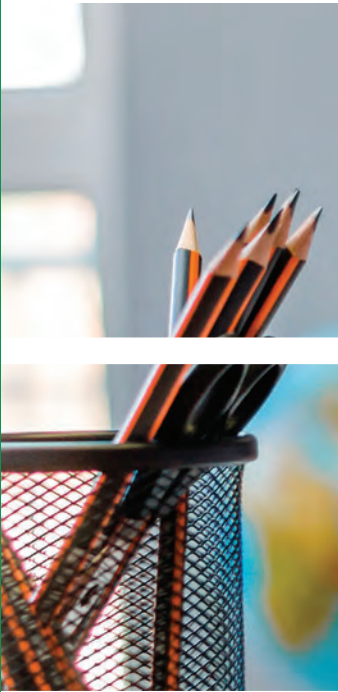


# E

# LANGUAGE ARTS



Spelling  
Grammar  
Dictation  
Writing Mechanics  
Research Writing  
Creative Expression





**Thank you** for downloading this sample of Sonlight's Language Arts E Instructor's Guide (what we affectionately refer to as an IG). In order to give you a full perspective on our Instructor's Guides, this sample will include parts from every section that is included in the full IG.

*Here's a quick overview of what you'll find in this sample.*

- A Quick Start Guide **START HERE**
- A 3-week Schedule
- Copywork/Dictation practice exercises and fun **Creative Expression** assignments.
- Activity Sheets that follow each week's Schedule and Notes.
- A **Scope and Sequence** of topics and skills your children will be developing throughout the school year
- Discussion and comprehension questions for each **Reader** title.

#### SONLIGHT'S "SECRET" COMES DOWN TO THIS:

We believe most children respond more positively to great literature than they do to textbooks. To properly use this sample to teach your student, you will need the books that are scheduled in it. We include all the books you will need when you purchase a package from [sonlight.com](http://sonlight.com).

Curriculum experts develop each IG to ensure that you have everything you need for your homeschool day. Every IG offers a customizable homeschool schedule, complete lesson plans, pertinent activities, and thoughtful questions to aid your students' comprehension. It includes handy teaching tips and pointers so you can homeschool with confidence all year long.

If you need any help using or customizing our IGs, please reach out to our experienced homeschool advisors at [sonlight.com/advisors](http://sonlight.com/advisors).

We hope you enjoy using this sample. For even more information about Sonlight's IGs, please visit: [sonlight.com/ig](http://sonlight.com/ig). It would be our pleasure to serve you as you begin your homeschool journey.

If you like what you see in this sample, visit [sonlight.com/languagearts](http://sonlight.com/languagearts) to order your History / Bible / Literature package.

Blessings!

**Sarita Holzmann,**  
Co-founder and president  
of Sonlight Curriculum

**Homeschool**

**questions?**

**Sonlight advisors**

**have answers.**

““ I was feeling overwhelmed and afraid that I lacked what it takes to successfully homeschool my kids,” writes Jennifer A of Battle Creek, MI. “I contacted an Advisor and got the help I needed!”

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303-730-6292

**EMAIL**

[advisor@sonlight.com](mailto:advisor@sonlight.com)

# Language Arts Reading (4-Day)

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Language Arts E

By the Sonlight Team

*I have hidden your word in my heart that I might  
not sin against you.*

Psalm 119:11 (NIV)

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“Do to others what you would have them do to you” (Matthew 7:12).

“The worker is worth his keep” (Matthew 10:10).

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**NOTE TO PURCHASER**

Sonlight Curriculum, Ltd. is committed to providing the best homeschool resources on the market. This entails regular upgrades to our curriculum and to our Instructor’s Guides. This guide is the 2020 Edition of the Sonlight Curriculum® “Language Arts E” (4-Day) Instructor’s Guide and Notes. If you purchased it from a source other than Sonlight Curriculum, Ltd., you should know that it may not be the latest edition available.

This guide is sold with the understanding that none of the Authors nor the Publisher is engaged in rendering educational services. Questions relevant to the specific educational or legal needs of the user should be addressed to practicing members of those professions.

The information, ideas, and suggestions contained herein have been developed from sources, including publications and research, that are considered and believed to be reliable but cannot be guaranteed insofar as they apply to any particular classroom or homeschooling situation.

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For the latest information about changes in this guide, please visit [www.sonlight.com/curriculum-updates](http://www.sonlight.com/curriculum-updates). Please notify us of any errors you find not listed on this site. E-mail corrections to [IGcorrections@sonlight.com](mailto:IGcorrections@sonlight.com) and any suggestions you may have to [IGsuggestions@sonlight.com](mailto:IGsuggestions@sonlight.com).

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Sonlight Curriculum® “Language Arts E”  
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# INSTRUCTOR'S GUIDES LANGUAGE ARTS

**TRY BEFORE YOU BUY!**

Get a three-week sample of any Sonlight Instructor's Guide—FREE!  
sonlight.com/samples

Teach writing naturally and with confidence using Sonlight's unique Language Arts Instructor's Guides. LA Guides also include:

- 1 **Teaching Scripts (in the early grades)**  
Read the teaching scripts in the IG when you introduce new ideas, concepts, and assignments. Great for parents just starting to homeschool or to provide extra confidence when teaching!
- 2 **Overview Summaries**  
Weekly overviews summarize the concepts, skills and assignments for each week.
- 3 **Copywork/Dictation Assignments**  
With weekly copywork or dictation assignments, children model master communicators to learn the basics of writing. Assignments are based on your children's ages and ability levels, and most passages come from their Readers.
- 4 **Spelling**  
Sonlight Language Arts Instructor's Guides include spelling lists in levels 1-4. Beginning with Level 1, each week's spelling list corresponds with the reading. For Language Arts D-F, choose one of the stand-alone programs. The IG has a space to record your progress.
- 5 **Grammar and Writing Mechanics**  
Receive clear grammar instruction about specific concepts from the week's copywork or dictation passage, then complete a few exercises to practice and reinforce the concepts. Answers included. Your children will learn to communicate effectively.
- 6 **Evaluative Rubrics**  
Easily determine how to evaluate your children's work. Are they on track? What areas could use additional practice? What are the expectations in this assignment?

The collage shows several pages from the Sonlight Language Arts Instructor's Guide. Callout 1 points to the 'Creative Expression' section (page 41) which includes a copywork assignment for the words 'hit, rib, pit, Tim'. Callout 2 points to the 'Copywork Application' section (page 42) which provides an overview and instructions for using the copywork. Callout 3 points to the 'The Cat Book' section (page 43) which includes a 'Prepare in Advance' section and a 'Write the Story' section. Callout 4 points to the 'The Cat Book Skills Checklist' (page 44) which includes a key and a checklist of skills. Callout 5 points to the 'Letter of the Week' section (page 45) which includes a 'Language, Phonics & Spelling' section and a 'Creative Expression' section. Callout 6 points to the 'The Cat Book Skills Checklist' (page 44) which includes a key and a checklist of skills. Callout 7 points to the 'The Cat Book' section (page 43) which includes a 'Prepare in Advance' section and a 'Write the Story' section.

## 7 Effective Creative Writing Instruction

Step-by-step creative writing instruction encourages exploration and sets your children free to develop their creative side. They become superb written communicators, too.

Your IG includes assignments in a wide variety of styles and genres, including imaginative, persuasive, expository, narrative, journaling, etc. Each assignment includes instruction and a sample of what your student might produce.

The writing assignments follow a consistent pattern each week: copywork or dictation on Days 1 and 5; mechanics instruction and practice on Day 2; pre-planning for writing on Day 3; writing assignment on Day 4.

## 8 Activity Sheets and Answers

Activity sheets reinforce your teaching and provide assignments that make your children eager to learn how to write well. A variety of activity options coordinate with your students' language arts studies and draw on a range of skills and interests. Weekly notes provide answers to grammar questions and suggested responses for creative writing assignments.

## 9 Schedules for Optional Workbooks

All levels include schedules for optional workbooks. These workbooks offer your children additional practice in areas where they may struggle, such as phonics, grammar, and vocabulary. Visit [sonlight.com](http://sonlight.com) for these supplemental materials.

### How to Choose Language Arts for Sonlight Levels K-C and Readers K-4

Pick the language arts program that is closest to your children's ability level. Take the language arts assessment at [sonlight.com/assessment](http://sonlight.com/assessment). Then add the same level Readers for each child. Your Language Arts Guide includes the schedule and notes for those corresponding Readers. ♦

Language Arts 1  
Days 86-90: Date: \_\_\_\_\_ to \_\_\_\_\_

Week 18					
Date:	Day 86	Day 87	Day 88	Day 89	Day 90
<b>SPELLING</b>	<b>Words</b>	Introduce the Words	Write Them Big!	Copy Them Small	Mix It Up!
<b>PHONICS</b>	<b>I Can Read It! Word Lists</b>	Lesson 18			
	<b>Phonics Activities</b>		Form Words	Play Concentration	
	<b>Optional: Explore the Code 2</b>	pp. 55-56	p. 57	p. 58	p. 59
<b>HAND-WRITING</b>	<b>Handwriting Without Tears: My Printing Book</b>	p. 50		p. 51	
<b>READERS</b>	<b>I Can Read It! Book 3</b>	"The Tent" pp. 12-14	"A Hint" pp. 15-16	"A Cast" pp. 17-18	"The Fish" pp. 19-20 "Fish and Chips" pp. 21-22
<b>CREATIVE EXPRESSION</b>		Copywork 1	Contractions	Synthesis	Match Middle Sounds Copywork 2
<i>Other Notes:</i>					

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9

4

Parental Notes

**Weekly Overview**

**Spelling:** /qu/ digraph

**Phonics:**  
**Form Words:** vowels and consonants; digraphs; word recognition  
**Play Concentration:** sight words; memorization

**Creative Expression:**  
**Contractions:** apostrophes; word shortening  
**Synthesis:** focused thinking; sequential description; narration  
**Match Middle Sounds:** vowels; recognize letter sounds

Vowel Activity Sheet 4

Circle the letter that makes the first sound in the name of each picture. Then write the letter in the space provided.



a f m



f a p



d o a



c b a

ant, Africa, astronaut, antler

Vowel Activity Sheet 4 | Language Arts 1

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Not sure what levels your children need?

**TAKE A FREE LANGUAGE ARTS ASSESSMENT.**

[sonlight.com/assessment](http://sonlight.com/assessment)

## Before You Begin ...

You are about to embark on an exciting journey! With Sonlight's Language Arts program as both your passport and map, you and your children will travel to exotic, wonderful places. Be aware, though, that you may at times face some rough seas. And that's OK.

In fact, it's more than OK. Confusion and frustration are perfectly common, natural reactions in any educational setting. Sonlight's goal is to minimize such distractions on your Language Arts voyage. We thought it would be a good idea to explain a couple of things up front that we hope will calm the seas, fill your sails, and lead to safe harbor.

### **Leaving Your Comfort Zone**

As you launch Sonlight's Language Arts program, it will not take you long to notice that something different is going on here. Are you missing something? Probably not! The mental map of your experience probably does not match what you are seeing.

You were probably taught Language Arts in a traditional way using workbooks and repetition. Sonlight does not teach Language Arts this way. Our research revealed that traditional methods, while comfortable, produced inferior results and were boring!

Traditional methods focus on repetition and drive students to memorize chunks of unrelated material in order to pass a test. What happens after the test? Unfortunately, students usually soon forget what they learned. Has learning really occurred then? Maybe. But, many students only learn how to beat the system!

"Memorize, pass test, forget" is not the pattern Sonlight promotes.

### **The Sonlight Way**

Instead, Sonlight's Language Arts program is based on the "natural learning" approach. "Natural" or "integrated" learning means students learn by discovery. They observe, analyze, and then seek to imitate what they have seen a master wordsmith do before them.

The "natural learning" approach is not as intuitively obvious as the instruction found in most standard workbooks. Students will make a discovery, and we will reinforce it for them. However, they won't find 50 similar "problems" neatly laid out for them to "solve."

In "natural learning," students see each principle at work in the natural context of a sentence or paragraph that they have read in one of their assignments. They have to really puzzle things through, and you will occasionally have to help them figure things out.

The "natural learning" approach is, in some ways, slower than traditional workbook methods. But here's the key: when students "get" a principle that they've been striving to master via this method, they will never forget it! They will understand it thoroughly and be able to apply it in almost any context. That is true learning. That is our goal.

For more in-depth information regarding Sonlight's Language Arts philosophy, go to: [www.sonlight.com/educational-philosophy](http://www.sonlight.com/educational-philosophy).

### **Additional Resources**

As you adjust to teaching with the "natural learning" approach, you may want some additional assistance at times. For example, you may want to familiarize yourself with quality resources such as Dr. Ruth Beechick's books. For further study, we recommend Dr. Ruth Beechick's books *The Three-R's Series* and *You CAN Teach Your Child Successfully*.

If you feel like your children just seem to be struggling or overwhelmed with their work, don't hesitate to put some books away and simply wait awhile. Instead, spend more time on your Read-Alouds and simply continue to encourage a love for reading. In a few months, try again, and you will probably find that allowing a little extra time for your children to grow made success easier for them to attain.

### **Join the Family**

Besides referring to your Instructor's Guide and books, please visit our Sonlight Connections Community ([sonlight.com/connections](http://sonlight.com/connections)). If you have any questions about how to teach, or why you might (or might not) want to do something; if you wonder if someone has an idea about how to do something better, or whether you or your children are on track or need special help or attention; or for whatever reason, you will find a large community of friendly, helpful people available.

## About this Instructor's Guide

Sonlight's Language Arts program seeks to develop your children's writing abilities via dictation, application, and creative expression. It emphasizes spelling, phonics, vocabulary development, and handwriting. Your children will write daily in a variety of ways.

We provide a 36-week, normal school length schedule. Please take some time now to plan your school year so that you can meet your educational objectives as well as your family's needs. It is okay to use more time to finish this program.

This guide consists of several parts.

**Section One** provides a brief overview of your Lan-



guage Arts studies for the year. We want you to not only know what to do, but also why you do it.

**Section Two** includes the heart of the program: record-keeping/schedule sheets and notes. Use the schedule sheets to find each week’s assignments and to record what you’ve done each day. Simply place a check mark by each assignment as it’s completed. You can also use these sheets to record problem areas or subjects and topics needing special review. Please feel free to modify our suggested schedule to match your own—and your children’s—specific needs.

Keep these records to demonstrate to others (government authorities, in particular) what you have taught your children.

Immediately following the schedule, you’ll find Notes with instructions for assignments and Answer Keys. These notes contain Weekly Overviews that outline the skills and assignments covered that week, as well as Rubrics that will help you evaluate the week’s writing assignment. See the “Recommendations for Teaching Writing” article in Section Four for more information about rubrics. Directly after the Notes are the Weekly Activity Sheets with your children’s dictation passages as well as their other assignments.

**Section Three** includes **Reader Study Guides** that contain discussion questions and other teaching notes that will help you guide your students through the Readers scheduled in this guide.

**Section Four** contains several helpful resources for all users. This section contains an overview of topics scheduled in this guide, teaching tips for how to use the tools included in this program, as well as suggestions that will help you modify this program to best fit your family’s needs.

We also recommend you visit the **My Downloads** section of your Sonlight Account for several other helpful teaching tools, including:

- Getting Organized—includes great tips about scheduling your school year, modifying our program and keeping records
- Tips When Using the Internet

#### **Items You Will Need**

- lined notebook paper
- #2 pencils
- art supplies for illustrations (crayons, colored pencils, or markers)
- lined index cards for a couple assignments (e.g., the research paper project)

If you might reuse your Instructor’s Guide and Student

Activity Sheets in the future (for a younger child, for instance), we strongly suggest that you purchase an extra set of Activity Sheets when you buy the Instructor’s Guide. That way, when we update our Instructor’s Guides you will have matching Activity Sheets when you need them. Please contact us if you are looking for Activity Sheets from the past.

## Program Features and Rationale

### **Dictation**

Every year customers ask: “How can I teach my children proper grammar [punctuation, etc.]? They don’t know the first thing about proper sentence construction ...” Our answer? Dictation! No matter how much your children complain, unless they consistently come back with 100% correct papers, make dictation a priority!

If you’re unfamiliar with dictation, it’s exactly what it sounds like. You read a passage to your children, and they write it exactly as read, concentrating on correct spelling, punctuation, etc. We agree with Dr. Ruth Beechick that dictation exercises provide a “well-rounded approach to language” by enabling the parent to deal with issues of grammar, punctuation, spelling, writing, and thinking in a natural (uncontrived) setting, with a relatively small time-expenditure and no workbooks. If you own her book, please read—or reread—Dr. Beechick’s comments in *You CAN Teach Your Child Successfully* (pages 69-89).

Your children may resist dictation at first. In the long run, they will come to enjoy it if you simply persist. Tell your children that they are “teaching their hands to obey their mind.”

### **Optional Dictation Passages**

While our goal is for your children to write every day, we realize that there are some days when your children will just not feel like writing. All children will have “dry” days when it seems like getting blood from a stone would be easier than getting one paragraph from them.

So what should you do on those “dry” days? Mercilessly browbeat them into submission? Not if you value your own sanity! Just skip writing that day? Not if you want your children to learn to love and excel at writing ... Instead, we recommend another solution: dictation.

For your convenience, we provide an optional dictation passage each week. The next time you find yourself with a reluctant writer, just use it as your writing assignment for the day. And encourage your children to get some extra rest so that they’re ready to tackle their regular writing assignment the next day.

### **Mechanics Practice**

In order to become more proficient writers, we believe students need to not only practice writing but also understand “what’s going on under the hood” in what they’re reading and writing. Therefore, each week we offer an introduction to a grammatical or writing mechanics topic (grammatical rule, literary term, punctuation, capitalization, etc.). Look for the skills covered each week in the “Weekly Overview” table, located at the beginning of the Day 1 Creative Expression Notes. For a 36-week progression of topics and skills studied this year in Language Arts, see our Schedule of Topics and Skills, located in **Section Four**.

### **Creative Expression (Writing)**

Sonlight’s Creative Expression assignments encompass a wide variety of writing tasks, styles, and skills. For example, your children will encounter traditional composition practice (ranging from formal essays to informal thank-you notes), research, poetry, book reports, analysis, and fun, inspired creative assignments. We believe that the breadth and variety of writing assignments will launch your children to new heights in their writing—and that they’ll have a lot of fun in the process!

We designed our writing assignments to help your children develop fundamental skills that they will build upon in the future. We hope you are looking forward to the new challenges we present this year. If you’ve had a chance to preview this guide and some of the work seems daunting, don’t worry: Just because we use new or advanced concepts (similes, metaphors, etc.) doesn’t mean the assignments themselves are hard. Give your children the benefit of the doubt! Let them try the assignments as they are, but feel free to modify if necessary.

Our desire at this point is not mastery (either of vocabulary or concepts), but acquaintance and familiarity. We believe mastery can come over years of repeated brief encounters with the same material.

For more information about how to use this program to help you confidently teach writing this year, please see the “Recommendations for Teaching Writing” article in **Section Four**.

### **Spelling**

In our early elementary products, spelling has been incorporated into the Language Arts programs. From this point forward, however, you will need to decide how much more spelling practice your student needs. Generally we recommend choosing a spelling program for at least Levels D-F and then continue with the spelling program if your student struggles. *Spelling You See* is a great option

to help your students as spelling challenges advance. Use the blank rows on the Schedule pages to record your spelling work.

As students get older, correcting their writing assignments will eventually become the natural spelling work for most students. You can also use the weekly dictation exercises to help you monitor your students’ spelling progress. Consider keeping records on the weekly schedule pages of errors you see consistently. Use the list of spelling rules included in the **My Downloads** section of your Sonlight account to help you review those issues with your student.

### **Grammar 5**

We recommend *Grammar 5* for one year between 4th–7th grade. This self-paced grammar supplement contains a progressive journey through only the most practical grammar your children need and makes a great addition to Sonlight’s Language Arts. Once you have finished *Grammar Ace*, we recommend you choose either *Grammar 5 & 6* with *Winston Grammar* **or** *Keys to Good Language*, but not both as the programs teach using a different format and lesson progression. Use the space on the Schedule page to record what you have done.

### **Vocabulary**

While the bulk of our Vocabulary study is contained in the Read-Aloud study guide and part of the History/Bible/Literature Instructor’s Guide, you will see some terms defined in the Reader Study Guides in **Section Three** as well. The books we choose for you to read aloud often tie to the same historical time period as the rest of the texts we select, but are usually written at a higher reading level than the books we schedule as Readers. Therefore, Read-Alouds provide rich, content-relevant language presented during a time in which you can easily pause and discuss unfamiliar words with your students.

In all of our study guides, we categorize the words we highlight in two ways. **Vocabulary** words are words your students will probably encounter in other texts --not just those included in this curriculum. We list these words within an excerpt of the text from the book in which they are found so that you may challenge your students to define the terms using the clues found in the context of the rest of the story. Simply read these short quotes aloud and see if your students can tell you the meaning of the **bold italicized** terms. For example:

Read: “**Unobtrusively** Johnny got his notebook and pencil.”

Ask your child: “What do you think “Unobtrusively” means?”

After your student answers, compare their response to the answer in parentheses: (*in a manner to avoid notice*)

**Cultural Literacy** terms are words that, if defined while your students are reading, will broaden and deepen their understanding of the text. However, these words are generally specific to course content, and we wouldn't expect your students read or hear them on a regular basis. You may use these words, formatted in **bold** followed by a colon and their definitions, more like a convenient glossary. For example:

Define the word when it comes up in the text—  
**amplitude:** the arc of the horizon between east and west.

If you'd like more vocabulary practice, we recommend the *Wordly Wise* program. We schedule this optional workbook for you.

#### **Student Activity Sheets**

We have included Activity Sheets to help you help your children. For levels D-W, to enable your children to study independently, you will find the bulk of the Language Arts instruction on the Weekly Activity Sheets, with a small summary of what we teach each day included in your notes. Feel free to read and work with them through the lessons on the Activity Sheets, or give them the reins to work solo, once you feel they are able to do so.

## Supplementary Websites

We know that there are times throughout our curriculum when we simply cannot cover all the material on a given subject. In these instances we will provide internet search instructions for you to find more information. Please use caution and your own discretion as you look at different internet sites. We highly recommend that you as the parent and teacher look before allowing your student to do the search with you or on their own. We hope you find this helpful!

## Corrections and Suggestions

Since we at Sonlight constantly work to improve our product, we would love it if we could get you to help us with this process.

Whenever you find an error anywhere in one of our Instructor's Guides, please send a short e-mail to: **IGcorrections@sonlight.com**. It would be helpful if the subject line of your e-mail indicated where the problem is. For instance, "Language Arts D/Section Two/Week 1/Day 3." Then, in the message portion of the e-mail, tell us what the error is.

If, while going through our curriculum, you think of any way we could improve our product, please e-mail your suggestions to: **IGsuggestions@sonlight.com**. If you know of a different book we should use, if you think we should read a book we assign at a different point in the year, or if you have any other ideas, please let us know. Your efforts will greatly help us improve the quality of our products, and we very much appreciate you taking the time to let us know what you find. Thanks for your help! ■

# Language Arts E

Days 1–4: Date: \_\_\_\_\_ to \_\_\_\_\_

Week Overview																	
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36

Week 1					
	Date:	Day 1	Day 2	Day 3	Day 4
SPELLING	<i>Spelling You See</i> <sup>1</sup>				
HAND-WRITING	<i>Recommended: Handwriting Without Tears</i> <sup>1</sup>				
GRAMMAR	<i>Optional: Grammar 5</i> <sup>1</sup>	Sheet 1		Sheet 2	
VOCABULARY DEVELOPMENT	<i>Optional: Wordly Wise 3000</i> <sup>1</sup> (for books 4–12)	Lesson 1A		Lesson 1B	Lesson 1C
READERS	<i>By the Great Horn Spoon</i> <sup>2</sup>	chap. 1	chaps. 2–3	chaps. 4–5	chap. 6–chap. 7 mid.-p. 77 (to break)
CREATIVE EXPRESSION		Dictation & Mechanics Practice	Personification	Organization	A Gold Nugget's Tale
<b>Other Notes</b>					

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1. Purchase optional materials separately: We do not include them in the LA Package.
2. Find notes for the Readers in **Section Three**, arranged in the order scheduled. To accommodate various reading speeds, we recommend pulling each set of book notes and simply placing them inside each reading title.

Weekly Overview
<p><b>Mechanics Practice:</b> Sentence Basics Nouns—common and proper; gender of nouns</p> <p><b>Creative Expression:</b></p> <p><u>Skill:</u> Personification</p> <p><u>Assignment:</u> Write a short story about the California Gold Rush from the perspective of a piece of gold</p>

## Spelling

### *Spelling You See*

In our early elementary products, spelling has been incorporated into the Language Arts programs. From this point forward, however, you will need to decide how much more spelling practice your student needs. Generally we recommend choosing a spelling program for at least Levels D-F and then continue with the spelling program if your student struggles. *Spelling You See* is a great option

Parental Notes

to help your students as spelling challenges advance. Use the blank rows on the Schedule pages to record your spelling work.

As students get older, correcting their writing assignments will eventually become the natural spelling work for most students. You can also use the weekly dictation exercises to help you monitor your students' spelling progress. Consider keeping records on the weekly schedule pages of errors you see consistently. Use the list of spelling rules included in the **Downloads** section of your Sonlight account to help you review those issues with your student.

## Handwriting

Your children will practice their handwriting in the Copywork/Dictation activities and writing assignments. However, we highly recommend purchasing a handwriting program. *Handwriting Without Tears* is a wonderful program that we recommend often.

If you would like help scheduling any of the programs we offer, *Handwriting Without Tears* or your preferred program, please go online to [sonlight.com/handwritingschedules](http://sonlight.com/handwritingschedules) to download and print the appropriate file. Then use the blank line to record what you have done.

## Grammar

Sonlight's Language Arts incorporates grammar in its natural language-learning approach. If you would like to supplement that approach, we recommend *The Grammar Ace* for one year between 4th-7th grades. This self-paced grammar supplement contains a progressive journey through only the most practical grammar your children need. If you wish to further study grammar after *The Grammar Ace*, we recommend you move on to *Grammar 5* and *Grammar 6*. If you complete Sonlight's grammar series and want to have a fourth year of grammar, we recommend that you move on to *Winston Grammar Advanced*.

## Vocabulary Development

While the bulk of our Vocabulary study is contained in the Read-Aloud study guide and part of the HBL Instructor's Guide, you will see some terms defined in the Reader Study Guides too. The books we choose for you to read aloud tie to the same historical time period as the rest of the texts we select, but are usually written at a higher reading level than the books we schedule as Readers. Therefore, Read-Alouds provide rich, content-relevant language presented during a time in which you can easily pause and discuss unfamiliar words with your students.

In all of our study guides, we categorize the words we highlight in two ways. **Vocabulary** words are words your students will probably encounter in other texts—not just those included in this curriculum. We list these words within an excerpt of the text from the book in which they

are found so that you may challenge your students to define the terms using the clues found in the context of the rest of the story. Simply read these short quotes aloud and see if your students can tell you the meaning of the bold italicized terms.

**Cultural Literacy** terms are words that, if defined while your students are reading, will broaden and deepen their understanding of the text. However, these words are generally specific to course content, and we wouldn't expect your students read or hear them on a regular basis. You may use these words, formatted in **bold** followed by a colon and their definitions, more like a convenient glossary.

## Wordly Wise

If you'd like more vocabulary practice, we recommend the *Wordly Wise* program. Books 4-12 of the *Wordly Wise 3000* series follow the same format and we have included a schedule for you. We recommend choosing the book that matches with your student's grade level.

## Reader Notes

We include the Readers schedule and corresponding Study Guides in both the History and Language Arts Guides. However, we do not include the map points in the Language Arts guides because we consider geography part of our History program. Please refer to your History/Bible/Literature E Guide for more information about maps. Find the Study Guide notes for the weekly Readers in **Section Three**. They are organized in the order your students will read them.

## Creative Expression

Our goal is to have your children writing all week long. To keep things interesting and to offer a broad range of skill practice, this writing practice varies throughout the week. On Day 1 we suggest your children practice Dictation. If so, your children will first study the passage and then write it down as you read it aloud to them. After Dictation, they will learn about a concept for Mechanics Practice. On Days 2-4, they will work on more formalized Creative Expression assignments. These assignments vary widely each week in order to give your children experience in all types of writing—and oral presentation, too.

## Preferred Dictation Method

Ask your children to read through the dictation passage to familiarize themselves with it. They should note any words, capitalizations, or matters of punctuation that require special attention. They should ask you to clarify anything they're unsure about.

Give your children no more than five to ten minutes to prepare to take dictation. Preparation may involve writing out unfamiliar words, practicing spelling them out loud or on paper, trying to remember how a word looks by "seeing" it in their minds, drawing a word in large letters written in mid-air with an imaginary pen, etc. When their time is up,

give the dictation, clause by clause, reading each clause only twice (repeating it only once). Your children should write in the cursive style. As you read the passage to them, you should not emphasize the different sounds in each word.

Before handing their papers to you, your children should check their work for errors. They should mark and correct any errors they find. Discuss with your children what you think they have done particularly well, as well as what they could do better.

If you see consistent spelling, punctuation, or handwriting problems, keep a record on the weekly schedule and review those areas using the list of spelling rules included in the **My Downloads** section of your Sonlight account.

#### About Mechanics Practice

On Day 1 of each week, we offer a brief introduction to one grammatical or mechanical topic. This year your children will work through three basic groups of skills. We will study basic grammar skills in two main sections: **Sentence Basics** (nouns, verbs, adjectives, etc.), and **The Building Blocks of Sentences** (phrases, clauses, active and passive voice, etc.). We'll then intersperse the grammatical lessons with common **Mechanics** topics that we'll schedule throughout the year.

Look for the skills covered each week in the "Weekly Overview" table, located at the beginning of the Day 1 Creative Expression Notes. For a 36-week progression of topics and skills studied this year in Language Arts, see our Schedule of Topics and Skills, located in **Section Three**.

#### Feeling Overwhelmed?

Due to the myriad of concepts to cover—many of which may seem abstract—and the subjectivity that evaluating writing assignments often requires, the idea of teaching Language Arts may seem daunting. Understandably! For this reason we have included an article called "Recommendations for Teaching Writing" in **Section Four** of this guide to help you navigate the writing portion of your Language Arts journey this year. We hope the suggestions found here will help you determine how to use this program so that it works best for your family, and will provide answers to further teaching questions you may have.

Day  
**1**

#### Dictation

Read through the dictation passage with your children. Note any words, capitalizations, or matters of punctuation that require special attention. Next, read the dictation as your children write it down on a separate piece of paper.

It was not once upon a time—it was precisely the twenty-seventh day of January in the year 1849. Gold had been discovered in California some twelve months before and now, in a rush, the Gold Rush was on.<sup>1</sup>

1. Sid Fleischman, *By the Great Horn Spoon!*, (Little, Brown and Company: Boston, 2013), 1.

#### Mechanics Practice

Today your children will learn about **common** and **proper nouns**, and the **gender of nouns**—*feminine, masculine, neuter* and *indefinite*. See the **Week 1 Activity Sheet** for more information. If your children have trouble distinguishing all of the nouns from the passage, have them look up words they are uncertain about in the dictionary.

#### Answers:

1. **Common Nouns:** *time, day, year, gold, months, rush (in this context); Proper Nouns: *January, California, Gold Rush.**
2. *All of the nouns in the passage are neuter—they are all objects or ideas, which are neither male nor female.*

Day  
**1**

#### Optional: Dictation

For your convenience, we provide an additional dictation passage each week. If your children are having an "off" day, just use one of these alternative dictation passages instead of your writing assignment for the day. Feel free to take a break instead of trying to grind your way through the regular assignment.

She was bound for the gold fields with 183 passengers—not counting the stowaways. Hundreds of gold-seekers had been left at the dock clamoring for passage. The California fever was sweeping through the cities and towns and villages like a heady wind.<sup>2</sup>

Day  
**2**

#### Personification

Today your children will learn about the literary element personification. Work through the instructions on the Activity Sheet to present the topic to them, and then work together on the activity that follows. See the **Week 1 Activity Sheet** for more information.

#### Answers:

1. *ring, dancing*
2. *wind, pick her up; carry her along*
3. *mountains, stood*
4. *stagecoach, climbed*
5. *snow, breast*
6. *kittens, lost their mittens*
7. *throb, ran*
8. *visions of sugar plums, danced*
9. *answers will vary*

2. *Ibid*, 2.

**Gold Rush Story from the Perspective of a Gold Nugget**

Today and tomorrow your children will write a short story about the California Gold Rush from the perspective of a piece of gold. To begin, read through the introduction to the assignment under “Organization” on the **Week 1 Activity Sheet** together. Then have them complete the pre-writing activities that follow.

Today your children will write their California Gold Rush short stories. Their finished story should be 3–4 paragraphs long. See the **Week 1 Activity Sheet** for more information.

Here’s what a sample story about a wedding ring written using personification might look like. Read it to your children if they need a little inspiration.

My name is Nate and I’m a wedding ring who belongs to a guy named Maurice. Sure, it might not sound like I lead an exciting life, but my life was not always so boring. In fact, I started out life as a gold nugget in a crystal-clear stream in California. Ah, those were the days ...

As a child, I hung around the stream bed, occasionally moving downstream with a particularly-strong current. Then one day, everything changed. A smelly man named Pete stomped into the stream and rudely dislodged me and several of my friends from the bottom. His stubby fingers soon grabbed me and held me close to his cold, evil eyes.

Inexplicably, he then bit me with his dull, yellow teeth, nodded approvingly, and dropped me into a leather bag that smelled like sweat and minerals. The darkness nearly suffocated me. I resolved to persevere, however, and soon found myself tumbling out onto a cold, hard marble counter.

Another strange man Pete called “the jeweler” carefully studied all my sides and then placed me on a soft, warm cloth. Thankfully, Pete left after “the jeweler” gave him a wad of cash. Unfortunately, I would never return to my beautiful stream bed. “The jeweler,” who happened to be named Maurice, carefully crafted me into the beautiful, shiny golden ring you now see wrapped around his finger. I miss the stream, but I have to admit that life with Maurice can be quite exciting.

**How to Evaluate This Assignment**

Since this is their first writing assignment of the year, don’t worry about evaluating it too heavily. Today, have your children simply focus on getting their thoughts on paper. When they’re finished, ask them to read their stories to you and ensure they have a beginning, middle and end. If you’d like, you can also go back and work with them on the basic mechanics: capitalization, punctuation, spelling, and grammar. Did they tell the story through the “eyes” of a gold nugget? If so, then they have succeeded.

**Rubrics**

Have you ever wondered how you should evaluate your children’s writing? Much of literary critique is subjective, but we understand that sometimes its helpful to have a concrete way to help you focus your critique. A rubric is a simple form that will help you give point values to certain characteristics of an assignment.

Each week, review the rubrics we offer and keep the listed items in mind as you work on the assignments with your students. When they turn in their work, use the topics in the rubric to help you determine how your students performed each skill. Use the rubrics to help you more clearly gauge the areas your children could use more work and make note to revise your instruction accordingly.

At this age, we want to emphasize the writing process more than the final result. Think back to when your students learned to talk. They could probably understand your instructions and respond to you long before they formed a complete sentence. Now that they can read independently, expressing their own thoughts on paper is the next step. Learning to write is like “learning to speak on paper.” Plan to teach your children to write with the same small steps and gentle instruction you used when they learned to talk. Rubrics will help you focus on a few steps at a time, slowly each week.

For more information about rubrics, how to create your own and how to help your students use them independently as they grow, see the “Recommendations for Teaching Writing” article in **Section Four**. ■

Sample Short Story Rubric		
<i>Content</i>		
_____	5 pts	Wrote a short story about the “life” of a gold nugget from the California Gold Rush
_____	5 pts	Wrote from the nugget’s perspective (used first person, i.e. “I...”)
_____	5 pts	Included personification plans from Day 2 to describe the nugget
<i>Mechanics</i>		
_____	5 pts	Worked with Mom or Dad to edit this assignment
_____	5 pts	Used the dictionary to research the spelling of a word
_____	÷ 25 pts possible = _____ %	
Total pts		



**Dictation**

Read through the dictation passage. Note any words, capitalizations, or matters of punctuation that require special attention. Then, listen to Mom or Dad read the passage below aloud while you record it on a separate sheet of paper.

It was not once upon a time—it was precisely the twenty-seventh day of January in the year 1849. Gold had been discovered in California some twelve months before and now, in a rush, the Gold Rush was on.<sup>1</sup>

**Mechanics Practice**

What do a pizza, gym socks, your backyard and the President of the United States all have in common? They're all nouns! A **noun** is a word that names a person, place, thing or idea. A **proper noun** names a specific person, place, thing or idea, such as Pittsburgh, Mary, or Sonlight. Common nouns do not name something specific: tomato, pencil, park. Proper nouns are always capitalized, whereas common nouns are not.

Did you know that nouns can also denote **gender**? Nouns can be *feminine, masculine, neuter or indefinite*? For example:

	Example:
<b>Feminine:</b> (female)	mother, aunt, hen, waitress
<b>Masculine:</b> (male)	father, uncle, rooster, waiter
<b>Neuter:</b> (neither male nor female)	table, lamp, car
<b>Indefinite:</b> (either male or female)	teacher, children, horse

1. Sid Fleischman, *By the Great Horn Spoon!*, (Little, Brown and Company: Boston, 2013), 1.

1. Take a moment to underline all of the nouns in the passage above. When you find a proper noun, underline it twice.
2. What are the gender of the nouns used in the passage? Are they all the same, or are there a few different types? How can you tell?

**Personification**

**Personification** gives human characteristics to objects and animals. Just like special effects add excitement to a movie, personification adds interest and excitement to a written description. For example:

- Ex. The **wind moaned** and **breathed, speaking** to all that winter is here.
- The **sun smiled** on the park, **calling** children from all around to come and play.
- The **fire snapped angrily** at the dry trees.

The wind may sound like it moans, but breathing and speaking are human characteristics. The sentence could have been written as follows: "There is a strong wind, which indicates to everyone that winter is here." Do you see the difference? Which sentence do you prefer?

Additional examples of personification include:

- The sun smiled down on our picnic.
- The leaves danced in the wind.
- Time is running out!
- The ancient car groaned into third gear.
- The cloud scattered rain throughout the city.

Below are some examples of personification from *By the Great Horn Spoon!* and from your poetry book. Discuss the meaning of each example and the mental pictures that it creates with Mom or Dad. For each sentence, name the object that is personified and the human quality that it has. Then write two sentences of your own that use personification.

1. "A sailor with a gold ring dancing in his ear was filling a lamp with whale oil."<sup>2</sup>

Object:

\_\_\_\_\_

2. *ibid*, 7

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## Language Arts E: Week 1 Activity Sheet

Characteristic:

\_\_\_\_\_  
\_\_\_\_\_

2. "The wind seemed to pick her up and carry her along like a feather."<sup>3</sup>

Object:

\_\_\_\_\_

Characteristic:

\_\_\_\_\_  
\_\_\_\_\_

3. "As they walked along Jack kept gazing back at the mountains, the great Sierra Nevadas. They stood dark blue and purple against the hot morning sky."<sup>4</sup>

Object:

\_\_\_\_\_

Characteristic:

\_\_\_\_\_  
\_\_\_\_\_

4. "The stagecoach climbed as if it were part mountain goat."<sup>5</sup>

Object:

\_\_\_\_\_

Characteristic:

\_\_\_\_\_  
\_\_\_\_\_

5. "The moon, on the breast of the new fallen snow, gave the lustre of midday to objects below."<sup>6</sup>

3. Ibid, 69

4. Ibid, 98

5. Ibid 110

6. "A Visit from St. Nicholas" by Clement Clarke Moore, *The Oxford Illustrated Book of American Children's Poems*, Oxford University Press: New York, 2001), 12

Object:

\_\_\_\_\_

Characteristic:

\_\_\_\_\_  
\_\_\_\_\_

6. "Three little kittens lost their mittens and they began to cry ..."<sup>7</sup>

Object:

\_\_\_\_\_

Characteristic:

\_\_\_\_\_  
\_\_\_\_\_

7. "A deep throb ran through the ship—and then another."<sup>8</sup>

Object:

\_\_\_\_\_

Characteristic:

\_\_\_\_\_  
\_\_\_\_\_

8. "... While visions of sugar plums danced in their heads ..."<sup>9</sup>

Object:

\_\_\_\_\_

Characteristic:

\_\_\_\_\_  
\_\_\_\_\_

7. "The Three Little Kittens" by Eliza Lee Follen, *The Oxford Illustrated Book of American Children's Poems*, Oxford University Press: New York, 2001), 14.

8. Sid Fleischman, *By the Great Horn Spoon!* (Little, Brown and Company: New York, 1988), 79.

9. From the poem "A Visit from St. Nicholas" by Clement Clarke Moore, *The Oxford Illustrated Book of American Children's Poems*, Oxford University Press: New York, 2001), 12.



Write your own:

9. \_\_\_\_\_  
 \_\_\_\_\_

**Organization**

**Gold Rush Story from the Perspective of a Gold Nugget**

You have been reading about the California Gold Rush in *By the Great Horn Spoon!* This week you will write a short story about the California Gold Rush. Write it from the perspective of a piece of gold.

Amateur photographers usually shoot pictures from eye level, wherever that may be. Whether they are taking a picture of a mountain off in the distance or a turtle at their feet, they shoot the picture standing up.

Before a professional photographer takes a picture, he or she studies the subject to see which angle will provide the greatest visual interest. Take the turtle for example. Have you seen turtles before? How do you normally view them? From the top, right? That’s how you would see a photograph of a turtle shot from eye level when you were standing up.

But suppose you were to squat on the ground and set your camera in such a way that you could take a picture of a turtle from the turtle’s eye level. Have you ever seen a turtle from that perspective? How about from under the turtle—looking up at it as it walked by? Would that be an interesting photograph? Possibly! Far more interesting, certainly, than the common view from up above.

It’s the same with writing. Your writing will be more interesting if you can pick an unfamiliar view, a new angle, something that few people have done before. That’s why this week’s creative expression assignment is to be written from the perspective of a piece of gold. “Everybody” has heard the story of the Gold Rush from the perspective of a human being. Your challenge is to tell the story in a new and, hopefully, more interesting way by telling it from the perspective of a gold nugget.

As you tell the gold nugget’s story, you will need to **personify** the nugget. Give your nugget a human name, human life, and human problems.

Writers often use pre-writing to organize their thoughts and to develop ideas. In addition to helping them overcome writer’s block, pre-writing can help you to focus your ideas, to develop topics, and to organize the order of the content. We will learn about different types of pre-writing as the year progresses.

Today for your pre-writing, complete the activities below (“Gold Nugget Personified” and “General Story Line”). Remember the nugget “lives” in 1849 in San Francisco. What does the nugget see? Hear? Taste? Smell? Touch?

**Gold Nugget Personified**

The following form will help you organize information about your story.

**Setting:** Gold Rush territory 1848

**Main Character:** Gold Nugget

**Nugget’s Name:** \_\_\_\_\_

Use the chart below to plan human characteristics for your gold nugget. Add words that your nugget would experience through its “senses” in each of the rows on the chart.

<b>Sight</b>	
<b>Hearing</b>	
<b>Taste</b>	
<b>Feel</b>	
<b>Smell</b>	

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## Language Arts E: Week 1 Activity Sheet

### General Story Line

Jot down some ideas for the story line (or plot) of the short story you will write tomorrow. When you write the story, plan to tell it from the first person perspective. (The nugget will say "I...").

I started here ...

---

---

---

---

then this happened ...

---

---

---

---

---

and the story ends here ...

---

---

---

### A Gold Nugget's Tale

Use your pre-writing chart with the five senses and rough story line to pretend you are a piece of gold that was found by some prospector during the California Gold Rush. How did he (or was it a she?) find you? What did he do with you? Were you put in a bank? Were you sold? What happened then? Where are you today? Or, rather, what are you today? Do you know? Write your story on a separate piece of paper. Remember to have a beginning, middle, and end to your story. Be descriptive and have fun writing your story!

Your finished story should be 3–4 paragraphs long. ■

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Language Arts E

Days 5–8: Date: \_\_\_\_\_ to \_\_\_\_\_

Week Overview																	
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36

Week 2					
	Date:	Day 5	Day 6	Day 7	Day 8
SPELLING	<i>Spelling You See</i>				
HAND-WRITING	<i>Recommended: Handwriting Without Tears</i>				
GRAMMAR	<b>Optional: Grammar 5</b>	Sheet 3		Sheet 4	
VOCABULARY DEVELOPMENT	<b>Optional: Wordly Wise 3000</b> (for books 4–12)	Lesson 1D		Lesson 1E	Lesson 2A
READERS	<b>By the Great Horn Spoon!</b>	Chapter 7 p. 77–chap. 8	chaps. 9–10	chaps. 11–12	chaps. 13–14
CREATIVE EXPRESSION		Dictation & Mechanics Practice	Five Parts of the Friendly Letter	Friendly Letter Notes	Write the Friendly Letter
<b>Other Notes</b>					

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Weekly Overview
<p><b>Mechanics Practice:</b> Sentence Basics Types of Nouns—concrete, abstract, compound and collective</p> <p><b>Creative Expression:</b> <i>Skill:</i> the five parts of the friendly letter <i>Assignment:</i> Write a handwritten friendly letter</p>

Creative Expression
<div style="display: flex; align-items: center;"> <div style="border: 1px solid black; padding: 2px; margin-right: 10px;">Day <b>5</b></div> <div style="border: 1px solid black; padding: 5px; flex-grow: 1;">Dictation</div> </div> <p>Read through the dictation passage with your children. Note any words, capitalizations, or matters of punctuation that require special attention. Next, read the dictation as your children write it down on a separate piece of paper.</p> <p style="padding-left: 40px;">A hilltop telegraph had signaled the arrival of a side-wheeler and now it seemed as if all of San Francisco had turned out. The wharf was alive</p>

with men, women and children—not to mention dogs, mules and chickens. Seagulls flocked in the air like confetti.<sup>1</sup>

**Mechanics Practice**

Today your children will learn about four more **types of nouns**: concrete, abstract, compound and collective. See the **Week 2 Activity Sheet** for more information.

**Answers:**

1. *Answers will vary.*
2. **telegraph**: concrete; **side-wheeler**: concrete, compound; **wharf**: concrete; **children**: concrete, collective; **flock of seagulls**: concrete, collective.

**Day 5** Optional: Dictation

Campfires along the river lit their way back to town. Carrying their shoes the two partners were stuffed full of sowbelly-and-beans and between them they were richer by a thimbleful of gold. Jack’s feet ached from hours in the ice cold mountain stream, but he was too elated to care.<sup>2</sup>

**Day 6** Five Parts of the Friendly Letter

This week, your children will write a handwritten friendly letter. To prepare, today they will first learn about the five parts a friendly letter should include. Then they’ll use the questions under “Five Parts of the Friendly Letter” on the **Week 2 Activity Sheet** to analyze the friendly letter Jack writes in *By the Great Horn Spoon!*. For more information, see the **Week 2 Activity Sheet**.

**Answers:**

1. *He misses the Heading, Closing, and Signature.*
2. *He has a good beginning and middle, but his ending could be stronger.*

**Day 7** Friendly Letter Notes

Today your children will plan out a friendly letter that they will write on Day 4. For more information on today’s activity, see “Friendly Letter Notes” on the **Week 2 Activity Sheet**.

**Day 8** Write the Friendly Letter

Today your children will write the friendly letter they prepared for yesterday. When they’re finished, have them use the checklist on the **Week 2 Activity Sheet** to revise their letters before they send them to their recipients. The Activity Sheet also contains an example that shows them how to address an envelope when they’re ready to mail their letters. For more information, see “Write the Friendly Letter” on the **Week 2 Activity Sheet**.

**How to Evaluate This Week’s Assignment**

This week you can essentially use the Revision Checklist on the Activity Sheet to create a rubric for this assignment. Feel free to change the points we’ve assigned to each item if you’d like to emphasize different elements of your children’s friendly letters. ■

Friendly Letter Rubric		
<i>Content</i>		
_____	5 pts	The format has all five of the requirements of the friendly letter
_____	5 pts	The ideas are clear. It is easy to understand the content
_____	5 pts	All paragraphs are organized and focused on one main idea
<i>Mechanics</i>		
_____	5 pts	All proper nouns are capitalized. All words at the beginning of sentences are capitalized
_____	5 pts	All sentence endings have the correct punctuation
_____	5 pts	The sentences contain complete thoughts
_____ ÷ 30 pts possible = _____ %		
Total pts		

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1. Sid Fleischman, *By the Great Horn Spoon!*, (Little, Brown and Company: Boston, 2013), 84.

2. *Ibid*, 129.



**Dictation**

Read through the dictation passage. Note any words, capitalizations, or matters of punctuation that require special attention. Then, listen to Mom or Dad read the passage below aloud while you record it on a separate sheet of paper.

A hilltop telegraph had signaled the arrival of a side-wheeler and now it seemed as if all of San Francisco had turned out. The wharf was alive with men, women and children—not to mention dogs, mules and chickens. Seagulls flocked in the air like confetti.<sup>1</sup>

**Mechanics Practice**

Common nouns and proper nouns are only two of the types of nouns we use every day. Here are a few others:

**Concrete nouns** name something you can experience through one of your five senses. You can taste an *apple*, hear *cars* driving by in the street, and smell *cookies* in the oven. An *apple*, *cars* and *cookies* are all concrete nouns.

**Abstract nouns** name a thing you can think about but cannot hear, see or touch. A *surprise*, *Christianity* and *yesterday* are all examples of abstract nouns.

**Compound nouns** are nouns that are made up of two or more words. *Firetruck*, *great-grandmother*, and *fishing pole* are all examples of compound nouns.

**Collective nouns** name a certain kind of group.

Groups of people: class, family, team, troop

Groups of animals: herd, gaggle, flock

Groups of things: bunch, passel, cluster

1. Give an example of each type of noun below.

A concrete noun:

\_\_\_\_\_

1. Sid Fleischman, *By the Great Horn Spoon!*, (Little, Brown and Company: Boston, 2013), 84.

An abstract noun:

\_\_\_\_\_

A compound noun:

\_\_\_\_\_

A collective noun:

\_\_\_\_\_

2. Identify each noun from the passage as concrete or abstract. If it is compound or collective, please note that as well.

telegraph:                      **concrete**                      **abstract**

\_\_\_\_\_

side-wheeler:                      **concrete**                      **abstract**

\_\_\_\_\_

wharf:                              **concrete**                      **abstract**

\_\_\_\_\_

children:                         **concrete**                      **abstract**

\_\_\_\_\_

a flock of seagulls:              **concrete**                      **abstract**

\_\_\_\_\_

**Five Parts of a Friendly Letter**

In chapter two and three of *By the Great Horn Spoon!*, Jack writes a friendly letter to his Aunt Arabella and his sisters. This week, you will also write a friendly letter. A friendly letter should contain five parts:

**Heading:** The heading gives your address and the date.

**Greeting:** The greeting tells who will receive the letter.

**Body:** The body contains your message. It has a beginning, middle, and end.

**Closing:** The closing is a sign-off from you.

**Signature:** The signature gives your name.



## Language Arts E: Week 2 Activity Sheet

Reread Jack's letter. Notice how each paragraph has a main topic. Can you find all five parts of the friendly letter? What is missing? Does Jack's letter have a beginning, middle, and end? Use the questions that follow to guide your analysis.

1. Can you find all five parts of the friendly letter? See Chapters 2 and 3 of *By the Great Horn Spoon!* What is missing?

Heading:	<b>Included</b>	<b>Missing</b>
Greeting:	<b>Included</b>	<b>Missing</b>
Body:	<b>Included</b>	<b>Missing</b>
Closing:	<b>Included</b>	<b>Missing</b>
Signature:	<b>Included</b>	<b>Missing</b>

2. Does Jack's letter have a beginning, middle, and end?

\_\_\_\_\_

### Friendly Letter Notes

In our modern world, people rarely handwrite friendly letters. They usually send a text or make a phone call. What is special about a handwritten friendly letter? How is it different than an e-mail or text message? Tomorrow, you will write a friendly letter to someone.

Today, answer the questions that follow to write some notes about the content of your friendly letter.

1. To whom would you like to write?

\_\_\_\_\_

2. Does this person live far away or close?

\_\_\_\_\_

3. What would you like to tell this person about yourself?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

4. Will you write about other people? Your friends? Your family?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### Write the Friendly Letter

Today, write a friendly letter to someone you know on a separate piece of paper. Review the examples in *By the Great Horn Spoon!* if you need help getting started.

After you have finished writing your letter, revise it before mailing it to its recipient. Refer to the checklist below to make sure you have produced your best work. Then use the example that follows to address the envelope.

I wrote my friendly letter to:

\_\_\_\_\_

I revised and mailed the letter: **Yes** **No**

### Revision Checklist

Refer to this list to check your work on your friendly letter.

- \_\_\_\_\_ The format has all five of the requirements of the friendly letter.
- \_\_\_\_\_ The ideas are clear. It is easy to understand the content.
- \_\_\_\_\_ The sentences contain complete thoughts.
- \_\_\_\_\_ All proper nouns are capitalized. All words at the beginning of sentences are capitalized.
- \_\_\_\_\_ All sentence endings have the correct punctuation.
- \_\_\_\_\_ All paragraphs are organized and focused on one main idea. ■

### Address an Envelope

Your name Your mailing address City, State Zip code	Recipient's name His or her mailing address City, State Zip code
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# Language Arts E

Days 9–12: Date: \_\_\_\_\_ to \_\_\_\_\_

Week Overview																	
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36

Week 3					
	Date:	Day 9	Day 10	Day 11	Day 12
SPELLING	<i>Spelling You See</i>				
HAND-WRITING	<i>Recommended: Handwriting Without Tears</i>				
GRAMMAR	<i>Optional: Grammar 5</i>	Sheet 5		Sheet 6	
VOCABULARY DEVELOPMENT	<i>Optional: Wordly Wise 3000 (for books 4–12)</i>	Lesson 2B		Lesson 2C	Lesson 2D
READERS	<i>By the Great Horn Spoon!</i>	chaps. 15–16	chaps. 17–18		
	<i>Freedom Train</i>			“Little Girl, Little Girl!” & “Peck of Trouble”	“School Days” & “The Train Whistle Blows”
CREATIVE EXPRESSION		Dictation & Mechanics Practice	The Outline	Outline an Experience	Spin Your Tale!
<i>Other Notes</i>					

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Weekly Overview
<p><b>Mechanics Practice:</b> Sentence Basics Action verbs, linking verbs, helping verbs; singular/plural verbs</p> <p><b>Creative Expression:</b> <u>Skill:</u> Use an outline <u>Assignment:</u> Write a narrative</p>

## Creative Expression

Day <b>9</b>	<b>Dictation</b>
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Read through the dictation passage with your children. Note any words, capitalizations, or matters of punctuation that require special attention. Next, read the dictation as your children write it down on a separate piece of paper.

The doctor took a handkerchief from his pocket and mopped his florid face. “I know how



you feel about coming here, Will," he said, "but it's what your mother wanted. Her instructions were quite clear—if anything happened to her and your father, you children were to go to her sister."<sup>1</sup>

#### Mechanics Practice

Today your children will review **action verbs**, and learn about **linking** and **helping** (or **auxiliary**) **verbs**. We will also discuss **singular** and **plural verbs** at the end of the lesson. See the **Week 3 Activity Sheet** for more information.

#### Answers:

Action verbs: took, mopped, know, coming, wanted, happened

1. *is—lv; was—hv; are—lv; must—hv; might—hv*
2. *the bike rolls; doctors heal; Bubba laughs; the old sock stinks*

Day  
9

#### Optional Dictation

Forget? Will swallowed hard. It was fine for Doc Martin to talk. The war hadn't ruined his life. His father and brother hadn't been killed by the Yankees. His little sisters hadn't died in one of the epidemics that had spread from the encampments into the city. And his mother hadn't turned her face to the wall and slowly died of her grief.<sup>2</sup>

Day  
10

#### The Outline

This week, your children will write a narrative based on an outline they create. To prepare, today they will first learn about the organization of outlines. Plan to take a few minutes to discuss with them how the poem "The Three Little Kittens" by Eliza Lee Follen (page 14 of the *Oxford Illustrated Book of American Children's Poems*, which is included with the Sonlight History program or you can find it online) fits into our example outline. Then they'll use the exercise under "The Outline" on the **Week 3 Activity Sheet** to analyze two sample outlines. For more information, see the **Week 3 Activity Sheet**.

#### Answers:

1. *Outline A shows better organization because it has more detail and the levels are balanced.*
2. *Yes*
3. *No*
4. *Answers will vary. Outline B does not focus on the turtle. Discuss the differences between the two outlines.*

Day  
11

#### Outline an Experience

Today your children will complete an outline for the narrative that they will write on Day 4. They will detail the beginning, middle, and end of a personal experience. For more information on today's activity, see "Outline an Experience" on the **Week 3 Activity Sheet**.

Day  
12

#### Spin Your Tale!

Today your children will write the narrative based on yesterday's outline. Keep in mind that your children may still need some assistance from you transferring the information from the outline into paragraphs. Check their outline to make sure that your children focused each group on one topic. Show them how to write one paragraph for each group starting with level one and continuing with the second and third levels. Make sure they are taking time to think about each entry individually and express it as a complete sentence.

Here's what a sample narrative might look like:

My family made my birthday this year the best day we've ever had together as a family. To start, we went out for breakfast. Since it was my birthday, I got to choose the restaurant, so I picked Waffle Hut, because they have the best waffles in town. We also had bacon and hash browns.

After breakfast, Dad let me choose the day's activity. Everyone jumped for joy when I said I wanted to play mini golf. We headed straight for Golfin' Gus' Gargantuan Golfplex, where we played three rounds of mini golf. Dad won the first round, my sister won the second round, and I won the last round.

To end the day, Mom shocked me with a surprise birthday party at Ballyhoo Bob's Boss Bowl-A-Rama. All my friends from school and the neighborhood were there. We had ice cream cake and then bowled for several hours. It was so much fun. I can't remember a better day with my family.

#### How to Evaluate This Week's Assignment

For this assignment, focus on the overall organization and clarity of the narrative. Can you easily follow the flow of events from beginning to end? Watch carefully for the use of complete sentences for each separate entry from the outline.

The following sample rubric will help you determine how well your children wrote their narrative. Feel free to adjust the rubric to meet the individual needs of your children. ■

1. Carolyn Reeder, *Shades of Gray*, (Aladdin Paperback: New York, 1999), 1.  
2. *Ibid*, 2.

<b>Personal Narrative Rubric</b>		
<i>Content</i>		
_____	5 pts	The narrative follows the organization of the outline
_____	5 pts	The narrative has a beginning, middle, and end that are clear and easy to understand
_____	5 pts	The narrative uses language effectively to describe action and details
<i>Mechanics</i>		
_____	5 pts	The narrative is organized logically into paragraphs
_____	5 pts	The narrative uses correct spelling
_____	5 pts	The narrative uses appropriate capitalization and punctuation
_____	÷ 30 pts possible = _____ %	
Total pts		



**Dictation**

Read through the dictation passage. Note any words, capitalizations, or matters of punctuation that require special attention. Then, listen to Mom or Dad read the passage below aloud while you record it on a separate sheet of paper.

The doctor took a handkerchief from his pocket and mopped his florid face. "I know how you feel about coming here, Will," he said, "but it's what your mother wanted. Her instructions were quite clear—if anything happened to her and your father, you children were to go to her sister."<sup>1</sup>

**Mechanics Practice**

Do you remember the purpose verbs serve in a sentence? Verbs express actions or states of being. While nouns are the people, places, and things in a sentence, verbs tell what those people, places, and things *do* or *are*. **Action verbs** describe just that—the action. Look at this week's dictation passage and write the action verbs you see here:

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**Linking verbs** describe the way things *are* or *seem to be*. They help to describe connections between **subjects** and other nouns or adjectives. For example:

Her **instructions** *were* quite clear.

**He** *is* the leader.

The **apples** *are* ripe.

**Helping (or auxiliary) verbs** help control verb tenses, and they express a sense of necessity, certainty, probability, or possibility. For example:

The doctor *will* leave.

There *might* be trouble next door.

You children *were* to go to her sister.

Have you ever noticed that verbs change slightly when the subject of the sentence is either singular or plural?

Read the following sentence pairs. Do you notice a pattern in how the **verb form** changes?

He <i>walks</i> .	We <i>walk</i> .
She <i>skips</i> .	They <i>skip</i> .
Jeanette <i>talks</i> .	Jeanette and Amber <i>talk</i> .

When the subject is singular, we use a singular verb, and when the subject is plural, we use a plural verb. However, the rule for singular and plural verbs is just opposite from singular and plural nouns: while most nouns that end in -s are plural, most verbs ending in -s are singular (or pair with a singular subject). So:

Singular Verbs	Plural Verbs
walks	walk
skips	skip
talks	talk

1. Identify each italicized word as either a linking verb (**lv**) or a helping verb (**hv**).

- \_\_\_\_\_ Mama *is* kind.
- \_\_\_\_\_ Duane *was* coaching the team.
- \_\_\_\_\_ Amusement parks *are* fun.
- \_\_\_\_\_ You *must* finish your peas.
- \_\_\_\_\_ We *might* leave tomorrow.

2. Write the correct form of each verb for the given subject.

Remember: **singular verbs** usually end in -s; **plural verbs** do not.

Subject	Verb	Answers:
wombats	to dig	<i>Wombats dig</i>
the bike	to roll	
doctors	to heal	

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1. Carolyn Reeder, *Shades of Gray*, (Aladdin Paperback: New York, 1999), 1



## Language Arts E: Week 3 Activity Sheet

Subject	Verb	Answers:
Bubba	to laugh	
the old sock	to stink	

### The Outline

Good writers use pre-writing to brainstorm and to organize their ideas. One form of pre-writing is an outline. The outline helps you put your ideas and supporting details into groups. Each group forms a paragraph. You start with a main idea and place the capital letter A next to it because it is your first idea. An outline for “The Three Little Kittens” by Eliza Lee Follen (page 14 of the *Oxford Illustrated Book of American Children’s Poems*, which is included with the Sonlight History program, or you can find the poem online) would start like this:

A. Three little kittens

Then, you add supporting details to make a second level. You indent the second level and number it like this:

A. Three little kittens

1. Lost their mittens
2. Told their mother
3. Upset mother

You can add a third level to add more support to your idea. You indent again and use lower case letters like this:

A. Three little kittens

1. Lost their mittens
  - a. scared that mittens were lost
  - b. started to cry
2. Told their mother
3. Upset mother
  - a. scolded kittens
  - b. said they couldn’t have any pie

One rule about using the outline is that you need to have at least two entries per level. If you have a 1, then you need a 2. If you have an *a*, then you need a *b*. You don’t have to have a third level for every number. Notice that #2 does not have a third level.

A paragraph using the outline above would look like this:

Once there were three little kittens. The kittens lost their mittens. They were afraid the mittens were gone, so they began to cry. When they told their mother, she scolded them. She said since they had lost their mittens that they couldn’t have any pie.

Look at the poem “The Three Little Kittens” in the *Oxford Illustrated Book of American Children’s Poems*. To continue the outline for the whole story, you would add a capital letter for each main idea. You would write details for that idea with numbers and lower case letters.

Examine the poem with Mom or Dad and discuss what the next topic would be. Since the poem tells a story, it has a beginning, middle, and end. Another useful thing about the outline is that it keeps your paragraphs organized. Pre-writing gives a chance to write our ideas and to identify what is important to include in our writing and what is not important.

The following two outlines describe an encounter with a turtle. Read through both outlines and answer the questions that follow.

#### Outline A: The Turtle Encounter

A. Arrived in Mexico

1. Stayed at resort
  - a. had a pool
  - b. had a view of the ocean
2. Spent first day sight-seeing
  - a. visited the market
  - b. visited old buildings

B. Went Snorkeling

1. felt nervous at first
2. started to see fish
3. sea turtle pops up
  - a. looked turtle in the eye
  - b. turtle looked back
  - c. swam together
  - d. my dad joined us
4. snorkeled some more
5. snorkeling ended



- C. Left for home
  - 1. waited at airport
  - 2. slept on plane
- D. Arrived home

**Outline B: The Turtle Encounter**

- A. Arrived in Mexico
  - 1. Unpacked clothes
- B. View of the ocean
  - 1. swam at the pool
  - 2. walked on the beach
    - a. hot sand
    - b. found shells
- C. Went to the market
- D. Slept on plane
  - 1. arrived home
    - a. unpacked
    - b. remembered turtle

1. Which outline shows better organization? Why?
   
\_\_\_\_\_
   
\_\_\_\_\_
2. Do all the details under each capital letter belong with the topic in Outline A?
 

<b>Yes</b>	<b>No</b>
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3. Do all the details under each capital letter belong with the topic in Outline B?
 

<b>Yes</b>	<b>No</b>
------------	-----------
4. Do both outlines focus on the turtle? Why or why not?
   
\_\_\_\_\_
   
\_\_\_\_\_

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**Outline an Experience**

Write a one-page outline at least three levels deep about a personal experience. You should have at least three capital letters with groups. You will need a beginning, middle, and end. It can be very serious like the example below, about Harriet Tubman’s childhood, or it can be about something like the best day you ever had with your family.

Look at the outline below. Follow its example.

**Harriet Tubman’s Childhood**

- A. Born into slavery
  - 1. Brought water to other slaves
  - 2. Carried messages
- B. Worked in Big House as child
  - 1. Cared for baby
  - 2. Lit fires
  - 3. Swept, dusted, cleaned house
  - 4. Helped cook lunch
- C. Forced to field work
  - 1. Too sullen an expression
  - 2. Took food
  - 3. Ran to escape beating
- D. Field work
  - 1. Worked hard
  - 2. Got Strong
  - 3. Sang spirituals

Write a one-page outline about a personal experience of your own that is at least three levels deep. You should have at least 3 capital letters with groups.

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## Language Arts E: **Week 3 Activity Sheet**

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### **Spin Your Tale!**

Write a narrative (a personal story about the experience you outlined yesterday) on a separate piece of paper using the outline that you created yesterday. You should have at least three paragraphs: beginning, middle, and end. Be sure to turn each idea into a complete sentence. ■

Title of your Tale: \_\_\_\_\_

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**Section Three**

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**Reading Assignments and Notes**

Teaching Vocabulary and Cultural Literacy

**Vocabulary**

Read each quote aloud and challenge your students to use the context presented to tell you the meaning of the word in **bold italics**.

**Cultural Literacy**

Use the list of definitions below like a glossary to help your students understand these terms as you read.

Day 1 Chapter 1

**Setting**

Boston to California; 1849

**Overview**

When his Aunt Arabella is forced to sell her home, Jack and Praiseworthy, the butler, set out from Boston to California. They plan to strike it rich in the first few months at the California Gold Rush, then return home and save the family estate. Along the way they catch a thief, pass the fearsome Straits of Magellan, are becalmed in the Pacific, earn gold-dust from haircuts, get held up by highwaymen, make money from neckties, defeat a strong man, and finally strike it rich. Unfortunately, only a mile from San Francisco and passage home, their steamboat explodes and they lose their gold. They recoup some of their losses selling cats, but then Aunt Arabella and Jack's sisters arrive in California unexpectedly. Praiseworthy proposes, Aunt Arabella accepts, and the new family goes back to the diggings.

**To Discuss After You Read**

- Q: When, why and how are Praiseworthy and Jack going to California?
- A: *when: 1849, during the Gold Rush; why: to make a quick fortune so they can save the family house back in Boston; how: stowing away in barrels on board a ship*
- Q: What job must Jack and Praiseworthy do when they confess they are stowaways? Do they like their job? Why or why not?
- A: *they shovel coal in the ship's boiler room, a job which thankfully keeps them warm*

Day 2 Chapters 2–3

**To Discuss After You Read**

- Q: Why do Jack and Praiseworthy go to California by boat, not overland? [chap. 2]
- A: *the trip is shorter—instead of a year, it will take several months*

- Q: How do Jack and Praiseworthy catch the thief? [chap. 2]
- A: *Praiseworthy claims to have a pig that will squeal when a pickpocket touches him; with the lights out, each man touches the pig, the pig does not squeal; when the lights go on again, Praiseworthy explains that he dusted the pig with coal dust, so the innocent people have smudged fingers and the guilty does not*
- Q: Do you think the captain does right to stop and pull the square-rigger? Why or why not? How many days does the ship lose by engaging in this act of kindness? [chap. 3]
- A: *YOU have to answer what YOU think is right, but look up Matthew 7:12 and Luke 10:25–37; the ship loses four days, along with the day they are already behind*

Day 3 Chapters 4–5

**To Discuss After You Read**

When a person traveled to California via Cape Horn, s/he is said to have “rounded the Great Horn Spoon.”

- Q: How does Good Luck permanently escape the cook?
- A: *when Cut-Eye Higgins escapes, he unknowingly rows the pig ashore as well*
- Q: How does Praiseworthy figure out that their ship has passed through the deadly Straits of Magellan?
- A: *no one saw the fire of Tierra del Fuego, therefore the fires were not there to see*

Day 4 Chapter 6–Chapter 7 p. 77 (to break)

**To Discuss After You Read**

- Q: How do spoiled potatoes save the day for withered grapevines?
- A: *they provide the moisture needed to preserve the vines*
- Q: Why can the Lady Wilma pass the Sea Raven?
- A: *the Sea Raven took all the coal in Callao, so it is very heavy in the water when winds come*

Day 5 Chapter 7 p. 77–Chapter 8

**To Discuss After You Read**

- Q: Where does the Captain find fuel?
- A: *his cargo includes building materials, so he buys enough timber to get to San Francisco*

When Jack and Praiseworthy reach San Francisco, they have traveled about 15,000 miles in five months.

- Q: What surprises Jack and Praiseworthy about San Francisco?
- A: *a laundry ships shirts all the way to China and back because it is cheaper than washing them in San Francisco;*



*a simple bath in water costs more than a bath in champagne; they can earn money simply by cutting the miners' hair for free and panning the cut hair for the gold dust found in it*

Day  
6

## Chapters 9–10

### To Discuss After You Read

Q: How did Cut-Eye Higgins get to California so quickly?

A: *he traveled across the Isthmus of Panama on a bongo boat and muleback, then sailed to California*

Q: Why does Praiseworthy get angry, and what is the outcome?

A: *a robber wants Miss Arabella's picture, so Praiseworthy punches him hard enough to knock him fifteen feet uphill*

Day  
7

## Chapters 11–12

### To Discuss After You Read

Q: Praiseworthy's better clothing disappears over time. Where does it go?

A: *he loses his hat while on board ship, highwaymen steal his jacket, and Pitch-pine Billy uses his umbrella to pan for gold*

Q: What are Praiseworthy and Jack's nicknames? Why?

A: *Praiseworthy is "Bullwhip" and Jack is "Jamoka Jack," because Praiseworthy punches like a whip and Jack drinks black coffee*

Day  
8

## Chapters 13–14

### To Discuss After You Read

Q: Why do neckties increase in value?

A: *when a woman comes, all the men want to look their best and are willing to pay plenty to do so*

Q: Why is Praiseworthy unconcerned about his fight with the Mountain Ox?

A: *the larger man cannot read, so will probably fight from sheer strength; Praiseworthy read and almost memorized a book on boxing, so he feels confident he can win*

Day  
9

## Chapters 15–16

### To Discuss After You Read

Q: What does the phrase "rocking the cradle" mean?

A: *dumping mud into a long, water-filled trough (the "cradle"), then rocking the trough back and forth to loosen the mud from any gold that might be locked within*

Q: What happened at Sutter's Mill?

A: *a carpenter found gold, which started the California Gold Rush*

Q: What tests can help you tell the difference between gold and fool's gold (iron pyrite)?

A: *when smashed, real gold will flatten and not splinter like fool's gold; when doused with acid, true gold is unharmed—iron pyrite corrodes; gold weighs more than other metals*

Day  
10

## Chapters 17–18

### To Discuss After You Read

Q: How does Praiseworthy win the boxing match?

A: *he avoids the Mountain Ox's fists and keeps hitting his nose until he finally knocks him out with a blow to the jaw*

Q: What occupation does Praiseworthy decide to pursue?

A: *law and parenting*

Q: Praiseworthy describes his job thus: "There's nothing a butler cannot do. I open doors. I close doors. I announce that dinner is served. I supervise the staff and captain the household—much as you do this ship, sir. A most exacting job, if I may say so." Is this an accurate description of Praiseworthy's abilities? Why or why not?

A: *Praiseworthy can do everything, as he says, but his list is ludicrous on this trip, as none of those abilities are needed; he can also shovel coal, catch a thief, cut hair, set up business, knock a highway robber uphill, pan for gold, beat up a strong man, even propose marriage*

Q: How do Praiseworthy and Jack earn money almost by accident?

A: *they stowaway so they have information to save both the grape cuttings and spoiling potatoes, which gets them both a free pick and shovel, later sold for \$100 each; Praiseworthy cuts hair and they trap the gold caught in the miners' hair and beards; they accidentally purchase neckties, but when a woman comes to town, all the miners want one; they have to dig a grave for Cut-Eye Higgins, and they find gold in that unlikely place; Praiseworthy brought liver on the ship to make the captain a pie, and cats followed him, cats which later earned them money in California* ■

Day  
11

“Little Girl, Little Girl!” and “Peck of Trouble”

**Setting**

Maryland to Pennsylvania; mid 1800s

**Overview**

Harriet Tubman takes the Underground Railroad to freedom in 1849. A year later she begins her trips south again as “Moses,” and rescues her people. After numerous harrowing escapes and brilliant strategy, she frees over 300 people by the start of the Civil War, at which time she joins the Union Army. After the war, she opens her house to all who need her, and fights for women’s rights and temperance until her death, at age 93, in 1913.

**To Discuss After You Read**

The Deep South includes Alabama, Georgia, Louisiana, Mississippi, and South Carolina—all states that were dependent on cotton production; they tended to strongly hold to the master/slave dichotomy, and were further from freedom for slaves than the North.

- Q: What are some of Harriet’s chores in the Big House?
- A: *light fires, sweep, dust, rock the baby, prepare lunch, care for the baby*
- Q: Why is Harriet among the pigs, and what Bible character is she like when she fights the pigs for food?
- A: *she almost stole some sugar and fled to avoid punishment; like the prodigal son*
- Q: How is Harriet punished?
- A: *she is whipped, then sent to work in the fields*

Day  
12

“School Days” and “The Train Whistle Blows”

**To Discuss After You Read**

- Q: Although slavery was abolished in various parts of the world (Haiti, Mexico, and all British Colonies), why weren’t the slaves in America freed?
- A: *slaves were too valuable to produce crops and “couldn’t” be freed*
- Q: Why were slave laws strengthened? What were the unintended results?
- A: *to prevent a slave uprising like Nat Turner’s; slaves learned to hide their feelings and navigate the woods; freedom became a strong pull*
- Q: What was the “underground railroad”?
- A: *people who willingly helped slaves travel to freedom*

Day  
13

“Not Worth a Sixpence” and “Bound for the ...”

**To Discuss After You Read**

- Q: What type of freedom did John Tubman have? Talk about the pros and cons.
- A: *his freedom: he could collect his own wages and spend them as he wanted; however, he couldn’t own a dog, carry a gun or attend a church without a white minister. There were a hundred more rules as well. Pros and cons: YOU tell me!*
- Q: Why do Harriet and her husband not get along?
- A: *he is free and does not understand her urgent wish to be so also; he spends her hard-earned money and refuses to work*
- Q: Why does Harriet decide to run?
- A: *her master dies and she is sure she will be sold south and she gets aid from a Quaker friend*

First Day is Sunday.

Day  
14

“Following the Star” and “Riding on the ...”

**To Discuss After You Read**

- Q: How does Harriet avoid detection?
- A: *she walks in water, stops when people approach, makes sure roads are empty when she passes, widely circles houses so dogs will not bark*
- Q: What close calls does Harriet have as she escapes?
- A: *a slave trader is at house when she arrives, and she falls asleep and searchers are very nearby*

Day  
15

“In a Strange Land” and “Why Not Every Man?”

**To Discuss After You Read**

- Q: Why is freedom so important to Harriet, since her tasks do not change much?
- A: *discuss this with your parents*
- Q: For whom are the words on the Liberty Bell in Philadelphia: “Proclaim liberty throughout all the land, to all the inhabitants thereof”?
- A: *all who see the bell*
- Q: Why is Harriet not afraid to go and rescue more of her people?
- A: *she wants either liberty or death, not just for herself but for others; she is lonely and has done the work of a man all her life*
- Q: How does Harriet find people willing to risk running?
- A: *she starts with people she knows and as she gains notoriety people stop and plead with her for help*

**To Discuss After You Read**

- Q: How can Ben be with Harriet but honestly say he has not seen her?  
 A: *he covers his eyes so he will not see, though they can talk and even walk together*
- Q: How is Harriet similar to Moses?  
 A: *she leads people from slavery to freedom like Moses*
- Q: How does Harriet rescue her parents?  
 A: *she collects money to ease their travels, gives her mom a code for her dad, breaks her dad out of jail and provides transportation*

**To Discuss After You Read**

- Q: What was the Fugitive Slave Law? What was the result of the law?  
 A: *an ordinance that compelled sheriffs and marshals of the North to hunt down fugitives and return them to their masters in the South; freed slaves fled to Canada and violence erupted*
- Q: What does it mean to shake the lion's paw?  
 A: *since Canada is a British colony and the lion is her symbol, when someone shakes the lion's paw, that person is free in Canada*
- Q: What methods does Harriet use to make sure her missions succeed?  
 A: *carefully plans, knows the terrain, uses disguises, strikes on Saturdays or holidays, retreats at times, drugs babies, allows no one to turn back*
- Q: How many people does Harriet Tubman rescue and what is her motivation?  
 A: *she rescues over 300 people; she wants all her people to be free and her family near her*
- Q: How much is the reward for Moses' capture, dead or alive?  
 A: *\$40,000*

**To Discuss After You Read**

- Q: What was John Brown's plan to free the slaves?  
 A: *to arm them, provide them fortresses, and help them fight to free themselves*
- Q: Harriet Tubman thinks that "It was not John Brown that died at Charleston" but rather "Christ—it was the savior of our people." What did she mean? How is her view wrong (or right)?

- Q: Why does Lincoln not want blacks to enlist in the army?  
 A: *according to the book: he doesn't want the border states (those with slaves but not against the union) to join the South; he figured, if the slave-owners in these border states see black men fighting in the army, they will sense what is coming: the black man will be considered equal to the white, and freedom of slaves will be right around the corner*

**To Discuss After You Read**

- Q: How did Harriet help the contraband slaves?  
 A: *she helped them develop useful skills to earn a living*
- Q: Beaufort, South Carolina experimented with freed slaves. What types of new things did they try?  
 A: *they used blacks as soldiers, established businesses for the former slaves, and educated them*
- Q: Why is Harriet a successful spy?  
 A: *she connects with local slaves and they provide valuable information*

Department of the South—notice the length of the sea coast from South Carolina through Georgia and Florida. Less than eleven thousand Union soldiers were supposed to hold that line and extend their holdings.

The pigs in Mr. Lincoln's Army (Beauregard and Jeff Davis) are named after the president of the Confederacy and the Confederate general who ordered soldiers to fire on Fort Sumter that started the Civil War.

**About Racism in North and South**

Many of us have been brought up to believe in what I call a "righteous, egalitarian, anti-racist North" and "evil, class-oriented, racist South" prior to the "Civil War." The evidence seems to speak against such a view.

The truth is, there was racism in the North and South. There were also people of kindly and godly disposition in both North and South.

The Yankee historian Frederick Law Olmsted noted the closeness of the relationship between slave and master when he visited Virginia in the early part of the 1800s. Olmsted observed a white woman and a black woman seated together on a train. Both ladies had their children with them, and the children were eating candy from a common container. . . . "[T]he girls munched candy out of the same bag 'with a familiarity and closeness' which would have astonished and displeased most Northerners."<sup>1</sup> This close relationship may have been unheard of in the North, but it was a common sight in the South. . . . In his work, *The Peculiar Institution: Slavery in the Antebellum South*, Kenneth Stampp stated, "Visitors often

1. Frederick Law Olmsted, "Calico, Black and Gray: Women and Blacks in the Confederacy," *Civil War, the Magazine of the Civil War Society*, Edward C. Smith, (Vol. III, No. 3, Issue XXIII), 11-12.

registered surprise at the social intimacy that existed between masters and slaves in certain situations. A Northerner saw a group of Mississippi farmers encamped with their slaves near Natchez after hauling their cotton to market. Here they assumed a 'cheek by jowl' familiarity with perfect good will and a mutual contempt for the nicer distinctions of color."<sup>2</sup> ...

Day  
20

"Victory" and "The Years of Peace"

**To Discuss After You Read**

Q: How did the black regiment respond to unfair treatment?

A: *they refused all pay until theirs was equal—they preferred to give their service to the government than despise themselves with half-wages (they got \$7.00/month, whites got \$13.00)*

Q: Why is Harriet thrown into the baggage cart?

A: *although free, blacks did not have the same rights as whites*

Q: How does Harriet spend the years after the war?

A: *she supported schools for black children, did domestic work to raise funds, grew vegetables and chickens, cared for old and sick guests, fought for women's rights, helped build a church and worked for temperance* ■

2. Kenneth Stampp, *The Peculiar Institution: Slavery in the Antebellum South*, (New York: Alfred A. Knopf, 1956), 323.

**Section Four**

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## **Instructor's Guide Resources**

## Appendix 1: Scope and Sequence: Schedule for Topics and Skills

Week	Mechanics Practice	Creative Expression
1	nouns: common/proper; gender of nouns	Personification (Figurative Language) Imaginative Writing (Short Story/Narration)
2	nouns: concrete/abstract, compound, collective.	Five Parts of the Friendly Letter (Structure) Write the Friendly Letter (Organization/Communication)
3	action verbs, linking verbs, helping verbs; singular/plural	Outline an Experience (Organization/Writing Process) Spin Your Tale (Narration)
4	pronouns—personal, subject; gender of pronouns; antecedent	The Narrative Poem (Poetry/Narration)
5	Person of pronouns: first, second, third	Adjectives (Writing Description) Character Description (Lists) Descriptive Paragraph (Writing)
6	types of pronouns: interrogative, demonstrative	Rules and Commands (Imperative Sentences) A Bill of Rights (Authoritative Statements)
7	dialects; intensive, reflexive and indefinite pronouns	The Journal (Personal Response)
8	apostrophes	The Hook (Structure) Write the News Article (Objective Writing)
9	types of adjectives: demonstrative, indefinite	The Topic Sentence (Structure) Write & Revise a Formal Business Letter (Organization/Writing Process)
10	types of adverbs: of time, of place, of manner, of degree	Metaphors (Figurative Language) Definition Poem/Limerick (Poetry)
11	adjective forms; superlative, positive and comparative	Transitions (Structure) Follow & Write Directions (Expository Writing/Comprehension)
12	commas	Hyperbole (Figurative Language) A Tall Tale (Use of Exaggeration/Writing Process)
13	complete sentences; simple, complex, compound subject and predicate	The Interview (Oral Prompts) The Biography Project (Expository Writing)
14	linking verbs; predicate nouns; predicate adjectives	The Venn Diagram (Compare/Contrast) Compare/Contrast Essay (Expository Writing)
15	verb tenses: simple (review); perfect tenses—present, past, and future perfect	Brainstorm an Invention/The Inventor’s Log (Imagination) Fairy Tales (Imagination)
16	verb forms: transitive verbs & direct objects, intransitive	Mind/Concept Mapping (Critical Thinking) Create Invention and Write/Explain and Describe (Scientific and Expository Writing)
17	spelling rules	Advertising Techniques (Critical Thinking) The Advertisement (Persuasive Writing)

*(continued on the following page)*

<b>Week</b>	<b>Mechanics Practice</b>	<b>Creative Expression</b>
18	voice–active and passive	Supporting Details (Structure) The Book Review (Summarize/Personal Response)
19	how to write titles	The Thesis Statement (Brainstorm) Research (Process) Source Cards (Organization)
20	subject-verb agreement	Notes Cards (Research Process) Works Cited (Research Process)
21	Agreement: noun/pronoun agreement	Research Paper Outline (Research Process) Refine Thesis/Body Paragraphs/The Introduction and the Conclusion (Organization/Writing Process)
22	clauses & conjunctions: independent clause, coordinating conjunction; correlative conjunctions	Revision/Final Draft and Works Cited (Research Process) Decorate It (Artistic)
23	dependent clauses & subordinating conjunctions; relative pronouns	A Travel Brochure (Persuasive Writing/Artistic) Writing from Art (Imagination)
24	quotation marks: placement of punctuation; Write Numbers	Combine Sentences, Part 1 (Sentence Fluency) Family Traditions Essay (Expository Writing)
25	phrases: noun phrases, verb phrase; appositives	Combine Sentences, Part 2 (Sentence Fluency) Science Fiction Dialogue (Imaginative Writing)
26	prepositional phrases	Cause and Effect Rhyme & Paragraph (Critical Thinking and Organization)
27	synonyms	Identifying & Using Symbols (Figurative Language) A Concrete Poem (Poetry)
28	homographs; homonyms	Brainstorm, Write, & Revise The Short Story (Imagination)
29	similes; definite and indefinite articles	Retell (Recollection) Writing Prompt (Personal Response)
30	dashes	Imaginary Pet (Imagination) Writing with Art (Imagination)
31	parentheses	Fact and Opinion (Critical Thinking) What is a Hero/Hero Essay (Descriptive Writing)
32	ellipses	The Book Review (Critical Thinking/Pre-writing) Add Details (Description/Writing Process)
33	hyphens, review dashes	Speech Preparation, Visual Aid (Process) Give a Speech (Public Speaking)
34	plurals	Persuasive Techniques (Components of Persuasion) Persuasive Writing (Critical Thinking and Application)
35	capitalization	Pre-write for a Puppet Show (Writing Process) Write a Script for a Puppet Show (Imaginative Narrative)
36	colons; semicolons	Design an invitation (Artistic) Preparing the Puppets and Stage (Artistic) Performing the Puppet Show (Public Speaking)

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Since we know that no two budding writers will grow and develop at the same pace, we have designed the writing program in this guide to be flexible. We also understand that parents may feel unprepared to teach writing. Some parents feel like they're not good writers themselves. Other parents may write well, but do not understand how to communicate what they know in a meaningful way to their children. To all these parents, we say, "Don't worry! You can do it." The following suggestions will help you know how to use the tools we provide and, if necessary, how to modify this program to best meet your and your students' needs.

### Allow Students to Write at Their Own Pace

In the same way that we wouldn't teach a toddler to ride a bike with a 10-speed on a nice steep hill, we don't expect beginning writers to produce polished work on a tight schedule either. If you find that the pace we present in this guide is too much for your students, simply allow your students to work through the assignments at their own pace.

Start with our first writing assignment in Week 1. Ask your students to work on it for a set amount of time each day as it fits into your daily schedule. For older children, this could be part of their independent work time, but be careful not to let it consume all of their time. Of course we're happy if they're enjoying a project and don't want to put it down, but don't hesitate to set a timer so that they can have time to accomplish other work, too. A timer might also help when they're struggling with an assignment, so they know that there is an end in sight to their writing time.

If your students can complete some of the brainstorming activities in the time we suggest, have them do so. But we'd understand if the creative writing portion takes longer. Therefore, if your students seem to need more days to complete the assignments than outlined in our guide, give it to them. Don't feel as though you have to move on to our next assignment if they're still working on the last one. Writing is a creative process and at this level, please let the creative juices flow.

If you'd like to spend a day reviewing your students' work with them when they complete an assignment, consider it time well spent. It is during these review sessions that you can reinforce the grammar and mechanical skills they learned that week by correcting issues and pointing out things they've done well in their own writing. You

could then cement lessons learned in your discussion by having them use your edits to write a final draft. Simply give them the time they need to complete each task successfully. Then, pick up with the next assignment in the guide in whatever week you happen to be in when you're ready.

If you start to feel like this slower paced method might jeopardize the variety of assignments your students are exposed to, or causes you to miss assignments you think your students might enjoy, use the Scope and Sequence list in **Section Four** to help you vary the assignments and select a more appropriate topic from another week. At this age, we want writing to be enjoyable, so select topics you think will most inspire your students. And remember, the more practice they get recording their thoughts on paper, the easier it will be for them when they're older and do need to produce polished work on a deadline.

*Relax, slow down, and write at a pace that is fun.*

### The Writing Process

#### Coaching the Writing Process

For their first drafts, ask nothing more of your students than to simply put their thoughts on paper. At this stage, anything goes. If you're working with them, resist the urge to correct their spelling or revise their sentence structure, and help them do the same—you will have the opportunity to edit later. Build their writing confidence and show you value their creativity by giving them the freedom to "just write," and not interrupt their creative flow. Pay more attention to the fact that they're meeting the requirements of the assignment: Are they successfully writing a fairy tale? A poem? Are they impressing you with their inventiveness or imagination? If so, applaud them!

Have your students write their first drafts on wide-ruled handwriting paper, or by skipping every other line on notebook paper so you (and they) will have room to write edits directly on their rough drafts. At review time, sit with your students and ask them to read their pieces aloud while you read them over their shoulders. Watch for misspelled words and other mechanical errors that don't align with the way your child reads what he or she



wrote. Help them think through the corrections as you go, but more importantly, help them make the words say on paper what they dreamed up in their heads. For now, your students probably speak better than they write. They form sentences correctly and can “hear” when something isn’t right, so simply help them align their writing to their speaking proficiency. More importantly, praise them when they catch and correct their own mistakes.

For example you might say “Oh! You just paused there, what kind of punctuation do you think you might need?” or “Let’s sound out the spelling of ‘incredible’ together.” Or, “let’s look that word up in the dictionary...” Practice review skills together that you’d like them to be able to use on their own later. Also, help them think through holes in their description or story line. If you see a conspicuous gap, ask them to stop reading and ask them questions about the story that any interested reader would have. If they can tell you answers that help to fill the gap, help them write a few sentences to include this information in the story for other readers to enjoy.

Simply modeling the right way to do something is a very effective teaching tool at this age. When you find mistakes in their written work, pick and choose which ones you want them to help you correct, but sometimes simply demonstrate the right way to spell something or word a phrase in a sentence by quietly writing it on their paper as they read. Remember, they’ll see your correction and write it correctly when they rewrite their final drafts, so the more you can make your review session about showing you value what they created and less about making a big deal over every mistake, the more they’ll enjoy reviewing their papers with you...and the more they’ll like the writing process.

Think about how you’d like each child to handle words they repeatedly misspell. If it’s a word like “said” that they will use frequently now and in the future, you may ask them to rewrite it correctly on their rough draft each time it appears to help them memorize the correct spelling. If the word is lengthy, correct the spelling together for the first instance, and then simply circle the misspelled word each time it appears so they know to reference the first time you corrected it when they write the rough draft.

We strongly encourage you to review your students’ writing with them, rather than edit it yourself and hand it back to them later. By walking your students through the editing

*Coach the writing process and edit as a team.*

process each time, you will teach them how to edit and revise their own papers, how to catch their own mistakes, and how to look up correct answers on their own. As the old adage goes: “Give a man a fish and you’ll feed him for a day. Teach him how to fish and you’ll feed him for a lifetime.” By working with your students to edit and revise, you’ll be teaching them to fish, or, more accurately: to write!

### How DO I Evaluate Writing Assignments?

#### Using Sonlight’s Rubrics

We understand that the idea of evaluating your students’ writing may be just as overwhelming for you as it was for them to write it. And yes, evaluating writing can be highly subjective. Therefore, we’ve included evaluation checklists or **Rubrics** for most assignments in your weekly notes that will help you focus your thoughts on the most important skills each assignment addressed. These rubrics should help you make the evaluation process more concrete and less subjective. And by the time you get to the evaluation stage, you should be very familiar with your students’ work and the skills addressed because you’ve coached their progress along the way. Feel free to adjust or modify our rubrics at any time if you feel your child worked on skills we didn’t include on our list.

Much of literary critique is subjective, but we understand that sometimes its helpful to have a concrete way to help you focus your critique. A rubric is a simple form that will help you give point values to certain characteristics of an assignment

At this age, we want to emphasize the writing *process* more than the final result. Do you remember when they were learning to talk? If you pointed to that colorful floating orb in the sky and said “Look, a balloon!” and they repeated “Bay-yoon!” did you correct their pronunciation and then give them a bad grade? Probably not. We hope you laughed, and simply said it again the right way. Even if they called it a “bay-yoon” for the next three months, we imagine you simply kept presenting them with the correct pronunciation and eventually they learned it.

Please think of learning to write as “learning to speak on paper.” Since hopefully your students have had a few years to practice writing by this point, it’s okay to start honing their technique. Strive to teach your students with the same small steps, and the same gentle redirections—slowly, over time. Be careful not to expect too much too quickly. It will come. Celebrate the small accomplishments, and keep engaging your students with examples of good writing (just like the ones in the books you’re reading), and talk about what could be improved when you come across lesser samples.

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### Creating your own Rubrics

Please note that the items we chose to emphasize on our sample are just ideas of things you might want to include on a rubric of your own. As their teacher, only you will know how your students are writing—where they shine and what they need to polish up—so be sure to include both potential challenges and potential successes on rubrics you compose.

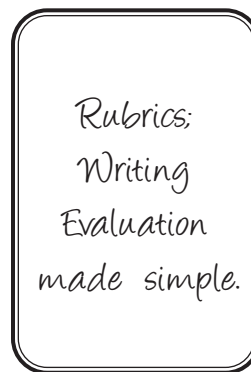
When you create a rubric, first draft a list of all the things you hope the assignment will accomplish, or you hope your child will learn or practice as they complete the assignment. Sometimes it's helpful to list skills by category, so you're sure you've thought of everything you want to evaluate.

Next, assign a point value for each item, giving more points to skills you want to weigh more heavily (or see as more important). Add up all of the points in the rubric to determine the number of points that will equal 100%. After that, simply read through your students' work, thinking about each point on your rubric as you go. Divide the number of points your students earned by the number of points possible to determine a percentage.

Sample Rubric		
Content		
_____	5 pts	Presented a clean, polished, final copy
_____	5 pts	Successfully revised the description from Week 1
_____	5 pts	Included at least 1 simile
Mechanics		
_____	5 pts	Worked with Mom or Dad to edit this assignment
_____	5 pts	Used the dictionary to research the spelling of a word
_____	÷ 25 pts possible = _____ %	
Total pts		

When your students are older, it may help to hand them a copy of your evaluation rubric when they first begin an assignment. Isn't it easier to hit the target when you can see what you should be aiming for? Afford this same opportunity to your students in the future when they work on writing assignments.

At this age, you may be able to let your students write their first drafts independently, but they will probably still benefit from an "Editorial Review" session with you before they draft their final copies. Later in the year, you might



put together an Editing Checklist with your students if you'd like them to begin editing their own papers independently as well. Draft such a checklist together, and be sure to include both basic content you always want them to check, and common mistakes you know they're still working on. Most importantly, use rubrics to help you more clearly gauge the areas in which your students

could use more work and revise your instruction accordingly.

### Additional Resources

Over the years, we have noticed that many parents who otherwise feel confident and competent to teach their children at home nonetheless experience some anxiety when it comes to teaching them how to write well. Such writing-related anxiety often stems from a feeling that writing is not one of their strengths, combined with the fact that judging "good" writing is a somewhat-subjective endeavor. While 2+2 will always equal 4, the quality of a particular paragraph can often be open for debate.

Does this describe you? If so, don't worry—you're not alone. What you feel is perfectly normal. But let us reassure you about a couple of things. First, you probably write better than you think you do. But even if writing is not your strong suit, you don't have to be an exceptional writer to help your students learn to write well.

Second, don't be afraid of the evaluation process. Trust your instincts. You know when something just doesn't sound right. Be supportive and encouraging and work with your students to make their assignments better. Never forget that writing is a collaborative process. Even professional writers rarely get things perfect on the first try.

Lastly, don't be afraid to show your students that you still have things to learn, too. We can never really stop learning, can we? Share with them when you pick up something you hadn't known before about anything you're learning together, and acknowledge mistakes when you make them. Let them see you correct mistakes and model for your students how you learn from them—you'll be showing them how to be a humble, mature, patient, and teachable student (or teacher!) when you do.

If you do, however, feel like you could benefit from further resources, check out *Writers INC.* (available on our website, item #RL04). This book contains a complete guide

to the writing process, as well as information on basic writing fundamentals, like constructing sentences and paragraphs, to information on style, grammar, documentation and more. You can find more information about how to write a Research Paper from our Research Paper Packet, also located in **Section Four**. And, for additional grammar help, check out our various grammar programs also available on our website.

You can teach your students to write well. Keep the faith and work together with your students to improve their writing. You'll be glad you did! ■

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