



Classical Subjects Creatively Taught™

# Well- Ordered Language

Level 4B

The Curious Student's Guide to Grammar

Tammy Peters and Daniel Coupland, PhD



*Well-Ordered Language:  
The Curious Student's Guide to Grammar  
Level 4B*  
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Content editor: Marie Kramb Campbell, PhD  
Illustrator: Katharina Drees  
Series editor and book designer: Lauraine Gustafson

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**Book A**

Chapter	Main Topic	Supplemental Topics
1	Principal Elements & Modifiers	Five forms of a verb ( <i>base form, -s form, past-tense form, present-participle form</i> , and <i>past-participle form</i> ); regular and irregular verbs; avoiding commas in compound subjects and compound verbs
2	Predicate Verbs, Predicate Nominatives & Predicate Adjectives	Sensory linking verbs; proper use of adverbs and adjectives ( <i>good, well, bad, badly</i> ); punctuation for titles of short and long works
3	Prepositional Phrases	Placement of adjectival and adverbial prepositional phrases; less common one-word prepositions and multiword prepositions; avoiding incorrect apostrophes with unusual plurals
4	Personal Pronouns	Pronoun case and compound elements; object complements; avoiding vague pronoun references
5	Indirect Objects	Compound sentences with coordinating conjunctions ( <i>for, and, nor, but, or, yet, so</i> ); object complements; <i>have/of</i> word choice
6	Interrogative Pronouns & Interrogative Adverbs	Compound interrogative pronouns and compound interrogative adverbs; interjections; avoiding unnecessary colons
7	Relative Clauses with Relative Pronouns & Relative Adverbs	Complex sentences; compound relative pronouns and compound relative adverbs; elliptical relative clauses with an implied <i>that, when, or why</i> ; comma usage with essential and nonessential relative clauses; avoiding misplaced clauses
8	Appositives	Appositive phrases; comma usage with essential and nonessential appositives; vocative case (direct address); use of ellipses and brackets

**Book B**

Chapter	Main Topic	Supplemental Topics
1	Reflexive Pronouns & Intensive Pronouns	Avoiding double negatives
2	Adverbial Clauses & Phrases	Subordinating conjunctions; adverbial noun phrases; adverbial clauses beginning with <i>than</i> ; adjectival and adverbial degrees of comparison ( <i>comparative</i> and <i>superlative</i> degrees)
3	Indefinite Pronouns	Distributive pronouns; reciprocal pronouns; subject-verb agreement and pronoun-antecedent agreement with indefinite pronouns; indefinite adjectives; pronouns and apostrophes
4	Participial Phrases	Past and present participles; placement of participial phrases and comma use; avoiding dangling and misplaced modifiers
5	Gerund Phrases	Adjectives modifying a gerund; parallel construction of compound elements
6	Infinitive Phrases	The use of bare infinitives; avoiding split infinitives
7	Verbal Phrase Review	Demonstrative pronouns and demonstrative adjectives; avoiding vague demonstrative pronoun references
8	Noun Clauses	Noun clause markers; direct and indirect quotations; inverted sentences with <i>there</i> as an expletive

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# Well-Ordered Language

## A Classical Approach to English Grammar Instruction

### *Why Study Grammar?*

We study grammar because we wish to master language, and language cannot be easily mastered without grammar. Grammar is the study of what makes language work—the way letters form words, the way words form sentences, the way sentences express human thought.

An educated person wants to understand the rich variety of human thought enshrined in language of all sorts—books from yesterday and the last millennium, books in English and books in other languages as well. An educated person also yearns to express himself clearly, accurately, and completely. It is the study of grammar that yields the capacity to do this, and the student who sees the connection between the study of grammar and the mastery of language will study grammar with zeal.

### *Learning Grammar, Teaching Grammar*

We have designed Well-Ordered Language (WOL) with the understanding that many teachers who will use this book don't know grammar as well as they would like. Therefore, we have created a rich teacher's edition that will enable teachers to review and deepen their own understanding of grammar even as they teach students.

We have also worked to provide a clear, incremental presentation of grammar in this series that includes plenty of illustrations, practice, and review. For example, in each chapter, students will memorize through song clear definitions of relevant grammatical concepts. Helpful analogies and attractive graphical illustrations at the beginning of each chapter introduce and complement the concepts in the chapter. Students also will discover emerging from the sentence exercises a story that features characters who appear throughout the text and in the graphical illustrations.

### *Effective Teaching Methods*

The series employs an innovative choral analysis method that makes learning enjoyable and permanent. With clear guidance from the teacher's edition, instructors will easily be able to lead students through the choral analysis of grammar, and through this analysis, students will understand how grammar is embodied in the sentences they study. In *Well-Ordered Language Level 2* and beyond, the students also learn to diagram, visualizing the grammatical relationships within sentences. The program has been layered concept on concept, an approach that aids students in experiencing and

mapping how a well-ordered language works. As their mastery of grammar develops, students also understand poems and stories more thoroughly and enjoy them more deeply.

## *Learning with Delight*

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

## *Compelling Need*

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

## *Ongoing Support*

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

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

# Lesson-Planning Options

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

	<b>Option A</b> (4 times per week)	<b>Option B</b> (3 times per week)	<b>Option C</b> (5 times, one week)
<b>Week One</b>	<b>Day One</b> <ul style="list-style-type: none"><li>◊ Ideas to Understand</li><li>◊ Terms to Remember</li><li>◊ Sentences to Analyze &amp; Diagram</li></ul>	<b>Day One</b> <ul style="list-style-type: none"><li>◊ Ideas to Understand</li><li>◊ Terms to Remember</li><li>◊ Sentences to Analyze &amp; Diagram</li></ul>	<b>Day One</b> <ul style="list-style-type: none"><li>◊ Ideas to Understand</li><li>◊ Terms to Remember</li><li>◊ Sentences to Analyze &amp; Diagram</li></ul>
	<b>Day Two</b> <ul style="list-style-type: none"><li>◊ Lesson to Learn A</li></ul>	<b>Day Two</b> <ul style="list-style-type: none"><li>◊ Lesson to Learn A</li></ul>	<b>Day Two</b> <ul style="list-style-type: none"><li>◊ Lesson to Learn A</li></ul>
	<b>Day Three</b> <ul style="list-style-type: none"><li>◊ Lesson to Learn B</li></ul>	<b>Day Three</b> <ul style="list-style-type: none"><li>◊ Lesson to Learn B</li></ul>	<b>Day Three</b> <ul style="list-style-type: none"><li>◊ Lesson to Learn B</li></ul>
	<b>Day Four</b> <ul style="list-style-type: none"><li>◊ Sentences for Practice</li></ul>		<b>Day Four</b> <ul style="list-style-type: none"><li>◊ Lesson to Learn C</li></ul>
			<b>Day Five</b> <ul style="list-style-type: none"><li>◊ Quiz (PDF)</li></ul>
<b>Week Two</b>	<b>Day Five</b> <ul style="list-style-type: none"><li>◊ Lesson to Learn C</li></ul>	<b>Day Four</b> <ul style="list-style-type: none"><li>◊ Lesson to Learn C</li></ul>	
	<b>Day Six</b> <ul style="list-style-type: none"><li>◊ Extend the Practice (PDF)</li></ul>	<b>Day Five</b> <ul style="list-style-type: none"><li>◊ Sentences for Practice (if needed)</li><li><b><i>alternative</i></b></li><li>◊ Lesson to Enjoy</li></ul>	
	<b>Day Seven</b> <ul style="list-style-type: none"><li>◊ Quiz (PDF)</li></ul>	<b>Day Six</b> <ul style="list-style-type: none"><li>◊ Quiz (PDF)</li></ul>	
	<b>Day Eight</b> <ul style="list-style-type: none"><li>◊ Lesson to Enjoy</li></ul>		

# Introduction to Students

Thought and structure work together. Consider an architect who envisions the design of a skyscraper. The idea alone for a skyscraper cannot make the skyscraper. Before the vision can be made into a real building, the architect must create a plan—a blueprint—for a builder to follow. The builder uses the detailed markings of the blueprint to guide the construction. In addition, the builder relies on an established building code, which is a set of safety rules that protect the people who will live or work in the finished skyscraper.

Authors are both the architects and the builders of thought. Their blueprints are sentence types. Their building materials? Words. And the code they follow? It's grammar. A writer's ideas can only be communicated if they are constructed as sentences. Constructing sentences in turn leads to new ideas and more sentences. Thought and structure work together.

Up to this point in Well-Ordered Language, we have learned the foundational building blocks of the eight parts of speech—nouns, verbs, adjectives, adverbs, prepositions, pronouns, conjunctions, and interjections—each with its own form and function. We have also classified the four kinds of sentences—declarative, interrogative, imperative, and exclamatory—each with its own distinct purpose and punctuation. We have identified simple, complex, compound, and compound-complex sentences. Sentence analysis and diagramming have provided the blueprints for understanding how structure communicates thought.

You now can utilize these materials and tools to build ideas. In *Level 4*, as an advanced student of grammar, you are both the architect of thoughts and the builder of sentences. In each lesson, we will analyze sentences with increasingly complex markings and diagrams. Mastering these structures will enable you to build your own ideas into clear, meaningful sentences, making structure and thought work together.

## To the Source:

### ■ think

*Thought* is the past-tense form of *think*, which comes from the Old English word *thencan*, which means “imagine, conceive in the mind; consider, meditate, remember; intend, wish, desire.”

## To the Source:

### ■ structure

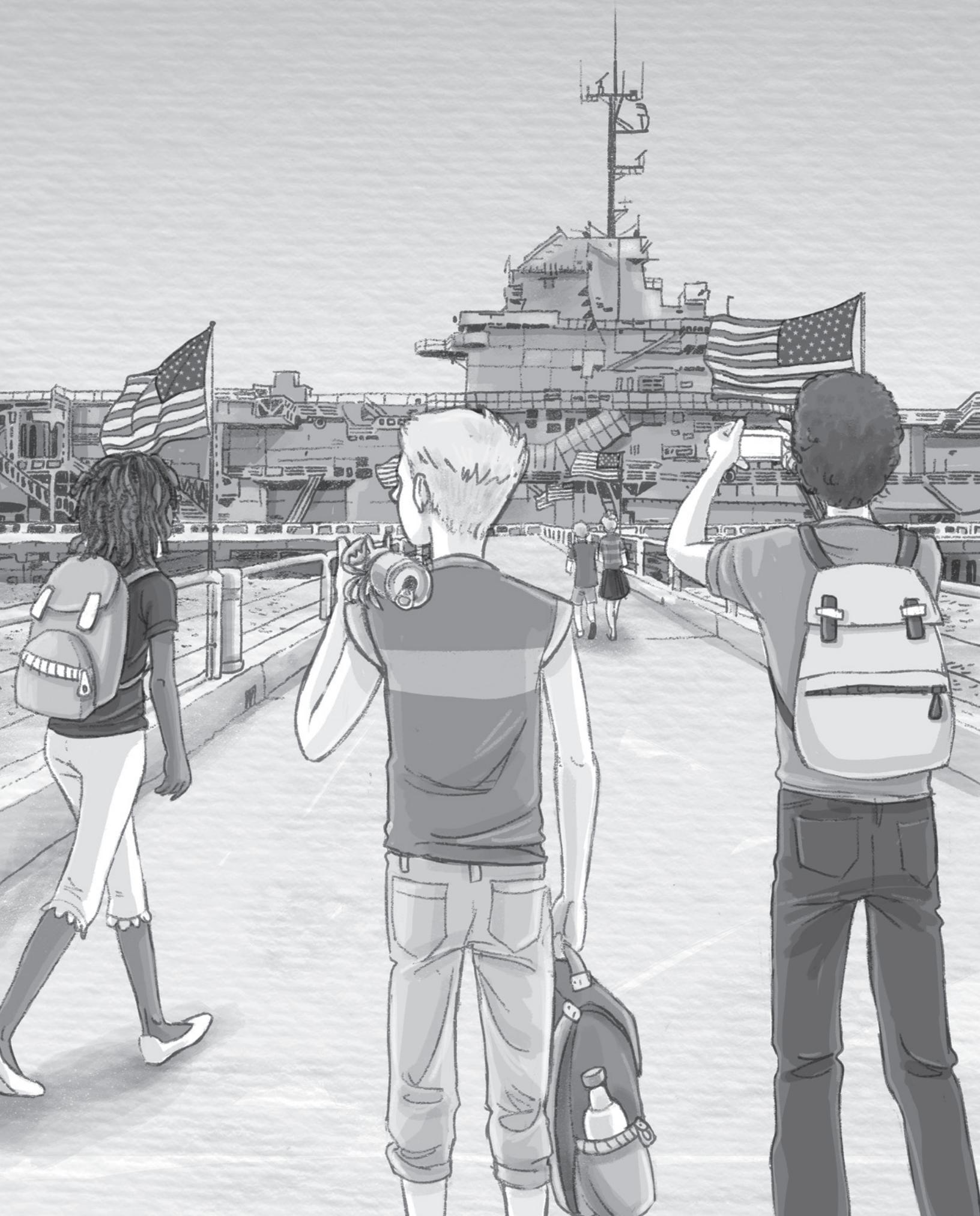
The word *structure* comes from the Latin *structura*, meaning “a fitting together; a building or mode of building.”

## To the Source:

### ■ architect

The word *architect* comes from the ancient Greek *arkhī*, meaning “chief,” and *tekton*, meaning “builder.”





# Participial Phrases

Since the late 1800s when they were invented by George Washington Gale Ferris Jr., Ferris wheels seem to be a required feature at every amusement park. The ingenious part of the design is that the cars independently swing in order to stay level as the giant wheel turns on its axle. Even though each car can move back and forth on its own, it can't get anywhere until the wheel rotates, taking it up, over, down, and up again. Metaphorically, participial phrases behave like those cars on a Ferris wheel. Each participial phrase (the swinging car) seems to show action as it modifies a noun (the part of the wheel to which it is affixed), but it is the principal clause (the Ferris wheel) that moves the main idea forward.

As you may remember, a participle<sup>■</sup> is a verb form that can be used as either a verb or an adjective. If participles are used as action verbs, they follow a helping verb, as in “The wheel is *turning*” or “The wheel has *turned*.” However, participles can also function as adjectives, as in “the *thrilling* wheel” or “the *thrilled* riders.” Such participles are not verbs, but verbals.<sup>■</sup> They have the heart of a verb, but they function as adjectives. Participles don’t always appear in sentences as lone adjectives. Often, they themselves have their own modifiers and objects. When they do, they are called **participial phrases**. Just like participles, participial phrases function as a single part of speech—an adjective modifying a noun or pronoun: “*Thrilling* the *riders*, the wheel stopped suddenly.”

We discussed in *Well-Ordered Language Level 3* that there are three different kinds of verbals: participles, gerunds, and infinitives. Like participles, gerunds and infinitives can also have their own objects and modifiers. All **verbal phrases** begin with a participle, a gerund, or an infinitive and function like the verbal alone would. You will see in the following two chapters that just as participial phrases function as adjectives, **gerund phrases** function as nouns, and **infinitive phrases** function as nouns, adjectives, or adverbs.

## To the Source:

### ■ **participle**

*Participle* is from the Latin word *participium*, which literally means “a sharing” or “partaking.” A participle partakes in the characteristics of both a verb and an adjective at the same time.

## To the Source:

### ■ **verbal**

*Verbal* comes from the Latin word *verbalis*, meaning “consisting of words, relating to verbs.”

## Ideas to Understand

One of the most beloved animal tales of the twentieth century is *The Incredible Journey* by Sheila Burnford, in which three devoted animals—an English bull terrier named Bodger, a Siamese cat named Tao, and a Labrador retriever named Luath—cross 300 miles of Canadian wilderness attempting to return to their owners after being separated from them. Notice the participles and participial phrases in the following scene, in which the animals are still at the home of the dog sitter, John Longridge, and everyone is ready for bed.

The young dog [Luath] padded off to his rug on the floor of the little back kitchen, and the bull terrier [Bodger] started up the steep stairs, and was *already curled in his basket in the bedroom* when Longridge himself came to bed. He opened one bright, *slanted* eye when he felt the old blanket *being dropped over him*, then pushed his head under the cover, *awaiting the opportunity he knew would come later*. (italics added)<sup>1</sup>

You can often recognize participles by their endings. The present participle always ends in *-ing*, and the past participle usually ends in *-ed*, though irregular verbs have past participles with irregular endings such as *-en* or *-t*. In the description of the bull terrier, the past participle *slanted* modifies the noun *eye*. Burnford could have chosen the present participle to modify the same noun, like this: “He opened one bright, *slanting* eye.” Either way, there is an action verb at the heart of the participle, making the descriptive word seem active.

When a participle has its own modifiers or objects, a participial phrase is formed. All the other words in the phrase function in relation to the participle—the verbal—as if it really were a verb rather than an adjective. Within the phrase, the participle might be modified by adverbs, as if it were a verb. It might be completed by a direct object, as if it were a verb. It might be followed by a predicate adjective or a predicate nominative, as if it were a verb. It might be modified by an adverbial prepositional phrase or an adverbial clause, as if it were a verb. Since the participle is *not* a verb, though, all the words in the participial phrase function together with the participle itself as a single part of speech: an adjective. As an adjectival element, a participial phrase always modifies a noun or pronoun, answering the question *how many, whose, which one, or what kind*.

The following are some example sentences that include participial phrases that are each functioning as an adjective modifying the noun *dog*. Each phrase contains different kinds of modifiers, objects, or complements within it.

1. Excerpt from Sheila Burnford, “Chapter 1,” in *The Incredible Journey* (New York: A Yearling Book, 1996), 11. Text copyright © 1960, 1961 by Sheila Burnford. Copyright renewed © 1988 by Jonquil Graves, Juliet Pin, and Peronelle Robbins. Used by permission of Delacorte Press, an imprint of Random House Children’s Books, a division of Penguin Random House LLC (US); and David Higham Associates Limited (UK). All rights reserved.



## Examples of Participial Phrases

Participle + Adverb	(Waiting  patiently,) the dog bided his time.
Participle + Direct Object	(Wanting  a blanket,) the dog bided his time.
Be-Verb Participle + PA	(Being  patient,) the dog bided his time.
Be-Verb Participle + PN	(Being  a sly terrier,) the dog bided his time.
Participle + Adverbial Prepositional Phrase	(Waiting  for an opportunity,) the dog bided his time.
Participle + Adverbial Clause	(Waiting  as if he would pounce,) the dog bided his time.

In our passage from *The Incredible Journey*, there are three participial phrases which, though more complicated than the ones in the chart, demonstrate the same basic functions:

- ◊ “[T]he bull terrier . . . was *already curled in his basket in the bedroom*.”
  - ◆ The past participle *curled* is modified by an adverb—*already*—and an adverbial prepositional phrase—*in his basket in the bedroom*.
  - ◆ The participial phrase as a whole functions as a predicate adjective joined to the subject *bull terrier* with the linking verb *was*.
- ◊ “[H]e felt the old blanket *being dropped over him*.”
  - ◆ The participle *being* is followed by a predicate adjective—*dropped*—which is itself a past participle modified by an adverbial prepositional phrase—*over him*.
  - ◆ The participial phrase as a whole modifies the noun *blanket*. *Which* blanket? The one being dropped over him.
- ◊ “[He] . . . pushed his head under the cover, *awaiting the opportunity he knew would come later*.”
  - ◆ The participle *awaiting* is completed by the direct object *opportunity*, which is modified by an elliptical adjectival clause—[that] *he knew would come later*.
  - ◆ The participial phrase as a whole modifies the pronoun *he*.

A participial phrase can be located in sentences in three different places: at the beginning of the sentence followed by a comma, in the middle sometimes sandwiched between two commas, and at the end sometimes with a comma announcing its presence.

- ◊ Beginning: *Waiting for an opportunity*, Bodger closed his eyes.
- ◊ Middle: Bodger, *waiting for an opportunity*, closed his eyes.
- ◊ End: Bodger closed his eyes, *waiting for an opportunity*.

While you always use a comma when the participial phrase begins the sentence, do not use commas for other participial phrases if they are essential elements, as in these examples:

- ◊ A dog *wagging its tail* is probably friendly.
- ◊ Do you know the mood of a dog *wagging its tail*?



## From the Writer's Desk

In addition to clearly modifying a noun or pronoun, a participial phrase should also be logically connected to the rest of the sentence. For example, in this sentence, the participial phrase modifies *dog* correctly, but it doesn't relate to the main idea: "Curled in his basket, the dog loved to play fetch." Here's the same sentence revised so that the phrase is logically connected to the rest of the sentence: "Curled in his basket, the dog dreamed of playing fetch."



## Moment for Mechanics

### Dangling Modifiers and Misplaced Modifiers:

A **dangling modifier** is a participial phrase that doesn't have a word to modify; hence it "dangles" and doesn't hitch to anything.

✗ *Curled in his basket*, the house was quiet and still. (incorrect; was the house curled in his basket?)

✓ *Curled in his basket*, the dog rested in the house that was quiet and still. (correct)

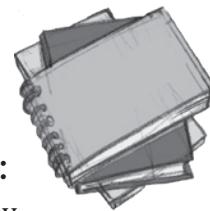
A misplaced modifier is a participial phrase that modifies a noun that is different from the intended noun, making the sentence confusing.

✗ The bull terrier was upstairs with Longridge *curled in his basket*. (incorrect; was the dog or Longridge curled in his basket?)

✓ *Curled in his basket*, the bull terrier was upstairs with Longridge. (correct)

✓ The bull terrier, *curled in his basket*, was upstairs with Longridge. (correct)

# Terms to Remember



## Off the Shelf:

In many children's books, animals are anthropomorphized, which means they are depicted as if they are human, perhaps even speaking or wearing clothes. In *The Incredible Journey*, though, the animals are animals. They have an unbelievable adventure, driven by instinct and loyalty to find their owners, who are hundreds of miles away, all the while staying true to their natures as dogs and cat. Bodger, Tao, and Luath do communicate and feel emotion as they make their way through numerous dangers, such as crossing a raging river and tangling with a bear, but their rich personalities are shown through their actions and interactions, not through human speech or clothing. Do they make it? You'll have to journey to the library to find out.

- ◊ Verbal (3–9)
- ◊ Phrase (1–18)
- ◊ Clause (2–6)

# Sentences to Analyze and Diagram

## *Participial Phrase Functioning as a Descriptive Adjective*

Analyzing a participial phrase is much like analyzing an adjectival prepositional phrase in that you identify it with parentheses and mark the whole phrase as modifying a noun or pronoun. The difference is that a participle, not a preposition, begins the phrase. Since a participle is a verbal, a heart is drawn around it.

There are three new details in the analysis:

1. Verbal phrases are identified after prepositional phrases and before clauses with the prompt “Are there any verbal phrases?”
2. All verbal phrases are placed in parentheses and marked with hearts over the verbal. Since the heart of a verbal is a verb, the participle behaves as if it were a verb within the phrase. In other words, all modifying elements—adverbs and adverbial prepositional phrases—are marked with modifying lines drawn to the participle. The direct object is marked with *do* underneath.
3. Underneath the modifying line that goes from the verbal to what it is modifying, the abbreviation *pp* is added, meaning “participial phrase.”

- a. (First, read the sentence aloud.) “Waiting for the opportunity, the dog that was clever closed his eyes.”
- b. Chant: “The order of analysis is phrases, clauses, principal elements, modifiers.”
- c. “Are there any prepositional phrases?” (Choral response: “Yes, sir.”)

d. “*For the opportunity* is a prepositional phrase.” (Put parentheses around the phrase.) “*For* is the preposition.” (Write *p* underneath the preposition.) “*Opportunity* is the object of the preposition.” (Write *op* underneath the object of the preposition.) “*The* is an adjective (article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)

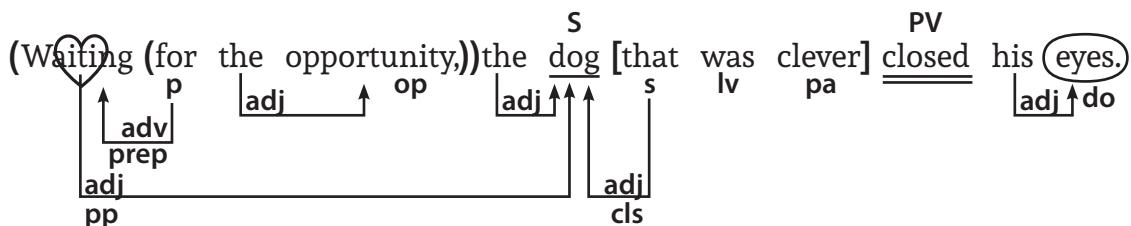
e. “Are there any verbal phrases?” (Choral response: “Yes, sir.”)

f. “*Waiting for the opportunity* is a verbal phrase.” (Put parentheses around the phrase.) “*Waiting* is a participle and it is a verbal.” (Draw a heart over the word.) “*For the opportunity* tells us *how*. So, it is an adverbial element because modifies a verbal. It is an adverbial prepositional phrase.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* underneath the modifier line, directly below the *adv*.)

g. “Are there any subordinate clauses?” (Choral response: “Yes, sir.”)

h. “*That was clever* is a clause.” (Put brackets around the clause.)

- “This clause is about *that*. So, *that* is the subject because it is what the clause is about.” (Write *s* underneath the subject of the clause.)
- “This clause tells us that *was clever*. So, *was clever* is the predicate because it is what the clause tells us about *that*. It is a predicate adjective because it describes a quality of the subject. *Was* is the linking verb because it joins the subject to the predicate.” (Write *lv* underneath the linking verb and *pa* underneath the predicate adjective.)

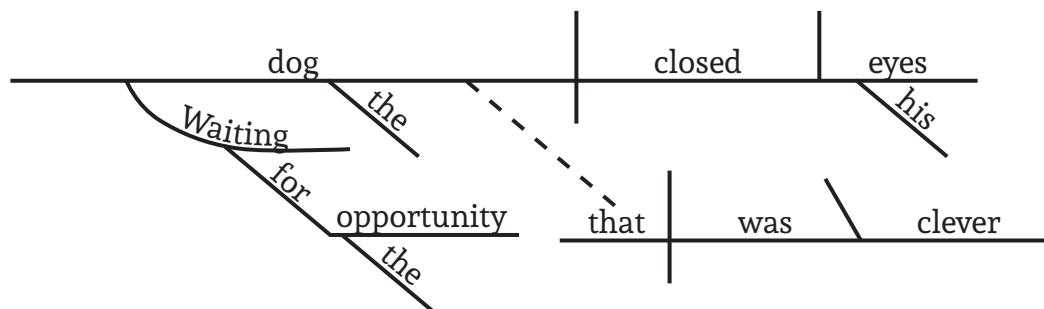


- (Read the sentence aloud again.) “Waiting for the opportunity, the dog that was clever closed his eyes.”
- “This is a sentence, and it is declarative.”
- “This sentence is about *dog*. So, *dog* is the subject because it is what the sentence is about.” (Underline the subject and write *S* above it.)
- “This sentence tells us that *dog closed*. So, *closed* is the predicate because it is what the sentence tells us about *dog*. It is a predicate verb because it shows action. There is no linking verb because predicate verbs do not need linking verbs.” (Double underline the predicate and write *PV* above the action verb.)
- “*Eyes* tells us *what* *dog closed*. So, *eyes* is an objective element because it completes the meaning of the action verb. It is a direct object because

it tells us *what* dog closed." (Draw a circle around the word and write *do* underneath the direct object.)

- f. “*His* tells us *whose* eyes. So, *his* is an **adjectival element** because it modifies a noun. It is an **adjective**.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)
- g. “*That was clever* tells us *what kind* of dog. So, *that was clever* is an **adjectival element** because it modifies a noun. It is an **adjectival clause**.” (Draw the modifying lines from the relative pronoun to the word it modifies and write *adj* in the elbow opposite the line with the arrow. Write *cls* underneath the modifier line, directly below the *adj*.)
- h. “*The* is an **adjective (article)**.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)
- i. “*Waiting for the opportunity* tells us *which* dog. So, *waiting for the opportunity* is an **adjectival element** because it modifies a noun. It is an **adjectival participial phrase**.” (Draw the modifying line from the participle to the word it modifies. Write *adj* in the elbow opposite the line with the arrow and write *pp* underneath the modifier line, directly below the *adj*.)

When diagramming a participial phrase that is functioning as a descriptive adjective, draw a long curved line beneath the noun or pronoun that it is modifying. Write the participle along the long curved line. If there is a direct object, then draw the vertical line between the participle and the direct object. For all adverbial elements (adverbs and adverbial prepositional phrases), the diagonal lines are drawn from the participle.



## *Participial Phrase Functioning as a Predicate Adjective*

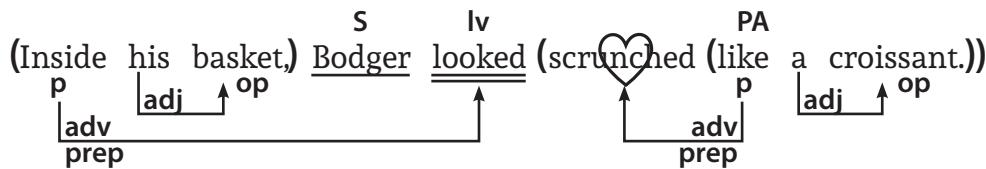
When analyzing a participial phrase that is functioning as a predicate adjective, you should analyze the entire participial phrase according to its function as a predicate adjective. Place parentheses around the verbal phrase, and mark a heart over the participle. Any prepositional phrases are identified before verbal phrases.



(Inside his basket,) Bodger looked (scrunched (like a croissant.))



- a. (First, read the sentence aloud.) “Inside his basket, Bodger looked scrunched like a croissant.”
- b. Chant: “The order of analysis is phrases, clauses, principal elements, modifiers.”
- c. “Are there any prepositional phrases?” (Choral response: “Yes, sir.”)
- d. “*Inside his basket* is a prepositional phrase.” (Put parentheses around the phrase.) “*Inside* is the preposition.” (Write *p* underneath the preposition.) “*Basket* is the object of the preposition.” (Write *op* underneath the object of the preposition.) “*His* tells us *whose* basket. So, *his* is an adjectival element because it modifies a noun. It is an adjective.” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)
- e. “*Like a croissant* is a prepositional phrase.” (Put parentheses around the phrase.) “*Like* is the preposition.” (Write *p* underneath the preposition.) “*Croissant* is the object of the preposition.” (Write *op* underneath the object of the preposition.) “*A* is an adjective (article).” (Draw the modifying lines and write *adj* in the elbow opposite the line with the arrow.)
- f. “Are there any verbal phrases?” (Choral response: “Yes, sir.”)
- g. “*Scrunched like a croissant* is a verbal phrase.” (Put parentheses around the phrase.) “*Scrunched* is a participle and it is a verbal.” (Draw a heart over the word.) “*Like a croissant* tells us *how*. So, *like a croissant* is an adverbial element because it modifies a verbal. It is a prepositional phrase.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* underneath the modifier line, directly below the *adv*.)
- h. “Are there any subordinate clauses?” (Choral response: “No, sir.”)

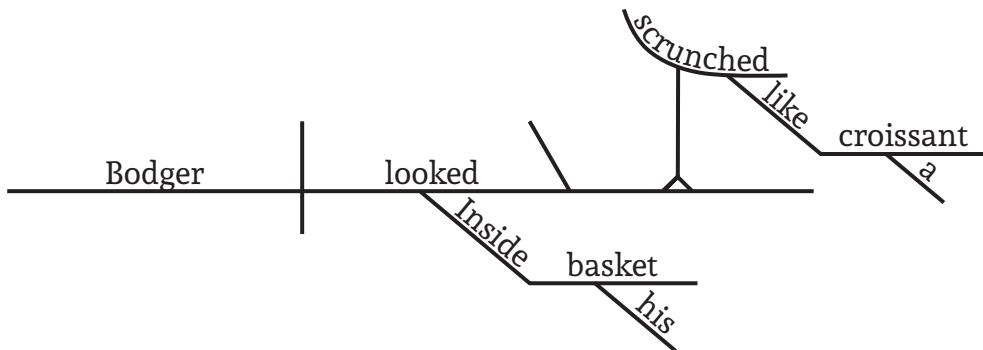


- a. (Read the sentence aloud again.) “Inside his basket, Bodger looked scrunched like a croissant.”
- b. “This is a sentence, and it is declarative.”
- c. “This sentence is about *Bodger*. So, *Bodger* is the subject because it is what the sentence is about.” (Underline the subject and write *S* above it.)
- d. “This sentence tells us that Bodger *looked scrunched like a croissant*. So, *looked scrunched like a croissant* is the predicate because it is what the sentence tells us about *Bodger*. It is a predicate adjective because it describes a quality of the subject. *Looked* is the linking verb because it joins

the subject to the predicate.” (Double underline the linking verb. Write *PA* above the verbal phrase and *lv* above the linking verb.)

e. “*Inside his basket* tells us *where* Bodger looked scrunched like a croissant. So, *inside his basket* is an adverbial element because it modifies a verb. It is an adverbial prepositional phrase.” (Draw the modifying lines and write *adv* in the elbow opposite the line with the arrow. Write *prep* underneath the modifier line, directly below the *adv*.)

When diagramming a participial phrase that is functioning as a predicate adjective, draw a curved line that rests on a pedestal, or feet, which is placed on the horizontal baseline. Write the participle along the curved line. All the elements that modify the participle should be drawn from the curved line.



## On the Map

The sentences in this chapter’s Lesson to Learn B take place on the USS *Yorktown*, which is docked in Mount Pleasant, South Carolina. This National Historic Landmark, once an aircraft carrier, was built during World War II for the United States Navy. With a rich history of defending our country, the ship now is permanently docked as a museum ship at Patriots Point. See if you can locate Mount Pleasant, South Carolina, on a map. (Hint: It is near Charleston, South Carolina.)

# Lesson to Learn

## Participial Phrases



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

a. Eating his cereal, Kip saw something whizzing past the window.

b. Puzzling about the spectacle, he then heard a smack against the house.

c. Racing to the door, he then opened it and shut it before the snowball hit.

# A

## Lesson to Learn

### Participial Phrases

2. On the lines provided, write in your own words the definition of a *phrase*.

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3. On the lines provided, rewrite the following sentences, replacing the participial phrases with clauses (principal clauses or subordinate clauses) while keeping the same basic meaning.

a. Eating his cereal, Kip saw something whizzing past the window.

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b. Puzzling about the spectacle, he then heard a smack against the house.

---

---

c. Racing to the door, he then opened it and shut it before the snowball hit.

---

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4. In this sentence from *The Incredible Journey*, Burnford uses a participial phrase to describe a cat. Notice how the subject is at the end of the sentence instead of the beginning. Construct a sentence like this one to describe someone pulling something.

“Around the bend in the trail, dragging a large dead partridge by the wing, came the cat.”<sup>2</sup>

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2. Burnford, *The Incredible Journey*, 35.

# Lesson to Learn

## Participial Phrases

# 3

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

a. The veteran, having studied history, especially loved the naval museum.

b. Looking carefully at the battle plaques, the junior officer took notes.

c. Wandering around the naval museum, he amused himself for hours.

# B

## Lesson to Learn

### Participial Phrases

2. On the lines provided, write in your own words the definition of a *verbal*.

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3. For each of the following sentences, circle whether the sentence has a dangling modifier (DM) or a misplaced modifier (MM) and then rewrite the sentence to make it correct. (Hint: You can add or change words to help make the sentence make sense.)

a. Looking toward the west, slowly the sun descended. DM MM

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b. Walking on the boardwalk, a cloud burst soaked the man. DM MM

---

---

c. Confused by the weather, fall is always unpredictable. DM MM

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4. In this sentence from *The Incredible Journey*, Burnford uses a participial phrase to describe the pet sitter thinking. Construct a sentence like this one to describe yourself thinking about something.

“The man lay awake for a while, thinking about the days ahead and of the animals, for the sheer misery in the young dog’s eyes haunted him.”<sup>3</sup>

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3. Burnford, *The Incredible Journey*, 10.

# Lesson to Learn

## Participial Phrases



1. Analyze the following sentences, and then diagram them in the space provided. Use a ruler to draw the lines.
  - a. The elephants, waving trunks and flapping ears, crossed in silence.
  - b. Ignoring the others, the lion lounged, flicking flies with his tail.
  - c. As soon as they departed, the ones seated in the jeep saw the hyenas.

# C

## Lesson to Learn

### Participial Phrases

2. On the lines provided, write in your own words the definition of a *participle*.

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3. Rewrite the following sentences, replacing the participial phrases with clauses (principal clauses or subordinate clauses) while keeping the same basic meaning of the sentence.

a. The elephants, waving trunks and flapping ears, crossed in silence.

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b. Ignoring the others, the lion lounged, flicking flies with his tail.

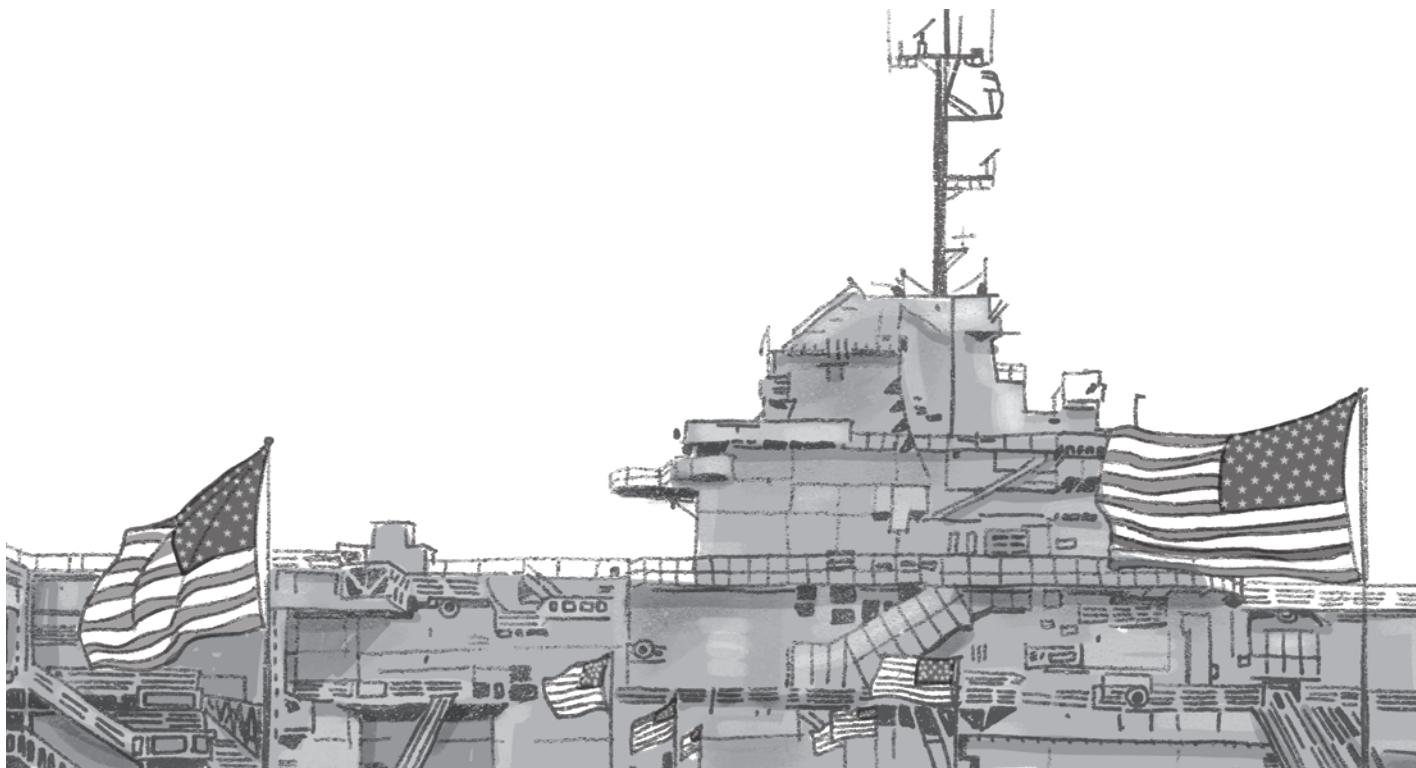
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c. As soon as they departed, the ones seated in the jeep saw the hyenas.

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# Sentences for Practice

## Participial Phrases

Analyze the following sentences.

1. Identified by its long neck and legs, an ostrich is a unique giant bird.
2. The giant bird, running with its fast legs, seems uncatchable.
3. Cornered by a predator, an ostrich may kick or run away.
4. Some ostriches, lying flat against the ground, hide themselves.
5. Ostriches lay seven or eight eggs, incubating them for forty-two days.



# Sentences for Practice

## Participial Phrases

6. An ostrich, protecting her enormous eggs, will fight aggressively.
7. Sensing danger, the mother bird may abandon her eggs temporarily.
8. Cheetahs and leopards, hunting for a meal, prey on baby ostriches.
9. Ostriches swallow sand and pebbles, using the tiny stones in digestion.
10. Withstanding the savannah's heat, an ostrich can live for decades.



# Cinquain Poems

## Participial Phrases

The blueprint of a poem's structure may be hidden in the number of its lines or syllables. For example, a haiku has three lines and a sonnet has fourteen. A cinquain (pronounced "sing cane") is a poem of five lines, each with a specific number of syllables or words. Adelaide Crapsey, poet and originator of the cinquain, published her first work in 1915, using the haiku structure as her inspiration. Though there are several forms of cinquains, we listed the two most popular: classic (twenty-two syllables) and didactic (eleven words, including a participial phrase). Which do you like best?

### Classic Form

#### *Sentinels*

Tammy Peters

Tall firs  
With forward stares  
I wonder what they guard  
They stand very still side by side  
In rank

Lines	Syllables
The <i>first</i> line	Two syllables
The <i>second</i> line	Four syllables
The <i>third</i> line	Six syllables
The <i>fourth</i> line	Eight syllables
The <i>fifth</i> line	Two syllables

### Didactic Form

#### *Friendship*

Tammy Peters

Crayfish  
Shy, pensive  
Hiding, peeking, emerging  
Willing to trust again  
Friend

Lines	Words
The <i>first</i> line	A noun, which is often the title of the poem
The <i>second</i> line	Two adjectives that describe the title
The <i>third</i> line	Three participles that give more description or action
The <i>fourth</i> line	A four-word participial phrase or four-word sentence
The <i>fifth</i> line	One word that is a synonym or related to the title

# Cinquain Poems

## Participial Phrases

Write a cinquain poem about a season. You can write it in either classic or didactic form.

### Lines

The *first* line \_\_\_\_\_

The *second* line \_\_\_\_\_

The *third* line \_\_\_\_\_

The *fourth* line \_\_\_\_\_

The *fifth* line \_\_\_\_\_



# Lesson to Enjoy—Poem

## Participial Phrases

The long, gray days of winter can weigh heavy on hearts that are weary of the season, but signs of spring can transform the mood into sheer delight. William Wordsworth, a British poet of the Romantic era, told of one spring day in 1802 when he came suddenly upon a long, wide path of daffodils beside a lake. The vision of those thousands of yellow, fluttering flowers changed his outlook and filled his heart with pleasure that day. A long time later, he realized that the true gift of the daffodils was his memory of them, which brought delight to him on many later days, and that's when he wrote a poem about the experience. What he couldn't know is that this poem would still be much loved more than two centuries later, bringing the joy of that one spring day to generations of people.

### Daffodils

William Wordsworth (1770–1850)

I wandered lonely as a cloud  
That floats on high o'er vales and hills,  
When all at once I saw a crowd,  
A host, of golden daffodils;  
Beside the lake, beneath the trees,  
Fluttering and dancing in the breeze.

**host:** a great number

Continuous as the stars that shine  
And twinkle on the Milky Way,  
They stretched in never-ending line  
Along the margin of a bay;  
Ten thousand saw I at a glance,  
Tossing their heads in sprightly dance.

**margin:** bank



# Lesson to Enjoy—Poem Participial Phrases

The waves beside them danced, but they  
Outdid the sparkling waves in glee.  
A poet could not but be gay,  
In such a jocund company!  
I gazed, and gazed, but little thought  
What wealth the show to me had brought;

**jocund:** cheerful

For oft, when on my couch I lie  
In vacant or in pensive mood,  
They flash upon that inward eye  
Which is the bliss of solitude;  
And then my heart with pleasure fills,  
And dances with the daffodils.<sup>4</sup>

**oft:** often

**vacant:** empty,  
disconnected

**pensive:** brooding

## Questions to Ponder

1. In the poem, identify the two participial phrases that describe the daffodils. What makes these particular adjectival phrases such effective modifiers in the poem?
2. The speaker is lonely at the beginning of the poem, but is he lonely at the end? Explain.
3. What is the “wealth” mentioned in the third stanza?

4. William Wordsworth, “Daffodils,” in *A Child’s Anthology of Poetry*, ed. Elizabeth Hauge Sword (New York: HarperCollins, 1995), 303.