

Grammar 6: Sheet 1 Answer Guide

Passage

Mara, Daughter of the Nile, p. 1:

Mom or Dad: Today we introduce **semicolons**, **homographs**, and **common** and **proper nouns** on the Activity Sheet. For definitions, examples, and/or additional information about any of these topics, please consult the *Grammar Guide* appendix located in Section Three.

The city that rose beyond them
shimmered, almost drained of
color, in the glare of Egyptian noon.
Doorways were blue-black in white
buildings, alleys were plunged in
shadow; the gay colors of the sails
and hulls that crowded the harbor
seemed faded and indistinct, and
even the green of the Nile was overlaid
by a blinding surface glitter.
Only the sky was vivid, curving in a
high blue arch over ancient Menfe.

F.Y.I.: Semicolons

A **semicolon** is a punctuation mark that can act like a weak period or a strong comma. When a semicolon replaces a period in order to combine two sentences, it acts like a weak period.

His hat was enormous; the flaps that covered his ears bounced in time to the rhythm of his steps.

When a semicolon helps to clearly define the breaks between items in a list, it acts as a strong comma. Often, semicolons are used when listed items already contain commas.

I plan to feed the dog; take out the trash; and finish my Math, Language Arts and Science work after dinner.

Exercises

1. Draw a box around the semicolon. How is it used in this passage?
 as a strong comma
 as a weak period
2. A **proper noun** is the name of a *particular* person, place or thing. Proper nouns always begin with a capital letter. Place a check mark above each proper noun in the passage. (*Egyptian, Nile, Menfe*)
3. A **common noun** is a general word that refers to a person, place, thing or idea. Write **n** above each common noun in the passage. (*city, color, glare, noon, Doorways, buildings, alleys, shadow, colors, sails, hulls, harbor, green, glitter, sky, arch*)
4. **Homographs** are words that are spelled alike but have different meanings. Homographs may or may not sound alike. The words **rose** and **glare** are homographs. Write a meaning for each word. We have given you one. (**rose** *a flower*; **the reddish color of such a flower**; **glare** *an angry expression*)
5. Write a paragraph, modeled after this one, that describes a city in darkness rather than light. What colors will you see? (*Answers will vary.*)
6. This paragraph is full of descriptions of color and light. Underline the words or phrases that describe color and light. (*shimmered; drained of color; glare; blue-black; white; plunged in shadow; gay colors; faded; indistinct; green; [overlaid by a] blinding surface glitter; vivid; blue*)

Grammar 6: Sheet 36 Answer Guide

Passage

The Bronze Bow, p. 111:

Mom or Dad: We introduce **pronoun case** on today's Activity Sheet.

Suddenly words ^{prep} were ^{prep} echoing ^{prep} (in ^{pos} his ^{op} mind). "For each one (of you) ^{cc} is ^{adj} precious ^s (in His ^{prep} sight)." [Not scrip- ^{op} ture, but the words (of the carpen- ^{pa} ter).] That ^{prep} was ^{op} what had confused ^{obj} him. Rosh looked (at a man) and ^{prep} saw a thing ^{op} to be ^s used, (like a tool or ^v a weapon). Jesus ^{cc} looked and saw a ^v child ^{art} (of God). [Even the old miser ^{do} (with his moneybag)?] ^{prep} ^{pos} ^{op}

F.Y.I.: Pronoun Case

Did you know that each personal pronoun has three **cases**? A pronoun's **case** changes in relation to other words.

- Nominative**—when the pronoun is the subject of a sentence.
I hit the ball.
- Possessive**—when the pronoun owns something.
My ball went over the fence.
- Use **objective** pronouns when the pronoun is the object of the sentence, so it *receives* or is *affected by* the action from a subject.

Michael soaked *me* with the hose.

This table shows pronouns according to case, person and number of the noun. (Please see Activity Sheet.)

Exercises

- For all personal pronouns, write **nom** above any nominatives, **obj** above any objectives, and **pos** above any possessives. (**obj**: [one of] you; him; **pos**: his [mind]; His [sight]; his [moneybag])
- Circle the being verbs in the passage.
(were; is; was; to be)
- Write **prep** above all prepositions, **op** above all objects of prepositions, and draw parentheses around all prepositional phrases. (in his *mind*; of *you*; in His *sight*; of the *carpenter*; at a *man*; like a *tool* or a *weapon*; of *God*; with his *moneybag*)
- Use **s** to label the subject of the fourth sentence. If it is a pronoun, draw an arrow to its antecedent.
(that—words)
- Underline the complete predicate of the final complete sentence. (looked and saw a child of God)
- Draw brackets around and write **frag** above all sentence fragments. (Not scripture, but the words of the carpenter. Even the old miser with his moneybag?)
- Rewrite the fragments so that they are complete sentences. (**Possible answers:** These were not scripture, but the words of the carpenter. -OR- What was echoing in his mind was not scripture but the words of the carpenter. To Jesus, was even the old miser with his moneybag a child of God?)
- Analyze the second and sixth sentences. (**cc:** For; **adj:** each; **s:** one; **prep:** of; **op:** you; **lv:** is; **pa:** precious; **prep:** in; **adj:** His; **op:** sight; **s:** Jesus; **v:** looked; **cc:** and; **v:** saw; **art:** a; **do:** child; **prep:** of; **op:** God)
- What is the name of the literary device that the author uses to compare the men to tools or weapons?

Simile **Metaphor**

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Passage

Luther, p. 55 (paraphrased):

Mom or Dad: Please review **participial phrases**.

s hv lv part/pa
“Something must be done!”

s v part/adj art obj
 Luther said. [Following the custom
 prep art op s v inf
 (of the day)], he decided to bring
 adj do prep art op prep
 these matters (to the attention) (of
 art adj op prep ger/op
 the church officials) (by inviting
 adj adj obj prep art op
his fellow professors) (to a debate).

s adv v adj do prep
 He therefore put his thoughts (into
 op sc s lv part/pa
 writing). When he was finished,
 s hv v adj/☆ do
 he had written ninety-five theses,
 cc do prep op s v prep
 or ideas. (In them) he objected (to
 part adj op inf
 using indulgence money) to build
 art adj do prep op cc prep
 a great church (in Rome), and (to
 art adj op sc s v do
 the pope’s claim) that he had power
 prep op prep op
 (over souls) (in purgatory).

Exercises

- Underline the exclamatory sentence. (*Something must be done!*)
- Draw a star over the number word. Write the rule for hyphenating numbers. (*ninety-five; numbers between twenty-one and ninety-nine require a hyphen*)
- Draw brackets around the participial phrase in the second sentence. (*Following the custom of the day*)
- Double underline the gerund phrase in the second sentence. (*inviting his fellow professors*)
- Rewrite the second sentence and remove the participles and gerunds. (*Example: He followed the custom of the day when he brought these matters to the attention of the church officials. He invited his fellow professors to a debate.*)
- Analyze the third sentence. For an extra challenge, analyze the entire passage. (s: *Something*; hv: *must*; lv: *be*; part/pa: *done*; s: *Luther*; v: *said*; part/adj: *Following*; art: *the*; obj: *custom*; prep: *of*; art: *the*; op: *day*; s: *he*; v: *decided*; inf: *to bring*; adj: *these*; do: *matters*; prep: *to*; art: *the*; op: *attention*; prep: *of*; art: *the*; adj: *church*; op: *officials*; prep: *by*; ger/op: *inviting*; adj: *his*; adj: *fellow*; obj: *professors*; prep: *to*; art: *a*; op: *debate*; | s: *He*; adv: *therefore*; v: *put*; adj: *his*; do: *thoughts*; prep: *into*; op: *writing*; | sc: *When*; s: *he*; lv: *was*; part/pa: *finished*; s: *he*; hv: *had*; v: *written*; adj: *ninety-five*; do: *theses*; cc: *or*; do: *ideas*; prep: *In*; op: *them*; s: *he*; v: *objected*; prep: *to*; part: *using*; adj: *indulgence*; op: *money*; inf: *to build*; art: *a*; adj: *great*; do: *church*; prep: *in*; op: *Rome*; cc: *and*; prep: *to*; art: *the*; adj: *pope’s*; op: *claim*; sc: *that*; s: *he*; lv: *had*; pn: *power*; prep: *over*; op: *souls*; prep: *in*; op: *purgatory*)
- Circle the correct structure of each sentence.
 First: (*Compound*)
 Second: (*Simple*)
 Third: (*Simple*)
 Fourth: (*Complex*)
 Fifth (**Challenge**): (*Complex*)

Mom or Dad: The fifth sentence includes two clauses, yet it is very strange in that the subordinate clause **that he had power over souls in purgatory** is actually incorporated within the independent clause. It serves as an adjective to describe the pope’s claim. The independent clause includes a compound object: **he objected to using indulgence money to build a great church...and to the pope’s claim.**
- Why might an author vary the structure of sentences in a paragraph? (**Possible:** *variety in sentence structures changes the rhythm of the sentences which reduces monotony and adds interest to the piece.*)

Grammar Guide

Abbreviations

Abbreviations are shortened versions of commonly used words.

- Ex. Mr. (for Mister)
St. (for Street or Saint)

TELL ME MORE!

One of the most common abbreviations is *Mr.* to stand for *Mister* and *Mrs.* which stands for *Missus* which, in itself, is a shortened version of *Mistress*. Normally, you indicate that you are using an abbreviation by putting a period after the abbreviation. Some more examples: *Dr.* for *Drive* or *Doctor*; *Blvd.* for *Boulevard*; *etc.* for *etcetera*.

An **acronym** is a special kind of abbreviation that does not need a period and is pronounced as one word.

- Ex. NASA (National Aeronautics and Space Administration)

An **initialism** is a special kind of abbreviation in which each letter used to form the abbreviation is pronounced separately. Like acronyms, initialisms do not need periods.

- Ex. FBI (Federal Bureau of Investigation)

Acronym (see Abbreviations)

Action Verb (see Verb)

Active Voice (see Voice)

Adjective

An **adjective** describes or modifies a noun.

- Ex. *Green* book
Sleepy girl
Hot potato

TELL ME MORE!

Adjectives *add* to our understanding of nouns. If you have a box (noun), and then say it is soft, hot, dark, and wet, the words *soft*, *hot*, *dark*, and *wet* are all **adjectives**. If you are talking about a young man, *young* is an adjective; it describes the man. In yellow flower, *yellow* is an adjective; it describes the flower. If you are talking about his satin shirt, *his* and *satin* both serve as adjectives that describe the shirt.

Notice that some words—like *soft*, *hot*, and *dark*—are always and only adjectives. Other words—like *satin* and *his*—can serve as adjectives but are nouns (*satin*) and pro-

nouns (*his*) as well. Notice, too, that even verbs can serve as adjectives: the *shining* star, a *crumpled* sheet of paper.

You can string adjectives together.

- Ex. The *green* men ate. The *three green* men ate.
The *three tall green* men ate.
The *three strong tall green* men ate.

Adjectives come in one of three forms: positive, comparative, or superlative. The **positive form** modifies a word without comparing it to anything else. For example: That dog is big. The **comparative form** modifies a word by comparing it to one other thing. Comparative adjectives often use the ending *-er* or the words *more* or *less*. For example: That dog is bigger than my dog. The **superlative form** modifies a word by comparing it to two or more other things. Superlative adjectives often use the ending *-est* or the words *most* or *least*.

- Ex.: That dog is the biggest dog on my block.

For further information about special types of adjectives, see *Article*, *Determiner*, and *Quantifier*.

Adjective/Adjectival Clause (see Clause)

Adverb

An adverb adds to or modifies our understanding of a verb. Adverbs tell us how, when, or where the verb happened (or is happening or will yet happen). They can also describe or modify our understanding of an adjective or another adverb.

- Ex: The green men ate *quickly*. (*Quickly* describes how the verb ate.)

The woman walked *slowly*. (*Slowly* describes the verb walked.)

Josh fell *down*. (*Down* is an adverb because it describes the verb fall. It tells us about Josh's falling: He fell *down*.)

Emily will feel better *tomorrow*. (*Tomorrow* describes when Emily will feel better.)

The *deep* green moss grew. (*Deep* describes the adjective green.)

The green moss grew *extremely quickly*. (*Quickly* describes how the moss grew. *Extremely* describes the other adverb, *quickly*.)

TELL ME MORE!

Here's a clue that will help you identify many adverbs: if you find a word that ends in *-ly*, it is almost assuredly an adverb.

In the phrase *talk loudly*, the verb *talk* is modified by the adverb *loudly*. How did he talk? He talked loudly. Loudly adds to our understanding of talk. How about the phrase *worked hard*? Which word is the verb that tells us what happened? (*worked* is the verb) And which is the adverb that tells us how the person or machine worked? (*hard* is the adverb) How about *suddenly remembered*? What is the verb and what is the adverb? (*remembered* is the verb; *suddenly* is the adverb)

You can find adverbs right next to the verbs they modify—either in front of or after the verb; and you can find them at distances from their verbs.

- Ex. He *quickly* jumped on the horse.
He jumped *quickly* onto the horse.
Quickly, the large man jumped onto the horse.
He jumped onto the galloping horse *quickly*—before it got away.

Examples of adverbs that modify adjectives: in the phrase *the very bright light*, *very* is an adverb; it modifies the adjective *bright*. (Notice that *very* does not modify *light*! You can't have a very light!) In *tremendously loud engine*, *tremendously* is an adverb; it modifies the adjective *loud*; you can have a *loud* engine and a *tremendously loud* engine, but you can't have a *tremendously* engine.

Adverbs come in one of three forms: positive, comparative, or superlative. The **positive form** modifies a word without comparing it to anything else. For example: He runs fast. The **comparative form** modifies a word by comparing it to one other thing. Comparative adverbs often use the ending *-er* or the words *more* or *less*. For example: He runs faster than my dog. The **superlative form** modifies a word by comparing it to two or more other things. Superlative adverbs often use the ending *-est* or the words *most* or *least*. For example: He runs the fastest of all the dogs on my block.

Adverbs add power to your writing. Use them often.

Adverb/Adverbial Clause (see Clause)

Agreement (see Subject-Verb Agreement)

Alphabetization

Alphabetization is the process of placing a series of words in alphabetical order—in order from a to z beginning with the first letter of the word. When two words start with the same letter, then you compare their second letters. When

two words share the same first and second letters, then you compare the third letters . . . and so on until you find a letter on which they disagree.

- Ex. aardvark, adjective, adverb, amber, ambulance

Analogy

An analogy compares two (or more) things that, although otherwise dissimilar, are similar in some important way. Analogies are used to suggest that because two (or more) things are similar in some way they are also similar in some further way. For further information about special types of analogies, see *Simile* and *Metaphor*.

- Ex. Phil hates receiving unsolicited “spam” e-mail because deleting it from his inbox wastes so much time. He insists there must be some solution to this problem on the horizon! Of course, he also used to think that, by now, he wouldn't need to continually pitch the “junk” mail that accumulates in his mailbox on a daily basis. (The analogy in this paragraph suggests that “spam” e-mail, like postal “junk” mail, may be here to stay!)

Antecedent

An antecedent is the noun that a pronoun refers to.

- Ex. *Emily* cooked breakfast. She is a good cook.
(*Emily* is the antecedent for the pronoun *she*.)

TELL ME MORE!

“*Ante*” means “before” or “in front of.” The noun to which the pronoun refers usually comes before or “*ante*” the pronoun.

When you say, He came, the person you're talking to wants to know “Who is he? To whom are you referring when you talk about him or he?” If you answer, “Oh! I'm talking about John (or whoever),” John (or whoever) is the **antecedent**. That is the noun to which he refers.

Antecedents are extremely important, especially when you begin to use pronouns. For example, read the following sentences: Mike and Tim were talking. Tim said he could marry Sarah because he didn't mind if Sarah didn't like him. Every pronoun in the second sentence must have an antecedent or an implied antecedent. Tim is obviously the one who's talking. Tim says he (who? Tim? Mike? Someone else?) could marry Sarah because he (who?) didn't mind if Sarah didn't like him (again, who is Tim talking about?). Never use a pronoun unless you know that its antecedent is obvious! Besides the pronouns where

it is very obvious that you need to know the antecedent, there are a few pronouns where you can usually figure out what the antecedent is . . . even if no one tells you.

- Ex. I/me/my
you/your/yours
we/us/our/ours

Antonym

An antonym is a word that means the opposite of another word.

- Ex. *Up* is the opposite of—or antonym for—*down*
Cold is the antonym for *hot*
Out is the antonym for *in*.

Apostrophe

An apostrophe (') is a punctuation mark that can show possession, make contractions, or show when letters are left out. Apostrophes are also used to make letters, numbers, and signs plural.

- Ex. the kids' cookbook (the cookbook belongs to the kids)
didn't (did not)
I'm waitin' for him. (shortened version of *waiting*)
Z's, 9's, \$'s

Appositive

An appositive is a noun or noun phrase (**appositive phrase**) that renames or describes the nouns or pronouns that come immediately before it. Appositives are usually surrounded—or set off by—commas.

- Ex. Mark, *first baseman for the Rangers*, had a strong season.
Carmen, *a mother of three*, barely had time to make dinner.
My guitar, *an Ibanez*, is a real beauty.

TELL ME MORE!

Use an appositive when you want to say something important about the subject, but you want the sentence itself to focus on something you consider even more important. So, for example, you want to say that *Samson lost all his strength when he cut his hair*. That is the main message you want to tell people. But in order for them to really understand what you are saying, you need to tell them that he was normally a strong man. So you insert the appositive: *Samson, a strong man, lost all his strength when he cut his hair*.

Appositive Phrase (see Appositive)

Article

An article is a special type of adjective. There are three articles—*the*, *a*, and *an*. Articles tell something about the nouns that follow them.

- Ex. *The* dogs fight
A plane flies
An apple falls.

TELL ME MORE!

The is called a **definite article**, because it defines exactly which one: the specific apple that we've been talking about or the apple that we are about to talk about. *The* tells you that the noun that follows is a particular one.

- Ex. *The* apple (one specific apple)
An apple (any apple)

A and *An* are called **indefinite articles**, because you can't be sure which particular item they are talking about. They just say that it is some item. *A* and *an* mean the same thing. *A* is used when the noun that follows it begins with a consonant sound. *An* is used when the noun that follows it begins with a vowel sound.

- Ex. *a* boa constrictor
a one-dollar bill
an ant
an hour

Attribution

An attribution is the phrase that indicates who said whatever is being quoted.

- Ex. Eddie said
Josh yelled
Caitlyn laughed

TELL ME MORE!

An attribution can be placed before, in the middle of, or after the quotation. When the attribution is before the quotation, identify who is being quoted, follow that with a comma, and then begin the quotation.

- Ex. *Michael said*, "I sure am hungry."
Duane says, "I love to eat Italian food."

When an attribution is in the middle of a quotation, attach the attribution to whatever comes before it. Then, follow the attribution with a comma and treat it and the quotation that follows as if the attribution were before the quotation.

- Ex. "I love that idea!" *said Amber*. "This will be so much fun."
"I'm not sure," *commented Chase*, "if it will work."