I have already described to you how salt is gathered from salt-marshes with the help of the sun’s heat to dry up the water and leave the crystallized salt ready to be scraped and carried away. Indeed, the sea is an inexhaustible reservoir of salt: we could never get to the end of it, however lavishly we salted our food. To supplement this abundance, the soil itself, the earth, contains in its depths thick beds of salt which are worked with pick and drill just as stone for building is worked in the quarry. This salt that is dug out of the earth is called rock-salt. It differs from sea-salt only in its color, which is due to various foreign substances, being most often yellow or reddish, sometimes violet, blue, or green. When intended for table use or cooking, it is purified with water, and then is indistinguishable from sea-salt.

“There are salt-mines in the departments of Meurthe and Haute-Saône, but the greatest salt-mine is that in the neighborhood of Cracow in Poland. Excavations have there been made to the depth of

more than four hundred meters. The length of the mine exceeds two hundred leagues, and its greatest width is forty leagues.

“In that bed of salt are hewn out great galleries with loftier vaults, in some instances, than that of a church, and extending farther than the eye can reach, crossing one another in every direction, and forming an immense city with streets and public squares. Nothing is lacking to the completeness of this subterranean town: divine service is held in vast chapels cut out of the solid salt, and dwellings for the workmen, as well as stables for the horses employed in the mine, are likewise hewn out of the same material. There is a large population, and hundreds of workmen are born and die there, some of them never leaving their underground birthplace and never seeing the light of the sun. Numerous lights, constantly maintained, illumine the city of salt, and their beams, reflected from crystalline surfaces on every hand, give to the walls of the galleries in some places the limpid and brilliant appearance of glass, and in others cause them to shine with the beautiful tints of the rainbow. What magic illumination in those crystal churches when a thousand candles are reflected by the vaulted roof in gleams of light of all colors!”

“Yes, it must be a magnificent sight,” Jules assented; “but, all the same, I should want to come up now and then into the light of day.”

“Undoubtedly; for with all its splendors that subterranean abode is far inferior to ours. We have the open air, that pure air with which we delight to fill our lungs; and we have the sunlight, a vivifying light that no artificial illumination can equal.”

“Nevertheless I should like to see that mine,” said Emile. “What a tremendous grain of salt, to hold whole towns!”

### *Exercise*

Review memory work. Complete these sentences with parallel structures, using the words in parentheses. Try different verb tenses.

He (to look) like an Italian, (to dress) like an Englishman, and (to have) the independent air of an American.

At Avigdor's, she (to find) the precious home letters, (to give) the reins to Laurie, and (to read) them luxuriously.

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases.

Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

The first few months were very happy ones.

She leaned her face upon her hands, while slow tears dropped through the transparent fingers.

She waited upon the patient creature who seldom asked for anything.

She turned the leaves of her old favorite, *Pilgrims's Progress*.

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor's approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today's literature reading.

## *Dictation*

Seeing this did more for Jo than the wisest sermons, the saintliest hymns, the most fervent prayers that any voice could utter. For with eyes made clear by many tears, and a heart softened by the tenderest sorrow, she recognized the beauty of her sister's life—uneventful, unambitious, yet full of the genuine virtues which “smell sweet, and blossom in the dust,” the self-forgetfulness that makes the humblest on earth remembered soonest in heaven, the true success which is possible to all.



## 86. *Punctuating Dialogue*

- Little Women, Chapters 41-42

Occasionally, quotations in books are sentences in their own right. There are no additional words telling us who the speaker is, or how he was behaving when he said his line. These quotations have a beginning and an end, all neatly encased within quotation marks.

“I was sure she would think better of it. Poor old fellow! I’ve been through it all, and I can sympathize.”

However, most dialogue consists of sentences within sentences. These sentences do include additional information such as who the speaker is, to whom he is speaking, and what he is doing while speaking. When this happens, the actual quotation must be set apart from the rest of the sentence with commas or other punctuation marks. Look at the sentences below from *Little Women*. Notice that the additional information can come at the beginning of the sentence, in the middle of the sentence, or at the end of the sentence. But in every case, the quotation must be set apart from the rest of the sentence with commas or other punctuation marks.

When the extra information comes at the beginning of the sentence, use a comma to separate the quotation.

Laurie said, “It’s all right, ma’am.”

When the extra information comes in the middle of the sentence, use two commas to separate the quotation. A comma always travels with a friend, which is the word in front of it. There is never a space or another punctuation mark between the comma and its friend. If the friend is inside quotation marks, the comma should be, too.

“Yes,” she would say, “I’m getting old and ugly.”

When the extra information comes at the end of the sentence, use a comma to separate the quotation.

“You needn’t say anything, for this comforts me,” she said softly.

Notice that in the above sentence, the comma which separates the quotation from the rest of the sentence takes the place of a period. If Louisa May Alcott had written this part of the dialogue in any of the other ways, a period would take the place of that comma.

“You needn’t say anything, for this comforts me.”

“You needn’t say anything,” she said softly, “for this comforts me.”

She said softly, “You needn’t say anything, for this comforts me.”

We reserve the period for ending the whole sentence, not just the sentence being quoted. But this is not the case when the quoted sentence is a question or an exclamation. In these cases, we keep the ending punctuation mark. Notice, however, that this does not mean that the whole sentence has ended. Because the whole sentence has not ended, the word following the ending quotation mark is not capitalized, unless it is a proper noun.

“How well you draw!” **he** said, with a genuine surprise and pleasure at her skill.

“Shall we see you this evening, *mon frere*?” **asked** Amy, as they parted at her aunt’s door.

The key to remember: In addition to quotation marks, quotations are set apart from the rest of the sentence with commas, exclamation marks, or question marks.

When writing dialogue, remember that when the speaker changes, you should start a new paragraph. Otherwise, the quotation marks begin to conflict, and this makes it difficult for the reader to keep track of the conversation.

## *A Lament*

By Percy Blysshe Shelley

Swifter far than summer's flight,  
Swifter far than youth's delight,  
Swifter far than happy night,  
Art thou come and gone:  
As the earth when leaves are dead,  
As the night when sleep is sped,  
As the heart when joy is fled,  
I am left alone, alone.  
The swallow Summer comes again,  
The owlet Night resumes her reign,  
But the wild swan Youth is fain  
To fly with thee, false as thou.  
My heart each day desires the morrow,  
Sleep itself is turned to sorrow,  
Vainly would my winter borrow  
Sunny leaves from any bough.  
Lilies for a bridal bed,  
Roses for a matron's head,  
Violets for a maiden dead,  
Pansies let my flowers be:  
On the living grave I bear,  
Scatter them without a tear,  
Let no friend, however dear,  
Waste one hope, one fear, for me.

## *Man Waits for an Hour*

By Rodney Ohebsion

A local man was proclaiming that no one could trick him. Nasrudin heard this, and said to him one day, "Just wait here for a while, and I'll figure out how to trick you."

The man waited and waited and waited. A merchant from across the street noticed him, and asked, "What are you waiting here for?"

The man replied, "I've been waiting here for an hour, just to see if Nasrudin can trick me. He still hasn't come back yet."

"Well then," the merchant said, "it appears that you needn't wait here any longer, for you've already been tricked."

### *Writing: Outline*

Write or type an outline of the new model story which you read in the last lesson.

### *Exercise*

Review memory work. Punctuate the following sentences.

In it was gathered everything that she most loved: flowers pictures her piano the little worktable and the beloved cats

Why don't you write That always used to make you happy said her mother once, when the desponding fit over-shadowed Jo

Do you like it Mother said Jo

Marmee said There is truth in it Jo that's the secret

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

While these changes were happening abroad, trouble had come at home.

She bore it very well, and she quietly submitted to the family decree.

While she dried her tears, Laurie gathered up the papers.

With praiseworthy discretion, the good lady said nothing.



## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a poem. If you cannot think of a poem that you enjoy or that means something to you personally, then copy all or part of today's poem.

### *Dictation*

Isaiah 40:28-31

Do you not know? Have you not heard?  
The Everlasting God, the Lord,  
the Creator of the ends of the earth  
Does not become weary or tired.  
His understanding is inscrutable.  
He gives strength to the weary,  
And to him who lacks might He increases power.  
Though youths grow weary and tired,  
And vigorous young men stumble badly,  
Yet those who wait for the Lord  
Will gain new strength;  
They will mount up with wings like eagles,  
They will run and not get tired,  
They will walk and not become weary.



*The Virgin and Child with St. Anne* by Leonardo da Vinci

### Picture Study

1. Read the title and the name of the artist. Study the picture for several minutes, then put the picture away.
2. Describe the picture.
3. Look at the picture again. Do you notice any details that you missed before? What do you like or dislike about this painting? Does it remind you of anything?

# 87. *Literary Analysis*

- Little Women, Chapter 43

## *Writing: Literary Analysis*

Today you have another literary analysis assignment. This is a written assignment, though it can be helpful to discuss your ideas before writing.

With your instructor's approval, choose *Little Women* or one of the other books you're currently reading, and answer the following questions.

Write an introduction. Give a brief summary of the book, just a couple of sentences. Do any of the characters change in the story? What caused them to change? How do you hope the book will end? Remember to give evidence. Add a conclusion. Refer back to Lesson 83 on conclusions if necessary.

## *On the Morning of Christ's Nativity*

By John Milton

This is the month, and this the happy morn  
Wherein the Son of Heaven's Eternal King  
Of wedded maid and virgin mother born,  
Our great redemption from above did bring;  
For so the holy sages once did sing

That He our deadly forfeit should release,  
And with His Father work us a perpetual peace.

That glorious Form, that Light unsufferable,  
And that far-beaming blaze of Majesty  
Wherewith He went at Heaven's high council-table  
To sit the midst of Trinal Unity,  
He laid aside; and, here with us to be,  
Forsook the courts of everlasting day,  
And chose with us a darksome house of mortal clay.

Say, heavenly Muse, shall not thy sacred vein  
Afford a present to the Infant God?  
Hast thou no verse, no hymn, or solemn strain  
To welcome Him to this His new abode,  
Now while the heaven, by the sun's team untrod,  
Hath took no print of the approaching light,  
And all the spangled host keep watch in squadrons bright?

See how from far, upon the eastern road,  
The star-led wizards haste with odours sweet:  
O run, prevent them with thy humble ode  
And lay it lowly at His blessed feet;  
Have thou the honour first thy Lord to greet,  
And join thy voice unto the Angel quire  
From out His secret altar touch'd with hallow'd fire.

## *Nasrudin's Discovery*

By Rodney Ohebsion

Nasrudin was hanging a painting in his room. As he hammered the nail, he accidentally hit too hard, and made a big hole in his wall. He looked through it and saw goats on the other side, but did not realize that he was looking into his neighbor's yard.

Nasrudin immediately ran to his wife and exclaimed, "Wife! You are not going to believe this! Guess what!"

"What?" she replied.

"I was hanging a painting in my room, and...you're not going to believe this!" Nasrudin exclaimed.

"What!" his wife asked curiously.

“My hammer went through the wall, and...this is really incredible,” Nasrudin said.

“What?” his wife replied, now totally full of anticipation.

“I accidentally discovered another universe right in my room—a universe of goats!”

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of non-fiction. With your instructor’s approval, this can be from the Bible, a biography, or one of your history or science books. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from your next reading in your history spine.

## *Editing*

- Did you meet the goal of this writing exercise?
- Check for sentence fragments, reading the paper backwards if necessary.
- If you gave an opinion, did you support it with evidence? Did you use quotations properly (Lesson 43)? Did you include all the important details from the story? Did you keep the narrative in the proper order? Did you write an introduction (Lessons 50 and 62)? Did you write a conclusion (Lesson 83)?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear? Did you use different ways to say **said**? Are your verb tenses consistent?
- Look at your paragraphs. Are all the sentences related? Does each paragraph focus on a single topic?
- Did you maintain parallel structure?





## 88. Punctuating Independent Clauses

- Little Women, Chapters 44-45

There are four ways to correctly punctuate between two independent clauses. When proper punctuation is not used, it creates a run-on sentence. These are known as run-on sentences because they continue running on even when they should have stopped.

In the following examples from *Little Women*, I've taken liberties with Louisa May Alcott's writing to produce a **fused sentence** and a **comma splice**. A **fused sentence** occurs when two or more independent clauses are joined with no punctuation at all. A **comma splice** occurs when two or more independent clauses are joined with only a comma.

The twins got on remarkably well together they seldom quarreled more than thrice a day.

The twins got on remarkably well together, they seldom quarreled more than thrice a day.

In the example above, the clauses seem to go together. They seem to be part of the same thought. However, there are two separate independent clauses, so they need more than just a comma between them.

Each independent clause can stand as a sentence in its own right. Therefore, the first way to punctuate two or more independent clauses

is to allow them to do precisely that. This method of punctuation produces two separate simple sentences.

The twins got on remarkably well together. They seldom quarreled more than thrice a day.

Meg made many moral rules. She tried to keep them.

The other ways to punctuate between independent clauses result in compound sentences.

The second way to punctuate two or more independent clauses is to use a comma with a coordinating conjunction. When we join two or more independent clauses with a coordinating conjunction, the FANBOYS, both the comma and the coordinating conjunction are required.

The twins got on remarkably well together, **and** they seldom quarreled more than thrice a day.

Meg made many moral rules, **and** she tried to keep them.

“I don’t know how long it will last, **but** I’m not afraid of storms, **for** I’m learning how to sail my ship.”

The third way to punctuate two or more independent clauses is to use a semicolon. The semicolon can be used alone. Since it does not end the sentence, the word following the semicolon is not capitalized unless it is a proper noun or adjective.

The twins got on remarkably well together; they seldom quarreled more than thrice a day.

Meg made many moral rules; she tried to keep them.



## *My Star*

By Robert Browning

All that I know  
Of a certain star  
Is, it can throw  
(Like the angled spar)  
Now a dart of red,  
Now a dart of blue;  
Till my friends have said  
They would fain see, too,  
My star that darts the red and the blue!

Then it stops like a bird; like a flower, hangs furled:  
They must solace themselves with the Saturn above it.  
What matter to me if their star is a world?  
Mine has opened its soul to me; therefore I love it.

## *Nasrudin's Cherry Logic*

By Rodney Ohebsion

Nasrudin loaded a barrel of cherries on his donkey, and went off to the bazaar to sell them. On his way, a group of about a dozen children noticed him, and were elated to see all the cherries he was carrying. They began dancing and singing in anticipation of eating cherries.

“Mullah,” they said, “please give us some.”

Now, Nasrudin was in a dilemma. On one hand, he adored children and did not want to disappoint them; but on the other hand, he loved profits and did not want to sacrifice them either.

After thinking the matter over, he took six cherries out of the barrel and gave them to the children.

“Can we have more?” the children asked.

“Listen,” Nasrudin replied, “these cherries all taste the same. What difference does it make if each of you eats half a cherry, or each of you eats fifty?”

## *Writing: Copia*

Take the following sentence and play with it. Remember that the point is not necessarily to make the sentence better. The point is to play with the sentence and make it different. Make a new sentence with a change from each of the following categories.

“But if we judged of the usefulness of a substance from the price it commands in the market, we should fall into the gravest of errors.”

1. Change the grammar.
  - Change the nouns from common to proper and vice versa.
  - Change the nouns from singular to plural and vice versa.
  - Change the type of adjectives: articles, descriptive, possessive, etc.
  - Change the sentence type.
  - Change the first word of the sentence.
  - Change the verb tense.
2. Condense the sentence.
  - Remove details.
  - Remove modifiers.
  - Remove phrases or clauses.
3. Amplify the sentence.
  - Add details.
  - Add dialogue.
  - Add modifiers.
  - Add phrases or clauses.
4. Use synonyms and antonyms.
  - Substitute synonyms.
  - Say the same thing using antonyms.
  - Say the opposite thing using antonyms.
5. Point of view.
  - Change the point of view.
  - Slant the sentence.

## *Exercise*

Review memory work. Punctuate the following sentences.

The luggage has come and I've been making hay of Amy's  
Paris finery

I don't know anything about the north but I am altogether  
salubrious and balmy hey my lady

I know it will Happy Amy sighed Jo

She said slowly May I ask you a question dear

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

“Please, Madam Mother, could you lend me my wife for half  
an hour?”

Demi delighted his grandfather, who held Socratic conversations  
with him.

When Mr. Bhaer came, Jo neglected her playfellows.

“May I ask you a question, dear?”

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor's approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today's literature reading.

## *Dictation*

“Thank you, I’m afraid I don’t deserve that pretty compliment. But I was going to say that while I was dawdling about abroad, I saw a good many talented young fellows making all sorts of sacrifices, and enduring real hardships, that they might realize their dreams. Splendid fellows, some of them, working like heros, poor and friendless, but so full of courage, patience, and ambition that I was ashamed of myself, and longed to give them a right good lift. Those are people whom it’s a satisfaction to help, for if they’ve got genius, it’s an honor to be allowed to serve them, and not let it be lost or delayed for want of fuel to keep the pot boiling. If they haven’t, it’s a pleasure to comfort the poor souls, and keep them from despair when they find it out.”



## 89. *Punctuation with subordinate conjunctions*

- Little Women, Chapters 46-47

Another way to fix a comma splice or a fused sentence is to join the two independent clauses with a subordinate conjunction. If you do this, you will no longer have two independent clauses. Instead, you will have one independent clause and one dependent clause.

The subordinate conjunctions are: after, although, as, because, before, even if, even though, if, in order that, once, provided that, rather than, since, so that, than, that, though, unless, until, when, whenever, where, whereas, wherever, whether, while.

Do you remember how to punctuate a subordinate clause? Punctuating a subordinate clause depends on whether the subordinate clause comes before the independent clause or after it. When the subordinate clause comes first, it needs a comma. When the independent clause comes first, no comma is necessary.

**While** Laurie and Amy were taking strolls over velvet carpets, **as** they set their house in order, Mr. Bhaer and Jo were enjoying promenades of a different sort, along muddy roads and sodden fields.

“I could not find the heart to take you from that so happy home **until** I could haf a prospect of one to gif you.”

So if we had a run-on sentence, either a comma splice or a fused sentence such as the following sentences, we could repair them using a subordinate conjunction.

“It’s an immense house, it will take a power of money to keep it in order.”

“I’m glad you are poor I couldn’t bear a rich husband.”

All that is needed to repair these sentences is to choose a subordinate conjunction and add a comma if necessary.

“**As** it’s an immense house, it will take a power of money to keep it in order.”

“I’m glad you are poor **because** I couldn’t bear a rich husband.”

The twins seldom quarreled more than thrice a day **because** they got on remarkably well together.

**Whenever** Meg made moral rules, she tried to keep them.

## *Renunciation*

By Emily Dickinson

There came a day at summer’s full  
Entirely for me;  
I thought that such were for the saints,  
Where revelations be.  
The sun, as common, went abroad,  
The flowers, accustomed, blew,  
As if no soul the solstice passed  
That maketh all things new.  
The time was scarce profaned by speech;  
The symbol of a word  
Was needless, as at sacrament  
The wardrobe of our Lord.  
Each was to each the sealed church,  
Permitted to commune this time,  
Lest we too awkward show

At supper of the Lamb.  
The hours slid fast, as hours will,  
Clutched tight by greedy hands;  
So faces on two decks look back,  
Bound to opposing lands.  
And so, when all the time had failed,  
Without external sound,  
Each bound the other's crucifix,  
We gave no other bond.  
Sufficient troth that we shall rise—  
Deposed, at length, the grave—  
To that new marriage, justified  
Through Calvaries of Love!

## *Feud with the Donkey*

By Rodney Ohebsion

One day, Nasrudin was standing in the street, and a donkey came behind him and kicked him in the rear, sending him flying in the air and hitting the ground.

Several days later, Nasrudin spotted the same donkey secured to a tree by its owner, and he immediately picked up a stick and began beating it.

The donkey's owner noticed this, and yelled out, "Hey! What do you think you are doing to my donkey? Stop that immediately."

"This has nothing to do with you," Nasrudin answered. "It is between me and the donkey. He knows exactly why I am beating him."

## *Exercise*

Review memory work. Punctuate the following sentences.

Well that sounds paradisiacal but you'll find it desperate hard work

But my dear girl it's an immense house and it will take a power of money to keep it in order

As Jo waved her hands and gave a sigh of rapture the family went off into a gale of merriment

Before she did a single errand Jo found herself in that part of the city

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

What could Jo do but greet him civilly?

[Hint: compound predicate.]

Jo found herself in that part of the city before she did a single errand.

Mr. Bhaer saw the drops on her cheeks, though she turned her head away.

“Heart’s dearest, why do you cry?”

### *Writing: Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from the model for your current writing project.

### *Dictation*

Use today’s poem for dictation.





## 90. *Scientific Narration:* *salt*

- Around the World in Eighty Days, Chapters 1-2

Your model story, “Salt,” is from Jean Henri Fabre’s *The Secret of Everyday Things*. In his book, the character of Uncle Paul is explaining these scientific concepts to a group of children. The stories are written in the first person with frequent use of the second person as he speaks directly to the children.

Use your outline to write a narration on this topic. Leave out references to Uncle Paul and the children; instead, focus on the topic. Your narration should be in the third person. You may use other sources for more details if desired. You’ll need to decide which details are important to your narration and which ones should be left out.

Begin your paper with an introduction. This can be background information, an anecdote, a surprising statement or question, a quotation, or an imaginary scenario. Refer back to Lessons 50 and 62 on introductions if necessary. Add a conclusion. Refer back to Lesson 83 on conclusions if necessary.

### *Invitation to Love*

By Paul Laurence Dunbar

Come when the nights are bright with stars  
Or when the moon is mellow;

Come when the sun his golden bars  
Drops on the hay-field yellow.  
Come in the twilight soft and gray,  
Come in the night or come in the day,  
Come, O love, whene'er you may,  
And you are welcome, welcome.  
You are sweet, O Love, dear Love,  
You are soft as the nesting dove.  
Come to my heart and bring it rest  
As the bird flies home to its welcome nest.  
Come when my heart is full of grief  
Or when my heart is merry;  
Come with the falling of the leaf  
Or with the redd'ning cherry.  
Come when the year's first blossom blows,  
Come when the summer gleams and glows,  
Come with the winter's drifting snows,  
And you are welcome, welcome.

## *Editing*

- Did you meet the goal of this writing exercise?
- Check for sentence fragments, reading the paper backwards if necessary.
- If you gave an opinion, did you support it with evidence? Did you use quotations properly (Lesson 43)? Did you include all the important details from the story? Did you keep the narrative in the proper order? Did you write an introduction (Lessons 50 and 62)? Did you write a conclusion (Lesson 83)?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear? Did you use different ways to say **said**? Are your verb tenses consistent?
- Look at your paragraphs. Are all the sentences related? Does each paragraph focus on a single topic?
- Did you check your punctuation? Did you maintain parallel structure?



## 91. Commas with Nonessential Elements

- Around the World in Eighty Days, Chapters 3-4

For some elements in the sentence, we need to determine whether the element is **essential** or **nonessential** in order to know how to punctuate the sentence. An essential element is necessary to understand the meaning of the sentence or passage. A nonessential element is not necessary for understanding, though it may provide additional, interesting information.

Both relative clauses and appositives can be either essential or nonessential. Nonessential elements are set apart from the rest of the sentence with commas, but essential elements are not.

The relative pronouns are: that, which, whichever, who, whoever, whom, whomever, whose, whosever.

In the following sentence from *Around the World in Eighty Days*, two relative clauses modify the proper noun **Phileas Fogg**. One clause is essential, but the other is not. Which one is necessary?

It was Phileas Fogg, **whose** head now emerged from behind his newspapers, **who** made this remark.

The clause which begins with **who** is the essential relative clause in the above sentence. It is essential to understanding that particular part of the book. Without it, the speaker of the quotation preceding

this sentence would remain unknown. However, it is not necessary to know that “[his] head now emerged from behind his newspapers.” It’s interesting, but not necessary.

What if the sentence contained only one of those clauses? In that case, the sentence with the nonessential clause would have a comma, but the sentence with the essential clause would not.

It was Phileas Fogg, **whose** head now emerged from behind his newspapers.

It was Phileas Fogg **who** made this remark.

This sentence also contains both an essential clause and a nonessential clause. Which is which?

The affair **which** formed its subject, and **which** was town talk, had occurred three days before at the Bank of England.

The first relative clause specifies that the affair which had occurred three days before is the subject of the discussion. The second relative clause merely states that others in town had been talking about this affair. This may be interesting information, but it’s not necessary.

Again, if the sentence only contained one of the clauses, the sentence with the nonessential clause would have a comma, but the sentence with the essential clause would not.

The affair **which** formed its subject had occurred three days before at the Bank of England.

The affair, **which** was town talk, had occurred three days before at the Bank of England.

Nonessential appositives also require commas, but essential ones do not.

He reached the Reform Club, an imposing edifice in Pall Mall.

It was his predecessor, James Forster, departing in his turn.

The story appeared in the newspaper *The Daily Telegraph*.

## *Sweet and Low*

By Alfred, Lord Tennyson

Sweet and low, sweet and low,  
Wind of the western sea,  
Low, low, breathe and blow,  
Wind of the western sea!  
Over the rolling waters go,  
Come from the dying moon, and blow,  
Blow him again to me;  
While my little one, while my pretty one, sleeps.  
Sleep and rest, sleep and rest,  
Father will come to thee soon;  
Rest, rest, on mother's breast,  
Father will come to thee soon;  
Father will come to his babe in the nest,  
Silver sails all out of the west  
Under the silver moon:  
Sleep, my little one, sleep, my pretty one, sleep.

### *Writing: Oral Narration*

Read your new model story below, and then give your instructor an oral narration of it.

## *The Norsemen*

From *The Story of Mankind* by Hendrik Van Loon

In the third and fourth centuries, the Germanic tribes of central Europe had broken through the defences of the Empire that they might plunder Rome and live on the fat of the land. In the eighth century it became the turn of the Germans to be the “plundered-ones.” They did not like this at all, even if their enemies were their first cousins, the Norsemen, who lived in Denmark and Sweden and Norway.

What forced these hardy sailors to turn pirate we do not know, but once they had discovered the advantages and pleasures of a buccaneering career there was no one who could stop them. They would suddenly descend upon a peaceful Frankish or Frisian village,

situated on the mouth of a river. They would kill all the men and steal all the women. Then they would sail away in their fast-sailing ships and when the soldiers of the king or emperor arrived upon the scene, the robbers were gone and nothing remained but a few smouldering ruins.

During the days of disorder which followed the death of Charlemagne, the Northmen developed great activity. Their fleets made raids upon every country and their sailors established small independent kingdoms along the coast of Holland and France and England and Germany, and they even found their way into Italy. The Northmen were very intelligent. They soon learned to speak the language of their subjects and gave up the uncivilized ways of the early Vikings (or Sea-Kings) who had been very picturesque but also very unwashed and terribly cruel.

Early in the tenth century a Viking by the name of Rollo had repeatedly attacked the coast of France. The king of France, too weak to resist these northern robbers, tried to bribe them into "being good." He offered them the province of Normandy, if they would promise to stop bothering the rest of his domains. Rollo accepted this bargain and became "Duke of Normandy."

But the passion of conquest was strong in the blood of his children. Across the channel, only a few hours away from the European mainland, they could see the white cliffs and the green fields of England. Poor England had passed through difficult days. For two hundred years it had been a Roman colony. After the Romans left, it had been conquered by the Angles and the Saxons, two German tribes from Schleswig. Next the Danes had taken the greater part of the country and had established the kingdom of Cnut. The Danes had been driven away and now (it was early in the eleventh century) another Saxon king, Edward the Confessor, was on the throne. But Edward was not expected to live long and he had no children. The circumstances favoured the ambitious dukes of Normandy.

In 1066 Edward died. Immediately William of Normandy crossed the channel, defeated and killed Harold of Wessex (who had taken the crown) at the battle of Hastings, and proclaimed himself king of England.

In another chapter I have told you how in the year 800 a German chieftain had become a Roman Emperor. Now in the year 1066 the grandson of a Norse pirate was recognized as King of England.

Why should we ever read fairy stories, when the truth of history is so much more interesting and entertaining?

## *Exercise*

Review memory work. Punctuate the following sentences.

Detectives were also charged with narrowly watching those who arrived at or left London by rail

He maintained that the chances were in favor of the thief a shrewd fellow

I have a deposit of twenty thousand which I will willingly risk upon it

The night was dark and a fine steady rain was falling

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

“Oh, I don’t know that.”

“A true Englishman doesn’t joke when he is talking about a wager.”

“I am quite ready now.”

“Alas! In my hurry, I forgot.”

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor’s approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today’s literature reading.

## *Dictation*

There were real grounds for supposing, as the Daily Telegraph said, that the thief did not belong to a professional band. On the day of the robbery a well-dressed gentleman of polished manners, and with a well-to-do air, had been observed going to and fro in the paying room where the crime was committed. A description of him was easily procured and sent to the detectives; and some hopeful spirits, of whom Ralph was one, did not despair of his apprehension. The papers and clubs were full of the affair, and everywhere people were discussing the probabilities of a successful pursuit; and the Reform Club was especially agitated, several of its members being Bank officials.





## 92. *Introductory, Concluding, and Interrupting Elements*

- Around the World in Eighty Days, Chapters 5-6

Phrases and clauses which introduce, conclude, or interrupt sentences often need commas to separate them from the rest of the sentence. These elements include several which you've already learned to punctuate, such as nouns of direct address:

“So you say, consul.”

Interjections:

“Oh, I don't know that.”

And even the speaker tag, the small clause which identifies the speaker of a quotation:

“Mr. Fix,” said the consul, “I like your way of talking.”

These elements need commas because they disturb the flow of the main part of the sentence. They can come at the beginning of a sentence, as introductory elements; at the end of the sentence, as concluding elements; or in the middle of the sentence, as interrupting elements.

Other types of words, phrases, and clauses can also be introductory, concluding, or interrupting elements in sentences, including prepositional phrases and adverbs. These elements need to be

separated from the rest of the sentence by commas when they create a strong break from the rest of the sentence. Look at the following sentences from *Around the World in Eighty Days*. The first begins with an introductory element. In this case, the introductory element is an adverb.

Meanwhile, the cashier had not so much as raised his head.

This next sentence has a concluding element, another adverb.

“Consul, great robbers always resemble honest folks,” remarked the detective, dogmatically.

And this one has an interrupter. As the name implies, an interrupter is a word, phrase, or clause which interrupts the sentence.

Everything, it said, was against the travelers

This type of element can also be a participle phrase, which is a phrase which begins with either a past or present participle.

The steamer Mongolia, belonging to the Peninsular and Oriental Company, was due at eleven o’clock a.m.

Some sentences can have more than one of these elements, and it does seem that Jules Verne is a big fan of these types of elements in his writing.

“But really, I don’t see how, from the description you have, you will be able to recognise your man, even if he is on board the Mongolia.”

This sentence has an introductory element, the interjection “but really.” It has an interrupter, the prepositional phrase “from the description you have.” And it has a concluding element, “even if he is on board the Mongolia.” Without these elements, the sentence does not require any commas.

“I don’t see how you will be able to recognise your man.”

The clause “even if he is on board the Mongolia” is a subordinate clause. Ordinarily, a subordinate clause at the end of a sentence does

not require a comma. However, one is used here because it creates a strong break from the rest of the sentence.

Phileas Fogg, having shut the door of his house at half-past eleven, and having put his right foot before his left five hundred and seventy-five times, and his left foot before his right five hundred and seventy-six times, reached the Reform Club, an imposing edifice in Pall Mall, which could not have cost less than three millions.

Can you find the predicate and the subject of that sentence? Look carefully. After removing all of the introductory, concluding, and interrupting elements, that sentence is, at its most basic, this:

Phileas Fogg reached the Reform Club.

## *A Summer's Night*

By Paul Laurence Dunbar

The night is dewy as a maiden's mouth,  
The skies are bright as are a maiden's eyes,  
Soft as a maiden's breath the wind that flies  
Up from the perfumed bosom of the South.  
Like sentinels, the pines stand in the park;  
And hither hastening, like rakes that roam,  
With lamps to light their wayward footsteps home,  
The fireflies come stagg'ring down the dark.

## *How to Become Wise*

By Rodney Ohebsion

Friend: "Nasrudin, how does one become wise?"

Nasrudin: "Listen attentively to wise people when they speak. And when someone is listening to you, listen attentively to what you are saying!"

## *Writing: Outline*

Write or type an outline of the new model story which you read in the last lesson.

## *Exercise*

Review memory work. Punctuate the following sentences.

Lord Albemarle an elderly paralytic gentleman was now the only advocate of Phileas Fogg left

This article being copied into all the papers seriously depressed the advocates of the rash tourist

I've found the bank robber Phileas Fogg

No Mr. Fix replied the consul

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

Would he not find himself at the mercy of the winds and fogs?

Some remained on deck while the greater part disembarked in the boats.

The passenger bowed to Fix and returned to the steamer.

“Have patience, Mr. Fix; she will not be late.”

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a poem. If you cannot think of a poem that you enjoy or that means something to you personally, then copy all or part of today's poem.

### *Dictation*

Isaiah 9:6-7

For a child will be born to us, a son will be given to us;  
And the government will rest on His shoulders;  
And His name will be called Wonderful Counselor, Mighty God,  
Eternal Father, Prince of Peace.  
There will be no end to the increase of His government or of peace,  
On the throne of David and over his kingdom,  
To establish it and to uphold it with justice and righteousness  
From then on and forevermore.  
The zeal of the Lord of hosts will accomplish this.



*The Baptism of Christ* by Leonardo da Vinci

### Picture Study

1. Read the title and the name of the artist. Study the picture for several minutes, then put the picture away.
2. Describe the picture.
3. Look at the picture again. Do you notice any details that you missed before? What do you like or dislike about this painting? Does it remind you of anything?



## 93. *Descriptive Writing*

- *Around the World in Eighty Days*, Chapters 7-8

### *Writing: Descriptive Writing*

Today, you have a passage from *Around the World in Eighty Days* to imitate. Begin with a brief outline, if desired, to help you remember details. Add new details if you wish. Remember, the point of this exercise is to write as descriptively as possible, not just to narrate the passage exactly.

In this passage, we're introduced to Phileas Fogg. How does Jules Verne maintain an air of mystery about him while simultaneously mentioning so many details?

### *Around the World in Eighty Days*

Mr. Phileas Fogg lived, in 1872, at No. 7, Saville Row, Burlington Gardens, the house in which Sheridan died in 1814. He was one of the most noticeable members of the Reform Club, though he seemed always to avoid attracting attention; an enigmatical personage, about whom little was known, except that he was a polished man of the world. People said that he resembled Byron—at least that his head was Byronic; but he was a bearded, tranquil Byron, who might live on a thousand years without growing old.

Certainly an Englishman, it was more doubtful whether Phileas Fogg was a Londoner. He was never seen on 'Change, nor at the

Bank, nor in the counting-rooms of the "City"; no ships ever came into London docks of which he was the owner; he had no public employment; he had never been entered at any of the Inns of Court, either at the Temple, or Lincoln's Inn, or Gray's Inn; nor had his voice ever resounded in the Court of Chancery, or in the Exchequer, or the Queen's Bench, or the Ecclesiastical Courts. He certainly was not a manufacturer; nor was he a merchant or a gentleman farmer. His name was strange to the scientific and learned societies, and he never was known to take part in the sage deliberations of the Royal Institution or the London Institution, the Artisan's Association, or the Institution of Arts and Sciences. He belonged, in fact, to none of the numerous societies which swarm in the English capital, from the Harmonic to that of the Entomologists, founded mainly for the purpose of abolishing pernicious insects.

Phileas Fogg was a member of the Reform, and that was all.

The way in which he got admission to this exclusive club was simple enough.

He was recommended by the Barings, with whom he had an open credit. His cheques were regularly paid at sight from his account current, which was always flush.

Was Phileas Fogg rich? Undoubtedly. But those who knew him best could not imagine how he had made his fortune, and Mr. Fogg was the last person to whom to apply for the information. He was not lavish, nor, on the contrary, avaricious; for, whenever he knew that money was needed for a noble, useful, or benevolent purpose, he supplied it quietly and sometimes anonymously. He was, in short, the least communicative of men. He talked very little, and seemed all the more mysterious for his taciturn manner. His daily habits were quite open to observation; but whatever he did was so exactly the same thing that he had always done before, that the wits of the curious were fairly puzzled.

Had he traveled? It was likely, for no one seemed to know the world more familiarly; there was no spot so secluded that he did not appear to have an intimate acquaintance with it. He often corrected, with a few clear words, the thousand conjectures advanced by members of the club as to lost and unheard-of travelers, pointing out the true probabilities, and seeming as if gifted with a sort of second sight, so often did events justify his predictions. He must have traveled everywhere, at least in the spirit.

It was at least certain that Phileas Fogg had not absented himself from London for many years. Those who were honored by a better



acquaintance with him than the rest, declared that nobody could pretend to have ever seen him anywhere else. His sole pastimes were reading the papers and playing whist. He often won at this game, which, as a silent one, harmonised with his nature; but his winnings never went into his purse, being reserved as a fund for his charities. Mr. Fogg played, not to win, but for the sake of playing. The game was in his eyes a contest, a struggle with a difficulty, yet a motionless, unwearied struggle, congenial to his tastes.

Phileas Fogg was not known to have either wife or children, which may happen to the most honest people; either relatives or near friends, which is certainly more unusual. He lived alone in his house in Saville Row, whither none penetrated. A single domestic sufficed to serve him. He breakfasted and dined at the club, at hours mathematically fixed, in the same room, at the same table, never taking his meals with other members, much less bringing a guest with him; and went home at exactly midnight, only to retire at once to bed. He never used the cosy chambers which the Reform provides for its favoured members. He passed ten hours out of the twenty-four in Saville Row, either in sleeping or making his toilet. When he chose to take a walk it was with a regular step in the entrance hall with its mosaic flooring, or in the circular gallery with its dome supported by twenty red porphyry Ionic columns, and illumined by blue painted windows. When he breakfasted or dined all the resources of the club—its kitchens and pantries, its buttery and dairy—aided to crowd his table with their most succulent stores; he was served by the gravest waiters, in dress coats, and shoes with swan-skin soles, who proffered the viands in special porcelain, and on the finest linen; club decanters, of a lost mould, contained his sherry, his port, and his cinnamon-spiced claret; while his beverages were refreshingly cooled with ice, brought at great cost from the American lakes.

If to live in this style is to be eccentric, it must be confessed that there is something good in eccentricity.

## *Natural Magic*

By Robert Browning

All I can say is—I saw it!  
The room was as bare as your hand.  
I locked in the swarth little lady,—I swear,  
From the head to the foot of her—well, quite as bare!

“No Nautch shall cheat me,” said I, “taking my stand  
At this bolt which I draw!” And this bolt—I withdraw it,  
And there laughs the lady, not bare, but embowered  
With—who knows what verdure, o’erfruited, o’erflowered?  
Impossible! Only—I saw it!

All I can sing is—I feel it!  
This life was as blank as that room;  
I let you pass in here. Precaution, indeed?  
Walls, ceiling, and floor,—not a chance for a weed!  
Wide opens the entrance: where’s cold, now, where’s gloom?  
No May to sow seed here, no June to reveal it,  
Behold you enshrined in these blooms of your bringing,  
These fruits of your bearing—nay, birds of your winging!  
A fairy-tale! Only—I feel it!

## *The Doctor*

By Rodney Ohebsion

Nasrudin’s wife felt sick one morning, and asked Nasrudin to go get a doctor. As he got dressed and rushed out the house, his wife yelled out to him, “I suddenly feel better. I don’t need a doctor anymore.”

Nasrudin continued running out the house until he got to the doctor’s house. The doctor opened the door, and Nasrudin began explaining, “Doctor, my wife was sick this morning, and told me to go get a doctor. As I left the house, she suddenly recovered, and told me that she didn’t need a doctor anymore. So now I have come here to tell you that you don’t need to bother coming to our house.”

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of non-fiction. With your instructor’s approval, this can be from the Bible, a biography, or one of your history or science books. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from your next reading in your history spine.

# 94.

## *so and so That*

- Around the World in Eighty Days, Chapters 9-10

The coordinating conjunction **so** can join two independent clauses with the help of a comma, as in this sentence.

Phileas Fogg bet that he could travel around the world in eighty days, **so** he began his journey immediately.

The subordinate conjunction **so that**, on the other hand, begins a subordinate clause. A subordinate clause cannot stand alone, and it does not need a comma to separate it from the main clause unless it is at the beginning of the sentence.

The party offered to suspend the game **so that** Mr. Fogg might make his preparations for departure.

**So that** Mr. Fogg might make his preparations for departure, the party offered to suspend the game.

This is straightforward. A problem arises, however, because the **that** in **so that** is optional.

The party offered to suspend the game **so** Mr. Fogg might make his preparations for departure.

Understand the difference between the two conjunctions to avoid

incorrect punctuation. When you see the word **so**, try a substitute. Can the conjunction be replaced by one of the coordinating conjunctions, the FANBOYS? Then it is **so**. Or can it be replaced by **so that**?

## *May-Flower*

By Emily Dickinson

Pink, small, and punctual,  
Aromatic, low,  
Covert in April,  
Candid in May,  
Dear to the moss,  
Known by the knoll,  
Next to the robin  
In every human soul.  
Bold little beauty,  
Bedecked with thee,  
Nature forswears  
Antiquity.

## *Carrying the Oranges*

By Rodney Ohebsion

Nasrudin was riding a donkey, and at the same time was supporting a sack of oranges over his shoulder. His friends saw him and asked, “Why are you going to the trouble of carrying that sack over your shoulder? Why don’t you just attach it to the donkey?”

Nasrudin replied, “I am not an abusive man. My donkey already has to carry me—do you think it would be fair to add the weight of these oranges?”

## *Writing: Copia*

Take the following sentence and play with it. Remember that the point is not necessarily to make the sentence better. The point is to play with the sentence and make it different. Make a new sentence with a change from each of the following categories.

During the days of disorder which followed the death of Charlemagne, the Northmen developed great activity.

1. Change the grammar.
  - Change the nouns from common to proper and vice versa.
  - Change the nouns from singular to plural and vice versa.
  - Change the type of adjectives: articles, descriptive, possessive, etc.
  - Change the sentence type.
  - Change the first word of the sentence.
  - Change the verb tense.
2. Condense the sentence.
  - Remove details.
  - Remove modifiers.
  - Remove phrases or clauses.
3. Amplify the sentence.
  - Add details.
  - Add dialogue.
  - Add modifiers.
  - Add phrases or clauses.
4. Use synonyms and antonyms.
  - Substitute synonyms.
  - Say the same thing using antonyms.
  - Say the opposite thing using antonyms.
5. Point of view.
  - Change the point of view.
  - Slant the sentence.

## *Exercise*

Review memory work. Punctuate the following sentences.

As he passed among the busy crowd Fix according to habit scrutinized the passers-by with a keen rapid glance

Always the same impassible member of the Reform Club whom no incident could surprise as unvarying as the ship's chronometers and seldom having the curiosity even to go upon the deck he passed through the memorable scenes of the Red Sea with cold indifference

## So or so that?

“She takes on the Indian mails there, ( so / so that ) she left there Saturday at five p.m.”

“It is thirteen hundred and ten miles from Suez to Aden, (so / so that) she has to take in a fresh coal supply.”

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

“Where are you bound?”

Passepartout did not observe the detective, who stood in an obscure corner.

A range of hills lay against the sky in the horizon.

Mr. Fogg and his servant went ashore at Aden; Fix followed them.

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor's approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today's literature reading.

## *Dictation*

Mr. Fogg and his servant went ashore at Aden to have the passport again visaed; Fix, unobserved, followed them. The visa procured, Mr. Fogg returned on board to resume his former habits; while Passepartout, according to custom, sauntered about among the mixed population of Somalis, Banyans, Parsees, Jews, Arabs, and Europeans who comprise the twenty-five thousand inhabitants of Aden. He gazed with wonder upon the fortifications which make this place the Gibraltar of the Indian Ocean, and the vast cisterns where the English engineers were still at work, two thousand years after the engineers of Solomon.







## 95. No Comma Allowed

- Around the World in Eighty Days, Chapters 11-12

You've learned quite a bit now about when to use a comma. In this lesson, you'll learn when not to use one.

We use a single comma to set apart an introductory or a concluding element, as in these sentences from *Around the World in Eighty Days*:

After two hours, the guide stopped the elephant and gave him an hour for rest.

It appointed the governor-general and his subordinates, civil and military.

We can also use a single comma to separate clauses. A complex sentence which begins with the subordinate clause is followed by a comma. In a compound sentence, the independent clauses can be separated by a comma paired with a coordinating conjunction.

After he bade good-bye to his whist partners, Mr. Fogg left the steamer.

Mr. Fogg tasted the dish, but found it far from palatable.

However, there are five places where you should never have just one comma. You can have two commas in these places. Two commas are

used to set apart an interrupter from the rest of the sentence. But if you only have one comma in one of these places, you have a mistake.

You should never have one comma:

- between the subject and the predicate
- between a linking verb and the subject complement
- between an action verb and the direct object
- between an action verb and the indirect object
- between the indirect object and the direct object

You can have an interrupter, or even more than one, between any of these. An interrupter will require a pair of commas.

Phileas Fogg, without getting in the least flurried, then proposed to purchase the animal outright.

This line, owing to the capricious turnings of the Vindhia Mountains, did not pursue a straight course.

This particular type of mistake seems to be the result of confusion about whether or not a word, phrase, or clause should be set apart with commas. Notice that in the above sentences, there are **pairs** of commas. An interrupter requires both a comma before and another after. An introductory or concluding element will either begin or end the sentence, and is therefore in no danger of splitting any of the pairs mentioned above.

The best way to avoid this type of mistake is to understand when to use commas. If you think you need a comma, ask yourself what word, phrase, or clause needs to be set apart from the rest of the sentence, and why. If it does need to be set apart, remember that if it is an interrupter, it requires two commas to do so.

## *In a Vale*

By Robert Frost

When I was young, we dwelt in a vale  
By a misty fen that rang all night,  
And thus it was the maidens pale

I knew so well, whose garments trail  
Across the reeds to a window light.  
The fen had every kind of bloom,  
And for every kind there was a face,  
And a voice that has sounded in my room  
Across the sill from the outer gloom.  
Each came singly unto her place,  
But all came every night with the mist;  
And often they brought so much to say  
Of things of moment to which, they wist,  
One so lonely was fain to list,  
That the stars were almost faded away  
Before the last went, heavy with dew,  
Back to the place from which she came—  
Where the bird was before it flew,  
Where the flower was before it grew,  
Where bird and flower were one and the same.  
And thus it is I know so well  
Why the flower has odor, the bird has song.  
You have only to ask me, and I can tell.  
No, not vainly there did I dwell,  
Nor vainly listen all the night long.

### *The Town Gossip*

By Rodney Ohebsion

The Town Gossip: “Nasrudin, I just saw some men delivering a huge tub of stew.”

Nasrudin: “What’s it to me?”

The Town Gossip: “They were taking it to your house.”

Nasrudin: “What’s it to you?”

### *Exercise*

Review memory work. Punctuate the following sentences.

Very well Sir Francis replied Mr. Fogg

Passepartout on waking and looking out could not realize that he was actually crossing India in a railway train

Up to his arrival at Bombay he had entertained hopes that their journey would end there

A suttee returned the general is a human sacrifice but a voluntary one

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

Neither Sir Francis nor Mr. Fogg regretted the delay, and both descended with a feeling of relief.

In the midst of his gaiety, however, one thought troubled the worthy servant.

What would Mr. Fogg do when he got to Allahabad?

“I don’t know, officer.”

### *Writing: Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from the model for your current writing project.

### *Dictation*

Use today’s poem for dictation.



## 96. *Historical Narration:* *The Norsemen*

- Around the World in Eighty Days, Chapters 13-14

Your next three narrations will be on history topics. When you write about fictional stories, it's acceptable to get creative with the story, adding details and perhaps even new characters and events. However, with a historical topic, you should report the facts without making up new content.

The **purpose** of your paper is what you wish to accomplish with your writing. Do you wish to **inform** your reader about a topic, or do you want to **persuade** your reader to have the same opinion about the topic that you have?

Today, your purpose is to persuade. Tell about the Norsemen and evaluate their behavior. Were their actions just and or unjust? Tell why you feel the way you do. What did they do, or not do, that makes you feel this way? Attempt to convince the reader that your opinion is the correct one. You have a model to use, but you can add details from other sources.

Begin your paper with an introduction. This can be background information, an anecdote, a surprising statement or question, a quotation, or an imaginary scenario. Refer back to Lessons 50 and 62 on introductions if necessary. Add a conclusion. Refer back to Lesson 83 on conclusions if necessary.

## *A Drowsy Day*

By Paul Laurence Dunbar

The air is dark, the sky is gray,  
The misty shadows come and go,  
And here within my dusky room  
Each chair looks ghostly in the gloom.  
Outside the rain falls cold and slow—  
Half-stinging drops, half-blinding spray.  
Each slightest sound is magnified,  
For drowsy quiet holds her reign;  
The burnt stick in the fireplace breaks,  
The nodding cat with start awakes,  
And then to sleep drops off again,  
Unheeding Towser at her side.  
I look far out across the lawn,  
Where huddled stand the silly sheep;  
My work lies idle at my hands,  
My thoughts fly out like scattered strands  
Of thread, and on the verge of sleep—  
Still half awake—I dream and yawn.  
What spirits rise before my eyes!  
How various of kind and form!  
Sweet memories of days long past,  
The dreams of youth that could not last,  
Each smiling calm, each raging storm,  
That swept across my early skies.  
Half seen, the bare, gaunt-fingered boughs  
Before my window sweep and sway,  
And chafe in tortures of unrest.  
My chin sinks down upon my breast;  
I cannot work on such a day,  
But only sit and dream and drowse.

## *Editing*

- Did you meet the goal of this writing exercise?
- Check for sentence fragments, reading the paper backwards if necessary.
- If you gave an opinion, did you support it with evidence? Did you use quotations properly (Lesson 43)? Did you include all the important details from the story? Did you keep the narrative in the proper order? Did you write an introduction (Lessons 50 and 62)? Did you write a conclusion (Lesson 83)?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear? Did you use different ways to say **said**? Are your verb tenses consistent?
- Look at your paragraphs. Are all the sentences related? Does each paragraph focus on a single topic?
- Did you check your punctuation? Did you maintain parallel structure?







## 97. *Misplaced and Dangling Modifiers*

- Around the World in Eighty Days, Chapters 15-16

Many adverbs which modify the verb can move around the sentence without changing the meaning. They seem to modify the entire sentence rather than just the verb. Look at the following sentences from *Around the World in Eighty Days*.

However, the trip from Calcutta to Hong Kong only comprised some three thousand five hundred miles.

The trip from Calcutta to Hong Kong, however, only comprised some three thousand five hundred miles.

The trip from Calcutta to Hong Kong only comprised some three thousand five hundred miles, however.

This works particularly well with adverbs which tell **how** (thankfully, solemnly), **when** (regularly, yesterday), and **how often** (normally, once). If you try any of these sample words in the sentences above, you'll see that they all work in all three places, although the sentence meanings sometimes get a little strange.

However, this ability is not absolute. Verbs that tell **where** and **to what extent** must remain near the word(s) they modify, just as adjectives do. Try moving the underlined adverbs around in the following sentences.

He made up his mind that the robber had stopped somewhere on the route.

She was as fast, but not as well fitted up, as the Mongolia.

When you move these adverbs, they change the meaning of the sentence. They must remain near the word(s) they modify to make sense.

In the same way, we must be careful when moving around phrases and clauses which modify. In the sentence below, what word does the underlined group of words modify?

Aouda, with an emotion she tried to conceal, said to Mr. Fogg: “Sir, you must leave me to my fate!”

The group of words tells **how**, making it an adverb which modifies **said**. It tells **how** Aouda said something.

We can move the modifier to the beginning of the sentence to act as an introductory element.

With an emotion she tried to conceal, Aouda said to Mr. Fogg: “Sir, you must leave me to my fate!”

We can move the modifier to the end of the sentence to act as an concluding element.

“Sir, you must leave me to my fate!” Aouda said to Mr. Fogg, with an emotion she tried to conceal.

It worked in each case because in each case, the modifier is near the word it modifies. Now look what happens when we put more distance between the modifier and the word modified.

With an emotion she tried to conceal, Mr. Fogg heard her say: “Sir, you must leave me to my fate!”

Now, we have a confusing sentence. The prepositional phrase seems to be modifying Mr. Fogg, only the gender is wrong. This is a **misplaced modifier**, a modifier which is in the wrong place.

Sometimes, the modifier in a sentence does not seem to have a word to modify. Consider the following change to our practice sentence.

With an emotion she tried to conceal, Mr. Fogg heard: “Sir, you must leave me to my fate!”

What word does the prepositional phrase modify now? The context of the complete passage may make it clear, but the sentence itself has a **dangling modifier**, a modifier which seems to be hanging in the sentence, not attached to any word.

When you use phrases and clauses as modifiers which introduce, conclude, and interrupt sentences, be sure to keep your modifiers close to the words they modify. This will help your sentences express thoughts in a clear, straightforward manner.

## *Hymn*

By Paul Laurence Dunbar

When storms arise  
And dark'ning skies  
About me threat'ning lower,  
To thee, O Lord, I raise mine eyes,  
To thee my tortured spirit flies  
For solace in that hour.  
The mighty arm  
Will let no harm  
Come near me nor befall me;  
Thy voice shall quiet my alarm,  
When life's great battle waxeth warm—  
No foeman shall appall me.  
Upon thy breast  
Secure I rest,  
From sorrow and vexation;  
No more by sinful cares oppressed,  
But in thy presence ever blest,  
O God of my salvation.

## *Writing: Oral Narration*

Read your new model story below, and then give your instructor an oral narration of it.

# Chivalry

From *The Story of Mankind* by Hendrik Van Loon

It was quite natural that the professional fighting-men of the Middle Ages should try to establish some sort of organization for their mutual benefit and protection. Out of this need for close organization, Knighthood or Chivalry was born.

We know very little about the origins of Knighthood. But as the system developed, it gave the world something which it needed very badly—a definite rule of conduct which softened the barbarous customs of that day and made life more livable than it had been during the five hundred years of the Dark Ages. It was not an easy task to civilise the rough frontiersmen who had spent most of their time fighting Mohammedans and Huns and Norsemen. Often they were guilty of backsliding, and having vowed all sorts of oaths about mercy and charity in the morning, they would murder all their prisoners before evening. But progress is ever the result of slow and ceaseless labour, and finally the most unscrupulous of knights was forced to obey the rules of his “class” or suffer the consequences.

These rules were different in the various parts of Europe, but they all made much of “service” and “loyalty to duty.” The Middle Ages regarded service as something very noble and beautiful. It was no disgrace to be a servant, provided you were a good servant and did not slacken on the job. As for loyalty, at a time when life depended upon the faithful performance of many unpleasant duties, it was the chief virtue of the fighting man.

A young knight therefore was asked to swear that he would be faithful as a servant to God and as a servant to his King. Furthermore, he promised to be generous to those whose need was greater than his own. He pledged his word that he would be humble in his personal behavior and would never boast of his own accomplishments and that he would be a friend of all those who suffered, (with the exception of the Mohammedans, whom he was expected to kill on sight).

Around these vows, which were merely the Ten Commandments expressed in terms which the people of the Middle Ages could understand, there developed a complicated system of manners and outward behavior. The knights tried to model their own lives after the example of those heroes of Arthur’s Round Table and Charlemagne’s court of whom the Troubadours had told them and of whom you

may read in many delightful books which are enumerated at the end of this volume. They hoped that they might prove as brave as Lancelot and as faithful as Roland. They carried themselves with dignity and they spoke careful and gracious words that they might be known as True Knights, however humble the cut of their coat or the size of their purse.

In this way the order of Knighthood became a school of those good manners which are the oil of the social machinery. Chivalry came to mean courtesy and the feudal castle showed the rest of the world what clothes to wear, how to eat, how to ask a lady for a dance and the thousand and one little things of every-day behavior which help to make life interesting and agreeable.

Like all human institutions, Knighthood was doomed to perish as soon as it had outlived its usefulness.

The crusades, about which one of the next chapters tells, were followed by a great revival of trade. Cities grew overnight. The townspeople became rich, hired good school teachers and soon were the equals of the knights. The invention of gun-powder deprived the heavily armed "Chevalier" of his former advantage and the use of mercenaries made it impossible to conduct a battle with the delicate niceties of a chess tournament. The knight became superfluous. Soon he became a ridiculous figure, with his devotion to ideals that had no longer any practical value. It was said that the noble Don Quixote de la Mancha had been the last of the true knights. After his death, his trusted sword and his armor were sold to pay his debts.

But somehow or other that sword seems to have fallen into the hands of a number of men. Washington carried it during the hopeless days of Valley Forge. It was the only defence of Gordon, when he had refused to desert the people who had been entrusted to his care, and stayed to meet his death in the besieged fortress of Khartoum.

## *Exercise*

Review memory work. Punctuate the following passage.

But does your master propose to carry this young woman to Europe

Not at all We are simply going to place her under the protection of one of her relatives a rich merchant at Hong Kong

Nothing to be done there said Fix to himself concealing his disappointment A glass of gin Mr. Passepartout

Willingly Monsieur Fix We must at least have a friendly glass on board the Rangoon

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

“My dear Mr. Oysterpuff, how can a judge give a wise sentence in a clerk’s wig?”

A door was opened by order of the judge, and three Indian priests entered. [Hint: the verb in the first clause is **was opened**.]

What was the detective, Fix, doing?

Who was this woman?

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor’s approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today’s literature reading.

## *Dictation*

Fix thought over these probabilities during the long hours which he spent in his cabin, and kept repeating to himself, “Now, either the warrant will be at Hong Kong, in which case I shall arrest my man, or it will not be there; and this time it is absolutely necessary that I should delay his departure. I have failed at Bombay, and I have failed at Calcutta; if I fail at Hong Kong, my reputation is lost: Cost what it may, I must succeed! But how shall I prevent his departure, if that should turn out to be my last resource?”

# 98.

## *Relative Adverbs*

- Around the World in Eighty Days, Chapters 17-18

The relative adverbs are where, when, why.

Like relative pronouns, relative adverbs can begin a relative clause, also called an adjective clause. Two of the relative pronouns, **where** and **when**, are also subordinate conjunctions, leaving us with a question: When are these words conjunctions, and when are they adverbs?

Just as with prepositional phrases, it comes down to understanding what the clause modifies. A subordinate clause which begins with a subordinate conjunction is adverbial in nature. It will modify the verb in one of the other clauses. So, **when** and **where** are subordinate conjunctions when they begin **adverb clauses**.

Fix's blood ran cold, but he resumed his composure **when** he heard the judge announce the bail.

In the sentence above, the subordinate clause tells when he resumed. There is no noun or pronoun that the clause could modify.

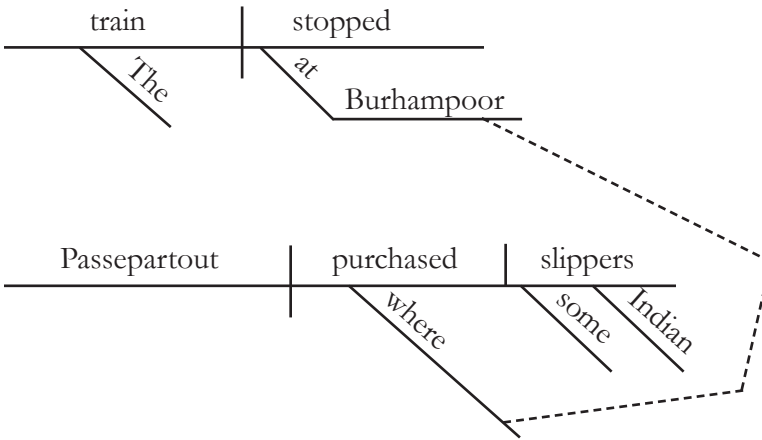
A relative clause is adjectival in nature. It will modify a noun or pronoun in one of the other clauses. So, **when** and **where** are relative adverbs when they begin **adjective clauses**. That seems a bit backwards. However, remember that the adjective clause is also called the relative clause. Relative clauses begin with relative pronouns and relative adverbs.

“Yes,” cried Passepartout, warmly, “at the pagoda of Pillaji, **where** they were on the point of burning their victim.”

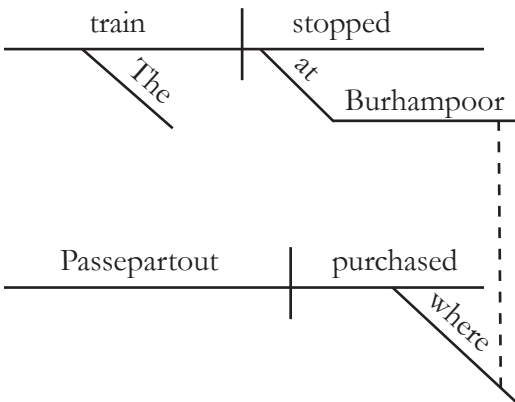
In the above sentence, the relative clause modifies Pillaji; it tells more about the pagoda. Which one? The one where they were on the point of burning their victim.

Relative clauses which begin with **when**, **where**, and **why** are diagrammed like other relative clauses, with a dashed line connecting the relative clause to the word it modifies.

The train stopped at Burhampoor **where** Passepartout purchased some Indian slippers.



If there were no direct object in the dependent clause, the diagram could be a bit more straightforward. The point is to connect the relative adverb to the word the clause modifies.





Because relative clauses are adjectives, they answer the same questions that adjectives always answer. Which Burhampoor? The one where Passeurpartout purchased slippers.

### *Perhaps you'd like to buy a flower?*

By Emily Dickinson

Perhaps you'd like to buy a flower?  
But I could never sell.  
If you would like to borrow  
Until the daffodil  
Unties her yellow bonnet  
Beneath the village door,  
Until the bees, from clover rows  
Their hock and sherry draw,  
Why, I will lend until just then,  
But not an hour more!

### *Nasrudin's Vinegar Principle*

By Rodney Ohebsion

Friend: "Nasrudin, I heard that you have a barrel of thirty year old vinegar. Is it true?"

Nasrudin: "Yes."

Friend: "Can I have some?"

Nasrudin: "No."

Friend: "Why not?"

Nasrudin: "Well, it's just the principle of the matter."

Friend: "What do you mean? What principle?"

Nasrudin: "The principle that if I had given some vinegar to everyone who asked me for some, I would not have any thirty year old vinegar."

## *Writing: Outline*

Write or type an outline of the new model story which you read in the last lesson.

## *Exercise*

Review memory work. Punctuate the following sentences.

The weather which had hitherto been fine changed with the last quarter of the moon

Phileas Fogg gazed at the tempestuous sea which seemed to be struggling especially to delay him with his habitual tranquillity

That isn't quite the thing either to be spying on Mr. Fogg who is so honorable a man

Passepartout blamed the captain the engineer and the crew and consigned all who were connected with the ship to the land where the pepper grows

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

Fix, who suspected Mr. Fogg's every movement, followed them cautiously.

Mr. Fogg usually confined himself to the cabin, where he visited Aouda.

“Mr. Fix, shall we lose you when we get to Hong Kong?”

He was observing the engine, when a sudden pitch of the steamer threw the screw out of the water.

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a poem. If you cannot think of a poem that you enjoy or that means something to you personally, then copy all or part of today's poem.

## *Dictation*

Ephesians 2:4-10

But God, being rich in mercy, because of His great love with which He loved us, even when we were dead in our transgressions, made us alive together with Christ (by grace you have been saved), and raised us up with Him, and seated us with Him in the heavenly places in Christ Jesus, so that in the ages to come He might show the surpassing riches of His grace in kindness toward us in Christ Jesus. For by grace you have been saved through faith; and that not of yourselves, it is the gift of God; not as a result of works, so that no one may boast. For we are His workmanship, created in Christ Jesus for good works, which God prepared beforehand so that we would walk in them.



*Lady with an Ermine* by Leonardo da Vinci

### Picture Study

1. Read the title and the name of the artist. Study the picture for several minutes, then put the picture away.
2. Describe the picture.
3. Look at the picture again. Do you notice any details that you missed before? What do you like or dislike about this painting? Does it remind you of anything?

# 99. *Literary Analysis*

- Around the World in Eighty Days, Chapters 19-20

## *Writing: Literary Analysis*

Today you have another literary analysis assignment. This is a written assignment, though it can be helpful to discuss your ideas before writing.

With your instructor's approval, choose *Around the World in Eighty Days* or one of the other books you're currently reading, and answer the following questions.

Write an introduction. Give a brief summary of the book, just a couple of sentences. What does the main character want? What prevents him from getting it? If you were the main character, would you have acted differently at any point? Why or why not? Remember to give evidence. Add a conclusion. Refer back to Lesson 83 on conclusions if necessary.



## *A Thanksgiving to God*

By Robert Herrick

Lord, thou hast given me a cell,  
Wherein to dwell;  
A little house, whose humble roof  
Is weather proof;  
Under the spars of which I lie  
Both soft and dry;  
Where thou, my chamber for to ward,  
Hast set a guard  
Of harmless thoughts, to watch and keep  
Me, while I sleep.  
Low is my porch, as is my fate;  
Both void of state;  
And yet the threshold of my door  
Is worn by th' poor,  
Who thither come, and freely get  
Good words, or meat.  
Like as my parlor, so my hall  
And kitchen's small;  
A little buttery, and therein  
A little bin,  
Which keeps my little loaf of bread  
Unchipt, unflead;  
Some brittle sticks of thorn or briar  
Make me a fire,  
Close by whose living coal I sit,  
And glow like it.  
Lord, I confess too, when I dine,  
The pulse is thine,  
And all those other bits that be  
There placed by thee;  
The worts, the purslain, and the mess  
Of water-cress,  
Which of thy kindness thou hast sent;  
And my content  
Makes those, and my beloved beet,  
To be more sweet.  
'Tis thou that crown'st my glittering hearth

With guiltless mirth,  
And giv'st me wassail bowls to drink,  
Spiced to the brink.  
Lord, 'tis thy plenty-dropping hand  
That soils my land,  
And giv'st me, for my bushel sown,  
Twice ten for one;  
Thou mak'st my teeming hen to lay  
Her egg each day;  
Besides, my healthful ewes to bear  
Me twins each year;  
The while the conduits of my kine  
Run cream, for wine:  
All these, and better, thou dost send  
Me, to this end,—  
That I should render, for my part,  
A thankful heart;  
Which, fired with incense, I resign,  
As wholly thine;  
—But the acceptance, that must be,  
My Christ, by Thee.

## *Balancing the Earth*

By Rodney Ohebsion

Man: “Nasrudin, how come every morning, some people are traveling in one direction, and some in others?”

Nasrudin: “Because if everyone traveled in the same direction, the Earth would tip over!”

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of non-fiction. With your instructor's approval, this can be from the Bible, a biography, or one of your history or science books. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from your next reading in your history spine.

## *Editing*

- Did you meet the goal of this writing exercise?
- Check for sentence fragments, reading the paper backwards if necessary.
- If you gave an opinion, did you support it with evidence? Did you use quotations properly (Lesson 43)? Did you include all the important details from the story? Did you keep the narrative in the proper order? Did you write an introduction (Lessons 50 and 62)? Did you write a conclusion (Lesson 83)?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear? Did you use different ways to say **said**? Are your verb tenses consistent?
- Look at your paragraphs. Are all the sentences related? Does each paragraph focus on a single topic?
- Did you check your punctuation? Did you maintain parallel structure?





# 100. Pronouns

- Around the World in Eighty Days, Chapters 21-22

Put other people before yourself. No, this isn't a lesson on morality, though it's a good rule there, too. This is a lesson about choosing the correct pronouns, and putting them in the correct order!

“Aouda and I must now wait a week for another steamer.”

“As for that rascal, I hope we are well rid of him, and that he has not dared to follow you and me on board the Carnatic.”

If you have trouble choosing the case for your pronoun, whether it should be in the subject/nominative case or in the objective case, try using the problem pronoun alone. These forms are usually automatic to native speakers of a language. It is only when we add the other words that the answer becomes less obvious.

“I must now wait a week for another steamer.”

“As for that rascal, I hope we are well rid of him, and that he has not dared to follow me on board the Carnatic.”

With some words, it is unnatural to use the singular form. In this case, use the plural form as a quick test.

“But, between us, I don't believe a word of it.”

“But, between you and me, I don't believe a word of it.”

Know the pronoun cases, and know when to use them.

The subjective case pronouns are used for the subject of a verb and for predicate nominatives. The subject pronouns are: I, we, you, he, she, it, they.

The objective case pronouns are used for any object: direct object, indirect object, object of the preposition. The object pronouns are: me, us, you, him, her, it, them.

The possessive case pronouns are used only for showing possession. The possessive pronouns are: my, mine, our, ours, your, yours, his, her, hers, its, their, theirs.

Remember, the correct form for subjects and predicate nominatives is always the subjective case. In many cases, we know the correct word to use because it's automatic. It's the way you grew up hearing the language spoken. But in this case, it's actually more common to hear these phrases spoken incorrectly. Languages change over time, and right now, we seem to be at a place where the spoken language has changed, but the rules for correct usage have not.

It is I.

It was he.

You can use these same tips for choosing between **who**, **whom**, and **whose**. **Who** is in the subjective case, **whom** is in the objective case, and **whose** is in the possessive case.

He saw no one who resembled either his master or Aouda.

Fix was not without his fears lest chance should direct the steps of the unfortunate servant, whom he had so badly treated, in this direction.

But Aouda, with her eyes fastened upon her protector, whose coolness amazed her, bravely weathered the storm.

As a subject, **who** will have a verb. As an object, **whom** will not.

When making a list of people, it's correct to put ladies before men, and older people before younger people.

Dad took my grandmother, my mother, and my grandfather out to dinner.

Keep in mind that in fiction, there may be very good reasons for the author to not follow this rule. This rule is more about proper usage in life than proper usage in writing. In *Around the World in Eighty Days*, Mr. Fogg is our main character, not Aouda, so the focus is usually on him.

Mr. Fogg and Aouda got into the palanquin.

## *The Vantage Point*

By Robert Frost

If tired of trees I seek again mankind,  
Well I know where to hie me—in the dawn,  
To a slope where the cattle keep the lawn.  
There amid lolling juniper reclined,  
Myself unseen, I see in white defined  
Far off the homes of men, and farther still,  
The graves of men on an opposing hill,  
Living or dead, whichever are to mind.  
And if by moon I have too much of these,  
I have but to turn on my arm, and lo,  
The sun-burned hillside sets my face aglow,  
My breathing shakes the bluet like a breeze,  
I smell the earth, I smell the bruised plant,  
I look into the crater of the ant.

## *The Lost Ring*

By Rodney Ohebsion

A man noticed Nasrudin intently inspecting the ground outside his door.

“Mullah,” he said, “what are you looking for?”

“I’m looking for a ring I dropped,” Nasrudin replied.

“Oh,” the man replied as he also began searching. “Well, where exactly were you standing when you dropped it?”

“In my bedroom,” Nasrudin replied, “not more than a foot in front of my bed.”

“Your bedroom?!” the man asked. “Then why are you searching for it out here near your doorway?”

“Because,” Nasrudin explained, “there is much more light out here.”

## *Writing: Copia*

Take the following sentence and play with it. Remember that the point is not necessarily to make the sentence better. The point is to play with the sentence and make it different. Make a new sentence with a change from each of the following categories.

The Middle Ages regarded service as something very noble and beautiful.

1. Change the grammar.
  - Change the nouns from common to proper and vice versa.
  - Change the nouns from singular to plural and vice versa.
  - Change the type of adjectives: articles, descriptive, possessive, etc.
  - Change the sentence type.
  - Change the first word of the sentence.
  - Change the verb tense.
2. Condense the sentence.
  - Remove details.
  - Remove modifiers.
  - Remove phrases or clauses.
3. Amplify the sentence.
  - Add details.
  - Add dialogue.
  - Add modifiers.
  - Add phrases or clauses.
4. Use synonyms and antonyms.
  - Substitute synonyms.
  - Say the same thing using antonyms.
  - Say the opposite thing using antonyms.
5. Point of view.
  - Change the point of view.
  - Slant the sentence.

## *Exercise*

Review memory work. Punctuate the following passage.

Late in the day they passed through the capricious channels of Hong Kong and the Tankadere impelled by favorable winds conducted herself admirably

I do not need pilot said Phileas Fogg when they got into the open sea to advise you to use all possible speed

Trust me your honor We are carrying all the sail the wind will let us The poles would add nothing and are only used when we are going into port

It's your trade not mine pilot and I confide in you

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

“Here is a list of the passengers; you may see for yourself.”

“Ah! Am I on the Carnatic?”

She kept along the coast, where the currents were favorable.

On the branches of the cedars were perched large eagles.

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor's approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today's literature reading.

## *Dictation*

Phileas Fogg was also thinking of Passepartout, who had so strangely disappeared. Looking at the matter from every point of view, it did not seem to him impossible that, by some mistake, the man might have embarked on the Carnatic at the last moment; and this was also Aouda's opinion, who regretted very much the loss of the worthy fellow to whom she owed so much. They might then find him at Yokohama; for, if the Carnatic was carrying him thither, it would be easy to ascertain if he had been on board.



# 101. *A Poem and a Story*

- Around the World in Eighty Days, Chapters 23-24

## *A Service of Song*

By Emily Dickinson

Some keep the Sabbath going to church;  
I keep it staying at home,  
With a bobolink for a chorister,  
And an orchard for a dome.  
Some keep the Sabbath in surplice;  
I just wear my wings,  
And instead of tolling the bell for church,  
Our little sexton sings.  
God preaches,—a noted clergyman,—  
And the sermon is never long;  
So instead of getting to heaven at last,  
I'm going all along!

## *Nasrudin the Proud Parent*

By Rodney Ohebsion

Nasrudin and a friend were watching Nasrudin's children.  
The friend asked Nasrudin's young son, "What is a dilettante?"

The son replied, "That is an herb used for seasoning."

A delighted Nasrudin turned to his friend and said, "Did you hear that? What a fine boy I have. Just like his father. He made up an answer all by himself!"

## *Exercise*

Review memory work. Punctuate the following passage.

What do you want said he to Passepartout whom he at first took for a native

Would you like a servant sir asked Passepartout

A servant cried Mr. Batulcar caressing the thick grey beard which hung from his chin I already have two who are obedient and faithful have never left me and serve me for their nourishment and here they are added he

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

She often chatted with Passepartout, who perceived the state of the lady's heart.

Where was Fix at that moment?

When Passepartout had finished, he was relieved and comforted.

"The rogue told me a lot of stories."

## *Writing: Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from the model for your current writing project.

## *Dictation*

Use today's poem for dictation.





# 102. *Historical Narration: Chivalry*

- Around the World in Eighty Days, Chapters 25-26

Remember that with a historical topic, you should report the facts without making up new content or adding details.

The **purpose** of your paper is what you wish to accomplish with your writing. Do you wish to **inform** your reader about a topic, or do you want to **persuade** your reader to have the same opinion about the topic that you have?

Today, your purpose is to persuade. Was chivalry good or bad? Was the behavior of the knights acceptable or not? Were their reasons for existing just or unjust? Tell why you feel the way you do. What did they do, or not do, that makes you feel this way? Attempt to convince the reader that your opinion is the correct one. You have a model to use, but you can add details from other sources.

Begin your paper with an introduction. This can be background information, an anecdote, a surprising statement or question, a quotation, or an imaginary scenario. Refer back to Lessons 50 and 62 on introductions if necessary. Add a conclusion. Refer back to Lesson 83 on conclusions if necessary.

## *The Secret*

By Paul Laurence Dunbar

What says the wind to the waving trees?  
What says the wave to the river?  
What means the sigh in the passing breeze?  
Why do the rushes quiver?  
Have you not heard the fainting cry  
Of the flowers that said “Good-bye, good-bye”?  
List how the gray dove moans and grieves  
Under the woodland cover;  
List to the drift of the falling leaves,  
List to the wail of the lover.  
Have you not caught the message heard  
Already by wave and breeze and bird?  
Come, come away to the river’s bank,  
Come in the early morning;  
Come when the grass with dew is dank,  
There you will find the warning—  
A hint in the kiss of the quickening air  
Of the secret that birds and breezes bear.

## *Editing*

- Did you meet the goal of this writing exercise?
- Check for sentence fragments, reading the paper backwards if necessary.
- If you gave an opinion, did you support it with evidence? Did you use quotations properly (Lesson 43)? Did you include all the important details from the story? Did you keep the narrative in the proper order? Did you write an introduction (Lessons 50 and 62)? Did you write a conclusion (Lesson 83)?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear? Did you use different ways to say **said**? Are your verb tenses consistent?
- Look at your paragraphs. Are all the sentences related? Does each paragraph focus on a single topic?
- Did you check your punctuation? Did you maintain parallel structure?



## 103. *Miscellaneous Punctuation*

- Around the World in Eighty Days, Chapters 27-28

Mr. Phileas Fogg lived, in 1872, at No. 7, Saville Row, Burlington Gardens, the house in which Sheridan died in 1814.

Dates and addresses require specific punctuation marks, both when we use them on letters, and when we use write them in paragraphs.

In the example above, note that pieces of the address are separated by commas. On an envelope, each of those pieces would be on a separate line.

Mr. Phileas Fogg  
No. 7  
Saville Row  
Burlington Gardens

An address in the United States would look like this:

Mr. President  
1600 Pennsylvania Ave. NW  
Washington, DC 20500

The President of the United States lives at 1600 Pennsylvania Ave. NW, Washington, DC 20500, and has since the White House was built in 1800.

No comma is necessary between the state and the zip code. However, in a sentence, a comma is needed after the zip code, before the rest of the sentence, or after the state if the zip code is not mentioned.

I live in Brownwood with my family.

I live in Texas with my family.

I live in Brownwood, Texas, with my family.

Dates can be written in several different ways.

2nd of October, 1872

2 October 1872

October 2, 1872

10-2-1872

Just as with addresses, a comma is necessary after the year of the date, before the rest of the sentence. If the year is not included, a comma is not necessary unless it is part of an interrupter or introductory element.

Phileas Fogg left London on October 2, 1872, at a quarter before nine p.m.

Phileas Fogg left London on October 2 at a quarter before nine p.m.

“I shall be due in London in this very room of the Reform Club on the 21st of December, 1872, at a quarter before nine p.m.”

“I shall be due in London in this very room of the Reform Club on the 21st of December at a quarter before nine p.m.”

Phileas Fogg hoped to accomplish the journey in six days, so as to be in time for the steamer which would leave on the 6th of November, 1872, for Yokohama, the principal Japanese port.

Phileas Fogg hoped to accomplish the journey in six days, so as to be in time for the steamer which would leave on the 6th of November for Yokohama, the principal Japanese port.

## *Mowing*

By Robert Frost

There was never a sound beside the wood but one,  
And that was my long scythe whispering to the ground.  
What was it it whispered? I knew not well myself;  
Perhaps it was something about the heat of the sun,  
Something, perhaps, about the lack of sound—  
And that was why it whispered and did not speak.  
It was no dream of the gift of idle hours,  
Or easy gold at the hand of fay or elf:  
Anything more than the truth would have seemed too weak  
To the earnest love that laid the swale in rows,  
Not without feeble-pointed spikes of flowers  
(Pale orchises), and scared a bright green snake.  
The fact is the sweetest dream that labor knows.  
My long scythe whispered and left the hay to make.

## *Writing: Oral Narration*

Read your new model story below, and then give your instructor an oral narration of it.

## *The Crusades*

From *The Story of Mankind* by Hendrik Van Loon

During three centuries there had been peace between Christians and Moslems except in Spain and in the eastern Roman Empire, the two states defending the gateways of Europe. The Mohammedans having conquered Syria in the seventh century were in possession of the Holy Land. But they regarded Jesus as a great prophet (though not quite as great as Mohammed), and they did not interfere with the pilgrims who wished to pray in the church which Saint Helena, the mother of the Emperor Constantine, had built on the spot of the Holy Grave. But early in the eleventh century, a Tartar tribe from the wilds of Asia, called the Seljuks or Turks, became masters of the Mohammedan state in western Asia and then the period of tolerance came to an end. The Turks took all of Asia Minor away from the

eastern Roman Emperors and they made an end to the trade between east and west.

Alexis, the Emperor, who rarely saw anything of his Christian neighbors of the west, appealed for help and pointed to the danger which threatened Europe should the Turks take Constantinople.

The Italian cities which had established colonies along the coast of Asia Minor and Palestine, in fear for their possessions, reported terrible stories of Turkish atrocities and Christian suffering. All Europe got excited.

Pope Urban II, a Frenchman from Reims, who had been educated at the same famous cloister of Cluny which had trained Gregory VII, thought that the time had come for action. The general state of Europe was far from satisfactory. The primitive agricultural methods of that day (unchanged since Roman times) caused a constant scarcity of food. There was unemployment and hunger and these are apt to lead to discontent and riots. Western Asia in older days had fed millions. It was an excellent field for the purpose of immigration.

Therefore at the council of Clermont in France in the year 1095 the Pope arose, described the terrible horrors which the infidels had inflicted upon the Holy Land, gave a glowing description of this country which ever since the days of Moses had been overflowing with milk and honey, and exhorted the knights of France and the people of Europe in general to leave wife and child and deliver Palestine from the Turks.

A wave of religious hysteria swept across the continent. All reason stopped. Men would drop their hammer and saw, walk out of their shop and take the nearest road to the east to go and kill Turks. Children would leave their homes to "go to Palestine" and bring the terrible Turks to their knees by the mere appeal of their youthful zeal and Christian piety. Fully ninety percent of those enthusiasts never got within sight of the Holy Land. They had no money. They were forced to beg or steal to keep alive. They became a danger to the safety of the highroads and they were killed by the angry country people.

The first Crusade, a wild mob of honest Christians, defaulting bankrupts, penniless noblemen and fugitives from justice, following the lead of half-crazy Peter the Hermit and Walter-without-a-Cent, began their campaign against the Infidels by murdering all the Jews whom they met by the way. They got as far as Hungary and then they were all killed.

This experience taught the Church a lesson. Enthusiasm alone

would not set the Holy Land free. Organization was as necessary as good-will and courage. A year was spent in training and equipping an army of 200,000 men. They were placed under command of Godfrey of Bouillon, Robert, duke of Normandy, Robert, count of Flanders, and a number of other noblemen, all experienced in the art of war.

In the year 1096 this second crusade started upon its long voyage. At Constantinople the knights did homage to the Emperor. (For as I have told you, traditions die hard, and a Roman Emperor, however poor and powerless, was still held in great respect). Then they crossed into Asia, killed all the Moslems who fell into their hands, stormed Jerusalem, massacred the Mohammedan population, and marched to the Holy Sepulchre to give praise and thanks amidst tears of piety and gratitude. But soon the Turks were strengthened by the arrival of fresh troops. Then they retook Jerusalem and in turn killed the faithful followers of the Cross.

During the next two centuries, seven other crusades took place. Gradually the Crusaders learned the technique of the trip. The land voyage was too tedious and too dangerous. They preferred to cross the Alps and go to Genoa or Venice where they took ship for the east. The Genoese and the Venetians made this trans-Mediterranean passenger service a very profitable business. They charged exorbitant rates, and when the Crusaders (most of whom had very little money) could not pay the price, these Italian "profiteers" kindly allowed them to "work their way across." In return for a fare from Venice to Acre, the Crusader undertook to do a stated amount of fighting for the owners of his vessel. In this way Venice greatly increased her territory along the coast of the Adriatic and in Greece, where Athens became a Venetian colony, and in the islands of Cyprus and Crete and Rhodes.

All this, however, helped little in settling the question of the Holy Land. After the first enthusiasm had worn off, a short crusading trip became part of the liberal education of every well-bred young man, and there never was any lack of candidates for service in Palestine. But the old zeal was gone. The Crusaders, who had begun their warfare with deep hatred for the Mohammedans and great love for the Christian people of the eastern Roman Empire and Armenia, suffered a complete change of heart. They came to despise the Greeks of Byzantium, who cheated them and frequently betrayed the cause of the Cross, and the Armenians and all the other Levantine races, and they began to appreciate the virtues of their enemies who proved to be generous and fair opponents.

Of course, it would never do to say this openly. But when the Crusader returned home, he was likely to imitate the manners which he had learned from his heathenish foe, compared to whom the average western knight was still a good deal of a country bumpkin. He also brought with him several new food-stuffs, such as peaches and spinach which he planted in his garden and grew for his own benefit. He gave up the barbarous custom of wearing a load of heavy armor and appeared in the flowing robes of silk or cotton which were the traditional habit of the followers of the Prophet and were originally worn by the Turks. Indeed the Crusades, which had begun as a punitive expedition against the Heathen, became a course of general instruction in civilization for millions of young Europeans.

From a military and political point of view the Crusades were a failure. Jerusalem and a number of cities were taken and lost. A dozen little kingdoms were established in Syria and Palestine and Asia Minor, but they were re-conquered by the Turks and after the year 1244 (when Jerusalem became definitely Turkish) the status of the Holy Land was the same as it had been before 1095.

But Europe had undergone a great change. The people of the west had been allowed a glimpse of the light and the sunshine and the beauty of the east. Their dreary castles no longer satisfied them. They wanted a broader life. Neither Church nor State could give this to them.

They found it in the cities.

## *Exercise*

Review memory work. Punctuate the following sentences.

They stopped for a quarter of an hour 7th December at Green River station

Mr. Fix resumed Aouda Mr. Fogg will allow no one to avenge him

You are right madam replied Fix a meeting between them might ruin all

Gentlemen perhaps there is a way after all to get over

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases.



Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

While the worthy Frenchman focused on the state of the sky, Aouda was experiencing fears from a totally different cause.

She was attached to the man who gave her daily evidences of the most absolute devotion.

Aouda seized a moment when Mr. Fogg was asleep.

Mr. Fogg had just awakened and was looking out of the window.

### *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor's approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today's literature reading.

### *Dictation*

"But the bridge is unsafe," urged the conductor.

"No matter," replied Forster; "I think that by putting on the very highest speed we might have a chance of getting over."

"The devil!" muttered Passepartout.

But a number of the passengers were at once attracted by the engineer's proposal, and Colonel Proctor was especially delighted, and found the plan a very feasible one. He told stories about engineers leaping their trains over rivers without bridges, by putting on full steam; and many of those present avowed themselves of the engineer's mind.





# 104. *A Poem and a Story*

- Around the World in Eighty Days, Chapters 29-30

## *The Meadow Lark*

By Paul Laurence Dunbar

Though the winds be dank,  
And the sky be sober,  
And the grieving Day  
In a mantle gray  
Hath let her waiting maiden robe her,—  
All the fields along  
I can hear the song  
Of the meadow lark,  
As she flits and flutters,  
And laughs at the thunder when it mutters.  
O happy bird, of heart most gay  
To sing when skies are gray!  
When the clouds are full,  
And the tempest master  
Lets the loud winds sweep  
From his bosom deep  
Like heralds of some dire disaster,  
Then the heart alone  
To itself makes moan;

And the songs come slow,  
While the tears fall fleeter,  
And silence than song by far seems sweeter.  
Oh, few are they along the way  
Who sing when skies are gray!

## *Early Bird Gets the Worm?*

By Rodney Ohebsion

Friend: "Nasrudin, you should get up early in the mornings."

Nasrudin: "Why?"

"Well, as they say, 'the early bird gets the worm.'"

"Well, I still don't know if getting up early has any merit to me.  
After all, I am not hunting for worms."

"I thought you might say that. But listen to this. A few days ago, I  
woke up at sunrise and went for a walk, and on my way, I came across  
a gold ring lying right on the ground!"

"Well, how do you know it wasn't lost the night before that?"

"I'm sure it wasn't. I was on the same road the night before and  
did not see it."

"Well, then, that shows that it isn't always so great to get up early."

"Why is that?"

"Because the person who lost that gold must have gotten up  
earlier than you did!"

## *Writing: Outline*

Write or type an outline of the new model story which you read in the  
last lesson.

## *Exercise*

Review memory work. Punctuate the following passage.

Sir said Mr. Fogg to the captain three passengers have  
disappeared

Dead asked the captain

Dead or prisoners that is the uncertainty which must be solved

Do you propose to pursue the Sioux

That's a serious thing to do sir returned the captain These

Indians may retreat beyond the Arkansas and I cannot leave the fort unprotected

The lives of three men are in question sir said Phileas Fogg

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

Fort Kearney station, where there was a garrison, was near.

“Why has Brigham Young, our chief, been imprisoned, in contempt of all justice?”

They were listening for the whistle, when suddenly, savage cries resounded in the air.

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a poem. If you cannot think of a poem that you enjoy or that means something to you personally, then copy all or part of today's poem.

## *Dictation*

Romans 8:35-39

Who will separate us from the love of Christ? Will tribulation, or distress, or persecution, or famine, or nakedness, or peril, or sword? Just as it is written,

“For Your sake we are being put to death all day long; We were considered as sheep to be slaughtered.”

But in all these things we overwhelmingly conquer through Him who loved us. For I am convinced that neither death, nor life, nor angels, nor principalities, nor things present, nor things to come, nor powers, nor height, nor depth, nor any other created thing, will be able to separate us from the love of God, which is in Christ Jesus our Lord.



*Head of a Young Woman with Tousled Hair (Leda)* by Leonardo da Vinci

### Picture Study

1. Read the title and the name of the artist. Study the picture for several minutes, then put the picture away.
2. Describe the picture.
3. Look at the picture again. Do you notice any details that you missed before? What do you like or dislike about this painting? Does it remind you of anything?



# 105. *Descriptive Writing*

- Around the World in Eighty Days, Chapters 31-32

## *Writing: Descriptive Writing*

Your last six picture studies have been on art by Leonardo da Vinci. As before, choose one of his pieces of art, either one from this book or one from another source, and write a description of it. Imagine that you're describing the picture to someone who has never seen it before. Get creative if you wish. Write a description for a museum catalog, or as part of a police report describing stolen merchandise. Or get really creative. Imagine that the painting is a window to another dimension, and you've just been pulled in. Describe the environment in which you find yourself. Or, write a story about the picture, or about your experiences within it. Be as creative as you want. Just don't forget to describe the picture.

## *Ring Out, Wild Bells*

By Alfred, Lord Tennyson

Ring out, wild bells, to the wild sky,  
The flying cloud, the frosty light:  
The year is dying in the night;  
Ring out, wild bells, and let him die.  
Ring out the old, ring in the new,

Ring, happy bells, across the snow:  
The year is going, let him go;  
Ring out the false, ring in the true.  
Ring out the grief that saps the mind,  
For those that here we see no more;  
Ring out the feud of rich and poor,  
Ring in redress to all mankind.  
Ring out a slowly dying cause,  
And ancient forms of party strife;  
Ring in the nobler modes of life,  
With sweeter manners, purer laws.  
Ring out the want, the care, the sin,  
The faithless coldness of the times;  
Ring out, ring out my mournful rhymes,  
But ring the fuller minstrel in.  
Ring out false pride in place and blood,  
The civic slander and the spite;  
Ring in the love of truth and right,  
Ring in the common love of good.  
Ring out old shapes of foul disease;  
Ring out the narrowing lust of gold;  
Ring out the thousand wars of old,  
Ring in the thousand years of peace.  
Ring in the valiant man and free,  
The larger heart, the kindlier hand;  
Ring out the darkness of the land,  
Ring in the Christ that is to be.

## *The Stranger's Request*

By Rodney Ohebsion

One day, Nasrudin was repairing his roof, and was interrupted by a stranger knocking on his door.

“What do you want?” Nasrudin shouted down to him from the roof.

“Come down so I can tell you,” the stranger replied.

Nasrudin angrily climbed down the ladder.

“Well!” Nasrudin snapped at the stranger, “What’s so important?”

“Can you spare some money for this poor old man?” asked the stranger.



Nasrudin started climbing up the ladder. He turned to the old man and said, "Follow me up to the roof."

The latter did, and when they both reached the roof, Nasrudin turned to him again and said, "No, you can't have any money. Now get off my roof!"

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of non-fiction. With your instructor's approval, this can be from the Bible, a biography, or one of your history or science books. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from your next reading in your history spine.

## *Editing*

- Did you meet the goal of this writing exercise?
- Check for sentence fragments, reading the paper backwards if necessary.
- If you gave an opinion, did you support it with evidence? Did you use quotations properly (Lesson 43)? Did you include all the important details from the story? Did you keep the narrative in the proper order? Did you write an introduction (Lessons 50 and 62)? Did you write a conclusion (Lesson 83)?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear? Did you use different ways to say **said**? Are your verb tenses consistent?
- Look at your paragraphs. Are all the sentences related? Does each paragraph focus on a single topic?
- Did you check your punctuation? Did you maintain parallel structure?





# 106. *The Apostrophe*

- Around the World in Eighty Days, Chapters 33-34

The apostrophe is an often used punctuation mark. However, it is important to understand how to use it correctly. The apostrophe has three jobs. It is used for forming contractions, showing possession, and making **odd** plurals. We'll talk more about those "odd plurals" shortly. Look at these examples of apostrophe use in *Around the World in Eighty Days*.

"Don't let this astonish you, sir."

He was never seen on 'Change.

His master's last exploit, the consequences of which he ignored, enchanted him.

When a plural word ends in **s** already, we can just add an apostrophe to show possession.

"Pretty far. It is a ten days' voyage by sea."

When a singular word ends in **s**, we add an apostrophe plus the **s** to show possession.

Sir Francis's heart throbbed.

As a general rule, we use **s** or **es** to form a plural, and we use the

apostrophe to form a possessive. Even when numbers are involved, this is still the general rule.

*Around the World in Eighty Days* takes place in the 1800s.

Many 1800's customs are mentioned in the book.

There are a few instances when the apostrophe can be used in forming a plural, but these are odd plurals. In these cases, we use the apostrophe to form the plural in order to avoid confusion. Sometimes, we need to make an odd group of letters, such as an abbreviation, plural. When the letters are capitalized, we can follow the normal pattern and just add an *s*.

I have a digital camera, so I have many JPEGs of my family.

However, when the letters are lower-case, adding just an *s* is confusing.

Dot your is and cross your ts.

Are those supposed to be words, or plural letters? In this case, we can probably tell from the context, but that won't always be the case. This is where we use the apostrophe for a plural.

Dot your *i*'s and cross your *t*'s.

There's one other time when we can use the apostrophe to form a plural. We can use the apostrophe when we use a word which is normally another part of speech as a noun. Sometimes, it's not necessary.

Political discussions often revolve around the haves and the have-nots.

There are times, though, when this could cause confusion. When this is the case, it is appropriate to use an apostrophe to form the plural.

Your paper leaves me with a lot of *why*'s.

Ah-ha's could be heard around the laboratory.

Use the apostrophe deliberately. If you add one, be able to explain why you used it. The apostrophe's primary jobs are to form contractions and to show possession. It is used to make plurals only in odd cases where there would otherwise be confusion.

## *Summer's Armies*

By Emily Dickinson

Some rainbow coming from the fair!  
Some vision of the world Cashmere  
I confidently see!  
Or else a peacock's purple train,  
Feather by feather, on the plain  
Fritters itself away!  
The dreamy butterflies bestir,  
Lethargic pools resume the whirl  
Of last year's sundered tune.  
From some old fortress on the sun  
Baronial bees march, one by one,  
In murmuring platoon!  
The robins stand as thick today  
As flakes of snow stood yesterday,  
On fence and roof and twig.  
The orchis binds her feather on  
For her old lover, Don the Sun,  
Revisiting the bog!  
Without commander, countless, still,  
The regiment of wood and hill  
In bright detachment stand.  
Behold! Whose multitudes are these?  
The children of whose turbaned seas,  
Or what Circassian land?

## *What in the World Were You Smuggling?*

By Rodney Ohebsion

Nasrudin the smuggler was leading a donkey that had bundles of straw on its back. An experienced border inspector spotted Nasrudin coming to his border.

“Halt,” the inspector said. “What is your business here?”

“I am an honest smuggler!” replied Nasrudin.

“Oh, really?” said the inspector. “Well, let me search those straw bundles. If I find something in them, you are required to pay a border fee!”

“Do as you wish,” Nasrudin replied, “but you will not find anything in those bundles.”

The inspector intensively searched and took apart the bundles, but could not find a single thing in them. He turned to Nasrudin and said, “I suppose you have managed to get one by me today. You may pass the border.”

Nasrudin crossed the border with his donkey while the annoyed inspector looked on. And then the very next day, Nasrudin once again came to the border with a straw-carrying donkey. The inspector saw Nasrudin coming and thought, “I’ll get him for sure this time.”

He checked the bundles of straw again, and then searched through Nasrudin’s clothing, and even went through the donkey’s harness. But once again he came up empty-handed and had to let Nasrudin pass.

This same pattern continued every day for several years, and every day Nasrudin wore more and more extravagant clothing and jewelry that indicated he was getting wealthier. Eventually, the inspector retired from his longtime job, but even in retirement he still wondered about the man with the straw-carrying donkey.

“I should have checked that donkey’s mouth more extensively,” he thought to himself. “Or maybe he hid something in the donkey’s rectum.”

Then one day he spotted Nasrudin’s face in a crowd. “Hey,” the inspector said, “I know you! You are that man who came to my border everyday for all those years with a donkey carrying straw. Please, sir, I must talk to you.”

Nasrudin came towards him and the inspector continued talking. “My friend, I always wondered what you were smuggling past my border everyday. Just between you and me, you must tell me. I must know. What in the world were you smuggling for all those years? I must know!”

Nasrudin simply replied, “Donkeys.”

## *Writing: Copia*

Take the following sentence and play with it. Remember that the point is not necessarily to make the sentence better. The point is to play with the sentence and make it different. Make a new sentence with a change from each of the following categories.

All this, however, helped little in settling the question of the Holy Land.

1. Change the grammar.
  - Change the nouns from common to proper and vice versa.
  - Change the nouns from singular to plural and vice versa.
  - Change the type of adjectives: articles, descriptive, possessive, etc.
  - Change the sentence type.
  - Change the first word of the sentence.
  - Change the verb tense.
2. Condense the sentence.
  - Remove details.
  - Remove modifiers.
  - Remove phrases or clauses.
3. Amplify the sentence.
  - Add details.
  - Add dialogue.
  - Add modifiers.
  - Add phrases or clauses.
4. Use synonyms and antonyms.
  - Substitute synonyms.
  - Say the same thing using antonyms.
  - Say the opposite thing using antonyms.
5. Point of view.
  - Change the point of view.
  - Slant the sentence.

## *Exercise*

Review memory work. Punctuate the following passage.

I start at nine o'clock said Captain Speedy simply Are you and your party ready

We will be on board at nine o'clock replied no less simply Mr. Fogg

It was half-past eight To disembark from the Henrietta jump into a hack hurry to the St. Nicholas and return with Aouda

Passepartout and even the inseparable Fix was the work of a brief time and was performed by Mr. Fogg with the coolness which never abandoned him They were on board when the Henrietta made ready to weigh anchor

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

Aouda was anxious, though she said nothing.

What course would Phileas Fogg adopt?

Passepartout understood; he was seized with mortal anxiety.

“Where are we?”

## *Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from a work of fiction. With your instructor's approval, this can be from either school reading or free reading. If you cannot think of a passage that you enjoy or that means something to you personally, then copy the opening paragraphs from today's literature reading.

## *Dictation*

These were the only words he uttered during the journey. Aouda, cosily packed in furs and cloaks, was sheltered as much as possible from the attacks of the freezing wind. As for Passepartout, his face was as red as the sun's disc when it sets in the mist, and he laboriously inhaled the biting air. With his natural buoyancy of spirits, he began to hope again. They would reach New York on the evening, if not on the morning, of the 11th, and there was still some chances that it would be before the steamer sailed for Liverpool.





# 107. *A Poem and a Story*

- Around the World in Eighty Days, Chapters 35-36

## *The Sea of Sunset*

By Emily Dickinson

This is the land the sunset washes,  
These are the banks of the Yellow Sea;  
Where it rose, or whither it rushes,  
These are the western mystery!  
Night after night her purple traffic  
Strews the landing with opal bales;  
Merchantmen poise upon horizons,  
Dip, and vanish with fairy sails.

## *How Old Are You?*

By Rodney Ohebsion

Friend: "How old are you, Mullah?"

Mullah: "Forty-five."

Friend: "But that's what you said when I asked you ten years ago!"

Mullah: "That's right. I always stand by what I have said!"

## *Exercise*

Review memory work. Punctuate the following passage.

What time did the last train arrive from Liverpool asked  
Thomas Flanagan  
At twenty-three minutes past seven replied Gauthier Ralph and  
the next does not arrive till ten minutes after twelve  
Well gentlemen resumed Andrew Stuart if Phileas Fogg had  
come in the 7:23 train he would have got here by this time We can  
therefore regard the bet as won

Copy each sentence below. Double underline the predicate, and underline the subject. Put brackets around any prepositional phrases. Label the part of speech of each word. Noun, N; Proper Noun, PN; Pronoun, PRO; Verb, V; Linking Verb, LV; Adjective, ADJ; Article, ART; Conjunction, CJ; Preposition, Prep; Interjection, INJ. Diagram each sentence.

“What influence could I have?”

Why should he present himself at the Reform?

This thought haunted him, and he cursed his miserable folly.

“Here I am, gentlemen!”

## *Writing: Commonplace Book*

A commonplace book entry should be half to a full page long. Today, choose a passage from the model for your current writing project.

## *Dictation*

Use today’s poem for dictation.



# 108. *Historical Narration:* *The Crusades*

- Around the World in Eighty Days, Chapter 37

Remember that with a historical topic, you should report the facts without making up new content or adding details.

The **purpose** of your paper is what you wish to accomplish with your writing. Do you wish to **inform** your reader about a topic, or do you want to **persuade** your reader to have the same opinion about the topic that you have?

Today, your purpose is to persuade. Were the Crusades good or bad? Were the reasons for them just or unjust? Was there a right side and a wrong side? Tell why you feel the way you do. What events make you feel this way? Attempt to convince the reader that your opinion is the correct one. You have a model to use, but you can add details from other sources.

Begin your paper with an introduction. This can be background information, an anecdote, a surprising statement or question, a quotation, or an imaginary scenario. Refer back to Lessons 50 and 62 on introductions if necessary. Add a conclusion. Refer back to Lesson 83 on conclusions if necessary.

# *Good-Night*

By Paul Laurence Dunbar

The lark is silent in his nest,  
The breeze is sighing in its flight,  
Sleep, Love, and peaceful be thy rest.  
Good-night, my love, good-night, good-night.  
Sweet dreams attend thee in thy sleep,  
To soothe thy rest till morning's light,  
And angels round thee vigil keep.  
Good-night, my love, good-night, good-night.  
Sleep well, my love, on night's dark breast,  
And ease thy soul with slumber bright;  
Be joy but thine and I am blest.  
Good-night, my love, good-night, good-night.

## *Editing*

- Did you meet the goal of this writing exercise?
- Check for sentence fragments, reading the paper backwards if necessary.
- If you gave an opinion, did you support it with evidence? Did you use quotations properly (Lesson 43)? Did you include all the important details from the story? Did you keep the narrative in the proper order? Did you write an introduction (Lessons 50 and 62)? Did you write a conclusion (Lesson 83)?
- Look at your word choice. Is there a good mixture of nouns and pronouns? Is the antecedent of each pronoun clear? Did you use different ways to say **said**? Are your verb tenses consistent?
- Look at your paragraphs. Are all the sentences related? Does each paragraph focus on a single topic?
- Did you check your punctuation? Did you maintain parallel structure?

# *Exercise Answers*

## **Exercise 1**

Proper: Ebenezer Dorset, Esq., Summit, Owl Creek, Poplar Cove, Summit

Common: boy, place, detectives, terms, dollars, bills, money, spot, box, reply, terms, answer, messenger, road, trees, yards, fence, field, side, bottom, fence-post, tree, box, messenger, answer, box

## **Exercise 2**

The discussion about concrete and abstract nouns is of more value than a perfect list from the paragraph.

Concrete: description, dollars, cents, chain, watch, Jim, watch, strap, chain  
Here, the dollars and cents refer to a specific amount of physical money handed over as payment and change. Money can also be spoken of in the abstract, as the kidnappers in “The Ransom of Red Chief” spoke of money that they hoped to receive.

Abstract: quietness, value, time, company, place  
Here, company and place speak of a general idea, not specific company or a specific place which could be explored with the senses.

## **Exercise 4**

you, Dorothy (every instance); I, Aunt Em (every instance); your, Dorothy’s; we, Uncle Henry and Aunt Em (every instance)

## **Exercise 5**

I, the narrator, common, could be either concrete or abstract, depending on how you look at it (The narrator tells the story, but he has no physical form in the story. However, if you see the narrator as synonymous with the author, L. Frank Baum, he’s definitely concrete.)

its, Land of Oz, proper, concrete

they, Hammer-Heads, proper, concrete

their, Hammer-Head’s, proper, neither concrete nor abstract since it’s not a noun

them, heads, common, concrete

them, Hammer-Heads, proper, concrete

they, Hammer-Heads, proper, concrete

## **Exercise 7**

their, folk’s, common, neither concrete nor abstract since it’s not a noun

I, narrator, common, see discussion in the answer to Exercise 5

his, Wizard’s, proper, neither concrete nor abstract since it’s not a noun

him, Wizard of Oz, proper, concrete  
 he, Wizard of Oz, proper, concrete  
 her, Dorothy's, proper, neither concrete nor abstract since it's not a noun  
 he, Wizard of Oz, proper, concrete  
 him, Wizard of Oz, proper, concrete

### Exercise 8

their, Whimsies', proper, neither concrete nor abstract since it's not a noun  
 they, Whimsies, proper, concrete  
 they, Whimsies, proper, concrete  
 their, Whimsies', proper, neither concrete nor abstract since it's not a noun  
 their, Whimsies', proper, neither concrete nor abstract since it's not a noun  
 they, Whimsies, proper, concrete  
 us, people in general, common, abstract since it is in general rather than about specific people

### Exercise 10

were, LV; were, LV; were, LV; being, LV; lay, AV; was, LV; could pick, AV; toss, AV;  
 seems, LV; are, LV; cares, AV; is, LV; knew, AV; were disliked, AV; avoided, AV; had  
 become, LV; hated, AV; hoped, AV; knew, AV

### Exercise 11

pn            v  
 Dorothy kissed Ozma good-bye.  
 Dorothy            |            kissed  
 \_\_\_\_\_

          n            v  
 The people waved their handkerchiefs.  
 people            |            waved  
 \_\_\_\_\_

          n            v  
 The wooden animal pranced away.  
 animal            |            pranced  
 \_\_\_\_\_

### Exercise 13

pro —v—  
 You can find a seat in this wild haunt.  
 You            |            can find  
 \_\_\_\_\_

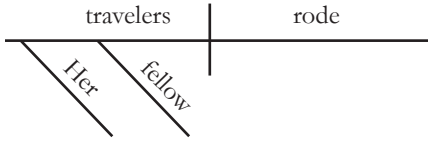
          n —v—  
 His eyes could see only the fierce bear-man.  
 eyes            |            could see  
 \_\_\_\_\_

pro —————v—  
 He might have accomplished much.  
 He            |            might have accomplished  
 \_\_\_\_\_

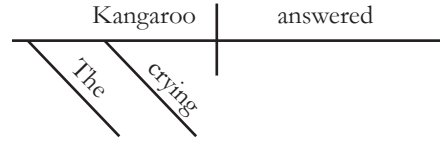
pro —v—  
 We will use King Roquat's tunnel to conquer the Land of Oz.  
 We            |            will use  
 \_\_\_\_\_

### Exercise 14

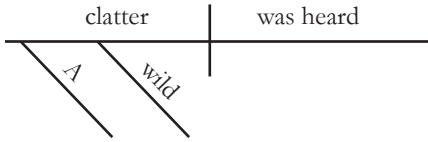
adj adj n v  
Her fellow travelers rode.



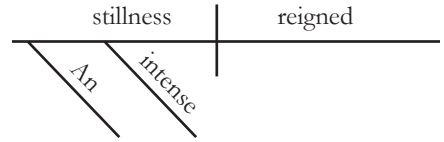
art adj pn v  
The crying Kangaroo answered.



art adj n —v—  
A wild clatter was heard.

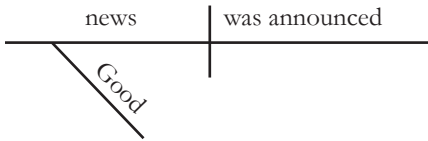


art adj n v  
An intense stillness reigned.

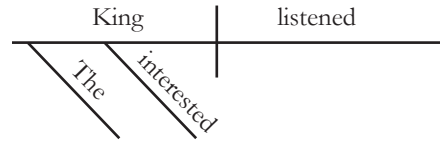


### Exercise 15

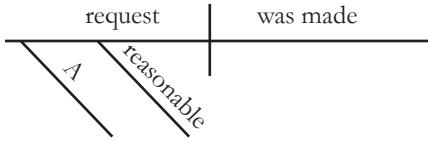
adj n —v—  
Good news was announced.



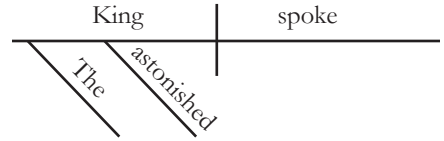
art adj pn v  
The interested King listened.



art adj n —v—  
A reasonable request was made.

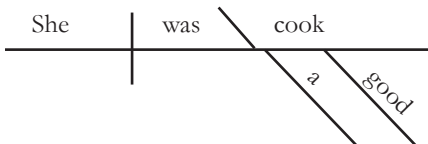


art adj pn v  
The astonished King spoke.

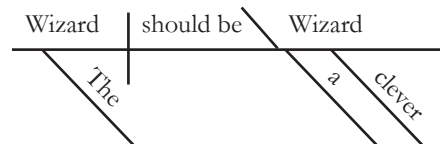


### Exercise 16

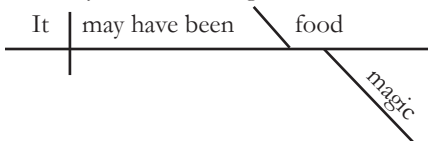
pro lv art adj n  
She was a good cook.



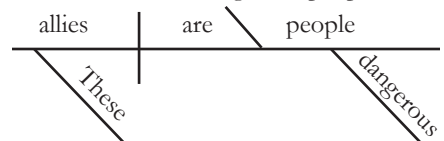
art pn —lv— art adj pn  
The Wizard should be a clever Wizard.



art —lv— adj n  
It may have been magic food.



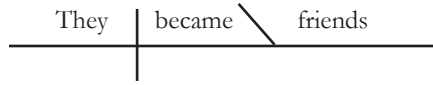
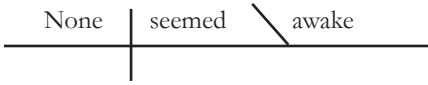
adj n lv adj n  
These allies are dangerous people.



### Exercise 17

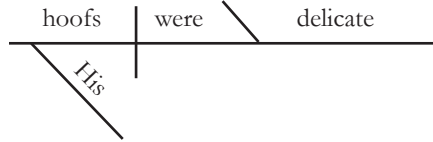
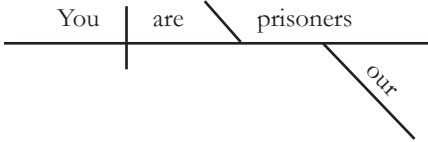
pro lv adj  
None seemed awake.

pro lv n  
They became friends.



pro lv adj n  
You are our prisoners.

adj n lv adj  
His hoofs were delicate.



### Exercise 19

Linking—"Bunbury sounds like something to eat."

Linking—"The fact remains that our town is called Bunbury."

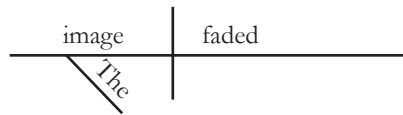
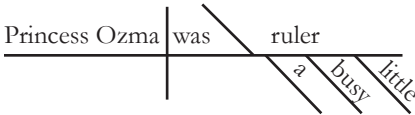
Action—The strangers suddenly appeared among them.

Action—They looked at one another undecidedly.

### Exercise 20

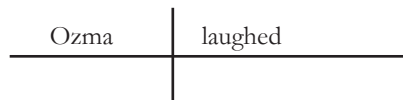
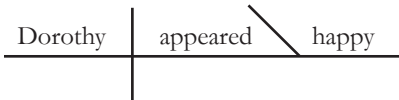
—pn— lv art adj adj n  
Princess Ozma was a busy little ruler.

art n v  
The image faded.



pn lv adj  
Dorothy appeared happy.

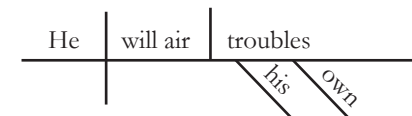
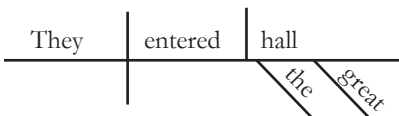
pn v  
Ozma laughed.



### Exercise 22

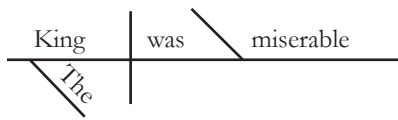
pro v art adj n  
They entered the great hall.

pro —v— adj adj n  
"He will air his own troubles."

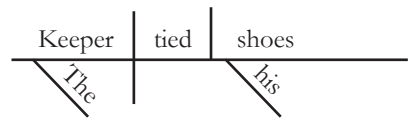




art pn lv adj  
The King was miserable.

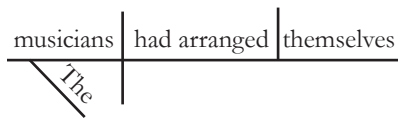


art pn v adj n  
The Keeper tied his shoe.

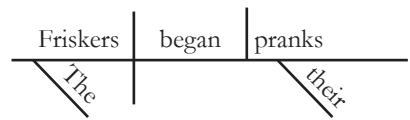


### Exercise 23

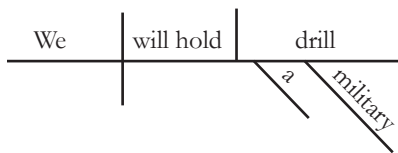
art n —v— pro  
The musicians had arranged themselves.



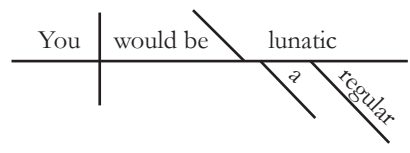
art pn v adj n  
The Friskers began their pranks.



pro —v— art adj n  
We will hold a military drill.

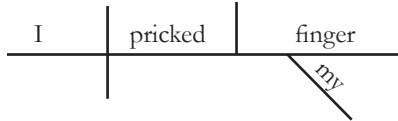


pro —lv— art adj n  
“You would be a regular lunatic.”

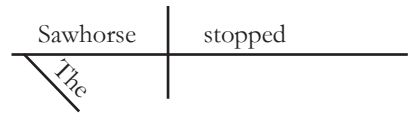


### Exercise 25

pro v adj n  
I pricked my finger.



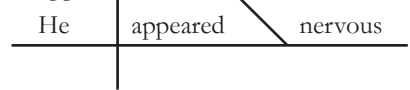
art pn v  
The Sawhorse stopped.



pn v pro  
Dorothy followed them.



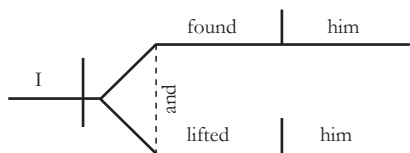
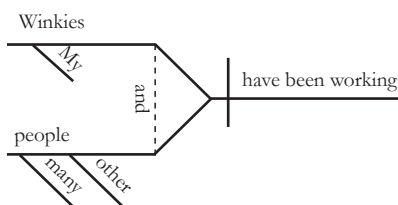
pro lv adj  
He appeared nervous.



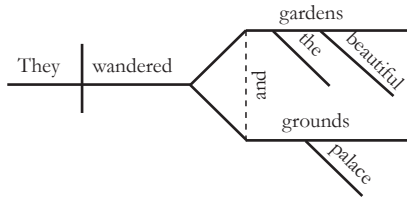
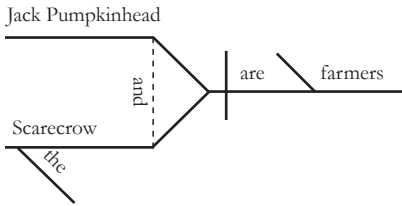
### Exercise 26

adj pn cj adj adj n —v—  
“My Winkies and many other people have been working.”

pro v pro cj v pro  
“I found him, and lifted him.”



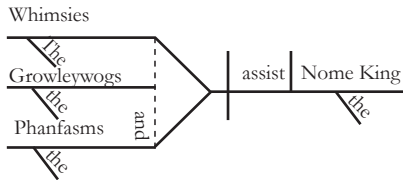
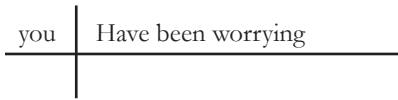
—pn— cj art pn lv n  
 Jack Pumpkinhead and the Scarecrow are farmers.  
 pro v art adj n cj adj n  
 They wandered the beautiful gardens and palace grounds.



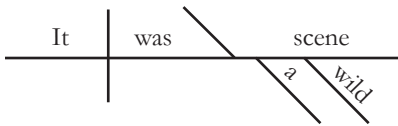
### Exercise 28

hv pro —v—  
 "Have you been worrying?"

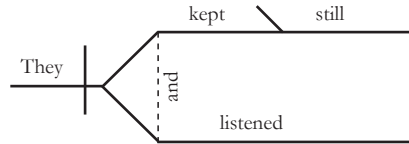
art pn art pn cj art pn v art —pn—  
 The Whimsies, the Growleywogs, and the Phanfasms assist the Nome King.



pro lv art adj n  
 It was a wild scene.

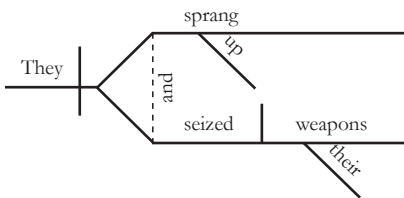


pro lv adj cj v  
 They kept still and listened.

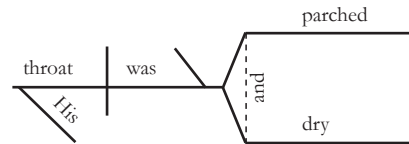


### Exercise 29

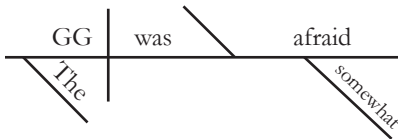
pro v adv cj v adj n  
 They sprang up and seized their weapons.



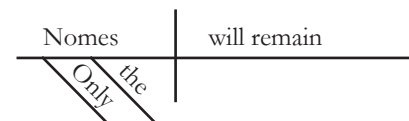
adj n lv adj cj adj  
 His throat was parched and dry.



art —pn— lv adv adj  
 The Grand Gallipoot was somewhat afraid.

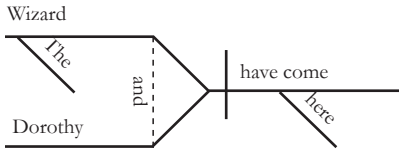


adj art pn —v—  
 Only the Nomes will remain.

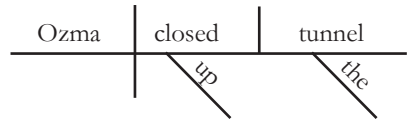


### Exercise 31

art pn cj pn —v— adv  
The Wizard and Dorothy have come here.

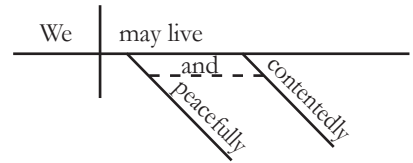
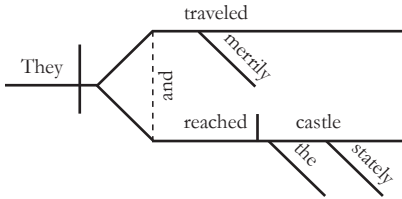


pn v adv art n  
Ozma closed up the tunnel.



pro v adv cj v art adj n  
They traveled merrily and reached the stately castle.

pro —v— adv cj adv  
"We may live peacefully and contentedly."

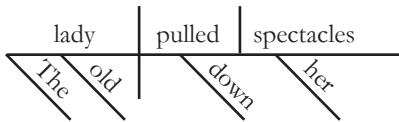


### Exercise 32

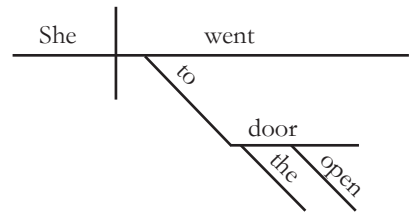
to punctuate, infinitive  
to the open door, prepositional phrase

to seize, infinitive  
to shoulder, prepositional phrase

art adj n v adj n adv  
The old lady pulled her spectacles down.

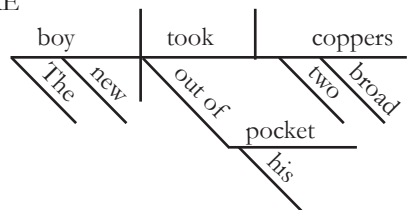
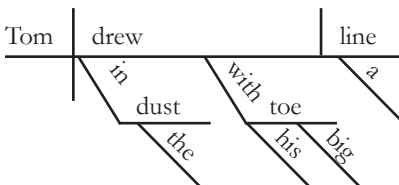


pro v prep art adj n  
She went [ to the open door ].  
WHERE



pn v art n prep art n prep adj adj n  
Tom drew a line [ in the dust ] [ with his big toe ].  
WHERE HOW

art adj n v adj adj n —prep— adj n  
The new boy took two broad coppers [ out of his pocket ].  
WHERE



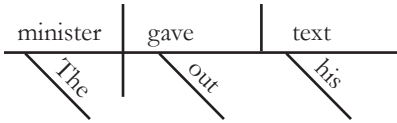
### Exercise 34

For these punctuation exercises, quotation marks around obvious quotes are optional.

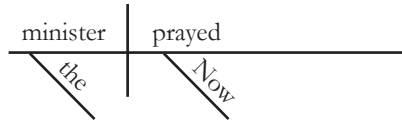
Oh, Tom, you ain't dying, are you?

Oh, Aunt Polly, come! [This could also end with a period.]

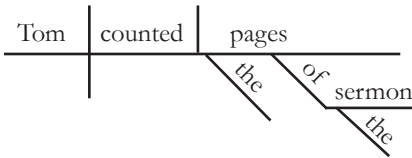
art n v adv adj n  
The minister gave out his text.



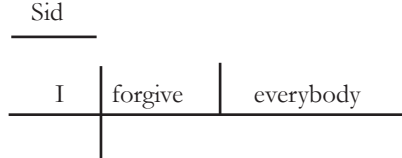
adv art n v  
Now the minister prayed.



pn v art n prep art n  
Tom counted the pages [ of the sermon ].  
WHICH ONE



pro v pro pn  
"I forgive everybody, Sid."



### Exercise 35

to fly, inf.

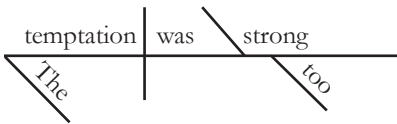
to Becky Thatcher, prep.

to enjoy, inf.

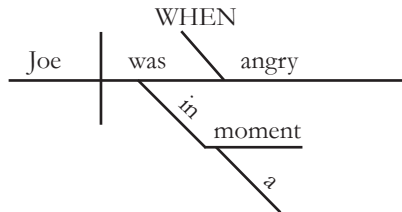
Becky, won't you say something?

Tom! Come back, Tom! [This could also end with a period.]

art n lv adv adj  
The temptation was too strong.



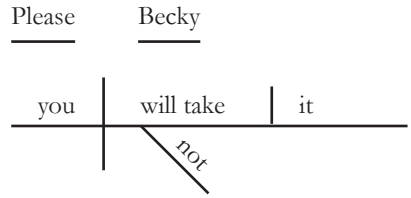
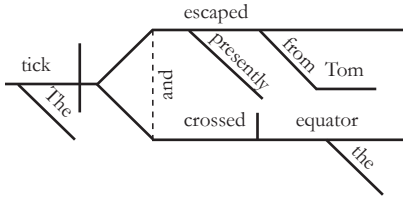
pn lv adj prep art n  
Joe was angry [ in a moment ].



art n v prep pn adv cj v art n  
The tick escaped [ from Tom ], presently, and crossed the equator.

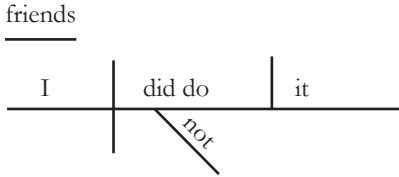
WHERE; consider Tom as its jail from which it escaped.

inj pn v'adv pro v pro  
"Please, Becky, won't you take it?"

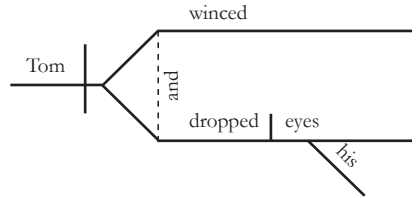


### Exercise 37

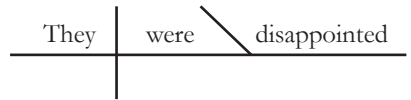
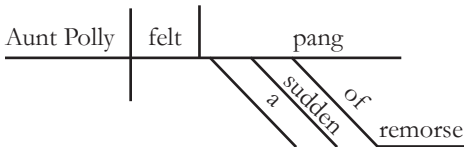
pro hv'adv v pro n  
 "I didn't do it, friends."



pn v cj v adj n  
 Tom winced, and dropped his eyes.



—pn— v art adj n prep n pro lv adj  
 Aunt Polly felt a sudden pang [ of remorse ]. They were disappointed.  
 WHAT KIND



### Exercise 38

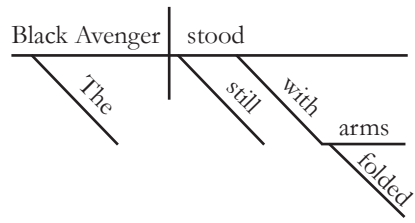
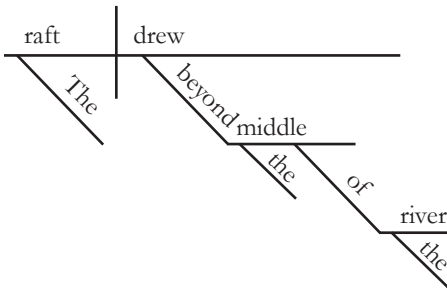
to go, inf. to bed, prep.  
 to get, inf. to eat, inf.  
 to drink, inf. to take, inf.  
 to keep, inf. to wear, inf. to her, prep.

independent independent dependent  
 "Deed I don't know, Aunt Polly; cats always act so when they're having a good time."  
 [Compound-complex]

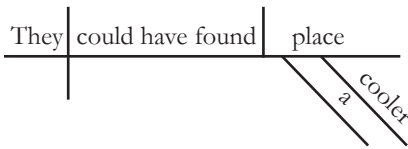
independent independent  
 She began to soften; she felt sorry. [Compound]

art n v prep art adj prep art n  
 The raft drew [ beyond the middle ] [ of the river ].  
 WHERE WHICH ONE

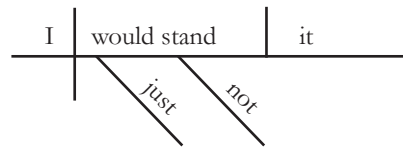
art —pn— v adv prep adj n  
 The Black Avenger stood still [ with folded arms ].  
 HOW



pro ———v——— art adj n  
They could have found a cooler place.



inj pro adv v'adv v pro  
"Why, I just wouldn't stand it."



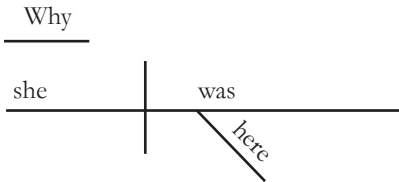
### Exercise 40

to Tom, prep.  
to recollect, inf.

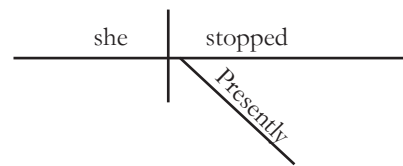
to his wants, prep.

Aunt Polly, it ain't fair! [This could also end with a period.]  
Tom, I hoped you loved me that much.

inj pro lv adv  
"Why, she was here!"



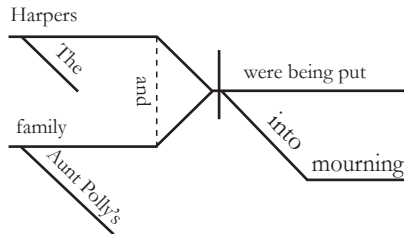
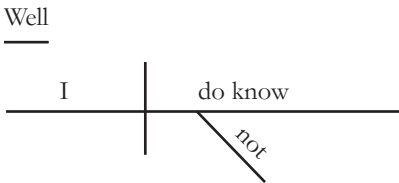
adv pro v  
Presently she stopped.



inj pro hv'adv v  
"Well, I don't know."

art pn cj —adj— n ———v——— prep n  
The Harpers, and Aunt Polly's family, were being put [ into mourning ].

WHERE they were put



### Exercise 41

independent

independent

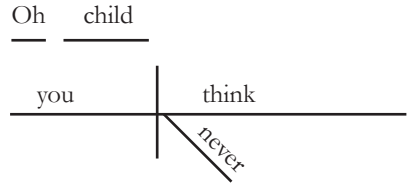
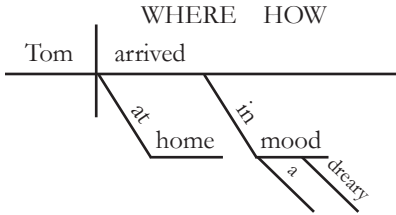
“I acted mighty mean today, Becky, and I’m so sorry. [Compound]

dependent

independent

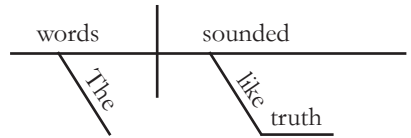
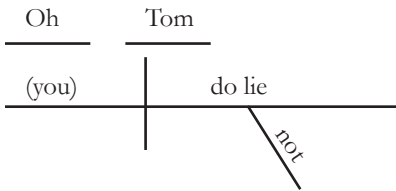
As Becky was passing by the desk, she noticed that the key was in the lock! [Complex]

pn v prep n prep art adj n inj n pro adv v  
 Tom arrived [ at home ] [ in a dreary mood ]. “Oh, child, you never think.”



inj pn hv'adv v  
 “Oh, Tom, don’t lie.”

art n v prep n  
 The words sounded [ like truth ].  
 HOW



### Exercise 43

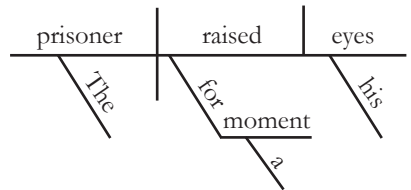
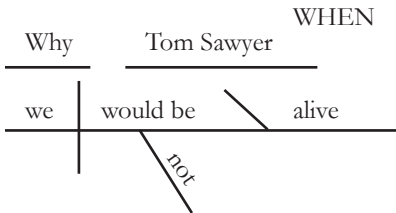
One possible answer: Mark Twain tells us that “Tom’s days were days of splendor and exultation to him, but his nights were seasons of horror.”

Before the great day of the trial, Tom told the whole story to the lawyer.

While idlers sauntered out of the courtroom, Tom kept his ears open.

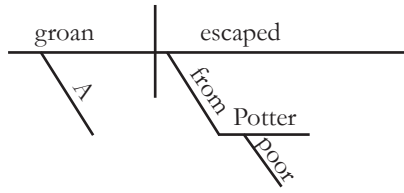
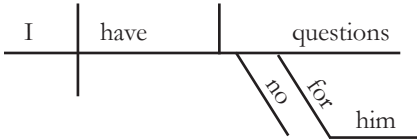
inj —pn— pro hv'adv lv adj  
 “Why, Tom Sawyer, we wouldn’t be alive.”

art n v adj n prep art n  
 The prisoner raised his eyes [ for a moment ].



pro v adj n prep pro  
 “I have no questions [ for him ].”  
 WHAT KIND

art n v prep adj pn  
 A groan escaped [ from poor Potter ].  
 WHERE



### Exercise 44

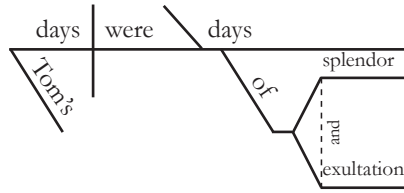
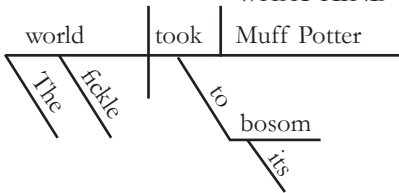
independent independent  
His name even went into immortal print, for the village paper magnified him. [Comound]  
independent dependent  
He felt sure he never could draw a safe breath again until that man was dead and he had seen the corpse. [Complex]

art adj n v —pn— prep adj n  
The fickle world took Muff Potter [ to its bosom ].

WHERE

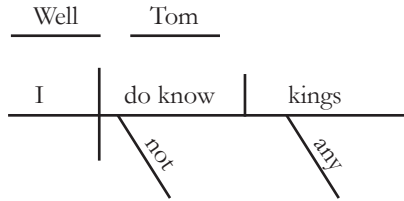
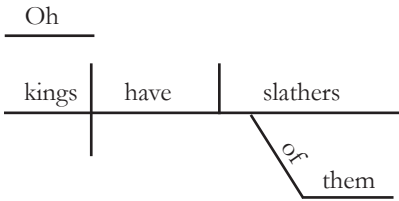
adj n lv n prep n cj n  
Tom's days were days [ of splendor and exultation ].

WHAT KIND



inj n v n prep pro  
"Oh, kings have slathers [ of them ]."  
WHAT KIND

inj pro hv'adv v adj n pn  
"Well, I don't know any kings, Tom."



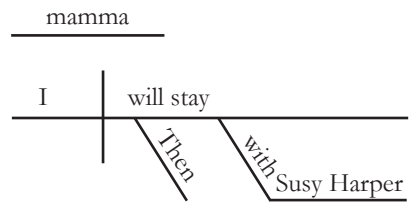
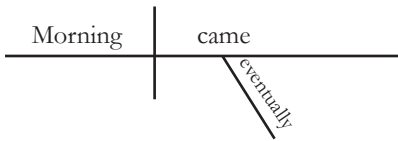
### Exercise 46

to miss, inf. to entertain, inf.  
to say, inf. to anybody, prep.

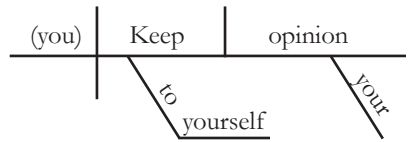
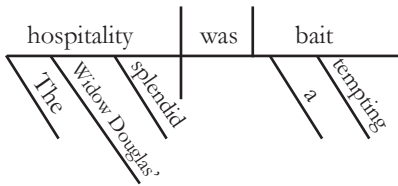
"Good morning, Mrs. Harper."  
"Joe Harper, have you seen my Tom this morning?"

n v adv adv pro'hv v prep —pn— n  
Morning came, eventually. "Then I'll stay [ with Susy Harper ], mamma."  
WHERE





art ———adj——— adj n lv art adj n  
 The Widow Douglas' splendid hospitality was a tempting bait.  
 v adj n prep pro  
 "Keep your opinion [ to yourself ]!"  
 WHERE



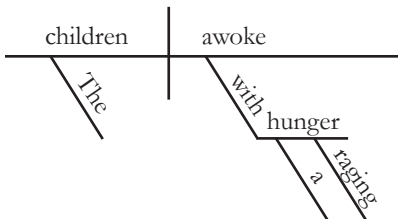
### Exercise 47

independent dependent  
 He started off to visit Huck, who had grown plenty strong enough to hear exciting talk. [Complex]

independent dependent  
 "It seems ever so long since I heard any of the others." [Complex]

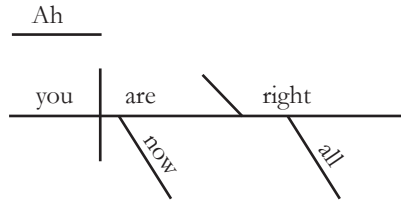
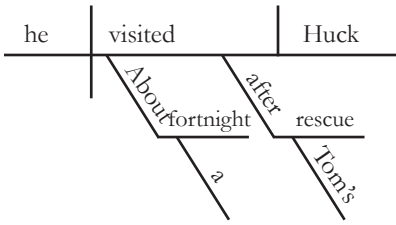
art n v prep art adj n  
 The children awoke [ with a raging hunger ].  
 HOW

art n prep ———pn——— adv v  
 The village [ of St. Petersburg ] still mourned.  
 WHICH ONE



prep art n prep adj n pro v pn  
 [ About a fortnight ] [ after Tom's rescue ], he visited Huck.  
 WHEN WHEN

inj adv pro'lv adv adj  
 "Ah, now you're all right."

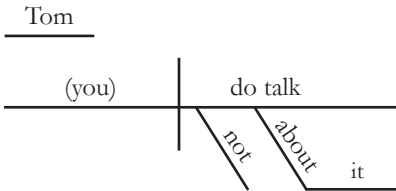


**Exercise 49**

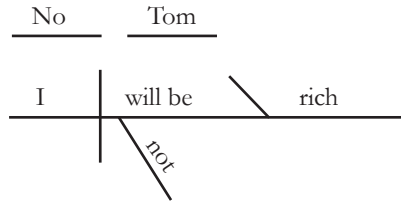
Well, everybody does that way, Huck.

Looky here, Huck, being rich ain't going to keep me back from turning robber.

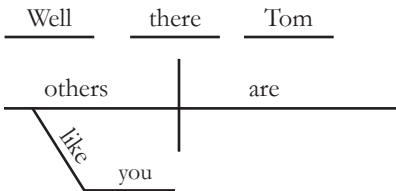
hv'adv v prep pro pn  
 "Don't talk [ about it ], Tom."  
 HOW



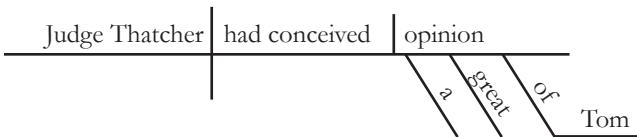
inj pn pro hv'adv lv adj  
 "No, Tom, I won't be rich."



inj adv lv pro prep pro pn  
 "Well, there are others [ like you ], Tom."  
 WHAT KIND



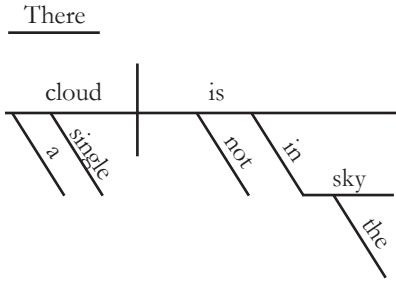
pn v art adj n prep pn  
 Judge Thatcher had conceived a great opinion [ of Tom ].  
 WHAT KIND



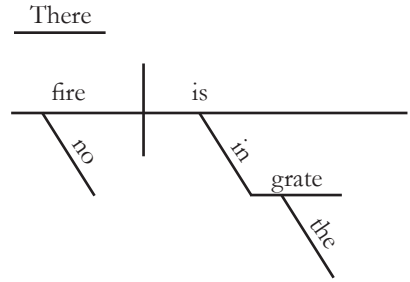
**Exercise 50**

adv lv adv art adj n prep art n  
 "There is not a single cloud [ in the sky ]."  
 WHERE

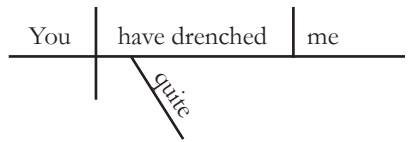
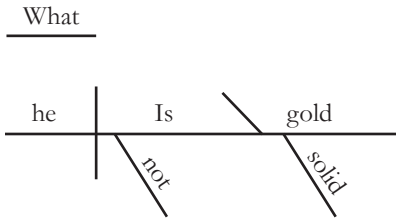
adv lv adv n prep art n  
 "There is no fire [ in the grate ]."  
 WHERE



inj lv pro adv adj n  
 “What! Is he not solid gold?”



pro hv adv v pro  
 “You have quite drenched me.”

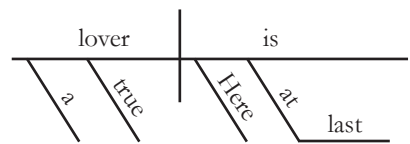
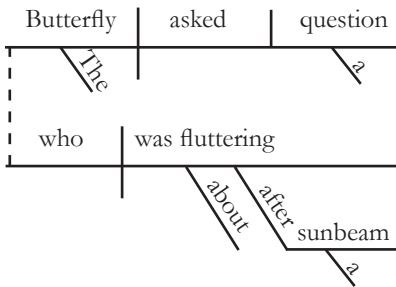


**Exercise 52**

to the stars, prep. to give, inf.

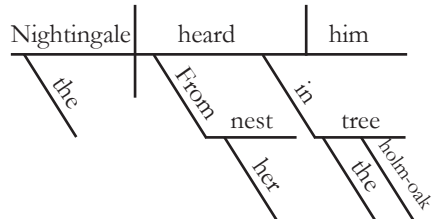
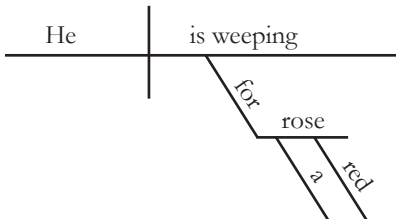
adv prep n lv art adj n  
 “Here [ at last ] is a true lover.”

art pn pro —v— adv prep art n v art n  
 The Butterfly, who was fluttering about [ after a sunbeam ], asked a question.



pro —v— prep art adj n  
 “He is weeping [ for a red rose ].”  
 HOW

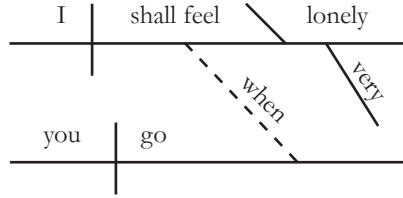
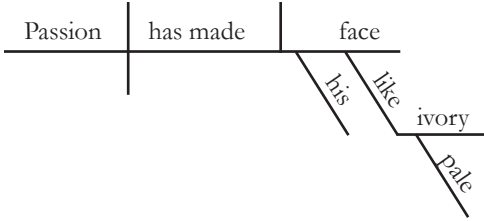
prep adj n prep art —adj— n art pn v pro  
 [ From her nest ] [ in the holm-oak tree ] the Nightingale heard him.  
 WHERE WHERE



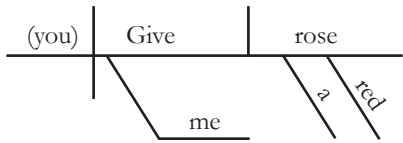
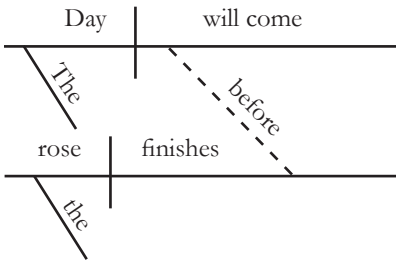
### Exercise 53

n —v— adj n prep adj n  
 “Passion has made his face [ like pale ivory ].”  
 WHAT KIND

pro —v— adv adj cj pro v  
 “I shall feel very lonely when you go.”

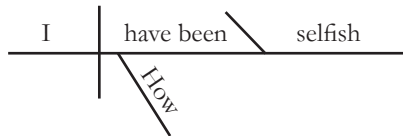
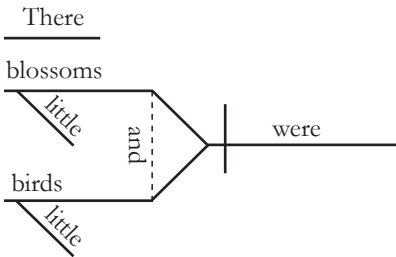


art pn —v— cj art n v  
 “The Day will come before the rose finishes.”  
 v pro art adj n  
 “Give me a red rose.”



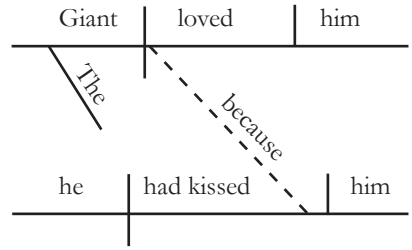
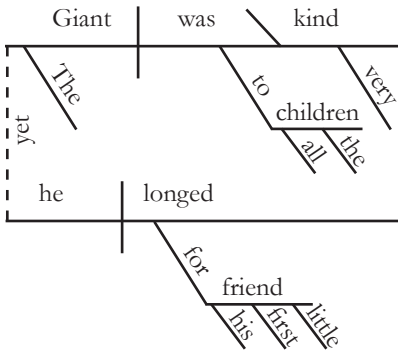
### Exercise 55

adv lv adj n cj adj n  
 There were little blossoms and little birds.  
 adv adj pro —lv—  
 “How selfish I have been!”



art pn lv adv adj prep adj art n cj pro v prep adj adj adj n  
 The Giant was very kind [ to all the children ], yet he longed [ for his first little friend ].  
 HOW HOW

art pn v pro art n cj pro —v— pro  
 The Giant loved him the best because he had kissed him.

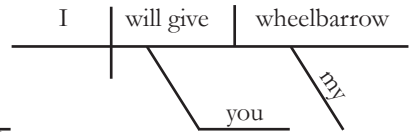
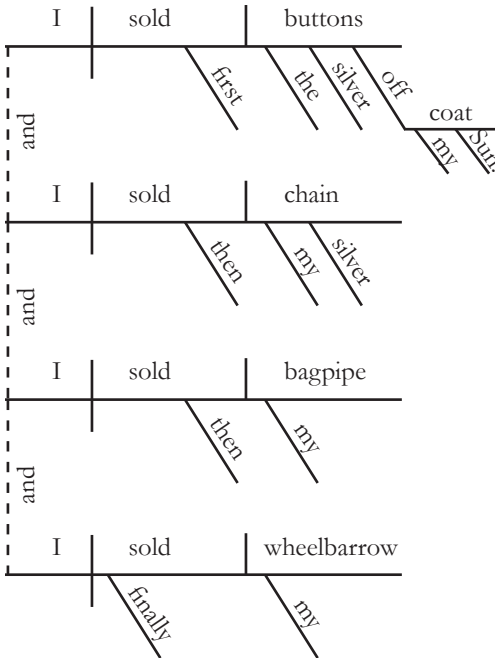


### Exercise 56

pro adv v art adj n prep adj adj n cj adj pro v adj adj  
 "I first sold the silver buttons [ off my Sunday coat ], and then I sold my silver  
 WHICH ONE

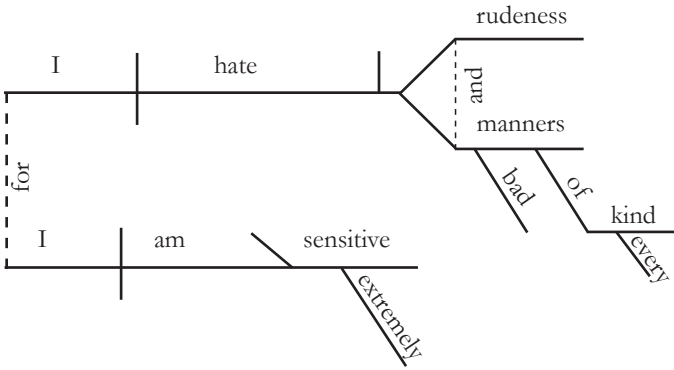
n cj adv pro v adj adj n cj adv pro v adj n  
 chain, and then I sold my big pipe, and finally I sold my wheelbarrow."

pro —v— pro adj n  
 "I will give you my wheelbarrow."

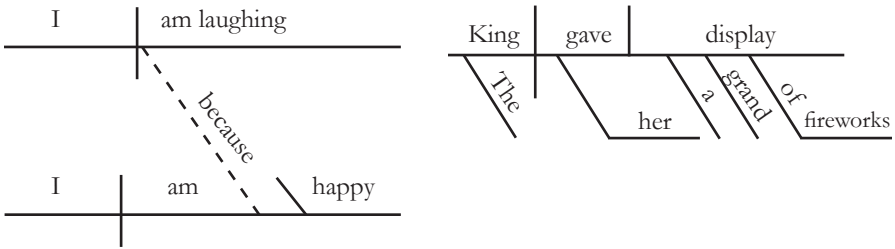


### Exercise 58

pro v n cj adj n prep adj n cj pro lv adv adj  
 "I hate rudeness and bad manners [ of every kind ], for I am extremely sensitive."  
 WHAT KIND



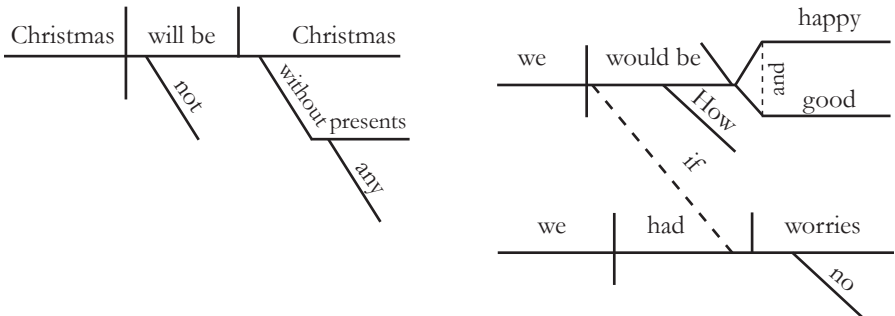
pro —v— cj pro lv adj  
 "I am laughing because I am happy."  
 art pn v pro art adj n prep n  
 The King gave her a grand display [ of fireworks ].  
 WHAT KIND



### Exercise 59

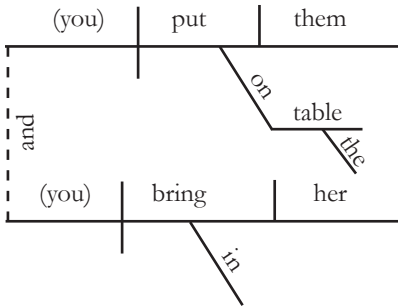
pn hv'adv lv pn prep adj n  
 "Christmas won't be Christmas [ without any presents ]."  
 WHAT KIND

adv adj cj adj pro'v lv cj pro v adj n  
 "How happy and good we'd be, if we had no worries!"



v pro prep art n cj v pro adv  
 "Put them [ on the table ], and bring her in."

WHERE

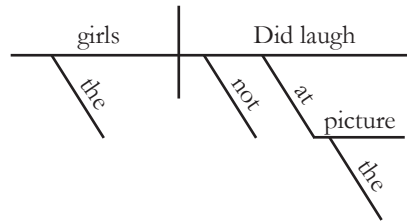
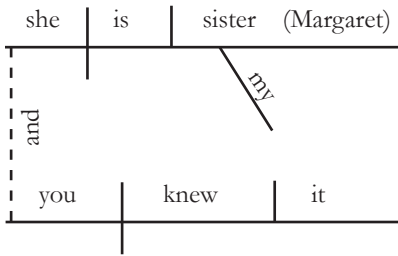


### Exercise 61

pro'lv adj n pn cj pro v pro  
 She's my sister Margaret, and you knew it!"

v'adv art n v prep art n  
 "Didn't the girls laugh [ at the picture ]?"

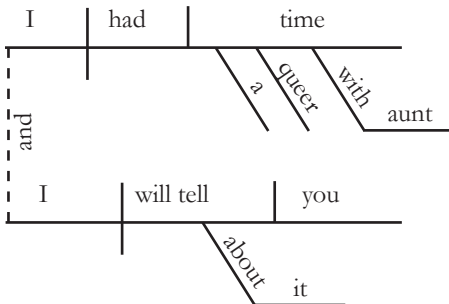
HOW



pro v art adj n prep pn adv cj pro'lv v pro prep pro  
 "I had a queer time [ with Aunt ] today, and I'll tell you [ about it ]."

WHERE

HOW



### Exercise 62

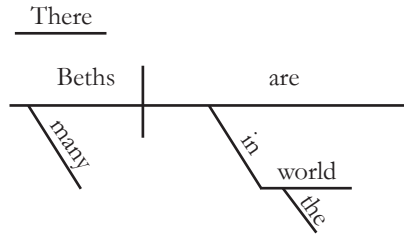
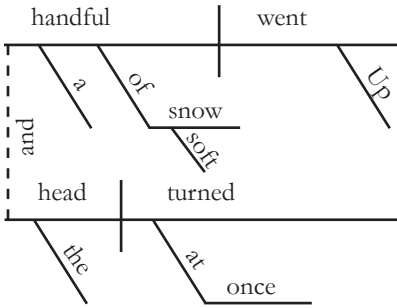
adv v art n prep adj n cj art n v prep n  
 Up went a handful [ of soft snow ], and the head turned [ at once ].

WHAT KIND

WHEN

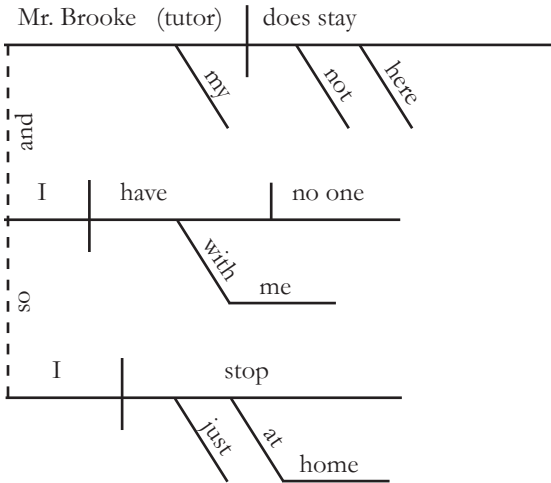
adv lv adj pn prep art n  
 There are many Bets [ in the world ].

WHERE



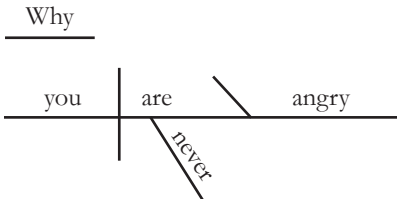
pn—adj n v'adv v adv cj pro v adj pro prep pro  
 "Mr. Brooke, my tutor, doesn't stay here, and I have no one [ with me ],  
 WHERE

cj pro adv v prep n  
 so I just stop [ at home ]."  
 WHERE



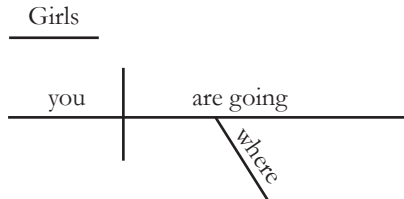
### Exercise 64

inj pro lv adv adj  
 "Why, you are never angry!"

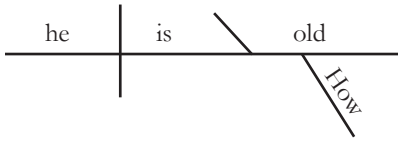


adv adj lv pro  
 "How old is he?"

n adv hv pro v  
 "Girls, where are you going?"

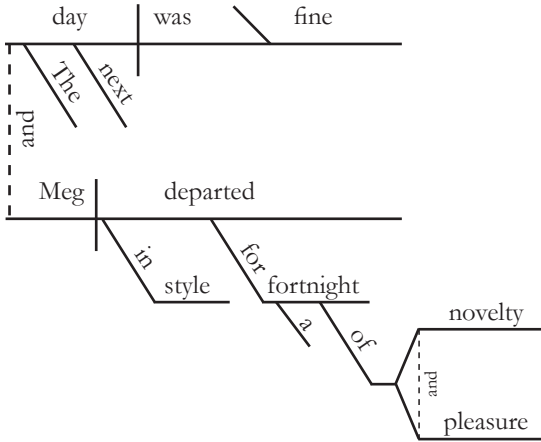






art adj n lv adj cj pn v prep n prep art n  
 The next day was fine, and Meg departed [ in style ] [ for a fortnight ]  
 HOW WHEN

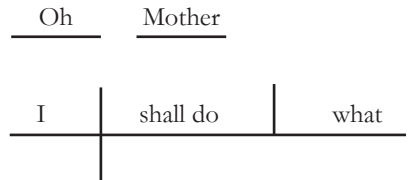
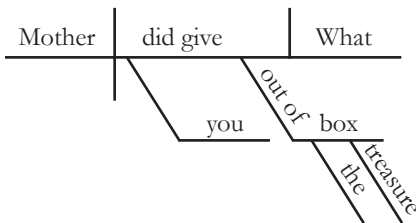
prep n cj n  
 [ of novelty and pleasure ].  
 WHAT KIND



### Exercise 65

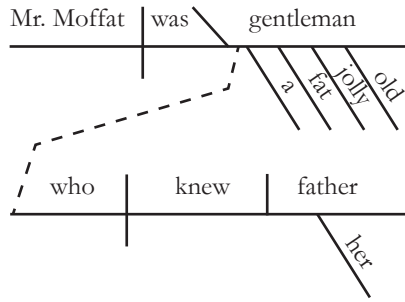
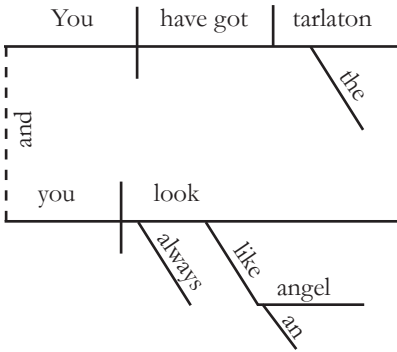
pro hv pn v pro —prep— art adj n  
 “What did Mother give you [ out of the treasure box ]?”  
 WHERE

inj pn pro hv pro v  
 “Oh, Mother, what shall I do?”



pro'lv v art n cj pro adv v prep art n  
 “You’ve got the tarlaton, and you always look [ like an angel ].”  
 HOW

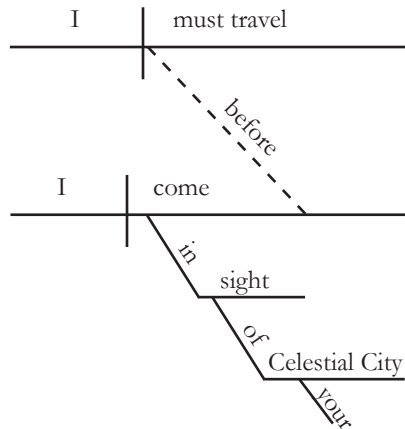
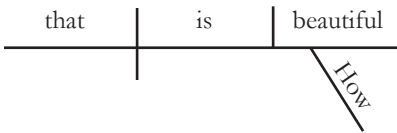
—pn— lv art adj adj adj n pro v adj n  
 Mr. Moffat was a fat, jolly old gentleman, who knew her father.



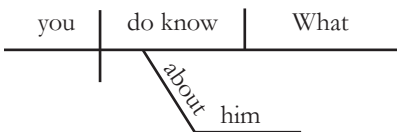
**Exercise 67**

adv adj pro lv  
 “How beautiful that is!”

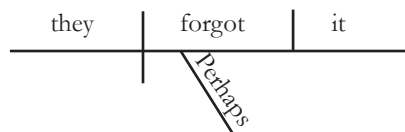
pro —v— cj pro v prep n prep adj —pn—  
 “I must travel before I come [ in sight ] [ of your Celestial City ].”  
 WHERE WHAT KIND of sight



adv hv pro v prep pro  
 “What do you know [ about him ]?”  
 HOW



adv pro v pro  
 “Perhaps they forgot it.”

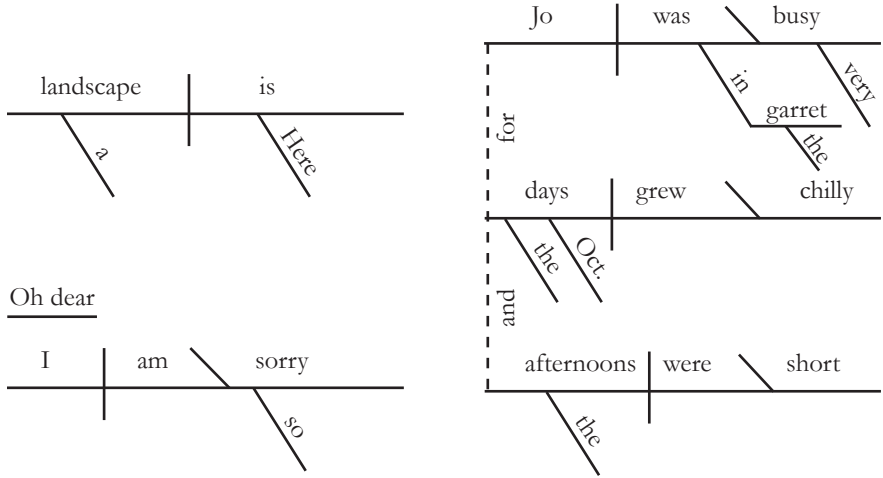


**Exercise 68**

adv lv art n  
 “Here’s a landscape!”

pn lv adv adj prep art n cj art adj n lv adj  
 Jo was very busy [ in the garret ], for the October days grew chilly,  
 WHERE

cj art n lv adj  
 and the afternoons were short.  
 —inj— pro'lv adv adj  
 “Oh, dear, I’m so sorry.”

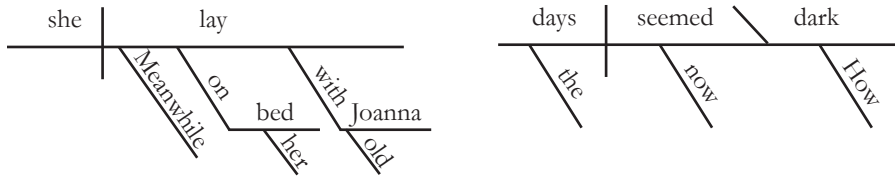


**Exercise 70**

to be, inf. to get, inf.  
 to you and your sisters, prep. to be, inf.  
 wish, simple present to go, inf.  
 promised, simple past is lying, present part.

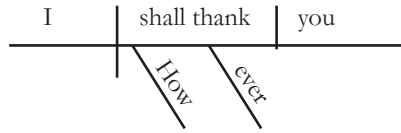
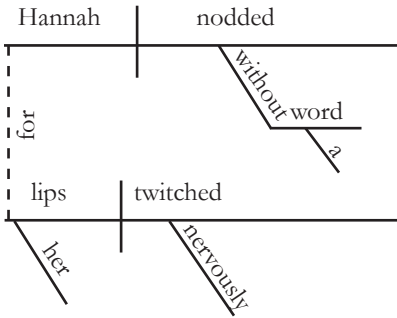
adv pro v prep adj n prep adj pn  
 Meanwhile she lay [ on her bed ] [ with old Joanna ].  
 WHERE HOW

adv adj art n lv adv  
 How dark the days seemed now.



pn v prep art n cj adj n v adv  
 Hannah nodded [ without a word ], for her lips twitched nervously.  
 HOW

adv hv pro adv v pro  
 “How shall I ever thank you?”



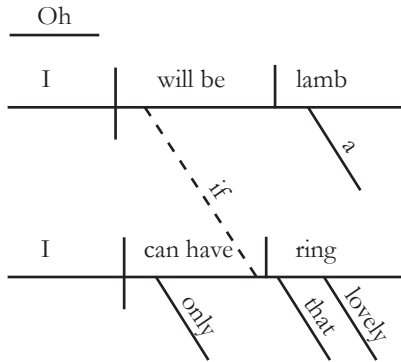
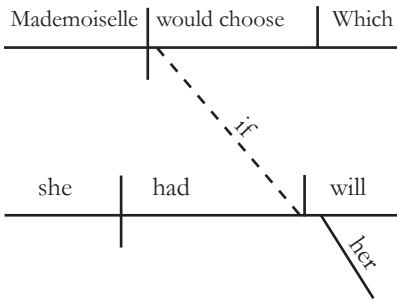
### Exercise 71

devoted, simple past  
to make, inf.

have sent, past part.  
is looking, present part.

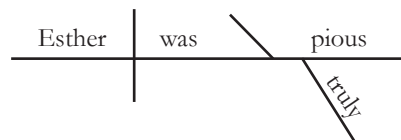
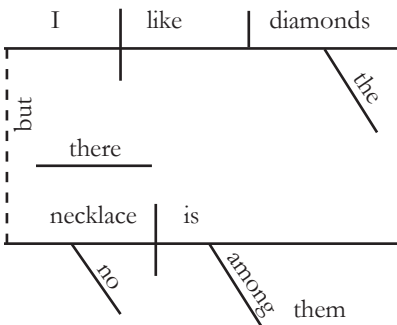
pro hv pn v cj pro v adj n  
“Which would Mademoiselle choose if she had her will?”

inj pro hv lv art n cj pro hv adv v adj adj n  
“Oh, I’ll be a lamb, if I can only have that lovely ring!”



pro v art n cj adv lv adj n prep pro  
“I like the diamonds, but there is no necklace [among them].”  
WHERE

pn lv adv adj  
Esther was truly pious.

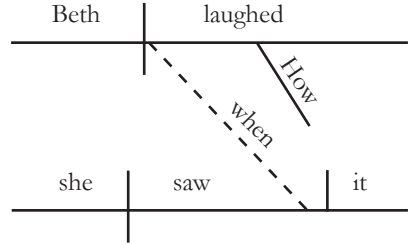
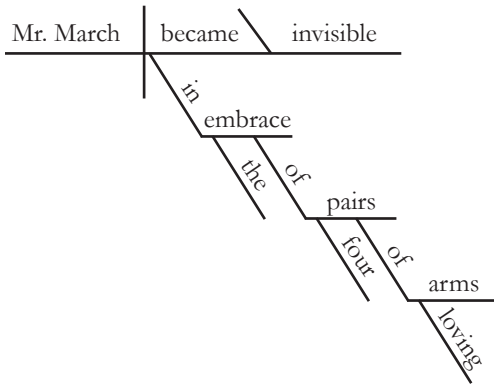


### Exercise 73

laughed, simple past  
 hate, simple present  
 has tried, past part.

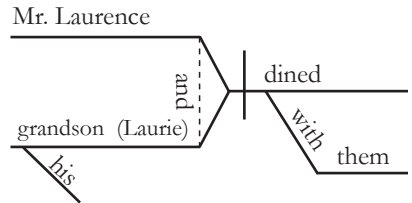
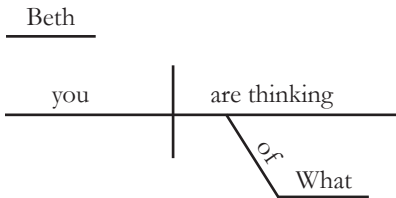
—pn— lv adj prep art n prep adj n prep adj n  
 Mr. March became invisible [ in the embrace ] [ of four pairs ] [ of loving arms ].  
 HOW WHAT KIND WHAT KIND

adv pn v cj pro v pro  
 How Beth laughed when she saw it.



pro hv pro v prep pn  
 "What are you thinking of, Beth?"

—pn— cj adj n pn v prep pro  
 Mr. Laurence and his grandson Laurie dined [ with them ].  
 HOW

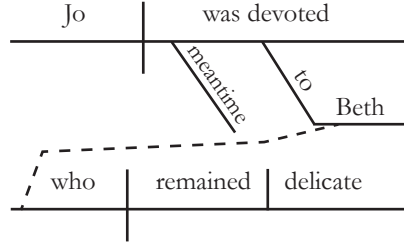
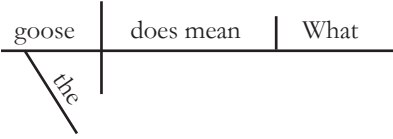


### Exercise 74

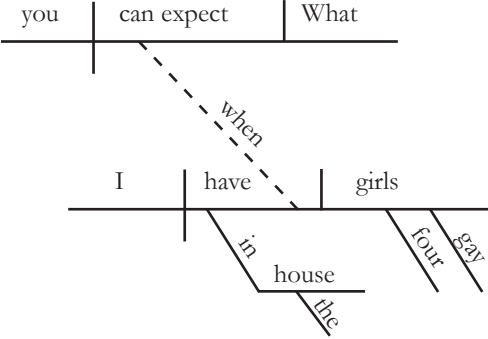
beholds confesses

pro hv art n v  
 "What does the goose mean?"

pn adv —v— prep pn pro v adj  
 Jo meantime was devoted [ to Beth ], who remained delicate.  
 HOW



pro hv pro v cj pro v adj adj n prep art n  
 "What can you expect when I have four gay girls [ in the house ]?"

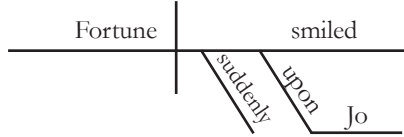
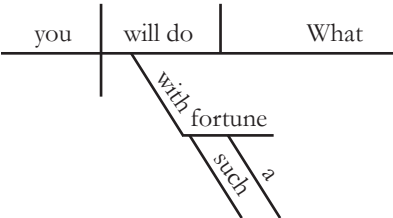


## Exercise 76

was were

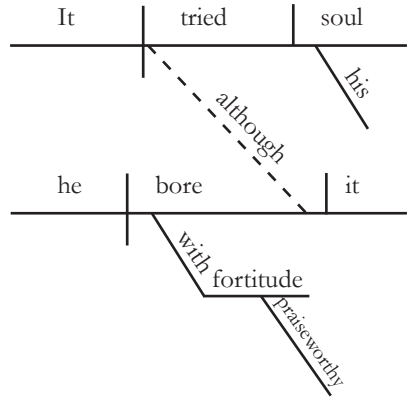
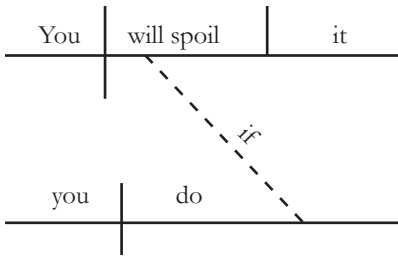
pro hv pro v  
 "What will you do [ with such a fortune ]?"  
HOW

n adv v prep pn  
 Fortune suddenly smiled [ upon Jo ].  
WHERE



pro<sup>v</sup> v pro cj pro v  
 "You'll spoil it if you do."

pro v adj n cj pro v pro prep adj n  
 It tried his soul, although he bore it [ with praiseworthy fortitude ].  
HOW



### Exercise 77

longed, simple past  
are going, present part.

has happened, past part.  
to smile, inf.

——pn—— adv hv pro v adj art n

“John Brooke, how could you do such a thing?”

adj n prep n v prep art n cj pro ——v—— adv

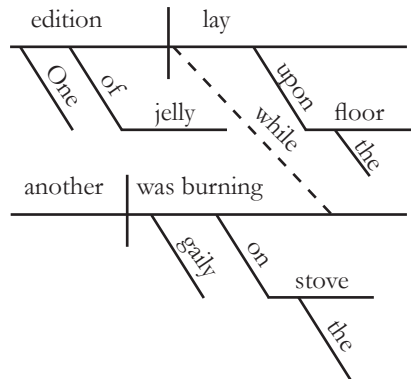
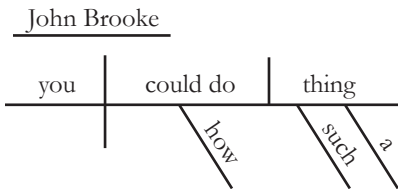
One edition [ of jelly ] lay [ upon the floor ] while another was burning gaily

WHAT KIND WHERE

prep art n

[ on the stove ].

WHERE



prep art n v n cj n

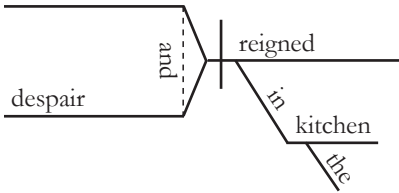
[ In the kitchen ] reigned confusion and despair.

WHERE

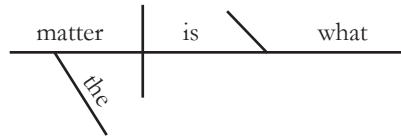
adj adj n pro lv art n

“My dearest girl, what is the matter?”

Confusion



My dearest girl



### Exercise 79

try was

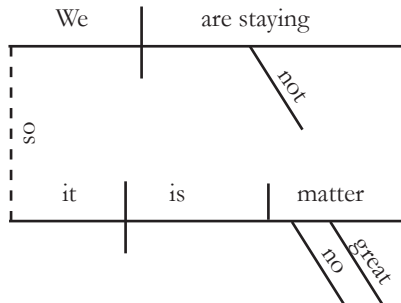
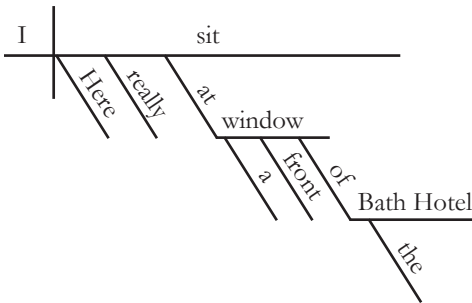
adv pro adv v prep art adj n prep art —pn—

Here I really sit [ at a front window ] [ of the Bath Hotel ].

WHERE WHICH ONE

pro hv adv v cj pro'lv adj adj n

We are not staying, so it's no great matter.



pro v cj pro v prep pn

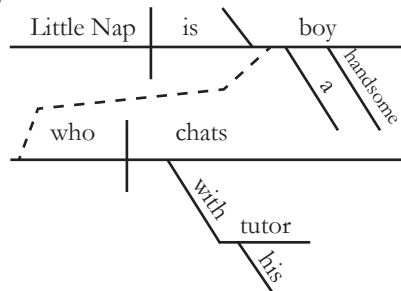
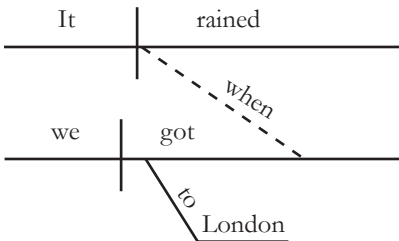
It rained when we got [ to London ].

WHERE

—pn— lv art adj n pro v prep adj n

Little Nap is a handsome boy, who chats [ with his tutor ].

HOW



### Exercise 80

to write, inf.

to have, inf.

behaved, simple past

to wait, inf.

to tell, inf.

to the great table, prep.

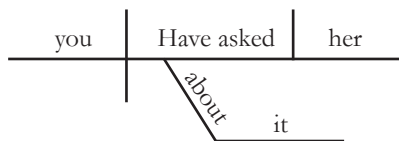
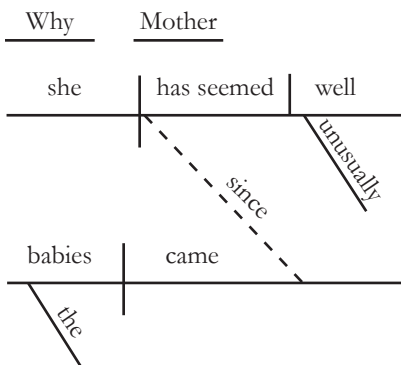
has seemed, past part.

is growing, present part.



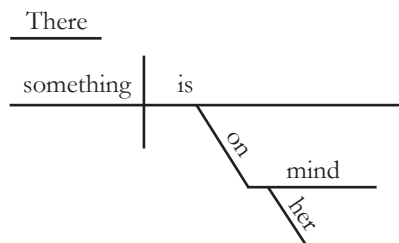
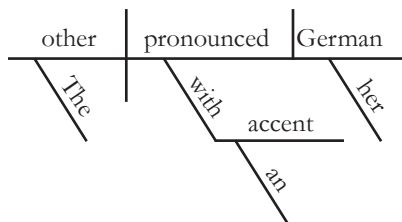
inj pn pro —v— adv adj cj art n v  
 “Why, Mother, she has seemed unusually well since the babies came.”

hv pro v pro prep pro  
 “Have you asked her [ about it ]?”



art pro v adj pn prep art n  
 The other pronounced her German [ with an accent ].  
 HOW

adv lv pro prep adj n  
 “There is something [ on her mind ].”  
 WHERE

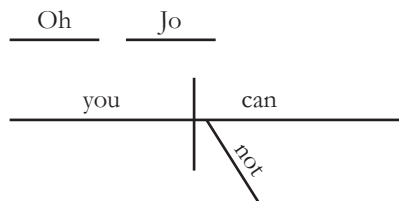
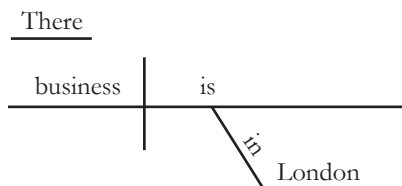


## Exercise 82

It takes much folly, sin, or misery to send a young man to a violent death.  
 Beth learned to say goodbye to health, love, and life.

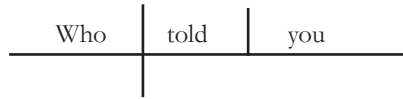
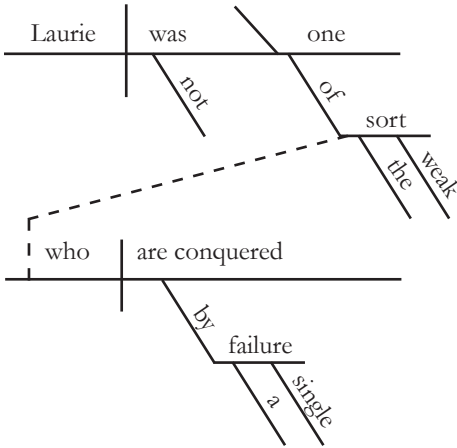
adv lv n prep pn  
 “There is business [ in London ].”  
 WHERE

inj pn v’adv pro  
 “Oh, Jo, can’t you?”



pn lv adv pro prep art adj n pro —v— prep art adj n  
 Laurie was not one [ of the weak sort ] who are conquered [ by a single failure ].  
 WHAT KIND HOW

pro v pro  
 "Who told you?"

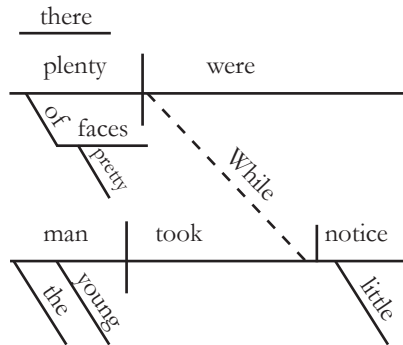
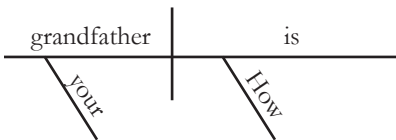


### Exercise 83

He was moody, irritable, and pensive by turns.  
 Everyone rejoiced that the poor dear fellow was going away to forget his trouble.

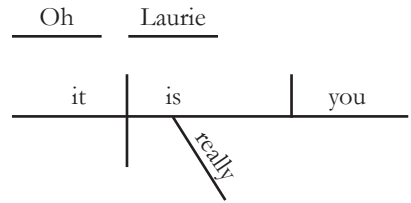
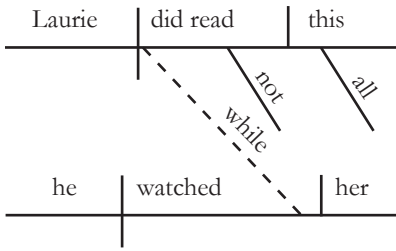
adv lv adj n  
 "How is your grandfather?"

cj adv lv n prep adj n art adj n v adj n  
 While there were plenty [ of pretty faces ], the young man took little notice.  
 WHAT KIND



pn hv adv v adj pro cj pro v pro  
 Laurie did not read all this while he watched her.

inj pn lv pro adv pro  
 "Oh, Laurie, is it really you?"



### Exercise 85

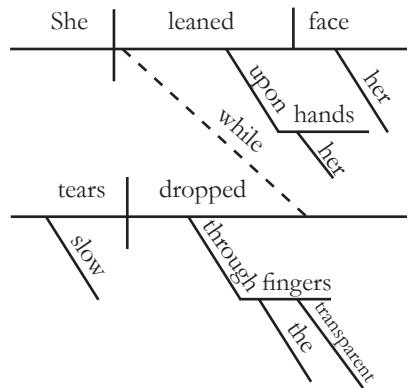
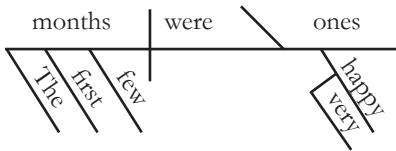
Answers may vary with different verb tenses.

He looked like an Italian, dressed like an Englishman, and had the independent air of an American.

At Avigdor's, she found the precious home letters, gave the reins to Laurie, and read them luxuriously.

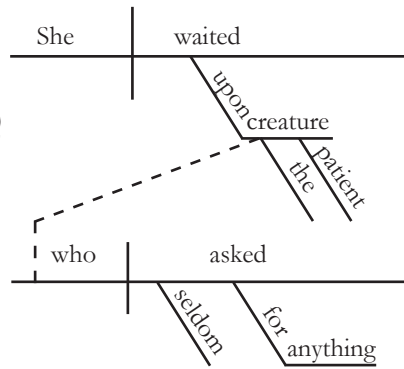
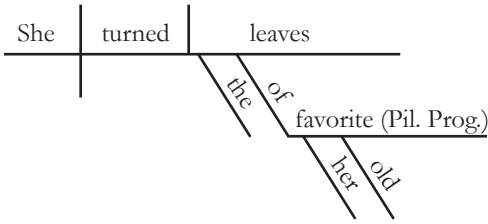
art adj adj n lv adv adj pro  
The first few months were very happy ones.

pro v adj n prep adj n cj adj n v  
She leaned her face [ upon her hands ], while slow tears dropped  
prep art adj n  
[ through the transparent fingers ].



pro v art n prep adj adj n —pn—  
She turned the leaves [ of her old favorite, *Pilgrims's Progress* ].

pro v prep art adj n pro adv v prep pro  
She waited [ upon the patient creature ] who seldom asked [ for anything ].  
HOW HOW



## Exercise 86

In it was gathered everything that she most loved: flowers, pictures her piano, the little worktable, and the beloved cats.

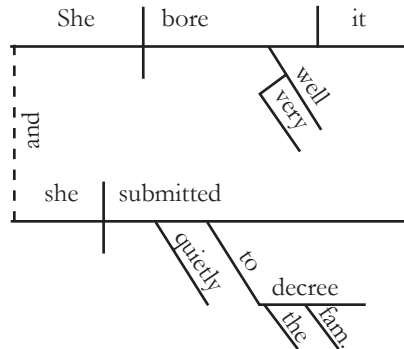
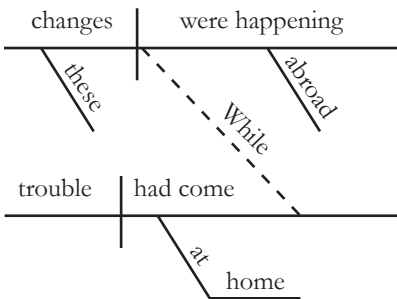
“Why don’t you write? That always used to make you happy,” said her mother once, when the desponding fit over-shadowed Jo.

“Do you like it, Mother?” said Jo

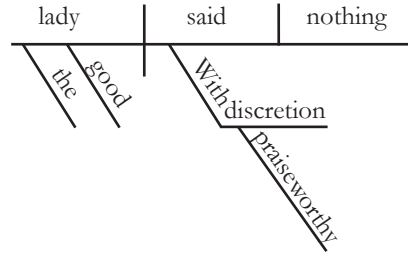
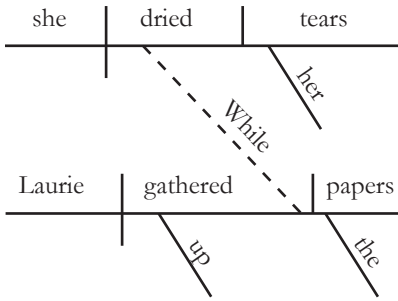
Marmee said, “There is truth in it, Jo, that’s the secret.”

cj    adj    n                    —v—    adv    n                    —v—    prep    n  
 While these changes were happening abroad , trouble had come [ at home ].  
 WHERE

pro    v    pro    adv    adj    cj    pro    adv    v                    prep    art    adj    n  
 She bore it very well, and she quietly submitted [ to the family decree ].  
 HOW



cj    pro    v    adj    n    pn    v    adv    art    n  
 While she dried her tears, Laurie gathered up the papers.  
 prep    adj    n                    art    adj    n    v    pro  
 [ With praiseworthy discretion ], the good lady said nothing.



### Exercise 88

"The luggage has come, and I've been making hay of Amy's Paris finery."

"I don't know anything about the north, but I am altogether salubrious and balmy, hey, my lady?"

"I know it will, Happy Amy," sighed Jo.

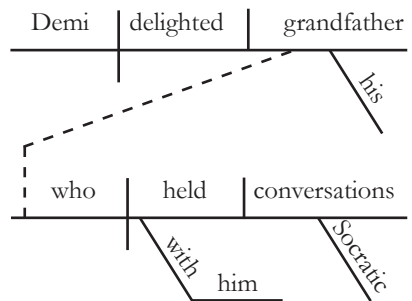
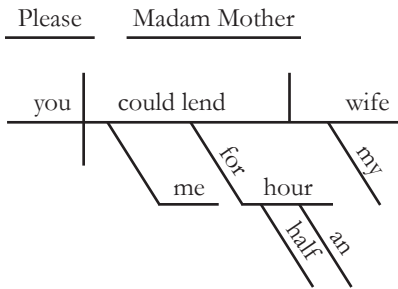
She said slowly, "May I ask you a question, dear?"

inj —pn— hv pro v pro adj n prep adj art n  
 "Please, Madam Mother, could you lend me my wife [ for half an hour ]?"

WHEN

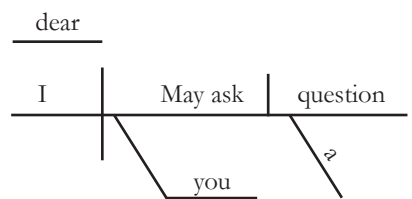
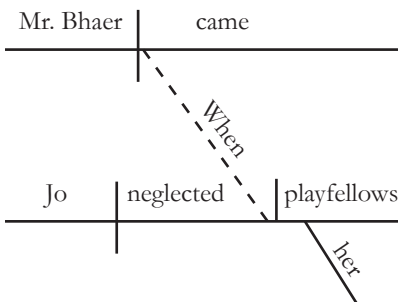
pn v adj n pro v adj n prep pro  
 Demi delighted his grandfather, who held Socratic conversations [ with him ].

HOW



cj —pn— v pn v adj n  
 When Mr. Bhaer came, Jo neglected her playfellows.

hv pro v pro art n n  
 "May I ask you a question, dear?"



### Exercise 89

“Well, that sounds paradisiacal, but you’ll find it desperate hard work.”

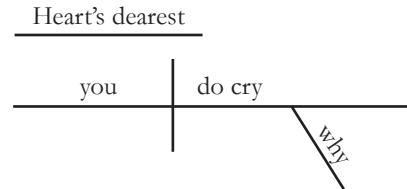
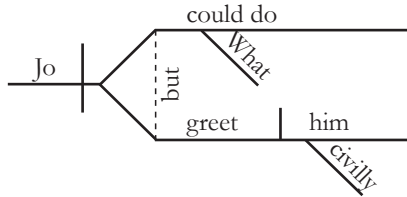
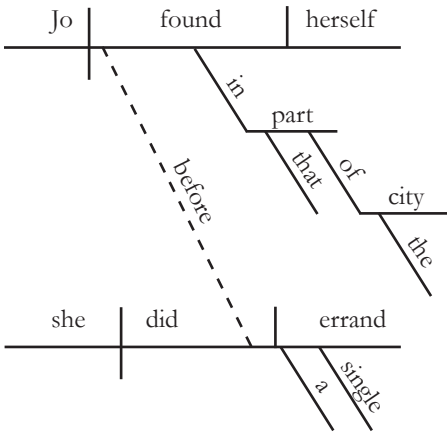
“But, my dear girl, it’s an immense house, and it will take a power of money to keep it in order.”

As Jo waved her hands and gave a sigh of rapture, the family went off into a gale of merriment.

Before she did a single errand, Jo found herself in that part of the city.

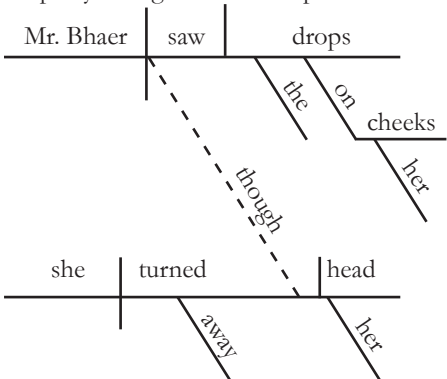
pn v pro prep adj n prep art n cj pro v art adj n  
 Jo found herself [ in that part ] [ of the city ] before she did a single errand.  
 WHERE WHAT KIND

pro hv pn v cj v pro adv  
 What could Jo do but greet him civilly?  
 adj n adv hv pro v  
 “Heart’s dearest, why do you cry?”



—pn— v art n prep adj n cj pro v adj n adv  
 Mr. Bhaer saw the drops [ on her cheeks ], though she turned her head away.  
 WHERE or WHICH ONE

Technically, this prepositional phrase can be considered either an adverb or an adjective. It could modify the verb by telling WHERE he saw, or it could modify drops by telling WHICH drops.



## Exercise 91

Detectives were also charged with narrowly watching those who arrived at or left London by rail.

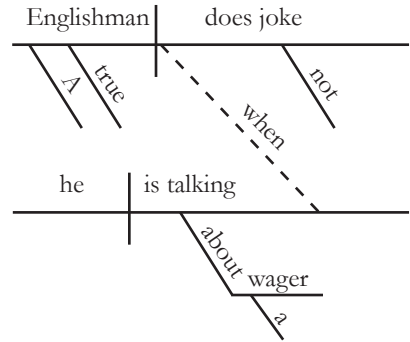
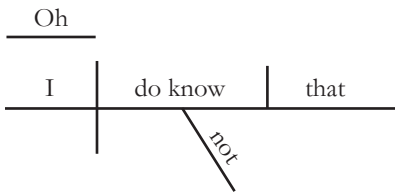
He maintained that the chances were in favor of the thief, a shrewd fellow.

“I have a deposit of twenty thousand which I will willingly risk upon it.”

The night was dark, and a fine steady rain was falling.

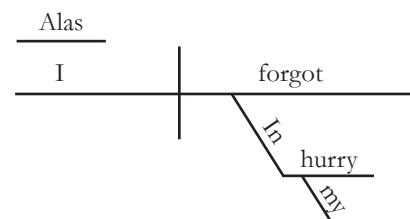
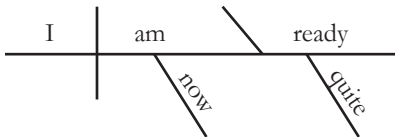
inj pro hv'adv v pro  
“Oh, I don't know that.”

art adj pn hv'adv v cj pro —v— prep art n  
“A true Englishman doesn't joke when he is talking [ about a wager ].”



pro lv adv adj adv  
“I am quite ready now.”

inj prep adj n pro v  
“Alas! [ In my hurry ], I forgot.”  
HOW



## Exercise 92

Lord Albemarle, an elderly paralytic gentleman, was now the only advocate of Phileas Fogg left.

This article being copied into all the papers seriously depressed the advocates of the rash tourist.

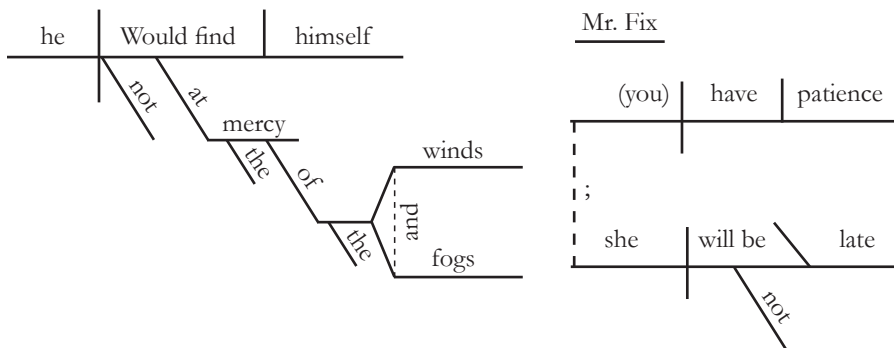
“I've found the bank robber, Phileas Fogg.”

“No, Mr. Fix,” replied the consul.

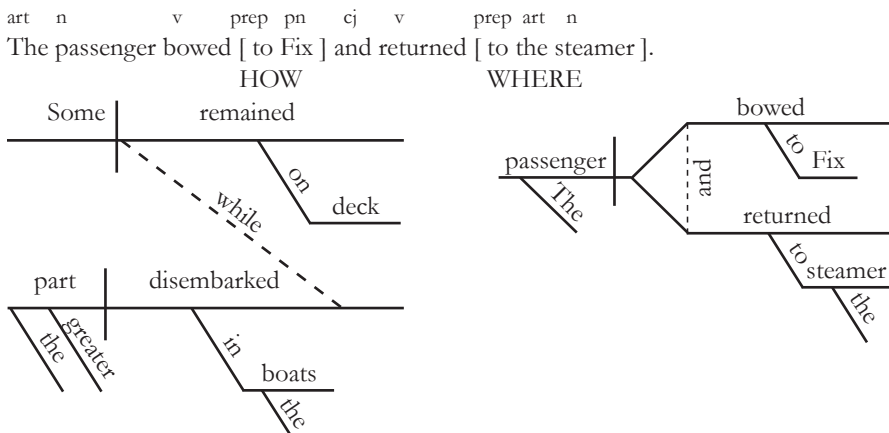
lv pro adv v pro prep art n prep art n cj n  
Would he not find himself [ at the mercy ] [ of the winds and fogs ]?

HOW WHICH

v n —pn— pro hv adv lv adj  
 “Have patience, Mr. Fix; she will not be late.”



pro v prep n cj art adj n v prep art n  
 Some remained [ on deck ] while the greater part disembarked [ in the boats ].  
 WHERE HOW



**Exercise 94**

As he passed among the busy crowd, Fix, according to habit, scrutinized the passers-by with a keen, rapid glance. Always the same impassible member of the Reform Club, whom no incident could surprise, as unvarying as the ship’s chronometers, and seldom having the curiosity even to go upon the deck, he passed through the memorable scenes of the Red Sea with cold indifference.

so  
 so

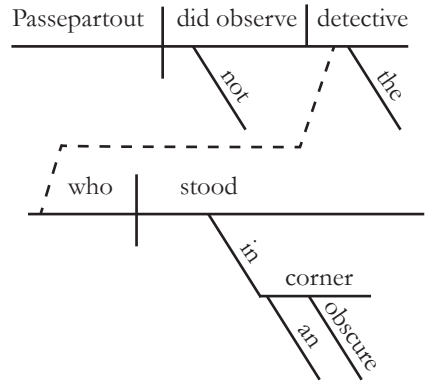
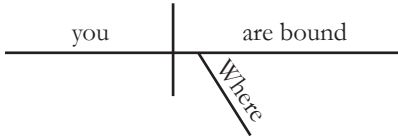
adv hv pro v  
 “Where are you bound?”

pn hv adv v art n pro v prep art adj n



Passepartout did not observe the detective, who stood [ in an obscure corner ].

WHERE

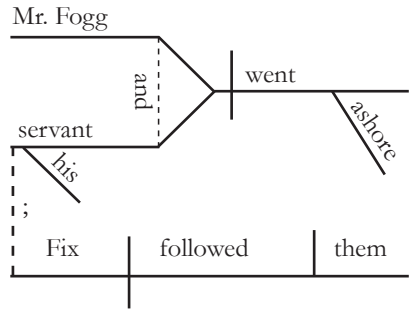
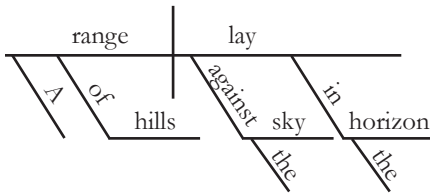


art n prep n v prep art n prep art n  
 A range [ of hills ] lay [ against the sky ] [ in the horizon ].

WHAT KIND WHERE WHERE

—pn— cj adj n v adv prep pn pn v pro  
 Mr. Fogg and his servant went ashore [ at Aden ]; Fix followed them.

WHERE



### Exercise 95

“Very well, Sir Francis,” replied Mr. Fogg.

Passepartout, on waking and looking out, could not realize that he was actually crossing India in a railway train.

Up to his arrival at Bombay, he had entertained hopes that their journey would end there.

“A suttee,” returned the general, “is a human sacrifice, but a voluntary one.”

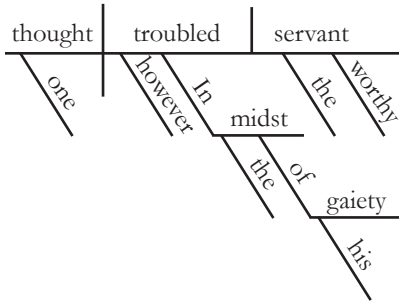
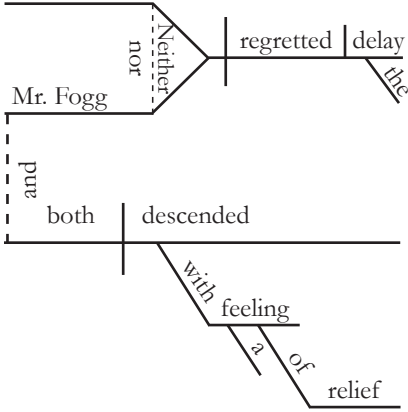
cj —pn— cj —pn— v art n cj pro v  
 Neither Sir Francis nor Mr. Fogg regretted the delay, and both descended  
 prep art n prep n  
 [ with a feeling ] [ of relief ].

HOW WHAT KIND

prep art n prep adj n adv adj n v art adj n  
 [ In the midst ] [ of his gaiety ], however, one thought troubled the worthy servant.

WHERE WHAT KIND

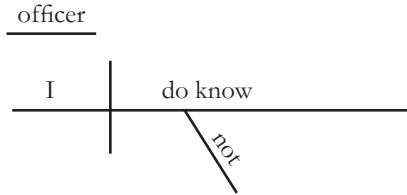
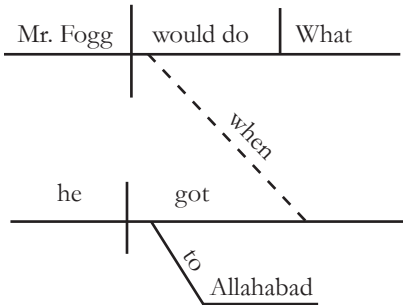
Sir Francis



pro hv —pn— v cj pro v prep pn  
 What would Mr. Fogg do when he got [ to Allahabad ]?

WHERE

pro hv'adv v n  
 "I don't know, officer."



### Exercise 97

"But does your master propose to carry this young woman to Europe?"

"Not at all. We are simply going to place her under the protection of one of her relatives, a rich merchant, at Hong Kong."

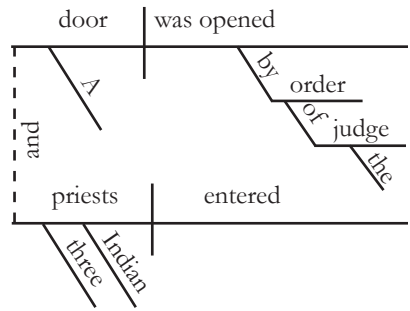
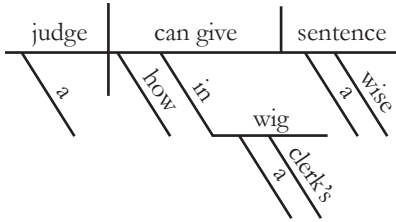
"Nothing to be done there," said Fix to himself, concealing his disappointment. "A glass of gin, Mr. Passepartout."

"Willingly, Monsieur Fix. We must at least have a friendly glass on board the Rangoon."

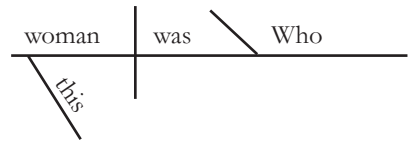
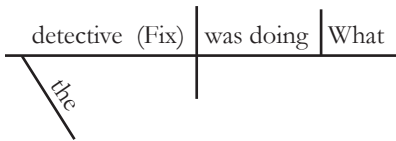
adj adj —pn— adv hv art n v art adj n prep art adj n  
 "My dear Mr. Oysterspuff, how can a judge give a wise sentence [ in a clerk's wig ]?"  
 HOW

art n —v— prep n prep art n cj adj adj n v  
 A door was opened [ by order ] [ of the judge ], and three Indian priests entered.  
 HOW WHAT KIND

My dear Mr. Oysterpuff



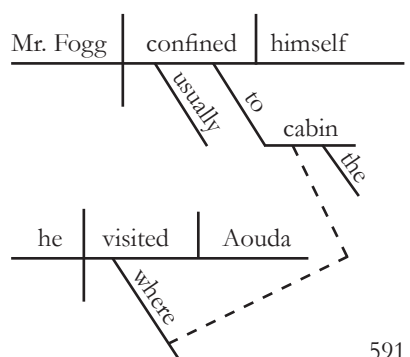
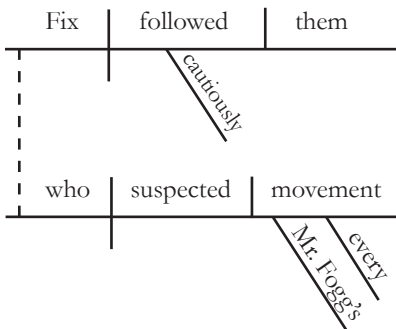
pro hv art n pn v  
 What was the detective, Fix, doing?  
 pro lv adj n  
 Who was this woman?



**Exercise 98**

The weather, which had hitherto been fine, changed with the last quarter of the moon. Phileas Fogg gazed at the tempestuous sea, which seemed to be struggling especially to delay him, with his habitual tranquillity. That isn't quite the thing, either, to be spying on Mr. Fogg, who is so honorable a man. Passepartout blamed the captain, the engineer, and the crew, and consigned all who were connected with the ship to the land where the pepper grows.

pn pro v —adj— adj n v pro adv  
 Fix, who suspected Mr. Fogg's every movement, followed them cautiously.  
 —pn— adv v pro prep art n adv pro v pn  
 Mr. Fogg usually confined himself [ to the cabin ], where he visited Aouda.  
 WHERE

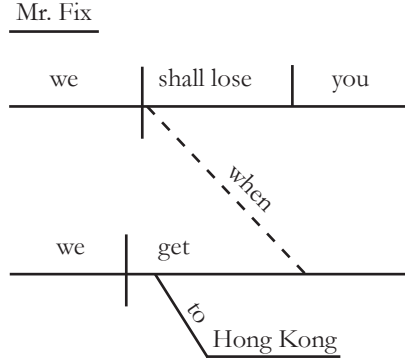
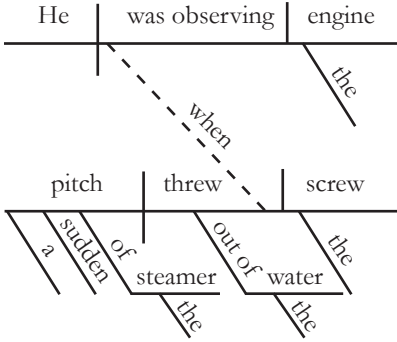


pro —v— art n cj art adj n prep art n v art n  
 He was observing the engine, when a sudden pitch [ of the steamer ] threw the screw  
 WHAT KIND

—prep— art n  
 [ out of the water ].

WHERE

—pn— hv pro v pro cj pro v prep —pn—  
 “Mr. Fix, shall we lose you when we get [ to Hong Kong ]?”  
 WHERE



**Exercise 100**

Late in the day, they passed through the capricious channels of Hong Kong, and the Tankadere, impelled by favorable winds, conducted herself admirably.

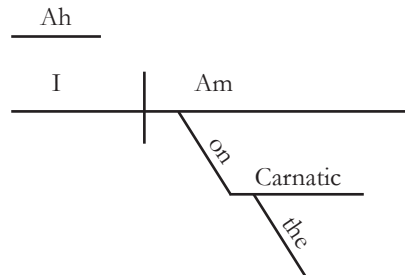
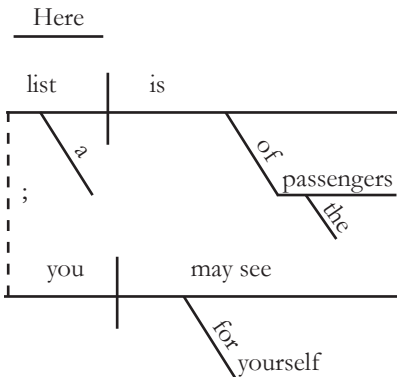
“I do not need pilot,” said Phileas Fogg, when they got into the open sea, “to advise you to use all possible speed.”

“Trust me, your honour. We are carrying all the sail the wind will let us. The poles would add nothing and are only used when we are going into port.”

“It’s your trade, not mine, pilot, and I confide in you.”

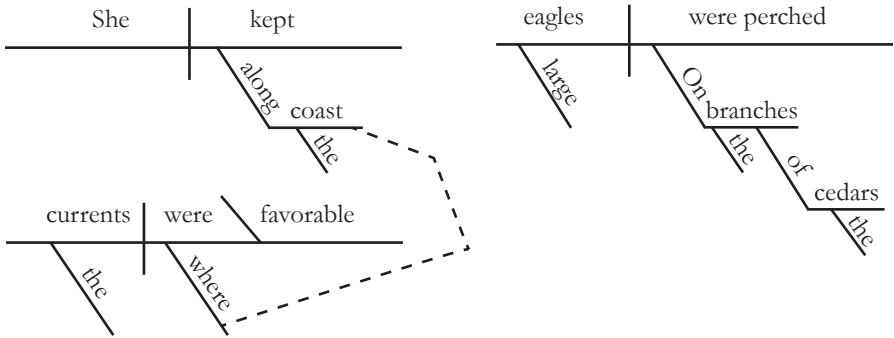
adj lv art n prep art n pro —v— prep pro  
 “Here is a list [ of the passengers ]; you may see [ for yourself ].”

inj lv pro prep art pn  
 “Ah! Am I [ on the Carnatic ]?”



pro v prep art n adv art n lv adj  
 She kept [ along the coast ], where the currents were favorable.  
 WHERE

prep art n prep art n —v— lv adj n  
 [ On the branches ] [ of the cedars ] were perched large eagles.  
 WHERE WHAT KIND



### Exercise 101

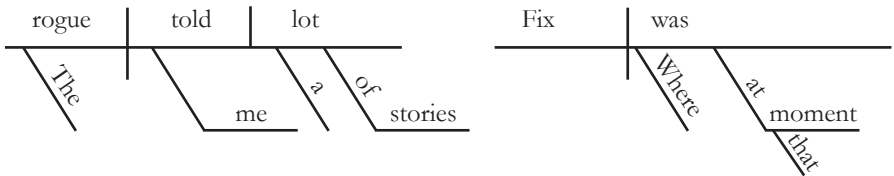
“What do you want?” said he to Passepartout, whom he at first took for a native.

“Would you like a servant, sir?” asked Passepartout.

“A servant!” cried Mr. Batulcar, caressing the thick grey beard which hung from his chin. “I already have two who are obedient and faithful, have never left me, and serve me for their nourishment, and here they are,” added he.

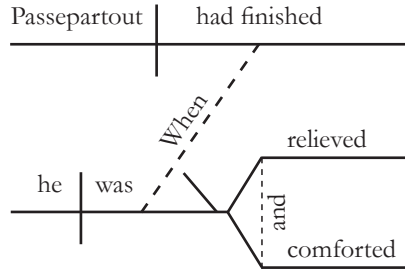
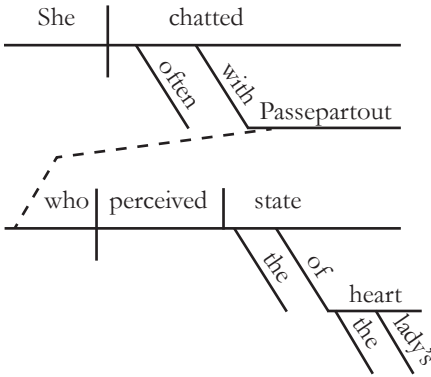
art n v pro art n prep n  
 “The rogue told me a lot [ of stories ].”  
 WHAT KIND

adv lv pn prep adj n  
 Where was Fix [ at that moment ]?  
 WHEN



pro adv v prep pn pro v art n prep art adj n  
 She often chatted [ with Passepartout ], who perceived the state [ of the lady’s heart ].  
 HOW WHAT KIND

cj pn —v— pro lv adj cj adj  
 When Passepartout had finished, he was relieved and comforted.



### Exercise 103

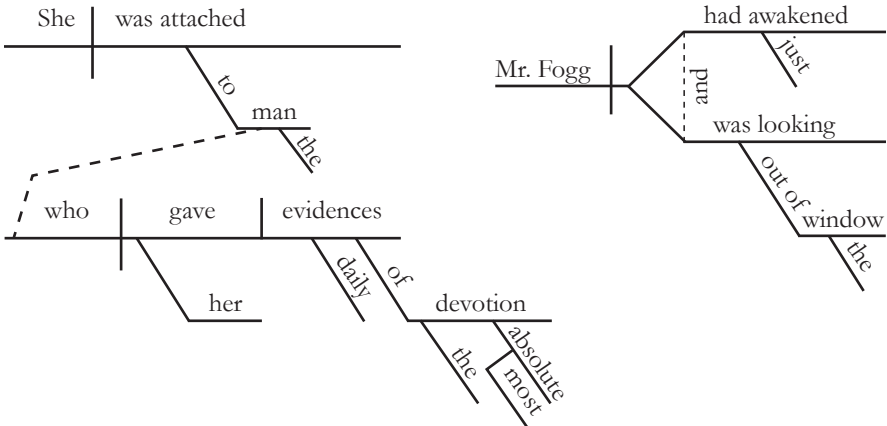
They stopped for a quarter of an hour, 7th December, at Green River station  
 "Mr. Fix," resumed Aouda, "Mr. Fogg will allow no one to avenge him."  
 "You are right, madam," replied Fix, "a meeting between them might ruin all."  
 "Gentlemen, perhaps there is a way, after all, to get over."

pro —v— prep art pn pro v pro adv n  
 She was attached [ to the man ] who gave her daily evidences  
 HOW

prep art adv adj n  
 [ of the most absolute devotion ].

WHAT KIND

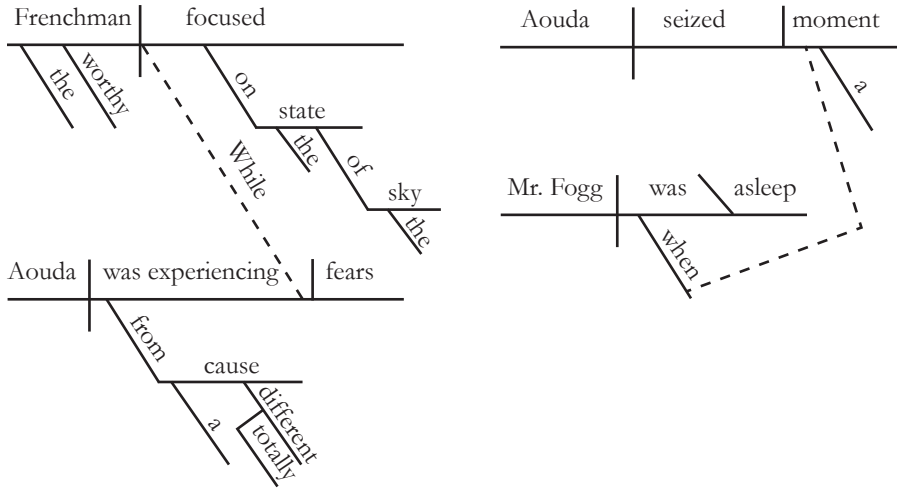
—pn— hv adv v cj —v— —prep— art n  
 Mr. Fogg had just awakened, and was looking [ out of the window ].  
 WHERE



cj art adj pn v prep art n prep art n  
 While the worthy Frenchman focused [ on the state ] [ of the sky ],  
 HOW WHAT KIND

pn —v— n prep art adv adj n  
 Aouda was experiencing fears [ from a totally different cause ].  
 HOW/WHERE

pn v art n cj —pn— lv adj  
 Aouda seized a moment when Mr. Fogg was asleep.



### Exercise 104

“Sir,” said Mr. Fogg to the captain, “three passengers have disappeared.”

“Dead?” asked the captain.

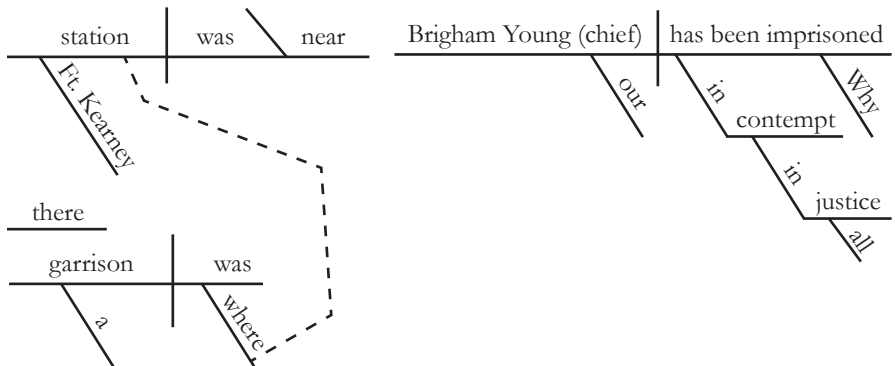
“Dead or prisoners, that is the uncertainty which must be solved. Do you propose to pursue the Sioux?”

“That’s a serious thing to do, sir,” returned the captain. “These Indians may retreat beyond the Arkansas, and I cannot leave the fort unprotected.”

“The lives of three men are in question, sir,” said Phileas Fogg.

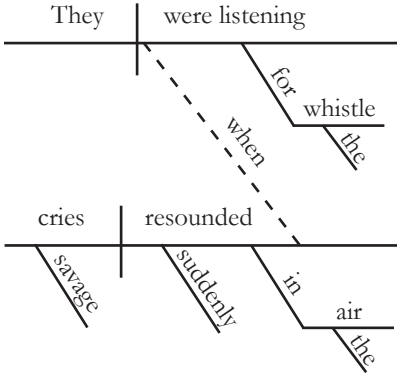
—adj— n adv adv lv art n lv adj  
 Fort Kearney station, where there was a garrison, was near.

adv hv —pn— adj n —v— prep n prep adj n  
 “Why has Brigham Young, our chief, been imprisoned, [ in contempt ] [ of all justice ]?”  
 HOW WHAT KIND



pro —v— prep art n cj adv adj n v  
 They were listening [ for the whistle ], when suddenly, savage cries resounded  
 HOW

prep art n  
 [ in the air ].  
 WHERE



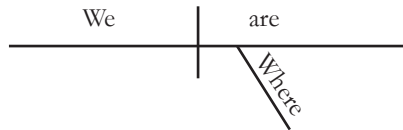
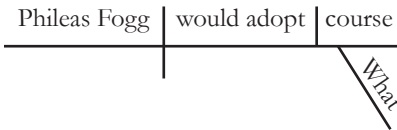
**Exercise 106**

“I start at nine o’clock,” said Captain Speedy, simply. “Are you and your party ready?”

“We will be on board at nine o’clock,” replied, no less simply, Mr. Fogg.

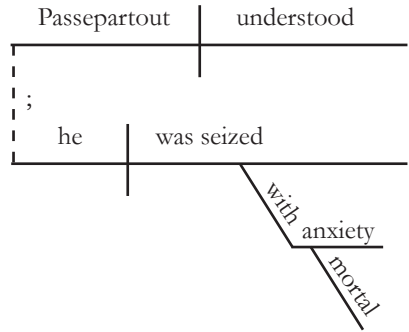
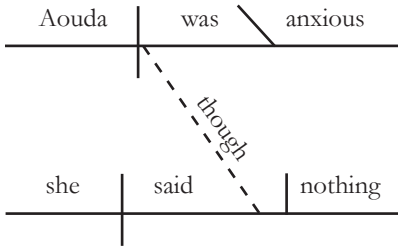
It was half-past eight. To disembark from the Henrietta, jump into a hack, hurry to the St. Nicholas, and return with Aouda, Passepartout, and even the inseparable Fix was the work of a brief time, and was performed by Mr. Fogg with the coolness which never abandoned him. They were on board when the Henrietta made ready to weigh anchor.

adj n hv —pn— v  
 What course would Phileas Fogg adopt?  
 adv lv pro  
 “Where are we?”



pn lv adj cj pro v pro  
 Aouda was anxious, though she said nothing.  
 pn v pro —v— prep adj n  
 Passepartout understood; he was seized [ with mortal anxiety ].  
 HOW





### Exercise 107

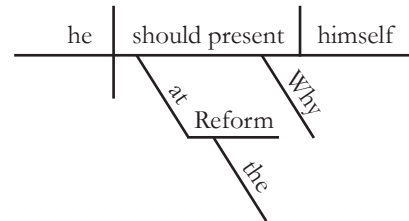
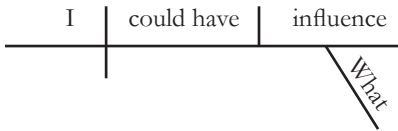
“What time did the last train arrive from Liverpool?” asked Thomas Flanagan.

“At twenty-three minutes past seven,” replied Gauthier Ralph, “and the next does not arrive till ten minutes after twelve.”

“Well, gentlemen,” resumed Andrew Stuart, “if Phileas Fogg had come in the 7:23 train, he would have got here by this time. We can therefore regard the bet as won.”

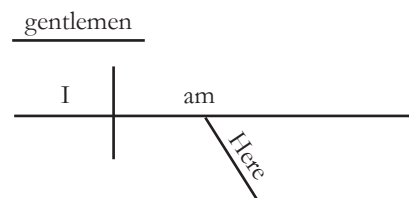
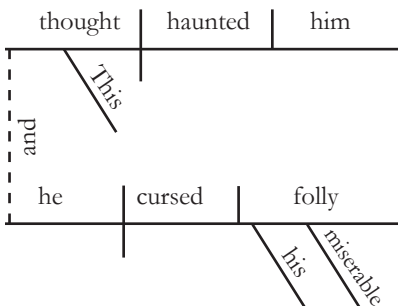
adj n hv pro v  
“What influence could I have?”

adv hv pro v pro prep art pn  
Why should he present himself [ at the Reform ]?



adj n v pro cj pro v adj adj n  
This thought haunted him, and he cursed his miserable folly.

adv pro lv n  
“Here I am, gentlemen!”





## *Appendix A: Memory Work*

A noun is the name of a person, place, thing, or idea.

A pronoun is a word used in the place of a noun.

The first person pronouns are: I, me, my, mine, we, us, our, ours.

The second person pronouns are: you, your, yours.

The third person pronouns are: he, him, his, she, her, hers, it, its, they, them, their, theirs.

An antecedent is the noun that a pronoun replaces.

A verb is a word that shows action or a state of being.

The state of being verbs are: am, are, is, was, were, be, being, been.

The linking verbs are: am, are, is, was, were, be, being, been, become, seem.

The helping verbs are:

|                |                 |                   |
|----------------|-----------------|-------------------|
| am, are, is,   | was, were,      | be, being, been,  |
| do, does, did, | have, has, had, | may, might, must, |
| can, could,    | shall, should,  | will, would       |

A conjunction is a word that joins words or groups of words together. The three types of conjunctions are: coordinating, subordinating, and correlative.

A sentence is a group of words that expresses a complete thought.

The Four Types of Sentences:

A declarative sentence makes a statement. It ends with a period.

An interrogative sentence asks a question. It ends with a question mark.

An exclamatory sentence shows sudden or strong feeling. It ends with an exclamation mark.

An imperative sentence gives a command or makes a request. It ends with a period.

An adjective is a word that modifies a noun or a pronoun. Adjectives tell what kind, how many, which one, and whose.

The articles are: a, an, the. Articles are adjectives.

A predicate nominative is a noun or pronoun which follows a linking verb and renames the subject.

A predicate adjective is an adjective which follows a linking verb and modifies the subject.

Predicate nominatives and predicate adjectives are called subject complements because they complete the subject.

A direct object is the noun or pronoun that follows an action verb and receives the action of the verb.

A preposition is a word that shows the relationship between a noun or a pronoun and another word in the sentence.

The object of the preposition is a noun or pronoun which teams up with the preposition and completes its meaning.

An interjection is a word or group of words that shows sudden or strong feeling.

An adverb is a word that modifies a verb, an adjective, or another adverb. Adverbs tell how, when, where, how often, and to what extent.

Synonyms are words that have the same meaning.

Antonyms are words that have opposite meanings.

Homophones are words that sound the same but have different meanings and may have different spellings.

Homographs are words that have the same spelling but have different meanings and may have different pronunciations.

The subject pronouns are: I, we, you, he, she, it, they.

The object pronouns are: me, us, you, him, her, it, them.

The possessive pronouns are: my, mine, our, ours, your, yours, his, her, hers, its, their, theirs.

The interrogative adverbs are when, where, why, how.

Some of the most common prepositions are:

aboard, about, above, across, after, against, along, among, around, at, before, behind, below, beneath, beside, between, beyond, by, down, during, except, for, from, in, inside, into, like, near, of, off, on, onto, outside, over, past, round, since, through, throughout, till, to, toward, under, underneath, until, up, upon, with, within, without.

A phrase is a group of related words which does not include a subject-predicate pair.

A clause is a group of words which contains a subject-predicate pair. The four types of clauses are main, subordinate, adjective, and noun.

The four sentence structures are simple, complex, compound, and compound-complex.

A subordinate clause begins with a subordinate conjunction, a relative pronoun, or a relative adverb. It contains a subject-predicate pair, but it does not form a complete sentence.

The seven coordinating conjunctions are: for, and, nor, but, or, yet, so.

The subordinate conjunctions are: after, although, as, because, before, even if, even though, if, in order that, once, provided that, rather than, since, so that, than, that, though, unless, until, when, whenever, where, whereas, wherever, whether, while.

The relative pronouns are: that, which, whichever, who, whoever, whom, whomever, whose, whosever.

An indirect object is a noun or pronoun that tells to whom or what, or for whom or what, the action of the verb is performed.

Nouns and pronouns have four properties. They are number, gender, person, and case.

An appositive is a noun, noun phrase, or series of nouns placed next to another noun to identify or rename it.

The interrogative adverbs are when, where, why, how.

The interrogative pronouns are who, whom, whose, which, what.

The five principal parts of the verb are the infinitive, the present tense, the present participle, the past tense, and the past participle.

The five properties of verbs are: person, number, tense, voice, mood.

The relative adverbs are when, where, why.

## *Appendix B:*

### *Correct Use of Words*

This is like copywork in that it is intended to imprint certain grammatical concepts into the child's mind just through repetition. Have you ever said, or heard another say, that something just "sounds" right? Saying these sentences aloud regularly will help the correct forms "sound" right to our children and to ourselves.

My advice is to read these sentences approximately once a week for the school year. That could mean all of them once a week, or it could mean a page a day. By the time you get to the actual lessons on these topics, your child will already know these forms and the lessons will be reviews.

#### **Predicate nominatives are in the subjective/nominative case.**

It is I.

This is he.

This is she.

It is we.

It was I.

It was not I; it was she.

I think it was he.

I am sure it is she.

It was we.

It might have been they.

It was he and I.

It was they.

No, it is not she.

Yes, it is he.

**Some irregular past participles are never used without a helping verb.**

I came.

I saw.

I conquered.

I have come.

I have seen.

I have conquered.

I did my chores.

I am done with chores.

She did her quiz.

He is done with his quiz.

We did the work.

We have done the work.

They did fine.

They have done fine.

I go to the store.

She goes to the store.

He went to the store.

It has gone to the store.

We have gone on vacation.

They went on vacation.

You go on vacation.

I see the bird.

We did see the bird.

They saw the bird.

The bird has seen us.



## **Sit and Set**

I sit in my favorite chair.

He is sitting in my favorite chair.

She sat in my favorite chair yesterday.

You have sat in my favorite chair.

I will sit in my favorite chair today.

They are sitting on the couch.

I set my book on the table.

You set your book on the table yesterday.

He will set his book on the table tomorrow.

They are setting books on the table.

We have set our books on the table.

## **Lie and Lay**

I lie on the couch.

He lay on the ground.

She will lie in the flowers.

They are lying in the field.

I have lain here on the couch.

I lay the book on the table.

He laid the book on the table earlier.

She will lay the book on the table later.

We are laying the books on the table.

They have laid books on the table before.

### **Objects are in the objective case.**

Did you call her?

Did you call me?

Did you call him and me?

Mother bought a ball for you.

Mother bought a ball for me.

Mother bought a ball for you and me.

Between you and me, I really wanted a dinosaur.

### **Well and Good**

The hot cocoa was good this morning. You made it well.

How are you today? I am good. I am doing well.

Are you feeling ill? No, I am well.

Few have gotten a good look at a Sasquatch. The Sasquatch hides well.

Your behavior was good. You behaved well.

### **Double Negatives: Use only one negative word per sentence.**

I have never heard that. I had not ever heard that.

I know nothing about that. I do not know anything about that.

Nobody is home. No one is at home.

None of our relatives live near. Not any of our relatives live near.

The train went nowhere. The train did not go anywhere.

## Appendix C: Diagramming Reference

**Procedure for analyzing sentences (skip parts you haven't learned yet):**

Put brackets around prepositional phrases.

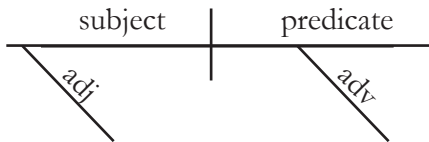
What is the predicate? The main verb is often easier to find than its subject, so find it first. Double underline it. Is it an action verb or a linking verb? Label it.

What is the subject? Underline it once.

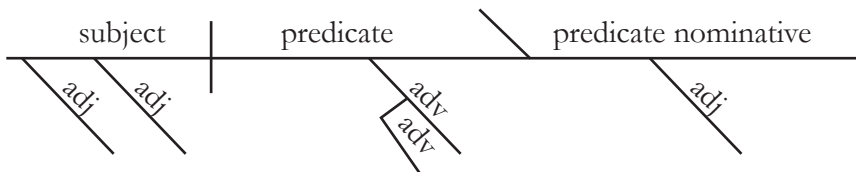
For action verbs, is there a direct object which receives the action of the verb by answering the question **whom** or **what**? IF THERE IS A DIRECT OBJECT, is there an indirect object between the DO and the verb which identifies the recipient of the direct object by answering the question **to whom** or **what**, or **for whom** or **what**, the action of the verb is performed?

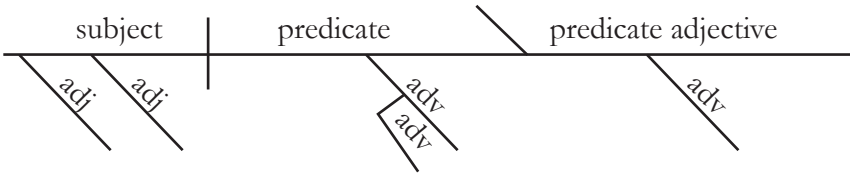
For linking verbs, is there a subject complement—a predicate nominative or a predicate adjective—which renames or modifies the subject?

Basic sentence.

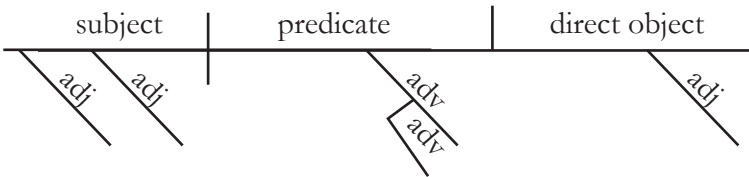


Sentences with subject complements. Note that the predicate nominative can be modified by an adjective, and the predicate adjective can be modified by an adverb.

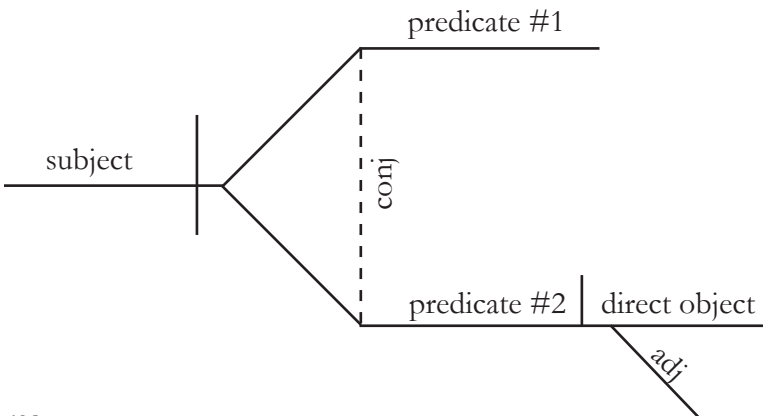
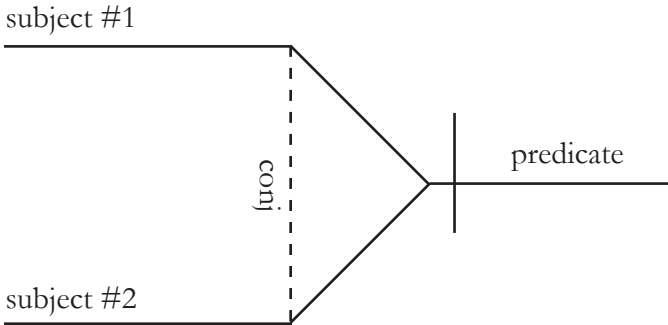


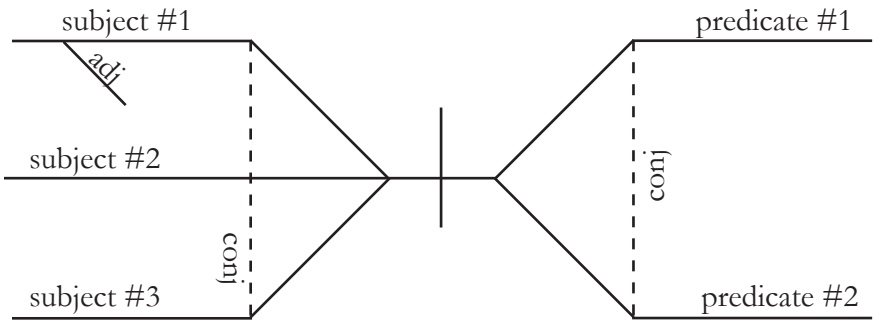


Sentence with a direct object.

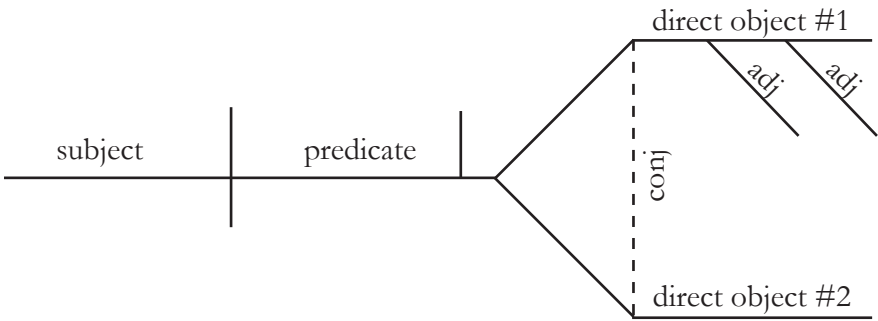


Sentences with compound structures.

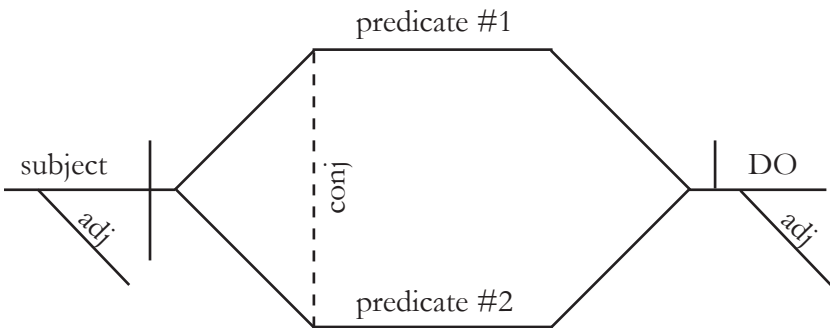


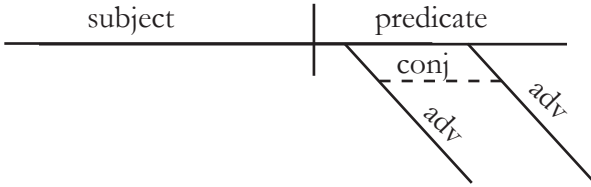
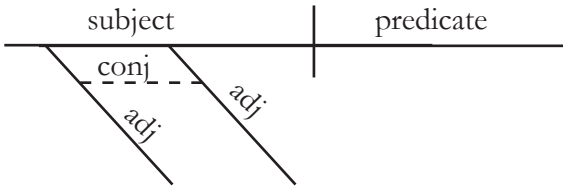


Compound direct object.



Compound predicate with shared direct object.

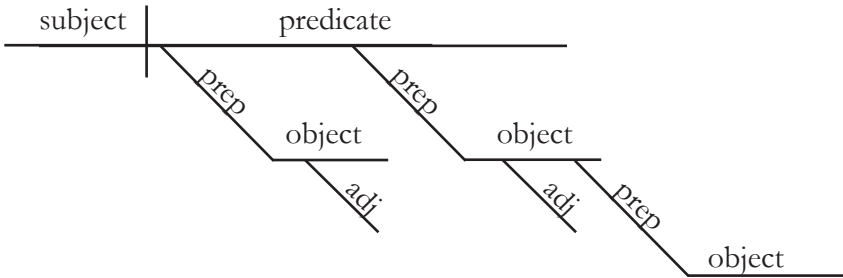




Command with understood you.



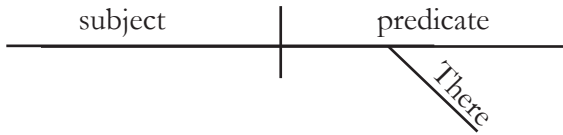
Prepositional phrases.



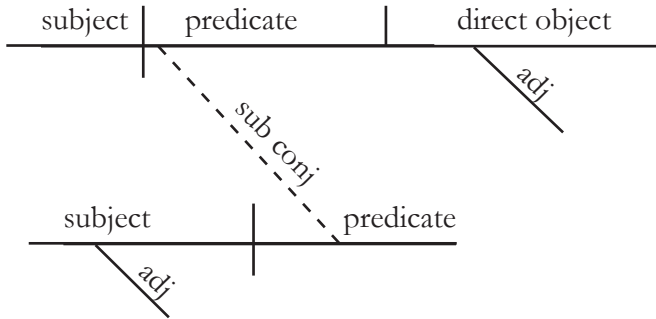
Interjections and nouns of direct address.



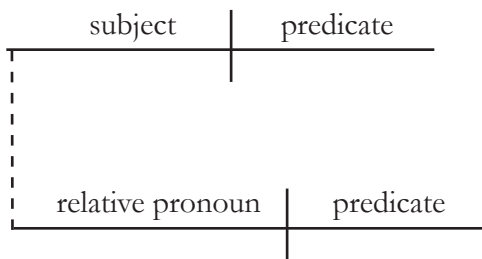
Expletive sentences which begin with: There is, There are.

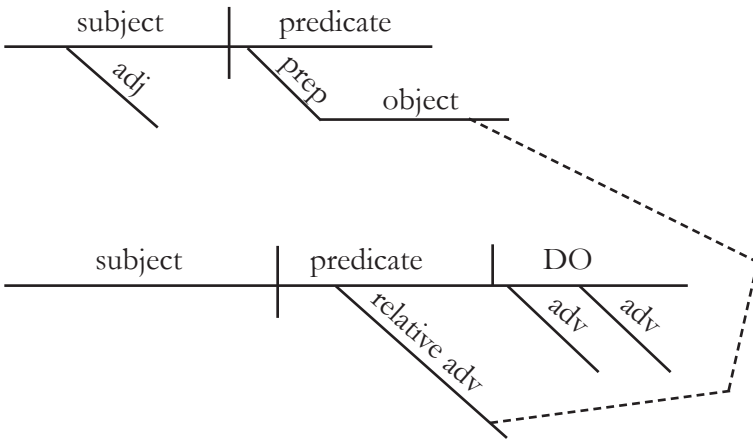
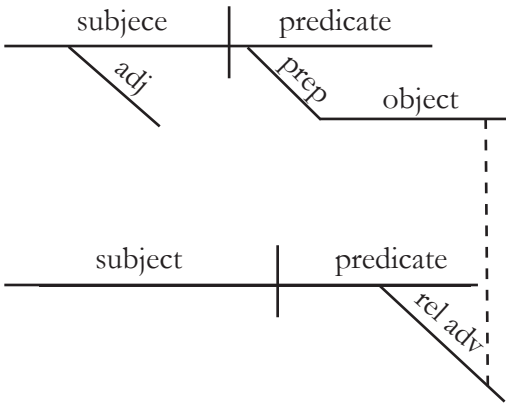
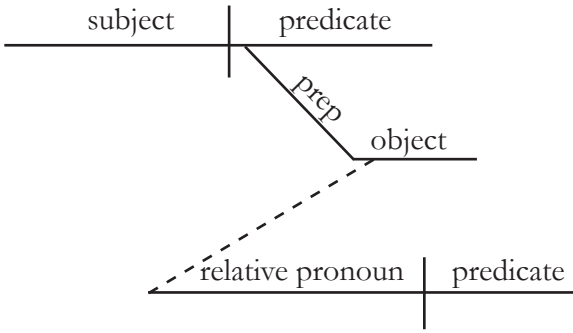


Complex sentence with a subordinate clause which begins with a subordinate conjunction. Subordinate conjunction connects the verbs.



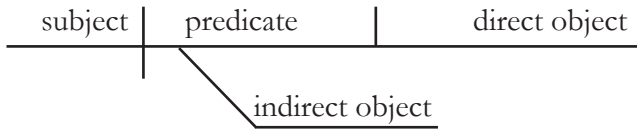
Complex sentence with a relative clause, which begins with a relative pronoun or relative adverb. Dotted line connects the relative clause to the word it modifies. The relative pronoun acts as the subject of the relative clause or it modifies the subject of the relative clause.



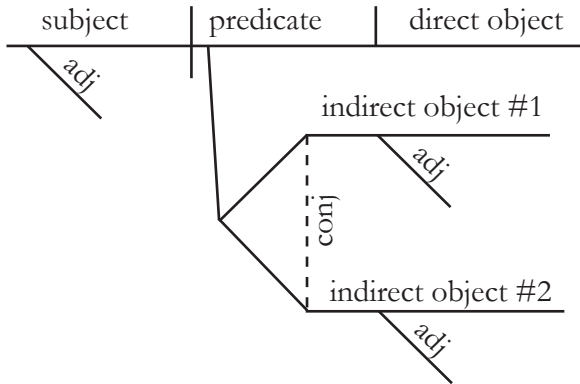




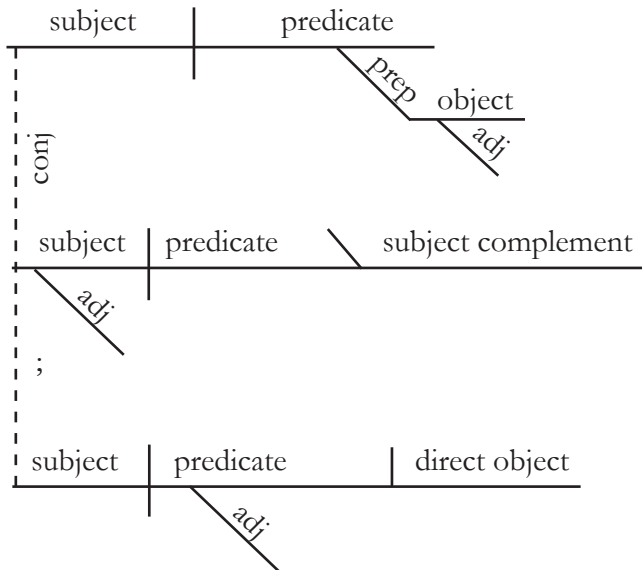
Indirect object.



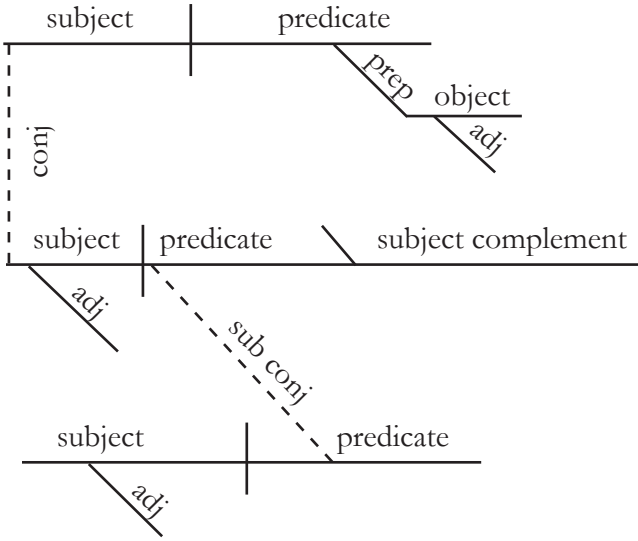
Compound indirect object.



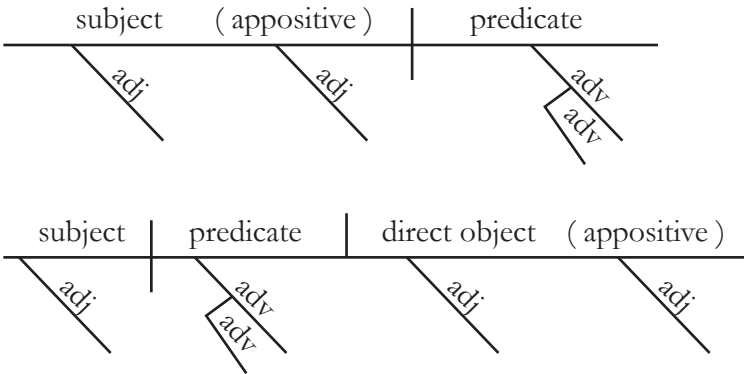
Compound sentence.



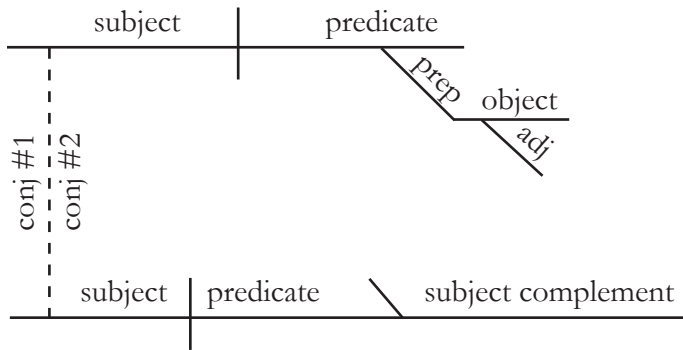
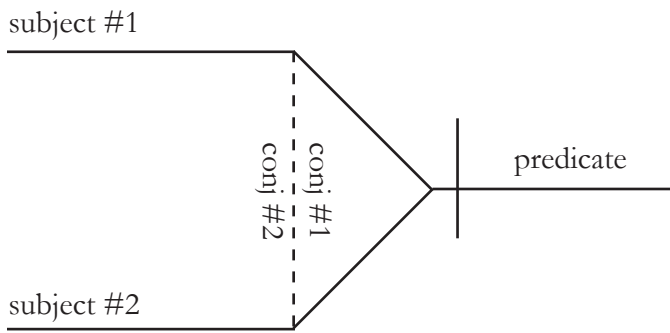
Compound complex sentence. Subordinate clauses are connected to independent clauses in the normal ways, which depend on whether the clause begins with a subordinate conjunction or a relative pronoun.



Appositive. Modifiers for the appositive go under it.



Correlative conjunctions.





## *Appendix D: Eleanor of Aquitaine* (1122-1204)

From *Great Englishwomen* by M. B. Synge

Eleanor of Aquitaine, the wife of Henry II., has been handed down to us by popular tradition, as a tyrannical woman, with a great many bad faults and very few good traits of character. This is not entirely the case. Although her early life was marked by wild and reckless freaks, and though we must blame her for helping her sons against their father, yet we must recognize her, as one whose masterful power in ruling the kingdom kept the country at peace, whose last years were marked by very merciful acts, who never spared herself any trouble for her son, even when bowed down with fourscore years—as a great and illustrious woman.

Her energy from early youth to old age was unrivalled; at the age of twenty-five, she went on a crusade, dressed as a pilgrim, with her husband; at the age of seventy she had the energy to go to Italy with a wife for her son, and to Germany with the ransom she had raised to release him from prison.

Eleanor was born in 1122, in Aquitaine, a dukedom in the south-west corner of France. Count William, her father, was a good prince, and so beloved by his people, that when he died, fighting in the Holy Land; he was remembered as "St. William." He died when Eleanor was ten, and her grandfather undertook to provide for her future welfare. He called together his barons, and made them acknowledge Eleanor as his heiress, and further agree to a proposal that Eleanor should marry the future King of France, Louis, and thus unite the north of France with the south.

So it came to pass that, when Eleanor was fifteen, she was married with great pomp, for her grandfather had been one of the most powerful princes in Europe. Then her grandfather left her, laid down his robes, and went off to Spain, where he soon after died. After their marriage, Louis and Eleanor were summoned to the death-bed of Louis VI.

"Remember, royalty is a public trust," were his last words to the future king and queen, and on them the words made a lasting impression.

The new Queen of France was very beautiful; moreover she was musical, and composed songs and poetry; she could read and write, then a rare accomplishment, and was adored by her southern subjects,

who always welcomed her with joy, and mourned her absence, when she was obliged to return to her court at Paris. Now it was at this time that St. Bernard was preaching about the Crusades, and the king and queen with all their court went to hear him. He had to preach in the market-place, as no cathedral would hold the crowds that went to listen. Now the king,—urged by Eleanor,—had already been to war in France, and in course of war he had ruthlessly set fire to a cathedral, in which 1,300 people had taken refuge; all had perished, and the king, stirred by St. Bernard, resolved to atone for this heartless deed by going to the Holy Land to fight. Eleanor declared that she would go too, so, dressed as a "gay and courtly pilgrim," and mounted on horseback, she accompanied Louis to the Crusade. But it was not a success. It led to disagreement between Louis and Eleanor, and on their return they obtained a divorce, and Eleanor went back to her own country.

Six weeks after she married Henry, Duke of Normandy, the future King of England. Louis was very angry, because now Aquitaine was united to Normandy; both would soon be joined to England, and Louis foresaw dangerous enemies.

In 1154 Henry became King of England, and he and Eleanor went over to be crowned. Everything looked bright before them; the queen rode by the king's side into Winchester, and the handsome and brave young Henry with his beautiful wife called forth shouts of joy from the English people.

Soon after her marriage, one day, in the grounds of Woodstock, Eleanor saw the king walking with the end of a ball of silk caught on his spur. Knowing it was not her silk, her suspicions were aroused, and, without letting him see, she took up the ball of silk, and the king walking on, the silk unwound, and the queen traced him to a maze in the park, where he disappeared. Thus runs the story.

Soon after this, the king left Woodstock for a long journey; the queen, remembering the silk, then searched the grounds, and found a low door half hidden by the thicket. She opened it, and went down along a path underground, which at length led out to a lodge in a remote part of the forest, and here in a bower Eleanor found a very beautiful lady busily engaged in work. This was the fair Rosamond, and she could now account for the silk on her husband's spur. Eleanor was very angry, and it has been said that she poisoned her rival. Rosamond, however, retired to a convent, where she lived for the rest of her life.

The king was very often obliged to be in France to look after his

vast possessions, but he always left Eleanor to rule in his absence, and she governed well and wisely. But the people in her duchy in the south of France did not like her to leave them so much, and at last they broke into open revolt, and would not be pacified till Eleanor went with her third son Richard to govern them for a time.

Now Henry had four sons, Henry, Richard, Geoffrey, and John, who was ten years younger than his brother Geoffrey. The two eldest, Henry and Richard, had, while quite little boys, been married to two daughters of the King of France, by which Henry hoped to keep peace with France.

Geoffrey was to marry the heiress of Brittany, so by this means the King of England possessed more of France than King Louis himself.

Henry and his little wife Margaret had been sent to Thomas a Becket, the Chancellor, to be educated and brought up in a way befitting the future king and queen of England. The children loved Becket, and when in after years Henry and Margaret were summoned to be crowned—in the lifetime of the king—by the Archbishop of York, Margaret refused to appear, because the guardian of her youth, Becket, was not to perform the coronation.

In 1172, after the murder of Becket, Henry and Margaret were again crowned, and soon after went to the French court to Louis. Now, though they had been crowned, Henry and Margaret could take no share in the government till the king's death, but Louis stirred up his young son-in-law to rebel against this rule.

At his father's death Henry was to have England, Normandy, Anjou, Maine, and Touraine; Richard, Aquitaine and Poitou; and Geoffrey, Brittany. Eleanor encouraged Henry to rebel against his father. "I advise you, king, beware of your wife and sons," were words addressed to Henry, with a warning to look after Aquitaine.

One night the king and his son stopped to sleep a night at Chimon; in the night Henry escaped and fled to the French king, where a few days after he was joined by Richard and Geoffrey. Queen Eleanor attempted to join them, but she was seized—dressed in men's clothes—escaping to the French court, and soon after Henry came over to fetch her and take her back to England, where he kept her as a sort of prisoner, safely guarded in her palace at Winchester, for many years.

Then there was peace for a time. Richard, the darling of his imprisoned mother, was the first to renew the war. On being told to do homage to young Henry for Aquitaine, he refused; whereupon Henry and Geoffrey marched against him. But peace was made.

Nevertheless, the people of Aquitaine were more enraged than ever. In their eyes Eleanor was their chief, and Henry had no power over them, except through her and by affectionate treatment of her. Now she was in prison,—Eleanor, the princess of their old stock,—the princess born among them, brought up in their midst.

"Daughter of Aquitaine," sang the troubadours, "thou hast been torn from thy country and led into a strange land. Return, poor prisoner, return to thy faithful cities, if thou canst; if thou canst not, weep and cry, 'Alas, how long is my exile!' Raise thy voice like a trumpet, that thy sons may hear thee; for the day is at hand when thy sons shall deliver thee, and then thou shalt see thy native land again!

In 1183 young Henry the heir died. When he found he could not live much longer, he sent for his father to implore forgiveness for his wrongdoings. Henry, who had always loved his son, forgave him readily, and the prince—almost passionate in his sorrow—died on sackcloth and ashes as an atonement for his sins.

The following year there was a solemn peace making between Henry and his three sons. Eleanor was released from her prison to be present, and "peace and final concord" was established. Soon after Geoffrey was killed, and the King of France at once invited Richard to his court. The oft-repeated risings and rebellions of Henry's sons were making his last days very unhappy. He longed to make peace with Richard, but he could not. The people of the South were against him, his vassals were even forsaking him for Richard. A list was brought of those who had left him; he ordered the names to be read. The first name on the list was John. The king leapt from his bed in agony.

"Is it true," he cried, "that John, the child of my heart, the best beloved of all my sons, has forsaken me?"

He looked at the name, as if to make sure there was no mistake; then, turning his face to the wall, he groaned: "Now let everything go as it will; I care no more for myself, nor for the world."

Richard's first act as King of England was to release his mother from her captivity, and make her Queen Regent of England. She made a royal progress through England, releasing prisoners throughout the country to pray "for the soul of Henry II.," pardoning offences against the crown, making the forest laws easier, and restoring to their families those who had been put in prison for disobeying them.

Her long captivity and sorrow for her two dead sons had softened her character, and the latter part of her life was kinder, more



merciful, and, therefore, more powerful than the former. When Richard had settled a dower on her, she went back to France. Soon after Richard joined the King of France to go to the crusade, leaving a regent to govern England, and that regent was not his brother John. John felt the slight, but waited till Richard had gone before he put in his claims.

Eleanor's next step was to go to Spain to fetch Berengaria, the beautiful daughter of the King of Navarre, and take her to Richard, who had fallen in love with her some years before. The royal ladies set off from the court of Navarre together, crossed the Pyrenees, and went to Naples, where they found ships, and crossed to Messina, where Richard met them.

Now Eleanor had several reasons for taking this long journey to Messina. There was a question who should succeed Richard as King of England, and it was therefore important he should have an heir. Geoffrey's son Arthur was the rightful heir, as matters stood, but Eleanor hated Arthur and Arthur's mother, and was anxious to prevent his ever being king. Again, England was not in a happy state, and Eleanor wanted to talk to Richard about it.

Richard left matters entirely in his mother's hands, and Eleanor returned to England. It required all her efforts to keep the country at peace; it was she who conferred with the barons, she who at last prevailed over her youngest unruly son to remain quiet. After a time came the joyful news that Richard had started for home, but it was followed by the tidings that he had been taken prisoner. Then came a letter from Richard:

"Richard, King of England, to his esteemed lady and dearest mother Eleanor, by the same grace Queen of England, health and all happiness, which a devoted son can wish for his mother. In the first place to God, and afterward to your serene highness, sweetest mother, we send our utmost thanks, although we cannot render enough for the faithfulness which you keep for us, and the faithful care and diligence which you spend so devotedly for the peace and defence of our countries."

Then he tells her that if a ransom can be raised, he will receive his freedom. Eleanor at once held a meeting of the barons, and ordered a tax to be made, and the ransom raised. Then she herself set out for Germany with the ransom, and received back her son Richard.

When John heard through the King of France that Richard was returning, he fled. Then Eleanor and Richard held a council, and decreed that if John did not appear in forty days all his English

estates should be forfeited. Then John threw himself at his brother's feet, and implored forgiveness. Richard was loth to forgive, but Eleanor begged him not to refuse, and he always obeyed her.

"I forgive him," he cried, "and I hope I shall as easily forget his injuries as he will forget my pardon."

In 1199 Richard died, leaving the kingdom to John. It was due mostly to Eleanor's influence that Arthur was set aside, and John appointed to reign. But many of the French people hated John, and wanted Arthur to reign over them, and Arthur and his friends marched against a French town where his grandmother Eleanor was staying. On hearing of his mother's danger, John, with unwonted energy, marched to the rescue, and Arthur was taken as prisoner to the castle of Rouen. From this time he disappeared. Some say his uncle drowned him; tradition gives a tragic history of how his eyes were burnt out by Hubert. Our poet Shakespere represents him as throwing him self from a high wall and being killed, but we do not know what the truth really is. Then Eleanor retired to Fonteraux, where she died at the age of eighty-two.

With his mother's death John lost all fear and shame, and relapsed into depths of wickedness. Sorrow and adversity had taught Eleanor many a stern lesson, and few women have lived to a more honorable old age than "Eleanor, beloved of God and man," as the monks of Canterbury used to address her.



