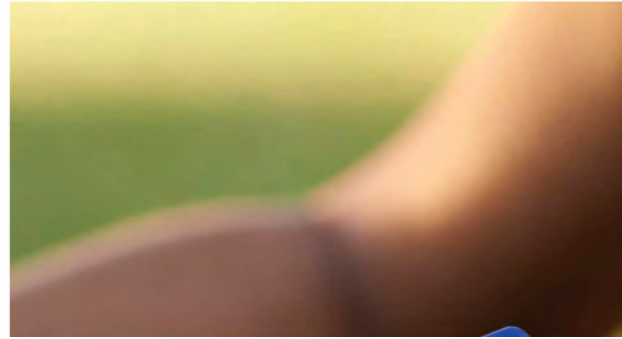
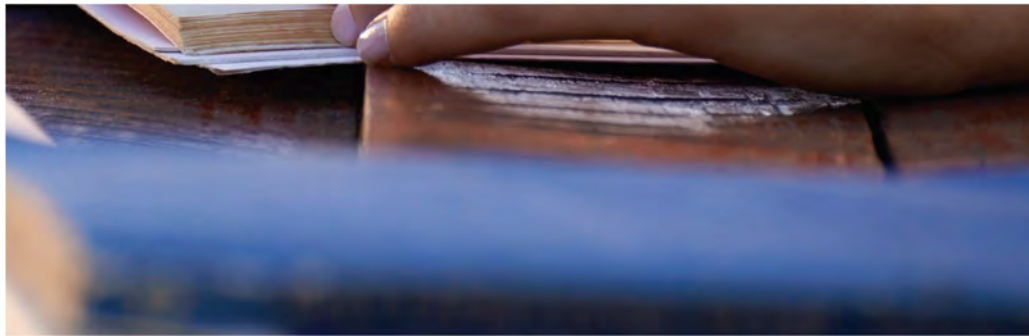




LANGUAGE ARTS



Dictation
Vocabulary
Creative Writing
Essay Composition
Research
Literary Analysis





Thank you for downloading this sample of Sonlight's Language Arts H 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.

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.

We hope you enjoy using this sample. For even more information about Sonlight's IGs, please visit: 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 to order your History / Bible / Literature package.

Blessings!

Sarita Holzmann,
Co-founder and president
of Sonlight Curriculum

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advisor@sonlight.com

Language Arts (4-Day)

Language Arts H

By the Sonlight Team

“The fear of the Lord is the beginning of wisdom.”
Proverbs 111:10 (NIV)

Sonlight Curriculum® “Language Arts H” Instructor’s Guide (4-Day),
Third Edition

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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 H” Instructor’s Guide and Notes (4-Day). 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.

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For the latest information about changes in this guide, please visit 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 and any suggestions you may have to IGsuggestions@sonlight.com.

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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?

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7 Copywork/Dictation Assignments

1 Write the Story

6 The Cat Book Skills Checklist

2 Letter of the Week

CREATIVE EXPRESSION	Copywork 1	Copywork Application	The Cat Book	Copywork 2 Optional: Dictionary
Other Notes:				
Weekly Overview				
Letter of the Week:	Creative Expression:			
Language, Phonics & Spelling:	Copywork Application: Root/base words with different initial sounds; names; rhymes; vowels. (I)			
Special Interest Vocabulary: Introduce your children to vocabulary for topics that are important to your family's life.	Write a story to go along with predetermined illustrations. (Narration)			
Brain Challenges—Organization: Sorting practice.				
Building Words: Form words with vowel and consonant cards; letter sound recognition; word recognition.				

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 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. 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
SPELLING	Words	Introduce the Words	Write Them Big!	Copy Them Small	Mix It Up!
PHONICS	<i>I Can Read It!</i> Word Lists	Lesson 18			
	Phonics Activities		Form Words	Play Concentration	
	Optional: <i>Explode the Code 2</i>	pp. 55-56	p. 57	p. 58	p. 59
HAND-WRITING	<i>Handwriting Without Tears: My Printing Book</i>	p. 50		p. 51	
READERS	<i>I Can Read It!</i> Book 3	"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
CREATIVE EXPRESSION		Copywork 1	Contractions	Synthesis	Match Middle Sounds Copywork 2
Other Notes:					

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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

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.

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). 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 Language 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, or notebook for Creative Expression assignments
- #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 under-

stand “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 each week’s 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**.

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.

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 Notes 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! ■

Section Two

Schedule and Notes

Language Arts H

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>				
HAND-WRITING					
GRAMMAR					
VOCABULARY DEVELOPMENT	Optional: <i>Wordly Wise 3000</i> ¹ (for books 4–12)	Lesson 1A		Lesson 1B	Lesson 1C
READERS	<i>The King's Fifth</i>	intro.–chap. 1	chaps. 2–4	chaps. 5–6	chaps. 7–8
CREATIVE EXPRESSION		Dictation Passage and Mechanics Practice (prep & write)	What a Character! (Days 2–4)		
Other Notes					

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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>Mechanics Practice: Sentence Basics Nouns: common/proper; gender; concrete/abstract; compound; collective</p> <p>Creative Expression:</p> <p><u>Skill:</u> Describe a character</p> <p><u>Assignment:</u> Write a character sketch</p>

Spelling

Spelling You See

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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](https://www.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.

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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.

Readers

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 H 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 you may choose to have 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 and, 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.

Optional Dictation

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.

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**.

Work Independently

This year, in order 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.

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 Language Arts” in **Section Four** of this guide to help you navigate 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 Passage

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

Mendoza stared down at the country that lay east and north of the spot where my finger rested. It was a vast blank space, loosely sketched. Upon it no mark showed, no river, no mountain range, no village, no city—only the single word UNKNOWN.¹

Mechanics Practice

Today your students will learn about several types of **nouns**. For more information, see the **Week 1 Activity Sheet**.

Answers:

1. Underline all of the nouns in the passage. Double underline proper nouns. (*See answers below.*)

1. Scott O’Dell, *The King’s Fifth*, (Harcourt, Inc.: New York, 1994), 8.

2. Label the gender of each noun. Use **F** for feminine, **M** for masculine, **N** for neuter and **I** for indefinite.

M **N**
Mendoza stared down at the country that lay east
N **N**
 and north of the spot where my finger rested. It
N
 was a vast blank space, loosely sketched. Upon it
N **N** **N**
 no mark showed, no river, no mountain range, no-
N **N** **N**
village, no city—only the single word UNKNOWN.²

3. *Mountain range* is a compound noun.
 4. Answers will vary. Possible: **concrete:** wagon; **abstract:** hatred; **compound:** great-grandmother; **collective:** flock

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.

“You are now a person of importance,” he says.
 “From this day onward, therefore, until the day you are freed or left to rot, you will be watched. Your every word will be weighed. To the end that the hiding place of the treasure may be found. You will also have visitors—old friends, new friends, persons you have never set eyes upon. Therefore, be cautious with your tongue.”³

Day
2

What a Character! (Days 2–4)

This week, your students will write a one-page, descriptive character sketch of one of the characters in *The King’s Fifth*. They will focus on describing the character in a way that allows readers to come to their own conclusions. Think of this as the difference between just *telling* readers about a character and actually *showing* them what the character is like. For more information and a few examples of what a good character sketch might look like, please see the **Week 1 Activity Sheet**. We recommend that your students

2. **Note:** In this passage, east and north are adverbs that describe where the country *lay*, though they can sometimes serve as nouns, as in: “The four directions on a compass are north, east, south and west.”

Also, we could see analyzing the final phrase of the last sentence in two ways. One could say that *word* is a direct object (that receives the action of the verb *showed*) which would make UNKNOWN an object complement—in which case your students should underline *word* as the noun. OR, one could say that UNKNOWN is the direct object (and therefore should be underlined), and *word* is another modifier. However, since *word* isn’t usually defined as an adjective, we’d probably vote for the first interpretation.

3. Scott O’Dell, *The King’s Fifth*, (Harcourt, Inc.: New York, 1994), 75–76.

choose a character today and take notes from the text that will help them describe that character tomorrow.

Day
3

What a Character!

Today your students will continue working on their character sketch as outlined on the **Week 1 Activity Sheet**. We recommend that they begin making notes about how to approach their character sketch and possibly write a first draft. If your students have trouble getting started, have them follow the step-by-step guidance and read the examples on the **Week 1 Activity Sheet**.

Day
4

What a Character!

If your students have not yet written a first draft of their character sketch, they should do so today. The next step is for them to revise their work, looking for ways to improve the character description. Help your students think of revision as making their writing sound better. When that is done, they can focus on editing, or making it look better.

How to Evaluate This Week’s Assignment

This week’s assignment is more about quality than quantity. Oftentimes, an author can capture the essence of a character in just a few short sentences. We want your students to exhibit this type of succinct writing, in which a single comment, gesture, or action can be worth a thousand words. As you read your students’ character sketch, see if you can really form a mental image of the character.

The following sample rubric will help you determine how well your students wrote their character sketch. Feel free to adjust the rubric to meet the individual needs of your students. When your children 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 children in the future when they work on writing assignments.

Character Sketch Rubric		
<i>Content</i>		
_____	5 pts	Includes details consistent with the character in the text
_____	5 pts	Describes the character by showing readers his or her appearance, attitude, personality
_____	5 pts	Ideas flow naturally to help readers develop a clear picture of the character
<i>Mechanics</i>		
_____	5 pts	Uses correct grammar, capitalization, punctuation, and spelling
_____	5 pts	Uses a variety of sentence structures effectively
_____	5 pts	Dialogue is correctly punctuated and uses attributions effectively
_____	÷ 30 pts possible = _____ %	
Total pts		

In order to broaden your students' experience and to encourage them to think more deeply about the wide range of topics studied throughout the year in the Sonlight H History/Bible/Literature program, you will notice that some of this year's Creative Expression assignments reference not only this year's Readers but sometimes titles used in our History or Read-Aloud programs as well. For an overview of what is covered and when, please see the Topics and Skills list located in **Section Four** of this guide. You may find it helpful to know when we pull ideas from other subjects so that you can plan your day and the timing of your students' Creative Expression activities accordingly. Don't worry: if you did not purchase the corresponding HBL program, your students will still be able to complete each assignment with the information provided in this guide. We will make recommendations in your notes and on your students' Activity Sheets of how to break down this three-day assignment, but feel free to make adjustments as needed to accommodate your schedule and individual pacing.

Since many writing assignments require your student to write on a separate sheet of paper, we recommend purchasing a notebook specifically for these assignments. ■



Dictation Passage

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 aloud while you write it on a separate sheet of paper.

Mendoza stared down at the country that lay east and north of the spot where my finger rested. It was a vast blank space, loosely sketched. Upon it no mark showed, no river, no mountain range, no village, no city—only the single word UNKNOWN.¹

Mechanics Practice

By now we imagine that you know 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 Ford. **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:
Feminine: (female)	mother, aunt, hen, waitress
Masculine: (male)	father, uncle, rooster, waiter
Neuter: (neither male nor female)	table, lamp, car
Indefinite: (either male or female)	teacher, children, horse

Nouns may either be **concrete** objects (like a *pool* or a *trampoline*) or an **abstract** idea (like *love, sadness, or justice*). **Compound nouns** are made up of two or more words (like *football, step-sister* or *middle school*), and a **collective noun** names a specific kind of group (like a *gaggle, herd, or team*).

Read the passage and then answer the questions that follow.

Mendoza stared down at the country that lay east and north of the spot where my finger rested. It was a vast blank space, loosely sketched. Upon it no mark showed, no river, no mountain range, no village, no city—only the single word UNKNOWN.²

1. Take a moment to underline all of the nouns in the passage above (not pronouns—we'll work on those later). If you find a proper noun, underline it twice.
2. Once the nouns are underlined, label the gender of each one. Use **F** for feminine, **M** for masculine, **N** for neuter and **I** for indefinite.
3. What type of noun is "mountain range?"

4. Write your own example for each of the following type of nouns:

concrete: _____

abstract: _____

compound: _____

collective: _____

What a Character! | Day 2

This week, your assignment is to write a one-page character sketch of one of the characters in *The King's Fifth*. To get your feet wet, we'll let you rely heavily on the author's work this week. In the future, though, you'll have to learn to flex your own creative muscle!

Before you begin, we want you to think about one of the more useful techniques of conveying information about a person: description. To start, read the following passage:

A well-dressed old woman who is very rich and self-centered leaves a store and gets into her car.

1. Scott O'Dell, *The King's Fifth*, (Harcourt, Inc.: New York, 1994), 8.

2. Ibid, 8.



Language Arts H: Week 1 Activity Sheet

Are you able to picture her? Probably not! The problem is that this sentence summarizes the observer's *judgments* about her; it doesn't really *describe* her. And it certainly doesn't permit us to form our own opinions.

Compare what you've just read to the following:

Impatiently waiting for her chauffeur to escort her to her limousine, Mrs. Rockefeller straightens the jeweled collar on the Pekingese tucked under her arm. With her hand-carved cane she motions aside a street vendor about to cross her path.

From this introduction you don't have to be told that Mrs. Rockefeller is elderly, wealthy, and self-centered; the description of her actions and appearance *demonstrates* that she is. The details help us picture the character in our minds and develop our own impressions of her.

Your goal should be to write a character sketch as descriptive as the second example above. Don't just summarize what you think about the character. Use description to show the reader what kind of person the character is.

So go ahead and choose a character from *The King's Fifth*. Then review the book to refresh your memory about how the author describes this character. Which of the author's descriptive elements are your favorites?

Character Name: _____

Page #	Author's Description	My Conclusions about the Character

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What a Character! | Day 3

Ready to write? With your character in mind, use the author's descriptions to create your own character sketch. For example, is there a particular event in the story that you feel really captures the essence of your chosen character so far? If so, feel free to use it as the basis of your sketch. Embellish it with whatever additional details will help your reader understand what you want to say about the character.

Or perhaps there's a specific scene that involves your character that you really like. Use it as part of your sketch, but expand upon it. Tell what happened before or after the scene as written by the author.

If you're still having a hard time getting started, feel free to try the following step-by-step approach:

1. Start by deciding what kind of personality the character has. Is the person nice or mean? Good or bad? Friendly or aloof? Here is a list of some personality types:

mean	protective	generous	a leader
friendly	lucky	stingy	a follower
gentle	down & out	moody	optimistic
honest	successful	crazy	pessimistic
kind	hardworking	saintly	dishonest
loving	lazy	ambitious	hateful



- List all of the physical characteristics of the character. Not just short or tall, fat or thin, old or young, but note the way he dresses, moves, gestures, carries himself, and changes expression. Carefully observe the character—do you see any nervous habits, mannerisms, repeated gestures? Go over your list and select only those physical characteristics that help prove the personality of the character.

- Think of things the character has said and done in his relationships with others. How does he treat people? What decisions is he responsible for? Make a list of the deeds that will illustrate your point.

For example, what does the following paragraph tell you about the person described?

Gary slammed the phone into its receiver. "I can't believe this! They told me my car would be done today."
 "I can give you a ride if you need one," offered Greg.
 "That's not the point," thundered Gary. "When someone tells me something is going to be done, I expect it to be done!"

- Select a persona—a voice from which to observe the target. What person should you be as the observer? Can you use your own voice, or would it be more convincing to pretend to be someone else? This is important, because different observers will notice different things about the same target.

The previous examples are written from the **third person omniscient** viewpoint, i.e., from the perspective of an outsider who knows all of the facts ("With her hand-carved cane she motions aside a street vendor about to cross her path."). However, you could choose to write from the **first person** point-of-view, i.e., a more personal perspective, using "I" instead of "he," "she," etc. ("As I pushed my hot dog cart into the street, some rich lady swung her cane and almost knocked me down."). Here is an example:

I saw her stop to gaze into the window. At first, I thought she was just window shopping. It was, after all, one of the finer dress shops in the city. I was amused, though, to see her eventually pull out her lipstick. The window was apparently nothing more than the nearest mirror big enough to capture her reflection.

- Finally, blend the observations of looks and deeds into a paragraph description that will convince your audience that the character really is of the particular personality type you believe he is. Write the rough draft of your character sketch on a separate piece of paper.

What a Character! | Day 4

Remember: A good writer almost always writes, *rewrites*, and rewrites once more before he is satisfied. You should do the same. Now that you have completed the brain-storming process and a rough draft, revise your writing to produce a final paper that shines. First, focus on revisions that make your writing sound better. Is it interesting? Does it make sense to readers? Does it give them a clear picture of the character's personality? Once your paper sounds just right, think about how it looks. Edit for correct spelling, punctuation, capitalization, and neatness.

For inspiration, here is one last example before you finalize your assignment:

In his chamber the doctor sat up in his high bed. He had on his dressing gown of red watered silk that had come from Paris, a little tight over the chest now if it was buttoned. On his lap was a silver tray with a silver chocolate pot and a tiny cup of eggshell china, so delicate that it looked silly when he lifted it with his big hand, lifted it with the tips of thumb and forefinger and spread the other three fingers wide to get them out of the way. His eyes rested in puffy little hammocks of flesh and his mouth drooped with discontent. He was growing very stout, and his voice was hoarse with the fat that pressed on his throat. Beside him on a table were a small Oriental gong and a bowl of cigarettes. The furnishings of the room were heavy and dark and gloomy.³

3. John Steinbeck, *The Pearl* (New York: Penguin Books, 1993), 10.

Language Arts H

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					
GRAMMAR					
VOCABULARY DEVELOPMENT	Optional: <i>Wordly Wise 3000</i> (for books 4–12)	Lesson 1D		Lesson 1E	Lesson 2A
READERS	<i>The King's Fifth</i>	chap. 9	chaps. 10–11	chaps. 12–13	chaps. 14–16
CREATIVE EXPRESSION		Dictation Passage and Mechanics Practice (prep & write)	Time Travel (Days 6–8)		
Other Notes					

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Weekly Overview
<p>Mechanics Practice: Sentence Basics Verbs: action; helping; form—singular/plural</p> <p>Creative Expression:</p> <p><u>Skill:</u> Use flashbacks</p> <p><u>Assignment:</u> Write a short story</p>

Creative Expression	
Day 5	Dictation Passage

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

“The river,” I broke in, “will be ultramarine, just for you, which as I have said is the most glorious of blues. There is more. Do you remember the

small island in the river which we passed? Well, to that island I will give a name.”

She glanced at me. “What name?”

“I will call it La Isla de la Señorita.”

“For me?”

“For you.”¹

Mechanics Practice

Today your students will learn about **verbs: action verbs, helping verbs**, and **singular and plural verbs**. See the **Week 2 Activity Sheet** for more information.

.Answers:

1. *bounded; threw; pressed; caught; gave.* Note: *laughing* is a participle, which is a verb acting like an adjective, and so we would not mark it as a verb in this passage. We will discuss participles later this year.
2. *have said; will give*
3. *s—am; p—are; p—remember; s—remembers; s—glances; p—glance*

Day
5

Optional: Dictation

I do not wish to tell him why I cannot accept his offer, that the burial of the gold has not absolved me of the evil nor of the wrongs I have done to myself and to others. I cannot say to him that although I am a prisoner in a fortress surrounded by the sea, whose walls are ten varas thick, in a cell with only one small window, still at last, at last I am free. Nor can I say to him that it is he himself who is really the prisoner, he and Don Felipe and all the rest who now dream of finding the hidden gold.²

Day
6

Time Travel (Days 6–8)

This week, your students will write a creative short story (1–2 pages) in which the reader knows the “end” before the story really “begins.” They will make use of a reordered story “timeline” to create flashbacks in their story. Today, we recommend your students establish a chronological timeline for the story they want to tell and then decide how to reorder it using flashbacks. For more information, please see the **Week 2 Activity Sheet**.

Day
7

Time Travel

As your students continue working on their short story today, they should focus on completing a first draft based on their reordered timeline. See the **Week 2 Activity Sheet** for more information.

Day
8

Time Travel

Your students will need to revise their writing carefully so that the flashback structure doesn’t confuse readers. If they need extra time on this step, consider skipping the final draft. However, if their story is in good shape and time permits, have them write or type a neat, edited final copy.

How to Evaluate This Week’s Assignment

This week’s assignment is probably a welcome challenge for your students! They need to have a strong foundation of narrative writing—plot, characters, dialogue, and transition words—in order to tell a story through flashbacks. If needed, look back at your students’ original notes to see what their plan was for the story before they reordered it to include flashbacks. When you read the flashback version, it should still all make sense.

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

Flashback Story Rubric		
<i>Content</i>		
_____ 5 pts	Tells a complete story that makes sense to readers	
_____ 5 pts	Uses flashbacks effectively	
_____ 5 pts	Uses language effectively, including transition words	
<i>Mechanics</i>		
_____ 5 pts	Uses correct grammar, capitalization, punctuation, and spelling	
_____ 5 pts	Uses a variety of sentence structures effectively	
_____ 5 pts	The story is organized into paragraphs	
_____ ÷ 30 pts possible = _____ %		
Total pts		

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1. Scott O’Dell, *The King’s Fifth*, (Harcourt, Inc.: New York, 1994), 132.

2. Ibid, 263.



Dictation Passage

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 aloud while you write it on a separate sheet of paper.

“The river,” I broke in, “will be ultramarine, just for you, which as I have said is the most glorious of blues. There is more. Do you remember the small island in the river which we passed? Well, to that island I will give a name.”

She glanced at me. “What name?”

“I will call it La Isla de la Señorita.”

“For me?”

“For you.”¹

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.

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

The doctor *will* come soon.

There *might* be trouble next door.

Elvis *has* left the building.

Here is a list of common helping verbs:

Helping Verbs				
has	have	had	do	did
should	would	could	is	are
will	was	were	been	

1. Scott O’Dell, *The King’s Fifth*, (Harcourt, Inc.: New York, 1994), 132.

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>speaks</i> .	We <i>speak</i> .
She <i>runs</i> .	They <i>run</i> .
Jeanette <i>swims</i> .	Jeanette and Amber <i>swim</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, but most verbs ending in -s are singular (or pair with a singular subject). So:

Singular Verbs	Plural Verbs
speaks	speak
runs	run
swims	swim

Read the passage below, then answer the questions that follow.

She bounded from the grass, laughing, and threw her arms around me and pressed her forehead against my cheek. Montezuma, caught between us, gave out a small squeak.²

1. Look at the passage above and write all of the action verbs you find in the paragraph: **Hint:** *laughing* is a participle, which is a verb that acts like an adjective. We will discuss participles later this year.

2. The dictation passage contains three helping verbs in the first paragraph. Write them and the verbs they modify below.

2. *Ibid*, 132.



Language Arts H: Week 2 Activity Sheet

3. Use **s** to identify each verb as singular, **p** for plural.

- _____ am
- _____ are
- _____ remember
- _____ remembers
- _____ glances
- _____ glance

Time Travel | Day 6

As you read *The King's Fifth*, pay particular attention to the construction of the story. You'll notice that the author uses flashbacks to tell the main part of the story. **Flashbacks** are a popular literary device that you're probably already familiar with. If you're unfamiliar with the term, it refers to an interruption of the chronological sequence of a work (book, movie, etc.) by the inclusion of events that occurred earlier in time.

Your assignment this week is to write your own short story (1-2 pages) in which the reader knows the "end" before the story really "begins." How can you do that? You guessed it: flashbacks.

Before you get started, it will benefit you to take a closer look at *The King's Fifth* and consider the author's use of flashbacks. How does the story begin? Why did the author begin the story the way he did? Why does the author use flashbacks to tell the main part of the story? What is the benefit? Are there any drawbacks?

To help you get started, map out a timeline of the plot of your story from start to finish—without any flashbacks at first. For example:

- 4 siblings grow up in Colorado
- Oldest brother becomes helicopter pilot for Forest Service and moves to Boise, Idaho
- 3 younger siblings decide to visit
- Plane crashes en route to Boise, Siblings survive, but are lost in the wilderness
- ↓ • Brother flies helicopter in search and rescues them.

Next, decide where you'd like the story to begin—which may not be at the beginning of your timeline! Reconstruct a new timeline in which you insert events that happened before the story as flashbacks. Here is an example of our timeline after we've reordered it with flashbacks:

- Plane crashes en route to Boise ...
- Flashback: 4 siblings grow up in Colorado
- Flashback: Oldest brother becomes helicopter pilot for Forest Service and moves to Boise, Idaho
- Flashback: 3 younger siblings decide to visit
- (Flash forward): Siblings survive, but are lost in the wilderness.
- ↓ • Brother flies helicopter on search and rescues them.

Use *The King's Fifth* as inspiration for the structure of your own short story. Be creative! You can write about anything you want, as long as you use flashbacks to create a story in which the "end" comes at the "beginning" of the story.

If you're having trouble dreaming up your own original story idea, feel free to use *The King's Fifth* as a model. Put the characters in the story into a different situation or draft a "sequel" or "forgotten scene" that would fit into the story. Work on your basic story outline first.

Plot Events: Chronological Order

- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____



- _____

- _____

Reorder the events here

- _____

- _____

- _____

- _____

- _____

- _____

- _____

- _____

Time Travel | Day 7

Once you have a timeline of events put together that you like (one that includes flashbacks, of course!), you're ready to start writing. Follow your notes on plot and structure to write your first draft.

As you write, be sure to cue your readers as to when flashbacks occur. Oftentimes, movies will use special lighting or unfocused camera shots to indicate a flashback. You will have to use words. Here are a couple of ways to indicate a flashback:

Narration: Back when Cole was growing up on a farm in Pennsylvania...

Action: Cole approached the podium proudly so his flight instructor could pin the gold wings onto his uniform...

Words: "Wouldn't it be great to visit Cole in Boise?" Ginny had asked back in March...

Time Travel | Day 8

Spend time reading and revising your first draft so that it will make sense to readers and not sound too choppy. Your final draft will be due at the end of the week.

Language Arts H

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					
GRAMMAR					
VOCABULARY DEVELOPMENT	Optional: <i>Wordly Wise 3000</i> (for books 4–12)	Lesson 2B		Lesson 2C	Lesson 2D
READERS	<i>The King's Fifth</i>	chaps. 17–18	chaps. 19–20	chaps. 21–23	chaps. 24–25
CREATIVE EXPRESSION		Dictation Passage and Mechanics Practice (prep & write)	Where and When (Days 10–12)		
<i>Other Notes</i>					

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Weekly Overview
<p>Mechanics Practice: Sentence Basics Pronouns: personal; subject; possessive; gender</p> <p>Creative Expression:</p> <p><u>Skill:</u> Evaluate the setting of a story</p> <p><u>Assignment:</u> Write an opinion essay</p>

Creative Expression	
Day 9	Dictation Passage

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

Don't think, don't think! David clenched his hands, gripping a tuft of grass. He mustn't think at all, for if he did, there was only one thing to think about—that he would not be able to run

 Parental Notes

any farther, that he would have to wait far too long before he was captured. Why had they not caught him the night he crossed the bridge? He could not swim, and so the bridge had been his only way over the river, and he had been quite sure he would be caught there. Yes, that had been the only restful moment in all those long days and nights—crossing that bridge and feeling certain they would catch him.

But no one had come.¹

Mechanics Practice

Today your students will learn about **pronouns** and **antecedents, personal, possessive** and **subject pronouns**, and the **gender of pronouns**. See the **Week 3 Activity Sheet** for more information.

Note: This week we discuss subject pronouns. Pronouns may also serve as objects, which we will discuss further when your students learn about transitive verbs and direct objects.

Answers:

“We” refers to Xander and Zachary.

1. *her; her; she; her; its; her; her; She; she; She; she; her; she; she*
2. *his; her; their*
3. *He; They; I*

Day 9

Optional: Dictation

We weighed anchor and left during the night when a breeze came up. Captain has named the place Poverty Bay because he could not find the necessary provisions for us here. On his chart the SW point of Poverty Bay is labeled YOUNG NICK’S HEAD. It is something to see it in writing, just the way he promised. But I am troubled knowing the sorrow attached to this place with my name. That here, with our first encounter in a new land, we brought death instead of friendship.²

Day 10

Where and When (Days 10–12)

This week, your students will analyze the importance of selecting an appropriate **setting** for a story. To do so, they will write a five-paragraph opinion essay that discusses the author’s use of setting in *The King’s Fifth*. Their paper should use examples from the book as support for their arguments. We recommend that they use their time today to take notes about the setting from the book. For more information, please see the **Week 3 Activity Sheet**.

Day 11

Where and When

Your students will continue working on their opinion essay today. Once they have collected information about the setting, they can begin drafting their essay. Today, they might outline their claim and organize their supporting facts and examples.

Day 12

Where and When

Your students will finish their opinion essay about the setting of *The King’s Fifth* today. They should draft their five-paragraph essay and do any revising and editing necessary.

How to Evaluate This Week’s Assignment

Your students’ success with this week’s assignment likely rests on their work taking notes. In order to support their claim, they will need to incorporate reasons based on the text. Including examples and even quotations will strengthen their argument. At this point, your students should have some familiarity with quoting text in their writing. Direct quotes should be set off with quotation marks and followed by the page number in parentheses.

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

Opinion Essay Rubric		
Content		
_____ 5 pts	States a claim and uses reasons and examples to support the claim	
_____ 5 pts	Includes facts and explicitly stated details as well as opinions and inferences based on implicit details	
_____ 5 pts	Uses language effectively, including quotes from the text	
Mechanics		
_____ 5 pts	Uses correct grammar, capitalization, punctuation, and spelling	
_____ 5 pts	Uses a variety of sentence structures effectively	
_____ 5 pts	The essay is organized into five paragraphs	
_____ ÷ 30 pts possible = _____ %		
Total pts		

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1. Anne Holm, *I Am David*, (Harcourt, Inc.: New York, 2004), 14–15.
 2. Ibid, 124–125.



Dictation Passage

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 aloud while you write it on a separate sheet of paper.

Don't think, don't think!
David clenched his hands,
gripping a tuft of grass. He
mustn't think at all, for if he
did, there was only one thing
to think about—that he
would not be able to run any
farther, that he would have
to wait far too long before he
was captured. Why had they
not caught him the night
he crossed the bridge? He
could not swim, and so the
bridge had been his only way
over the river, and he had
been quite sure he would be
caught there. Yes, that had
been the only restful mo-
ment in all those long days
and nights—crossing that
bridge and feeling certain
they would catch him.
But no one had come.¹

Mechanics Practice

Wouldn't it be awkward if our language didn't have pronouns? For example, you might hear someone say something like this:

"Mom," asked Zachary, "May I go to Xander's house to play on Xander's new trampoline? Xander and Zachary would have so much fun! Xander's mom said it would be okay."

Pronouns are words—like *I, me, he, she, they, it, mine, yours*, etc.—that are used in place of common or proper nouns. In order for pronouns to make sense, they must follow a common or proper noun. For example:

"Mom," asked Zachary, "May I go to Xander's house to play on his new trampoline? We would have so much fun! His mom said it would be okay."

The noun a pronoun refers to is called its **antecedent**. For example, in the sentence:

"May I go to Xander's house to play on his new trampoline?"

...*Xander* is the antecedent to which the pronoun *his* refers. Who does the pronoun *we* refer to in our example?

Personal pronouns, which are listed above, are the most common type of pronouns. **Possessive pronouns** show possession or ownership. They may be used alone or before a noun, and they act like an adjective:

This cupcake is *mine*.

Is that *your* coat?

If a pronoun serves as the subject of a sentence, we call it a **subject pronoun**:

He is a great friend.

She rode her bike to the park.

Keep in mind that as you write pronouns, they must agree with the **gender** of the subject. That means you shouldn't say *she* or *her* if the antecedent of the pronoun is male. Instead, write:

Anna lay **her** books on the table.

Read the passage below, then answer the questions that follow.

Clutching her blue-green velvet cloak about her, she lifted her chin above the prickle of its gold lace and turned her face so that the raw wind would not blow the hood's ribbons into her eyes. She had fought so hard to keep from weeping, she could not allow a bit of trimming to provoke a tear. She would not cry, she must not, although in all her sixteen years she had never felt so alone

1. Anne Holm, *I Am David*, (Harcourt, Inc.: New York, 2004), 14–15.



Language Arts H: Week 3 Activity Sheet

as she did now on this vessel, without family or friend or even another female aboard.²

1. Circle the pronouns in this passage.
2. Complete the following with pronouns that agree with the given antecedents.

Josh carried _____ skateboard home.

Ana mailed three postcards to _____ friends.

Rodney and Harriet went to _____ son's game.

3. Complete the following with subject pronouns.

_____ mowed the lawn for his dad.

_____ shared pictures of their trip.

_____ brushed my teeth this morning.

2. Mary Stetson Clarke, *The Iron Peacock* (Littleton, CO: Avyx, 2008), 9.

Page	Author's Use of Setting	My Analysis

Begin by skimming through the chapters you've read so far, focusing on how the author used the setting in *The King's Fifth*. Look for descriptions of the setting or important plot events that are specific to the time, place, and backdrop of the story. Make a note of page numbers so you can refer back to these examples later in your writing.

Where and When | Day 10

The **setting** of a story is the particular time and place in which the story takes place. For most stories, the setting is a key element that provides a backdrop for the events of the story, as well as a framework for understanding elements of the story that may not be explicitly stated. For example, if a story is set in Europe in 1943, the background of World War II will come to mind, regardless of what other specific details the author gives.

Your assignment this week is to write a five-paragraph paper that discusses the author's use of setting in *The King's Fifth*. Does the author use the setting of the story effectively? Why or why not? What "facts" do you know merely because of the setting? In other words, are there any "facts" not explicitly stated by the author that you "know" anyway simply as a result of the particular setting?

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Where and When | Day 11

Use your notes to draft an outline of your opinion essay. Remember to support your opinions with specific examples from the story. And try to approach this topic from a fresh perspective. Don't bore your readers with a dry discussion—make them think about the story's setting in a new light. In addition to your analysis of the author's use of setting, think about how he could have done things differently. What would you change about the setting if you could? Why?



Claim:

Reason 1:

Support (evidence in the text that supports Reason 1):

Support:

Reason 2:

Support (evidence in the text that supports Reason 2):

Support:

Reason 3:

Support (evidence in the text that supports Reason 3):

Support:

Conclusion:

Where and When | Day 12

Once your opinions are organized and you have enough support for them (in the form of examples, facts, details, or explanations), it's time to draft your essay. Be sure to use quotation marks to set off any direct quotations from the story. Check your writing for clarity, sentence variety, and effective language. Read your essay aloud to yourself to hear how it sounds. Then, look for any corrections to spelling, grammar, or punctuation.

Section Three

Reading Assignments and Notes

Readers

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

Introduction–Chapter 1

Setting

His Majesty’s prison: the Fortress of San Juan de Ulua, Vera Cruz, New Spain 1541 with flashbacks to two years earlier.

Cultural Literacy

limned: to describe with bright color.

Council of the Indies: council during the Spanish-Portuguese Empire in 1598, acting as a ruling body towards conquered territories of the Spanish.¹

labyrinth: structure made in the pattern of a maze.

minotaur: a monstrous creature in the form of half man and half bull.

windroses: a diagram displaying the locations for frequency and strength of winds from different directions.

Lullian nocturnal: a mechanical method designed by Ramon Lull intended to be used as a debating tool for winning Muslims to the Christian faith through logic and reason. For example, letters standing for each of the attributes of God, (such as Love, Truth, and Wisdom) were written on two concentric circles. By rotating one of the circles, all the combinations of these attributes could be generated.

scrivener: scribe; professional writer.

Royal Audiencia: the judicial court.

Nuño de Guzmán: Spanish conquistador who founded several cities in Northwestern Mexico.

King’s Fifth: also known as the “Quinto Real,” was a 20% tax established in 1504 that Spain levied on the mining of precious minerals.

Tarasans: a group of Native Americans who inhabit Michoacán, Mexico.

Montezuma: the ruler of the Aztec Empire in Mexico.

eight bells of the morning watch: a bell was used to sound the time onboard a ship. Bells were struck for every half-hour of each watch, with a maximum of eight bells. At eight bells your watch was over!

cordovan leather: Spanish leather.

duque: Spanish: duke. [chap. 1]

marge: margin; border. [chap. 1]

transom: window set above a door. [chap. 1]

gimbals: device that has two rings mounted on axes that are at right angles to each other; used to hold a suspended object in a horizontal plane. [chap. 1]

To Discuss After You Read

Q: What does the jailor demand for his “care” of the prisoner?

A: *a fifth of the gold Esteban hid in Cibola*

Q: Why is Esteban in jail?

A: *for not giving the King his fifth of the found treasure*

Q: Why does Mendoza mutiny? [chap. 1]

A: *he wants the supplies from the ship and the freedom to seek treasure from the Seven Cities of Cibola*

Q: What does Mendoza seek to offer Esteban? [chap. 1]

A: *fame for his maps of uncharted places*

Day
2

Chapters 2–4

Cultural Literacy

morions: metal helmets having a curved peak in the front and the back; bears a crest. [chap. 3]

league: a length equal to 3 miles or 4.8 kilometers. [chap. 3]

defile: a narrow pass or gorge. [chap. 3]

promontory: a high ridge of land that projects out into a body of water. [chap. 3]

Moors: the Muslims who lived in present day Morocco and western Algeria during the medieval period. [chap. 4]

Siege of Granada: in reaction to the broken agreement of Muhammad XI to surrender Granada to the Castilians in exchange for other cities, the Castilians laid siege on Granada in April 1491. [chap. 4]

To Discuss After You Read

Q: How does Admiral Alarcon deal with the mutiny? [chap. 2]

A: *he asks for volunteers to join Captain Mendoza whom he plans to put ashore in a rugged area*

1. “Council of the Indies,” Wikipedia, en.wikipedia.org/wiki/Council_of_the_Indies. (Accessed September 18, 2012).

Esteban found the boat's position north and south (latitude) but had no way of discovering longitude or distance east and west. John Harrison finally solved that problem in 1735 with a clock that worked at sea. [chap. 4]

Q: Why can the crew not see land that is merely five leagues away? [chap. 4]

A: *because the earth is round; the horizon drops five varas every half league*

Day
3

Chapters 5–6

Cultural Literacy

esplanade: a long open stretch of grass or pavement used for walking beside the seashore. [chap. 5]

River of Good Guidance: Spanish: El Rio de Buena Guia; the Colorado River. [chap. 6]

cordillera: a vast chain of mountain ranges. [chap. 6]

To Discuss After You Read

Q: What does Esteban say the dream of gold can do to the soul? [chap. 5]

A: *it can bend it and even destroy it*

Q: Describe the cells of the King's prison. [chap. 5]

A: *Esteban's is one of the largest at four paces one direction and three the other; some cells are below the ground and food is let down to them by rope, some are mere holes that half flood at high tide, and in one large room, men are chained to the wall and the tide creeps up to their chins twice a day*

Q: Why does Mendoza give false information about the galleon to Coronado's man? [chap. 6]

A: *he wants to move toward Cibola, rather than meet Alarcon*

Day
4

Chapters 7–8

Cultural Literacy

clouts: ...and hide them away in their **clouts**... (*pieces of cloth or leather*) [chap. 7]

Alcalde: Spanish: the mayor of a Spanish town. [chap. 7]

cuirass: a piece of armor protection for the breast and back. [chap. 8]

Charles the Fifth: the king of Spain and the Holy Roman Emperor; Ferdinand II of Aragon and Isabella I of Castile were his maternal grandparents. [chap. 8]

brace: ...and losing a **brace** of horses... (*a pair of similar things*) [chap. 8]

portolan: book used to contain charts and directions for sailing. [chap. 8]

cartouche: a figure bearing an inscription. [chap. 8]

To Discuss After You Read

Q: What law did Cortes, who killed the Aztecs, make regarding horses and why did he make it? [chap. 7]

A: *no Indian can ride or own a horse; to keep the Indians from stealing them*

Q: Why does Father Francisco travel slowly? [chap. 7]

A: *he is lame in one leg, and has great curiosity regarding the land—he would check the plants and insects around*

Q: How have the Indians treated the army? [chap. 8]

A: *very kindly, they have given them treasured food and council*

Day
5

Chapter 9

Cultural Literacy

Royal fiscal: the royal financier; the person responsible for the royal treasury. [chap. 9]

sturgeon: large fish. [chap. 9]

bodkin: a weapon with a needle-point tip. [chap. 9]

To Discuss After You Read

Q: Is Chichilticale, the Red House, one of the Seven Cities? [chap. 9]

A: *no, it is a ruin and lies twenty days from the first of the seven cities*

Q: Why does the old man curse Mendoza? [chap. 9]

A: *Mendoza abused and threatened him*

Q: In our courts, people place their right hand on the Bible and swear to tell the truth, so help me God. How does Esteban swear? Why is there this difference? [chap. 9]

A: *he places his right hand on a cross and swears to tell the truth before God, the Holy Mary, and the sign of the cross; our court of law is based on a Protestant religion; the Spanish court is based on the Catholic faith*

Day
6

Chapters 10–11

Cultural Literacy

swale: a low area of land, especially marshy land. [chap. 10]

matchlock: a musket which is fired by a spring-operated trigger holding a match that ignites the powder in the gunlock. [chap. 11]

arquebus: the precursor to the matchlock musket having an s-shaped trigger instead of a spring-operated trigger. [chap. 11]

To Discuss After You Read

Q: How many warriors did Coronado's troops face at Hawikuh? [chap. 10]

A: *two hundred on the plain and an additional four hundred within the city*

Q: Do you think Esteban should have joined the fight? [chap. 11]

A: *he did not want to fight and neither did Coronado, but the Indians would not parley, and the soldiers needed food*

Cultural Literacy**cacique:** a tribal chief. [chap. 12]**viand:** choice dish. [chap. 12]**panniers:** bags used for carrying goods and provisions usually strapped to pack animals. [chap. 12]**gauds:** ornaments or trinkets. [chap. 12]**pennon:** a long streamer attached to the head of a lance. [chap. 12]**To Discuss After You Read**

Q: Why did the Indians gather to fight the Spanish? [chap. 12]

A: *they were warned that the Spanish were coming and had a prophecy that people like Coronado would come from the south to conquer them*

Q: How much gold does Mendoza and team find? [chap. 12]

A: *sixty thousand onzas of gold—four times two hundred pounds plus eight times three hundred pounds*

Q: Describe the Abyss. [chap. 13]

A: *the group came upon it suddenly; it was many leagues wide with scarlet cliffs on the far side, with a mighty, green river far below; the land up to the Abyss was level and the land sheared off for more than a league deep; the crevasse curved away beyond sight in both directions***Cultural Literacy****scarp:** a steep slope. [chap. 14]**portended:** signified. [chap. 14]**bastions:** fortified positions. [chap. 14]**To Discuss After You Read**

Q: How does Mendoza attempt to get answers about gold from the Indians? [chap. 14]

A: *he pretends to be a sun god or an emissary of the living God and he threatens force*

Q: How does Esteban test his gold nugget? [chap. 15]

A: *it is the dull color of metal, it is very heavy, and soft enough that when he bites it, his teeth leave marks*

Q: O'Dell says of Father Francisco that "On his face was a look just as intense as the look of Captain Mendoza when he left that morning to hunt for gold." What is Father Francisco's passion? [chap. 16]

A: *to save the souls of the Indians***Cultural Literacy****Mercator:** Gerardus Mercator was a Flemish cartographer in the 16th century; he was also a geographer and a mathematician. [chap. 18]**Amerigo Vespucci:** an Italian cartographer who traveled to the Americas. [chap. 18]**fulsome:** abundant. [chap. 18]**To Discuss After You Read**

Q: Mendoza compares the conversion of the Indians to the conversion of the Moors as they left Granada. They rushed to be baptized to save their lives and possessions. Is this an apt comparison? [chap. 17]

A: *no, I believe Chief Quantah believed in Jesus and in people groups with a strong leadership; the people often believe as the leader*

Q: Why do you think did Father Francisco decide to perform a mass baptism? [chap. 18]

A: *he was anxious to get all 900 members baptized; he realized Mendoza would not stay long. I think O'Dell needed a righteous counterbalance to the evil Mendoza. Father Francisco could have stayed with the Indians to teach them the ways of God, but the story required him to come along*

Q: Is Mendoza a leader you would want to follow? [chap. 18]

A: *no, he has one passion for gold—and he will do any cruel act to get it***To Discuss After You Read**

Q: All the caves the explorers checked had a wood supply and pots. What does Esteban speculate about this? [chap. 19]

A: *he believes the Indians left suddenly either from fear or hunger*

Q: Why does Torres leave? [chap. 20]

A: *he steals the gold found at Nexpan*

Q: Describe the fortress of San Juan. Why do you think the Spanish built such a huge structure in the New World? [chap. 20]

A: *the walls are carved of coral stone; the bottom stones are nine full steps across; the top blocks are six steps across; the structure would take an hour for a man to walk around and is larger than any fortress of the Christian world; there was so much wealth in the New World, they figured many thieves would come, and perhaps they did not trust the Indians*

Cultural Literacy

mien: a person’s appearance. [chap. 22]

To Discuss After You Read

Q: Why does Mendoza lie about the horses to the Indians? [chap. 21]

A: *to keep them from being stolen*

Q: The King’s law forbids the sale or gift of a horse but does not apply to mules. Why? [chap. 22]

A: *the king does not want the Indians to gain the advantage in warfare that horses give, since mules are unable to reproduce, a mule would give Indians an advantage for only a short time; mules are used as burden bearers and not in warfare*

Q: Describe the ceremony of the sun. [chap. 23]

A: *similar to the one in Peru, the retainers rubbed oil over the cacique and then sprinkled him with gold dust, then when the sun arose, the cacique walked down steps into the lake and washed the gold into the lake*

Cultural Literacy

Grand Inquisitor: the lead authority of an Inquisition. [chap. 25]

The Stone of Sisyphus: in Greek mythology, Sisyphus was king and founder of Corinth and father of Glaucus. He was punished for deceitfulness by being forced to roll a huge boulder up a hill, only to watch it come back to hit him; repeating this eternally. [chap. 25]

galls: ...treating their **galls** as best we could... (*skin sores as a result of friction*) [chap. 25]

caballero: Spanish for “knight” or “gentleman.”

muchacho: a young man.

conducta: conduct, behavior.

To Discuss After You Read

Q: According to Esteban, how does Zia put aside her childhood? [chap. 24]

A: *she releases her pet aquatil*

Q: How did Mendoza collect the gold? [chap. 25]

A: *he dug a channel to release the water from the lake and dug the gold dust into bags which he and Roa threw down to Esteban who loaded the bags onto the horses and mules*

Cultural Literacy

fetlock: meant as high as a horse’s fetlock, which is the back of the leg above the hoof. [chap. 27]

riven: split apart.

arroyos: brooks or creeks. [chap. 28]

To Discuss After You Read

Q: Why does Mendoza send his dog to attack the Indians? [chap. 26]

A: *he doesn’t have to risk the horses or the gold; they have little gunpowder or iron for the crossbows left, and the fierce dog can terrify the Indians*

Q: Father Francisco believes the gold is a sickness. Give some examples from the story that prove he is right. [chap. 27]

A: *Zuniga burns to death rather than drop his gold; Mendoza burns the peaceful valley to gain two helmets full of gold; Mendoza plans to lose Roa to gain all the gold for himself; Mendoza pushes the mules beyond their capacity to carry the gold*

Q: Give examples from the book that track the changing of Esteban into Mendoza, the man who only loved gold. [chap. 28]

A: *in the Abyss, Esteban would rather search for gold than create a map; at Tawhi, he stood at the bottom of the hill and carried the sacks of gold, and after Mendoza died, he took ownership of the gold with his whole heart*

Q: Why does Zia leave? [chap. 29]

A: *she never liked Mendoza, and does not like who Esteban has become—both in love with gold and afraid of the Indians*

Q: Why did Zia come to Vera Cruz? [chap. 29]

A: *she heard that Esteban rid himself of the gold*

Cultural Literacy

vaya con Dios: “go with God.” [chap. 28]

noisome: having a strong, pungent odor. [chap. 30]

To Discuss After You Read

Q: Was there enough gold to share? [chap. 30]

A: *yes, enough to share with everyone Esteban met*

Cultural Literacy**breviary:** hymn and prayer book. [chap. 31]**To Discuss After You Read**

- Q: How and why does Esteban try to tempt Father Francisco? [chap. 31]
- A: *he offers him half of the gold and when the father doesn't want it, Esteban claims he will give it to the church; if Esteban gives the father half of the gold, Esteban can remove some of his guilt, plus the father will hopefully continue to travel with him*

- Q: Why does Esteban choose to remain in prison? [chap. 31]
- A: *he does not want the gold; he seeks to be absolved of the death of others, and he is free of the lust of gold*
- Q: How does Esteban plan to spend his years in captivity?
- A: *study Father Francisco's books and breviary, think how to improve various tools and look forward to the day he is free to meet Zia* ■

Instructor's Guide Resources

Language Arts H—Scope and Sequence: Schedule for Topics and Skills

Week	Mechanics Practice	Creative Expression
1	Sentence Basics Nouns: common/proper; gender; concrete/abstract; compound; collective	“What a Character” (Descriptive; Writing a character sketch)
2	Sentence Basics Verbs: action; state of being; helping; form—singular/plural	“Time Travel” (Creative; Using flashbacks, writing a short story)
3	Sentence Basics Pronouns: personal; subject; possessive; gender	“Where and When” (Literary Elements; Argumentative; Evaluating a setting, writing an opinion essay)
4	Sentence Basics Person of pronouns: 1st, 2nd, 3rd	“How to Change a Nation” (Persuasive; Conducting research, writing a persuasive essay)
5	Sentence Basics Types of pronouns: interrogative; demonstrative	“Personal Reflection” (Reflection)
6	Sentence Basics More Types of pronouns: Intensive, Reflexive and Indefinite	“Write Many Haiku; Like the Mighty Samurai; Practice Makes Perfect” (Poetry within a pattern)
7	Mechanics Commas	“Diary of an Escapee” (Journal writing)
8	Mechanics Synonyms & Antonyms	“Across Time and Space” (Reflection; Compare and contrast essay)
9	Sentence Basics Adjectives—Proper and Common; Compound; Articles	“The Plot Thickens” (Writing Process; Creative Writing; Using plot lines to write a story)
10	Sentence Basics Types of adjectives: demonstrative; indefinite	“Who Controls Your Destiny?” (Literary Analysis; Response paper)
11	Sentence Basics Types of adverbs: review definition; adverbs of time, of place, of manner, of degree; conjunctive adverbs	Research Paper: Steps 1 & 2 Research a disease of interest and state why the disease or its cure is historically significant. Select topic and locate sources.
12	Sentence Basics Adjective & Adverb forms: positive, comparative, superlative; irregular	Research Paper: Step 3 Collect Information; test hypothesis
13	Mechanics How to Write Titles	Research Paper: Step 4 Generate Informational Outline
14	Sentence Basics Complete sentences: subject/predicate; understood subjects; Linking verbs: & predicate adjectives; predicate nouns	Research Paper: Step 5 Write Working Outline; Hooks, conclusion, bibliography
15	Sentence Basics Types of subjects and predicates: simple; compound; complete	Research Paper: Step 6 Write first draft of paper; transitions, sentence variety
16	Mechanics Capitalization	Research Paper: Steps 7–9 Edit; Write final draft; Turn in
17	Mechanics Plurals	“Changing the World” OR “Napoleon is Dynamite” (Opinion/argumentative; Research/Support)
18	Building Blocks of Sentences Verb Tenses: simple; perfect; continuous; irregular	“Just the Facts, Ma’am” (Expository; Writing a newspaper article)
19	Building Blocks of Sentences Verb Forms: transitive, direct objects, object pronouns, indirect objects; intransitive	“Analyzing Theme” (Writing an analysis essay)
20	Mechanics Apostrophes; Similes & Metaphors	“A Good Hook” (Hooks, Writing Style; Rewriting a story’s beginning)

(continued on the following page)

Week	Mechanics Practice	Creative Expression
21	Mechanics Quotation Marks	"There's No Place Like..." (Descriptive; Describing a memorable place)
22	Building Blocks of Sentences Active & Passive Voice: avoid "be" verbs	"It's Only Natural" (Creative; Short Story; Creating folklore)
23	Building Blocks of Sentences Phrases: noun, verb, adverb, verbal, prepositional phrase, appositive phrase	"I Do" (Compare/Contrast paper)
24	Building Blocks of Sentences Prepositional phrases: prepositions, object of the preposition; modifiers	"Hear Ye! Hear Ye! Read All about It!" (Newspaper/Expository; Research and journalism)
25	Building Blocks of Sentences Clauses: conjunctions; independent clauses; coordinating conjunctions, correlative conjunctions; non-restrictive phrases and clauses	"Hear Ye! Hear Ye! Read All about It! (Cont.)" (Newspaper/Expository; Research and journalism)
26	Building Blocks of Sentences Dependent clauses & subordinating conjunctions; relative pronouns; complex sentences	"Who Are These People?" (Argumentative; Research/Support; Character analysis)
27	Building Blocks of Sentences Sentence Structure: simple, compound, complex	"Number the Stars" (Analysis/Argumentative; Examining Biblical references)
28	Building Blocks of Sentences Verbals: gerunds, participles, infinitives	"I'll Never Forget That Day" (First-Person Narrative; Understanding point-of-view)
29	Building Blocks of Sentences Agreement: subject-verb; noun-pronoun; Improve Sentences: fragments, rambling sentence, run-on; avoid double negatives; Personification	"John 13:34–35" (Response/Reflection; Argumentative writing)
30	Building Blocks of Sentences Types of Sentences: declarative, interrogative, imperative; exclamatory	"Year of Impossible Assignments" (Expository; Reflection paper on Communism)
31	Mechanics Ellipses & Parentheses	"Escape from Creativity" (Summarization; Writing a detailed book summary)
32	Mechanics Hyphens & Dashes	"A veiled Unveiling" (Descriptive writing; Creative writing)
33	Mechanics Improve Your Spelling	"The Good Fight" (Literary Analysis; Writing about conflict)
34	Mechanics Colons & Semicolons	"A Prayer" (Prayer; Cultural research)
35	Mechanics Commonly misused words (Homonyms); Review: Nonrestrictive phrases	"You're Not Going to Believe This!" (Retell; Creative Writing; Writing a realistic story)
36	Mechanics Writing Numbers	"Lights, Camera, Action!" (Oral Presentation; writing an oral news report)

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Appendix 2: Recommendations for Teaching Writing

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.

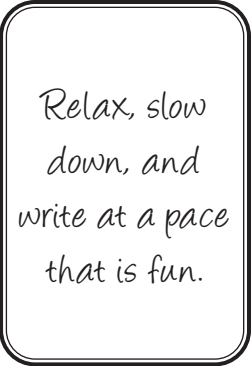
Start with our first writing assignment in Week 1. Ask your students to work on it for a set amount of time each day as it fits into your daily schedule. For older children, this could be part of their independent work time, but be careful not to let it consume all of their time. Of course we're happy 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.

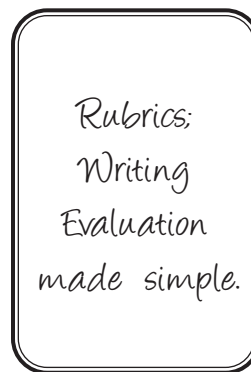
When you create a rubric, first draft a list of all the things you hope the assignment will accomplish, or you hope your child will learn or practice as they complete the assignment. Sometimes it's helpful to list skills by category, so you're sure you've thought of everything you want to evaluate.

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		
<i>Content</i>		
_____	5 pts	Presented a clean, polished, final copy
_____	5 pts	Successfully revised the description from Week 1
_____	5 pts	Included at least 1 simile
<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		

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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