The Wonderful Wizard of Oz

by

L. Frank Baum

Student Checklist

This week you will:

Read chapters 1 through 6 in *The Wonderful Wizard of Oz*

- ☐ Chapters 1 and 2
  - ☐ Answer comprehension questions, page 3
- ☐ Chapter 3
  - ☐ Answer comprehension questions, page 6
- ☐ Chapters 4 and 5
  - ☐ Answer comprehension questions, page 8
- ☐ Chapter 6
  - ☐ Answer comprehension questions, page 12

Complete grammar pages on

- ☐ Setting, page 5
- ☐ How to learn language arts, page 7
- ☐ Nouns—The basics, page 11
- ☐ Nouns—The not-so-basic, page 16

Begin a fairy tale

- ☐ Brainstorm an idea
- ☐ Describe the setting
- ☐ Describe the characters
- ☐ Create an outline

Do extra activities (optional)

- ☐ _____
- ☐ _____

Reading

Read chapters 1 and 2 (“The Cyclone” and “The Council with the Munchkins”) of *The Wonderful Wizard of Oz*.

Questions

Answer the following questions:

1. What is the most important color in chapter 1? Name at least three things that are this color.

2. What makes Dorothy laugh, that keeps her from “growing” this color as well?

3. When Dorothy first opens her door after landing, she sees many things that let her know she is no longer back home. Name at least three of them.

Grammar: Setting

Most of these grammar lessons will indeed be about grammar or related topics, like punctuation. But sometimes I’ll be talking about other things, including elements of literature (or, How to better understand what you’re reading). One part of literature is setting.

The ***setting*** is where and when a story takes place. Often stories have multiple settings, because it’s unusual for a story to happen in just one house or even one town (though it happens). Sometimes where a story takes place is more important; other times we notice more when it takes place.

In *The Wonderful Wizard of Oz* we have a clue right from the beginning that setting is important because it is mentioned in the title. Where is this Oz, and what must it be like that it has a wonderful wizard? But the story doesn’t start in Oz.

Instead, we start in Kansas, and Baum is quite harsh in his depiction of this state (or at least the part Dorothy lives in). He tells us over and over again how gray everything is. Not only is the land itself gray, but nearly everything that ends up there (the house, Aunt Em, Uncle Henry) eventually turns gray too. Dorothy and Toto aren't gray yet—but they're young, and the impression we get is they just haven't had time to go gray.

If you live in Kansas, you could be forgiven for being offended at this opening. But remember that setting includes time, and clearly this book takes place a long time ago. Uncle Henry and Aunt Em are farmers, and they have a very difficult living on this land. These were truly hard times for people, and when you're living in such hard times, things can seem very gray.

Baum is doing more than just describing Dorothy's home in the first chapter. He's using this emphasis on the gray land and buildings and people to help us feel what Dorothy's world is like. This is the only home she knows. This is before computers or even television. They probably did not have many books (none are mentioned). Dorothy is stuck with a flat horizon, dead grass, and two adults who never smile. The only thing that brings her happiness is her little dog.

In chapter 2, Baum brings us to a new setting, the land of Oz. Here things are filled with color and so many interesting people, animals, and things (we'll see more later in the story). Oz is everything Kansas isn't—colorful, lively, surprising, interesting—but it also isn't home. Still, it's new and exciting, and Baum takes time describing it for us so we can see it along with Dorothy.

In the same way, when you write a story, take time to describe the setting. What about the setting is important? Baum focuses a lot on color, but you might choose to focus on shapes, plants, furniture, or even sounds or smells. Give your characters a place to be at home or a place to explore or a place to be afraid of (it all depends on your story). Remember to also give details that show the reader where they are in time (especially if they're in a time that isn't the present).

Setting can also be important in nonfiction. If you're telling a true story, you need to let your reader know where and when it took place. Often we learn a lot about other times and places from reading well-written nonfiction, and a good nonfiction writer will always take time to establish any important setting.

When writing fiction or nonfiction, the more you can pull your reader into the story, the more interesting it will be. When reading, notice a story's setting. Try to answer why you think the author chose that setting. Notice what things about the setting they emphasize. Notice what words the author uses to help you experience the setting fully.

1. Write your favorite sentence from chapter 1 of *The Wonderful World of Oz* that describes the setting. Underline the words that help you best experience the setting.

_____

_____

2. Write your favorite sentence from chapter 2 that describes the setting. Underline the words that help you best experience the setting.

_____

_____

Kansas

Oz

Week 1–Day 2

Reading

Read chapter 3 (“How Dorothy Saved the Scarecrow”) of *The Wonderful Wizard of Oz*.

Questions

Answer the following question:

1. What does the Scarecrow want from the Wizard?

Grammar: How to Learn Language Arts

Today I’m going to tell you the second most important thing I’ll tell you in this whole book. (I’ll tell you the most important thing near the end of the book, so stick with me.) The second most important thing is: Keep a language arts notebook so you can learn grammar and other language arts topics when no one is there to help you.

You need not be dependent on me or any teacher or a particular book to learn language arts. When you were back in first or second grade, it would have been much harder to do these things on your own. But now you’re on the cusp of junior high (or possibly in it, if your school does things that way), and you’re capable of doing a lot of this on your own.

This is not to say you shouldn’t take advantage of teachers and text books. We’re here for you, so use us as much as possible. But what if you’re writing a paper and you aren’t sure if the plural of roof is *roofs* or *rooves*? If you’re writing an email, the spell-checker isn’t going to tell you if that movie you saw last night “had an affect” or “had an effect” on you. (I know there are grammar and style checkers, but believe me, they are not to be trusted.)

We all have our weaknesses. I have trouble remembering that to carry something is to *bear* it (rather than *bare* it), can never spell *license* (and, just between you and me, dozens of other words) without help, and am sometimes unsure of all the semicolon rules. The key to all your language arts weaknesses is keeping a notebook.

Have a special notebook dedicated to grammar, mechanics, punctuation, spelling, composition tips, and any other writing topics you wish. Set it up in any way that pleases

you. You might want pages dedicated to verbs, some to nouns, some to commas, some to homophones, etc. You could have a section for parts of speech, another for punctuation, another for writing tips, etc. This book is not for every language arts rule—it's only to record those **you** have trouble with.

For example, the next two days we'll be taking a speedy look at nouns, including irregular plurals. English has a lot of irregular plurals, and I couldn't possibly teach them all in a day (or even a week). In earlier guides, I spent more time on nouns, but at this point I assume you have at least some idea of what nouns are and how to make many of the plurals, even irregular ones. But there may still be some that you have trouble remembering. Put those troublesome ones in your language arts notebook.

In the same way, next week we'll only spend two days on verbs, including all tenses and irregular verbs. Do you have trouble remembering if it's "I drank" or "I drunk"? Put it in your notebook. In later weeks, after we've finished with homophones, you may be dismayed to realize I didn't cover *pair, pear,* and *pare*—and you have such trouble with those. Put them (and their definitions and example sentences) in your notebook.

The notebook is not to be written in and forgotten. Spend a little time with it, perhaps daily, or at least weekly. (I would recommend five minutes a day at either the start or the end of your language arts lesson, but do what works best for you.) Review the words (or punctuation or writing rules) you're still having trouble with. If there are a lot of them, choose just a few for each day. Write sample sentences using the words or rules. When you truly feel you've conquered something, mark it out (or put a check mark by it, or highlight it—or whatever best matches your feeling of accomplishment).

If you want to be an overachiever, spend time with the notebook during your summer holiday as well. See if you can completely master everything in that notebook before moving on to the next school year, when of course you'll start another. (Or you can just keep adding to the same notebook—it can be fun to look back years later and be amazed at the things you used to have trouble with.) If you continue to be serious about improving your language arts skills, this is something you can do well past your school years. We all have something new we can learn.

Your grammar assignment today is to get that notebook set up. How fancy or plain you make it is up to you, but make it something you want to write in. This is your private place to wrestle with your language arts demons.

Week 1–Day 3

Reading

Read chapters 4 and 5 ("The Road through the Forest" and "The Rescue of the Tin Woodman") of *The Wonderful Wizard of Oz.*

Questions

Answer the following questions:

1. The Munchkin had warned Dorothy that she would have to go through some rough and dangerous places to get to The City of Emeralds. What is the first sign that things are getting rougher?

2. Who convinced the Scarecrow that he needed brains?

3. What does the Tin Woodman want from the Wizard?

4. What will he do if the Wizard grants his wish?

5. At this point, does Dorothy care much about her two new friends? How do we know?

Grammar: Nouns—The Basics

Before you read on, take a moment and try to list in your mind everything you know about nouns. You don't have to write it out (unless you want to). Just think about everything you know about nouns—what they are, what their jobs are, the types of nouns, etc. If you're working as a group, you can brainstorm together (if your teacher says it's fine to do this).

If you're reading this sentence, I'll assume you've done the above exercise. I'm now going to review basic information about nouns. Don't worry if you didn't remember some of it, or

even if you've never learned some of it. Put anything that is difficult to remember in your notebook, study it regularly, and soon you'll know it like your own name.

Nouns name people, places, animals, things, and ideas or qualities. Nouns have various jobs. Sometimes they function as the subject of the sentence (what or who the sentence is about):

The ball rolled down the hill.

Sometimes nouns function as some sort of object. (*Object* here is a technical term—an object in a sentence can be a person.) For example, they may receive the action that the subject does:

The boy kicked the ball.

Sometimes a noun receives an object:

The boy put a sticker on the ball.

Notice that the nouns don't change their spelling depending on what they do. A ball is a ball whether it is doing an action, receiving an action, or receiving an object. One time that isn't true is when the noun shows someone owning something:

That is his sister's ball.

The sister owns the ball, so to make *sister* a possessive noun, we add **'s** (*sister's*).

There are other functions a noun can have, but let's move on to groups:

- Singular nouns name one of something (*ball, sister, meerkat*)
- Plural nouns name more than one (*balls, sisters, meerkats*)
- Common nouns name a general class or object (*river, state, president*)
- Proper nouns name a specific thing or person (*Nile, Kansas, Abraham Lincoln*)
- Concrete nouns name anything we can detect with our senses (*air, tornados, Aunt Em*)
- Abstract nouns name anything we cannot detect (*peace, happiness, courage*)
- Collective nouns name a group (*team, pack, class*)

All of these types of nouns can perform all of the functions.

Finally, let's look at some simple ways that nouns change. Above I mentioned that to show your sister owns something, you have to add **'s**. But what if you have more than one sister? Then you have the plural—*sisters*—and in this case just add an apostrophe at the end: *sisters*'. So when we see the sentence "That is my *sister's* dog," we know you have

one sister who owns that dog; but if we see “That is my *sisters’* dog,” we know you have at least two sisters and they must share the dog between them. (Of course, if we’re talking to you, we can’t hear the difference, and you’ll have to make it clear some other way.)

Since we’re talking about the plural possessive, let’s talks about plurals. Most are made by adding ***s*** (*cats, crates, consequences*). But English is full of irregular plurals, many of which you already know. You sometimes add ***es*** (*beaches, bushes, boxes*). Sometimes the word changes a middle letter (*man/men, tooth/teeth*), and sometimes it changes entirely (*mouse/mice, person/people*). Sometimes it doesn’t change at all (*sheep/sheep, deer/deer*). And of course there’s that old ***y***-changes-to-***i***-and-add-***es*** rule (*party/parties, baby/babies*). I’m only giving a few words for each of these, because by now there’s a good chance you know all these rules well. If there are any words that follow these rules you have trouble with, put them in your notebook and practice them. We’ll look at some more obscure plural rules tomorrow.

In the same way, you most likely know all the common rules for capitalizing proper nouns. If you’re naming a specific person, geographical place (natural or manmade), business, nationality, language, or religion, you capitalize it. Capitalize the names of days, months, and holidays (but not seasons). The given names of animals are capitalized (*Spot, Bobo*), but (usually) not their species (*dog, chimpanzee*). Capitalize the first word of a sentence, the first word of a quote, the first word of each line of poetry (unless the poet does something different), the first word and every important word in a title of a book, movie, song, etc. And, because we apparently think a lot of ourselves, we capitalize the pronoun *I*.

That’s it for basic noun knowledge. These are the things about nouns I would expect most students to know by now. Do not fret if you don’t. Just record problem areas, which you will dutifully study, then you will know them by the end of the year.

In the following exercises do not use any nouns I used in the lesson as examples.

List one noun for each category:

1. singular noun: _____
2. plural noun: _____
3. common noun: _____
4. proper noun: _____
5. concrete noun: _____
6. abstract noun: _____
7. collective noun: _____

Write a plural noun that:

8. ends in *es*: _____
9. changes one or more letters in the middle: _____
10. changes in some other way: _____
11. is the same as the singular: _____

Choose any noun you wrote above, make it possessive, and put it in a sentence (That is his sister's ball):

12. _____

Choose any noun you wrote above, and make it the subject of a sentence (The ball rolled down the hill):

13. _____

Choose any noun you wrote above, and make it the receiver of an action in a sentence (The boy kicked the ball):

14. _____

Choose any noun you wrote above, and make it the receiver of an object in a sentence (The boy put a sticker on the ball):

15. _____

Week 1–Day 4

Reading

Read chapter 6 (“The Cowardly Lion”) of *The Wonderful Wizard of Oz*.

Questions

Answer the following questions:

1. What does the Cowardly Lion want from the Wizard?

2. What hint do we get that perhaps the Tin Woodman has a heart after all?

3. What hint do we get that perhaps the Scarecrow has some brains after all?

Grammar: Nouns—The Not-So-Basics

If you master everything from yesterday, you’ll cover the majority of what you need to know about nouns. But there are other rules that separate the merely competent from the Language Maven. (This is not just true of nouns, but of English as a whole.)

The more advanced things we’ll look at today are additional rules for possessives and plurals. We’ll also get an early start on next week’s verbs by examining how to make collective nouns agree with their verb.

Yesterday we learned how to make a singular noun possessive, but what about plural nouns? We covered one: If you made the noun plural by adding ***s*** or ***es***, just stick the apostrophe on the end (*boxes’*). If the plural noun does not end in ***s***, you make it possessive in the same way as a singular noun (*children’s, geese’s*). Be careful, if you have a singular noun that ends in ***s***, it still needs an apostrophe+***s*** (***’s***), to make it possessive (*class’s*).

This is only slightly advanced. In fact, it probably belongs in the basics category, but I didn’t want to overwhelm you with too much yesterday. This next bit is truly advanced. What do you do if you have a singular proper noun that ends in ***s***? You might think you

would just add **'s**, and often this is true (*Kansas's*). But problems arise with people's names like James and Adams, Socrates and Descartes.

This is so tricky that even adults who make grammar rules for a living don't agree. This means, when you get to a point in your life where you're writing about Socrates and Descartes, you should find out what the person you're writing for wants. Your teacher or editor may use a particular style guide, and that will tell you. For now, the safest course is to always use apostrophe+s**:**

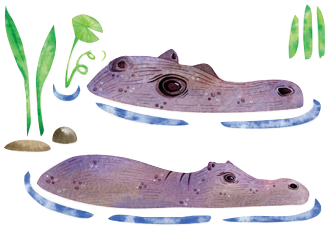
James's Adams's Socrates's Descartes's

For those of you who really care (i.e., word freaks like me), most adults would consider the first of these always correct, but different groups of adults (and different style guides) would tell you to put only an apostrophe on one or more of the last three (Adams', Socrates', Descartes') for different reasons. For this Workbook, I will only quiz you on proper names most people would agree would take **'s**, and that should always be your answer in those cases.

Let's move on to the more advanced plurals. Due to a long history of English-speaking people conquering and being conquered, English contains many words from different languages. Sometimes the words are unchanged, other times they've been altered a bit, but often in both cases English has retained the way the original language made the word plural (rather than just sticking an **s** on the end).

First are words that come from Latin or Greek:

antenna—antennae
bacterium—bacteria
cactus—cacti
curriculum—curricula
fungus—fungi
syllabus—syllabi
octopus—octopi
hippopotamus—hippopotami



You can probably see patterns here. The ending **a** adds **e** (for you budding biologists, the same is true of *alga, larva,* and *vertebra*); the ending **um** changes to **a** (future lawyers take note this is also true for *addendum and memorandum*); and **us** switches to **i** (as with *alumnus, stimulus,* and *genus*—but not *genius*, because then you would have a bunch of genii who could grant your wishes rather than just a group of really smart folk who are simply called *geniuses*).

Twenty years ago, I would have stopped there. But English is always changing, and nowadays you can say or write *curriculums, octopuses, funguses, hippopotamuses, cactuses,* and *syllabuses* if that makes you feel a bit more down-to-earth; they are perfectly acceptable. If you're talking about the *antenna* on a roof, you can also say *antennas*. (Do you even know that roofs ever had antennas?) But *antennae* on insects are still required (as are *bacteria*—no *bacteriums*). I guess biology changes more slowly.

Week 1–Day 4

Let's move from Rome and Greece to Germany, Holland, and England (Old English—which is as different from the English you speak as German is). These words come from those regions, and here the ***f*** sound changes to a ***v***:

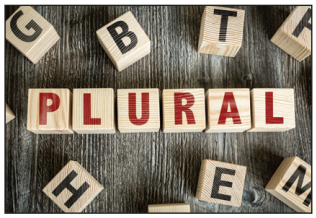
calf elf half hoof knife leaf life loaf self shelf thief wife wolf

It's very rare in English to end a word with a ***v***, so in all these cases you also add ***es***:

calves elves halves hooves knives leaves lives loaves selves shelves thieves wives wolves

You may be asking yourself, what about *roof*? It used to be that *roof* followed this pattern for *rooves*. And you can still use that, but no one does anymore. It's always *roofs* now. Similarly, you can use *hoofs* (but *hooves* is still preferred, for now).

We have several words that end in ***is*** and change to ***es*** for their plural. Here are just a few:



analysis—analyses
basis—bases*
crisis—crises
diagnosis—diagnoses
emphasis—emphases
hypothesis—hypotheses

(You may also find it interesting to note that the singular of *parentheses* is *parenthesis*, but since we use them in pairs, it's a word we don't often see.)

Finally, there is the tricky group of nouns that end in ***o***. Some make their plural by adding ***s***, some by adding ***es***, and some can do either.

If the final ***o*** has a vowel before it, always just add ***s***:

radio/s video/s studio/s kangaroo/s

If the word has to do with music (no, I'm not making this up), always just add ***s***:

piano/s soprano/s alto/s cello/s

One exception to this (again, not making this up) is *banjo*, which is apparently a more laid-back instrument and happy as either *banjos* or *banjoes*. Or maybe people thought it was less musical than *pianos* and *cellos*. I should also mention that another plural form of *cello* is *celli*, but only say that if you want people to roll their eyes.

The rest of the ***o***-ending nouns have no rule, and you'll just have to deal with them as they come (*echoes* but *ponchos*, *potatoes* but *autos*). Lucky for you, several can be either way (*mangos/mangoes; mosquitos/mosquitoes*), and even luckier for you, I won't be quizzing

*Note this is not pronounced like the plural of *base* (BAY-sis) but rather BAY-sees.

you on any of those. Remember: If you have trouble with them, they should go in your notebook. You can even pair them in a sentence to help you remember them:

The potatoes created many interesting echoes as I threw them into the canyon.
We had to wear ponchos in our autos during the rainstorm because we both were driving convertibles with broken tops.

Finally, how to make a collective noun agree with its verb. Verb agreement is something you do all the time:

The dog eats.
The dogs eat.

Most of the time, a collective noun acts like a singular noun:

The pack eats.

Even though *pack* refers to several dogs, they're all eating together, so we treat them as a unit. Here are some more examples:

The flock flies.
The army attacks.
The jury discusses the case.

But occasionally a collective group isn't doing something as one. Sometimes they're in disagreement or they're doing something on their own as members rather than all together as one unit. In this case, you treat the word as if it were plural:

The orchestra tune their instruments.

Each person is tuning their own instrument. Once they're in tune, "The orchestra plays beautifully."

The pack are fleeing in many directions.

Each dog is going its own way; they are no longer acting as a pack. Once they're free of the danger and back together: "The pack is rummaging through garbage, strewing it across Mr. Henrick's previously pristine lawn."

The class write their essays.

Each individual is writing their own essay. But in the classroom next door, where Advanced Musicianship is meeting, "The class writes their opera based on *The Wind in the Willows.*" Here, one class is collaborating on an opera (because to expect each student to write their own opera, even in Advanced Musicianship, would be a bit much.)

Week 1–Day 4

If you aren't sure, it can be better sometimes to include the plural noun as well when the group is acting as individuals. It may help make the sentence seem less awkward:

The orchestra members tune their instruments.
The pack of wolverines are fleeing in many directions.
The class members write their essays.

Again, if you have trouble remembering anything from today, put it in your notebook. Write your own sample sentences. Revisit it regularly until it is your own.

Write the possessive:

1. fox: _____
2. bass: _____
3. people: _____
4. fish: _____
5. canopies: _____
6. lasses: _____
7. Dorothy: _____
8. Thomas: _____

Write the plural:

9. alga: _____
10. alumnus: _____
11. genius: _____
12. calf: _____
13. wolf: _____
14. basis: _____
15. emphasis: _____
16. radio: _____
17. banjo: _____

Choose the correct verb for agreement:

18. The battalion is/are scattering under the enemy onslaught.
19. The group discuss/discusses a different book each week.

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Student Checklist

This week you will:

Read chapters 7 through 11 in *The Wonderful Wizard of Oz*

- ☐ Chapter 7
  - ☐ Answer comprehension questions, page 19
- ☐ Chapters 8 and 9
  - ☐ Answer comprehension questions, page 21
- ☐ Chapter 10
  - ☐ Answer comprehension questions, page 26
- ☐ Chapter 11
  - ☐ Answer comprehension questions, page 28

Complete grammar pages on

- ☐ Verbs—The basics, page 20
- ☐ Verbs—The not-so-basic, page 25
- ☐ Sentence diagrams, page 27

Finish your story

- ☐ Write the first half of the rough draft
- ☐ Write the rest of the rough draft
- ☐ Revise the rough draft to improve the setting
- ☐ Write your final draft

Do extra activities (optional)

- ☐ _____
- ☐ _____

Reading

Read chapter 7 ("The Journey to the Great Oz") of *The Wonderful Wizard of Oz*.

Questions

Answer the following questions:

1. We've already seen that the Scarecrow may not be so stupid, and the Tin Woodman may not be so heartless. What does the Cowardly Lion do that shows us he may not be so cowardly after all?

2. Who comes up with the most good ideas in this chapter?

Grammar: Verbs—The Basics

Like nouns, you probably know a lot about verbs. Once again, I'm going to ask you to stop for a minute and think about everything you know about verbs. Write these things down if you want, but it's not required. If you're working in a group, brainstorm together.

Good job. Now let's look at basic information about verbs. Again, even though I would expect you to have encountered this information by now, don't worry if you haven't. Put anything you find difficult in your notebook.

There are three main types of verbs: action verbs, linking verbs, and helping verbs. ***Action verbs*** are the ones we most commonly think of, such as *run, shout*, and *play*. But they can even express things we don't think of as very active, such as *think, sleep*, and *own*. ***Linking verbs*** link the subject of the sentence to information about it. The most common linking verb is ***to be*** (*Dorothy <u>is</u> a little girl*), but other verbs can act as linking verbs (*Dorothy <u>feels</u> homesick*). The key to knowing if the verb is action or linking is whether it can be replaced by the verb ***to be*** (*Dorothy feels homesick* can be replaced by *Dorothy is homesick*, but *Dorothy feels Toto's leg* cannot mean *Dorothy is Toto's leg*). ***Helping verbs*** go alongside action verbs to put those verbs in a different tense, as in the sentence *Dorothy <u>has made</u> friends in Oz*.

And what about those verb tenses? There are many, and they tell us when something was done. The three primary tenses are ***present*** (*Dorothy <u>travels</u> to Oz*), ***past*** (*Dorothy <u>traveled</u> to Oz*), and ***future*** (*Dorothy <u>will travel</u> to Oz*). But there are several other verb tenses, some of which are in the chart below.

Week 2–Day 1

Name:	past continuous
Formation:	past tense of *to be* + *ing*
To show:	continuing action until it was interrupted
Example:	Dorothy <u>was traveling</u> to Oz when she met the Scarecrow.

Name:	present continuous
Formation:	present tense of *to be* + *ing*
To show:	continuous action in the present
Example:	Through much of the story, Dorothy <u>is traveling</u> to Oz.

Name:	future continuous
Formation:	future tense of *to be* + *ing*
To show:	something that will be happening over a period of time or at a specific time in the future
Example:	Dorothy <u>will be traveling</u> to Oz for several days.

Name:	past perfect
Formation:	past tense of *to have* + past participle
To show:	something that has finished when something else started or by a certain time
Example:	Dorothy <u>had eaten</u> all the fruit by the afternoon. (Notice it's not "had ate.")

Name:	present perfect
Formation:	present tense of *to have* + past participle
To show:	action completed at an unspecified time or several times in the past
Example:	Dorothy <u>has eaten</u> fruit every day for breakfast.

Name:	future perfect
Formation:	future tense of *to have* + past participle
To show:	an action completed in the future before another event
Example:	Dorothy <u>will have eaten</u> all the fruit before dinner.

English is chockablock with verbs that go all funny when they're put in the past tense or past participle. We call them irregular. For example, instead of *walk, walked, walked* (which has the regular past tense formation of adding ***ed***), you might have *eat, ate, eaten* or *drink, drank, drunk*.

This book has appendices of the most common irregular past tense verbs. For your grammar work today, review these appendices, then write down any you are unsure of in your grammar notebook. Don't isolate them, but write them in sentences to help you better remember them.

Reading

Read chapters 8 and 9 (“The Deadly Poppy Field” and “The Queen of the Field Mice”) of *The Wonderful Wizard of Oz.*

Questions

Answer the following questions:

1. Why aren’t the Scarecrow and Tin Woodman affected by the poppies?

2. Using only one’s head, one could argue that it makes no difference whether the cat or Toto kills a mouse. Both are animals acting on their natural instinct. Yet the Woodman kills the cat for threatening the mouse but merely restrains Toto. Why does he treat Toto more kindly?

3. Previously, we saw that Dorothy didn’t really care much about her companions. But now two things show us she cares for them. Name one of these things.

Grammar: Verbs—The Not-So-Basic

We’re going to look at three more verb tenses today that go along with yesterday’s chart. I put them here because I have not introduced them before, and they require knowledge of the perfect and continuous tenses. (Note that the continuous tense is also called the progressive tense. This means you might see the past continuous called the past progressive or the present perfect continuous called the present perfect progressive. They mean the same thing.)

Name:	past perfect continuous
Formation:	past tense of *to have* + *been* + *ing*
To show:	something was happening when something else occurred or to show cause and effect.
Example:	Dorothy <u>had been sleeping</u> poorly, so she was tired.

Week 2–Day 2

Name:	present perfect continuous
Formation:	present tense of *to have* + *been* + *ing*
To show:	something that started in the past and is still happening
Example:	Dorothy <u>has been sleeping</u> since she succumbed to the poppies.

Name:	future perfect continuous
Formation:	future tense of *to have* + *been* + *ing*
To show:	something that will continue up to a point in the future
Example:	Dorothy <u>will have been sleeping</u> for several hours by the time they can wake her.

You may have learned to remember the continuous tense because, just as it sounds, it's continuous or still going on (*I am running,* etc.). A way to remember the perfect tense is that it is over with, or *perfected* (*I had run*—so now I'm no longer running). This can make it seem strange to combine these two tenses into one, since they are opposites. Something can't be both still going on and completed. You may also have questions about when to use these tenses. For example:

Dorothy <u>was traveling</u> to Oz when she met the Scarecrow.
(past continuous)

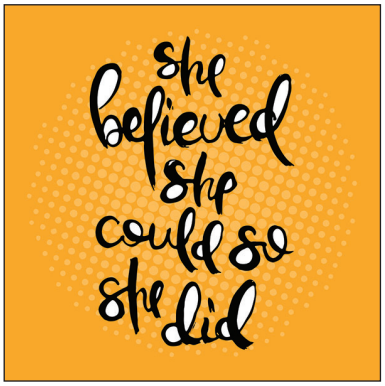
Dorothy <u>had been traveling</u> to Oz when she met the Scarecrow.
(past perfect continuous)

What's the difference? Honestly, not much. Generally speaking, use one of the tenses from yesterday whenever possible. Most of the time, those are all you'll need. Sometimes you'll face a situation where those aren't enough, then you can use one of the perfect continuous tenses.

Modals

Modal is a technical grammar term for certain types of helping verbs. It's not pronounced like *model*; it has a long ***o***: MŌ-del. Here they are:

can/could/be able to
may/might
should/ought to
would
must/have to
will/shall



While other helping verbs change a verb's tense, modals do different things. Modals help us:

Talk about ability:	Toto could have caught the mouse.
Ask permission:	Dorothy said, "Can I help you?"
Talk about possibilities:	They should get to Oz, if everything goes well.
Declare something necessary:	They must get to Oz!
Show intention:	We will get to Oz!

There's not much more to say about modals. We use them, accurately, all the time. You might want to add the word *modal* to your vocabulary, in case you encounter it on a test.

Active/Passive

This is a new concept (in this series) and a very important one. If you remember one thing from today's lesson, make it this. We normally put verbs in the ***active*** voice:

Peter kicked the ball.

Here the subject of the sentence (Peter) performs an action (kicking) on an object (the ball). (Remember when I say *object* here, I mean it grammatically. If Peter kicked his poor dog or his neighbor, they would also be objects.) Not only does Peter do this, but the sentence shows it in that order—the subject doing a verb to an object.

What if we change that order:

The ball was kicked by Peter.

Here, Peter is still kicking the ball, but he's no longer the subject of the sentence. The ball is the subject. Notice that we also add a helping verb (*was*) to *kicked*. This is called the ***passive*** voice.

The reason this is important for you to understand and remember is you almost never want to write like this. It's almost always better to write in the active voice (*Peter kicked the ball*) than the ***passive voice*** (*The ball was kicked by Peter*).

You might wonder why one would ever use the passive voice. The most common time to use it is when you don't know who or what caused the action. If your family comes home and sees all your pet chickens and ducks milling about in the front yard, someone might yell, "The gate was left open!" This is because at first, no one knows who forgot to shut the gate. Once the culprit is found, you might send a friend an email later that says, "My brother left the gate open."

Week 2–Day 2

Sometimes we know who the person doing the action is, but we don't bother to communicate it, maybe because the reader will already know or because we don't want the reader to know. The most famous example of this is the sentence, "Mistakes were made." Rather than focusing on blame, this statement is trying to move things on to solutions. Or maybe someone is trying to cover up for someone else.

Finally, you can use the passive voice when the object of the action is much more important than who or what did the action. "The dog was hit by a car!" Here the poor dog is the object of our attention, so it makes sense to put it first.

Gerunds

Our last new verb concept is the gerund. A gerund is a verb ending in ***ing*** that acts as a noun. All gerunds end in *ing*, but not all verbs that end in *ing* are gerunds.

Running is great exercise.
Too bad I hate running.
Alma is running in next week's marathon.

Running in the first sentence is a gerund. It looks like a verb, but it's acting like a noun. What is great exercise? Running is great exercise. It is the subject of the sentence. *Running* is also a gerund in the second sentence. What do I hate? Running—just like I might hate coffee or horror films or polyester. But in the third sentence, *running* is the verb. It tells us what Alma is doing.

How to tell when an ***ing*** verb is a gerund and when it's not? If it has a helping verb with it (like *is*), it's not a gerund. Only verbs get helping verbs. If it can be replaced with a noun and the sentence still makes sense, it is a gerund. Sometimes a verb ending in ***ing*** acts as an adjective (<u>running</u> shoes). You may be able to easily spot when this is happening (especially if you're comfortable with sentence diagrams), but I'm not going to test you on ***ing*** adjectives. For now, focus on distinguishing gerunds from ***ing*** verbs.

Unlike understanding the passive voice, which can help your writing, understanding the gerund is just about knowing another piece of grammar. Add the word to your vocabulary, and learn to spot a gerund in a sentence in case you're tested on it. Like you will be now.

Underline the modals in each sentence.

1. Could you go tomorrow?
2. We might eat dessert if we have time.
3. Melicent shouldn't have spread that rumor.
4. I know we ought to attend the graduation, but can we?
5. Must you prattle on like that while I'm meditating?

Underline the gerunds in each sentence. Remember that not every verb ending in *ing* is a gerund.

6. Reading expands your view of the world.
7. While on vacation, Roland enjoys hiking, surfing, and diving.
8. Lydia was washing the dog when I called.
9. Of all the things she did at camp, canoeing was Bridget's favorite.

Rewrite the passive sentences so they are in the active voice.

10. That tree was planted by my mother.

_____

11. Dinner was prepared by Aunt Evelin.

_____

Week 2–Day 3

Reading

Read chapter 10 ("The Guardian of the Gate") of *The Wonderful Wizard of Oz*.

Questions

Answer the following question:

1. What do our friends have to wear before they can enter Emerald City? According to the city guard, why do they have to wear these? What is a different reason they might have to do this?

Grammar: Sentence Diagrams

Learning to diagram sentences can help you understand sentences better. And since sentences are the core aspect of writing, understanding them better is always to the good. When you find you've written a sentence that doesn't sound right to you, but you can't figure out what's wrong, diagramming it can help you see the problem. Diagramming can also help you understand all these confusing grammar concepts better.

Let's start with a basic sentence: David worked.

David | worked

First we underline the sentence, then we draw a vertical line separating the subject (David) from the predicate (worked). (Keep the capital letter on the first word of the sentence, and remove the punctuation.) The subject is who or what the sentence is about. The predicate tells us what the subject is or does. Here the subject is doing something. Sometimes the subject is doing something in a tense that needs a helping verb:

David | is working

This is the same as the first, the helping verb just goes along with the verb it's helping.

Notice how this sentence diagram is different:

Here instead of an action verb, we have a linking verb (*is*). Instead of David doing something, David = tall. We diagram this differently, with the slanted line, as if *tall* wants to run up that ramp and land on the other side with *David*.

Notice how just these first simple steps of diagramming help you. First, you have to find the break between the subject and predicate. If you write a sentence without a subject or predicate, you've written an incomplete sentence (more on that later this year). If you think you might have an incomplete sentence, diagram it, and if you can't find a place to put that line, you're right—you need to rewrite that sentence so it's complete.

These diagrams can also help you remember the difference between action verbs, helping verbs, and linking verbs. Often helping and linking verbs look the same. Sometimes linking and action verbs are the same word. But they are diagrammed differently. Look at these sentences about a dog named Rex:

In the first one, Rex is doing the action of smelling, so we diagram it that way. In the second, it's like we're saying "Rex is gamey" so we diagram this as a linking verb.

Diagram these sentences:

1. Toto is hungry.

2. Dorothy is hurrying.

Week 2–Day 4

Reading

Read chapter 11 ("The Wonderful Emerald City of Oz") of *The Wonderful Wizard of Oz.*

Questions

Answer the following questions:

1. What two things about Dorothy interest the Wizard so much that he agrees to see her and her friends? _____

   _____

2. Our heroes' first goal was to see the Wizard. Having seen the Wizard, they now have a new goal. What is it?

   _____

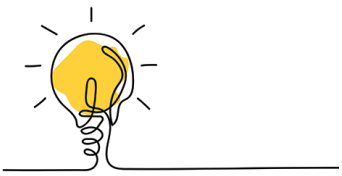
   _____

Grammar: Comparison and Contrast Papers

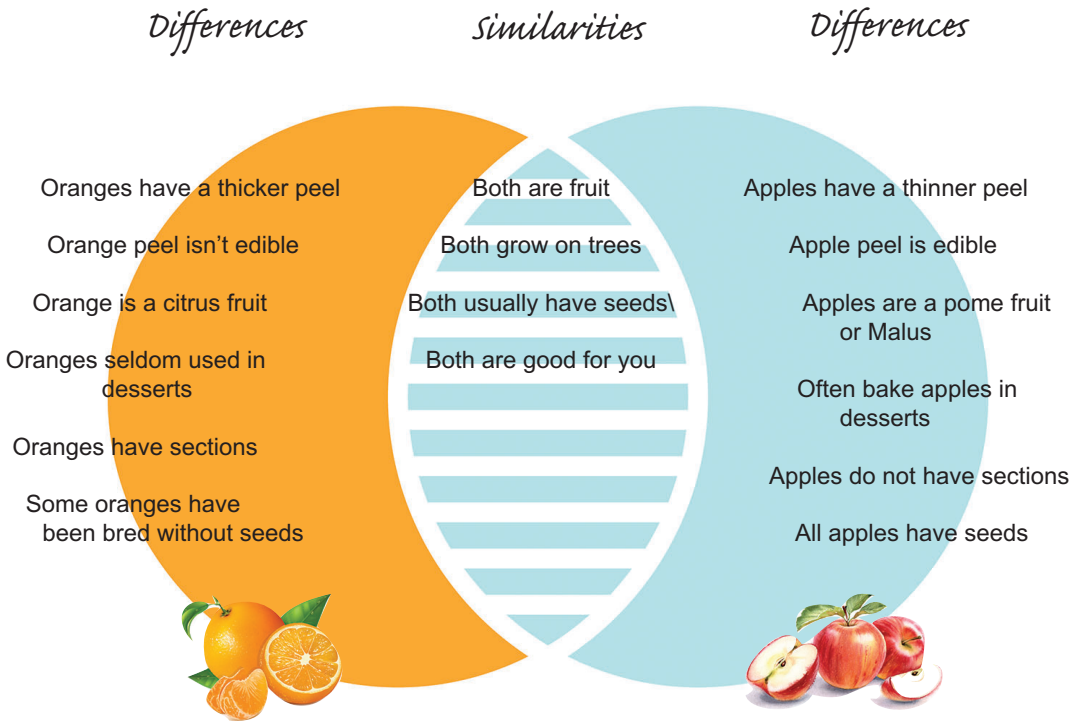
One type of paper you will be assigned is the comparison and contrast paper. In this, you will be asked to choose (or will be given) two (or more) topics and to write about their similarities and differences.

The first step to this or any paper is brainstorming. If you have to choose the topics, brainstorm several. Brainstorming is not the time to hold back or think, "What about . . .? Nah!" Brainstorming is all about thinking of as many things as possible to write down. You'll cross off the unworkable ideas later.

Once you've chosen your topics (or they've been given to you), brainstorm again. This time you're brainstorming ideas related to your topics. Again, write and write without worrying.



Now you should have a paper full of ideas about your topics, so it's time to organize them. Look for points of similarity and points of difference. Take a fresh sheet of paper and group them in whatever way makes sense to you (draw boxes, circles, columns, etc.). Let's say I was going to write an exciting paper comparing and contrasting apples and oranges. After my brainstorming, my organization paper might look like this:



Finally there's the job of organizing the information in the paper itself. Unlike other types of papers, comparison/contrast papers are usually organized only one of two ways. Either you can write a paragraph or section with all the similarities and another with all the differences, or you can write about certain subtopics, pointing out the similarities and differences of each. The first is usually what you'll do if you're assigned a shorter paper (say, two–four paragraphs) or if there simply isn't that much to say on the topics. The second choice is usually for longer, meatier papers.

With the list I have here, I would choose the first option. My outline would look like this:

I. Introduction

II. Similarities

III. Differences

IV. Conclusion

(We will talk about introductions and conclusions later in this course. For now, just do your best with them.)

But if I were a botanist who specialized in fruiting trees and knew a lot about apples and oranges, I would no doubt choose the second way, perhaps comparing them first on the root systems, then on their bark, next on the leaves, and finally on the fruit itself.

Over the next two weeks you will be using these techniques to write your own comparison/contrast paper.