

Royal Fireworks

Language Arts

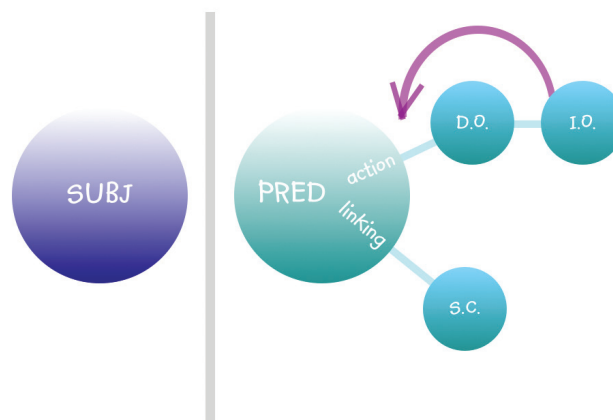
by Michael Clay Thompson

# Grammar Voyage

*Third Edition*

*Compatible with Grammar Voyage Student Book Third Edition*

## Instructor Manual



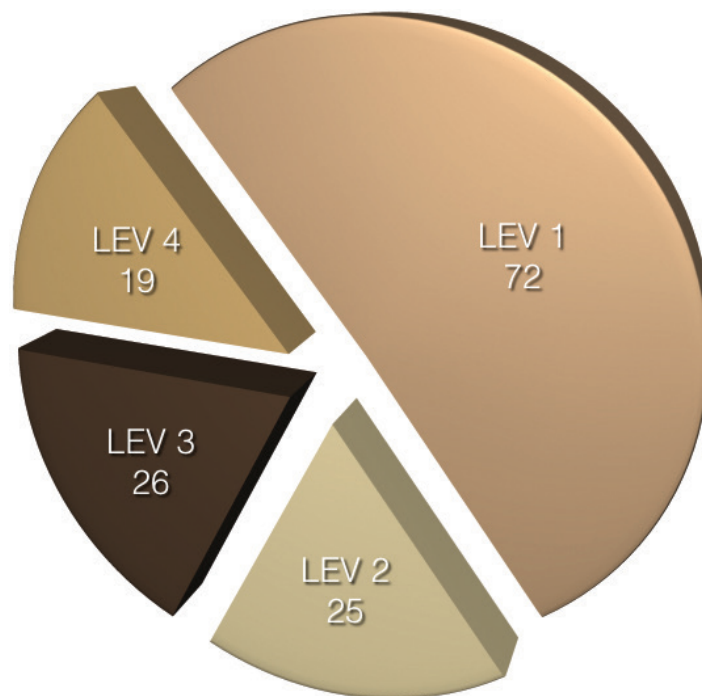
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Art by Milton N. Kemnitz

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## Table of Contents

Instructor Section . . . . .	ii
Introduction . . . . .	4
Level One: Parts of Speech . . . . .	11
Level Two: Parts of Sentence . . . . .	83
Level Three: Phrases . . . . .	108
Level Four: Clauses . . . . .	134
Assessment Materials . . . . .	155



This pie chart shows the number of *Grammar Voyage* pages devoted to each of the four levels of grammar analysis. You can see that approximately half of the instructional time must be devoted to parts of speech.

# Instructor Section

# To the Instructor

## A DIFFERENT CALENDAR, A DIFFERENT ATTITUDE

*Grammar Voyage* offers mid- and upper elementary students a unique combination of challenge and access. Even though the concepts are academically advanced, they are presented with a spirit of intellectual fun, providing students with an understanding of how we make our ideas.

*Grammar Voyage* uses an array of visual aids to convey the grammar concepts. This book is made to be looked at. The visual aids are designed to frame and amplify the grammar concepts for the students, and they involve everything from type fonts to the use of color, to art, to diagrams, to the arrangement of text on the page, to the white space that frames the concepts. Each page has been arranged for maximum visual impact, leading to a clearer understanding of grammar. To attempt to implement the program with an instructor manual alone would be like a summer fishing camp where only the instructor had a pole, and the campers watched.

The pages of *Grammar Voyage* often focus on a single concept, inviting us to read together, to turn to each page and talk, to ask questions, to refer back, and to respond to student questions before looking at the next page. Having conversations with excitement and fun is paramount. Great instructors have always known that some of the best activities take place with pencils down, when students are alert and sitting forward, trying to solve a concept. They also know that grading everything can be demoralizing, and not every activity can be or should be graded. Have unstressed fun, and give participation grades.

*Grammar Voyage*, like *Grammar Island* and *Grammar Town* before it, is based on the conviction that the bad things sometimes said about grammar are not true—that grammar is fun, useful, and extraordinarily high level, perfectly appropriate for challenging even the brightest children. *Grammar Voyage* is founded on high assumptions of children's ability to learn and on a high opinion of the value and meaning of grammar.

A primary strategy of *Grammar Voyage* is to pack every moment with learning by designing the pages in a profoundly interdisciplinary way. *Grammar Voyage* confronts students with grammar, art, geography, poetry, and vocabulary in an organic, intellectual symbiosis. It incorporates powerful words from

literary classics, and it also incorporates the vocabulary from *Caesar's English II*. It emphasizes a sense of wonder about the world, its oceans, and the poetry of its place names. Many of the grammar poems in this book should be read globe in hand. The extraordinary ship paintings of Milton Kemnitz alone will send the students on a voyage of imagination.

If we think of our instructional calendar in terms of a traditional school year, we cannot use a grammar program that is slowly delivered as a set of units, such that we do not get to phrases and clauses until the second semester. We need to be able to teach academic writing no later than the second quarter of the year. In my case I always want to begin teaching serious academic writing by late September or early October. This means that students already must know what phrases and clauses are. *Grammar Voyage* is not intended to take a whole year; on the contrary, it is a fast launch. It is compact and designed to be studied early in the school year, making it possible to use and apply the valuable knowledge for the remainder of the year. A month or less should be plenty of time to move through the whole book.

## PROGRESSIVE, FOUR-STAGE IMPLEMENTATION OF LEVELS

An effective implementation of *Grammar Voyage* is different from the cascade of isolated exercises in traditional programs. You will not see, and you should not do, a page of twenty sentences in which the students are asked to circle all of the direct objects. All of the exercises in *Grammar Voyage* are in a complete context, so the students will identify not only the direct object but the action verb that goes with it and the subject as well. Grammar is a collection of systems, and in these exercises we always illuminate the complete systems that make grammar easy to understand. Accordingly, you will lead students through a **progressive, four-stage accumulation of levels** until they are able to do complete four-level analysis. Let us think about this in terms of how the Table of Contents displays the structure of the book.

Level One: Parts of Speech . . . . .	11
Level Two: Parts of Sentence . . . . .	83
Level Three: Phrases . . . . .	108
Level Four: Clauses . . . . .	134

## A GRAMMAR VOYAGE

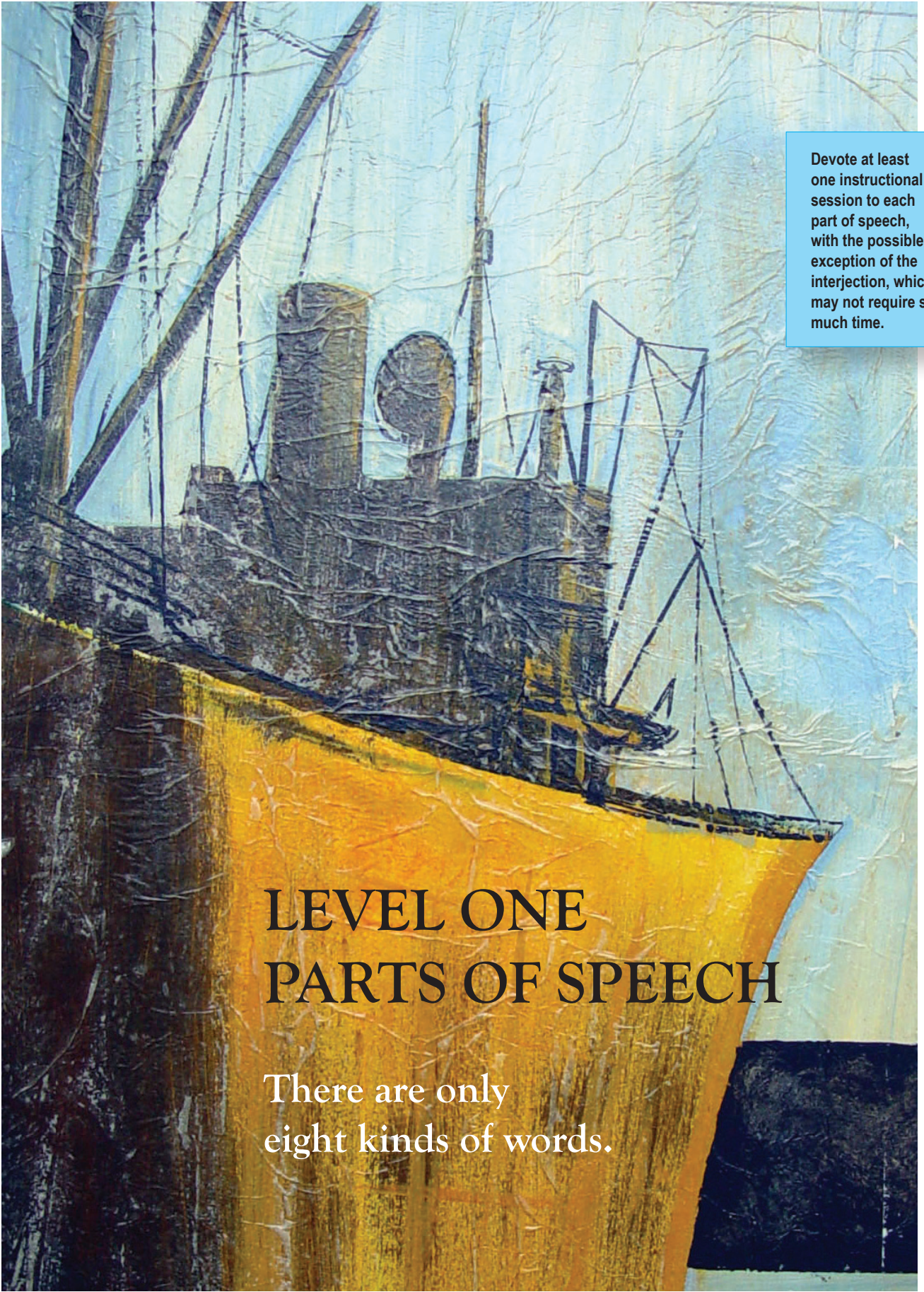
We set sail now on rolling seas  
that fall on beaches far and near.

Like passengers on rusty ships,  
we scan the water, trying to hear  
the sound, the voice, the mystery,  
the whispery report, the words,  
the clear austere details.

Around the seas we search,  
inspecting every port of call,  
the harbors, inlets, most of all  
the coastal cities on the far  
horizons, distant and inviting our  
arrival. In the misty night we sail,  
in the sea we make our trail  
until the vivid dawn reveals  
our destination. Now we feel  
it drawing near, we hear the sounds,  
the voices, words, clamor of birds  
and people walking toward the pier.  
We steer, we cast our ropes,  
and we are here.

On any grammar voyage,  
wild words pervade the world,  
like *freighter*, *storm*, and *cable*,  
*later*, *form*, *affable*, and *able*.  
There are words like *strike*,  
and *flake*, and *croak*, *opaque*,  
and words like *sudden*,  
*sodden*, and *red*den.  
*Happily* is a word, and *snappily*,  
and *mug*, and *log*, and *dog*.  
There are names for *seagulls*,  
and *seaweeds*, and *seashores*,  
and *more*. The wind might *roar*,  
a bird might *soar*, the knocking *oar*  
might dip into the water of the *port*,  
and row us to the *dock*.  
We climb up from the rocking *boat*  
and step into a new  
world full of language.  
There are voices, and tacit choices,  
and faces behind the words  
that rise and fall and tell us all  
the secrets of the heart.  
So let us start.





Devote at least one instructional session to each part of speech, with the possible exception of the interjection, which may not require so much time.

# LEVEL ONE PARTS OF SPEECH

There are only  
eight kinds of words.





Q: For each noun in purple, is it a person, a place, or a thing?

## 1. NOUNS

Nouns name persons, places, and things—a world of things....

The **ship** chugged up the torpid **Congo**,  
gray **smoke** long ago passing the **stern**,  
the sharp **bow** cutting unconcerned  
the flowing **blue**, indolent **crew** knowing  
they will see the lurid **lights** of **Kisangani**  
bright beneath the vast and vivid **sunset**.

The word *noun* comes from  
the Latin *nomen*, meaning name.

**PROPER** nouns, such as *Madagascar* and *Titanic* and *Bombay*, are capitalized.

There are also **COMPOUND NOUNS** that combine words. They are sometimes hyphenated:

*mother-in-law,*  
*schoolteacher,*  
*toothpaste.*

**COMMON** nouns, such as *fuel*, *dishes*, *foam*, and *horizon*, are not capitalized.

A noun naming one thing, such as *rail*, or *tide*, or *smokestack*, or *buoy*, or *quay*, is **SINGULAR**.

A noun naming more than one thing, such as *sails*, or *shores*, or *cultures*, or *ports*, or *songs*, or *seamen*, is **PLURAL**.

*Micronesia* is a singular proper noun.  
*Ships* is a plural common noun.

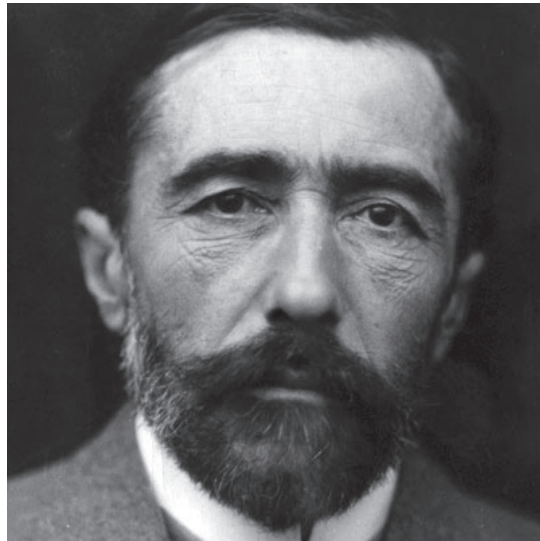
There are also **POSSESSIVE** nouns:  
We watched *John's* ship.

But many nouns, such as *Micronesia* and *bioluminescence*, are long words and take energy and time to say, so... we use a short word that means the noun, and it is called the *pronoun*.

## 2. PRONOUNS

Pronouns are quick words, code beeps,  
speedy shortcuts we use when we do not  
want to repeat a long noun.

Instead of saying  
*Joseph Theodore Conrad,*



the author of *Heart of Darkness*,  
whose real name was  
*Józef Teodor Konrad Nalecz Korzeniowski,*  
we can just say

*he.*

The noun the pronoun replaces is called the **ANTECEDENT**.  
Pronouns must agree with their antecedents in number.

There are several groups, or **CASES**, of pronouns.

In modern usage,  
*they* and *them* have  
been adopted as  
nonbinary singular  
pronouns.

One important group  
of pronouns is  
the **SUBJECT** pronouns:

*I   you   he   she   they   it*  
*we   you   they*

*He* sailed west across the Pacific  
toward the Solomon Islands.

Another important group  
of pronouns is  
the **OBJECT** pronouns:

*me   you   him   her   them   it*  
*us   you   them*

She gave *him* the map of Polynesia  
and taught *him* how to navigate  
by the stars at night.

## MEMORIZE

### SUBJECT PRONOUNS

	singular	plural
first person	I	we
second person	you	you
third person	he she they it	they

### OBJECT PRONOUNS

	singular	plural
first person	me	us
second person	you	you
third person	him her them it	them

Notice that the subject pronouns *you* and *they*  
and the object pronouns *you* and *them*  
can be either singular or plural.  
These pronouns are not gender-specific.

**You must memorize these two groups of pronouns.**

Keep repeating them until you feel certain  
that you will know them for the rest of your life.

We will think more about this later,  
but do you notice anything now  
about how we use these pronouns?

I saw **him**, and **she** saw **me**,  
but **we** gave **him** and **her** the squid.



Notice that subject pronouns have *iee* sounds, and object pronouns have *mrmrmr* sounds, and that helps us keep them apart.

There are other kinds of pronouns, too.

We use **demonstrative** pronouns  
to demonstrate:  
*this, that, these, those.*  
*This* is a good harbor.

We use **possessive** pronouns  
to show possession:  
*mine, yours, his, hers, theirs, its, ours, yours, theirs.*  
*Mine* is the new ship at the dock.  
The word *its* is a possessive pronoun;  
*it's* is a contraction of *it is*.

We use **interrogative** pronouns  
to interrogate (to question):  
*who, whose, whom, which, what.*  
*Who* stowed the grub today?

We use **indefinite** pronouns  
for unspecified references:  
*anybody, anyone, everybody, everyone,*  
*somebody, someone, many, few, etc.*  
*Someone* ate the potato.

REFLEXIVE pronouns and the INTENSIVE pronouns are pronouns such as *myself, yourself, himself, herself, and themselves*.

The reflexive usage puts the pronoun right after the noun or pronoun it reflects: *I MYSELF did it*. It can also be used as a direct object: *I see MYSELF*.

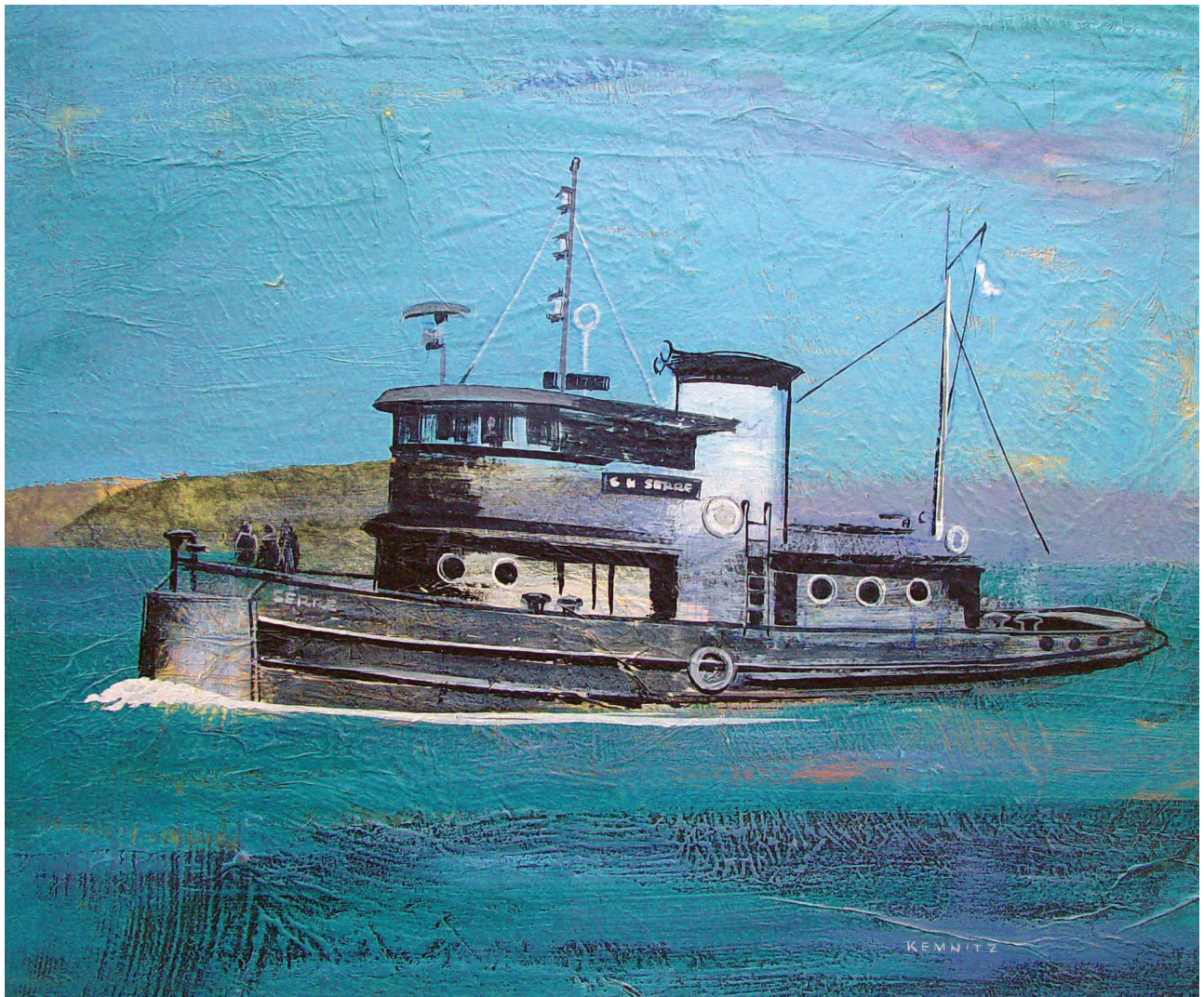
The intensive pronoun simply adds emphasis and does not necessarily come right after what it intensifies: *I did it MYSELF*.

## His It

One purple morning in San Juan harbor,  
there was a tugboat, the *G.W. Seagle*,  
splashing through the water toward the sea,  
which glowed and shone in the salty wind,  
and the pelicans dove for breakfast,  
and the first fingers of the sun  
spread red on the ocean clouds.  
The captain of the *G.W. Seagle*, José Borges,  
halted before the harbor mouth,  
where the foaming waves rolled in,  
and waited for *The Nostromo*, an old  
and melancholy freighter, coming from the  
west coast of Africa. *The Nostromo* was  
a blue speck on the horizon, a feather of smoke  
far out and just visible in the new light,  
and the captain of *The Nostromo*, Eduardo,  
would not spot the waiting tugboat  
for thirty more minutes.

But soon they would see each other,  
and he would signal him that he should  
bring his boat alongside his, where he  
would help him steer it toward it,  
and he would guide it toward his pier,  
where he would work with him  
to do his job right, which he did.

In this section  
the pronouns go  
haywire, giving  
students a vivid  
demonstration of  
how important it is  
to use pronouns  
clearly.



## ANTECEDENT

*ante* - before   *cede* - go

The antecedent is the noun that goes (*cede*)  
before (*ante*) the pronoun;  
it is the noun the pronoun replaces.

First **José** laughed; then he smiled.

Look at the second stanza on the previous page.  
What is the problem with the pronoun usage?



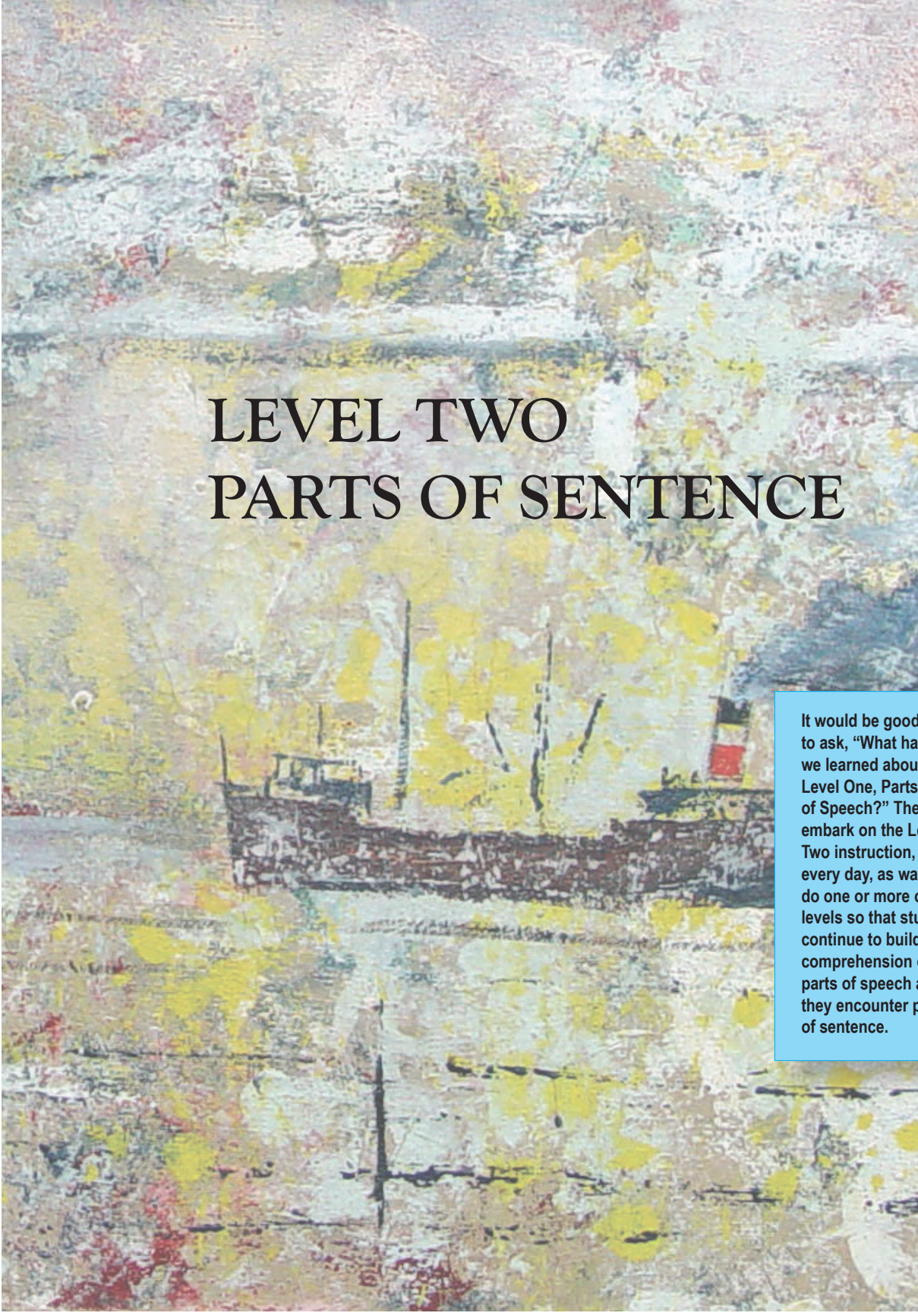
So nouns and pronouns let us name everything.

But the world is big, and the waters  
are wide, and the ports hum with tugboats,  
and we would need **millions of nouns**  
for the **millions of things** we would find...



...or would we? Well, no....



An impressionistic painting of a ship on a sea with a cloudy sky. The ship is dark and has a red and white striped funnel. The sea is a mix of yellow, white, and blue, and the sky is a mix of white, yellow, and blue. The overall style is textured and painterly.

# LEVEL TWO PARTS OF SENTENCE

It would be good to ask, “What have we learned about Level One, Parts of Speech?” Then embark on the Level Two instruction, but every day, as warm-up, do one or more one-levels so that students continue to build their comprehension of parts of speech as they encounter parts of sentence.



## THE VERB DETERMINES THE SENTENCE STRUCTURE

Do you remember that some verbs show action,  
and other verbs are linking, like equations?

1. **ACTION** verbs show action:  
The tugboat **pushed** the barge.

2. **LINKING** verbs show that something IS something:  
The harbor **is** deep. The ship **was** an old Italian cruise liner.

The sentence is made of a **complete subject**  
and a **complete predicate** about it.

The **simple subject** is the noun or subject pronoun  
that the sentence is about.

The **simple predicate** is the verb.

If the verb is **ACTION**, it might act on a **direct object**.

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

The captain saw the **island** in the distance.

If you have a direct object, you might have an **indirect object**.

An indirect object is a noun or object pronoun  
that is located between the action verb and the direct object,  
and it is indirectly affected by the action.

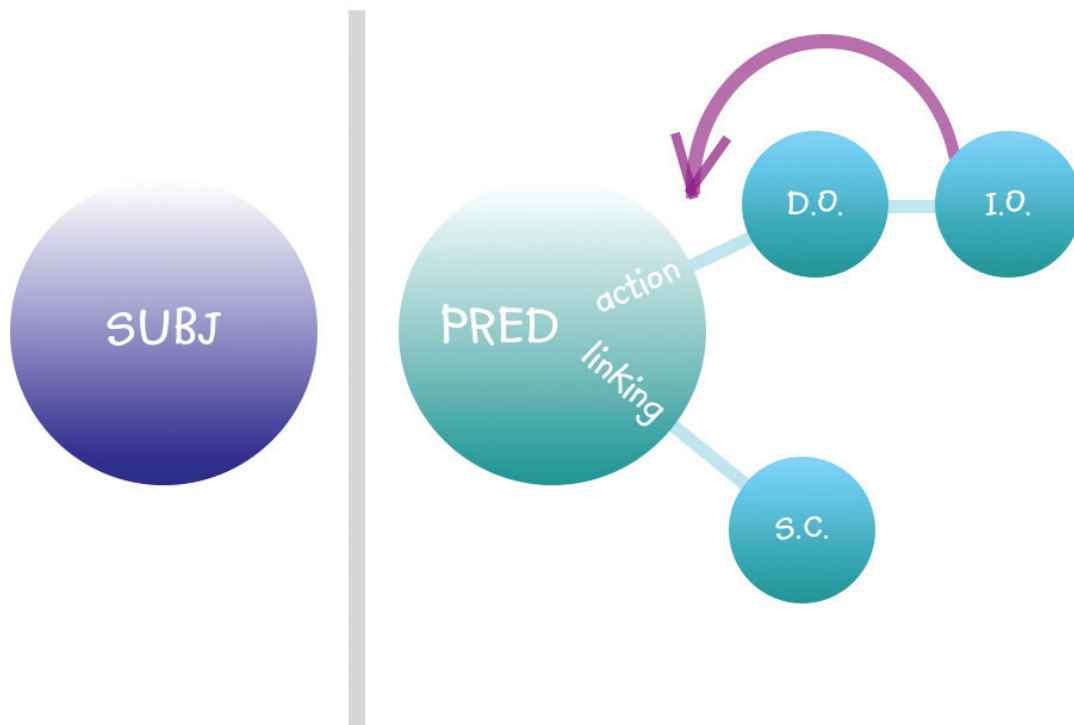
The captain gave the **seaman** a direct order.

If the verb is **LINKING**, you might have a **subject complement**.

A subject complement is a noun, subject pronoun, or adjective that is linked to the subject by a linking verb and that completes our knowledge of the subject.

Roberto is the **captain** of the red tugboat.

Roberto is **he**.      Roberto is **old**.



Notice the sequence if you have an action verb:  
subject - predicate - indirect object - direct object.

Roberto gave Vásquez the coffee.

# LEVEL THREE PHRASES

As you work through the instruction of Level Three, Phrases, begin each lesson with several two-levels so that students increase their comprehension of parts of speech and parts of sentence. The first two levels are critical to understanding phrases, but phrases are also critical to understanding parts of speech and parts of sentence. Every level makes the other levels easier.





## THREE KINDS OF PHRASES

prepositional • appositive • verbal

A **phrase** is a group of words, but it acts like **one** word, like a *single* part of speech. It does a one-word job.

A phrase cannot have a subject and verb.

Some phrases act like nouns, others like adjectives or even adverbs.

A whole phrase, for example, can be a noun/direct object.

I	love	eating swordfish steaks.
subj.	AVP	~~~~~D.O.~~~~~

This is like “I love dogs” except that the direct object is a three-word phrase.

### 1. PREPOSITIONAL PHRASES

Prepositional phrases always begin with prepositions, and they act like **modifiers** (like adjectives or adverbs):

like an adjective: The ship **at the dock** sank.

like an adverb: It sailed **after sunset**.

like an adjective: It’s a letter **for him and her**.

like an adverb: **From the forecastle** he shouted commands.

A prepositional phrase begins with a preposition that shows the relationship between its object, which is usually a noun or an object pronoun, and some other word in the sentence. Prepositional phrases are always modifiers. If a prepositional phrase acts as an adjective, it comes immediately after the noun or pronoun it modifies:

The main **hold of the ship** needed repairs.

See how *of the ship* modifies the noun *hold*, just as an ordinary adjective would? The phrase begins with the preposition *of* and relates its object *ship* to another word in the sentence, *hold*. If a prepositional phrase acts as an adverb, it can come in a number of different places, including at the beginning of the sentence:

**From the start** the trawler **led** the fleet.

In this case, *From the start* modifies the verb *led*. Notice that prepositional phrases do not have subjects and predicates. No phrases do. Many prepositional phrases start with a preposition, then have an adjective that modifies a noun: *on the deck*, prep.-adj.-n. Notice also that we do not put a comma after a single, short introductory prepositional phrase.

One of the problems that prepositions can cause occurs when a prepositional phrase modifies the subject of the sentence and therefore comes between the subject and its verb: *The leader **of the people** is benevolent*. The problem comes when we mistakenly match the verb to the object of the preposition instead of to the subject. We will examine this again in a few pages, but here is an example:

RIGHT: The **captain of the pirates** is cruel.

WRONG: The **captain of the pirates** are cruel.





## 2. APPOSITIVE PHRASES

Appositive phrases are interrupting definitions. Enclosed in commas, they are put (*pos*) beside (*apo*) what they define. They act like nouns or sometimes like adjectives.

Roberto, **the captain's poodle**, came on board early.  
The canal, **an old lake system**, was still used by ships.

Appositive phrases are called *appositives* because they are apposed—put beside what they define. An appositive phrase is a graceful way of inserting a quick explanation or definition so that your reader is not confused for the rest of the sentence.

The *Franca C*, **a vintage passenger liner**, was in port.

Because appositive phrases are interruptions, there is a comma rule for them; there should be commas before and after the appositive or appositive phrase:

Calle del Cristo, **the street by the plaza**, is beautiful.

Notice that appositive phrases do not have subjects and predicates. Also, there can be a one-word appositive, such as a state appositive or date appositive. It is not always a phrase (group of words), but it still needs two commas:

My old friend, **Hernandez**, arrived on the afternoon ferry.  
On March 10, **1837**, the harbor was sunny and calm.  
Veracruz, **Mexico**, is a seaside town.  
New Orleans, **Louisiana**, is on the Gulf of Mexico.

# LEVEL FOUR CLAUSES

As you teach Level Four, begin each instructional session with some three-levels. Do not worry if students make mistakes at first identifying the phrases; these very mistakes are the experiences that will enlighten the concepts.

## THREE KINDS OF DEPENDENT CLAUSES

adverb clause • adjective clause • noun clause

The dependent clauses we have seen in these complex sentences are **adverbial** in effect. They act like adverbs to modify the verbs in the independent clauses.

There are also dependent clauses that act like **adjectives** and follow the nouns that they modify:

The **captain** **who sold the boat** left the harbor.

There are also dependent clauses that act like **nouns**:

I know **who broke the anchor**.

In this sentence the dependent clause *who broke the anchor* acts as a noun/direct object. Here is another noun clause:

**Whoever defied the captain** is a mutineer.

In this complex sentence, the noun clause acts as the subject of the sentence.